

## THE GREEK REVIVAL IN RACINE

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The Greek Revival style in architecture made its American debut in 1798 with Benjamin Henry Latrobe's design for the Bank of Pennsylvania at Philadelphia. Latrobe's use of forms and details derived from ancient Greek architecture was not without European precedent; indeed, in his native England buildings in the Grecian mode had been constructed as early as the 1750's. But in no European nation was the style to prove more popular and enduring than in the young United States. Its aesthetic merits, its ready adaptability to various functions and building materials, its evocation of the ideals of Greek democracy—all these endeared it to Americans. And so it happened that within a decade of the completion of Latrobe's Philadelphia bank, the Greek Revival gained wide currency in eastern architectural circles and, in most sections of the new nation during the first half of the 19th century, was a predominant style in which both professional architects and amateur designers clothed public and residential buildings and, to a lesser extent, commercial and religious structures as well. As Hugh Morrison has observed: "From 1820 on, the Greek temple became the highest architectural ideal for a generation of Americans."<sup>1</sup>

A sketch of Racine, Wisconsin made in 1841 (just seven years after pioneer settler Gilbert Knapp had erected Racine's first building) reveals that the tastes of the city's early residents were not at odds with this pattern. (Fig. 1). Their fondness for classical architectural forms is evident in the modestly Grecian houses at left and right and in the more monumentally treated county courthouse near the center of the drawing.

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<sup>1</sup> *Early American Architecture from the First Colonial Settlement to the National Period* (New York, 1952), 575.

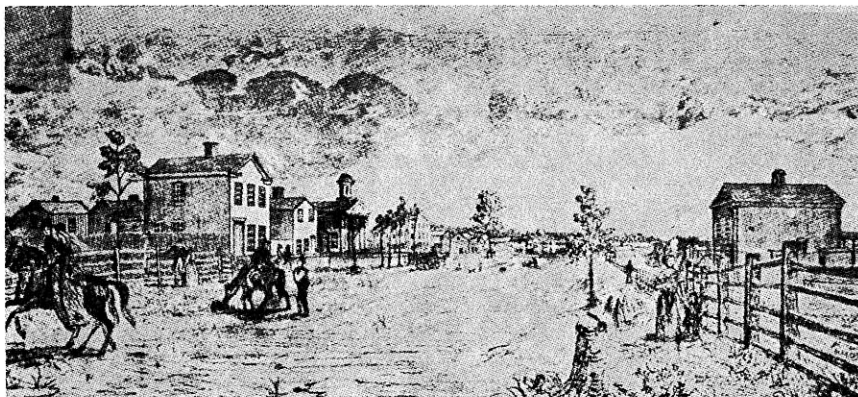


FIGURE 1. Corner of Seventh and Main Streets, Racine, in 1841 (drawing reproduced courtesy the Racine County Historical Museum).

Work on Racine's first courthouse (Figs. 1, 2) began in 1839 under the supervision of William H. Waterman and Roswell Morris, local contractors who were responsible, it appears, not only for construction but also for design.<sup>2</sup> Completed in 1840, their courthouse was a chaste white frame building with a symmetrical, temple-like façade of four Doric columns. A domed octagonal cupola crowned the building's low-pitched gabled roof-line. In plan and in front elevation the now-destroyed courthouse conformed to a type held in high regard across America during the three decades preceding the Civil War. Among its relatives number such eastern courthouses as those at Hillsboro, North Carolina (1845) and Waynesburg, Pennsylvania (1850)<sup>3</sup> and such midwestern examples as the Third LaSalle County Court House at Ottawa, Illinois (1842; razed),<sup>4</sup> the Milwaukee County Court House (1836; razed),<sup>5</sup> and

<sup>2</sup> Fanny S. Stone (ed.), *Racine, Belle City of the Lakes and Racine County, Wisconsin* (2 vols.; Chicago, 1916), I, 96. For the courthouse see also: *The History of Racine and Kenosha Counties, Wisconsin* (Chicago, 1879), 367; Eugene W. Leach, *History of the First Methodist Episcopal Church, Racine, Wisconsin, with a Preliminary Chapter Devoted to the City of Racine 1836 to 1912* (Racine, 1912), 19, 31; Rexford Newcomb, *Architecture of the Old Northwest Territory: A Study of Early Architecture in Ohio, Indiana, Illinois, Michigan, Wisconsin and Part of Minnesota* (Chicago, 1950), 133.

<sup>3</sup> Illustrated in Talbot Hamlin, *Greek Revival Architecture in America: Being an Account of Important Trends in American Architecture and American Life prior to the War Between the States* (London, New York, and Toronto, 1944), Plates L and LXXVII, respectively.

<sup>4</sup> Newcomb, 101 and Plate XLI.

<sup>5</sup> Harry H. Anderson, "The First County Court House," *Historical Messenger of the Milwaukee County Historical Society*, XXI (December, 1965), 100-109.

