

**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** King Street Arcade  
**other names/site number** Hobbins Arcade

**2. Location**

<b>street &amp; number</b>	107-113 King Street, 115-117 South Pinckney 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not for publication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>	<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

King Street Arcade

Dane

Wisconsin

Name of Property

County and State

#### 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:)

Signature of the Keeper

Date of Action

#### 5. Classification

**Ownership of Property**  
(check as many boxes 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/department store

**Current Functions**

(Enter categories from instructions)

COMMERCE/TRADE/department store

#### 7. Description

**Architectural Classification**

(Enter categories from instructions) X

Other: Twentieth Century Commercial Style

**Materials**

(Enter categories from instructions)

foundation CONCRETE

walls BRICK

STUCCO

roof SYNTHETICS

other METAL

#### Narrative Description

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

King Street Arcade  
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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

1927

### Significant Dates

N/A

### Significant Person

(Complete if Criterion B is marked)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Huart, Henry Charles

### 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
- 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:

- 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 306180 4771620  
Zone Easting Northing

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

3 \_\_\_\_\_  
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

organization  
street & number 6391 Hillsandwood Road  
city or town Mazomanie

state WI

date February 11, 2019  
telephone 608-795-2650  
zip code 53560

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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>	J. Richard Fritz	<b>date</b>	February 11, 2019
<b>organization</b>	Fritz Development	<b>telephone</b>	608-575-9885
<b>street &amp; number</b>	P.O. Box 6067	<b>zip code</b>	53716
<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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**Description:**

The very intact, recently restored Twentieth Century Commercial Style King Street Arcade building was built in 1927 to a design prepared by Madison architect Henry Charles Huart and it is the only historic Madison example of an arcade, a building type that was more typically found in much larger cities during that period.<sup>1</sup> Arcades of this type are usually large buildings that contain multiple rental spaces organized around a covered and sky-lit inner court and the polygonal plan King Street Arcade building is a fine, representative, though rather small example of the type, and it is also an unusual one due to the complexity of its site. Placed in the center of a triangular block that is bounded by King, S. Pinckney and E. Doty streets and located just a half block from the Capitol Square, which encircles the Wisconsin State Capitol building (NRHP 10-15-70, NHL 1-3-2001), the two-story-tall, polygonal plan King Street Arcade building has a principal facade that faces north onto the east-west-running King Street and a less-wide secondary principal facade that faces southwest onto the northwest-southeast-running S. Pinckney Street. The first story of this building originally housed up to ten individual rental spaces. Four of these spaces had principal entrances that opened onto these two streets, but these spaces also had secondary entrances that opened into an enclosed two-story-tall V-plan interior court as well.<sup>2</sup> This court is surrounded by a second story balcony that is accessed by a large open staircase inside the court that ascends from the first story up to the balcony, and this balcony is ringed by fourteen smaller rental spaces that all have entrances that open onto it. In addition, this court is lit in the daytime by natural light that enters from a large V-plan skylight that acts as the roof of the court.

The triangular-shaped city block on which the King Street Arcade Building sits is known as Block 104, it is one of twelve blocks that surround the Capitol Square, and all of these blocks and the other blocks 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. Block 104 is bounded by King Street on the north, S. Pinckney Street to the southwest, and E. Doty Street to the southeast, and this block slopes slightly downhill towards the southeast from the Capitol Square. These streets are all edged with concrete curbs and gutters and with concrete sidewalks and the buildings that line these streets, regardless of age, are all of masonry construction and are built out to the inner edges of the sidewalks that they front on.

In 1927, when the construction of the Arcade Building was first being proposed, there were only three twentieth century buildings located on this block: the five-story-tall Cantwell Printing Company Block (extant), which was built on the south corner of the block at 121 S. Pinckney Street in 1906 to a design

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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. The King Street Arcade building was also officially designated as a City of Madison Landmark by the City of Madison Landmarks Commission on October 15, 2002.

<sup>2</sup> The first story also originally contained six more rental spaces having entrances that opened only into the interior court.

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by Madison architects Alvan E. Small and Lew F. Potter and which was raised an additional two-stories in 1915; the three-story-tall Majestic Theater (extant), which was built at 115 King St., also in 1906, to a design by Madison architects Claude & Starck; and the three-story-tall E. W. Eddy Block (extant), which was built at 119 King St. in 1907. All the rest of the buildings on this block at that time were two or three-story-tall brick-clad Romanesque Revival Style, Richardsonian Romanesque Revival Style, and Commercial Vernacular form buildings that had been built in the nineteenth century, of which the only survivor is now the Christian Dick Block located at 121-125 King St., which was listed in the National Register of Historic Places (NRHP) on December 12, 2002.<sup>3</sup>

One of these nineteenth century buildings was located at 107-113 King St. and it had been built in 1872. This was a two-story-tall, essentially rectilinear plan Commercial Vernacular style building that had a principal façade that faced north onto King Street and a rear elevation that faced towards S. Pinckney Street and onto an open rear yard that became progressively smaller over the years as various sections of the building were extended. This building's first story housed four separate stores and its second story contained office spaces, and it was this building that was demolished for the construction of the Arcade Building. This act resulted in the creation of an empty five-sided polygonal-shaped parcel of land that had exposures on both King Street and S. Pinckney Street, and it was located between the Majestic Theater and the Cantwell Printing Company buildings to the south and the three-story-tall Dean Block, built in 1862, to the north. To create a commercially viable building on such a site was a challenge and Huart's solution was to utilize the arcade building type, which featured multiple rental spaces arrayed around a central two-story-tall court. The result was a modern, up-to-date building that utilized the whole of its parcel rather than just a portion of it and which had principal facades of differing lengths that faced onto both King and S. Pinckney streets. Creating rental spaces that were arrayed around a central sky-lit court made it possible for every rental space in the building to have access to natural light regardless of its location, and the building's mix of larger and smaller rental spaces meant that the building could appeal to a wide variety of potential renters.

Three years after the King Street Arcade building was completed, the adjacent three-story-tall, brick-clad, Romanesque Revival Style Dean Block building located at 101 King St. that had been built in 1862 was demolished, and it was replaced by the Capital City Bank building, a two-story-tall Art Deco Style building that was completed in 1931. This building was subsequently greatly altered in the 1960s and it is now a bland Contemporary Style building, but the rest of Block 104 is still much as it was in 1927 when the King Street Arcade was completed, making it one of the few blocks surrounding the Capitol Square whose historic appearance has survived in a largely intact state.

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<sup>3</sup> The Christian Dick Block, the Majestic Theater, the E. W. Eddy Block, and the King Street Arcade are all contributing resource in the Main-King Historic District, which was determined eligible by the NRHP on 6/25/1986.

