

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

Name of Building or Site

Common Name: Badger Office Supplies

Historic Name: Schubert Building /
Silver Dollar Saloon and Restaurant

Location

Street Address: 120 W. Mifflin St.

Aldermanic District: District 4 (Mike
Verveer)

Classification

Type of Property: Commercial

Zoning District: C4

Present Use: Commercial



Fig. 1: The Schubert building 1/2006.

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

Name(s): Central Focus LLC

Street Address: PO Box 2077
Madison, WI 53701-0000

Legal Description (available at City Assessor's Office or online at cityofmadison.org)

Parcel Number: 070923101102

Legal Description: ORIGINAL PLAT. NE 19 1/2 FT OF SW 59 FT OF SE 8 FT OF
LOT 2 & NE 19 1/2 FT OF S W 59 FT OF LOT 3. Block 76.

Condition of Property

Physical Condition: Good

Altered or Unaltered: Minimal alteration

Moved or Original Site: Original

Wall Construction: Brick

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

Historical Data

Original Owner: Andrew Schubert

Original Use: Restaurant

Architect: Ferdinand Kronenberg

Builder: Unknown

Architectural Style: Queen Anne

Date of Construction: 1908

Indigenous Materials Used: Unknown

List of Bibliographical References Used

City and State Archives:

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Periodicals, pamphlet, and web sites:

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www.cr.nps.gov/hps/TPS/technotes/PTN44/intro.htm.

State Street National National Register of Historic Places Registration Form, certified 11/12/97.

<http://www.ci.madison.wi.us/assessor/PropertyA.cfm>

Books:

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Association for Preservation Technology. *The Victorian Design Book*. Lee Valley Tools, 1984.
Frueh, Florence and Erne R. *Chicago Stained Glass*. Loyola Press, Chicago. 1998.

Harris, Cyril. *American Architecture*. W.W.Norton and Company, New York, 1998.

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Wilson, Weber H. *Great Glass in American Architecture*. Dutton, 1986.

City of Madison directories 1902, 1907, 1914, 1916, 1917, 1919, 1921, 1925, 1927, 1931, 1937,
and 1939.

Other:

"A.H. Schubert Marks 85th Birthday Today." The Capital Times 2/9/1949.

"Elder Drinkers Recall Glory of Silver Dollar". Wisconsin State Journal 1/7/1934.

"Rites for Andrew Schubert, Ex-Businessman, to Be Monday". Wisconsin State Journal
2/17/1950, p. 8.

"'Silver Dollar' is Sold; Was Famous For Years". The Capital Times 4/18/1922.

Kronenberg blueprint collection. Dane County Historical Records Center.

Waidelich, Ann. Presentation on stained glass in Madison, 4/18/06.

Form Prepared By:

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Organization Represented: Madison Trust for Historic Preservation

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Date Form Was Prepared: October 31, 2006

Present and Original Physical Construction and Appearance

The Schubert building at 122 W. Mifflin Street is a brick commercial building constructed in the Queen Anne style in 1908 by Ferdinand Kronenberg. It originally housed Andrew Schubert's Silver Dollar Saloon and Restaurant, which closed as Madison implemented prohibition in 1917 in advance of national legislation. Its appearance has remained largely the same since Badger Office Supply opened in 1941, operating there for 55 years. The business moved in 2006 and the building is now vacant.

Exterior

The two-story store and apartment has 8-inch thick brick walls and is 29 feet high. It is situated on a triangular block of two and three story historic buildings that represent the full spectrum of early architectural styles in Madison. The adjacent two-story Fairchild building façade matches the Schubert building's main design elements, although in different architectural styles. To the east, two one story buildings have formed a break in the block for at least six decades. Two 19th century buildings connect the Mifflin block to the 100 block of State Street.

