

United States Department of the Interior  
National Park Service

## National Register of Historic Places Registration Form

### 1. Name of Property

Historic name: 100 East Building

Other names/site number: Faison Building, 100 East Wisconsin Building

Name of related multiple property listing: N/A

### 2. Location

Street & number: 100 East Wisconsin Avenue

City or town: Milwaukee State: WI County: Milwaukee

Not For Publication: ☒ Vicinity: ☐

### 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 at the following

level(s) of significance: ☐ National ☐ Statewide ☒ Local

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

<b>Signature of certifying official/Title:</b>	<b>Date</b>
Daina Penkiunas, Wisconsin State Historic Preservation Officer	
<b>State or Federal agency/bureau or Tribal Government</b>	
In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
<b>Signature of commenting official:</b>	<b>Date</b>
<b>Title:</b>	<b>State or Federal agency/bureau or Tribal Government</b>

#### 4. National Park Service Certification

I hereby certify that this property is:

- ☐ Entered in the National Register
- ☐ Determined eligible for the National Register
- ☐ Determined not eligible for the National Register
- ☐ Removed from the National Register
- ☐ Other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

Private: ☒

Public – Local ☐

Public – State ☐

Public – Federal ☐

##### Category of Property

Building(s) ☒

District ☐

Site ☐

Structure ☐

Object ☐

##### Number of Resources within Property

Contributing

1

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

1

Noncontributing

Buildings

Sites

Structures

Objects

0

Total

Number of contributing resources previously listed in the National Register 0

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## 6. Function or Use

### Historic Functions

COMMERCE/Business

### Current Functions

COMMERCE/Business

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## 7. Description

### Architectural Classification

MODERN MOVEMENT/Post-Modern

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### Materials:

Principal exterior materials of the property: Walls: Stone/Limestone, Concrete, Glass,  
Metal, Roof: Metal

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### Narrative Description

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### Summary Paragraph

The 100 East Building (100 East), constructed between 1987-1989, sits at the northwest corner of East Wisconsin Avenue and North Water Street in downtown Milwaukee, Milwaukee County, Wisconsin. This Post-Modernist skyscraper (708,000 gross square feet) rises to thirty-five stories on the site of Milwaukee's first skyscraper, the fourteen-story 1892 Pabst Building (not extant). The exaggerated scale of 100 East is at the same time rendered familiar by its limestone arches, pyramidal roof with cupola, finials, roof cresting, shaped parapets, and the vaulted ceilings and limestone columns of the lobby, elements commonly seen in turn-of-the-twentieth century architecture of Milwaukee. These familiar shapes and features are applied to a modern concrete structural system at 100 East. Other materials that firmly plant this building in its time and place include precast concrete cladding, rose-tinted windows, and aluminum window frames. The building also features a highly intact and character-defining public lobby on the first floor with marble floors, limestone walls, and vaulted plastered ceilings. As a speculative Class A office building, the upper office floors today represent the finishes and configurations of various tenants, who organized their office suites around a centralized circulation core. Intact elevator lobbies on the upper floors retain historic pilasters, and elevator doors. The top six floors of the building continue to communicate their association with the anchor tenant, Michael, Best & Friedrich. Constructed between 1987 and 1989, 100 East is less than fifty years old at this time of nomination;

however, the building is an exceptionally important example of Post-Modernist architecture in Milwaukee (discussed further in Section 8 below). The building exemplifies the style by overtly referring to its historic context while at the same time communicating the time in which it was constructed. The speculative office building retains a high degree of integrity from its period of significance, 1989, the year it was placed in service.

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## SITE AND SETTING

This Post-Modernist skyscraper, named after its address, sits within the heart of downtown Milwaukee at 100 East Wisconsin Avenue (*Figure 1; Photos 1 and 2; Photo Map 1*). The building at the northwest corner of East Wisconsin Avenue and North Water Street is surrounded by large historic districts that capture earlier examples of significant architecture of Milwaukee. The Plankinton—Wells—Water Street Historic District (1986, NRIS #86001328) begins at the northwest corner of East Mason and North Water streets to the north and northwest. The East Side Commercial Historic District (1986, NRIS #86002325) includes the northeast corner of North Water and East Wisconsin Avenue and extends several blocks to the north, south, and east. The West Side Commercial Historic District (2000, NRIS #78003462) begins on the west side of the Milwaukee River directly west of the 100 East Building. Downtown also contains a handful of buildings that represent the resurgence of downtown investment in the 1980s to early 1990s (*Figure 2*). Discussed in more detail in Section 8, these include the 1983 Ruess Federal Plaza (310 West Wisconsin Avenue), the 1984 Plaza East towers (330 East Kilbourn Street), the 1985 411 East Wisconsin Center, the 1989 Milwaukee Center (111 East Kilbourn Street), and the 1991 1000 North Water Buildings. These buildings exemplify architectural styles of the time period from Late Modern to Post-Modern; 100 East sits geographically in the center of these buildings.

A variety of buildings surround the immediate environs of 100 East. Constructed in 1962, the eleven story, Thompson McKinnon Building (731 North Water Street) abuts the entire north side of 100 East (*visible in Photos 1, 4, 6, and 7*).<sup>1</sup> The Beaux Arts First Wisconsin Bank Building (743 North Water Street) anchors the north end of the block; the sixteen-story building dates to 1912-1914 (*visible in Photos 1, 3, and 6*).<sup>2</sup> Both buildings span the entire block from North Water Street on the east to the river on the west. The former Bankers Building (now Drury Inn) sits directly across North Water Street to the east of 100 East (*visible in Photo 3*). Initially constructed in 1929 as a fourteen-story Art Deco office building, the brick Bankers Building underwent a complete

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<sup>1</sup> Wisconsin Historical Society (WHS), Wisconsin Architecture and History Inventory (AHI), “Thompson McKinnon Building,” Milwaukee, Milwaukee County, Wisconsin, AHI #113642.

<sup>2</sup> WHS, AHI, “First Wisconsin Bank,” Milwaukee, Milwaukee County, Wisconsin, AHI #116098.

design change in 1983.<sup>3</sup> A nine-story concrete parking garage, built circa 1990 (720 North Waters Street), abuts the north side of the Drury Inn, and to its north, the eight-story First Wisconsin Bank Parking Garage (1929) anchors the north end of the block.<sup>4</sup> Immediately south of 100 East is the 1962 Marine Plaza (now Chase Bank, *visible in Photos 1 and 6*). The twenty-two-story office building sits back from East Wisconsin Avenue to allow for the placement of a four-story glass entrance cube. The five-story Iron Block (1974, NRIS #74000105), constructed in 1860, sits southeast of 100 East at the southeast corner of North Water Avenue and East Wisconsin Street.<sup>5</sup>

The property associated with 100 East is bounded by East Wisconsin Avenue (south), the angled Milwaukee River (west), North Water Street (east), and the adjacent property at 731 North Water Street (north) (*Figures 3 and 4*). The building includes a square (140 feet x 140 feet) tower and an integrated eleven-story rectangular structure to the north that houses part of the associated parking facilities. The tower, with its flagpole, rises to an elevation of just over 563 feet, making this building visible throughout the commercial district (*Photos 1 and 2*). While the building footprint is orthogonal, the western property boundary follows the river. A set of concrete steps, located outside the parcel boundary, leads down to the riverwalk from the sidewalk along Wisconsin Street. Concrete sidewalks, outside the property boundary, line the south and east sides of the building. Small street trees, planters, and light poles line the curbs.

An outdoor patio—part of the city’s riverwalk system—lines the west side of the building, with only a portion inside the parcel boundary (*Photo 5; Figures 4 and 5*). The arched concrete patio centers on the centered arch of the building’s west elevation (*Photo 5; Figure 5*). A short stone-clad wall lines the west side of the curved patio over the river; a decorative metal fence fills the intentional gap at the center of the arched wall. Two short rectangular concrete planters sit within the patio area. Concrete pavers cover the patio and the walkways connecting to the riverwalk to the north and south. Decorative metal fencing lines the west edge of the walkways.

Two non-original skywalks extend from the second floor of 100 East (*visible in Photos 3 to 7*). The east skywalk spans North Water Street and connects to a parking garage on the east side of the street; the west skywalk spans the river and connects to the Empire Building/Riverside Theater at 710 North Plankinton Avenue (*Photo Map 4*).<sup>6</sup> Similar skywalks connect multiple buildings throughout downtown Milwaukee. Although anticipated at the time of construction, these

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<sup>3</sup> WHS, AHI, “Bankers Building (WAA),” Milwaukee, Milwaukee County, Wisconsin, AHI #113818.

<sup>4</sup> WHS, AHI, “First Wisconsin Parking Garage,” Milwaukee, Milwaukee County, Wisconsin, AHI #41138.

<sup>5</sup> WHS, AHI, “Iron Block,” Milwaukee, Milwaukee County, Wisconsin, AHI #16292.

<sup>6</sup> This is a contributing building to the “West Side Commercial Historic District.”

skywalks were constructed after 1989 and are not considered part of the property. Two buildings connected via a skywalk are regarded as separate buildings; thus, both the parking garage and the Empire Building are also excluded from the project boundary.

## EXTERIOR

The exterior of 100 East retains a high degree of character-defining Post-Modern features, referencing Milwaukee's Flemish/German Renaissance Revival architectural context. Unless otherwise noted, all exterior materials are original, dating to 1989. The reinforced concrete building consists of two integrated masses: the dominate thirty-five-story square office tower and an eleven-story rectangular mass to the north of the tower. This shorter mass houses most of the parking/vehicular functions of the building (*Photos 3 to 7*). An original copper-clad pyramidal roof with lower cross-gables caps the tower mass behind Flemish-inspired shaped parapets (*Photos 1 to 8 and 10*). Concrete pavers over flat membrane-covered roof caps the tenth story of this shorter mass, and one-story cooling tower enclosures extend up from the east and west sides (*Figure 6*). Membrane roofing also covers the flat portions of the main roof. A five-foot inset marks the junction of the two masses on both the east and west elevations (*visible in Photos 5 and 6*). Additional character-defining exterior materials include Cordoba Cream limestone from a quarry near Austin, Texas,<sup>7</sup> precast concrete panels, Pink Rosa glass,<sup>8</sup> and bronze details (all elaborated below).

The tower design follows the traditional design of skyscrapers with base, shaft, and capital, and each elevation shares the same symmetrical design motif, with subtle differences (*Photos 1 to 8*).<sup>9</sup> Cordoba Cream limestone clads the nine-story base, which features large arches and decorative bronze panels (further elaborated below). Functionally, the base of the building contains the primary public spaces and parking. Precast concrete panels clad the eighteen-story shaft, which also features continuous vertical bays of Pink Rosa glass capped by arches (further elaborated below). When built, the concrete matched the color of the limestone but has since aged to a slightly darker hue (*Figure 7*). The eight-story decorative capital to the tower showcases the exaggerated interpretation of the Flemish/German Renaissance Revival. The outside bays of the shaft extend up to flank a centered triangular parapet that hides a cross-gable (*Photo 10*). These square end bays

<sup>7</sup> Amy Rinard, "Marble, Limestone Adorn Newest Landmark," *Milwaukee Sentinel* (circa 1989): 1; Dave Jensen, "Gunkel's Roost," *The Business Journal* (13 June 1988): 24. Both in "Architecture, Milwaukee County, Wisconsin Ave.-E.-100," Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

<sup>8</sup> Jensen, "Gunkel's Roost," 24. This glass, manufactured in Belgium, has more of a bronze tint than the rose suggested by the name.

<sup>9</sup> Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture* (Washington, D.C.: Preservation Press, 1987), 93.

contain historic bronze-finished four-light fixed windows on each elevation (*example of corresponding office in Photo 33*). Precast concrete ball finials stand atop a stepped cap at the corners of the building. The triangular, shaped parapet (that is, a parapet with multi-curved sides<sup>10</sup>) terminates at a curved top capped with a bronze ball finial and faux lightning rod. The copper-clad cross-gables extend to the center of the building and terminate at the building's centered pyramidal roof. Faux lightning rods adorn the gable roof ridges. Precast concrete panels, laid in a running bond, clad a square cupola that caps the pyramidal roof. The copper-clad cupola base overhangs the pyramidal roof a few feet, and a short metal railing lines the edge of the base around the center cupola. A rectangular opening with a splayed jack arch lintel pierces the center of each face. A slightly overhanging metal roof extends over the cupola with a polished brass-clad dome capping the structure.<sup>11</sup> The original metal flagpole extends from the domed roof.

#### SOUTH (PRIMARY) ELEVATION

Due to its location, 100 East has three public-facing elevations. However, the symmetrical primary elevation faces south onto East Wisconsin Avenue (*Photos 3 and 4*). Thirty-seven rows of coursed limestone clad the nine-story base of the building above a single row of gray granite at sidewalk level. Each row, laid in running bond, alternates between square and rectangular stones. The inset twenty-third course divides the base in half vertically at approximately the fifth story, and a thin stone cornice band separates the limestone base from the upper stories.

Three giant semi-circular arches pierce the limestone-clad base (*Photo 3 and 4*). Two twenty-foot arches flank one large center arch, which has an approximately forty-foot diameter, matching the size of the large arch on the old Pabst Building (*Figure 8*). Three recessed rows of stone voussoirs form the three arches, each springing from the same impost course of limestone. Bronze-anodized storefronts with tinted clear glass fill each of the three arches. Inset stone-clad mullions divide the center arch into three segments, and a bronze-colored metal spandrel divides each segment in half vertically at the arch's spring line. Fixed window assemblies fill the narrow outer segments. Offset muntins divide the fixed six-light grids above and below the spandrel panels. The wide center segment contains the main entrance at ground level. Two glazed pedestrian doors flank a central revolving door with sidelights. Four square glass transoms surmount the entrance doors, and narrow, three-light sidelights flank the entry assembly. A fixed, thirty-light grid fills the area above the spandrel; the end rows are narrower than the center four square windows. The identical storefront assemblies within the two twenty-foot arched openings feature a gray metal bulkhead

<sup>10</sup> John Fleming, Hugh Honour, and Nikolaus Pevsner, *The Penguin Dictionary of Architecture*, 4<sup>th</sup> ed. (London: Penguin Books, Ltd., 1991), 171.

<sup>11</sup> Material note on Clark, Tribble, Harris & Li Architects, Sheet A-4 "South and East Elevations," 1987.

below the bronze-anodized storefront. Wide metal mullions divide the assemblies into three segments similar to the center arch, and a wide metal spandrel vertically divides the window walls. Four-light windows fill the center above and below the spandrel, and a pair of windows fill the flanking areas.

Three square masonry openings pierce the limestone above the two twenty-foot arches at approximately the third story (*Photo 3*). Canted limestone sills and three-stone jack arches define each opening. Square, metal air intake louvers fill the openings. These decorative features consist of a centered square metal medallions with circular brass centers, and rounded metal corner pieces adorn the edges; this is the typical design for the louvers.

Seven bays organize the upper portion of the base. The outer bays contain a single column of three rectangular masonry openings at the sixth to eighth stories. These openings with stone sills and five-stone jack arches, contain air intake louvers of similar design to those of the third story with an extra pair of smaller louvers without centered bronze medallions (*Photo 9*). Rectangular masonry openings comprise the center five bays with the center opening the widest. These openings also have stone sills and jack arches. Grids of fifteen square bronze spandrel panels fill bays two, three, five, and six.<sup>12</sup> The center bay contains a grid of twenty-five bronze spandrel panels. These square panels match the design of the air intake louvers with their bronze bullseye centers and corner pieces; bronze plates replace the louvers in these panels.

Precast concrete panels clad the tower above the base. The coursing and size of the panels match the limestone cladding. The seven bays of the upper half of the base continue to organize tower. Bronze-finished four-light fixed windows (with the historic Pink Rosa glass) pierce the concrete panels of the two outside bays. These masonry openings have stone sills and five-stone jack arches. Eighteen-story vertical arches define the five center bays, and like the base, the center bay is the widest (*example of corresponding office in Photo 30*). Two recessed rows of stone voussoirs form these five arches that mark the transition from shaft to capital of the skyscraper. Bays two, three, five, and six each are the width of three fixed Pink Rosa glass windows with bronze-colored metal frames; the center bay is five windows wide. Square bronze spandrel panels, like those of the base with centered bronze bullseyes and corner decorations, define each vertical story between the windows.

Eleven, four-light fixed windows (with bronze-colored metal frames and Pink Rosa glass) span the twenty-eighth story directly above the arches and between the two end bays. The center window is round (*example of corresponding office in Photo 31*); the ten flanking rectangular

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<sup>12</sup> The backs of these panels, observable in the parking garage, have a fiberglass structure.



windows have stone sills and three-stone jack arch lintels. Five bays, matching those of the shaft, span the center of the next two stories (twenty-nine and thirty). Similarly, three bays span the center of the next two stories. A two-story square inset at the center of the parapet contains a distinctive two-story bronze-framed round window with Pink Rosa glass (*Photo 10 and example of corresponding spaces in Photos 36 and 37*). Muntins divide the round window into four equal quadrants. Within each quadrant, square muntins enclose an X. Glass fills each of the spaces created by the muntins. A smaller four-light rectangular window surmounts this window beneath the shaped stone finial cap of the parapet.

### EAST ELEVATION

The east elevation of the tower follows the design of the south elevation with few exceptions (*Photos 3, 7, and 8*). Coursed limestone clads the base above a single row of gray granite. Each row, laid in running bond, alternates between square and rectangular stones. The inset twenty-third course divides the base in half vertically at approximately the fifth story, and a thin stone cornice band separates the limestone base from the upper stories.

Three giant semi-circular arches also pierce the limestone-clad base of the east elevation (*Photo 3*). Two twenty-foot arches flank one large center arch, which has an approximately forty-foot diameter. Three recessed rows of stone voussoirs form the three arches, each springing from the same impost course of limestone. Bronze-anodized storefronts matching those of the south elevation also fill the south and center arches. Inset stone-clad mullions also divide the center arch into three segments, and the treatments of the storefront assemblies in the center arch match those on the south elevation. Fixed window assemblies fill the narrow south segment with offset muntins dividing the fixed six-light grids above and below the spandrel panels. An original, glazed pedestrian door fills the ground level of the north segment in place of a fixed window. The storefront assembly within the south twenty-foot arched opening is identical to those on the south elevation. The lower portion of the north arch remains open, as it did originally, to accommodate vehicular access to the recessed loading dock and to the parking garage ramp (*Photos 7 and 20*). The concrete loading dock is deeply recessed into the building. Three square masonry openings pierce the limestone above the two twenty-foot arches at approximately the third story (*Photo 3*). As on the south elevation, canted limestone sills and jack arches define each opening which each contain the typical square, metal air intake louvers.

Like on the south elevation, seven bays organize the upper portion of the base. The outer bays contain a single column of three rectangular masonry openings at the sixth to eighth stories that contain air intake louvers with an extra pair of smaller louvers (*Photo 9*). The rectangular masonry openings comprising the center five bays also have stone sills and jack arches, and they contain

grids of fifteen square bronze spandrel panels. The center bay contains a grid of twenty-five bronze spandrel panels. These square panels match the design of the air intake louvers with their bronze bullseye centers and corner pieces; bronze plates replace the louvers in these panels.

Precast concrete panels clad the tower above the base. The coursing and size of the panels match the limestone cladding. The seven bays of the upper half of the base continue to organize the verticality of the skyscraper and form the flanking towers. Bronze-finished four-light fixed windows with the original Pink Rosa glass pierce the concrete panels of the two outside bays. These masonry openings have stone sills and five-stone jack arches. Eighteen-story vertical arches define the five center bays, and like the base, the center bay is the widest. Two recessed rows of stone voussoirs form these five arches that mark the transition from shaft to capital of the skyscraper. Bays two, three, five, and six each are the width of three fixed Pink Rosa glass windows with bronze-colored metal frames; the center bay is five windows wide. Square bronze spandrel panels, like those of the base with centered bronze bullseyes and corner decorations, define each vertical story between the windows.

As on the south elevation, eleven, four-light fixed windows span the twenty-eighth story directly above the arches and between the two end bays. The center window is round; the ten flanking rectangular windows have stone sills and three-stone jack arch lintels. Five bays, matching those of the shaft, span the center of the next two stories (twenty-nine and thirty). Similarly, three bays span the center of the next two stories. A two-story square inset at the center of the parapet contains the same distinctive two-story bronze-framed round window with Pink Rosa glass seen on the south elevation. A smaller four-light rectangular window surmounts this window beneath the shaped stone finial cap of the parapet.

### *Parking Garage Elevation*

A five-foot inset marks the junction between the tower and the eleven-story parking garage to the north (*Photo 7*). Limestone clads the first nine stories with precast concrete panels above; an original metal fence lines the upper portion of the wall in line with the top of the garage. The east elevation of the garage shares the same design motif as the tower with limestone panels cladding the first nine stories. A wide vehicular bay entrance fills the first story, providing the primary access into the garage (*Photos 7 and 20*). The opening has a plain lintel rather than jack arches like are found on other masonry openings. A non-original skywalk connects to the building at the second story directly above the vehicular bay. An inset stone course spans the elevation above the skywalk and in line with the inset course on the tower at the fifth story. Three bays of three, square masonry openings create a grid within the upper limestone on the sixth to eighth stories. Like other openings in the building, these have stone sills and jack arch lintels. Each contains a single, typical

decorative bullseye panel with bronze center, corner pieces, and plate; these match the design of the spandrel panels on the tower. A thin stone cornice band separates the nine-story limestone base from the upper two precast concrete panel-clad stories. Three rectangular masonry openings pierce this upper façade above inset rectangular panels. These openings contain continuous concrete sills and jack arch lintels. Typical square air intake louvers over smaller paired louvers fill the openings. Three small square metal grates fill masonry openings that pierce the parapet level.

#### WEST ELEVATION

The west elevation, which faces the Milwaukee River, repeats the design of the east and south elevations with few exceptions (*Photos 1, 2, and 4 to 6*). Due to the river, the grade along the west elevation is lower than along the south and east elevations, which exposes the basement level. Coursed limestone clads the lower portion of the tower, as on the other two elevations. Each row, laid in running bond, alternates between square and rectangular stones. An inset course divides the base vertically at approximately the fifth story, and a thin stone cornice band separates the limestone base from the upper stories.

The three typical semi-circular arches that pierce the limestone-clad base also have three recessed rows of stone voussoirs. The masonry openings extend an additional ten feet down to the riverwalk (*Photos 4 and 5*). Bronze-anodized storefronts fill each of the three arches, as on the south and east elevations. Inset stone-clad mullions divide the center arch into three segments, and bronze-colored metal spandrels divide the opening into three vertical segments. Fixed window assemblies fill the narrow outer segments; glazed pedestrian doors with sidelights and transoms fill the ground level openings. The wide center segment of the large arch opening contains four wide storefront windows flanked by narrow storefront windows (*example of corresponding retail space in Photo 17*). A grid of twelve fixed windows fills the space above the ground level storefront; the end windows are narrower than the center. Similarly, a fixed, thirty-light grid fills the top segment of the arch. Three typical, square masonry openings pierce the limestone above the two smaller arched openings at approximately the third story (*Photo 5*). As on the south and east elevations, canted limestone sills and jack arches define each opening which each contain the typical square, metal air intake louvers.

Like on the south and east elevations, seven bays organize the upper portion of the base. The outer bays contain a single column of three rectangular masonry openings at the sixth to eighth stories that contain air intake louvers with an extra pair of smaller louvers. The rectangular masonry openings comprising the center five bays also have stone sills and jack arches, and they contain grids of fifteen square bronze spandrel panels. The center bay contains a grid of twenty-five bronze

spandrel panels. These square panels match the design of the air intake louvers with their bronze bullseye centers and corner pieces; bronze plates replace the louvers in these panels.

Precast concrete panels clad the tower above the base, and the coursing and panel sizes match the limestone cladding. The seven bays of the upper half of the base continue to organize tower. Typical bronze-finished four-light fixed windows pierce the concrete panels of the two outside bays. These masonry openings have stone sills and five-stone jack arches. Eighteen-story vertical arches define the five center bays, and like the base, the center bay is the widest. Two recessed rows of stone voussoirs form these five arches that mark the transition from shaft to capital of the skyscraper. Bays two, three, five, and six each are the width of three fixed Pink Rosa glass windows with bronze-colored metal frames; the center bay is five windows wide. Square bronze spandrel panels, like those of the base with centered bronze bullseyes and corner decorations, define each vertical story between the windows.

As on the south and east elevations, eleven, four-light fixed windows span the twenty-eighth story directly above the arches and between the two end bays. The center window is round; the ten flanking rectangular windows have stone sills and three-stone jack arch lintels. Five bays, matching those of the shaft, span the center of the next two stories (twenty-nine and thirty). Similarly, three bays span the center of the next two stories. A two-story square inset at the center of the parapet contains the same distinctive two-story round window seen on the south and east elevations, and a smaller four-light rectangular window surmounts this window.