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Exterior

The King Street Arcade Building has an 82.75-foot-wide frontage on King Street and a 45-foot-wide frontage on S. Pinckney Street and it is two-stories-tall and has a five-sided polygonal plan. The building has a full basement story whose walls are made out of poured concrete and the walls that rest on this foundation are built out of brick and have exterior surfaces that are clad in stucco. The main facades of the building are both organized into linear arcades (an arcade of this type being a series of arches that are supported on piers or columns) and these arcades consist of two-story-tall segmental-arched bays that are separated from one another by two-story-tall paneled pilaster strips. The building's King Street facade is four-bays-wide, the S. Pinckney Street facade is two-bays-wide, and the wall surfaces that enframe these bays are crowned by a tall parapet wall that hides the building's flat roof and its large V-plan, double pitched skylight from view. Because this building was flanked on both its north and south sides by already existing two and three-story-tall buildings when it was built, its northwest and southeast-facing side elevations were hidden from view, and no openings of any kind were inserted into them. Because these side elevations are still flanked by other buildings today, they are still hidden from view, and there are still no openings in these walls.

King Street Façade

The building's 82.75-foot-wide north-facing King Street façade is four-bays-wide, and it is almost symmetrical in design. The first, third, and fourth bays from the left are all equal in width and the first story of each of these bays consists of a flat-arched opening that contains a storefront. These storefronts each have a centered, deeply recessed entranceway that has canted sides, both of which consist of a single one-light display window that is topped by a two-light transom, and these entranceways are flanked on either side by a single, wider one-light display window, each of which has a three-light transom placed above it, and the entrance itself consists of a one-light wood entrance door that is topped by a one-light transom. These bays would each be identical with one another were it not for the fact that the slight downhill slope of King Street at this point means that the height of the first story of each bay becomes progressively taller as one proceeds from right to left and downhill. In addition, there is also a slightly projecting stucco-covered concrete plinth located at the base of each of these storefronts as well and this plinth also varies in height depending on its position along the length of the façade.

A paneled spandrel is placed just above each of these three storefronts and just below the window openings that fill the second story of each bay. The second story of each bay consists of a segmental-arched opening whose lower portion is filled with three single one-light, flat-arched windows. Each of these windows is then crowned by a three-light transom, the upper portion of each light of which is curved, and when combined, these three transoms form a segmental arch that corresponds in shape and size to the upper portion of the segmental-arched opening that crowns each bay.

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The second bay from the left on this facade, while similar to the other three and equally wide, contains the main entrance to the courtyard inside the building in its first story. This recessed entranceway is inserted into the flat-arched opening that comprises the first story of this bay and it is enframed in wood, it consists of two one-light entrance doors that flank a slightly wider one-light display window, and a one-light transom is also placed above each of these three elements. The segmental-arched second story of this bay is nearly identical in design to the second story of the façade's other three bays, but it too is slightly less wide than the others. Here too, three flat-arched window openings fill the lower portion of the opening and above them is the same segmental-arched three-unit transom that the other bays display. In this bay, however, the middle one of these three flat-arched openings contains a one-light wood-framed entrance door that is flanked on either side by a one-light sidelight that is also enframed in wood, and this door opens out onto a decorative wrought iron balcony that spans the width of the second story of this bay.

Each of these bays is separated from one another by a two-story-tall paneled pilaster strip that is crowned with a capital that is composed of a fluted frieze topped with a cyma recta cornice. Two additional pilaster strips of this design enframe the façade, and a wall bracket-type exterior lighting fixture that consists of a globe cradled in a metal cage is placed just below each pilaster strip's capital. These pilaster strips, the paneled spandrels located between the first and second stories of each bay, and the upper portions of the façade above the bays are all clad in painted stucco. A projecting stuccoed cornice that spans the full width of the façade is placed just above these four bays, and above this cornice is a tall stucco-clad parapet wall. This parapet is treated as a solid balustrade that has slightly projecting balusters having pyramidal tops and one of these balusters is positioned above each of the façade's five pilaster strips.

#### S. Pinckney Street Facade

The building's 45-foot-wide southwest-facing S. Pinckney Street façade is two-bays-wide, its design elements are nearly identical to the ones used on the King Street façade, and it too is almost symmetrical in design. The first story of the right-hand bay consists of a flat-arched opening that contains a storefront and this storefront also has a centered, deeply recessed entranceway that has canted sides, both of which consist of a single one-light display window. This entranceway is flanked on either side by a single, wider one-light display window, and the entrance itself consists of a one-light wood entrance door that is topped by a one-light transom. This bay, however, has paneled bulkheads placed below its storefront's windows and its display windows do not have transoms above them. A paneled spandrel is also placed just above this storefront and just below the window openings that fill the second story of the bay, which is identical in every respect to the second story of the three largest bays on the King Street facade. Here too, three flat-arched window openings fill the lower

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portion of the opening and above them is the same segmental-arched three-unit transom that the other bays display.

This facade's left-hand bay is identical to the right-hand bay except for its first story. The first story of this bay consists of a flat-arched opening that contains the other main entrance to the courtyard inside the building and into one of the first story's retail spaces. This recessed entranceway is enframed in wood and it consists of two one-light wood entrance doors that flank a projecting three-sided bay window having canted sides, each side of which consists of a single one-light display window. There is a paneled wood bulkhead below the front-facing display window in this bay, a one-light transom is placed above each of the two entrance doors, and the left-hand door opens into a retail space inside while the right-hand one opens into the building's inner court. The segmental-arched second story of this bay, however, is identical in design to the second story of this facade's other bay. Here too, three flat-arched window openings fill the lower portion of the opening and above them is the same segmental-arched three-unit transom that the other bay displays.

Both of these bays are separated from one another by a two-story-tall paneled pilaster strip that is identical to the ones on the King Street facade of the building, two additional pilaster strips of this design enframe the facade, and a wall bracket type exterior lighting fixture that consists of a globe cradled in a metal cage is placed just below each pilaster strip's capital. These three pilaster strips, the paneled spandrels located between the first and second stories of each bay, and the upper portions of the facade above the bays are all also clad in painted stucco and that portion of the facade's wall surface located above these bays is treated in the same manner as the wall surface on the King Street facade.

Interior:

The King Street Arcade building's unusual floor plans are the direct result of Huart's decision to utilize the whole of the five-sided polygonal plan parcel that was available to him as a building site rather than just a portion of it. Huart's design created a building that looked conventional from the outside but whose interior was determined by the polygonal shape of the parcel and by the fact that this parcel faced onto both King and S. Pinckney streets. To connect the two streets, Huart created a two-story-tall, V-plan, sky-lit court or arcade that had entrances that opened onto both streets and which acted as a covered pedestrian passageway that cut through the middle of the block. Placed on both sides of the first story of this court were rental spaces, four of which had principal entrances that fronted onto the heavily traveled King and S. Pinckney Street thoroughfares and secondary entrances that opened into the building's court, and six more of which were smaller and opened only into the court. There were also fourteen smaller rental spaces located in the building's second story, all of which opened onto a balcony that encircled the court. This balcony was reached by ascending a large staircase that was located at the Pinckney Street end of the court and each of these second story rental spaces had a

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principal entrance and a display window that opened onto the balcony, and six of them also overlooked King and Pinckney streets as well.