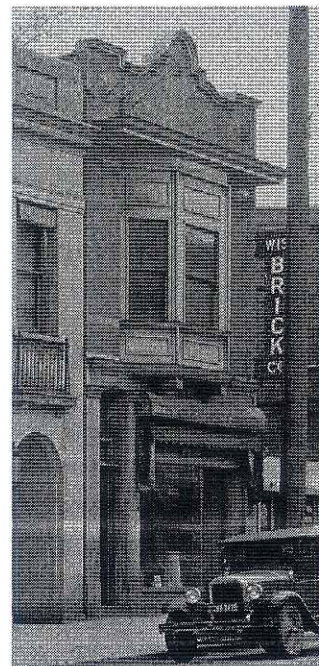


Fig. 2: McVicar, 1929.

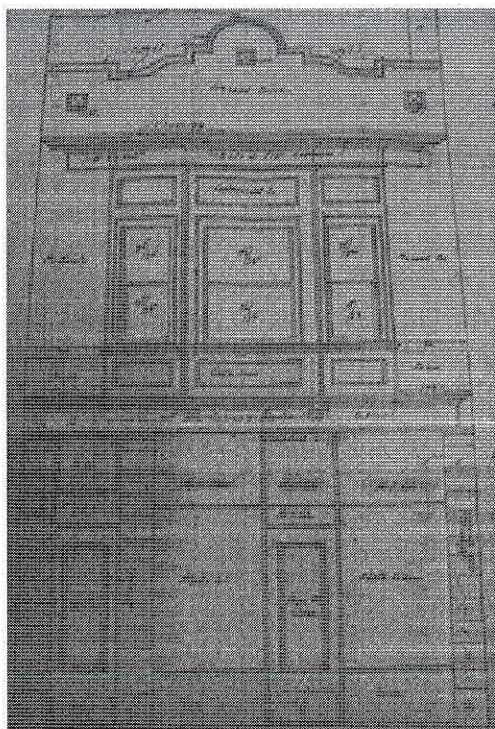


Fig. 3: Kronenberg exterior plans.

The roof outline is formed by a Flemish gable, and three simple ornamental plaques decorate the building's front face. Both the pediment and the plaques reflect the tendency in Queen Anne residential designs, where the style popularized, to decorate all available surfaces. The most notable element is the bay window on the second floor, with panels both above and below double-hung sash windows. Bay windows are one of the most obvious elements of the Queen Anne style that could be used on commercial buildings. It allowed expanded space for small buildings visually if not in actual square footage. One row of larger bricks forms a variation in texture on the building's face that aligns with the bottom of the upper window panes. A false eave overhangs the bay windows and friezes repeat the pattern, separating the first and second floors. The north side of the building has inverted bay second story windows that face the Capitol, and a single window with an ornamental arched brick lintel. The chimney has a corniced cap, as seen in Frederick Kronenberg's plans in figure 3.

The architectural plans may show a different vision than the one actually implemented during construction. The plan in figure 3 shows a centrally placed front door, though the overall design

still retains the asymmetry characteristic of the Queen Anne style. Close examination of the mosaic tile design suggests that one pattern formed the bar area and another the dining area. The entryway is not clearly demarcated. However, a photo from 1929 (see figure 2) shows the same storefront layout that exists today. If the storefront is indeed unchanged, it is the oldest intact Queen Anne commercial storefront in Madison. If modified, the essential element – the transom window – remains undisturbed.

Queen Anne buildings typically incorporate design elements from other styles. The trim on the bay window and cornice are in a Progressive non-historical design much like that seen on Progressive houses of the same period. Two simple brackets provide support for the window, and an Arts and Crafts-inspired transom window decorates the entire storefront. The Schubert building also includes Classical design elements. The door to the second story is framed by two stone pilasters that imitate Tuscan columns. The capital and base project slightly from the wall and offset the brick building material. Another pilaster frames the wood-paneled first floor entryway, and the design is repeated next to the door. The limestone foundation is visible along the base of the building, though it is largely obscured by the modern sidewalk.

The first floor storefront window lies beneath a handsome leaded three-paneled glass transom. Glass transoms were very popular at the turn of the century, marketed as a way to increase natural light levels as well as draw attention to storefront displays. With the advent of electricity, many transoms were covered or removed and very few remain in Madison buildings.