### *Parking Garage*

Like the east elevation of the parking garage, the west elevation matches the design motif of the tower. A five-foot inset also marks the junction between the tower and the parking garage (*Photo 5*). Limestone clads the base with precast concrete panels above; an original metal fence that lines the upper portion of the wall in line with the top of the garage. A two-tiered historic storefront assembly pierces the ground level of this inset (*visible in Photo 5*). The vertical and horizontal dimensions of the bronze-colored storefront match those of the tower to the south. A fixed window fills the bottom and a fixed, one-over-one configuration fills the top. An original bronze-colored tripartite storefront assembly also fills the lower level and first story of the parking garage elevation. At the ground level, a pair of doors fills the south part of the assembly; a single door and a fixed window fill the center, and a fixed window and louver fill the north part. Fixed four-light windows fill the upper story. A non-original skywalk connects to the building at the second story directly above the storefront assembly. An inset stone course spans the elevation above the skywalk and in line with the inset course on the tower at the fifth story. Three bays of three, square masonry openings create a grid within the upper limestone on the sixth to eighth stories. Like other openings in the building, these have stone sills and jack arch lintels. Each contains a single, typical

decorative bullseye panel that matches the design of the spandrel panels on the tower. A thin stone cornice band separates the nine-story limestone base from the upper two precast concrete panel-clad stories. Three rectangular masonry openings pierce this upper façade above inset rectangular panels. These openings contain continuous concrete sills and jack arch lintels. Typical square air intake louvers over smaller paired louvers fill the openings. Three small square metal grates fill masonry openings that pierce the parapet level.

### NORTH ELEVATION

The parking garage covers the first eleven stories of the north elevation (*Photos 1 and 6 to 8*), which is adjacent to the neighboring building at 731 North Water Street. However, the design of the north elevation matches that of the other three elevations. Precast concrete panels clad the tower with typical coursing and panel sizes. Seven bays also organize this elevation. Typical bronze-finished four-light fixed windows pierce the concrete panels of the two outside bays. These masonry openings have stone sills and five-stone jack arches. Vertical arches define the five center bays, with a wide center bay typical of the other elevations. Two recessed rows of stone voussoirs form these five arches that mark the transition from shaft to capital of the skyscraper. Bays two, three, five, and six each are the width of three fixed glass windows with bronze-colored metal frames; the center bay is five windows wide. Square bronze spandrel panels, like those of the base with centered bronze bullseyes and corner decorations, define each vertical story between the windows. As on the other elevations, eleven, four-light fixed windows span the twenty-eighth story directly above the arches and between the two end bays. The center window is round; the ten flanking rectangular windows have stone sills and three-stone jack arch lintels. Five bays, matching those of the shaft, span the center of the next two stories (twenty-nine and thirty). Similarly, three bays span the center of the next two stories. A two-story square inset at the center of the parapet contains the same distinctive two-story round window seen on the south and east elevations, and a smaller four-light rectangular window surmounts this window.

### **INTERIOR<sup>13</sup>**

The interior design of 100 East follows the design expressed on the exterior. The base contains the primary public space and parking levels (*Photo Maps 2 to 7*). Tenant space occupies the upper floors with mechanical space filling the top floor (*Photo Maps 8 to 11*). In keeping with historic superstitions of high-rise buildings, the floor numbering skips thirteen.

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<sup>13</sup> Interior descriptions written in collaboration with Kristen McSparren also with Rosin Preservation/Heritage Consulting Group with building permit references provided by Paul Porter at the Wisconsin SHPO.

### CIRCULATION CORE

A character-defining centralized circulation core organizes each floor (*Photo Maps 2 to 11; Photos 16, 25, 29, and 38*). This core contains the building's elevators, stairs, and restrooms. On the first floor, this core contains fourteen elevators. The primary bank contains eleven elevators organized on an east-west corridor in the south half of this circulation core (*Photo 16*). The east six "low-rise" elevators access the first two floors and floors ten to twenty-three. The west five "high-rise" elevators access floors one, two, and twenty-three to thirty-three. Only two of these elevators continues to the topmost floor (*Photo 38*). The elevator lobbies on each floor contain a variety of original and non-original finishes, depending on the floor. The historic elevator cabs feature tall arched ceilings, wood paneled walls, brass railings, and red marble tile floors.

#### *Elevator Lobbies*

The first-floor elevator lobby retains its historic, character-defining materials, continuing the historic motif and finishes of the main lobby (described below) (*Photo 16*). Original Italian Breccia Pernice marble ("white") and Spanish Bonita Rose ("red") marble cover the floor; limestone panels with deep joints clad the walls.<sup>14</sup> Painted gypsum board groin vaults span the ceiling, with a vault at each of the six elevators. Historic, highly polished brass slabs cover the elevator doors in each bay. Historic half-domed sconces surmount the elevator doors.

The north half of the circulation core contains three elevators (*Photo Map 2*). A service elevator on the west side provides access to all floors from basement to thirty-four. Two elevators on the east side of the core provide access between the basement and upper nine floors that correspond to the parking facilities. These parking garage elevators have decorative lobbies on the first and second floors. At the first-floor lobby, historic red marble tile borders non-historic carpet. A tall base comprised of red and white marble tiles lines the walls and the column. The gypsum board ceiling features a recessed cove in the center. Scones above the painted elevator doors match those in the primary first floor elevator lobby. The second-floor elevator lobby also retains its historic red marble floor bordering non-original carpet, a short red tile base, and painted elevator doors.

Historic finishes remain in approximately half of the elevator lobbies on floors two to twenty-eight.<sup>15</sup> Historic red marble tiles border non-historic carpet on the floors, and red tile base lines the walls. Recessed reglets in the painted gypsum board walls historically divided the walls into thirds

<sup>14</sup> Rinard, "Marble, Limestone Adorn Newest Landmark," 1.

<sup>15</sup> Floors two, ten, eleven, fifteen to seventeen, twenty-two, and twenty-five to twenty-seven.

horizontally. Stained wood pilasters, some with beams, punctuate the walls (*Photos 25 & 29*). Painted gypsum board ceilings feature dropped soffits with can lights around the perimeter. The second- and twenty-sixth floor lobby ceilings differ, having recessed/arched ceilings and brass pendant light fixtures. Historic elevator indicators feature two round lights with brass escutcheons; the elevator doors are painted metal. The elevator lobbies on floors twelve, fourteen, eighteen to twenty-one, twenty-three, twenty-four, and twenty-eight do not retain the same level of historic finishes, having been updated over the years, either entirely or in part, where some historic elements have remained. The lower-level elevator lobby includes painted gypsum board walls with red marble tile base and a dropped acoustical ceiling grid with a painted gypsum board soffit around the perimeter. A historic red marble tile perimeter surrounds non-historic carpet center.

The building's anchor tenant, Michael, Best & Friedrich, finished the elevator lobbies on floors twenty-eight to thirty-four in 1989 (*Photo 38*). The historic lobbies in this office suite differ from the lower floors. Wall to wall replacement carpet covers the lobby floors; red carpet borders lighter carpet in these lobbies, mimicking the marble used on lower floors (*Figure 9*). Stained paneled wood base and wainscot lines the bottom of the flat, painted gypsum board walls (no three-part motif as seen in lower floor lobbies); stained wood crown molding lines the top. Inset can lights dot the minimally recessed gypsum board ceiling with stained wood crown molding. Stained wood casing surrounds the painted elevator doors. Elevator indicators are the same as those on the lower floors. See below for a deeper discussion of these floors.

### *Stairs*

Utilitarian switchback egress stairs fill the northeast and northwest corners of the circulation core from floors ten to thirty-five (*Photo Maps 2 and 8*). A similar egress stair sits at the northwest corner of the building, not within the circulation core, from the lower level to the ninth floor (*Photo Maps 3 and 6*). Painted tube steel railings line these steel stairs fully enclosed within a painted concrete structure.

One of the most character defining features of the office suite on floors twenty-nine to thirty-four is a decorative curved stair in the east half of the core that rises through each floor. Stained wood balustrades, spindle railings, and newel posts line the stairs and landings (*Photo 38; Figures 9 to 11*). A wood railing lines the inner wall. Non-original carpet covers the stair risers and treads (*Figure 11*). Paired paneled doors fill doorways on the east and west sides of the stair hall. Painted gypsum board clads the walls and ceiling in the stair hall.

### *Restrooms*

Stacked men's and women's restrooms sit to the north of the primary elevators on floors ten to thirty-four. Doors in the east and west walls of the core provide access into these facilities. Original gray/mauve/tan floor tile remains in bathrooms on floors ten, fifteen to seventeen, nineteen, twenty, twenty-four to twenty-seven, and thirty to thirty-four. Tenants updated finishes and fixtures on other floors over the years.

### FIRST FLOOR

The first floor contains the primary character-defining interior space of the 100 East Building. This *public lobby* wraps the east, south, and west sides of the circulation core (*Photo Map 2*). Wells Fargo Bank fills the entire west side of the lobby from East Wisconsin Street to the north wall of the building, and the first level of the integrated parking garage (discussed below) fills the remainder of the first floor to the north of the lobby and to the east of the bank.

Entrances centered on Wisconsin Avenue (south) and Water Street (east) access open stair vestibules (*Photo 11*). Inset gray entryway carpet covers half of the floor area, extending from the perimeter walls. The typical white Italian Breccia Pernice marble covers the floor between the carpet and the steps. Red Spanish Bonita Rose marble diamonds are set within the field of white marble; the red marble also covers the stair treads and risers that lead up to the main floor level. Original metal railings line these vestibules, as well as the stairs themselves. Polished brass handrails cap the decorative railings created by painted steel balusters with polished brass circular medallions and smaller brass diamonds (*visible in Photos 11, 12, and 14*).

Vaulted gypsum board ceilings span this two-story lobby that fills most of the floor (*Photo Map 2; Photos 11 to 14*). Square groin vaults correspond to the arched windows with barrel vaults in between them (*Photos 12 and 13*). The vaults spring from a continuous gypsum board cornice wrapping the south and east sides of the circulation core and perimeter walls. Sixteen, square free-standing stone-clad columns support the cornices; each column features angular capitals, referencing classical motifs and rest atop a red marble base (*Photo 14*). The cornices conceal cove light fixtures that wash the vaulted ceiling, and inset cove lighting at the circulation core walls. Original limestone panels with deep joints clad columns and the walls beneath the cornices. Red marble tiles form a grid on the floor, connecting the columns. White marble tiles with red marble diamonds fill the grid fields (*Photos 12 and 15*).

Two openings along the east wall of the circulation core lead into the elevator lobbies. The rectangular north opening provides entry to the garage elevators. The south arched opening with



stone voussoirs leads into the primary elevator lobby described above and connects to a corresponding arch on the west wall (*Photos 15 and 16*). Two arched niches, also with stone voussoirs, pierce the south wall of this circulation core (*Photo 12*).

Wells Fargo Bank fills the entire west side of the first floor. Teller desks and partial height walls divide offices along the west perimeter wall. Although non-original, the finishes of these walls complement those of the historic lobby and include marble cladding and polished brass on the teller desks, stone cladding on office walls, and dark wood-frame glass dividers (*Photo 15*). A flat gypsum board ceiling covers the north half of the bank space in the lobby. A glass and gypsum board wall separates the bank's lobby functions from their more private office suite to the north. Non-original finishes dominate this space, including carpet floors, gypsum board walls, and dropped acoustical ceiling grids.

#### BASEMENT

The lower level does not extend beneath the entire building (*Photo Map 3*). The southeast corner of the level remains unexcavated. The rest of floor contains back-of-house utilitarian and mechanical rooms in more than half of the square footage. A wide stair near the center of the space provides access from the first-floor lobby. Non-original carpet covers the stairs.

Two vacant commercial spaces, divided by a non-original demising wall, occupy most of the west half of the basement. These spaces open onto the riverwalk discussed above. The now unfinished south space has exposed concrete floors, walls, ceilings, and columns (*Photo 17*). The north space most recently contained a restaurant. Non-original finishes include luxury vinyl plank (LVP) flooring, painted gypsum board partitions, and areas of painted gypsum board with exposed concrete ceilings. Non-original stone veneer clads the south wall (*Photo 18*). A non-original tile clad knee wall divides the former dining area from the kitchen/work area to the north.

A corridor runs along the east and north sides of the north commercial space, providing access to two sets of restrooms and a door that opens to the riverwalk. Non-original finishes include VCT floors; dropped acoustical grids at the ceiling, and gypsum board walls. Restrooms have tile floors and painted metal toilet partitions. Mechanical spaces line the east side of the north-south running corridor. These utilitarian spaces feature concrete floors, concrete and concrete block walls (painted and exposed), and concrete ceilings.

## SECOND FLOOR

The parking garage, discussed below, fills the majority of the second floor (*Photo Map 4*). However, the north end of the second floor, filling the eleven-story north mass, contains a U-shaped corridor that connects the skywalks on the east and west sides of the building (*Photo 19*). Four City of Milwaukee building permit record cards indicate this portion of the second floor was completed in 1989.<sup>16</sup> Glazed partitions with polished brass bases appear original and enclose the rooms along the north and south side of the arcade; however, some of the glass today features translucent stripes, and the placement of doors within the wall is different (*Photo 19; Figure 12*).<sup>17</sup> A small retail space with original glass storefronts fills the southwest corner of the floor; a large rectangular conference room fills most of the north side with a small retail space in the northeast corner of the floor. A shoe-polishing stand sits at the southeast side of the corridor. Non-historic finishes within these spaces include LVP and carpet floors, gypsum board walls, and suspended acoustical grid ceilings. The corridor retains its original red marble tile floor and base with a non-historic carpet runner (*Figure 12*). Limestone pilasters with angular capitals that match the style of the columns in the main lobby line the south side of the corridor. A large, recessed gypsum board dome with cove lighting denotes the location of glazed doors in the south wall that leads into the parking garage and elevator lobby (*Photo 19*).

## PARKING GARAGE

The building hides vehicular parking in a nine-story section connected to the rear of the main building. The historic garage begins in the north half of the first floor accessed from North Water Street (*Photo Map 2; Photo 20*). Two vehicular openings in the east elevation (described above) provide access into the building. The south opening leads to a deep-set concrete loading dock with painted concrete and concrete block walls and a suspended acoustical grid ceiling with inset can lights (*Photo 20*). The concrete north wall of the dock separates the dock from the two-way vehicular ramp (*Photo 20*). Painted concrete block and concrete walls line the ramp, and a suspended acoustical grid covers the ceiling.

The concrete ramp extends west from the North Water Street entrance along the north side of the garage. The two-way ramp continues to wrap the centralized circulation core up to the west side

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<sup>16</sup> Permit record cards list the following tenants but do not note square footage: "Second floor retail," 3-3-1989; Spic-and-Span, 6-28-1989, Central Parking, 7-21-1989; and Copy Works, 9-11-1989.

<sup>17</sup> The original floor plans for the second floor do not show the configuration of this area, calling it only "Tenant Space." The current configuration may date to the construction of the skywalks; however, finishes within corridor match those of the lobby.

of the third level core (*Photo 21*). Parking begins on the third level. The ramp continues to wrap the circulation core on floors four to nine (*Photos Maps 4 to 6; Photos 21 to 24*). On the third level, angled parking stalls line the north and west perimeter walls. Finishes throughout the third level garage consist of exposed concrete floors, walls, and ceilings, as well as original painted tube steel railings along knee walls (*Photos 22 and 23*). The fourth to eighth levels have identical floor plans and finishes, with the ramp occupying most of the south end of each floor. Angled parking stalls line the east, north, and west perimeter walls, as well as the floor area to the north of the central core. Driveways parallel the east and west sides of the core and divide the parking stalls to the north. Like the third floor, utilitarian finishes include concrete floors, walls, and ceilings; the fiberglass backings to the decorative exterior panels are also exposed on levels five to nine.<sup>18</sup> The configuration of the ninth level matches that of the lower levels, with ramps filling the south portion of the floor, and parking along the east, north, and west walls. Due to the separation of uses between the ninth and tenth floors, the ceiling at this level is fire-rated and includes a suspended acoustical ceiling (*Photo 24*).

#### UPPER OFFICE FLOORS – TEN TO TWENTY-EIGHT

Tenant space occupies floors ten to thirty-four. The original developers, Faison Associates, constructed this speculative Class A office building with the intention that each tenant would hire their own architects to design and finish their leased spaces. Writing about this in late 1989, Ann Wenniger reported, “In a first-class office space like 100 East, each tenant’s space is designed and built to that occupant’s needs. There are no set floor plans, just large empty spaces with concrete floors and concrete ceilings.”<sup>19</sup> Building permit record cards indicate that the Zimmerman Design Group handled most of the early tenant finishes while the *Milwaukee Journal* notes that DG Beyer, Incorporated did the construction work.<sup>20</sup> A variety of finishes and improvements in a range of styles and ages (*Photos 26 to 27 and 30*) are present; however, there are some standardized design themes and materials used throughout the 1989 and subsequent initial tenant improvements: tall wood slab doors with a dark stain, window heads meet the ceiling at 9 foot 6-7 inches, carpet, ACT ceilings with a grooved grid, and drywall partitions.

<sup>18</sup> The eighth parking level was restricted at the time of recent site visits due to tenant security needs.

<sup>19</sup> Ann Wenniger, “Filling in the Spaces,” in “100 East Wisconsin Avenue,” *Milwaukee Journal*, advertising supplement (19 November 1989): 5. Copy included in ““Architecture, Milwaukee County, Wisconsin Ave.–E.–100,” Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch. The current condition of floor 18 most closely represents this today; although, the floor was the first to receive tenants in 1989.

<sup>20</sup> Wenniger, “Filling in the Spaces,” 5. Zimmerman Design Group, Heike/Design Associates, and Beckly, Meyers, Flad Architects are the firms noted on building permits for tenant spaces from 1988 through 1989.

With few exceptions, finishes and configurations of these floors date from the period of significance, 1989, or through 1992 when the tenant improvements were completed. Wenninger noted that at the time of her article's release in November 1989, the building was not fully leased.<sup>21</sup> Further, only eight building permits on file with the City of Milwaukee date to between 1988 and 1989, showing only floors ten, seventeen, eighteen, twenty-three, twenty-four, and twenty-eight to thirty-five were finished or under construction by the end of 1989. As previously mentioned, the centralized circulation core organizes each of the upper office floors. The floor numbering skips thirteen, and floors twelve and fourteen were inaccessible due to tenant security issues at the time of recent site visits.

Most offices have dropped acoustic tile ceilings; although, there are also areas with gypsum board ceilings. Some floors display dropped grids with decorative grooves in the metal straps, and light fixtures styles and sizes vary throughout. Carpet is the predominant floor finish, but there are also areas with tile or wood. Walls are typically painted gypsum board with some offices having movable partitions or glazed partitions that organize workspaces. Base trim is generally rubber. Most interior doors within office suites are dark stained wood slabs that are about nine feet tall, which may date to the initial tenant improvements from 1989 onwards as indicated from the original tenant spaces except on the 18<sup>th</sup> and 28<sup>th</sup> floors.<sup>22</sup>

### *Tenth Floor*

Various tenants occupied this floor from 1989-2003. A December 12, 1989, building permit notes Zigman, Joseph, & Stephenson occupied space on this floor; although, the date of the permit indicates that the build-out was not likely completed by the end of the year. Currently, office suites wrap the west, south, and east sides of the core. A large chiller and electrical equipment room fills the center of the north portion of the floor. A narrow corridor to the east of the core organizes the suites along this side of the floor; a pair of non-historic doors leads directly into the west office suites from the elevator lobby. Finishes include non-original materials such as engineered hardwood floors, carpet, and painted or wallpapered gypsum board walls. The north utilitarian spaces have painted concrete floors, dropped ceiling grids, and gypsum board walls. Consistent design themes within the floor include grooved ceiling grids for ACT, ceilings that meet the top of the windows, carpet (that has been replaced), and tall dark stain doors.

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<sup>21</sup> Wenniger, "Filling in the Spaces," 5.

<sup>22</sup> The 1987 architectural set in possession of the owner does not include a finish or door schedule to confirm standard finishes and fixtures. However, consistent design themes from the original tenant improvements in 1989-1992 are present, suggesting they were carried from the period of significance.

### *Eleventh Floor*

The first tenant building permit for this floor dates to August 13, 1990. Office suites wrap all sides of the central core. Narrow corridors extend north from the elevator corridor to the east and west of the core. Finishes include non-historic materials include LVP and painted gypsum board walls. The floor continues consistent design themes such as dropped ACT grooved grid ceilings, window heads that meet ceilings, tall dark stained doors, and replaced carpet.

### *Twelfth & Fourteenth Floors*

The current tenants of these two office floors refused access during recent site visits. However, building permit record cards indicate they remained unfinished in 1989 with the first tenant permit dating to August 9, 1991; Corporate Banking occupied spaces on both floors.

### *Fifteenth Floor*

The first tenant building permit for this floor dates to May 30, 1990, for Price Waterhouse. Office suites wrap all sides of the central core. These suites mostly include large open areas formerly filled with cubicles (*Photo 26*). Narrow corridors extend north from the elevator corridor to the east and west of the core and connect to one along the north side. Finishes include non-historic materials such as LVP and replaced carpet. Consistent design themes include dropped grooved grid ACT ceilings, 9-foot 6-inch doors with a dark stain, carpet, window heads meet the ceiling, and drywall partitions.

### *Sixteenth Floor*

The same first tenant of the fifteenth floor also occupied space on this floor, with the building permit dating to May 30, 1990. Office suites wrap the central core. Like the fifteenth floor, narrow corridors extend north from the elevator corridor to the east and west of the core and connect to one along the north side. Finishes include non-historic materials such as LVP, VCT, replaced carpet, painted gypsum board walls, and glass partitions. Present design themes include dropped grooved grid ACT ceilings, drywall partitions, window heads meet ceilings, tall doors with a dark stain and carpet.

### *Seventeenth Floor*

The building's developer, Faison Associates, occupied Suite 1700 on the seventeenth floor in 1989.<sup>23</sup> Like the previous floors, current office suites wrap the central core. Narrow corridors also extend north from the elevator corridor to the east and west of the core and connect to one along the north side. Finishes include non-historic materials such as LVP, ceramic tile flooring, replaced carpet, painted gypsum board walls, storefront office walls, mosaic tile, and dropped grooved grid ACT ceilings (*Photo 27*). Some finishes such as wood trim, doors with a dark stain, windows meet the ceiling, and gypsum board partitions may remain from 1989, but the floor was altered from new tenants from 1991 through 2003, according to permit records.

### *Eighteenth Floor*

The eighteen floor was the first of the office levels to be completed in 1989, occupied by Dean Witter Reynolds Incorporated and the Milwaukee Redevelopment Corporation.<sup>24</sup> The Dean Witter Reynolds offices served as a model for prospective tenants interested in leasing space in the building. The central core organized the offices like on other floors, but the historic configurations and finishes are not extant. The floor today is unfinished; although, the reason or the date of this condition is unknown (*Photo 28*). Finishes include exposed concrete floors and ceiling structure and painted gypsum board at the central core and perimeter walls. The original bright brass cover plates on the call lights and elevator buttons are extant.

### *Nineteenth Floor*

The first building permit for the nineteenth-floor dates to January 1992 for American Appraisal Association, who occupied floors nineteen to twenty-two. Currently a single tenant occupies the floor. The east side of the elevator lobby opens directly into a reception area for the tenant, and a door at the west end of the elevator lobby provides controlled access into the office areas. Small individual offices line the perimeter of the floor with open office areas towards the center. Finishes include ceramic tile flooring, carpet, painted and wallpapered gypsum board walls, glass dividers, and dropped acoustical grid and gypsum board ceilings. Consistent design themes visible on this floor include tall dark stained doors, carpet, window heads that meet the ceiling, and some grooved grid acoustical ceiling tiles.

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<sup>23</sup> Building permit dated 3-13-1989; Faison Associates occupied suite 1700, according to "Faison Has a New Face in Milwaukee," in "100 East Wisconsin Avenue," *Milwaukee Journal*, advertising supplement (19 November 1989): 9. Copy included in "'Architecture, Milwaukee County, Wisconsin Ave.-E.-100," Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

<sup>24</sup> Building permits, 12-6-1988 and 3-3-1989.

### *Twentieth Floor*

The first building permit for this floor also dates to January 1992. A single tenant occupies the twentieth floor today. The east and west sides of the elevator lobby have doors for controlled access into the office area surrounding the central core. Small individual offices line the perimeter of the floor with open office areas wrapping the east and south sides of the core. Finishes include carpet, painted and wallpapered gypsum board walls, and dropped acoustical grid and gypsum board ceilings. Consistent design themes include thin grooved grid ACT, tall dark stained slab doors, window heads meet the ceiling, replaced carpet, and drywall.