**First Story:**

The defining feature of the building's first story is the V-plan two-story-tall court that forms the heart of the building. One accesses the north end this court by passing through one of two one-light wood main entrance doors that occupy the second bay from the left of the building's King Street façade. These doors open into a 10-foot-deep by 20-foot-wide lobby whose side walls and ceiling are plastered and whose inner south-facing wall consists of a wood-framed screen that is composed of four centered, side-hinged, one-light wood entrance doors that are flanked by two one light sidelights, all of which are surmounted by five one-light transoms. Upon passing through these doors, the 20-foot-wide court continues another 10-feet further south before it bends 40-degrees to the right and continues another 60-feet to the southwest end of the court, which occupies the left-hand bay of the building's southwest-facing S. Pinckney Street façade. The entire court is floored in terrazzo and placed along the plastered side walls of its first story are a series of entrance door and display window units that are associated with the rental spaces that are located on either side of the court, there being six such spaces on the court's east side and four on its west side. These window and door units each consist of a one-light wood entrance door that is surmounted with a one-light transom, next to which is a placed a large one-light display window that is enframed in wood trim and whose bottom edge rests on top of a tall molded wooden baseboard that encircles the base of the walls of the court. These window-door units are all separated from one another by simple broad pilaster strips, and an original wall sconce that has a suspended ball-shaped glass shade is placed at the top of each of these pilaster strips.

Dominating the Pinckney Street end of the first story of this court is a large eight-foot-wide straight-run staircase that is positioned in the center of the court and which ascends to a balcony that encircles the court's second story. This staircase has metal balustrades and molded wooden handrails and it is still in use and it still retains its original appearance, although at some later time a small rental space was created by enclosing what was originally open space underneath the staircase, and this space is still extant and is still in use today as retail space.

The first story's original rental spaces varied considerably in size and shape, depending on their location, but all of them also had terrazzo floors, plastered walls and ceilings, and tall molded wooden baseboards, and all of them also had at least one window-door unit that opened out onto the court inside. The three largest of these rental spaces faced onto King Street and they occupied the first, third and fourth bays from the left of this façade. Each of these rental spaces had its own street entrance in addition to a second entrance that opened into the court inside, the largest of them having originally been the right-hand space (fourth bay), which was trapezoidal in shape and measured 22-feet-wide by 60-feet in depth. An identically-shaped but less deep space (third bay) is located next to the largest

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one and it was 20-feet-wide and about 50-feet-deep, the rectilinear shaped left-hand (first bay) space was 20-feet-wide by 40-feet-deep, and the other rental spaces, including the one in the right-hand bay of the S. Pinckney Street façade that also had its own street entrance, were all 22-feet-wide by 20-feet-deep and nearly square in shape.

Second Story:

The V-plan two-story-tall court that forms the heart of this building is also the defining feature of the building's second story as well. The staircase described above that ascends from the first story to the second opens onto a five-foot-wide balcony that encircles the court at the second story level. This balcony's floor is made out of terrazzo, its metal and wood balustrade is identical in design to the ones that flank the staircase, and the fascia and underside of this balcony are both covered in plaster.

Placed along the plastered side walls of the building's second story and overlooking the court are a series of entrance door and display window units that are associated with the rental spaces that encircle the court, there being fifteen such spaces. These window and door units each consist of a one-light wood entrance door that is surmounted with a one-light transom, next to which is placed a large one-light display window that is enframed in wood trim but whose bottom edge is placed some sixteen inches above the floor. These window-door units are all separated from one another by simple broad pilaster strips, at the top of each of which is placed an original wall sounce that has a suspended ball-shaped glass shade, and a molded wooden baseboard encircles the base of the walls of this story as well, but it is less tall than the first story's baseboard.

The second story's original rental spaces also varied considerably in size and shape, depending on their location, but all of them also had terrazzo floors, plastered walls and ceilings, and molded wooden baseboards, and all of them also had at least one window-door unit that opened out onto the court. The largest of these rental spaces faced onto King Street and it consisted of four separate but interconnected rooms. These rooms varied in size, but they were about 20-feet-wide and from 12 to 20-feet-deep and these four rooms had their own small lobby and they could be used either singly or as a suite of rooms. Other second story rooms were smaller and rectilinear in plan and measured 13-feet-wide by 20-feet-deep, and still others were either triangular or trapezoidal in plan, the latter one being 13-feet-wide by 40-feet-deep.

The roof of the court is its most significant feature, however, because it consists entirely of a double-pitched glass and metal V-plan skylight whose individual lights consist of transparent clear glass. This skylight is still supported by its four original steel or iron King Post trusses, it covers the whole of the court below, and while today's skylight has fewer and larger glass lights than the original skylight, its design is essentially identical to that of the original one.

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**Integrity:**

Since it was first built, both the exterior and the interior of the King Street Arcade building have experienced a number of changes, although these changes have mostly been of a cosmetic nature that has left the original design of the building intact. At one time or another, almost all the original elements that comprised the first story storefronts located on the King Street and S. Pinckney Street facades have been replaced by modern equivalents with the exception of the entrance doors themselves, which are original. Fortunately, the original designs of these storefronts were still retained, even though the elements that comprise them are now mostly modern, and the same is true of the second story windows on these facades, whose original single pane lights have now mostly been replaced with more energy efficient double pane lights of the same size and design.

Changes have also been made to the interior of the building over time as well, although this has been largely limited to the reorganization of the interior spaces in some of the rental units. It needs to be understood that it was expected from the onset that the original partition walls that defined these spaces would sometimes be moved in order to meet the changing needs of the building's tenants. For instance, today, the triangular-shaped south ends of the two largest first story King Street spaces (fourth and third bays) have been partitioned off and combined to create a single separate rental space that opens only into the court. Likewise, the partition wall that originally separated these two largest rental spaces from one another has now been removed, creating a single large rectilinear-shaped rental space that houses a coffee shop. Despite these occasional changes, though, the appearance of the building's interior court and most of its rental units is still largely original and intact, the two most notable exceptions being the previously mentioned addition of a new rental space underneath the main staircase and the alteration of one of the original display window-door units on the west side of the first story of the court, which was replaced with a new storefront comprised of two three-sided bay windows that gives the court elevation of this rental unit a vaguely Period Revival appearance.