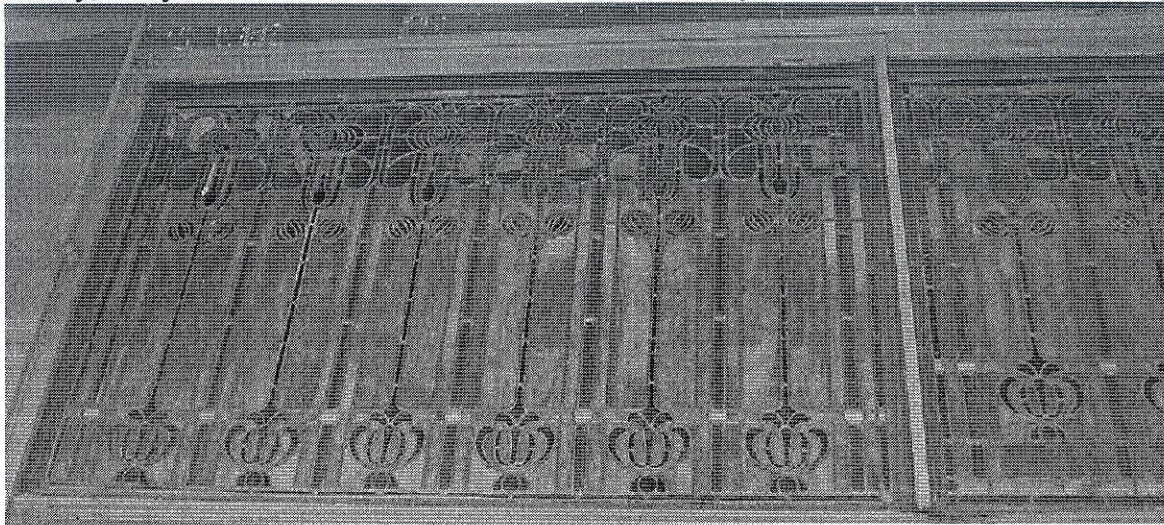


Fig. 4: the transom window at 120 W. Mifflin in 2006.

The Schubert transom window is unique among remaining transom windows. The closest comparison can be made with Arts and Crafts style windows at 546 W. Washington. Currently home to the Electric Earth Cafe, the windows have a simple two-color design of pale white and clear glass repeated across the storefront (see appendix). The building to the east also has striking Arts and Crafts transom windows with panes of clear glass that form an arch above display windows. However, neither the elaborate color scheme and ornate design of the transom nor the building style are similar to the Schubert building. More common are prism glass transoms, yet these, too, are found only infrequently. A survey of Atwood, Johnson, Lakeside, Monroe, Regent, State, University, Washington, Wilson, and Williamson neighborhoods found very few extant prism glass windows, such the recently restored Neuhauser Pharmacy at 1875 Monroe Street, the Castle and Doyle building, Irish Pub (317 State), and Art Gecko (507 State)

on State Street, and possibly 845 E. Johnson. A survey of Historical Society records on Madison commercial buildings also failed to locate buildings with visible transom glass. Most transom windows now have been remodeled or replaced with boards or clear glass. The Schubert window is the only surviving transom window of its kind in Madison.

The ornate design incorporates curving floral patterns with the stylization of the Arts and Crafts movement. An abstract fleur-de-lis motif is repeated vertically; elegant black and creamy white segmented stems grow from the main flower to form a second larger blossom with dark green arches that return to the bottom of the panel. The main design is repeated six times on each side panel, connected by half arches to a variation on the same theme in the central panel. The horizontal continuity across the storefront is intensified by a band of opaque orange and milk white glass connecting the bottom fleur-de-lis. It brightens the mottled green background and contrasts with black and clear panes of the upper flower design. The sinuousness of the design owes its grace to the French Art Nouveau style, which was used only sparingly in the United States and almost never in Madison.