### *Twenty-First Floor*

The first building permit dates to January 1992. Currently, office suites wrap the central core. The elevator lobby on this floor no longer retains any historic materials except for brass call lights and buttons. Narrow corridors extend north from the elevator corridor to the east and west of the core. The office suites contain a mixture of perimeter offices and open office spaces. Few extant historic configurations appear to remain within the offices, including a section of carpet that appears older. Finishes include painted gypsum board walls and drop acoustical grid ceilings. Consistent design themes present include grooved grid ACT, tall dark stained doors, window heads meet the ceiling, and carpet.

### *Twenty-Second Floor*

The first building permit dates to January 1992. As on most floors, the office suites wrap the central core. The elevator lobby on this floor has original finishes, as described above in the discussion of the circulation core. Narrow corridors extend north from the elevator corridor to the east and west of the core and connect to one along the north side. Office suites include individual offices along the perimeter and with the center of the floor. Finishes include carpet, wood flooring, painted and wallpapered gypsum board walls, glass dividers, and dropped acoustical grid ceilings. Consistent design themes present include grooved ACT grids, tall dark stained doors, carpet, and window heads that meet the ceiling.

### *Twenty-Third Floor*

Charne, Glassner, Tehan, Clancy & Taitelman occupied the twenty-third and twenty-fourth floors, with a permit dating to September 1989; Beckly, Meyers, & Flad Architects designed the spaces. A single tenant, Northwestern Mutual, occupies the twenty-third floor in 2024. The elevator lobby opens directly into the office areas. Individual offices line the perimeter with more open areas to

the center of the floor. Despite its early tenant improvements, later occupants completely changed the finishes and configurations of this floor. As a result, few extant historic configurations appear to remain within the offices. Dark wood trim, glass dividers with brass rails, and dark wood doors may be part of the original tenant finishes. Finishes include LVP, granite tiles, carpet, painted and wallpapered gypsum board walls, glass dividers, dropped acoustical grid ceilings, and gypsum board ceilings. Consistent design themes include some grooved ACT metal grids, tall dark stained doors, carpet, and drywall partitions.

#### *Twenty-Fourth Floor*

A single occupant uses this floor from 1989: Charne, Glassner, Tehan, Clancy & Taitelman. The elevator lobby, which retains few historic materials, opens directly into a small reception area to the west and into a storage area to the east. Individual offices fill the floor along the perimeter and around the core of the floor. As with the twenty-third floor, no extant historic materials or configurations appear to remain, as the twenty-fourth and twenty-fifth floors became a combined office suite for a single tenant in 1997. Finishes include ceramic tile floors, carpet, wood paneling, painted gypsum board walls, glass dividers, storefronts along office walls, dropped acoustical grid ceilings, and gypsum board ceilings. A non-historic carpet-covered concrete stair in the southeast corner of the floor provides access to the twenty-fifth floor. Consistent design themes include grooved ACT metal grids, tall dark stained doors, carpet, and drywall partitions.

#### *Twenty-Fifth Floor*

The same tenant as on the twenty-fourth floor occupies this floor. The first permit pulled for this floor dates to February 1991, but current configurations and finishes date to at least 1997 when it was connected to the suites on the floor below. Narrow corridors extend north from the elevator lobby to connect to one along the north side of the core. Individual offices fill the floor along the perimeter and around the core of the floor with larger areas on the south and east for conference rooms. Finishes include engineered hardwood, carpet, VCT, painted and wallpapered gypsum board walls, glass dividers, and dropped acoustical grid ceilings. A non-original carpet-covered concrete stair in the southeast corner of the floor provides access to the twenty-fourth floor. Consistent design themes include grooved ACT metal grids, tall dark stained doors, carpet, window heads that meet ceilings, and drywall partitions.

#### *Twenty-Sixth Floor*

The first permit for this floor dates to June 1991, from Hinshaw and Culbertson. Office suites wrap the central core. A narrow corridor extends north from the west side of the elevator lobby. Office



suites include individual offices along the perimeter and open areas near the center of the floor. Finishes include carpet, VCT, parquet floors, window walls, wood paneling, painted and wallpapered gypsum board walls, glass dividers, and dropped acoustical grid ceilings. Consistent design themes include grooved ACT metal grids with smooth textured tiles, tall dark stained doors, carpet, dark pilaster and arch in the elevator lobby, window heads that meet the ceiling, and drywall partitions.

### *Twenty-Seventh Floor*

The first permit for this floor dates to December 1991 for Evergreen Financial. Office suites wrap the central core. A narrow corridor extends from elevator lobby and wraps the core, organizing the suites. Office suites include individual offices along the perimeter and open areas near the center of the floor. Finishes include wood flooring, carpet, ceramic tiles, glass dividers, wood paneling, mosaic tile walls, painted and wallpapered gypsum board walls, glass dividers, and dropped acoustical grid ceilings. Consistent design themes include window heads that meet the ceiling, a few tall dark stained doors, and carpet.

### *Twenty-Eighth Floor*

Two building permits for Cleary Gull (April 11) and Current Benefits, Inc. (June 9) indicate this floor received original construction in 1989. In 2024, the twenty-eighth floor retains few visible historic finishes; even the elevator lobby is altered except for brass call lights and buttons. A pair of doors in the east wall of the elevator lobby opens into a reception area for the single tenant. Individual offices line most of the perimeter of the floor with open areas near the center of the floor (*Photo 30*). Non-original finishes include carpet tiles, glass wall dividers, ceramic tile floors, wood wainscot below wallpaper, dropped ACT and gypsum board clouds, and gypsum board ceilings within the elevator lobby. Consistent design themes present include grooved ACT metal grids, carpet, and drywall partitions.

### UPPER OFFICE FLOORS – TWENTY-NINE TO THIRTY-FIVE

The building's anchor tenant, Michael, Best and Friedrich law firm, occupied the top floors from 1989 until circa 2022. These floors retain a high degree of materials and configuration from 1989, with few updates. The law firm hired Heike Design Associates, Architects & Engineers, to design

their office suite.<sup>25</sup> According to city permit record cards, additional renovations began in May 2000, designed by Plunkett Raysich Architects, although the extent of the alterations is unknown. As on the lower office floors, the centralized core continues to organize these office floors (*Photo Maps 10 to 12*).

On floors twenty-nine to thirty-two, individual offices line the perimeter of the floor with common corridors around the core that provide circulation (*Photos 31 to 33*). Most of the configuration and finishes appear to date from 1989. Painted gypsum board partitions configure the corridors and offices. Stained wood base, chair rail, and crown molding adorn walls in corridors and most offices. Dropped acoustical grooved grids cover ceilings in corridors and offices. Wall-to-wall non-original carpet covers the floors in corridors and most offices. Some offices have wood floors. Stained six-panel wood doors fill doorways throughout the suite.

The shape of the roof begins to form unique office spaces on floor thirty-two. At this level, the roof steps back from the corners, eliminating interior space and creating a cruciform plan. Corner offices on floor thirty-one feature two-story volumes that correspond to the corner towers (*Photos 32 and 33*). Faux mezzanines on the upper level are not accessible or occupiable (*visible in Photo 33*). A simple metal railing lines the faux mezzanine (*Photo 33*). These corner offices have wood floors. Paneled wood wainscot lines the interior walls, and paneled wood benches line the perimeter walls, under the windows (*Photo 32*). Brass chandeliers (two different styles) hang from the ceiling in three of the offices (*Photos 32 and 33*). A non-original contemporary-style chandelier hangs from the ceiling in the fourth office.

The south side of floor thirty-three contains the reception/entry/lounge space for the entire office suite (*Photo 34; Photo Map 11*). This triple-height space is open to the thirty-fifth floor (*Photo 35*). A mezzanine on floor thirty-four flanks the east and west sides of the lounge (*Photos 35 and 36; Figures 10 and 13*). An open stepped pyramidal ceiling that rises through floor thirty-five. Original glazed wood partitions line the underside of the mezzanines, separating conference rooms from the lounge. Wood paneling lines the walls of the reception area. Cream-colored marble tile with red tile borders and areas of inset replaced carpet cover the floor in the reception/lounge area (*Figures 10 and 11*). Carpet covers floors in the conference rooms. Painted gypsum board clads the ceiling in the reception area.

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<sup>25</sup> Building permit dated 12-29-1988; Michael, Best & Friedrich, tour script for *Spaces & Traces Original Places Open House Tour*, circa 1991. Copy included in "Architecture, Milwaukee County, Wisconsin Ave.-E.-100," Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

The floors thirty-four and thirty-five contain two-story volumes of space within each arm of the floor (*Photo Map 12*). The gabled roof structure allows soaring two-story stepped pyramidal ceilings in the rooms that abut north, south, east, and west sides. Large circular windows pierce the perimeter walls in these spaces (*Photo 37*).

The rooms in the north and west spaces have stairs that rise to the lofted spaces on floor thirty-five that overlook the rooms on the thirty-fourth floor. The stair in the west room is a metal spiral stair with carpeted treads and open risers (*Figure 10*). The stair in the north room has a switchback configuration that projects into the open space (*Figure 10*). Large arched openings pierce wall separating the lofted area from the open space. The lofted floor projects out past the arched opening. Simple metal railings with picket balusters line the stairs and the edge of the loft.

A combination of painted gypsum board, wood trim, and tile clad the opening around the mezzanine overlooking the south reception area on floor thirty-three. Floor to ceiling windows set in stained wood framing fill the north side of the mezzanine opening, providing visibility from a conference room on floor thirty-four into the lounge area (*Photos 35 and 36; Figure 13*). An arched opening at floor thirty-five spans the top of the windows (*Photo 35*). Original bookshelves, dating to the 1989 tenant-finish, line the east and west mezzanine walls (*Figure 13*). Simple metal railings with picket balusters line the east and west sides of the mezzanine opening.

Consistent design themes in these floors include grooved ACT metal grids, tall dark stained doors, carpet, ceilings meet window heads, six-panel standard size doors, and drywall partitions.

## INTEGRITY

The 100 East Building retains a high degree of historic integrity from 1989, its period of significance. The building remains in its original location, which in and of itself is one of the most significant locations within Milwaukee. This site saw some of the earliest development that helped establish the location as the heart of the city and significantly impacted its design.

Similarly, the location within the heart of the commercial district of Milwaukee saw the rich architectural development of the downtown. The setting of 100 East retains the significant diversity of ages and styles of buildings that show the architectural development of the city of Milwaukee. The historic Flemish/German Renaissance Revival buildings within the surrounding blocks heavily impacted the design of 100 East; the setting is essential to the creation of this building.

The building's design is intrinsically tied to its location and setting. The architects intentionally chose to honor both the architectural history of Milwaukee's commercial district, and the former Pabst Building previously located on the site. Instead of recreating the lost building, the architects worked within the Post-Modern vocabulary, adapting exaggerated historical references to modern construction methods. Character-defining Post-Modern features of 100 East include the coursed limestone and concrete cladding, bronze spandrel panels, the large arches of the first story that imitate those of the Pabst Building, the round windows, Flemish styled parapets fashioned out of precast concrete panels, concrete finials, faux lightning rods, cupola, and patinaed copper roof. Historical references continue into the building's main lobby where abstracted classical columns support vaulted ceilings. The modern materials used to create this skyscraper firmly place this building in its time. Limestone and precast concrete panels clad a reinforced concrete structure. These quantitative aspects of integrity support the more qualitative aspects of feeling and association by allowing the building to communicate both its intentional historic references expressed in a Post-Modern mode.

Historic features and materials remain highly intact at 100 East. Specifically, the exterior retains all historic materials, including stone and concrete veneers, windows, and bronze medallions. On the interior, the historic public lobby also retains its original materials, including the marble flooring, stone veneered walls, brass elevator doors, vaulted gypsum board ceilings, and stair railings between the lobby floor level and street level. The public lobby also remains mostly open, as it was historically. Wells Fargo, a long-time tenant, installed small dividers and glazed walls within the northwest corner of the lobby. These elements do not impact the historic openness of this significant space. The first floor is the primary public space of the building; the lower level and upper floors were meant to be altered by tenants. The centralized circulation core continues to organize each floor, despite some upgrades over the years, allowing the building to continue to read as an office building. Finishes and configurations within approximately half of the elevator lobbies remain from the initial 1989 construction; these finishes include red marble floor tiles and base, recessed reglets in the painted gypsum board walls, and stained wood pilasters, some with beams. These character-defining features remain a consistent design theme on most upper floors where individual tenants designed and altered their leased spaces around the common core.

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## 8. Statement of Significance

### Applicable National Register Criteria

- ☐ 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

- ☐ 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 old or achieving significance within the past 50 years

## Areas of Significance

### ARCHITECTURE

#### Period of Significance

1989

#### Significant Dates

1989

#### Significant Person

N/A

#### Cultural Affiliation

N/A

#### Architects & Builders

Clark, Tribble, Harris, & Li (architect)

M.A. Mortenson Construction Company

Heike Design Group (upper floors)

Zimmerman Architects (tenant designer)

Beckly, Meyer & Flad (tenant designer)

DG Beyer Inc (tenant contractor)

## Statement of Significance Summary Paragraph

The 100 East Building is locally significant under CRITERION C in the area of ARCHITECTURE as the best and most important example of a Post-Modern building in Milwaukee, Wisconsin. While completed in 1989, the building meets CRITERIA CONSIDERATION G, further discussed below, as the most intact and most architecturally articulated example of the style in Milwaukee.

The Post-Modern style, popular in the late 1970s-1980s, celebrated contextualism, allusionism, and ornamentation, as detailed by noted architect, educator, and author Robert A.M. Stern in 1977.<sup>26</sup> Architects working within this mode sought to return to traditional complexities of design they felt Modernist buildings did not provide. Whereas common examples of Post-Modernism indiscriminately mix unrelated architectural styles, in downtown Milwaukee, the four Post-Modern buildings draw on the German Renaissance architecture constructed in the city at the turn of the twentieth century.<sup>27</sup> Developers and architects in Milwaukee used Post-Modernism to

<sup>26</sup> Robert A. M. Stern, "After the Modern Movement. 1977-1978," *Architecture on the Edge of Postmodernism: Collected Essays 1964-1988*, Cynthia Davidson, ed. (New Haven, CT: Yale University Press, 2009) 112.

<sup>27</sup> Steven Hoelscher, Jeffrey Zimmerman, and Timothy Bawden, "Milwaukee's German Renaissance Twice-Told: Inventing and Recycling Landscape in America's German Athens," in Robert Clifford Ostergren and Thomas R. Vale, eds. *Wisconsin Land and Life: Geographic Portraits of the State*. (Madison: University of Wisconsin Press, 1997), footnote 46, page 408.

reintroduce “historical German images to a contemporary downtown,” according to the authors of the 1997 essay, “Milwaukee’s German Renaissance Twice-Told.”<sup>28</sup>

The popularity of Post-Modernism coincided with the building boom of the 1980s that increased the amount of office space in downtowns like Milwaukee.<sup>29</sup> Architectural firms across the United States worked closely with speculative developers to create unique buildings that would attract high-end tenants. Historian Carole Rifkind observed in 2001, “The postwar era’s taste for cool Modernist design grew to a voracious appetite for Post-Modernist novelty and eye appeal,” and the novel creations became as much of a commodity as the office furnishings that filled them.<sup>30</sup>

Milwaukee’s Northwestern Mutual Life Insurance Company partnered with Charlotte, North Carolina-based real estate developer Faison Associates in 1985 to redevelop the vacant property at 100 East Wisconsin Avenue. The Post-Modernist office building at 100 East was one of several buildings constructed in downtown Milwaukee in the 1980s. However, the 100 East Building offers the most significant local example of the style, with its firm, direct, and intentional references to the established Flemish/German Renaissance Revival architectural context of Milwaukee, specifically the 1892 Pabst Building (not extant) and the historic 1895 City Hall sited two blocks to the north (*Figures 1, 8, 14, 15*).

The 100 East Building is architecturally significant as the best local example of a Post-Modernist building. The novel design, to use Rifkind’s language, contextualized the historic architectural language of Milwaukee through its exaggerated stylistic references. The stone arches on the base of the exterior specifically reference those of the Pabst Building, with the large center arches being the same diameter as those on the former building. The scale of 100 East is also a feature of its Post-Modernist design, its thirty-five stories exceeding the height of the earlier building. At the top of the building, the pyramidal roof behind shaped parapets, the concrete finials, the faux lightning rods, and the cupola all exhibit an exaggerated ornamentalism seen on historic, older examples of the Flemish/German Renaissance Revival style. The 100 East Building references its historic context more overtly than other buildings constructed downtown in its era. Although constructed less than fifty years ago, 100 East it effectively communicates the unique architectural heritage of Milwaukee while at the same time communicating its distinct place within the city’s late-twentieth-century architectural context. As a result, this building stands as an exceptional example of the

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<sup>28</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 399.

<sup>29</sup> Carole Rifkind, *A Field Guide to Contemporary American Architecture* (New York: The Penguin Group, 2001), 266-267. Downtown Milwaukee is generally defined by Interstate-43 (west), Interstate-794 (south), Lake Michigan (east), and Juneau Avenue (north).

<sup>30</sup> Rifkind, *A Field Guide to Contemporary American Architecture*, 266-267.

Post-Modern style that is not distinctively displayed elsewhere in Milwaukee specifically or across the state.

### Period of Significance and Justification

The period of significance for the 100 East Building is the year construction was completed and placed in service, 1989.

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### Narrative Statement of Significance

In their 1997 essay, “Milwaukee’s German Renaissance Twice-Told,” scholars Steven Hoelscher, Jeffrey Zimmerman, and Timothy Bawden argue that downtown Milwaukee saw two German Renaissance Revivals. The first occurred generally between 1890, when the population of German and German-descendants peaked, and World War I.<sup>31</sup> This dominant cultural group constructed everything from houses to civic buildings that, according to Hoelscher, Zimmerman, and Bawden, “reflected the Old World patterns and motifs” common to the sixteenth and seventeenth century German villages.<sup>32</sup> Elaborate parapets, eye-catching details, and imaginative sculptural elements defined the first German Renaissance in Milwaukee. The second German Renaissance Revival began in the 1970s, when cities sought ways to reinvigorate downtowns and surrounding neighborhoods.<sup>33</sup> In Milwaukee, the preservation and recycling of heritage became a centerpiece of revitalization downtown.<sup>34</sup> The essay authors note the importance of Milwaukee’s architectural heritage to the city in the late twentieth century:

As a source of physical relics and images from which to launch a redevelopment campaign, Milwaukee’s German Golden Age proved irresistible. Developers, architects, and local boosters have selectively refashioned historical *images* into architectural facades or pastiches of local history. This reintroduction of German images into Milwaukee’s downtown landscape is rooted in three parallel trends that have dominated the rebuilding of cities in the last two decades: historic preservation, the building of festival marketplaces, and postmodern architecture.<sup>35</sup>

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<sup>31</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 380.

<sup>32</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 391.

<sup>33</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 394.

<sup>34</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 395.

<sup>35</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 395.



While all three trends are important, it is the latter trend of Post-Modernism that provides the local context for the construction of the 100 East Wisconsin Building in 1989 as the best Post-Modern building in the city. This building, more than any other, “explicitly mimics the hallmark motifs of this unique architectural heritage.”<sup>36</sup> Rather than a copy of previous architecture, 100 East pays homage to the historic architecture of the city while being firmly established in the late twentieth century.

### **100 EAST AS POST-MODERNIST ARCHITECTURE<sup>37</sup>**

The 100 East Building (100 East) is an exceptionally significant local example of Post-Modernist architecture and the best example in downtown Milwaukee. This style of the late 1970s to the 1990s has a clearly identifiable aesthetic or set of characteristics. While the expressions of Post-Modernism are as varied as architecture was under the umbrella of the Modern Movement, these buildings collectively demonstrate a deliberate shift away from the tenets of Modernism. The style is often maligned for being too outlandish, simplistic, ironic, and literal, but critics acknowledge that when done well, it is clearly an evolution of Modernism rather than a break from it. Robert Venturi was one of earliest of several architects and critics in the mid-twentieth century to express dissatisfaction with the abstract and minimalist design of the Modern Movement, specifically the International style. Venturi’s treatise, *Complexity and Contradiction in Architecture*, first published in 1966, articulated his criticism of earlier Modern design, specifically that “forced simplicity results in oversimplification” and “blatant simplification means bland architecture.”<sup>38</sup> Common critiques of the International style were that it was sterile and meaningless; that ornament and forms with past associations were rejected; and that buildings lacked individuality.<sup>39</sup> According to Venturi, the response to this oversimplification was to return to an expression of the complexities that traditionally permeated architectural design.<sup>40</sup> Subsequent critics expounded these ideas in their own writings.

Architect, educator, and author Robert A.M. Stern (b.1939) wrote extensively on architectural theory and promoted Post-Modernism. Writing in 1977, Stern identified three principal tenets of

<sup>36</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 399-400.

<sup>37</sup> This section was developed with Rachel Consolloy, Rosin Preservation/Heritage Consulting Group.

<sup>38</sup> Robert Venturi, *Complexity and Contradiction in Architecture* (New York, NY: The Museum of Modern Art, 1966), 17.

<sup>39</sup> Abigail Christman, “Preserving the 1970s and 1980s: Why Should We Care About Brutalist and Postmodernist Architecture?” Webinar presented by the *National Alliance of Preservation Commissions*, May 27, 2021. <https://www.bigmarker.com/national-alliance-of-preserv/Brutalist-Post-Modernist-Architecture-3a1fa7ab8207f41c90c8abc4> (accessed May 9, 2022).

<sup>40</sup> Venturi, *Complexity and Contradiction in Architecture*, 17.

Post-Modernism: contextualism, allusionism, and ornamentalism.<sup>41</sup> *Contextualism* means to design the building to fit within its surroundings, be they natural or man-made. This tenet promotes the idea of the building as a fragment of the larger whole. In addition to creating a building that relates to its surroundings, contextualism becomes “a commentary on the history of architecture itself; in so doing, [architects] extends the conversation about architecture across time.”<sup>42</sup> The design of 100 East continues the Flemish/German Renaissance architectural tradition established in nineteenth-century Milwaukee. *Allusionism* communicates “meaning through metaphor *and* by direct reference.”<sup>43</sup> Stern argued that appropriate historical references “can enrich new work and thereby make it more familiar, accessible, and visibly more meaningful to the people who use buildings.”<sup>44</sup> The selected references could be subtle or overt. At 100 East the historical references are familiar and overt, taking their cues directly from the 1892 Pabst Building among others in downtown in Milwaukee. For instance, the large, centered arches of the first story are the same size as the large arch on the former building (*Figure 8*). *Ornamentalism* is the use of ornament, particularly as a historical reference on the interior or exterior, with the purpose of making buildings relatable. For Stern, Post-Modernism is not a rebuke of Modernism, but an eclectic aesthetic that “uses collage and juxtaposition as techniques to give new meaning to familiar shapes and, in doing so, to cover new ground.”<sup>45</sup>

Stern’s three principles explain the common features of Post-Modernism: contextual references that tie into the surroundings; a blend of traditional, contemporary, and newly invented elements; familiar shapes used in unexpected ways with surprising contrasts; oversized or stylized versions of traditional building elements; playing with scale and proportion to exaggerate, manipulate, or distort traditional forms on the interior and exterior; and humorous, whimsical, ironic, or playful imagery.<sup>46</sup>

At thirty-five stories, 100 East is a large three-part vertical block, as defined by architectural historian, Richard Longstreth.<sup>47</sup> This commercial building type follows the form of traditional columns, with a base, shaft, and capital, where a decorative base generally contains the most public-facing commercial spaces, repetitive floors of office spaces constitute the shaft, and a

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<sup>41</sup> Stern, “After the Modern Movement, 1977-1978,” 112.

<sup>42</sup> Stern, “After the Modern Movement, 1977-1978,” 112.

<sup>43</sup> Stern, “After the Modern Movement, 1977-1978,” 112-113.

<sup>44</sup> Stern, “After the Modern Movement, 1977-1978,” 113.

<sup>45</sup> Stern, “After the Modern Movement, 1977-1978,” 115.

<sup>46</sup> Christman, Webinar.