Fortunately, the recent restoration of the exterior of the building repaired several deteriorated and damaged areas on the King Street façade, it restored the original main entrances to the court, and it also restored the upper portions of the windows in the second stories of the two bays on the S. Pinckney Street façade, which had been covered over. As a result, both the exterior and interior of the King Street Arcade building are now in excellent condition and look almost exactly like they did when the building was first completed ninety-two years ago.

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**Significance:**

Located just a half-block off the Capitol Square, the site of Wisconsin's State Capitol building, the highly intact two-story-tall polygonal plan King Street Arcade Building represents a unique historic property type in Madison, it having been designed to house twenty-four smaller-sized rental spaces housing stores and offices that opened onto both of the two streets bordering the building and also into an interior two-story-tall court or arcade inside that was lit by a very large glassed skylight. Today, of course, buildings and shopping malls using this concept are commonplace, but in 1927, when the King Street Arcade was built, only the nation's largest cities could boast of such buildings. The King Street Arcade Building was developed and owned by a member of Madison's historically prominent Hobbins family and it is still in excellent, highly original condition today and it is a fine example of the Twentieth Century Commercial Style and of the arcade building type. In addition, the King Street Arcade is also one of just a few known Madison projects that were designed by Henry Charles Huart, who was an architect and engineer who practiced in Madison during most of the 1920s.

The King Street Arcade 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 King Street Arcade Building utilizing the Twentieth Century Commercial Style subsection of the Architectural Styles study unit of the CRMP.<sup>4</sup> The results of this research is detailed below and shows that the King Street Arcade Building is locally significant under NR Criterion C as an excellent example of the Twentieth Century Commercial Style store and office building and because it was the only historic example of the arcade building type to be built in Madison prior to the end of World War II.

**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, and in Stuart D.

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<sup>4</sup> Wyatt, Barbara (Ed.). *Cultural Resource Management in Wisconsin*. Madison: Division of Historic Preservation, State Historical Society of Wisconsin, 1986, Vol. 2, (Architecture). A draft version of the Twentieth Century Commercial Style subsection is available at the offices of the Division of Historic Preservation.

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Levitan's book *Madison: The Illustrated Sesquicentennial History, Vol. 1, 1856-1931*.<sup>5</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>6</sup> Consequently, the historic context that follows deals primarily with the history of the King Street Arcade Building itself and with that of other 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>7</sup> 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. Ten years later, 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.

Historically, King Street is where the commercial life of Madison began. Madison was founded in 1837 by those who came here to build the new state capitol building. While construction of this building was under way those involved stayed in the new community's first real building, a crude log building operated by the Peck family that was located one block away from the site of the King Street Arcade on what is now S. Butler Street. Soon, other buildings sprang up around the Peck's hotel as well, but the majority were located on King Street, which runs downhill from the east corner of the Capitol Square for three blocks to the shore of Lake Monona. By the mid-1840s, King Street had evolved into the principal commercial thoroughfare of the village and the earliest commercial buildings in the village lined both sides of the street along the blocks nearest the square. Like the buildings in most other Wisconsin communities of this vintage, the ones on King Street were mostly

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<sup>5</sup> Mollenhoff, David V. *Madison: A History of the Formative Years – 2<sup>nd</sup> Edition*. 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; Levitan, Stuart D. *Madison: The Illustrated Sesquicentennial History, Vol. 1, 1856-1931*. Madison: University of Wisconsin Press, 2006.

<sup>6</sup> Rankin, Katherine H. and Timothy F. Heggland. *Madison Intensive Survey Report*. Madison: City of Madison Department of Planning and Development, 1995. Two volumes.

<sup>7</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.

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built of wood, one of the most prominent of them being the two-story side-gabled Madison Hotel, built in 1838, and located about where 115 and 119 King Street are now.<sup>8</sup>

By the 1850s, though, buildings constructed out of locally quarried Madison Sandstone began to appear as well, some of the earliest of which were built in the mid-1850s on the side of King Street opposite the site of the King Street Arcade.<sup>9</sup> It was this evolving downtown that would have greeted members of the Hobbins family when they arrived here from England in the early 1850s. The first arrivals were brothers, Dr. William Hobbins (1823-1883), who came here in 1853, and Dr. Joseph Hobbins (1816-1894), who came here in 1854, both with their families. Upon arrival, both men were approached by the Chancellor of the University of Wisconsin at that time to head up a newly projected School of Medicine, but when this failed to materialize, they both chose to continue to privately practice medicine in Madison. In addition, both men would also serve as doctors in the Civil War, William, with Wisconsin's Iron Brigade, and Joseph, as the chief medical officer associated with caring for Union soldiers and Confederate prisoners that were housed in Camp Randall in Madison.<sup>10</sup>

Gradually, as the city grew, and as commercial activity spread westward from King Street around the Capitol Square, the need for larger and more permanent buildings increased and the small-scale pioneer buildings were replaced with more substantial and imposing buildings clad mostly in brick or stone. By 1885, Madison had a population of 12,900, one of whom was Christian Dick, a native of Cologne who had arrived in Madison in 1878 and started a wholesale liquor business at 223-225 State Street (non-extant). Dick must have been confident in the future growth of the city because in March of 1889 he purchased two lots that formed the eastern corner of Block 104, which is bounded by King, S. Pinckney, and E. Doty streets, and which were then occupied by a one-story metal clad ice-skating arena. For his architects, Dick chose the Madison firm of Conover and Porter and by the end of 1889, the building was complete, and the local papers were saying that "Christian Dick's model of architecture on King Street may be mentioned as adding materially to the new business buildings of Madison."<sup>11</sup> This fine three-story-tall Richardsonian Romanesque Revival Style building is located at 121-125 King St., it is listed in the NRHP, and it was the first of what were to be a number of buildings built in the coming years that would transform the block on which the King Street Arcade is located into the block that is still visible and largely intact today.<sup>12</sup>

The transformation of this block continued in the first decade of the twentieth century, which saw the

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<sup>8</sup> Mollenhoff, David V. *Madison: A History of the Formative Years*, 66. This page has a copy of a drawing of this block made in 1851 by Johann Baptist Wengler. See also p. 39 for a population growth map of the area.

<sup>9</sup> The surviving remnants of these buildings are now included in the Simeon Mills Historic District (NRHP 6-25-87).

<sup>10</sup> "Joseph Hobbins." *Dictionary of Wisconsin Biography*. State Historical Society of Wisconsin, 1960, pp. 173-174.

<sup>11</sup> *Wisconsin State Journal*, December 7, 1889.

<sup>12</sup> National Register of Historic Places, Christian Dick Block, Madison, Dane County, Wisconsin, National Register # 02001572.