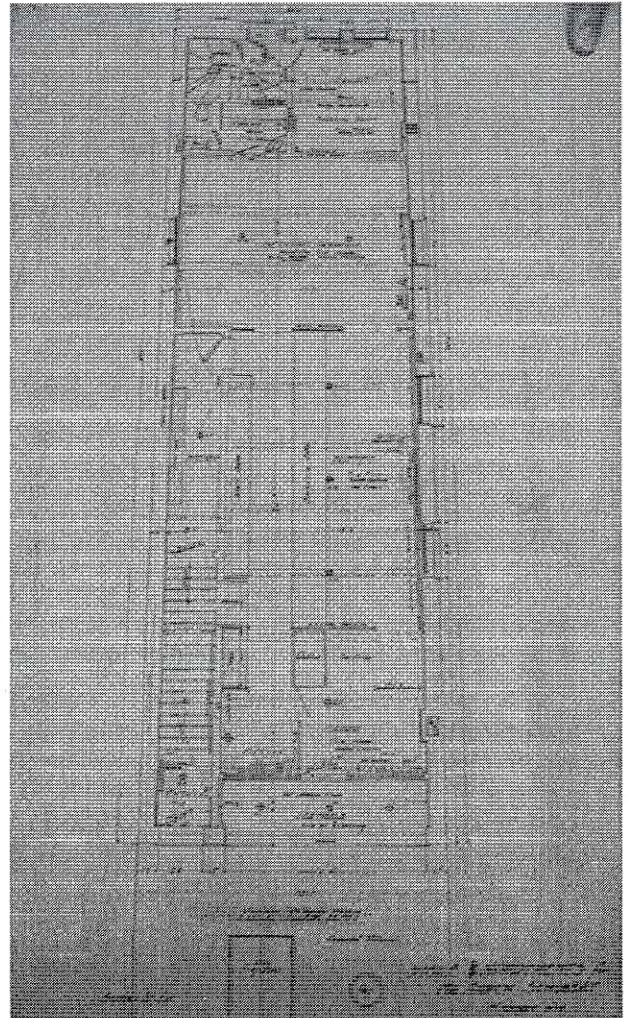
It is difficult to identify the maker of the transom window as they were rarely signed. Many Madison businesses ordered basic designs from catalogs, choosing color schemes for machine cut glass made in Chicago. Since Schubert conceived of the 'silver dollar' theme for his restaurant in a Chicago barber shop with similar decoration, this scenario is plausible. The transom remains intact and shows no visible breakage or warping. It is partially covered on the exterior by the Badger Office Supply sign and with a large and antiquated heating unit inside.

The most visible alteration is the Badger Office Supply sign, which was attached to the exterior of the front facade decades ago (see photo on previous page). Other materials new to the building are those that receive the most wear; second floor windows have been replaced and a screen door added to the second floor entryway.

Interior

The interior floor plan of the first floor appears to remain relatively unaltered. The most notable element is the mosaic tile floor, which remains intact though in need of repair. The pattern drew from the name of the restaurant, reputedly incorporating actual silver dollars into its design. The silver coins are long gone, but the original floor remains after nearly 100 years. Also extant is a patterned window in the stairwell to the second floor. It imitates casement style windows popular in Victorian homes. Its condition is difficult to assess as it is now painted.

Fig. 5: Kronenberg interior plans.



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

Significance of Nominated Property and Conformance to Designation Criteria

Summary

The Schubert building is being nominated as a City of Madison Landmark under criterion 3 of section 33.01(4) of the City of Madison Code of Ordinances as architecturally significant as a good and representative example of a small Queen Anne commercial building with a large bay window. It is one of the only remaining Queen Anne commercial buildings to retain its original storefront. The leaded glass transom is a rare surviving example of decorative windows on commercial storefronts and is unique in Madison. The building will be discussed in the context of the Queen Anne style in Madison, as well as its place in the State Street historic commercial district. The businesses at 120 W. Mifflin also illustrate important events in Madison's history, some of which will be highlighted here.

Architectural History

The designer of the Schubert building, architect Ferdinand Kronenberg (1877-1944), was a German immigrant whose work spanned nearly five decades in Madison. Much of his legacy survives, and includes a range of styles, including Queen Anne, Art Deco, Craftsmen, and Neoclassical Revival. He built different types of buildings as well as varied styles, including hospitals (St. Mary's), schools (Emerson School at 2421 E. Johnson), hotels (the Cardinal Hotel on E. Wilson St.), churches (St. James Church), and businesses such as the Weber block (218 State Street) and the Gill-Joyce funeral home.