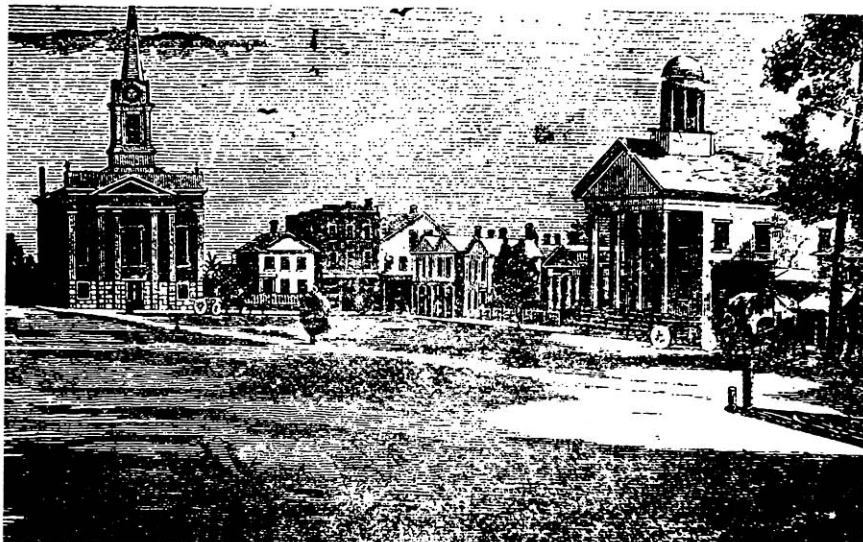


FIGURE 2. The Racine public square c. 1860. First Baptist Church is at left, the first Racine County Courthouse at right (drawing reproduced courtesy the Racine County Historical Museum).

the well-known Iowa County Court House at Dodgeville (1859), Wisconsin's last important remaining example of the type.<sup>6</sup>

Enjoying concurrent and equally widespread popularity were residential designs of the types represented at far left and far right in the sketch of 1841. Rectangular, two-story structures with gently sloping gabled roofs, these unpretentious homes lacked the colonnaded entrance porticoes of more elaborate Greek Revival buildings but retained the compact silhouette, geometrical clarity, and, in greatly simplified form, the classical details of the style. Familiar Wisconsin examples include the York house near Zenda and the diminutive Christophel house in Milwaukee—both mentioned by Richard W. E. Perrin,<sup>7</sup> the brick residence at 922 North Cass Street in Milwaukee, and the so-called Old English House on Third Avenue in Kenosha. The two early specimens in Racine, which, according to local historian Eugene W. Leach, may have belonged to H. J.

<sup>6</sup> Robert M. Neal, "The History of the Court House," *Centennial Story: The Iowa County Courthouse 1859-1959* (Dodgeville, Wisconsin, 1959) and Richard W. E. Perrin, *Historic Wisconsin Buildings: A Survey of Pioneer Architecture* (Milwaukee Public Museum Publications in History No. 4; Milwaukee, 1962), 30, 33.

<sup>7</sup> *Historic Wisconsin Buildings*, 30, 35.



FIGURE 3. 1108 Douglas Avenue before recent renovation (photograph by Todd Dahlen and Peter Vallone).

Smith (house at left) and to Paul Kingston (right),<sup>8</sup> have not survived, but similar residences still stand in the city.

At 1108 Douglas Avenue (Fig. 3), for example, is a home closely resembling the lost Smith house. Designed and built in 1855 by

<sup>8</sup> Leach, 6.

Charles Fountain, it served briefly (1862-63) as the first Dominican convent in Racine.<sup>9</sup> Passing again to private ownership in 1863, it has remained in use as a residence since then and had undergone only minor remodelling and modernization on the interior until 1967, when the exterior was renovated.<sup>10</sup> Here, just as in the Smith dwelling, one finds a two-story plan, a façade with three regularly spaced windows on the upper floor, and, below, the entrance placed to the left. The recessed entryway, with pilasters and narrow sidelights flanking the door, small transoms and an entablature above—in the Fountain house the lone decorative element in an otherwise plain façade—occurred in Neo-classical structures both humble and sumptuous, both private and public. Variations on the common theme appeared in Racine's first prominent hotel (the Racine House, 1837),<sup>11</sup> the city's first brick residence (the Ives house, c. 1840),<sup>12</sup> the mid-19th century Fratt mansion,<sup>13</sup> and the Cooley-Kuehneman house of c. 1851-54 (Fig. 10)—among numerous examples. This distinctive doorway treatment seems to have been popularized by Asher Benjamin,<sup>14</sup> whose widely circulated architectural handbooks served as design sources and practical guides for 19th century American builders.

Returning to the drawing of 1841, one finds that the Kingston home at far right, while similar to those just considered, presents a more ornamental façade, with simplified Doric pilasters at the corners and a fully-defined pediment above the second story windows. Like structures in present-day Racine include the attractive gray and white frame house at 1201 College Avenue (Fig. 4). Erected c. 1852-60, the home has been enlarged by additional construction at south and east but retains a sturdy, straightforward ante-bellum flavor.<sup>15</sup>

A late 19th century photograph of the one-time residence (now the local American Red Cross headquarters) at 745 Wisconsin Avenue suggests that it, also, was originally of this pedimented

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<sup>9</sup> Sister Mary Hortense Kohler, *The Life and Work of Mother Benedicta Bauer* (Milwaukee, 1937), 204-205.

<sup>10</sup> Mary Ellen Pagel (ed.), *Pagans and Goths in Nineteenth Century Racine: Architecture of the Classical and Gothic Revivals* (mimeographed; Racine, 1964), 7-8 and an unpublished report in the author's collection written in 1964 by Carol Haberman and Karen Nielsen of the University of Wisconsin-Racine Center.

<sup>11</sup> Leach, 18.

<sup>12</sup> *Ibid.*, 27.

<sup>13</sup> The Historic American Buildings Survey, *Wisconsin Architecture: A Catalog of Buildings Represented in the Library of Congress, with Illustrations from Measured Drawings* (Washington, D. C., 1965), 68.

<sup>14</sup> Newcomb, 79 and Hamlin, Plate XCIV.

<sup>15</sup> Pagel, 8 and an unpublished report in the author's collection prepared in 1964 by Judy Sorensen and Barbara Monefeldt of the UW-Racine Center.

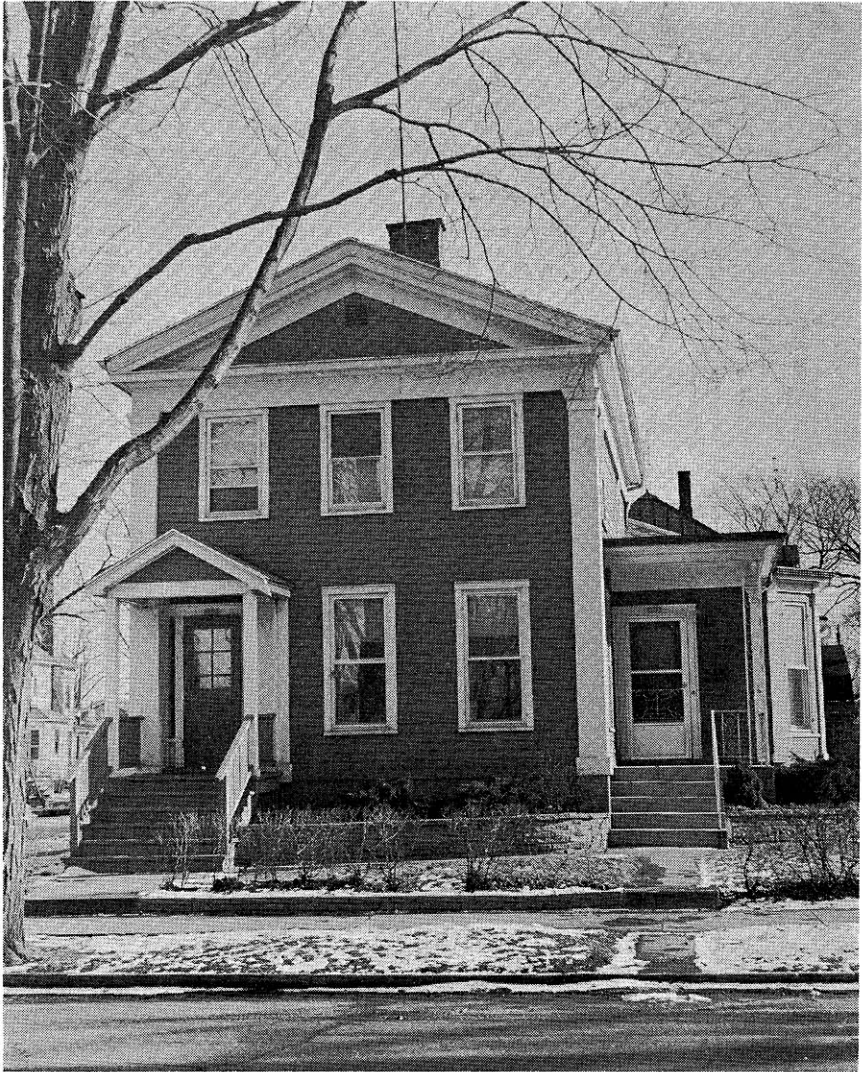


FIGURE 4. 1201 College Avenue (photograph by Todd Dahlen and Peter Val-lone).

type (Fig. 5). The dainty Victorian veranda which decorated the home when it was photographed c. 1872-92 was, in all probability, a post-Civil War addition, but the wing at right with the stout Doric columns may have been part of the original design. Recent remodelling has removed both the veranda and the sturdy colonnade



FIGURE 5. 745 Wisconsin Avenue in 1872-92 (photograph from the Racine County Historical Museum).

and given the building its present facade (Fig. 6). Although there is evidence that a structure, possibly a residence, stood on this site as early as 1851, the precise date of the existing building, like its original appearance and the name of its designer, is still to be established.<sup>16</sup>

Uncertain, too, are the identities of the architects of Racine's best-known Greek Revival houses—the charming residence at 1247 South Main Street (Fig. 7) and its celebrated neighbor at 1135 South Main (Figs. 9, 10), both of which have been recorded by the Historic American Buildings Survey of the U. S. Department of the Interior.<sup>17</sup> Earlier of the pair, 1247 South Main (first the Hunt house; later called Westbourne; now the Harold C. Jensen residence) dates from c. 1842-48 and is among the city's oldest

<sup>16</sup> An unpublished report in the author's collection written in 1964 by Ruth Jensen and Elizabeth Maroda, then at the UW-Racine Center, states that the property in question was sold in 1851 by Alexander Bishop to Jacop Soatwall for \$2,000, a sum considerably in excess of amounts then asked for unimproved lots in the neighborhood. The property increased in value in subsequent sales, having been reacquired by Bishop in 1852 for \$2,500, sold by Bishop to Walter Cooley for \$3,714 in 1855, and by Cooley to Hamilton Utley for \$6,500 in 1870. See also Pagel, 6-7.

<sup>17</sup> *Wisconsin Architecture*, 68, 69.



FIGURE 6. 745 Wisconsin Avenue in 1964 (photograph by Todd Dahlen and Peter Vallone).



FIGURE 7. 1247 South Main Street (photograph by Todd Dahlen and Peter Vallone).



extant homes. Tradition holds that it was built by William Hunt as a gift for his wife and that the designer-builder was a local carpenter.

In this connection, it is interesting to take note of a house mentioned and illustrated some five decades ago by Racine historian E. W. Leach (Fig. 8). In his day the house was standing at 416 Lake Avenue. He noted that it had been built "about 1840" by a carpenter named Chadwick and that it was still called the Chadwick house.<sup>18</sup> Writing a few years later, Mrs. David H. Flett repeated this information and added that the home originally stood on Main Street.<sup>19</sup> Early city directories reveal that one Reuben Chadwick, cabinet maker, was residing at 141 Main Street by 1850,<sup>20</sup> but available evidence allows no more than speculation as to his identity with the carpenter named by Leach and Mrs. Flett. The question of the attribution and dating of the now-destroyed Chadwick house assumes particular interest for students of the Hunt-Jensen home

<sup>18</sup> Leach, 29.

<sup>19</sup> "Notable Pioneer Homes" in Stone, I, 402.

<sup>20</sup> *The Racine Register, Business Directory, and Advertiser* (Racine, 1850), 25. The first Chadwick specifically described as a carpenter in city directories was Ellis Chadwick, living with William Chadwick, woodturner, on Main Street, in 1868; see Richard Edwards, *Edwards' Annual Directory of . . . the City of Racine for 1868-69* (Racine, 1868), 61, 62.



FIGURE 8. The Chadwick house c. 1912 (photograph from the Racine County Historical Museum).

because of the obvious and striking similarities between the two structures. So close are they in proportions and details that one is tempted to suppose that the same hand drew both plans or that, at the very least, a single source—to be discovered, perhaps, in a 19th century builders' guide—inspired them.

The Hunt-Jensen house has been moved several times during its long history, but despite the transfers, it survives in good condition and preserves a substantial portion of its original design. It remains an excellent example of the Greek Revival temple-house, with the characteristic front portico of columns, here of the decorative Ionic order. Typical, too, are the near symmetry of plan and façade, the wood construction and siding, the uniformly white, smoothly surfaced exterior, and the air of tranquility, dignity, and comfort.<sup>21</sup>

The house presents many noteworthy details—among them the pedimental ornament on the facade. Architectural historian Talbot Hamlin has stated that pierced grilles of this type, executed in wood (as in this case) or in cast iron, were one of several distinctly American contributions to the Greek Revival decorative vocabulary and were "common in frieze and attic windows all over the country."<sup>22</sup> The Hunt-Jensen grille, the sole surviving instance in Racine, is not unlike the window grilles in Johnathan Goldsmith's cottage at Painesville, Ohio (1841), which, Hamlin found, had been borrowed from a plate in Minard Lafever's *The Modern Builders' Guide*.<sup>23</sup> As we know, Lafever's books were quite as popular among 19th century craftsmen as those of Asher Benjamin.

Called "perhaps the best remaining example of the Greek Revival in Wisconsin" by the writers of the Historic American Buildings Survey,<sup>24</sup> the William F. Kuehneman house (Figs. 9, 10) was built for Eli R. Cooley, hardware merchant and third Mayor of Racine. It can be dated between 1851, when Cooley acquired the property, and 1854 when he sold it to Elias Jennings at a marked increase in price.<sup>25</sup> The simple, beautifully proportioned home consists of a two-story central block with a projecting porch of four slender Doric columns and symmetrically disposed one-and-one-half-story

<sup>21</sup> For the Hunt-Jensen house see also: Alexander C. Guth, "Historic American Buildings Survey," *Wisconsin Magazine of History*, XXII (September, 1938), 31-32; Newcomb, 130; Writers' Program of the Work Projects Administration in the State of Wisconsin, *Wisconsin: A Guide to the Badger State* (revised ed.; New York, 1954), 280. Pagel, 5-6; "Racine," *Wisconsin Architect*, XXXIV (April, 1966), 16; and an unpublished report in the author's collection prepared in 1964 by Frank Chud and Thomas Fuhrer, UW-Racine Center.

<sup>22</sup> Hamlin, 354.

<sup>23</sup> *Ibid.* and Plate XCIII.

<sup>24</sup> *Wisconsin Architecture*, 69.

<sup>25</sup> Lucy Colbert, "Century-old Home Cited for Its Beauty, History," *Racine Journal-Times Sunday Bulletin*, October 14, 1956, sec. 2, 1 and an unpublished report in the author's collection written in 1964 by Lynn Meier and Marilyn Francis, UW-Racine Center.

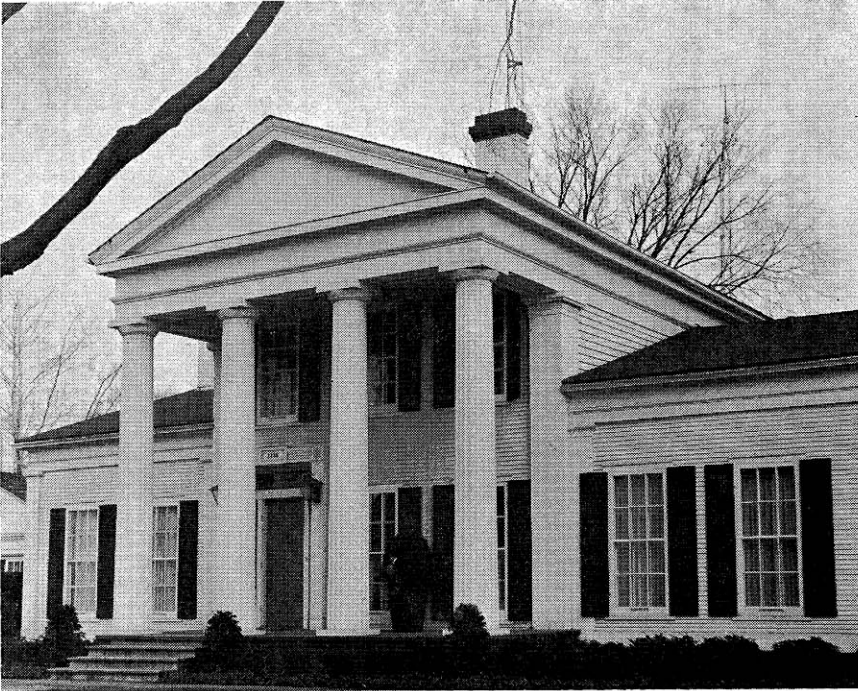


FIGURE 9. 1135 South Main Street (photograph by Todd Dahlen and Peter Vallone).

wings. Both exterior and interior have been carefully restored and maintained by the present owner.<sup>26</sup>

The gifted designer has not been identified with certainty, but critics have suggested that Lucas Bradley (1809-89), Racine's first architect, drew the plans. Born and educated in Cayuga County, New York, Bradley worked as carpenter-architect for a brief period in St. Louis, visited Racine in 1843, and settled there permanently the following year. His two documented buildings in the Greek Revival style—Second Presbyterian Church in St. Louis (1839-40; razed)<sup>27</sup> and First Presbyterian Church of 1851-52 in Racine (Fig. 13) give evidence that he was a master of the first rank and, fur-

<sup>26</sup> Much has been written about the Cooley-Kuehneman house. Additional sources include: Newcomb, 130; Perrin, *Historic Wisconsin Buildings*, 28-29; Pagel, 3-4; *Wisconsin Architect*, XXXIV, 15. Perrin also discusses the home in his *Historic Wisconsin Architecture* (Milwaukee, 1960), 11 and his "Greek Revival Moves Westward: The Classical Mold in Wisconsin," *Wisconsin Magazine of History*, XLV (Spring, 1962), 201.

<sup>27</sup> John A. Bryan, *Missouri's Contribution to American Architecture* (St. Louis, 1928), 11, 27; by the same author, "Outstanding Architects in St. Louis between 1804 and 1904," *Missouri Historical Review*, XXVIII (1933-34), 85; Hamlin, 252; Newcomb, 135.



FIGURE 10. 1135 South Main Street, detail, entrance (photograph by Todd Dahlen and Peter Vallone).

ther, offer stylistic parallels with the Cooley-Kuehneman house.<sup>28</sup> This home, in turn, resembles a second residence in the area, as Perrin has pointed out:

"A few miles northwest of Racine on the Nicholson Road, in the Town of Caledonia, Racine County, is another Temple house which might be called a country cousin of the Kuehneman house. The central Doric tetraprostyle portion resembles the Kuehneman house so very much that it could be concluded that either the same architect or the same architectural handbook played a part in its design. This house is believed to have been built by John Collins of New York State in about 1853."<sup>29</sup>

Less appealing to church architects than was the contemporary Gothic Revival style, the Greek Revival was, nonetheless, employed for religious buildings. And Racine's Neo-classical churches, like its Grecian homes, range from the modest to the majestic. Representing the former extreme is the tiny building at 806 Superior Street (Fig. 11). Erected for the First Scandanavian Baptist Church c. 1859, the structure is remotely Grecian in the pediments and pilasters of its facade and in its boxy, compact shape. The now-anonymous designer apparently felt constrained to modify the pagan implications of the Greek Revival style and punctuated the side elevations with Gothic lancet windows. One finds this curious combination of classical and Gothic motifs in several other early Wisconsin churches, including St. Peter's Church (1839), formerly in Milwaukee and now on the grounds of St. Francis Seminary, St. Augustine Church at New Diggings (1844), and the Moravian Church at Green Bay (1851).<sup>30</sup> Even closer in form and spirit to the little Racine church, though lacking Gothic aisle windows, are the Painesville Chapel in Franklin (1832)<sup>31</sup> and the Congregational Meetinghouse at Cato (1857).<sup>32</sup> Racine's Scandinavian Baptists occupied their church until 1903. In 1887 they had built a

<sup>28</sup> For Lucas Bradley see also: Racine city directories 1850-88; *The History of Racine and Kenosha Counties, Wisconsin*, 375, 568; obituaries in the *Racine Daily Times*, January 10, 1889 and in the *Racine Journal*, January 16, 1889; Stone, I, 401; Alexander C. Guth, "Early Day Architects in Wisconsin," *Wisconsin Magazine of History*, XVIII (December, 1934), 143; Henry Steketee, "Architect Given Praise for Planning Racine Church," *Racine Journal-Times Sunday Bulletin*, February 19, 1939, 5; the Rev. Sydney H. Croft, "A Hundred Years of Racine College and DeKoven Foundation," *Wisconsin Magazine of History*, XXXV (Summer, 1952), 251, 253; Henry F. Withey and Elsie R. Withey, *Dictionary of American Architects (Deceased)* (Los Angeles, 1956), 73; *Dictionary of Wisconsin Biography* (Madison, Wisconsin, 1960), 45-46; George Miller, "Cite Architecture of Six County Buildings," *Racine Journal-Times Sunday Bulletin*, October 23, 1960, sec. 1, 3; Pagel, 2, 12; sources cited for First Presbyterian Church (below). There also exist a number of unpublished papers dealing with Bradley and his work in the collections of Beloit College, the Racine County Historical Museum, the Racine Public Library, and the author.

<sup>29</sup> *Historic Wisconsin Buildings*, 29.

<sup>30</sup> These three churches are discussed and illustrated in *Wisconsin Architecture*, 71, 62, and 46, respectively.

<sup>31</sup> *Ibid.*, 44.

<sup>32</sup> Perrin, *Historic Wisconsin Buildings*, 34, 40.

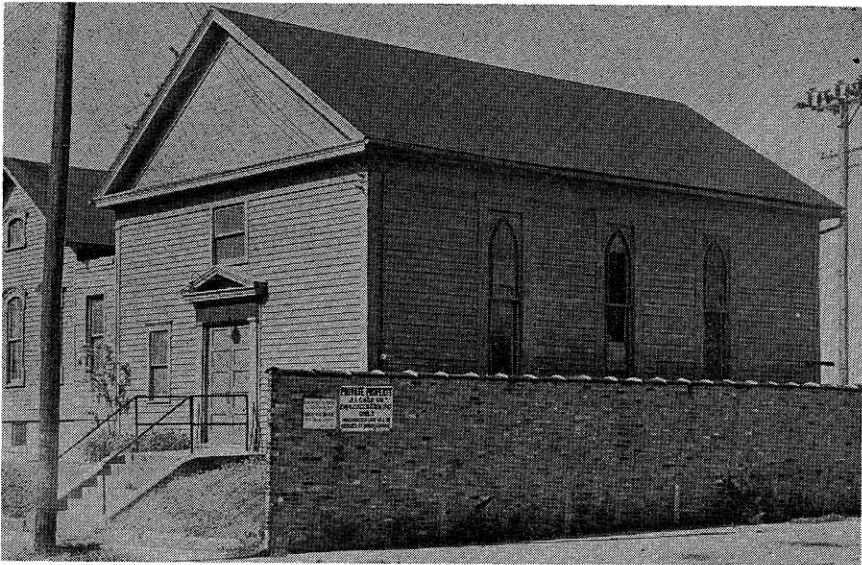


FIGURE 11. 806 Superior Street (photograph from the Racine County Historical Museum).

parsonage nearby, and during this century the two small buildings were joined and put to residential use.<sup>33</sup>

More architecturally pretentious was the city's First Methodist Church of 1844–45 (Fig. 12). Pilasters defined and divided its façade and acted as visual supports for the heavy pediment above. The rectangular forms of the centralized entry echoed the building's shape, its geometrical ornamentation, and its squat, squared belfry.<sup>34</sup> In several of these features First Methodist calls to mind the church at Streetsboro, Ohio, illustrated by Hamlin,<sup>35</sup> and, among Wisconsin specimens, the First Baptist Church at Merton (1845)<sup>36</sup> and the Muskego Meetinghouse (formerly the Free-Will Baptist Church) at Prospect (1859).<sup>37</sup> Mid-19th century Racine boasted at least two more houses of worship of this type—First Baptist Church completed in 1848 (Fig. 2)<sup>38</sup> and the Universalist

<sup>33</sup> Pagel, 9 and an unpublished report in the author's collection written in 1964 by William Adams, Don LaFave, and Dennis Zwaga, UW–Racine Center.

<sup>34</sup> The history of First Methodist is discussed in *The History of Racine and Kenosha Counties, Wisconsin*, 382–383 and in Leach, 82–83.

<sup>35</sup> Plate LXXXII.

<sup>36</sup> *Wisconsin Architecture*, 55.

<sup>37</sup> Perrin, *Historic Wisconsin Buildings*, 34, 40.

<sup>38</sup> *The History of Racine and Kenosha Counties, Wisconsin*, 384–386; Leach, 8; Stone, I, 359–360.



FIGURE 12. First Methodist Church (photograph from the Racine County Historical Museum).

Church of 1851-52.<sup>39</sup> Regrettably, neither these buildings nor First Methodist come down to us.

Greek Revival church design in Racine culminated in the greatly-admired First Presbyterian Church at Seventh Street and College Avenue (Fig. 13), praised by Rexford Newcomb for its "sincere and highly refined design"<sup>40</sup> and described by Perrin as "perhaps the finest example of brick church architecture in the Greek Revival Style."<sup>41</sup> First Presbyterian's members had built their first church in 1842 and, to accommodate a growing congregation, enlarged this simple wood-framed structure the following year. Five years later they passed a resolution calling for a new church and appointed church member and architect Lucas Bradley to the building committee. Fund-raising continued through 1850, with the lot purchased in December of that year. In 1851 church historian Stephen Peet wrote: "Measures have been taken and a subscription

<sup>39</sup> *The History of Racine and Kenosha Counties, Wisconsin*, 387-388, 391; Leach, 20, 30; Stone, I, 376.

<sup>40</sup> Newcomb, 135.

<sup>41</sup> *Historic Wisconsin Buildings*, 55-56.



FIGURE 13. First Presbyterian Church (photograph by Todd Dahlen and Peter Vallone).

raised, amounting to near \$8000, towards a more commodious house, to be erected the coming season."<sup>42</sup> By March Bradley had been awarded the contract, and on May 6 the cornerstone was laid.

<sup>42</sup> *History of the Presbyterian and Congregational Ministers in Wisconsin* (Milwaukee, 1851), 152.



Specifications called for a building of the Grecian-Doric style, and this Bradley provided in a design stongly reminiscent of his earlier Presbyterian church in St. Louis. Once again Doric columns dominated the monumental facade and were surmounted by an entablature of the same order. Crowning both compositions were spires with engaged columns of the Ionic order—spires less indebted to Greek precedent, of course, than to those of British architects Sir Christopher Wren (1632-1723) and James Gibbs (1682-1754).<sup>43</sup> That Bradley's design is both derivative and eclectic detracts in no way from its success.<sup>44</sup>

First Presbyterian was dedicated on June 10, 1852, and within a few months, work on the closely related First Congregational Church (now St. George Serbian Orthodox Church) at 826 State Street was underway (Figs. 14, 15). Two years earlier a dissident portion of First Presbyterian's membership had broken away to found First Congregational, and in February, 1851 they had dedicated their original church—according to Peet, an example of "the Swiss Cottage and Gothic Style . . . with 5 pointed arch windows on each side and one in front between two large porches, which terminate in 4 pointed buttresses."<sup>45</sup> This church perished in a fire later the same year. Completion of the Congregationalists' second church was signalled by dedication services on November 17, 1854. The building clearly owed a great deal to Bradley's design for the pilasters adorning the façade and dividing the side elevations into bays, the Ionic order decorating the octagonal spire—all looked back to the older church.

Good fortune has marked First Presbyterian's subsequent history: the church has seen few major alterations, and, by and large, modifications have been carried out in the spirit of the original fabric. First Congregational has been less fortunate: lightning destroyed the spire in 1912; fire forced abandonment and sale of the building in 1948; and for the next nine years it served as a

<sup>43</sup> For the combination of Wren-Gibbs and Greek Revival elements in American church design see Hamlin, 344-345.

<sup>44</sup> Like the Cooley-Kuehneman house and architect Bradley, First Presbyterian Church has received considerable attention from writers. Sources, in addition to those already cited, include: *The History of Racine and Kenosha Counties, Wisconsin*, 384; Stone, I, 375-376; "Church to Observe 75th Year; Presbyterians Here to Hold Anniversary Week," *Racine Journal-News*, October 12, 1927, 1, 11; Guth, *Wisconsin Magazine of History*, XXII, 21-22. Henry Steketee, "Church to Mark Its 100th Year," *Racine Journal-Times Sunday Bulletin*, January 29, 1939, 1, 5; "To Dedicate Presbyterian Parish Hall," *Racine Journal-Times*, June 1, 1942, 9; Perrin, *Historic Wisconsin Architecture*, 11; Perrin, *Wisconsin Magazine of History*, XLV, 201; Pagel, 1-2; *Wisconsin Architecture*, 67; *Wisconsin Architect*, XXXIV, 17.

<sup>45</sup> Peet, 153.



FIGURE 14. First Congregational Church (now St. George Serbian Orthodox Church) before 1912 (photograph from the Racine County Historical Museum).



FIGURE 15. St. George Serbian Orthodox Church in 1964 (photograph by Todd Dahlen and Peter Vallone).

dance hall. In 1957 it was acquired by the present owners and has since undergone extensive remodelling and restoration.<sup>46</sup>

The Greek Revival chapter in Racine's architectural history came to a close within a decade after First Presbyterian and First Congregational were dedicated. Here, as elsewhere in the United States during the 1860's, long-prevailing classical tastes surrendered to the rising picturesque current—expressed in the rich, complex, decorative forms of the Italian Villa, Gothic Revival, and Second Empire styles.

A sequel to the ante-bellum Greek Revival story was written by the Academic Reaction in architecture of the late 19th and 20th centuries, when Grecian forms and details once again found favor among American designers and their patrons. In Racine this resurgent classicism was heralded by the home at 820 Lake Avenue (Fig. 16), designed c. 1885-87 by James Gilbert Chandler of Racine for the McClurg family (and, since 1938, home of the local

<sup>46</sup> For First Congregational—St. George Serbian Orthodox see also: *The History of Racine and Kenosha Counties, Wisconsin*, 394-396; *First Congregational Church, Racine, Wisconsin, 1851-1911, Celebrating Sixty Years of Church Life* (Racine, 1911), 1-6; Stone, I, 365-366; Lucy Colbert, "Historic Landmark Becomes New St. George Serbian Church," *Racine Journal-Times Sunday Bulletin*, October 5, 1958, sec. 2, 1, 18; Pagel, 2-3; and an unpublished report in the author's collection prepared in 1964 by Peter Charnon and James Gilmore, UW-Racine Center.



FIGURE 16. 820 Lake Avenue (photograph by the author).

chapter of the Veterans of Foreign Wars).<sup>47</sup> Its decorative details remind one of Minard Lafever's conceptions,<sup>48</sup> but its grand scale reflects the tastes of this new classical era. Popularized by the structures at the World's Columbian Exposition of 1893 in Chicago, the Academic Reaction enjoyed a long lifespan in this country, flourishing for some forty years. Typically, Racine's last prominent buildings in the classical vein—City Hall and the Main Post Office—were erected in 1930–31.

In chronology, in many aspects of design and technology, in the amateur-craftsman status of most of its designers, the Greek Revival in pre-Civil War Racine had also conformed to typical mid-western patterns. At the same time, Racine's case takes on more than ordinary interest, for alongside the city's characteristic Neoclassical structures had been built a number of the outstanding Greek Revival buildings in the Old Northwest. Fortunately, several important examples have survived the years in estimable states of preservation: the Hunt-Jensen house, the Cooley-Kuehneman house, and First Presbyterian Church are cases in point and rank among the great treasures of Wisconsin's architectural past.

<sup>47</sup> Stone, I, 391–392; "V. F. W. Opens Veterans Club for 25th Anniversary," *Racine Journal-Times Sunday Bulletin*, October 18, 1950, 4; and unpublished papers in the author's collection written by Marilyn Francis in 1964 and by Daniel J. Moriarity in 1966.

<sup>48</sup> Compare Hamlin, Plates XCII–XCIV.