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construction of the new three-story-tall brick-clad Cantwell Printing Company Building built at 121-125 S. Pinckney St. on the corner of E. Doty and S. Pinckney streets in 1906 to a design by Madison architects Alvan E. Small and Lew F. Porter, the construction of the new one-story-tall brick-clad Majestic Theater that was built at 115 King St. in 1906 to a design by Madison architects Claude & Starck, and the construction of the new two-story-tall brick-clad E. W. Eddy Block, which was built in between the Dick Block and the Majestic Theater at 119 King St. in 1907.<sup>13</sup> By 1910, the south end of this block had been completely transformed by new construction activity, but the north end that faced onto the Capitol Square was still comprised of the two-and-three-story-tall brick Commercial Vernacular and Romanesque Revival Style buildings that were then collectively known as Dean's Block and which had been built in 1862 and 1872.<sup>14</sup>

New construction activity on this block would not resume until the optimistic years towards the end of the 1920s but this was not true of the rest of the area surrounding the Capitol Square. By 1926, the buildings surrounding the square were well into the early stages of a transitional period that was gradually transforming Madison's nineteenth century downtown into a twentieth century one. Beginning 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>15</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 by 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 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).

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<sup>13</sup> The Cantwell Building was originally a three-story-tall building, but it was increased to five stories in 1915, while the Eddy Block and the Majestic Theater buildings were both raised from one and two to three-stories between 1908 and 1910.

<sup>14</sup> Mollenhoff, David V. and Mary Jane Hamilton. *Frank Lloyd Wright's Monona Terrace: The Enduring Power of Civic Vision*, 63. This page reproduces a postcard view of King Street that gives a good picture of the appearance of the King Street side of Block 104 during the period between 1910 and 1927.

<sup>15</sup> Mollenhoff, David V. *Madison: A History of the Formative Years*, 333 (illustrated).

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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 members of the Hobbins family to make building plans of their own. The first to do so was Joseph N. Hobbins, who on January 19, 1927, announced that a new two-story arcade building would be built on property he owned on King Street adjacent to the Majestic Theater.

Joseph N. Hobbins was one of the many members of the third generation of the Hobbins family who were making their own mark on the Madison community during this period. One of the most prominent members of the second generation had been his father, Joseph William Hobbins (1848-1920), a son of Dr. William Hobbins, who formed a partnership in 1870 with his brother, Henry (Harry) B. Hobbins (1851-1909), in the firm of Hobbins Brothers, insurance agents and real estate brokers. In 1883, following the death of their father, J. W. Hobbins became one of the founding shareholders of the Capital City Bank in Madison. He then turned over his share of Hobbins Brothers to his brother, Harry, he became the new bank's first cashier, and in 1901, he was elected president of the bank and he served in that capacity until the end of his life.<sup>16</sup> Joseph W. Hobbins was not the only banker in the family either. His own son, William J. Hobbins, married Bertha Suhr, daughter of John J. Suhr, who had founded the German American Bank in Madison in 1871. In 1920, upon the death of his father, William J. became the new cashier of the Capital City Bank, which had been founded by his own father. Meanwhile, his brother, Joseph Newton Hobbins (1878-1951), went to work in the insurance firm of his uncle, Harry B. Hobbins, and he eventually became the principal of this very successful firm, which became known as the Hobbins Insurance Agency. By 1920, J. N. Hobbins owned both of the buildings that made up the north end of Block 104, these being two and three-story-tall brick buildings built in 1862 and 1872 that contained retail spaces in their first stories and offices above. With the construction of so much competing new, modern, office space and new, much more modern retail space taking place at this time around and near the square, the times must have seemed ripe to Hobbins to take better advantage of the frontage his aging buildings had on the Capitol Square and on King and S. Pinckney streets.

Hobbins' initial announcement of his plan for the Arcade Building made the front page of the local newspaper.

An arcade building, the second of its kind in Wisconsin, will be erected in the near future with its main entrances at 107-113 King street and 109-111 South Pinckney street. It was announced today by J. N. Hobbins of the Hobbins Insurance Agency. Preparation of the site for construction work will begin about Feb. 1, according to present plans of Mr. Hobbins, and

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<sup>16</sup> "Stroke is Fatal to J. W. Hobbins." *Wisconsin State Journal*, August 30, 1920, p. 1. Obituary of Joseph W. Hobbins.

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leases will be drawn for occupancy July 1. ... The building will occupy 78 feet on King street and 45 feet on Pinckney street. It will be known as the "King Street Arcade." Preparation for its construction will entail tearing down the present building, which now houses the C. F. Naffz drug store and the wall paper and paint store of Dresen and Rhodes.<sup>17</sup>

The announcement of Hobbins' plans was also carried in other statewide publications as well.

Construction will be started soon on the King St. Arcade, a new Madison business building which will house twenty-three concerns. The arcade will have a frontage of 78 feet on King St. and 45 feet on S. Pinckney St. It will be two stories high. A huge sky-light roof will cover the entire length of the structure. The building will be put up by J. N. Hobbins, realtor. He has engaged the services of Charles Huart as architect. From nine to ten business establishments can be accommodated on the ground floor and about fourteen on the second.<sup>18</sup>

Huart's design was completed on March 8, 1927, a building permit for the building was issued on March 13, and the existing two-story building on the site was razed in early April, after which construction began.

Construction has been started on a new arcade plan store building in Madison. The structure is being erected on King St. and will provide space for 24 separate stores. Ten of these will be located on the ground floor and fourteen on the second. Three stores and a large entrance will be built on King St. and on S. Pinckney St. there will be two stores and another entrance. A number of the establishments will face inward on the arcade on both floors. H. Charles Huart designed the structure and John Kelly, Madison contractor, was given the general contract.<sup>19</sup>

By September, some of the first tenants were already opening up their stores and offices in the newly completed building, including the American Loan Company of Madison, Mrs. Coughlin's dressmaking establishment, Warren E. Hicks Real Estate, the Palace Beauty Shop, and the Doll Lady Headquarters, a doll sales and repair store. In addition, Hobbins ensured that there would be a steady stream of visitors to the new store by using the building's inner atrium as a venue for everything from the Madison Garden Club's spring floral show to hosting a show where local dealers could showcase their newest radios, and by the beginning of the following year a local newspaper was stating that "The King Street arcade has added greatly to the value of the property on that street."<sup>20</sup>

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<sup>17</sup> "Hobbins to Build Arcade on King, Pinckney Streets." *Wisconsin State Journal*. January 9, 1927, p. 13.

<sup>18</sup> "Building Projects Among Southern Wisconsin Cities." *The Master Builder*. Appleton, WI: Master Builders' Association of Wisconsin, March, 1927, pp. 32-34.

<sup>19</sup> "Building Projects Among Southern Wisconsin Cities." *The Master Builder*. Appleton, WI: Master Builders' Association of Wisconsin, May, 1927, p. 28.

<sup>20</sup> "Year Adds 120 New Concerns to City's Commerce." *Wisconsin State Journal*. January 1, 1928, p. 41, Progress

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Emboldened by his success, Hobbins announced plans a year later to demolish the surviving three-story-tall nineteenth century Dean Block building that he owned that was located next to the Arcade Building and then build a six-story bank building on the site that would house the new home of the Capital City Bank, of which his brother, William J. Hobbins, was now president.<sup>21</sup> Hobbins' plan initially also included building an additional four stories above his Arcade building as well, since this building had been built with foundations sufficient to support a ten-story building, but his plans were subsequently scaled back and on September 17, 1930, a building permit was granted for the two-story-tall triangular plan building that was eventually built (still extant but profoundly altered). Coming as it did shortly after the collapse of the stock market and at the beginning of the Great Depression, however, the timing of this project was unfortunate, and the cost of its new building ultimately contributed to the financial collapse of the Capital City Bank in 1931.

Just how successful the new Arcade building was as an investment is not known, but opening just two years before the onset of the Great Depression meant that the building probably did not reach its full potential until the advent of World War II, and even then it was designed for a time when Madisonians did most of their shopping downtown, which later proved to be a liability as shopping activity in the city gradually shifted to the new suburbs that began to ring Madison after the war. Since the end of the war, the building has had a wide variety of tenants, but in general, retail stores and restaurants have tended to occupy the first story while the second story has been given over to offices and non-retail commercial operations such as hair styling salons, music studios, and the like. Parts of the first story have also been historically connected to businesses that were headquartered in the now greatly altered building next door at 101 King Street such as the Capital City Bank, which occupied some of the first story space by 1931, and by Norris Lea Furs.

Fortunately, the recent restoration of the building by its current owners has once again made the building a viable player in the city's now enormously expanded and reinvigorated downtown and its mix of modest size rental spaces has found a ready market in today's economy.

**Architecture:**

The King Street Arcade Building is eligible for listing in the NRHP under NRHP Criterion C (architecture) on the basis of its architectural significance at the local level as an excellent, largely intact example of the Twentieth Century Commercial style and also because it is an excellent and very rare example of an historic arcade-type building that contains a number of retail and offices spaces that open onto and surround a sky-lit interior atrium. In addition, the building is also now one of only two

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Edition.

<sup>21</sup> "Plan 6-Story Bank Building." *Wisconsin State Journal*. March 13, 1930, p. 1.

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known extant buildings in Madison that were designed by Henry Charles Huart, an architect and engineer who practiced in Madison during the 1920s.

The Twentieth Century Commercial Style is the most frequently observed of all styles applied to commercial buildings that were built in the United States in the early part of the twentieth century. Unlike other styles that were applied to the smaller commercial buildings of the period, this one was generally utilitarian in design and it is found in both small and large cities throughout the nation and in Wisconsin. Examples range from small one-story single storefront buildings to large two and three story, multi-unit commercial blocks.

Unlike the Commercial Vernacular form buildings that were built to house similar commercial enterprises in the nineteenth century, the twentieth century equivalent is broader and has less vertical emphasis. The style is characterized by a relatively unornamented, two-dimensional facade and a broad rectangular massing. Buildings are generally executed in brick, but other masonry and tile claddings are also found. A stepped or shaped parapet, often topped with a stone or concrete coping, is a common feature. Ornamentation is generally limited to the use of contrasting materials or to simple geometric patterns made of brick in the cornice and simply ornamented storefronts, occasionally topped with a prism glass transom, are the rule. Typical examples will have rectangular panels in the cornice outlined by soldier or header brick courses, the insets of which are sometimes detailed with decorative brickwork in herringbone or basket weave patterns. Small insets of tile, stone, or concrete in diamond, square, or other simple shapes often form secondary accents.

The popularity of the Twentieth Century Commercial Style may be due to the simplicity of its designs and the ease with which they could be constructed. A secondary factor was its versatility in adapting to the new types and needs of commercial enterprises emerging in the early years of the century such as automobile showrooms and department stores. As the century progressed, examples become plainer in design, perhaps reflecting other modernistic architectural influences. The simplicity of the style's overall concept made it a favorite of builders and examples designed and constructed by these often-anonymous craftsman can be found in every part Madison. Never-the-less, architect-designed examples such as the King Street Arcade are also plentiful as well and these designs often incorporated elements from other architectural styles that were popular at the time.

The term "arcade" has two quite different definitions when applied to historic commercial buildings; one describes the appearance of the building itself while the other describes the type of building that it is. The first definition involves the exterior design of the King Street Arcade building, which is a good example of what Richard Longstreth, in his ground-breaking book entitled *The Buildings of Main Street*, called an "arcaded block," which he defined as follows:

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Characterized by a series of tall, evenly spaced, round-arched openings extending across a wide facade with no separate bracketing elements at the ends, the arcaded block is generally two or three stories high. The type is ultimately derived from loggias—great arcaded porches—built in Italian cities during the Renaissance. Most arcaded blocks date from the first three decades of the 20th century. They were designed primarily for banks and large retail stores.<sup>22</sup>

In this case the term “arcade” essentially describes the organization of a building’s principal facades. The series of arched openings Longstreth mentions may open into just a single interior space or they may open into multiple interior spaces but the building itself is still typically a one to three-story-tall rectilinear or square plan building and the commercial spaces it contains are conventional in nature and they are almost always accessed from the streets they front onto. Such buildings can be found in cities throughout Wisconsin and the Division of Historic Preservation’s AHI database lists eleven other buildings in the state besides the King Street Arcade that use the term “arcade” in their title. Not all of these buildings fit Longstreth’s definition, however. In some instances the term “arcade” is just part of the building’s historic name, the Arcade Billiard Hall in Stevens Point, for instance, is a two-story Commercial Vernacular building, the Arcade Block in Milwaukee is a three-story Italianate Style building built in 1877 to a design by Edward Townsend Mix, and the East Side Arcade Bowling Alley in Madison is a building that exhibits a conventional Twentieth Century Commercial Style design. Most of the other eight buildings, though, are indeed examples that fit Longstreth’s definition, among them being the Twentieth Century Commercial Style Mifflin Arcade Building, a still extant five-store, one-story-tall rectilinear plan building (AHI# 88342) that is also located in Madison at 117-125 W. Mifflin St. and which was built in 1922 to a design by Madison architect Philip M. Homer.

Huart’s design, with its four segmental-arched two-story-tall storefront openings facing onto King Street and two more facing onto Pinckney St. is a fine example of Longstreth’s arcaded block building. Three of the four King Street openings originally served individual retail spaces inside and the fourth contained the main entrance to the building’s interior and to its inner court, and on S. Pinckney Street one of the two-story-tall storefront openings also served an individual retail space while the second one contained the other main entrance to the inner court.