Kronenberg's most interesting buildings were his commercial designs. In the later 19th and early 20th century, Queen Anne architectural details were being added to commercial buildings in downtown Madison. In addition to the Schubert building, Kronenberg's contribution to this style includes the Boelsing building (1907) at 126 State St. and the Standard building (1909) at 208 State St. Another notable contribution includes the Carroll block (18 N. Carroll), where he may have worked when he designed the Schubert building.

Queen Anne design

The Queen Anne style typifies Victorian homes and drew inspiration originally from an architecture style common in England centuries earlier. The concentration of Queen Anne style commercial and residential buildings downtown, especially near State Street, reflects Madison's economic prosperity and growth near the turn of the century. Architects often added progressive styles into their Queen Anne designs, influenced by Classical or Prairie School ideas. The buildings usually combined a variety of textures and materials in their exteriors and most often incorporated bay windows into the design. Commercial buildings often had a residential quality, but most had flat roofs, first floor storefront windows, bay windows on the upper floors, and a strong cornice that usually had neoclassical trim. The Schubert building has each of these qualities and is an excellent example of the style.

The Schubert building is part of a concentration of Queen Anne design in the State Street area with many similar design elements. The 1905 Lamb building (114 State) has a rounded corner turret and two-story bay windows, along with a leaded glass transom of medieval design. The 1907 Boelsing building (126 State) and the 1907 Schumacher building (214 State) have bay

windows with classic style columns flanking them on either side. Other notable Queen Anne buildings include the 1902 Schmitz building (419 State), the 1899 Gay building (302 State), and several Queen Anne style residences. Several comparable styles exist farther afield; the 1907 McCarthy building at 2134 Atwood Avenue probably also has an original storefront, as well as bay windows on its side and front facades. The 1907 Olwell building at 602 University Avenue also has a bay-windowed façade, but is three stories in height.

Historic Context

The Schubert building originally was constructed to house a restaurant in 1908. Restaurants in Madison usually were not stand-alone ventures, but also housed other enterprises such as hotels or candy shops. Germans also ran most saloons, which were popular – though not long-lived – enterprises downtown. The Silver Dollar received a liquor license in 1909 and proprietor Andrew Schubert adjusted the name of his business to the Silver Dollar Saloon and Restaurant to reflect the new addition. It quickly became popular with students, traveling businessmen, actors, and politicians. It was reputed to be one of the finest in the state, with silver dollars inlaid in tables, the bar, and across the floor.

Saloons were popular business ventures; by the turn of the century, Madison had one saloon for every 38 adult males. They also created enormous controversy. Groups like the Women's Temperance Union had attempted to reduce both the number of saloons and their influence since the 1870s. 'Blue laws' established in 1859 were but temporarily enforced in Madison, and saloons conducted brisk business on Sundays. However, the Silver Dollar was not Schubert's first tavern; his former business with father-in-law Frank Fleckenstein closed when all saloons were eliminated in the vicinity of the University. And that building became Oscar Rennebohm's first drugstore, the Badger Pharmacy. By 1908, the temperance movement had lobbied successfully to double liquor license fees, and Madison had four dry districts where no liquor could be sold. Schubert opened his business just after the University dry district was enlarged and 16 of Madison's 99 saloons closed.

By 1913, Madison again had nearly 100 saloons and the city council had a pro-tavern track record. However, temperance sentiment in the country was growing, and in Madison, lobbies once restricted to church groups now included progressives and business leaders. By 1914, the Silver Dollar Buffet was managed by Robert and Leo E. Daggett, who lived in the upstairs apartment. A former machinist and foreman at the King and Walker Co. and a longtime Madison resident, Robert Daggett's run as a saloon operator was short-lived. By 1916, 87% of US counties imposed prohibition and a state law was passed limiting the number of saloons in cities. In 1916, the Madison common council followed a State of Wisconsin law limiting the number of saloons. The city had 1/3 the number operating during the 1800s. By 1917, the Silver Dollar Buffet was closed. The rest of Madison's 64 saloons closed at midnight, June 30th, 1917.