<sup>47</sup> Longstreth, *The Buildings of Main Street*, 93.

capital of one-plus stories provides a decorative cap to the building. At 100 East, a limestone-clad base contains the primary retail and circulation spaces, as well as the integrated parking garage; the shaft features identical stories that each contain typical office spaces; and a highly decorative top caps the building. This 1989 skyscraper is an exaggerated, stylized version of the historic architectural context of Milwaukee and especially of the Pabst Building, which stood on the site until its demolition in 1982. The 100 East Building fits within the established architectural vocabulary of Milwaukee by directly referring to the existing Flemish/German Renaissance Revival architecture of the city such as the old City Hall. Character-defining features of this early style include masonry construction, arches, an emphasis on verticality through continuous vertical window bays, shaped parapets, and steeply pitched roofs. The office building at 100 East is capped by a steeply pitched pyramidal roof behind shaped parapets. Faux lightning rods ornament the ridge lines of the copper roof, and oversized concrete finials adorn the corners of the roof. Limestone clads the first nine stories of the concrete building with dominating forty-two-foot entry arches recalling the prominent arches on the Pabst Building; precast concrete panels clad the upper stories. The light color of the building references the commonly used Cream City brick used in Milwaukee, and the tinted glazing provides the contrast between window bays and stone seen in the earlier Pabst building, emphasizing its verticality (*Figures 7 and 8*). Bronze medallions decorate the spandrel panels. The building directly alludes to the previous building on the site while also being of its own time. The details found at 100 East offer an exaggerated, iteration of the building's historic local architectural context.

Architect and scholar Charles Jencks coined the term “Post-Modernism” in 1978. He defined it as “doubly-coded, one-half Modern and one-half something else (usually traditional building) in its attempt to communicate with the public...[both] the continuation of Modernism and its transcendence.”<sup>48</sup> Jencks believed Post-Modernist buildings were relatable for the public because architects “keep something of a modern sensibility, some intention that distinguishes their work from revivalists, whether this is irony, parody, displacement, complexity, eclecticism, realism or any number of contemporary tactics and goals.”<sup>49</sup> These designs were also responding to evolving theories in city planning, which were based on buildings that provided “scale, texture, and memorability” in the urban setting.<sup>50</sup> Architects had to reconcile this public desire for relatability with their clients’ desire for signature buildings.<sup>51</sup> The new wave of corporate office buildings in the 1970s-80s produced forms beyond the rectangular box that dominated the Modern Movement,

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<sup>48</sup> Charles Jencks, “Postmodern and Late Modern: The Essential Definitions,” *Chicago Review* 35, No. 4 (1987): 33-34.

<sup>49</sup> Jencks, “Postmodern and Late Modern: The Essential Definitions,” 34.

<sup>50</sup> Rifkind, *A Field Guide to Contemporary American Architecture*, 268.

<sup>51</sup> Rifkind, *A Field Guide to Contemporary American Architecture*, 268-269.

particularly for commercial projects like tall office buildings. Building footprints and profiles adopted shapes unique to the commercial setting.

More skeptical critics of Post-Modernism, such as architectural historian and critic William Curtis, lamented the superficiality of Post-Modernist design that used blunt references and direct, if exaggerated, quotations from historic precedents. A common criticism of Post-Modernism was that these surface designs were a pastiche of earlier styles that would “recall a previous building more than it convinces us that its present re-use of form is inventive and suitable.”<sup>52</sup> However, Curtis conceded that “while the preoccupation with meaning often degenerated into a surface manipulation of signs and references, it also prompted reflections upon the basis of architectural language, and upon the role of precedent in design.”<sup>53</sup> It is this more deliberate analysis of precedent and context that drove the design and execution of 100 East in Milwaukee.

## THE LOCATIONAL CONTEXT OF 100 EAST

The history of the site of 100 East is essential to understanding the design of the skyscraper. The tall office tower is located at the northwest corner of East Wisconsin Avenue and North Water Street in downtown Milwaukee. This location sits at the center of three large historic districts that encompass the Euro-American physical development of downtown (*Figure 1*).<sup>54</sup> Milwaukeeans consider this corner one of the most prominent in the city. As stated by Mayor Henry Maier in 1987, “Just as the Downtown is symbolized as the heart of the city, this particular intersection symbolizes the heart of Downtown.”<sup>55</sup> He further claimed that this intersection saw more bus riders, pedestrians, and automobile passengers than any other in the city at the time, which remains a high traffic area in 2024.<sup>56</sup> Exposure aside, this particular parcel lays claim to being the oldest Euro-centric site of a building in Milwaukee. Solomon Juneau, one of the first white settlers, and his Meti wife Josette Juneau, lived in a cabin here and established a trading post by 1820.<sup>57</sup> Juneau

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<sup>52</sup> Charles Jencks, “The Evolution from Modern Architecture,” *Journal of the Royal Society of Arts* 127, No. 5280 (November 1979): 761.

<sup>53</sup> William J. R. Curtis, *Modern Architecture Since 1900* (Upper Saddle River, NJ: Prentice Hall, 1996), 589.

<sup>54</sup> The Plankinton-Wells-Water Street Historic District (1986, NRIS #86001328); the East Side Commercial Historic District (1986, NRIS #86002325); and the West Side Commercial Historic District (2000, NRIS #78003462).

<sup>55</sup> Fran Bauer, “New Tower Described as Landmark,” *Milwaukee Journal* (27 January 1987): np in “Architecture, Milwaukee County, Wisconsin Ave.–E.–100,” Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

<sup>56</sup> Bauer, “New Tower Described as Landmark.”

<sup>57</sup> Fran Bauer, “Raising the Dead in Milwaukee,” *Inland Architecture* 31, no. 5 (Sept/Oct 1987): 23.

became the first mayor of Milwaukee, and the land surrounding this site is locally known as Juneau Town.<sup>58</sup>

In 1892 Frederick Pabst commissioned the city's first skyscraper on this prominent corner, a fourteen-story office building (*Figure 8*).<sup>59</sup> Pabst chose to use the Flemish/German Renaissance Revival style in the construction of his building to reflect his German heritage.<sup>60</sup> The Pabst family was one of the many families of German heritage that settled in Milwaukee in the middle of the nineteenth century.<sup>61</sup> The dominance of this cultural group resulted in a "wave of nostalgia and pride in their former homelands that encouraged them to reflect Old World architectural traditions in their new buildings."<sup>62</sup> Characteristics of the Flemish/German Renaissance Revival style seen in Milwaukee include stepped or shaped parapets fronting steeply-pitched roofs, cupolas, turrets, decorative roof cresting, decoratively trimmed dormer windows, and heavy stone arches. Following World War II, the top of the Pabst Building was altered, removing the complex roofs to achieve a somewhat Streamlined/Art Moderne design (*Figure 16*).<sup>63</sup> Three years after the construction of the Pabst Building, the city elected to construct its City Hall two blocks to the north in the same architectural style (*Figures 14 and 15*). The completion of the Pabst Building initiated Flemish/German Renaissance Revival designs of new buildings in downtown Milwaukee.<sup>64</sup> An extant example of these buildings within the physical context of 100 East Wisconsin Avenue, aside from City Hall, is the 1891-92 German-English Academy (1020 North Broadway) (*Figure 17*). While more Romanesque Revival than German Renaissance, the 1899 Milwaukee Federal Building at 517 East Wisconsin Avenue shares some similar qualities such as the stone construction, heavy arches, and gabled parapets (*Figure 17*).<sup>65</sup> These extant buildings joined at least five others in the surrounding area that have since been demolished (*Figure 18*).

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<sup>58</sup> "Milwaukee Historic Buildings Tour: Juneau Town," Collection of self-guided tours (1994) available at Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch; Milwaukee County Appraiser, parcel info defines this building's neighborhood as Juneau Town.

<sup>59</sup> Bauer, "New Tower Described as Landmark;" Fran Bauer, "Tower Makes Bow to History," *Milwaukee Journal* (5 July 1988): 1B.

<sup>60</sup> Bauer, "Tower Makes Bow to History," 1B.

<sup>61</sup> City of Milwaukee, "Milwaukee Historic Ethnic Architecture: Resources Study," (August 1994), 5. On file in the Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch. The Flemish/German Renaissance Revival style reflects the architecture of Northeastern Europe, particularly parts of Belgium, The Netherlands, and Weser River area of Germany.

<sup>62</sup> City of Milwaukee, "Milwaukee Historic Ethnic Architecture: Resources Study," 5. See also Megan E. Daniels, *Milwaukee's Early Architecture*, Images of America Series (Charleston, SC: Arcadia Publishing, 2010), 93.

<sup>63</sup> City of Milwaukee, "Milwaukee Historic Ethnic Architecture: Resources Study," 13.

<sup>64</sup> Daniels, *Milwaukee's Early Architecture*, 103.

<sup>65</sup> These commercial buildings joined other similarly styled buildings in Milwaukee, including the 1890 Pabst Mansion at 2000 West Wisconsin Avenue.

The Pabst Building survived until 1981 when Madison developers James and David Carley acquired it. They cleared the site to make way for a new office tower, and local historians objected to the demolition.<sup>66</sup> By the summer of 1983, the developers abandoned their plans due to a perceived lack of need for new commercial space as the U.S. was just emerging from a deep recession. At the insistence of the city, the Carleys landscaped the site, uncertain of its future.<sup>67</sup> However, not everyone in Milwaukee believed that there was no demand for new office space.

The 1980s witnessed a national trend of downtown reinvestment as the economy rebounded, as noted by Rifkind.<sup>68</sup> In his chapter spanning the years 1967-2000 in Milwaukee, author John Gurda in *The Making of Milwaukee* explains that these decades “coincided with a building boom that transformed the face of downtown Milwaukee.”<sup>69</sup> Developers asserted downtown Milwaukee as a regional center by reshaping it through the creation of the Grand Avenue Mall that connected many historic buildings and the construction of six new buildings in the 1980s (*Figure 2*).<sup>70</sup> During this era, the city also upgraded the Milwaukee River waterfront, creating new pedestrian space on both sides of the river. This Riverwalk connected the buildings like 100 East both with the river and to each other. The new construction, coupled with the rehabilitation of extant properties, equaled a nearly \$1 billion investment in the city. The renaissance resulted in a marked increase in the number of visitors to downtown, and by the end of 1989, the central business district became a popular and successful commercial district.<sup>71</sup>

## CONSTRUCTING 100 EAST

In late 1985, Milwaukee-based Northwestern Mutual Life Insurance Company began searching for a mid-sized developer with whom to partner on the construction of a Class A speculative office tower in downtown Milwaukee. Of the twelve firms solicited, Faison Associates’ reputation for high quality developments and successful management of their portfolios won them the contract; the Charlotte-based firm had no prior developments in the Midwest. The development team selected the now-vacant site at East Wisconsin Avenue and North Water Street for their project,

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<sup>66</sup> Bauer, “Tower Makes Bow to History,” 1B.

<sup>67</sup> Fran Bauer, “Carleys Delay Project; Park Planned Instead,” *Milwaukee Journal* (15 June 1983): 1, 14 in “Architecture, Milwaukee County, Wisconsin Ave.—E.—100,” Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

<sup>68</sup> Rifkind, *A Field Guide to Contemporary American Architecture*, 266-267.

<sup>69</sup> John Gurda, *The Making of Milwaukee*, 4<sup>th</sup> ed. (Milwaukee: Milwaukee County Historical Society, 2018), 407.

<sup>70</sup> Gurda, *The Making of Milwaukee*, 407-408.

<sup>71</sup> Gurda, *The Making of Milwaukee*, 408-409.

knowing its long history and importance to the city.<sup>72</sup> Raymond A. Klesc, Faison Associates construction manager, told the *Milwaukee Journal*, “We were trying to give back something the city had lost. We knew a landmark building had been torn down there in 1981. And we decided if we could recreate some of that history, we would move in that direction.”<sup>73</sup> The project team even visited the local historical society to glean important information about the site.<sup>74</sup>

The team hired the Charlotte-based architecture firm Clark, Tribble, Harris & Li to design the high-end building. By January 1987, plans were formally announced for what Henry Faison, president of Faison Associates, promised “would become a city landmark on Milwaukee’s busiest corner.”<sup>75</sup> The design team studied the architectural history of Milwaukee, as well as the history of the site to contextualize the design for the project. The historic Flemish/German Renaissance Revival architecture of downtown heavily informed the design of the new building just as the former Pabst Building informed the design of turn-of-the-twentieth century downtown.

Groundbreaking for the office building occurred in May 1987. Excavation of the site resulted in a slight construction delay due to buried remains of the Pabst Building. According to M.A. Mortenson Construction Company’s project manager, Thomas Gunkel, “It took two shifts working seven days a week for three months to prepare the foundation. Crews removed a 4-foot concrete, steel-reinforced foundation and 600 timber piles placed beneath the Pabst Building to keep it from sinking into the marshy soil. Once they were cleared, 800 new pilings were driven 65 to 90 feet deep to give 100 East ample support.”<sup>76</sup> Despite this and a construction worker strike in 1988, the building opened on time and under budget.<sup>77</sup> The first tenant to sign a lease, Dean Witter Reynolds, Inc., wanted to move into their eighteenth-floor offices by the end of February 1989. Construction of their offices, began before windows had been installed on that level, delaying their move a few months awaiting the window installation. Their offices were ready prior to the building’s official

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<sup>72</sup> Jean Petruski and Tillman Andrew Bruett, “100 East: The Gathering Place,” in “100 East Wisconsin Avenue,” *Milwaukee Journal*, advertising supplement (19 November 1989): 1. Copy included in ““Architecture, Milwaukee County, Wisconsin Ave.–E.–100,” Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

<sup>73</sup> Bauer, “Tower Makes Bow to History,” 6B.

<sup>74</sup> Bauer, “Tower Makes Bow to History,” 6B.

<sup>75</sup> Bauer, “New Tower Described as Landmark.”

<sup>76</sup> Jensen, “Gunkel’s Roost,” 24.

<sup>77</sup> Thomas F. Gunkel, “Building a Landmark,” in “100 East Wisconsin Avenue,” *Milwaukee Journal*, advertising supplement (19 November 1989): 3. Copy included in ““Architecture, Milwaukee County, Wisconsin Ave.–E.–100,” Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

completion in April and served as a model for prospective tenants as the building neared completion.<sup>78</sup>

The building continued to serve as a Class A office building after its official opening in 1989. New tenants moved into the building, adapting parts of a single floor up to entire floor plates for their needs. In the early 1990s, the Milwaukee skywalk system connected 100 East to commercial buildings to the west and a parking garage to the east.

### THE IMPACT OF THE 100 EAST BUILDING (COMPARATIVE ANALYSIS)

The 100 East building is the best and most important example of Post-Modern architecture in downtown Milwaukee. Like architectural styles before it, architects chose the new popular Post-Modern style in the design of new buildings in 1980s Milwaukee. 100 East was one of the six new buildings constructed downtown in this era (*Figure 2*). Of those six, three (including 100 East) exhibited Post-Modernist design. The other two buildings exhibit Late Modernism: 1983 Ruess Federal Plaza (310 West Wisconsin, Perkins & Will architects) and 411 East Wisconsin Center (1985, Harry Weese & Associates). Joseph Korom argues that the first Post-Modernist office buildings are those found at the 1984 Helmut Jahn-designed Plaza East (330 East Kilbourn Avenue) (*Figure 19*).<sup>79</sup> A two-story “Crystal Colonnade” connects two fourteen-story towers.<sup>80</sup> The design blurs the line between Late Modern and Post-Modern. Jahn “snipped” the corners of the typical office tower box and played with the regular rhythm of the spandrel-window motif of the upper stories. Centered on the top of the primary facades, Jahn applied round steel arches whose design resembles the voussoirs of the stone arches seen in Flemish/German Renaissance Revival buildings and at 100 East on the first and twenty-eighth stories.

Skidmore, Owings & Merrill designed the Post-Modernist twenty-eight-story Milwaukee Center (111 East Kilbourn Avenue), which opened in 1989.<sup>81</sup> Hoelscher, Zimmerman, and Bawden credit this building as the first completed Post-Modern building in downtown.<sup>82</sup> Like the 100 East

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<sup>78</sup> Wenniger, “Filling in the Spaces,” 5. Although this was the first office floor finished in the building, floor eighteen today retains few if any finishes (*Photo 28*).

<sup>79</sup> Joseph. Korom, *Milwaukee Architecture: A Guide to Notable Buildings* (Madison: Prairie Oak Press, 1995), 63.

<sup>80</sup> Marsha Weisiger, “MGIC Plaza and Plaza East,” SAH Archipedia <https://sah-archipedia.org/buildings/WI-01-MI3>.

<sup>81</sup> Korom, *Milwaukee Architecture*, 20-21, 49-50; Fran Bauer, “New Office Tower Planned,” *Milwaukee Journal* (2 February 1988): 1A in “Architecture, Milwaukee County, Wisconsin Ave.–E.–100,” Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch. This article refers to a building planned for 827-841 East Wisconsin Avenue.

<sup>82</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 399-400.



Building, Milwaukee Center references the historic City Hall in form, though its design is more abstract than 100 East (*Figure 20*). This abstraction is found in its copper-clad pyramidal roof that caps an angular twenty-eight-story tower, alluding to the tower of the City Hall building. Unlike 100 East, the allusion to City Hall is less overt due to its more geometric massing. The tower extends above the sixteen-story east half of the building. Red brick clads the structure, and limestone trim accents the building. The Milwaukee Center opened the same year as 100 East. The office tower lobby underwent a complete design change in recent years, which erased all of its Post-Modern design elements (*Figure 20*), allowing 100 East's unaltered lobby to stand out.

Two other Post-Modernist buildings followed the opening of 100 East and embraced the established historic architectural context. Northwestern Mutual Life, which partnered with Faison Associates in the development of 100 East, hired Milwaukee-based Beckley, Meyers, Flad & Associates to design an eighteen-story data center at 818 East Mason Street (*Figure 21*).<sup>83</sup> This tower opened in 1990. When constructed, a pyramidal roof capped an offset tower structure clad in limestone. The form of the building recalled the form of the City Hall Building, as well as the form of 100 East. The building no longer resembles its Post-Modern design, as it is currently (2024) undergoing a complete reconstruction that removed its exterior cladding and interior finishes (*Figure 21*). The removal of the Post-Modern style from this building makes 100 East an even more important local example of the style.

At 1000 North Water Street, Dallas-based HKS designed a twenty-four-story office building that opened in 1991 four block north of 100 East (*Figure 22*). Like at 100 East, the symmetrical building contains an integrated parking function beneath its office floors. Though, the building is much wider than 100 East, rose-tinted glass set in vertical openings emphasizes its verticality. A large arch, centered at the top of the main elevation, partially hides a copper-clad mansard roof. The muntins in the arch mimic stone voussoirs. A law office also occupied the top floors and included their library within the roof area. The decorative lobby features marble arches and a multi-colored marble floor (*Figure 22*). While similar in program to 100 East, the 1000 North Water Building is less obvious on its contextualization and tends to exemplify what Hoelscher, Zimmerman, and Bawden see as an indiscriminate mix of unrelated architectural styles.<sup>84</sup> Of these two intact Post-Modern buildings, only 100 East directly references the historic architectural context of the city, making it the best example of the style.

In 1998, a decade after the construction of 100 East, the Wisconsin Center opened at 400 West Wisconsin Avenue (*Figure 23*). The designers, D4 Associates, were a collaborative group of

<sup>83</sup> Korom, *Milwaukee Architecture*, 11.

<sup>84</sup> Korom, *Milwaukee Architecture*, 54; Hoelscher, et al., "Milwaukee's German Renaissance Twice-Told," 408.

architects and builders. The 670,000-square-foot convention center unabashedly references the local Flemish/German-influenced architecture. Red brick clads the glass and precast-concrete structure. Mansards and shaped parapets line each of the four, four-story elevations. Glass mansards cap the fourth story. pentane octagonal, five-story tower at the northwest corner of 4<sup>th</sup> Street and Wisconsin Avenue features a copper-clad roof with gabled dormers; a glass spire recalling the cupolas on the City Hall and 100 East, caps the steeply pitched roof.

Writing in 1998, the year of the Wisconsin Center's opening and well after the real estate boom of downtown, Milwaukee architectural critic Whitney Gould echoes the criticism of Post-Modernist architecture. She decried the lack of what she considered cutting-edge architecture in the city in favor of buildings that continue to highlight the architecture of "our Flemish Renaissance City Hall."<sup>85</sup> What Gould critiques, however, is exactly what makes 100 East familiar, accessible, and meaningful to the city, to paraphrase Stern, and what makes it a good example of Post-Modernist design philosophy. Over ten years earlier, the 100 East architects unabashedly explained their design philosophy: "to recreate the language and scale [of the Pabst Building] in a totally modern and competitive building by recalling forms of the past."<sup>86</sup> Architect Murray believed that the incorporation of historical references from Milwaukee "established the appropriate physical and symbolic imagery in the traditional part of the city."<sup>87</sup> What 100 East captures more than other Post-Modernist examples in downtown Milwaukee is the feeling and association—to use terms of historic integrity—of the city's architectural history, especially the lost Pabst Building. The 100 East Building emphasizes the grandeur of the former building through its size. The use of stone arches, shaped parapets, finials, and the pyramidal roof recall elements of the old building, as does the contrast between the light-colored exterior walls and darker window bays. The building does not replicate or rebuild the past, rather, it uses the established and familiar architectural vocabulary in a contemporary way. The 100 East Building is of its time both in the use of modern materials such as reinforced concrete structure, tinted glass windows, and precast cladding, and in the sheer scale of the structure. The 100 East Building is a whimsical, modern interpretation of the history found in its historic location. Its embrace of the historic architectural context demonstrated that the established Flemish/German Renaissance Revival of Milwaukee remained relevant, as seen in later works. Gould's critique demonstrates the legacy of the historic architectural context even after the real estate boom that created 100 East.

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<sup>85</sup> Whitney Gould, "When It Comes to Architecture, Milwaukee's Not on the Map," no source (9 February 1998): np in "Architecture, Milwaukee County, Wisconsin Ave.-E.-100," Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

<sup>86</sup> Petruski and Bruett, "100 East: The Gathering Place," 2.

<sup>87</sup> Michael Murray, "A Building with a Memory," 2.

## CRITERIA CONSIDERATION G: ACHIEVING SIGNIFICANCE WITHIN THE PAST FIFTY YEARS

At the time of the nomination of 100 East (2024), the building is thirty-five years old, requiring the building meet CRITERIA CONSIDERATION G to display exceptional significance.<sup>88</sup> The nomination of a resource to the National Register of Historic Places (National Register) that have not yet reached the fifty-year guideline requires additional analysis that details its importance.<sup>89</sup> Criteria Consideration G provides specific guidance to subjectively evaluate the merits of places under 50 years of age.

National Register Bulletin 22 encourages the nomination of exceptionally important resources to the National Register. The importance—significance—needs to be demonstrated at a local, state, or national level. The bulletin does not define what is exceptional, rather it allows for that definition to be demonstrated through a nomination, stating that significance “may be represented by a building or structure whose developmental or design value is quickly recognized as historically significant by the architectural or engineering profession.”<sup>90</sup>

Bulletin 22 provides evaluation guidance for the significance of resources, like 100 East, to be assessed through an emphasis on time:

The 50-year period is an arbitrary span of time, designed as a filter to ensure that enough time has passed to evaluate the property in a historic context. However, it was not designed to be mechanically applied on a year-by-year basis. Generally, our understanding of history does not advance a year at a time, but rather in periods of time which can logically be examined together.<sup>91</sup>

The Bulletin further explains that while demonstrating the significance of newer properties is more difficult, “The case for exceptional importance is bolstered when there is a substantial amount of professional, documented materials on the resource and the resource type.”<sup>92</sup> As an architectural style, Post-Modernism generally spanned the decades of the 1970s-1990s. In Milwaukee, Post-Modernism coincided with the real estate boom of the 1980s and continued into the 1990s. Due to

<sup>88</sup> The seven Criteria Considerations are additional metrics by which a property needs to be evaluated in certain situations. The property must still demonstrate significance under one of the standard four criteria (A-D).

<sup>89</sup> Marcella Sherfy, W. Ray Luce, et al., “Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years,” National Register Bulletin 22 (1979, rev. 1998): 3.

<sup>90</sup> Sherfy, Luce, et al., “Guidelines for Evaluating and Nominating Properties...,” 3.

<sup>91</sup> Sherfy, Luce, et al., “Guidelines for Evaluating and Nominating Properties...,” 5.

<sup>92</sup> Sherfy, Luce, et al., “Guidelines for Evaluating and Nominating Properties...,” 4,6.

this historic event, there is a defined period of time to evaluate Post-Modern skyscrapers within the local context of Milwaukee. Further, the Post-Modern style ceased to be used at the same time as the building boom ended, providing a definitive span of time to evaluate its significance.

An evaluation of Milwaukee's Post-Modernist history is possible because of general scholarly studies of the style, which can be used to examine the examples in Milwaukee. Bulletin 22 also provides evaluation guidance for buildings like 100 East to be assessed through with scholarly evaluation:

A case can more readily be presented and accepted for a property that has achieved significance within the past 50 years if the type of architecture or the historic circumstances with which the property is associated have been the object of scholarly evaluation. ... Journals of architectural history, social history, landscape architecture, landscaping, industrial archeology, and urban development offer solid scholarship on many kinds of resources likely to be encountered. ... Papers presented at conferences may contain research and analysis useful for resources of recent origin. In short, the application of scholarship—not popular social commentary—does not demand the presence of a published book. A wide and growing array of scholarly interest in historic properties can greatly assist evaluation of recent properties.<sup>93</sup>

Among the scholars whose work informs the wider context of Post-Modernism are Charles Jencks through essays such as the 1979 article "The Evolution from Modern Architecture" in the *Journal of the Royal Society of the Arts* and his 1987 *Chicago Review* article, "Postmodern and Late Modern: The Essential Definitions;" Robert A.M. Stern's 1977 essay "After the Modern Movement, 1977-1978," which most recently appeared in Cynthia Davidson's 2009 collection *Architecture on the Edge of Post-Modernism*; and Robert Venturi, whose 1966 book *Complexity and Contradiction in Architecture* provide the basis for what became the Post-Modern movement. Contemporary scholars like Davidson, continue to evaluate the Post-Modern style through their writings. These scholars also include Abigail Christman, who in 2021 prepared a talk for the National Alliance of Preservation Commissioners on the importance of preserving the architecture of the 1970s and 1980s; architectural historian William J.R. Curtis whose third edition of *Modern Architecture Since 1900* includes discussion of Post-Modernism, providing a scholarly context in which to place the style; Marcus Whiffen's *American Architecture from 1780: A Guide to the Styles* completes his book with Post-Modern as the last style; and Carole Rifkind who applies the philosophy of Post-Modernism to the 1980s building boom in the U.S. Locally, scholars Steven

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<sup>93</sup> Sherfy, Luce, et al., "Guidelines for Evaluating and Nominating Properties...", 4.

Hoelscher, Jeffrey Zimmerman, and Timothy Bawden, as early as 1997 provided a clear analysis of Milwaukee's Post-Modernism, calling 100 East a Second German Renaissance in their essay "Milwaukee's German Renaissance Twice-Told: Inventing and Recycling Landscape in America's German Athens," in *Wisconsin Land and Life: Geographic Portraits of the State*. A comprehensive evaluation of the building is also possible because there exists local historical knowledge about the real estate boom of the 1980s and the Post-Modernist buildings that were built as part of that boom.<sup>94</sup> Enough time has passed between the end of the past real estate boom in Milwaukee to survey, assess, and analyze the Post-Modern significance of this building within its local context. The period of time in which Post-Modern buildings appeared in Milwaukee spanned approximately seven years, closely following the boom period of the 1980s in Milwaukee. Due to this specific time frame, which has a firm end date, sufficient time has passed and through available scholarly research about the style and the city, the building at 100 East Wisconsin can be properly evaluated as an exceptionally important example of Post-Modern architecture in Milwaukee.

100 East is exceptionally significant in the area of architecture because it exemplifies Post-Modernist design philosophy through high-style features drawn from that are located within Milwaukee's earlier architecture. Specifically, the character-defining features located on the interior and exterior of 100 East directly relates to the established architectural context downtown. The building pays homage to the 1892 Pabst Building, which occupied this site until its demolition in 1981 by the Madison-based Carley Capital Group. Milwaukeeans considered the Pabst Building one of the city's architectural jewels, admired by the community. When Faison Associates acquired the vacant site in 1985, they chose to design a speculative skyscraper that overtly referenced the lost building and other Milwaukee buildings. Writing shortly after the opening of 100 East, architect Michael Murray (of Clark, Tribble, Harris & Li) explained the Post-Modernist philosophy behind the design, stating, "The design of 100 East not only responds to the historic context, but it also restores a physical link between the site and City Hall. ... 100 East was designed with a contextual respect for downtown Milwaukee and the tower stands as a fitting symbol of this contemporary city's renewed spirit."<sup>95</sup> City Hall and the former Pabst Building had served as the high-rise symbols of Milwaukee in the late nineteenth century. The 100 East Building restored that historicism to the skyline, providing familiar forms with appealing new and popular materials for

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<sup>94</sup> Sherfy, Luce, et al., "Guidelines for Evaluating and Nominating Properties...", 6.

<sup>95</sup> Michael Murray (Clark, Tribble, Harris & Li), "A Building with a Memory" in "100 East Wisconsin Avenue," *Milwaukee Journal*, advertising supplement (19 November 1989): 2. Copy included in "Architecture, Milwaukee County, Wisconsin Ave.-E.-100," Clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

businesses eager to lease new Class A office space. The location and setting are intrinsically tied to the design of the new building.

The 100 East Building is an exceptionally significant example of a Post-Modernist office building in downtown Milwaukee, because more clearly than other Post-Modernist buildings in Milwaukee, it exemplifies the tenets of Post-Modernism described by Stern over a decade before: contextualism, allusionism, and ornamentalism. Designed in early 1987 and built between 1987 and 1989, 100 East joined four other office buildings constructed downtown in the 1980s. As Hoelscher, Zimmerman, and Bawden note at 100 East, “the hallmark steep curvilinear gables of the German Renaissance style, like other icons of Milwaukee's late-nineteenth-century landscape, have emerged as an irresistible aesthetic for new postmodern building designs in the city.”<sup>96</sup> The architects’ intentional references to the established Flemish/German Renaissance Revival architecture affirmed that this context was still viable and significant, as other new buildings continued to refer to the older architecture. To Hoelscher, Zimmerman, and Bawden, the resurgence of the stylistic references created a Second German Renaissance in Milwaukee, the first being the Flemish/German buildings constructed at the turn of the century. The significance of 100 East is intrinsically tied to the architectural context of Milwaukee through its Post-Modern design vocabulary.

The local significance of the building can be seen in materials promoting the architectural diversity of the city. Both the *New York Times* (May 1989) and the *Chicago Tribune* (May 1990) published articles about the renewal of Milwaukee and included 100 East as a good example of the renewal visible when visiting the city.<sup>97</sup> The *New York Times* article appeared in several syndicated papers across the country. More locally, the building graces the cover of Joseph Korom’s book *Milwaukee Architecture: A Guide to Notable Buildings*. Historic Milwaukee’s “Spaces & Traces: Original Places” tour booklet, published in honor of Milwaukee’s sesquicentennial in 1996, includes the 100 East Building, noting the importance of its design references to the Pabst Building. The City of Milwaukee in their “Milwaukee: Ethnic Commercial and Public Buildings Tour” includes 100 East in its notable examples of modern-day architecture that continues the local tradition of referencing the Flemish/German Renaissance Revival style. Marsha Weisiger (ed.) included 100 East in the 2017 book *Buildings of Wisconsin*, a volume in the Society of Architectural Historians *Buildings of the United States* series. The Wisconsin volume identifies 100 East as one of 750

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<sup>96</sup> Hoelscher, et al., “Milwaukee’s German Renaissance Twice-Told,” 399.

<sup>97</sup> Carolyn Kott Washburne, “What’s Doing in: Milwaukee,” *New York Times* (28 May 1989): 475 [digitized online]; Carolyn Kott Washburne, “Get Outta Town,” *The Chicago Tribune* (20 May 1990) 483-487.

significant properties in the state and is one of only four Post-Modern buildings included.<sup>98</sup> Weisiger also provided an entry for the building in the SAH's Archipedia, writing, "The three-part elevation of buff Texas limestone, the tall arcade covered in cast-concrete panels, and the gable resemble such iconic Post-Modern office buildings as the AT&T Building by Philip Johnson and John Burgee (1979-1984) in New York City."<sup>99</sup> The architects of 100 East provided Milwaukee with a locally specific Post-Modernist equivalent to earlier examples (by masters like Johnson & Burgee).

As an architectural style, Post-Modernism is disdained by some who view it as outlandish, reductive, or aesthetically displeasing at best. This sentiment fails to objectively see the buildings as important expression of our collective history from this time period. As such, examples of the style, whether exceptionally important or not, continue to be lost or substantially altered. Bulletin 22 addresses these fragile or short-lived resources, understanding that some resources, "by their nature, are subject to circumstances that destroy their integrity before 50 years have elapsed."<sup>100</sup> In Milwaukee, of the six large-scale Post-Modernist buildings completed between 1984 and 1991, one (the Bradley Center) has been demolished, one is undergoing a complete recladding and redesign that removes almost all of its Post-Modern references (818 East Mason Street), and the lobby of the office tower associated with the Milwaukee Center has been completely updated to remove all references to Post-Modernism. Additionally, the current high number of vacancies in many downtown office buildings threaten the existence of this building. 100 East is arguably part of a small group of potentially short-lived stylistic resources that represent a distinct era in the architectural history of Milwaukee. The building is one of three remaining Post-Modernist skyscrapers in Milwaukee that retains integrity, proving that although young in age, these stylistic examples are being threatened with alterations and demolition.

In the case of 100 East, the exceptional architectural significance of the 1989 building is recognized among local, regional, and national scholars who see both an homage to the older architectural context of Milwaukee and the representation of architecture in 1980s Milwaukee. Although the property only needs to meet Criteria Consideration G in one area, it expresses exceptional significance through the passage of time, scholarly evaluation, and as a short-lived resource.

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<sup>98</sup> The others are the 1989 Milwaukee Convention Center (altered), Stark Investments (1996, St. Francis, Wisconsin; retrofitted in 2016 for the Federal Bureau of Investigation, including a 65,000 square feet renovation with an 18,000 square feet addition), and Lubar Hall (1995, University of Wisconsin - Madison, unexceptional).

<sup>99</sup> Marsha Weisiger, "Faison Building (Wells Fargo Building)," SAH Archipedia <https://sah-archipedia.org/buildings/WI-01-MI27>.

<sup>100</sup> Sherfy, Luce, et al., "Guidelines for Evaluating and Nominating Properties...", 4.

## CONCLUDING SIGNIFICANCE STATEMENT

The 100 East Building is locally significant under CRITERION C because it is the best example of the Post-Modernist style within the context of this design era that flourished in Milwaukee during the 1980s and 1990s, an era that witnessed a construction boom in downtown. The building was intentionally designed with references to the Pabst Building, which previously stood on this site, and the nearby Milwaukee City Hall, cementing the architectural context of the building and making it a locally significant example of Post-Modernism in Milwaukee. Constructed in 1989, 100 East meets CRITERIA CONSIDERATION G; the building is eligible under Criterion C because enough time has elapsed to evaluate the Post-Modernist architecture of downtown Milwaukee. The 100 East Building is the best local example of the Post-Modernist style in Milwaukee when compared to the others created in direct response to the building boom. Unlike other remaining examples of Post-Modernism in downtown Milwaukee, 100 East is exceptionally significant to the architectural history of Milwaukee as its best and most intact example of Post-Modern design in the city.

## LAND ACKNOWLEDGEMENT

This nomination recognizes the depth of human presence here, the ancestral homeland of American Indians for millennia. From as early as the seventeenth century, Euro-American exploration and settlement, military campaigns, and government programs, all had the effect of repeated displacement of Indians of many tribal affiliations. This continuous tribal movement resulted in Wisconsin being home to many tribes who originated from other parts of the country, generating a pattern of immigration, relocation, and formation of a new homeland. Some of these tribes remain in Wisconsin but others may not. We acknowledge that the property that is the subject of this nomination is located on land long occupied by American Indians. The property that now hosts the 100 East building was forcibly ceded by the Menominee in 1831 as part of the Treaty of Washington.

## ARCHAEOLOGICAL POTENTIAL

Southeastern Wisconsin has been home to human populations since time immemorial, a time depth that has left a strong archaeological footprint on Milwaukee County. Over 370 archaeological sites with Indigenous affiliation are known in the county at the current time, and many cluster in what is now downtown Milwaukee. During the pre-Contact period, effigy mound sites and ceremonial enclosures were in the near vicinity of the 100 East building. In the post-Contact period, the neighborhood was home to the trading post and residence of Solomon Juneau. Potawatomi camps and villages extended along the east side of the Milwaukee River in this vicinity, and a large



village/trading rendezvous area with associated cemeteries was located not far to the southeast. Later occupations deposited historic materials throughout the downtown area, including the river—at least one schooner was abandoned in the river near the 100 East Building. Though this area has been extensively developed and subject to the many disturbances that go along with urban growth, archaeological investigations in downtown Milwaukee have shown that intact deposits can survive under deep fill. However, the property has not been surveyed for the presence of archaeological materials, and such a survey is outside of the scope of this nomination.

### **PRESERVATION ACTIVITIES**

Due to its age, no surveys of Milwaukee have included the 100 East Building for potential eligibility for the National Register. This nomination includes an informal survey of other Post-Modern office buildings within downtown Milwaukee. In late 2023, the Milwaukee Historic Preservation Office staff provided insight and assistance for the development of the statement of significance used to prepare a federal historic tax credit Part 1 application. The National Park Service (NPS) affirmed the eligibility of 100 East in January 2024 when it approved the Part 1 with the support of the Wisconsin State Historic Preservation Office (SHPO). As a partner with the SHPO and the NPS participating in the Certified Local Government (CLG) program, Milwaukee is required to maintain a system to survey and inventory historic properties. That entails regular surveys with updates every 20 to 25 years to identify properties that appear potentially eligible for the NRHP.

## 9. Major Bibliographical References

### Previous documentation on file (NPS):

- ☒ 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 #  
☐ recorded by Historic American Landscape Survey #

### Primary location of additional data:

- ☒ State Historic Preservation Office  
☐ Other State agency  
☐ Federal agency  
☐ Local government  
☐ University  
☐ Other  
Name of repository: \_\_\_\_\_

### Wisconsin Architecture and History Inventory # and/or Archaeological Site Inventory #:

AHI #244913

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Wisconsin Historical Society. Wisconsin Architecture and History Inventory. "Bankers Building (WAA)." Milwaukee, Milwaukee County, Wisconsin. AHI #113818.

\_\_\_\_\_. "First Wisconsin Bank." Milwaukee, Milwaukee County, Wisconsin. AHI #116098.

\_\_\_\_\_. "First Wisconsin Parking Garage." Milwaukee, Milwaukee County, Wisconsin. AHI #41138.

\_\_\_\_\_. "Iron Block." Milwaukee, Milwaukee County, Wisconsin. AHI #16292.

\_\_\_\_\_. "Thompson McKinnon Building." Milwaukee, Milwaukee County, Wisconsin. AHI #113642.

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## 10. Geographical Data

**Acres of Property:** Less than 1

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

1. Latitude: 43.038993 Longitude: -87.909580

### Verbal Boundary Description

The building occupies an irregularly shaped parcel described as follows: Lots 4, 5, & 6 in Block 2 in Plat of Milwaukee on the east side of the river in the Northeast 1/4 of Section 29 in Township 7 North, Range 22 East, in the city of Milwaukee (Source: ALTA/NSPS Land Title Survey, Chaput Land Surveys, 15 May 2023).

Visually, the property is bounded by public sidewalks along North Water Street (east) and East Wisconsin Avenue (south), the Milwaukee River (west), and the adjacent property to the north.

### Boundary Justification

The National Register boundary represents all the land historically and is currently associated with the 100 East Building.

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### 11. Form Prepared By

name/title: Amanda K. Loughlin with Rachel Consolloy  
organization: Rosin Preservation, LLC/Heritage Consulting Group  
street & number: 1712 Holmes St.  
city or town: Kansas City State: MO zip code: 64108  
Email: [aloughlin@heritage-consulting.com](mailto:aloughlin@heritage-consulting.com); [projects@heritage-consulting.com](mailto:projects@heritage-consulting.com)  
Telephone: 816.472.4950

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### Additional Documentation

#### Figure Log

Photo Map 1. Overall exterior and contextual photos. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 2. First floor & photo plan. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 3. Basement/lower-level floor & photo plan. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 4. Second floor & photo plan. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 5. Third floor & photo plan. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 6. Ninth floor & photo plan. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 7. Tenth floor & photo plan. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 8. Typical floor plan of floors twelve to twenty-five and combined photo map for floors fifteen to seventeen. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 9. Typical floor plan of floors twenty-six to twenty-eight and photo map for floor twenty-eight. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 10. Typical floor plan of floors twenty-nine to thirty-one and combined photo map for floors twenty-nine and thirty-one. Base plan from SCB Architects, 2024. Not to scale.

Photo Map 11. Thirty-third floor & photo plan. Base plan from SCB Architects, 2024. Not to scale.

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Figure 1. Downtown Milwaukee, showing the building at 100 East Wisconsin Avenue (starred) within context of the three surrounding historic districts. Base map from Google. Scale under North arrow.

Figure 2. Google Earth map showing the locations of other 1980s and 1990s buildings in downtown Milwaukee. The Society of Architectural Historians (SAH) Archipedia<sup>^</sup> and Joseph

Korom's 1995 book *Milwaukee Architecture: A Guide to Notable Buildings*\* identified these properties. **Bold** entries in the table indicate other Post-Modernist designs.

Figure 3. Aerial map, showing the current parcel and project boundary (dashed box). Map from the City of Milwaukee GIS.

Figure 4. Snippet of the May 2023 survey, establishing the parcel and site boundary (dashed box added for clarity). Survey provided by owner.

Figure 5. A snippet of the 1987 site plan, showing the patio (not to scale) and the property line. Photo, showing the patio looking north (arrow on plan indicates location). Sources: Clark, Tribble, Harris & Li Architects, Sheet SW-1; Loughlin, photographer, August 2024.

Figure 6. The existing 11<sup>th</sup> floor plan, showing the roof of the garage between the two cooling towers. Sheet AD2.11, 2024, SCB Architects. Not to scale.

Figure 7. View of the building in 1989 shortly after opening, looking northeast. Photo from the "Architecture, Milwaukee County, Wisconsin Ave.-E.-100." Clipping File. Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

Figure 8. The 14-story Pabst Building, looking northeast. Image from "Architecture, Milwaukee County, Wisconsin Ave.-E.-100." Clipping File. Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

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Figure 14. Postcard view of downtown Milwaukee, looking northwest and showing the 1892 Pabst Building where 100 East would be constructed.

Figure 15. Looking south down North Market Street from Kilbourn Avenue and showing 100 East in context with the historic City Hall in foreground. Photo by Loughlin, October 2022.

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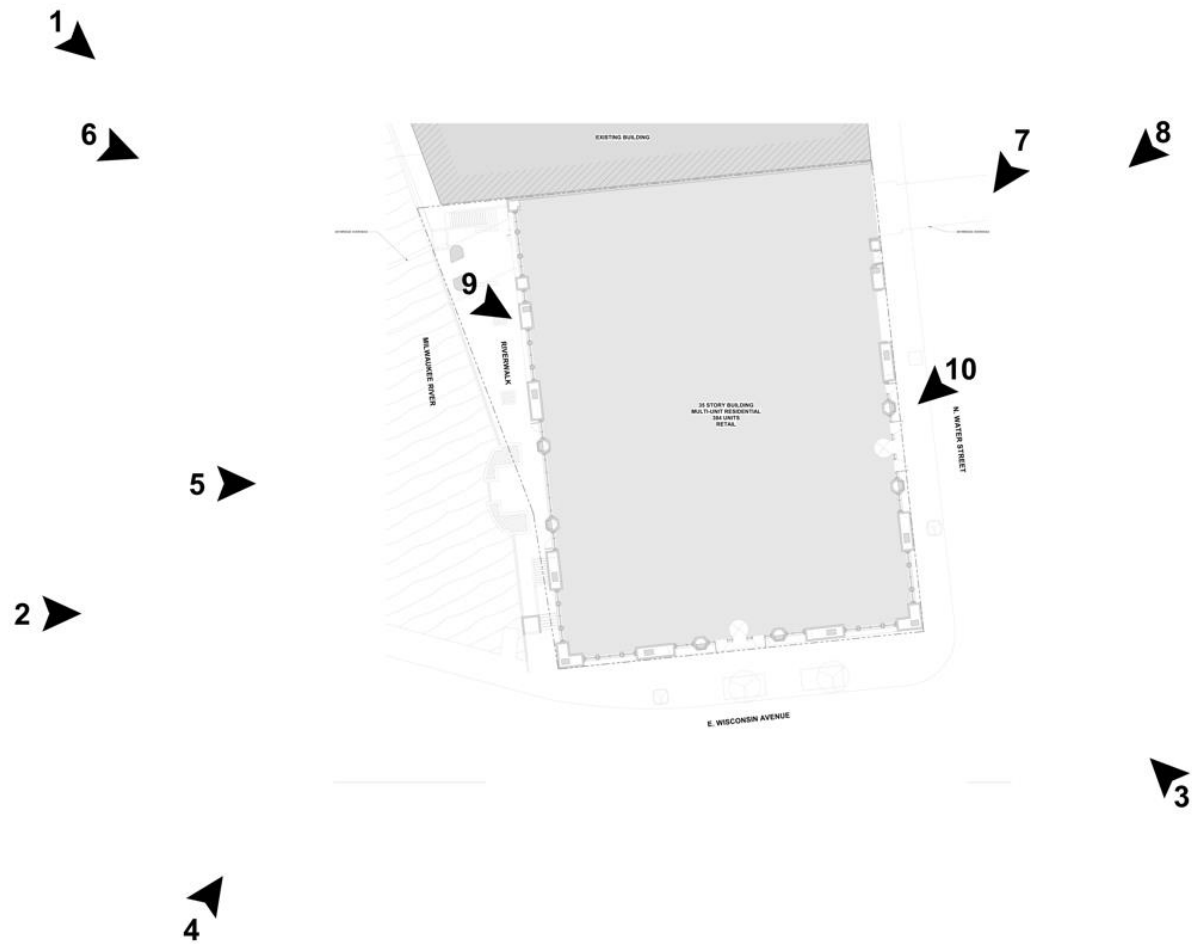
Figure 20. Milwaukee Center, 111 East Kilbourne Avenue, 1989. Photos by Loughlin, October 2022 (top, exterior) and August 2024 (bottom, main lobby).

Figure 21. Northwestern Mutual Life Data Center, 818 East Mason Street, built 1990. Photo at left, looking southeast in October 2010, from Wikipedia ([https://commons.wikimedia.org/wiki/File:Northwestern\\_Mutual\\_Tower\\_cropped,\\_Milwaukee.jpg](https://commons.wikimedia.org/wiki/File:Northwestern_Mutual_Tower_cropped,_Milwaukee.jpg)). Photo at right, looking southwest, shows the current condition of the building with it almost total removal of cladding and interior gutting, August 23, 2024, Loughlin.

Figure 22. 1000 North Water Building, constructed 1991. Top photo from Korom, 56; bottom photo of main lobby by Loughlin, August 2024.

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Figure 24. Bing Map with site location and latitude/longitude (WGS84).



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Not to scale.



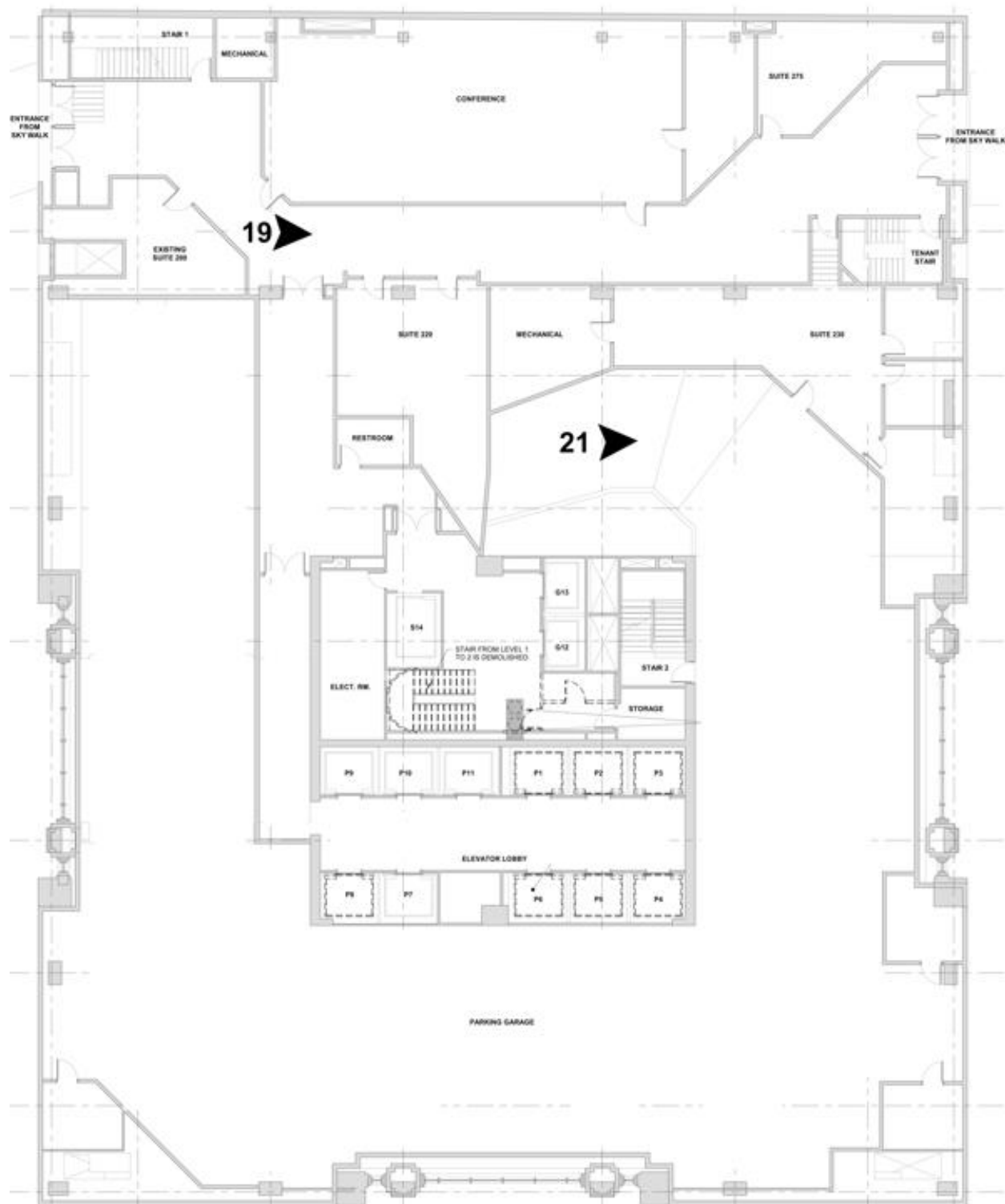


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Not to scale.



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Not to scale.





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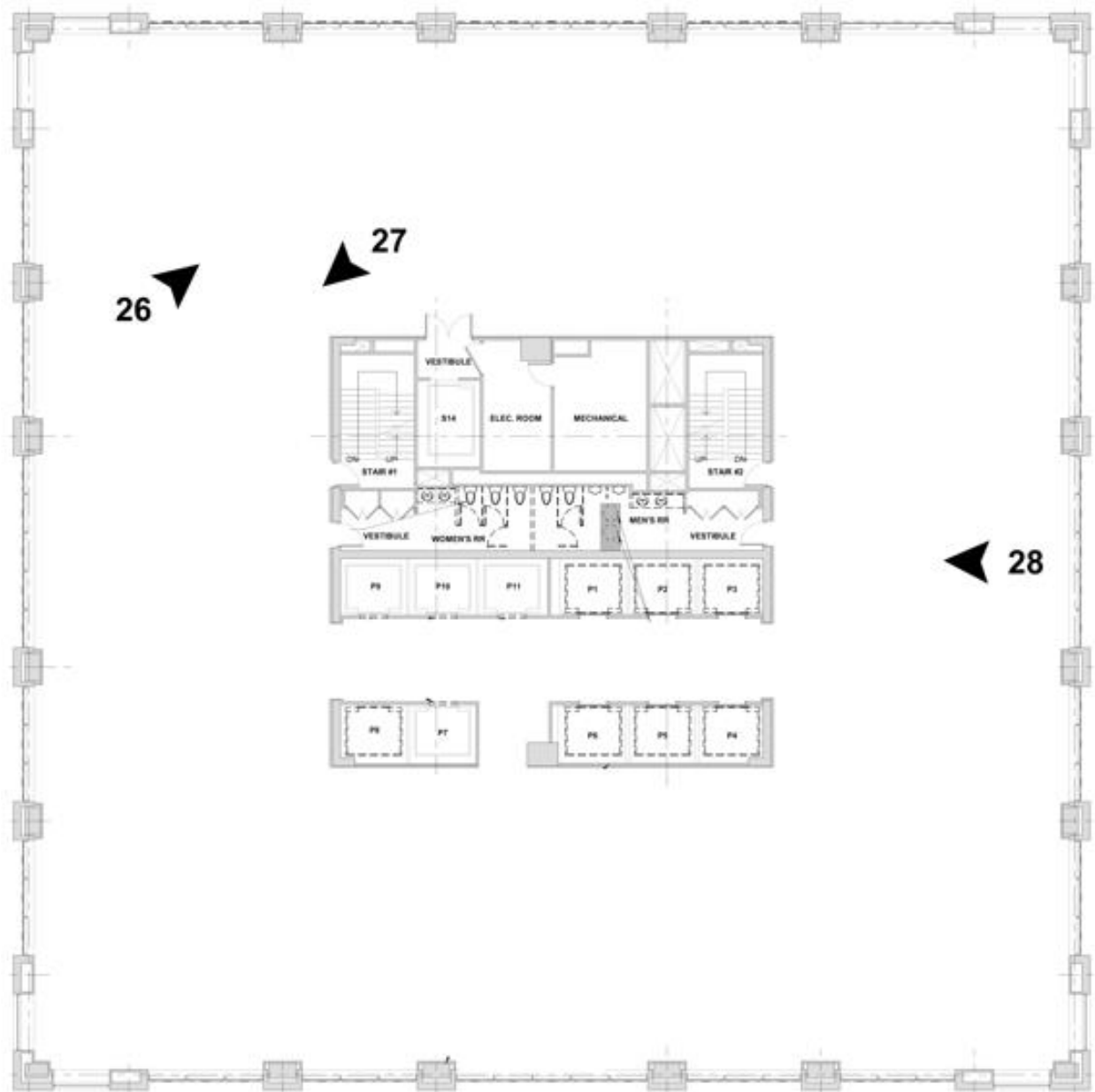


**Photo Map 6.** Ninth floor & photo plan. Base plan from SCB Architects, 2024.  
Not to scale.

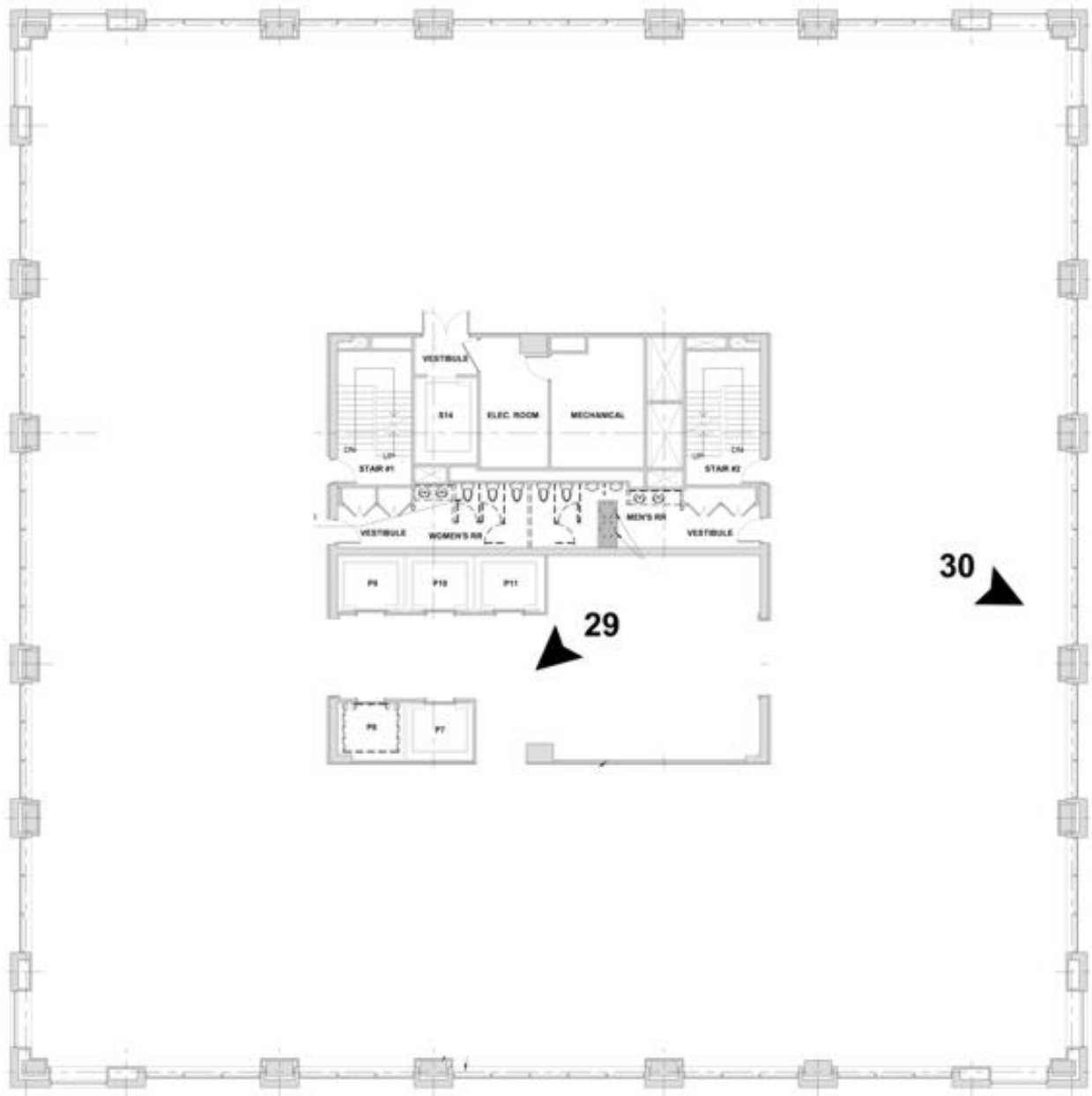


**Photo Map 7.** Tenth floor & photo plan. Base plan from SCB Architects, 2024.  
Not to scale.

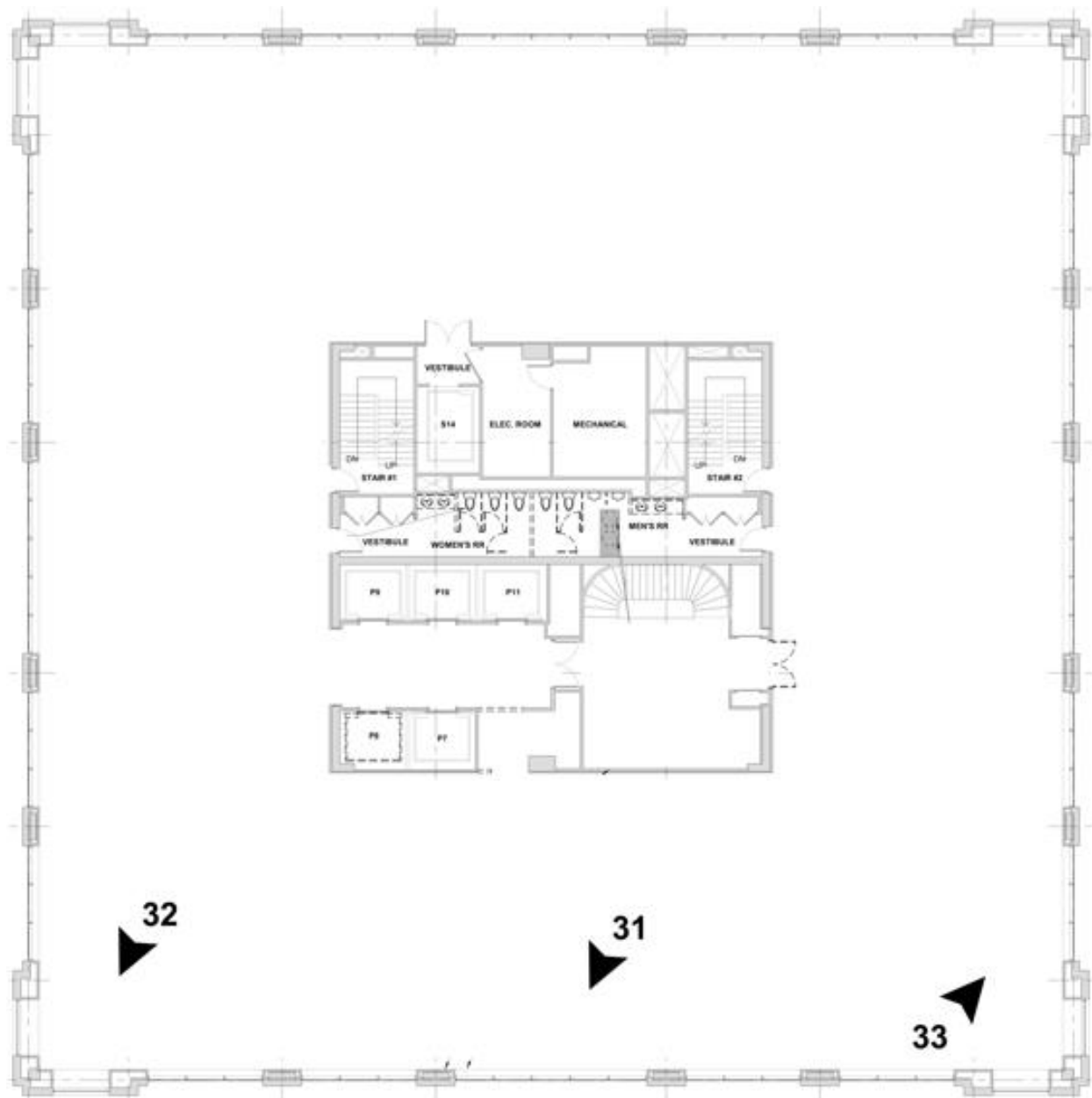




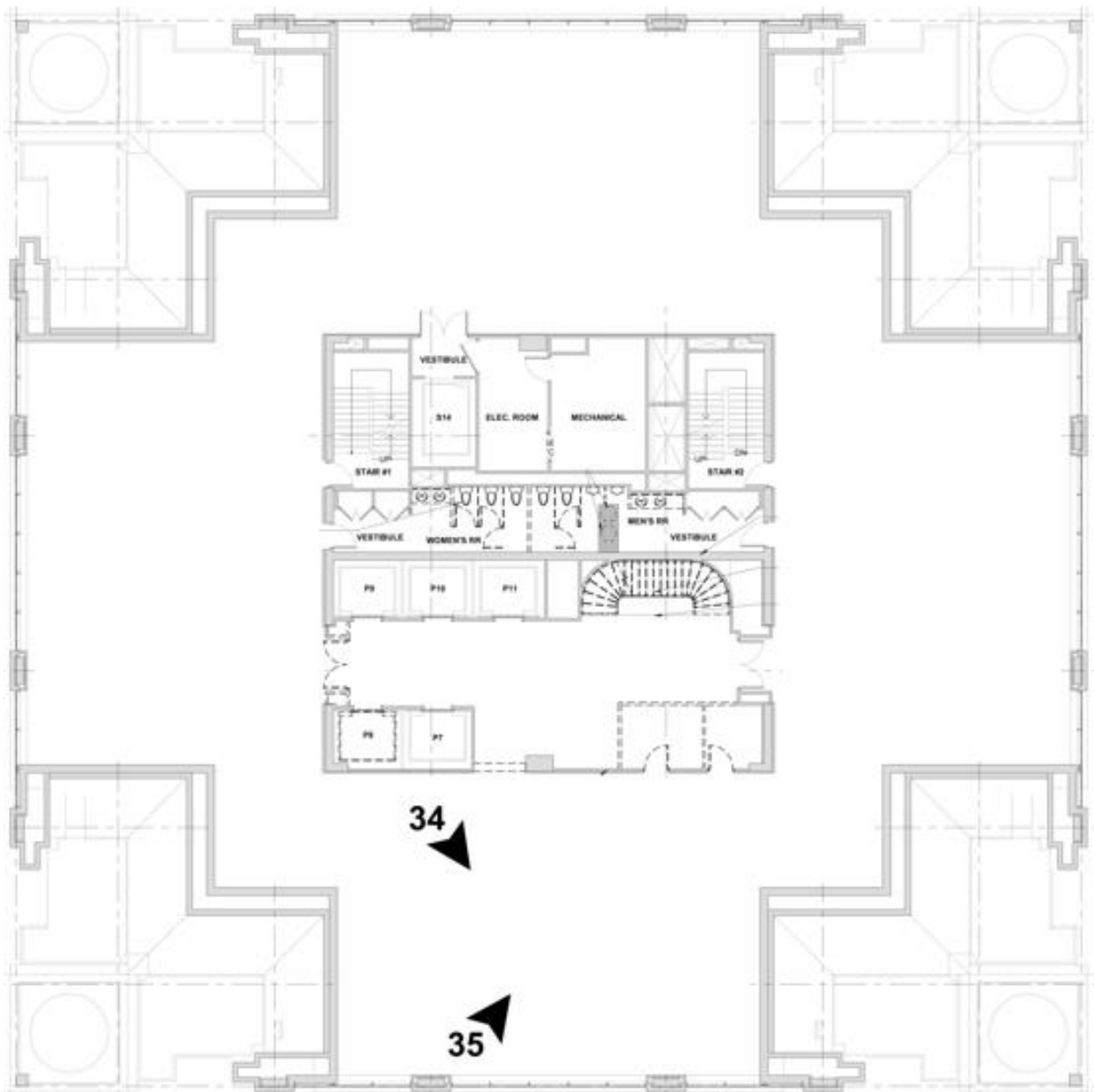
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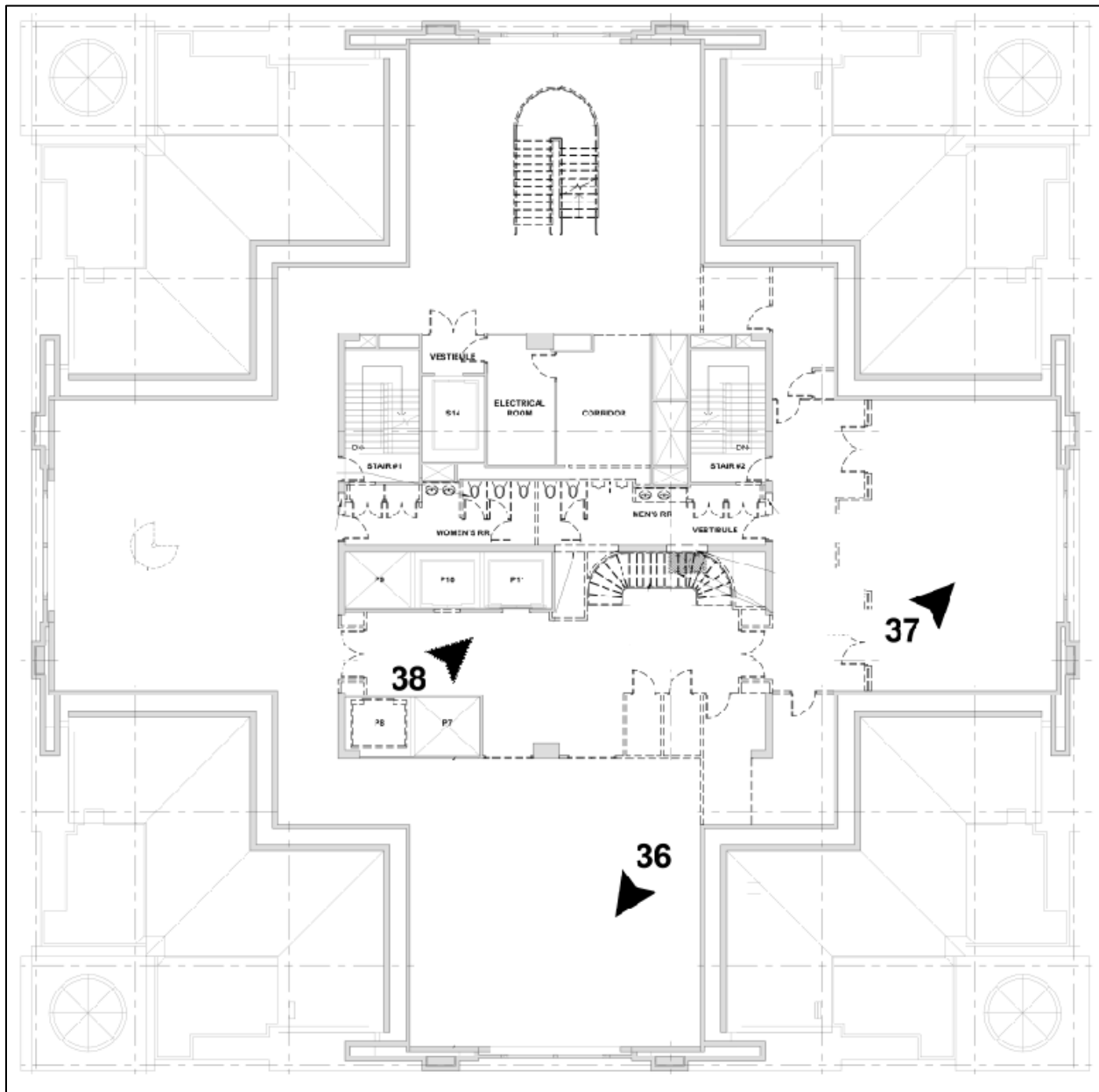
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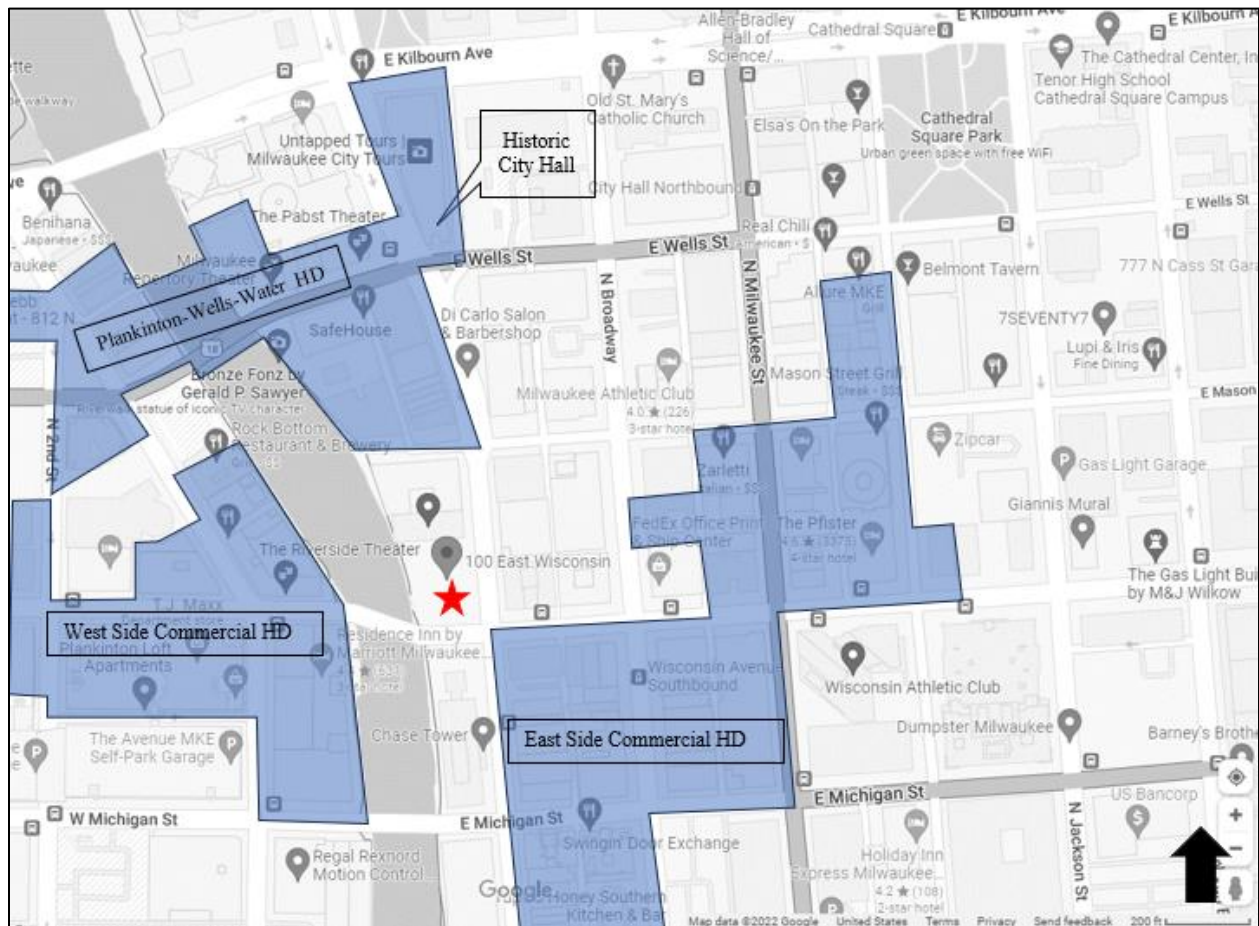
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Not to scale.



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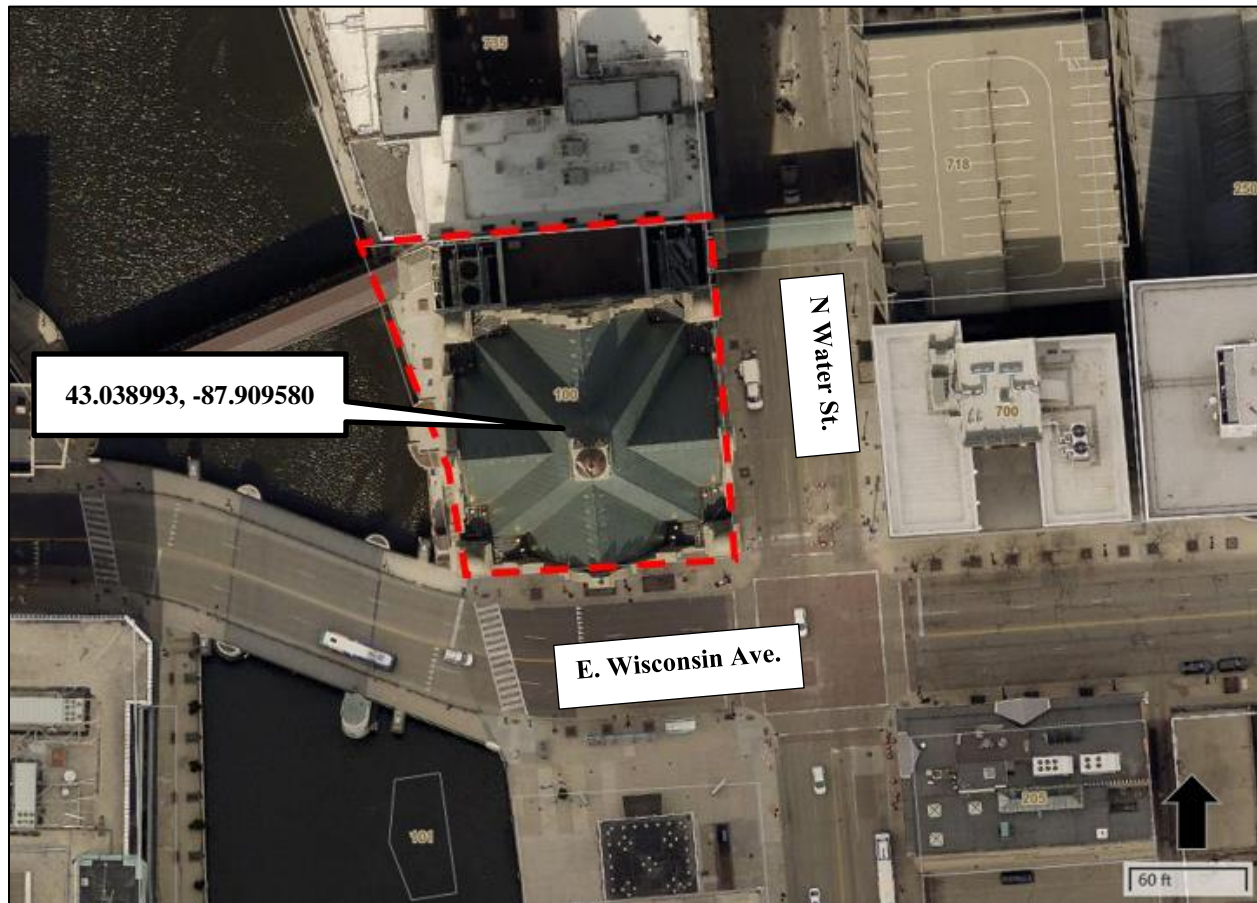
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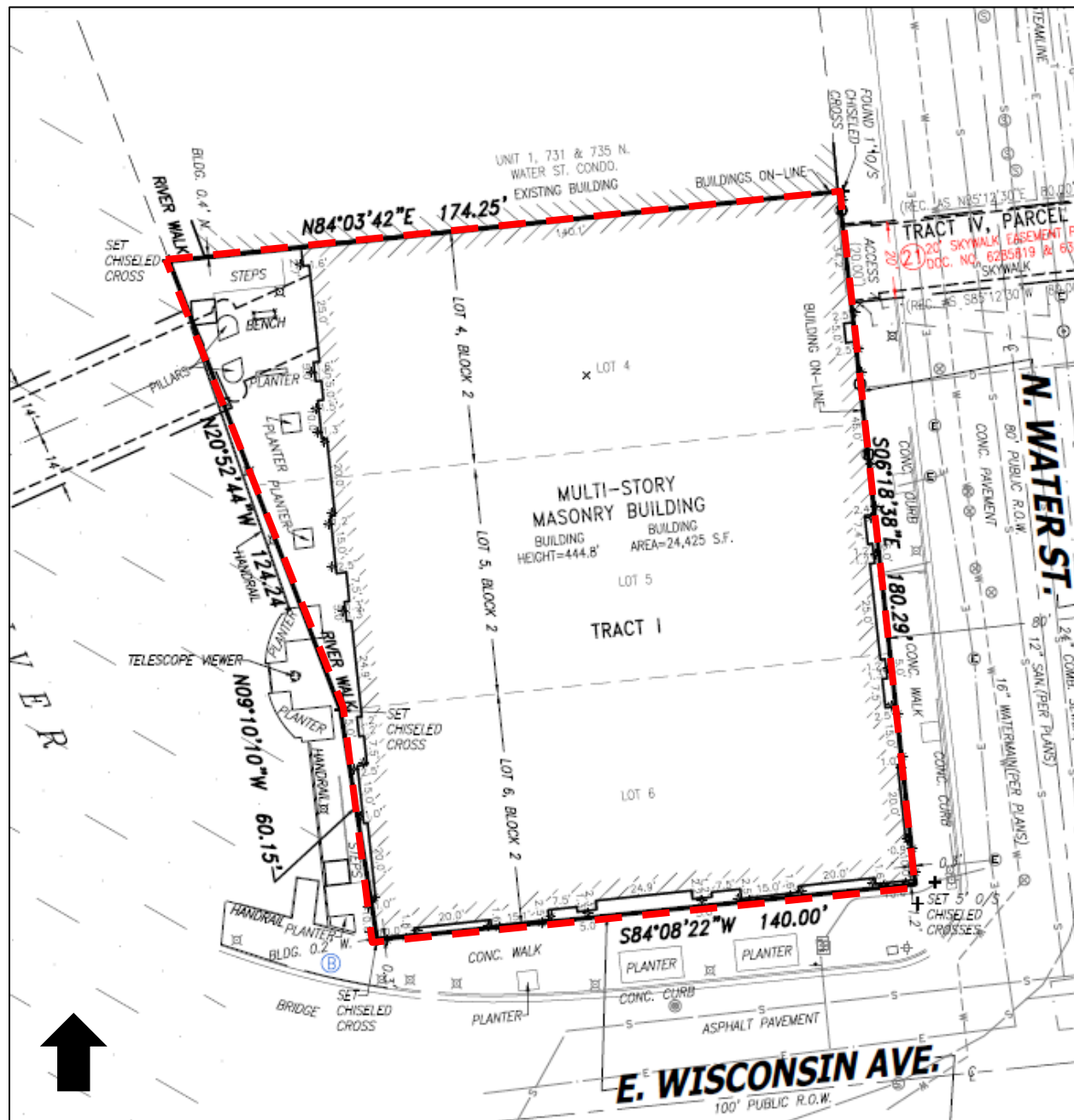
#	Building Name	Address	Date	Architect
1	Ruess Federal Plaza*^	310 West Wisconsin Avenue	1983	Perkins & Will
2	<b>Plaza East*^</b>	<b>330 East Kilbourn Street</b>	<b>1984</b>	<b>Helmut Jahn</b>
3	411 East Wisconsin Center*	411 East Wisconsin Avenue	1985	Harry Weese & Associates
4	<b>Bradley Center* (demolished)</b>	<b>1001 North 4<sup>th</sup> Street</b>	<b>1988</b>	<b>HOK (Kansas City)</b>
5	<b>100 East Building*^</b>	<b>100 East Wisconsin Avenue</b>	<b>1989</b>	<b>Clark, Tribble, Harris &amp; Li</b>
6	<b>Milwaukee Center*</b>	<b>111 East Kilbourn Street</b>	<b>1989</b>	<b>SOM (Houston)</b>
7	<b>Northwestern Mutual Life Data Center* (reclad)</b>	<b>818 East Mason Street</b>	<b>1990</b>	<b>Beckley, Meyers, Flad</b>
8	<b>1000 North Water Building*</b>	<b>1000 North Water Street</b>	<b>1991</b>	<b>HKS &amp; Partners (Dallas)</b>
9	<b>Wisconsin Center*^</b>	<b>400 West Wisconsin Avenue</b>	<b>1998</b>	<b>D4 Associates</b>

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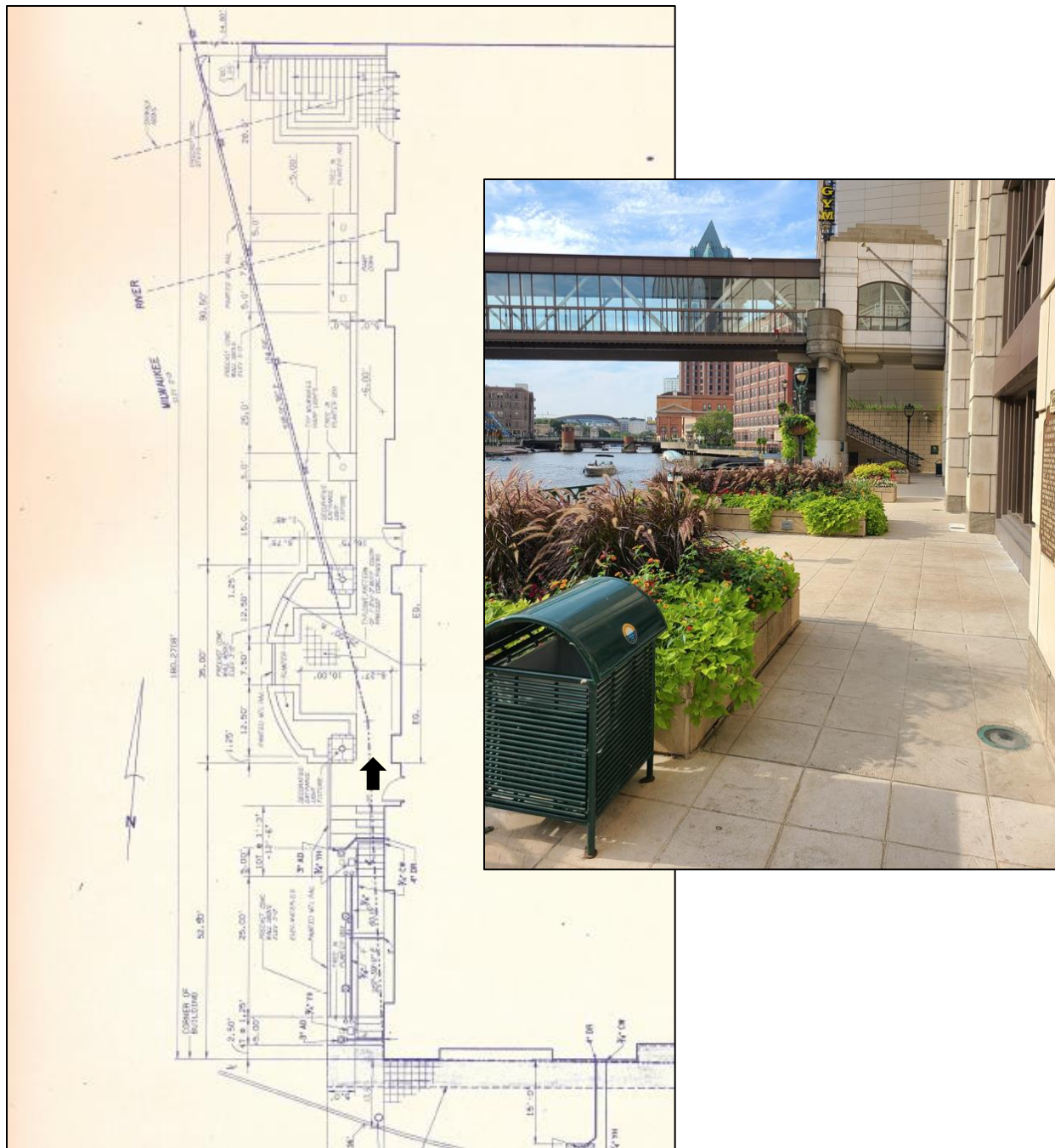


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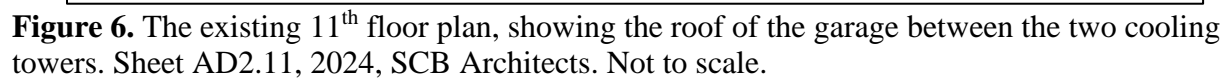




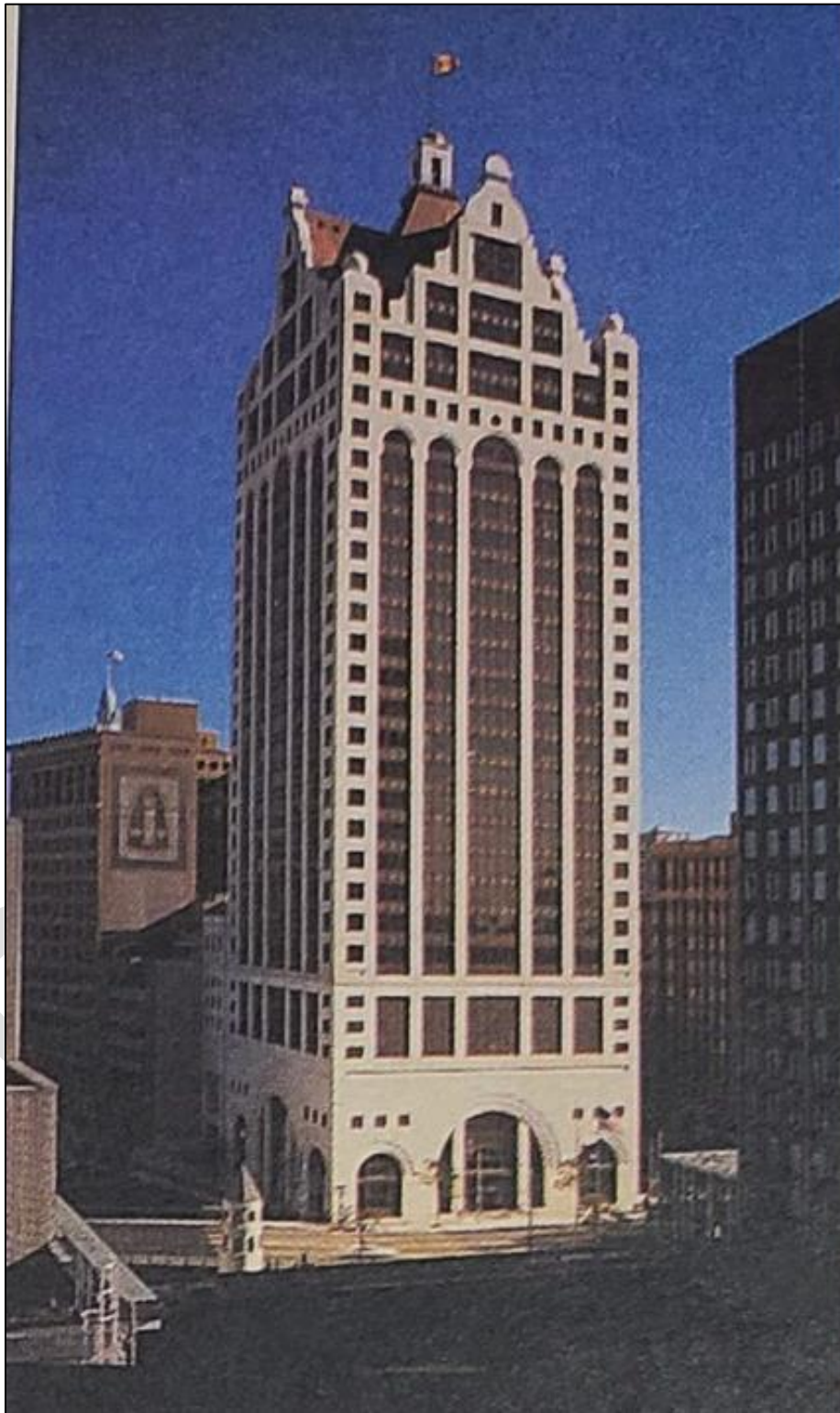
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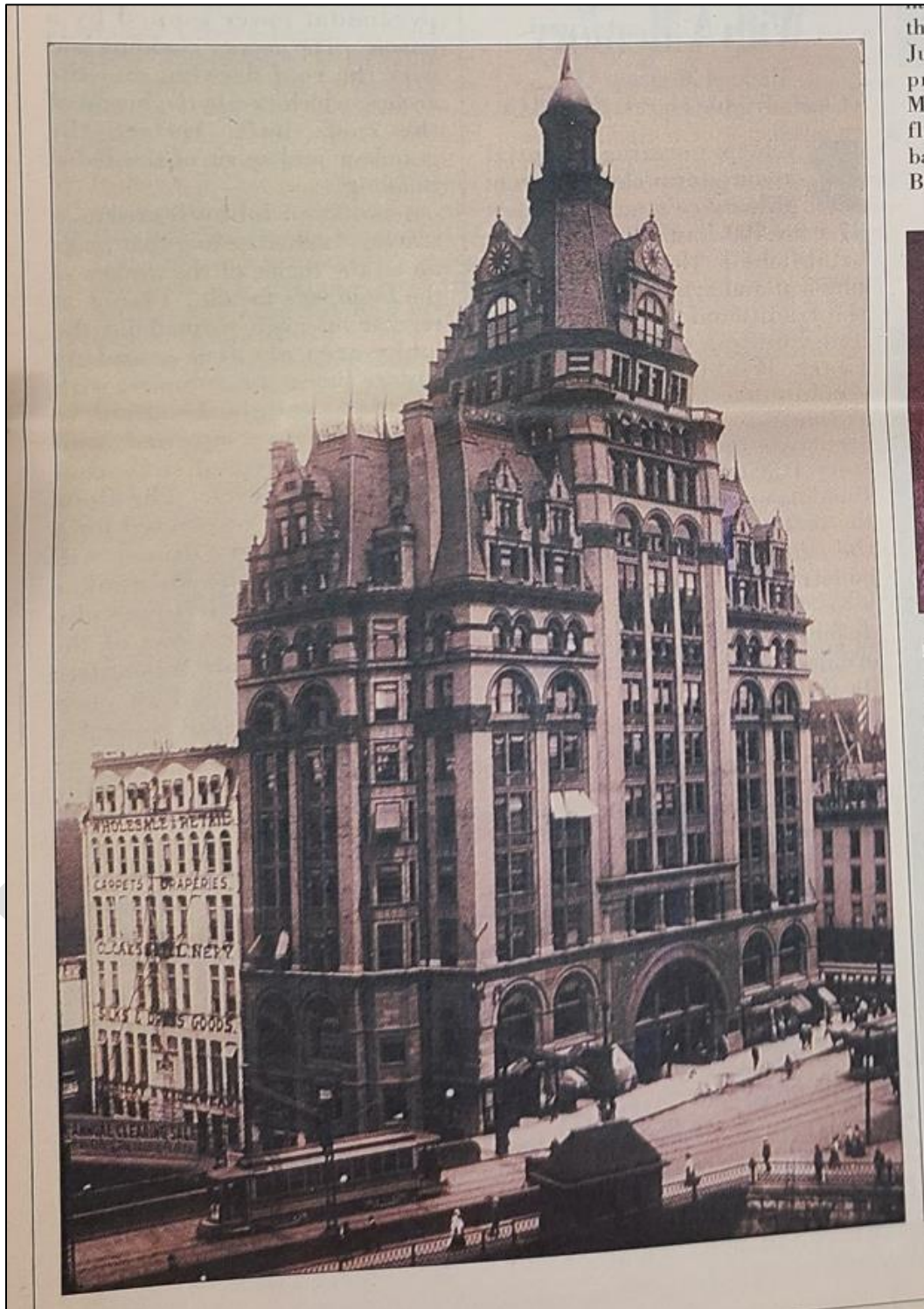
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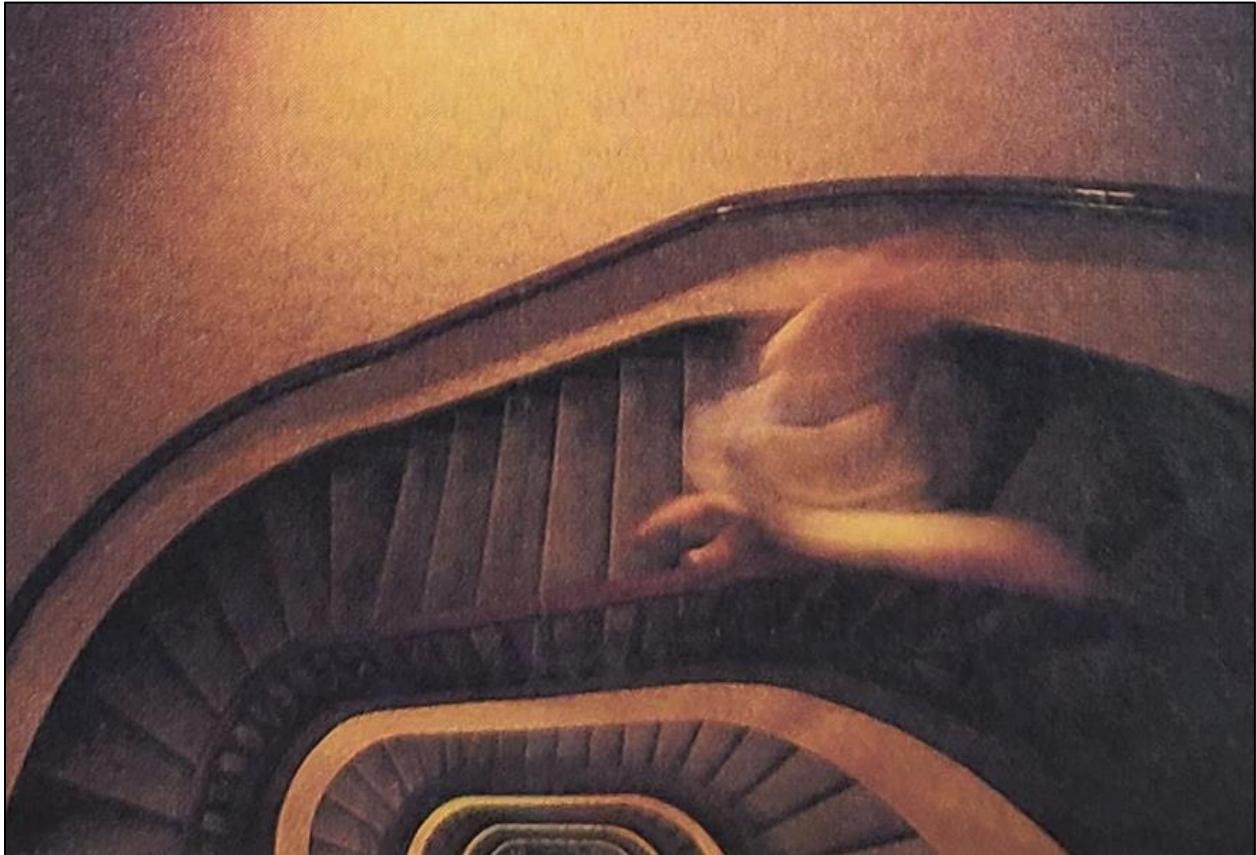




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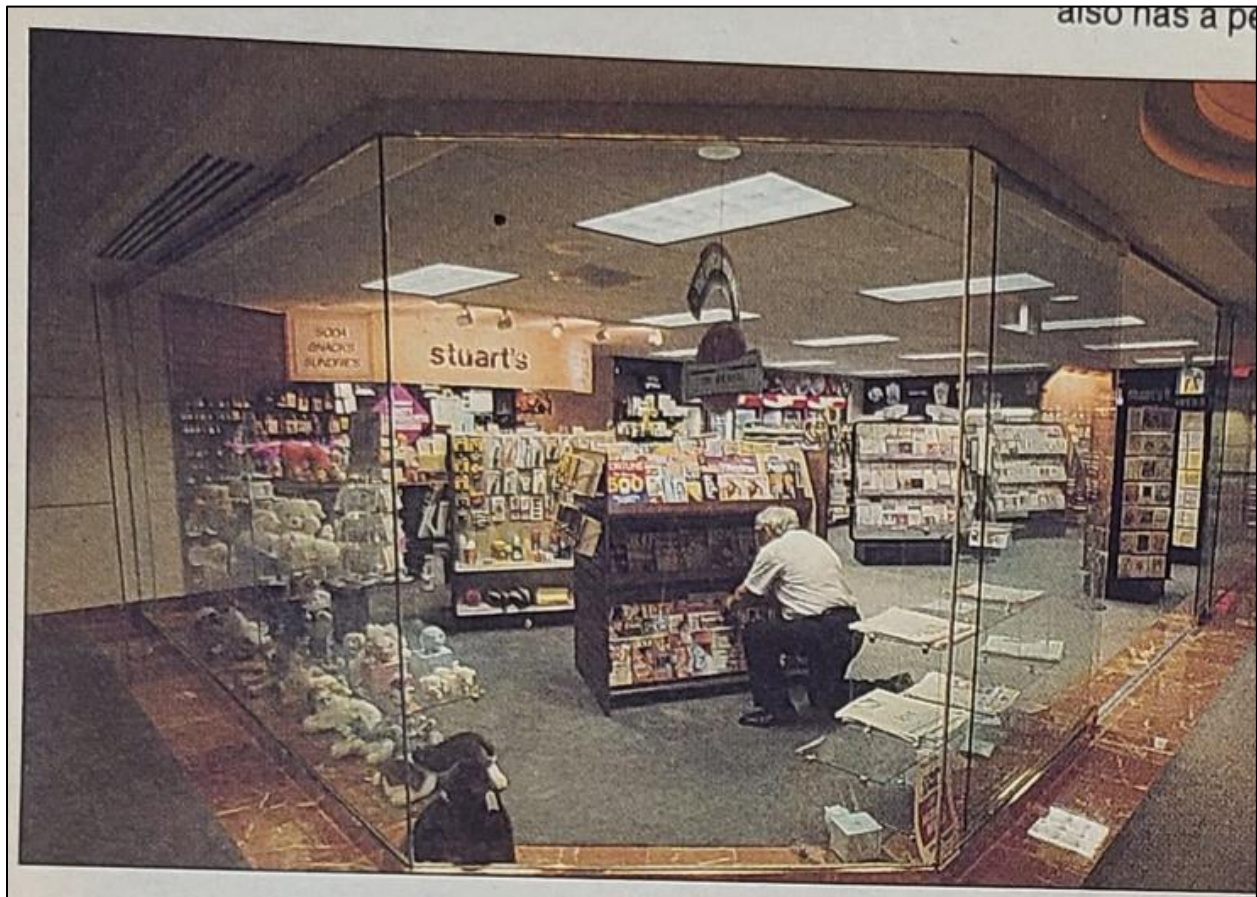


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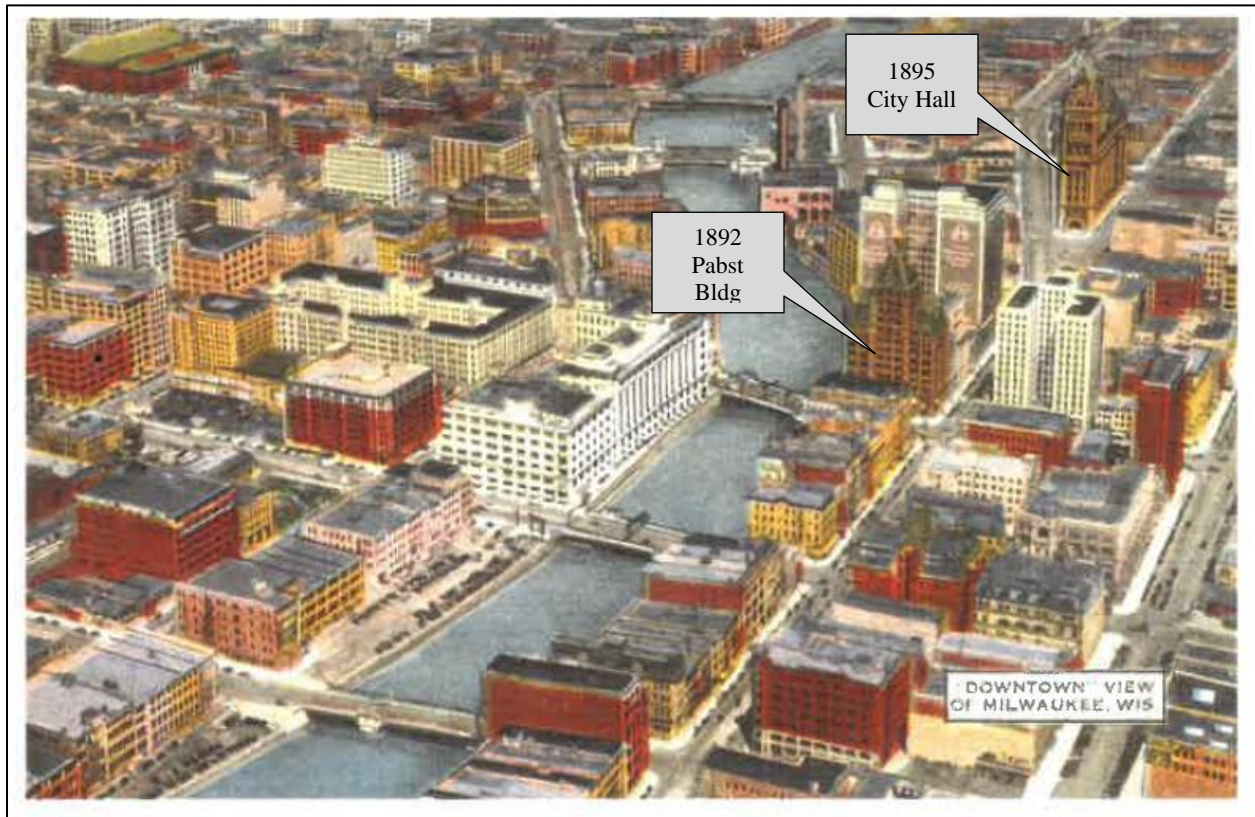


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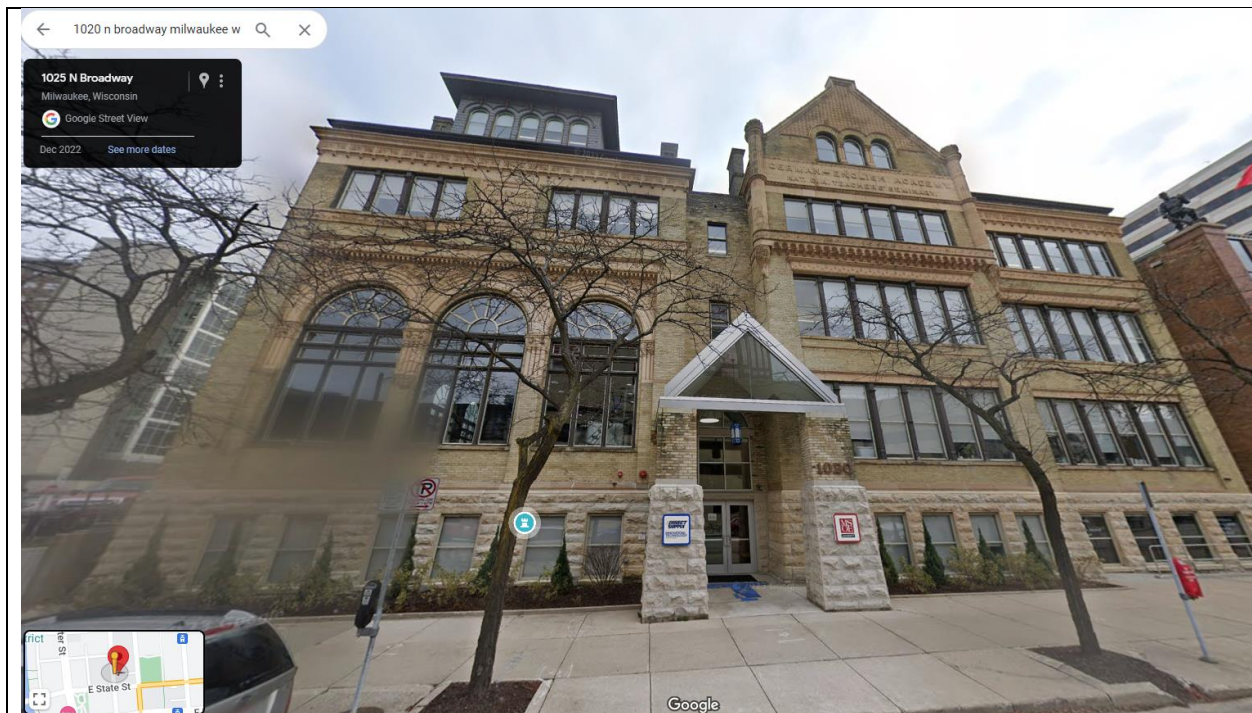
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German-English Academy (1020 N Broadway), 1891, 1892



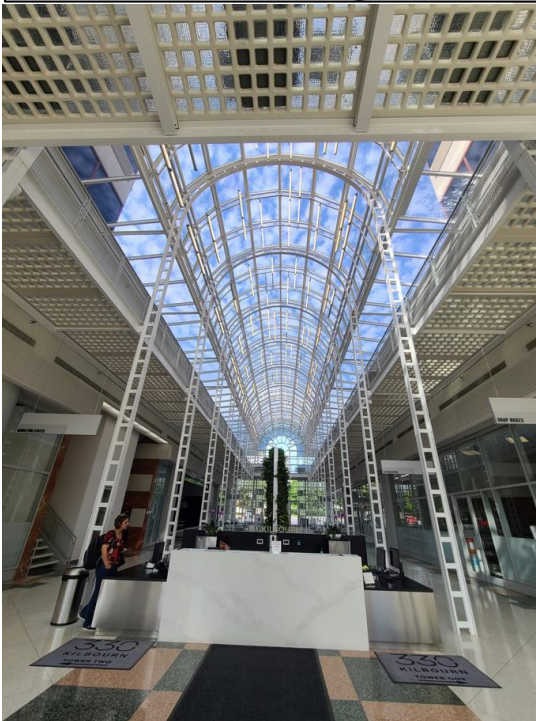
Milwaukee Federal Building (517 E Wisconsin), 1899

**Figure 17.** Additional examples of Renaissance Revival architecture in downtown Milwaukee. Images from Google.



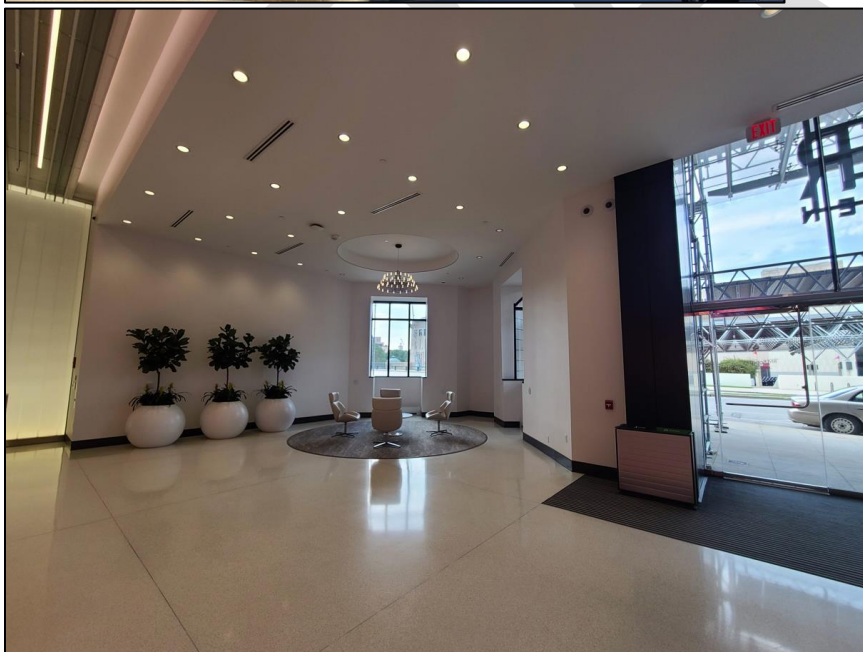
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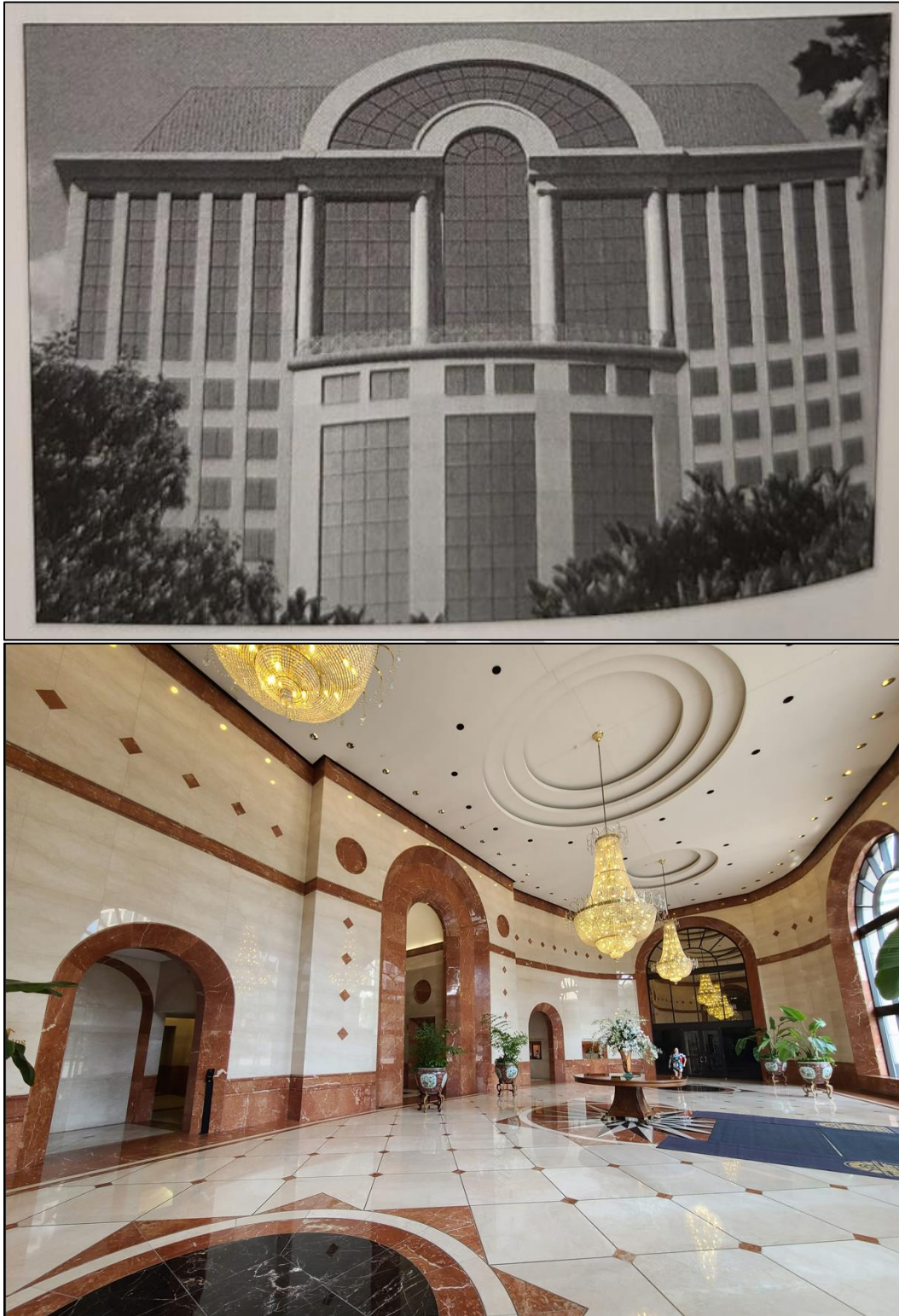


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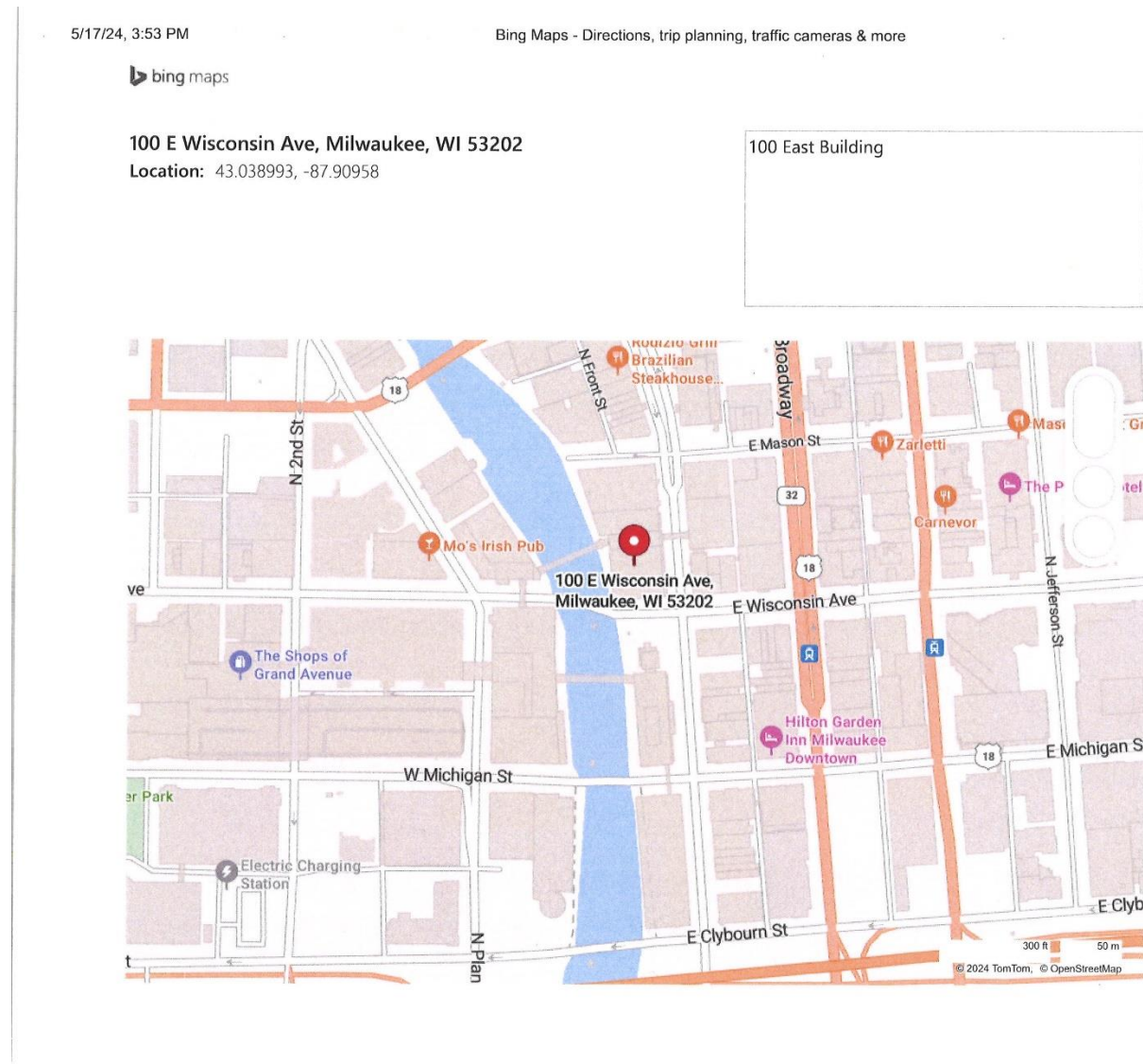


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**Figure 23.** Wisconsin Center, 400 West Wisconsin Avenue, 1998. Photo by Loughlin, October 2022.





**Figure 24.** Bing Map with site location and latitude/longitude (WGS84).

## Photographs

### Photo Log

Name of Property: 100 East Building  
City or Vicinity: Milwaukee  
County: Milwaukee State: WI  
Photographer: Brad Finch, f-stop Photography  
Date photographed: April 2024

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 01 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0001)  
Contextual image, looking southeast along the Milwaukee River.
- 02 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0002)  
Contextual image, looking east along E Wisconsin Ave. at North 2<sup>nd</sup> Street.
- 03 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0003)  
South and east elevations, looking northwest from East Wisconsin Avenue. and North Water Street.
- 04 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0004)  
West and south elevations, looking northeast from the west side of North Riverwalk Way.
- 05 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0005)  
West elevation, looking east from the west side of North Riverwalk Way.
- 06 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0006)  
North and west elevations, looking southeast from the west side of North Riverwalk Way.
- 07 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0007)  
East and north elevations, looking southwest from North Water Street.
- 08 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0008)  
Partial east and north elevations, looking southwest from parking garage across North Water Street.
- 09 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0009)  
West elevation, detail of vents and decorative grid at parking level (stories 7-9).
- 10 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0010)  
East elevation, detail of windows and parapet at stories 33-35, looking southwest.
- 11 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0011)  
First floor, east side of main lobby, looking southeast toward Water Street entrance.
- 12 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0012)  
First floor, southeast corner of main lobby, looking northwest.

13 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0013)

First floor, east side of main lobby, looking south toward southeast corner.

14 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0014)

First floor, east side of main lobby, looking southwest toward Wisconsin Avenue entrance.

15 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0015)

First floor, west side of main lobby, looking southeast toward circulation core.

16 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0016)

First floor, elevator corridor, looking west.

17 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0017)

Lower level, south tenant space, west side, looking northwest toward Riverwalk.

18 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0018)

Lower level, north tenant space, west side, looking southeast.

19 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0019)

Second floor, north corridor connecting to the skywalks, looking east.

20 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0020)

First floor, loading dock and garage entrances, looking west.

21 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0021)

Second floor, garage ramp, looking east.

22 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0022)

Third floor, garage, southwest corner, looking northeast.

23 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0023)

Third floor, garage, northeast corner, looking southwest.

24 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0024)

Ninth floor, garage, southeast corner, looking northwest.

25 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0025)

Tenth floor, elevator corridor (typ.), looking west.

26 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0026)

Fifteenth floor (typ. office floor), north half of floor, looking northeast.

27 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0027)

Seventeenth floor (typ. office floor), west half of floor, looking southwest.

28 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0028)

Eighteenth floor (typ. office floor), east half of floor, looking west.

29 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0029)

Twenty-eighth floor, elevator corridor, looking southwest.

30 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0030)

Twenty-eighth floor, office, detail of half-round window, looking southeast.

31 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0031)

Twenty-ninth floor, south central office area, looking southwest at round window.

32 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0032)

Thirty-first floor, southwest corner, looking southwest.

33 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0033)

Thirty-first floor, southeast corner, looking northeast.

34 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0034)

Thirty-fourth floor, south side of floor, looking southeast.

35 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0035)

Thirty-fourth floor, south side of floor, looking northeast.

36 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0036)

Thirty-fifth floor, south side of floor, looking southwest.

37 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0037)

Thirty-fourth floor, east side of floor, looking northeast.

38 of 38. (WI\_MilwaukeeCounty\_100EastBuilding\_0038)

Thirty-fourth floor, elevator corridor, looking east.

**Paperwork Reduction Act Statement:** This information is being collected for nominations 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. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours  
Tier 2 – 120 hours  
Tier 3 – 230 hours  
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



## Property Owner

<b>name/title</b>	Michael Klein & Derek Schneider			<b>date</b>	
<b>organization</b>	100 East PropCo, LLC			<b>phone</b>	414.379.7571
<b>street &amp; number</b>	322 E. Michigan St., Ste. 502			<b>zip code</b>	53202
<b>city or town</b>	Milwaukee	<b>state</b>	WI		

If there are other interested parties that should be noticed, please provide in the tables below:

<b>name/title</b>	Emma Rudd/Executive Director			<b>date</b>	
<b>organization</b>	Milwaukee Preservation Alliance			<b>phone</b>	414.220.0530
<b>street &amp; number</b>	1100 S. 5 <sup>th</sup> St., Ste. 319			<b>zip code</b>	53204
<b>city or town</b>	Milwaukee	<b>state</b>	WI		

<b>name/title</b>				<b>date</b>	
<b>organization</b>				<b>phone</b>	
<b>street &amp; number</b>				<b>zip code</b>	
<b>city or town</b>		<b>state</b>	WI		

<b>name/title</b>				<b>date</b>	
<b>organization</b>				<b>phone</b>	
<b>street &amp; number</b>				<b>zip code</b>	
<b>city or town</b>		<b>state</b>	WI		