The second definition of “arcade” describes a specific nineteenth and twentieth century building type rather than a method of organizing façade designs. Like examples that fit Longstreth’s definition, this building type is also derived from loggias that were built in Italian and other European cities during the Renaissance and even earlier. These early arcades were essentially covered walkways for pedestrians and in some cases these walkways were also lined on one or both sides with stores and other forms of commercial enterprises. At the beginning of the nineteenth century, however, some entrepreneurs

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<sup>22</sup> Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington D.C.: The Preservation Press, 1987, p. 119.

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began to build roofs over some of these arcaded walkways and advances in technology that made the manufacture of glass cheaper and metal framing possible led to the construction of glass and metal sky-lights that were used to both cover the walkways and to supply them with natural light. The resulting spaces became generically known as “shopping arcades.”

A shopping arcade refers to a multiple-vendor space, operating under a covered roof. Typically, the roof was constructed of glass to allow for natural light and reduce the need for candles or electric lighting. The 18<sup>th</sup> and 19<sup>th</sup> century arcades were designed to attract the genteel middle classes. In time, these arcades became the place to shop and be seen. Arcades offered shoppers the promise of an enclosed space away from the chaos that characterized the noisy, dirty streets; a warm, dry space away from the harsh elements, and a safe haven where people could socialize and spend their leisure time. As thousands of glass covered arcades spread across Europe, they became grander and more ornately decorated. By the mid-nineteenth century, they had become prominent centres of fashion and social life.<sup>23</sup>

Most of the earliest arcades, no matter how monumental and grand, were still essentially covered pedestrian walkways, but the idea of constructing individual buildings that incorporated the basic concept of a multiple-vendor space opened onto a covered, possibly sky-lit interior court developed soon thereafter, especially in Europe. The first examples were built in early nineteenth century Paris, where the development of the department store building type evolved. Such buildings were at first loosely based on the middle eastern “bazaar” concept, where shops are not lined up along a thoroughfare but are organized on several floors around one or more open courtyards.

These bazaars, which were a combination of a number of shops, were similar to the arcades of our shopping centers, but their architectural design already foreshadowed that of the big department stores. .... There is a monumental entrance from the street and a courtyard or large central hall covered by a large glass roof, surrounded by galleries carried on slim pillars of cast iron on one or two floors; access is by a monumental staircase opposite the entrance.<sup>24</sup>

Buildings of this type soon proliferated in Europe and the type proved to be as well suited to buildings that were designed to house a number of individually owned stores under a single roof as it was to buildings that were designed to house a number of different departments, all owned by a single entity, that were also housed under a single roof. It was examples of the latter type that came to predominate in the United States, possibly because they represented the logical extension of the general store concept that prevailed here in the nineteenth century. The type of department store buildings that

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<sup>23</sup> [https://en.wikipedia.org/wiki/Arcade\\_\(architecture\)](https://en.wikipedia.org/wiki/Arcade_(architecture)) Accessed December 15, 2018.

<sup>24</sup> Mignot, Claude. *Architecture of the 19<sup>th</sup> Century*. Cologne: Evergreen (Benedict Taschen), 1994, p. 246.

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evolved in this country to house these commercial enterprises soon became monumental affairs and the companies that owned and operated them became household names in their respective communities. As the arcade building type evolved, however, the use of a center court as the focal point of such a building's interior gradually waned, partly because advances in modern electric lighting made sky-lighting unnecessary and partly because entrepreneurs realized that the space that was being taken up by these courts could be better utilized by being filled in with floors that were devoted to retail space. Consequently, it is perhaps not surprising that when J. N. Hobbins announced his plans to build his new King Street Arcade building, part of his announcement stated that it would be only the second example of this type in Wisconsin.<sup>25</sup>

Hobbin's new building was much smaller than the typical metropolitan example of this building type, but it nevertheless included all the elements that one would expect to find in such a building, and it was also an excellent solution to the problem of how best to utilize Hobbins' unusually shaped five-sided lot.

A modern two-story building with exterior of buff brick, copper, and plate glass, and with a large sky-lighted arcade extending from King street to Pinckney street is provided in the plans drawn by H. Charles Huart, Madison architect. Nine store rooms, all facing on the arcade with roomy display windows will occupy the first floor. One of these will be 18x60 feet; one about 20x22 feet; three 20x20; and four 16x22. On the second floor, facing on a five-foot balcony overlooking the arcade and provided with glass fronts, will be 14 rooms for office and store use.

The arcade, with terrazzo flooring and almost entirely open to the sky-light, will be 16 feet wide at the King street entrance and 20 feet wide at the Pinckney street entrance. An eight-foot staircase with gradual incline will be in the center of the Pinckney street lobby.<sup>26</sup>

Huart's design was advantageous for Hobbins because it could be erected in a relatively short time, it made good use of his unusual polygonal-shaped lot, and it also had the advantage of novelty. In fact, there was no precedent for such a sky-lit space in a commercial building in Madison at that time. Prior to 1927, the only buildings in Madison that featured skylights in their design were the Wisconsin State

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<sup>25</sup> What the first example was is not certain, but it is likely to have been the Plankinton Arcade Building in Milwaukee. The first two stories of this building, whose interior court was covered by two very large sky-lights, were built in 1916 to a design by Chicago architects Holabird & Roche, and when five more stories were added above the first two in 1925, Holabird & Roche was again the architect. This monumental building (AHI# 41866) is located at 161 W. Wisconsin Ave., it occupies a whole city block, it is still extant, though altered, and it is now a part of the Grand Avenue Mall. This building was listed in the NRHP on 12/22/2000 as a contributing resource in the West Side Commercial Historic District (NRHP 78003462).

<sup>26</sup> "Hobbins to Build Arcade on King, Pinckney Streets." *Wisconsin State Journal*. January 9, 1927, p. 13.

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Capitol itself, which had been designed by nationally known New York architect George B. Post and completed in 1917, and the University of Wisconsin's Stock Pavilion show barn, built in 1908. Successful as it was, though, Huart's design was destined to be unique in the commercial life of Madison in the years prior to the end of World War II. No buildings that featured an interior arcade, an enclosed courtyard, or an atrium, as such courtyards came to be called, would be built in the city until the Hilldale Shopping Center opened on Madison's west side in 1962, and buildings with interior spaces that are partially illuminated by a sky-light are still a rarity in this city even today.

Architect:

Henry Charles Huart (aka: H. C. Huart, H. Huart, H. Charles Huart, Charles Huart) was born in France in August of 1880 and in 1887 he emigrated to the United State, presumably with his parents. Nothing is known of his education or where he grew up, but he became a naturalized citizen in 1917 and in 1918 his draft registration form stated that he was then living in Chicago, where he was employed as an industrial engineer with the Link Belt Co. The following year Huart married Helen Fick, an Illinois native born in 1892, and in 1920 they were both living in Chicago, where he was then employed as a construction engineer with an oil company, and the same year also saw the birth of their daughter, Jacqueline. By 1922, however, Huart and his family had moved to Madison, Wisconsin, where he was employed in the State Architect's office. At the same time, Huart was also undertaking private architectural projects as well, among them being a design for a \$26,000 two-story office and apartment block at 613 State St. in Madison for William Conway of Racine, WI, although this project does not appear to have progressed beyond the planning stage.<sup>27</sup> In 1924, Huart was kept busy as the representative of the State's Architects Office in charge of superintending the construction of the Wisconsin State Hospital (aka: Wisconsin General Hospital) located at 1300 University Ave. in Madison (extant, altered, and greatly enlarged). By 1925, though, Huart had left the State Architect's office and had started his own architectural practice and he had also become the corporate secretary of the newly formed Lumina Terrazzo Company in Madison, a manufacturer and installers of terrazzo floors and other stone interior decorative elements.<sup>28</sup> In 1926, Huart designed a Mediterranean Revival style one-story-tall building for Charles T. Reider on the southwest corner of the intersection of East Washington Avenue and Blount Street (665 E. Washington Ave., non-extant) to house Reider's automobile tire and battery service business.<sup>29</sup> Also completed in 1926 was an impressive new two-story storefront that he designed for the Baron Brothers Department Store located on Madison's Capital Square at 12-18 W. Mifflin St. in Madison, and it was this highly visible and very successful

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<sup>27</sup> "Racine Man Will Erect State St. Store." *Madison Capital Times*, May 23, 1922, p. 11. See also: "\$26,000 Block to be Built At 613 State St." *Wisconsin State Journal*, May 23, 1922, p. 7.

<sup>28</sup> "Terrazzo Company to Double Capital." *Wisconsin State Journal*: December 30, 1925, 50,000 Edition.

<sup>29</sup> "Reider Opens Artistic Service Station on Washington Avenue." *Wisconsin State Journal*: January 30, 1927, p. 3 (illustrated).

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project, whose multiple large show windows were then the largest in the city, that most likely attracted the attention of Joseph N. Hobbins.<sup>30</sup>

By 1927, Huart's office was in the building located at 1306 Regent St. in Madison (extant) that he designed for the Lumina Terrazzo Company in 1926 and which was built in 1927. With this and his previous successful projects as evidence of his ability, Huart was then hired by Joseph N. Hobbins early in 1927 to prepare the design for Hobbins's new King Street building. Despite the successful completion of this project, however, no subsequent projects designed by Huart in Madison or elsewhere have been identified, although it is possible that he was superintending construction projects undertaken by the Lumina Co. during this period. The most likely reason for this is the onset of the Great Depression in October of 1929, which initiated a serious decline in the construction industry in Madison and which apparently affected Huart as well, since by 1930, census records indicate that Huart and his family had moved to the Town of Milton, in Du Page County, Illinois, where he was working as an architect and engineer in the elevator industry. Unfortunately, it is there that current knowledge about his subsequent activities ends. Although Huart's wife, Helen, was still living in Glen Ellyn in Du Page County in 1940, and her census record lists her as married and working as a manager while living in the household of her daughter and son-in-law, no other information about Henry Charles Huart's life and career after 1930 has yet been found.

**Conclusion:**

The King Street Arcade Building is eligible for listing in the NRHP under Criterion C (Architecture) at the local level of significance because it is both an excellent, highly intact arcaded block example of the Twentieth Century Commercial Style and also because it is the best surviving known example of the work of architect Henry Charles Huart, an architect who practiced in Madison during the 1920s. In addition, the building is also a fine, highly intact, and very rare pre-World War II example of an Arcade Type commercial building. Such buildings have interior spaces that are organized around an indoor court that has been roofed over with a skylight. This space is then divided into smaller units that are rented to individuals and companies for retail outlets and offices, much like today's shopping malls. Such a building was new to Madison when it was built, and it is currently one of the very few pre-war examples of this building type that is known to still be extant in Wisconsin today.

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<sup>30</sup> "Baron's Better Store Opens Monday Night." *The Wisconsin State Journal*: October 24, 1926, p. 1 & Section 3, pp. 2-4 (illustrated). This storefront lasted only until 1937, when the Baron Brothers added a third story to their building and commissioned a new Art Deco Style main façade that was designed by Madison architects Law, Law & Potter (extant).

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**Verbal Boundary Description:**

Certified Survey Map No. 6758, Recorded in Dane County Register of Deeds in Vol. 33, page 304 of Certified Surveys, Lot 2.

An earlier boundary description of this parcel was: Part of Lots 1 & 2, Block 104, Original Plat of Madison.

**Boundary Justification:**

The boundaries enclose all the land that has historically been associated with the resource.

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Items a-d are the same for photos 1 – 18.

Photo 1

- a) King Street Arcade
- b) Madison, Dane County, WI
- c) Timothy F. Heggland, Dec. 15, 2018
- d) Wisconsin Historical Society
- e) King St. Façade, View looking S
- f) Photo 1 of 18

Photo 10

- e) Courtyard, First Story, View looking NE
- f) Photo 10 of 18

Photo 11

- e) Courtyard, First Story, View looking N
- f) Photo 11 of 18

Photo 2

- e) King St. Façade Detail, View looking S
- f) Photo 2 of 18

Photo 12

- e) Courtyard, First Story, View looking SW
- f) Photo 12 of 18

Photo 3

- e) King St. Façade Main Entrance, View looking S
- f) Photo 3 of 18

Photo 13

- e) Courtyard, Second Story, View looking SW
- f) Photo 13 of 18

Photo 4

- e) King Street Façade Detail, View looking S
- f) Photo 4 of 18

Photo 14

- e) Courtyard, Second Story, View looking S
- f) Photo 14 of 18

Photo 5

- e) Pinckney St. Façade, View looking NE
- f) Photo 5 of 18

Photo 15

- e) Courtyard, Second Story, View looking NE
- f) Photo 15 of 18

Photo 6

- e) Pinckney St. Façade Detail, View looking NE
- f) Photo 6 of 18

Photo 16

- e) Courtyard, Second Story, View looking N
- f) Photo 16 of 18

Photo 7

- e) Pinckney St. Façade Detail, View looking NE
- f) Photo 7 of 18

Photo 17

- e) Courtyard, First Story, Main Entrance, View looking N
- f) Photo 17 of 18

Photo 8

- e) Pinckney St. Main Entrance, View looking NE
- f) Photo 8 of 18

Photo 18

- e) King Street Store Interior, View looking E towards Courtyard
- f) Photo 18 of 18

Photo 9

- e) Pinckney St. Main Entrance, View looking NE into Courtyard
- f) Photo 9 of 18

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Figure 1: First Story Floor Plan.

Figure 2: Second Story Floor Plan.

Figure 3: Photo of the King Street Façade, Angus B. McVicar, photographer, dated 1934.

Figure 4: Photo of the interior court of the building, Elwin G. Waste, photographer, dated 1941.