The Schubert building storefront remained vacant until 1919, when Andrew H. Schubert attempted to revive business selling soft drinks. He then retired and sold the building to I.E. Caldwell, who purchased the building in 1922 for religious purposes. The building next housed Bester Bros. Music Store (1925), the Heibel Coffee Shop (1927), the Wisconsin Brick Co. (1931), and Thelma's Beauty Shop (1939), but the longest-lived tenant is Badger Office Supplies, Inc. Badger Office Supplies first opened in 1941, and remained for more than 65 years as the first floor tenant, before relocating to the Capitol Square in 2006.

"Andy" Schubert Made Silver Dollar Idea Pay Off in Famed Buffet Here

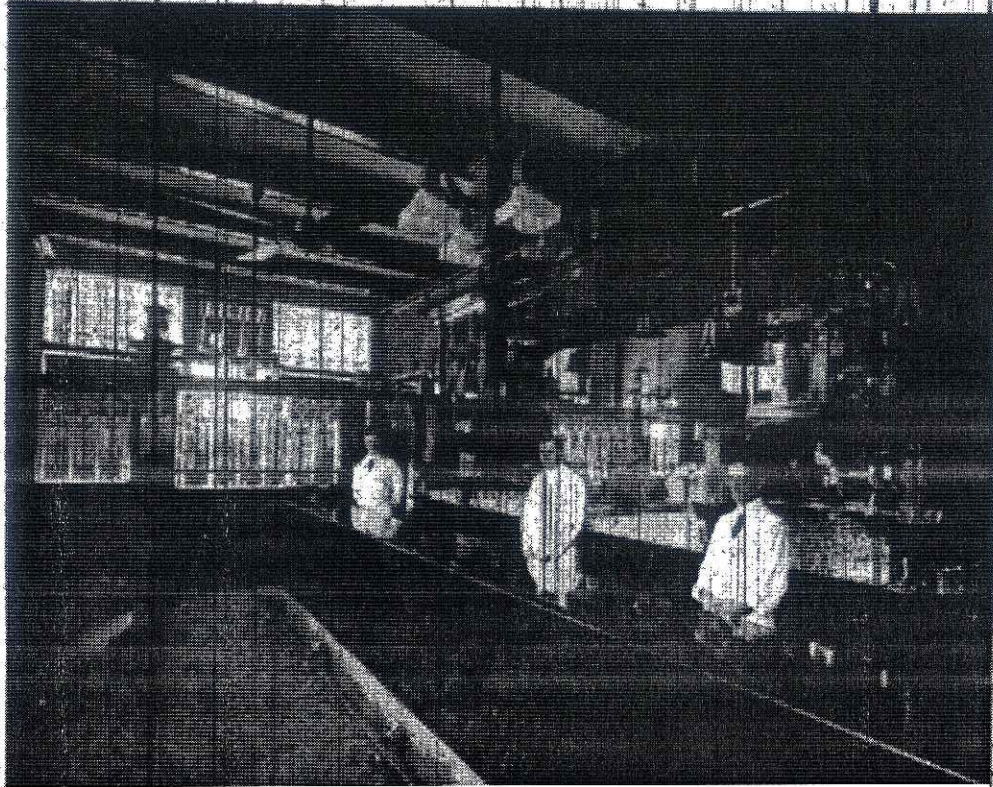


Fig. 6: Early photo of the Silver Dollar's interior, printed in the Wisconsin State Journal, 8/4/46. Bartenders included Leo and Frank Daggett, "Bud" Beyler and Frank Faringer.

Both Badger Office Supply and the Silver Dollar share a legacy as two of Madison's longest-lived businesses. The Silver Dollar was revived again when prohibition ended, this time in its current location in the Mifflin Street Arcade, and has been in business ever since.

Appendix

Transom windows at 546 W. Washington:



1903 design catalog fleur-de-lis pattern choices:

