HENRY L. PALMER MASONIC LODGE # 301 / LOVE TABERNACLE
2640-2650 NORTH FIRST STREET
PERMANENT HISTORIC DESIGNATION STUDY REPORT
NOVEMBER 2012

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I. NAME

Historic: Henry L. Palmer Masonic Lodge # 301

Common Name: Love Tabernacle

II. LOCATION 2640-2650 North 1st Street

Legal Description - Tax Key No. 322-0624-000
John B. A. Kern's Subd No 3 in SE ¼ SEC 17-7-22
Block 213 Lots 30-31-32-33-N 15' Lot 29

III. CLASSIFICATION Site

IV. OWNER Love Tabernacle Church Inc
P.O. Box 599
Milwaukee, WI 53201-0599

ALDERMAN Ald. Milele Coggs 6th Aldermanic District

NOMINATOR Toussaint Harris, grandson of Love Tabernacle founder Clara Atwater

V. YEAR BUILT 1913 (Milwaukee building permit June 5, 1913)
Remodeled 1927 (Milwaukee building permit February 25, 1927)

ARCHITECT: Frank Howend (Milwaukee building permit June 5, 1913)
Carl Barkhausen (Daily Reporter, January 29, 1927 Page 5)

VI. PHYSICAL DESCRIPTION

THE AREA

The Henry L. Palmer Masonic Lodge / Love Tabernacle is located in the middle of a residential neighborhood on North 1st Street in a block located between West Clarke Street and West Center Street, almost two miles from the Central Business District. The neighborhood is characterized by substantial frame houses and duplexes, nearly all of which were architect designed. In recognition of the consistent setbacks, scale, cost and integrity of detail, the blocks surrounding the Masonic lodge were listed in the National Register of Historic Places on August 2, 1984 as the North First Street Historic District.

The neighborhood developed primarily during the 1880s/1890s and the very early twentieth century as shown in the Sanborn Fire Insurance Map of 1894. (Sanborn Vol. 1 P. 92) Residents tended to be prosperous manufacturers or professionals. A number had lived further south in Brewers Hill and moved north of North Avenue when they made their fortunes in order

to build more spacious residences. There have been very few later intrusions into the area unlike some neighborhoods where houses made way for apartment buildings, corner filling stations and the like. The density of the neighborhood began to change, however, as the upwardly mobile moved to trendier neighborhoods on the city's upper east side. Houses were converted into rooming houses or multi-family dwellings. Ethnicity changed from German, German/Jewish, eastern European Jewish to African American after World War II. The number of owner occupants began to decline. Even with the National Register listing, a number of the houses have been lost since 1984 with vacant lots in evidence today. In the last decade or so, interest in preservation of these fine houses has emerged as a spill over effect from the work going on in the Brewers Hill Historic District to the south.

HENRY L. PALMER MASONIC LODGE #301 DESCRIPTION

The Henry L. Palmer Masonic Lodge # 301 is located on the east side of North 1st Street midway between West Clarke Street and West Center Street. The property is built into a sloped site and the houses on the adjacent Palmer Street to the east are at a higher elevation that those along North 1st Street. The original Masonic Temple on this site (1913) occupied two or two and one half lots. Over time the property was expanded to include two houses to the north (both built in 1907). On this site is now a fenced in tot lot playground for children with various types of playground equipment. To the south of the building is a grassy lot where a house once stood.

The front or west facing façade is the principal elevation of the building, added during a mjor remodeling in 1927. This project added 30 feet to the front of the original Masonic temple and wrapped around to the north and south elevations. This can easily be seen when viewing the building from the sidewalk. At the same time, 10-foot wings were added to each of the side elevations. The solid masonry, red brick Flemish bond façade is set back from the sidewalk behind an open terrace with stone/cast stone balustrade that separates the building from the public right of way. A small grassy lawn is located between the balustrade and the sidewalk. The building follows the classic tri-partite arrangement of base, middle and top and is symmetrical in design. The basement story is at grade owing to the sloped site and above are located two floors and then an "attic" story at the mansard tile clad roof.

The basement level is clad in dressed ashlar blocks and has four rectangular window openings with prominent voussoirs, arranged around the center entrance. Ornamental metal grills, probably original to the building, screen the windows. A prominent stone beltcourse separates the basement from the upper stories. Due to the slope of the site, the ashlar does not continue around to the north and south elevations.

The two upper stories feature a symmetrical arrangement of window openings. The second or main story features very large arched windows and the third story has rectangular window openings. The second story windows rest on stone panels which are ornamented with swags/festoons featuring floral and ribbon designs. The windows themselves are framed in brick , topped with stone keystones and have multi-light windows with 21-light Gothic sash over 12-light rectangular sash. At the third story the rectangular openings are filled with 8-over-8 sash. The also have prominent stone keystones but no spandrels below.

A large stone entablature with dentils and an ornamental frieze separates the main portion of the façade from the tile roof. The mansard roof is tile clad and has four copper-clad dormers with pedimented gable roofs. Six-over-six sash fill the dormer openings.

The focal point of the façade is the center bay framed by tall stone pilasters that perch on the basement beltcouse and rise two stories to the entablature. The main entrance is located at grade at the center of the façade. It is protected by a copper-clad canopy, now painted white. The entrance itself is an anomaly to the remainder of the Georgian Revival façade. It is clearly Egyptian Revival in style and appears to be a cut down version of the original portal from 1913.

The tapered or battered frame is edged with bead and reel moldings and surmounted by a rolled or cavetto cornice in which is located a sun disk and wings, presumably vulture wings. This motif was common in Egyptian Revival architecture and came from such sources as Karnak among the ruins of the city of Thebes. Other examples closer to home can be seen in funerary architecture (entrance to the New Haven Cemetery), and William Hosking's chapter on 'Architecture" in the Encyclopedia Brittanica (1831) which illustrates a monumental portal with prominent entry and a rolled or cavetto cornice in which is placed the sun disk and vulture wings. Egyptian motifs were popular in Masonic temples and other fraternal organization's lodges. There are various descriptions of Egyptian halls and décor in the lodge halls of Milwaukee organizations from the nineteenth to the twentieth centuries. It is likely that the Palmer Lodge wanted to retain some piece of their original façade by placing this at their entrance.

The most prominent part of the center bay is the two-story arch which frames three windows with leaded/art glass located right above the canopy, and a large Palladian window also filled with leaded art glass. The capital letter "G", in gold on a blue ground, is located in the upper sash of the center window. This represents God and geometry. At the top of the arched window are the words Masonic Temple in art glass. The two sets of windows are separated by an ornamental terra cotta panel or spandrel with the inscription "Let There Be Light" below a flaming lamp and an open book. This is flanked by stepped objects, symbols of the level, important in construction and leading to the popular term "on the level." (http://masonicsymbols.com/symbol.asp?symbol+Level) The colorful terra cotta frame is definitely a custom designed feature. While it incorporates the flowing foliage and urns of classical design it displays many Masonic symbols: the beehive (symbol of systematized industry and regeneration and an obedient people), the trowel (representing the effort of Masons to spread brotherly love the same way a mason would trowel the cement that unites the building) and Masonic gavel (emblem of authority used by the Master of the lodge and one of the working tools to break off rough edges from the stones), stars (symbol changes over time but a sign of prudence and an emblem of our Savior), hourglasses, swords (the Tiler's sword, without a scabbard because it should always be ready in defense of the Tiler's post) and sickles, anchors (symbol of hope), the Roman cross, and the all-seeing eye at the apex. (Symbols and emblems from website http://www.masonic-lodge-of-education.com)

An ornamental plaque is located above the cornice at the attic story. It features letters spelling out "PALMER" flanked by two panels; the south panel has the letters HSHTWSST and the north panel has the compass and square (universal logo of Freemasonry). The end plinths have garlanded urns.

The red brick and many of the Georgian/Colonial Revival details wrap around to the north and south elevations for approximately 30 feet. There is no basement level as the property begins sloping upward to the east. The main story features two large arched windows that match the ones at the front. What constitutes the second story has two large rectangular openings with eight-over-eight sash. Since the mansard roof does not extend to the side elevations, the attic story simply features two rectangular windows with six-over-six sash. A large chimney extends from the ground to the roof between the pairs of windows on both elevations.

Common brick can be seen at the side elevations and they are devoid of the ornamentation seen on the front façade. The 1927 addition also included building out each side elevation by ten feet. These "wings" are two stories high.It did not completely encase the original structure but stopped at the second story. Window openings on the original side walls had segmental arches. Windows on the 1927 bump outs were mostly rectangular in shape with multi-paned sash. Virtually all the windows along the sides have been closed up since the building is temporarily unoccupied. A tall chimney stack is located at the northeast corner of the building.

CHANGES

Very little has changed at the building since the 1927 remodel. The front door has been blocked down and a metal door is now fit in the opening. Several balusters are missing from the front balustrade. The bottom sash on the front Palladian window is missing its art glass and has been replaced with plain glass. A slender window to the right of this has some broken panes of glass. The second story of the south elevation shows that one multi light window has been replaced with one-over-one sash.

VII. SIGNIFICANCE

The Henry L. Palmer Masonic Lodge #301 is significant as an example of the prominent fraternal buildings being constructed in the city in the early 20th century. Membership in fraternal organizations or "secret societies" as described in the city directories literally exploded in the final years of the nineteenth century and grew into prominence in the social and cultural world of the city by the 1920s. The Eagles Club, for example, had over a million members in Milwaukee making it the largest aerie in the country. Their clubhouse on West Wisconsin Avenue was a phantasy mixture of Mediterranean revival with Assyrian-like figures. With such large numbers needing accommodation for ritual events, meetings, dining and socializing, fraternal organizations like the Masons left their rented quarters in public halls, often the top floor of a commercial building, and embarked on ambitious building programs that resulted in large masonry structures that ran the gamut of styles from classical revival to Mediterranean to Colonial/Georgian revival. Such structures had highly specialized interiors to meet the needs specified above and were visual landmarks in their locations. The Henry L. Palmer Masonic Lodge #301 located on a residential block unlike most other groups that built on prominent thoroughfares.

The Henry L. Palmer Masonic Lodge # 301 is also significant as an example of the Colonial/Georgian Revival style as applied to a fraternal building. This façade, dating to 1927, now encases the original 1913 front that was a mix of Classical and Egyptian Revivals. The red brick façade features monumental stone pilasters and a large two-story arched window with elaborate terra cotta decoration that features an array of symbols from the all-seeing eye (symbol of God), cross and crown, hour glass, anchor (symbol of hope), level, blazing star, Masonic trowel and gavel, and beehive.

Architect Carl Barlkhausen, who was a member of the Palmer Lodge, was one of the top designers of his day. While in partnership with Charles Crane, the two produced some of the most flamboyant examples of German Renaissance Revival in the city. The Palmer Lodge is a previously undocumented but significant example of Barkhausen's later independent work which shows him to be a master designer skilled in many of the architectural styles popular in his time.

VIII. HISTORY OF FREEMASONRY

The freemasons are the oldest fraternal organization in both the United States and Wisconsin. Although the Order traces its origins back to the guilds of the medieval era, the modern organization dates from the early eighteenth century. Masonic lodges appeared in America as early as 1730, apparently carried across the Atlantic by Englishmen who had been familiar with the order in Britain. By 1776, the Order was firmly established in the east, and according to the Masons, several heroes of the Revolution, including Washington, Franklin, Revere, and the Adams's played active membership roles. As the population grew and expanded beyond the eastern seaboard, the flow of

humanity across the Appalachians carried the Order to the west. A secret society enamored with regalia, passwords, mystic rites, seals, ceremonies, degrees, signs, and signals, the Masons had a powerful attraction; select membership in the exclusive organization seemed to confer status, privilege, and a certain degree of prestige to its members. Most importantly, the Masons provided the archetype after which hundreds of other fraternal groups modeled themselves.

Not surprisingly, fraternal activity in Wisconsin began shortly after the establishment of the first permanent white settlements in the Territory. The earliest Masonic lodge was formed in Green Bay in 1823 by a group of military officers stationed at Fort Howard. Although this Menomonee Lodge lasted only seven years, the Masonic Order grew steadily over the next two decades and in December of 1843 the Wisconsin Masons held their first statewide convention in Madison. By this time there were sizeable, active lodges in operation at Platteville, Mineral Point and Milwaukee.

Milwaukee's first lodge had been formed in early 1843 when 40 to 50 masons united to petition for lodge status from the nearest Masonic authority in Springfield, Illinois. Authorization came from the Grand Master in June but the charter was not officially signed until January, 1844. Originally called Milwaukee Lodge No. 3 the name was subsequently changed to Kilbourn Lodge in honor of early member Byron Kilbourn. Numerous other Freemason lodges formed in rapid succession: Tracy Lodge (later Wisconsin Lodge #13) in 1847, Aurora Lodge #30 in 1850, Independence Lodge #80 in 1856, Excelsior Lodge in 1869 and Harmony Lodge #142 in 1863, the city's first exclusively Jewish lodge. Other branches of Masonry followed suit: Royal Arch Masons in 1844, the Commanderies in 1850, and the Scottish Rites with its Wisconsin Grand Consistory in 1863. Generally the various Masonic bodies would share a common meeting hall although ritual and pageantry might vary from group to group. Early meetings were concentrated in the downtown area at the Masonic Temple in the 700 block of today's North Plankinton Avenue (razed) and the Masonic Hall in the Iron Block at 205 East Wisconsin Avenue (building still extant, hall gone). Renting halls in commercial buildings was typical of the era. Eventually an exclusive clubhouse was built at the southeast corner of Jefferson and Wells Streets in 1896. Designed by Ferry and Clas the six story building served the Masons until 1923. Other lodge buildings followed including the Kilbourn Masonic Lodge on North 11th Street (1911) and the Scottish Rite Consistory on 790 North Van Buren (a former church acquired in 1912 and later remodeled into a deco masterpiece in 1936). (Chapter on Social and Political Movements, Central Business District Historic Resources Survey, City of Milwaukee, 1986)

By 1898 there were over 30 Masonic lodges meeting in Milwaukee. They included:nine Blue Lodge Masons, four Royal Arch Masons, two Royal and Select Masters Masons, two Knights Templar Masons, four Scottish Rite Masons, one lodge for A.A.O. Nobles of the Mystic Shrine, five Order lodges of Order of the Eastern Star, one Wisconsin Relief Lodge and six lodges of Colored Masons. Six meeting places downtown accommodated the majority of these lodges but there were lodges in Walker's Point and in Bay View that met conveniently in their neighborhoods.

As membership continued to increase and the city spread out south and north and downtown real estate became expensive, lodge halls or temples were no longer found just in the Central Business District. Members, especially on the South Side and in Bay View found it more convenient to have halls in their immediate neighborhoods. The Excelsior Lodge was established on the South Side/Walkers Point in 1869. It met at Stamm's Hall (221-225 South Second Street) then at Stumpf and Langhoff's Building at the southwest corner of South Fifth Street and West National Avenue before building a large structure at 2422 West National Avenue in 1921. The impressive building was needed as the lodge had some 2,500 members. In Bay View the Lake Lodge #189 F.and A. M. received its charter on June 11, 1873 and originally met at Puddlers' Hall located at 2461-2463 South St. Clair Street then later in Kuehnel's building at 2234-2236 South Kinnickinnic Avenue. Lake Lodge built a substantial structure at 2535 South Kinnickinnic Avenue in 1908 which they occupied until 1962/1963. (Chapter on Social and Political Movements, Bay View Neighborhood Historic Resources Survey, City of Milwaukee, 1990)

Aside from churches, Lodge halls were usually the most prominent buildings in their neighborhoods. They typically contained a large assembly hall, meeting rooms, dining and kitchen areas, a library and other spaces for members to congregate and eat and socialize.

HENRY L. PALMER MASONIC LODGE 301

The growing population of the near north side and the desire to meet in their neighborhood led to the formation of a new lodge in 1910. This effort was spear headed by attorney Alfred Klingelhoefer, attorney Laurence Jeger, and Philip A. Roth. Naming the lodge was a difficult decision for the founders. Laurence Jeger came up with the recently deceased Henry L. Palmer. Palmer had been the Past Grand Master of Wisconsin and the head of the Northern Jurisdiction of Masonry. Palmer (October 18, 1891-May 6, 1909) was active in politics, law and insurance and left his mark on Milwaukee's history. He was a state assemblyman, state senator and he served as Milwaukee County judge. Palmer had a long career with the company that became the Northwest Mutual Life Insurance Company and was its legal advisor, a member of the executive committee and the president from 1874 until shortly before his death. (Dictionary of Wisconsin Biography, p. 279)

The new Henry L. Palmer Lodge held their early meetings at Guenthner's Hall at the southeast corner of Third Street (today's Martin Luther King, Jr. Drive) and Garfield Avenue. Invitations to charter members were sent out on May 23, 1910 for a meeting at this rental hall to take place on May 27, 1910. While meetings continued here, the members searched for a permanent location.

A location was found on North First Street in the middle of a residential block. The location was rather different for a lodge hall/temple. Most fraternal groups chose sites on major traffic arterials when building their permanent clubhouses. The nearest commercial main street was North Third Street (now King Drive) but the availability of lots was probably slim as this was a bustling retail center and the cost of real estate was probably high. Nearby Center Street had an assortment of businesses but was not the traffic arterial that Third Street/King Drive was. Surprisingly, there were a few vacant lots fronting North First Street in the block bounded by North First Street, North Palmer Street (then Island Avenue), West Clarke Street and West Center Street. Six frame dwellings were located to the south and seven dwellings were located to the north of the vacant parcel. The land sloped steeply downhill toward First Street along this block, perhaps a factor in its remaining vacant after the other sites were developed.

The Henry L. Palmer Lodge took out a permit to build a new 40 foot by 103 foot hall on June 5, 1913. The $30,000 building was designed by Frank Howend and the mason contractor was Riesen & Wilke. Inspectors signed off on the building as complete on February 11, 1914. A historic photo shows this building as a simple rectangular masonry structure with flat roof. A prominent cornice wrapped around the front of the main façade and had a return on both north and south elevations. The cornice was topped with a parapet wall in which was set the Masonic symbols (compass and square) and tiny square tiles or plaques at each end. It was set back from the street more than 30 feet. The main façade featured a monumental central portal of Egyptian Revival design with battered sides and concave/cavetto entablature in which was located an orb and outstretched wings, a motif used frequently in Egyptian Revival design. This portal was flanked by monumental windows that were nearly as tall as the entrance. On the second story were windows with Roman grilles and a three-part window with multiple lights. Above these windows were smaller rectangular openings screened with Roman grilles. A long rectangular window with divided lights was situated above the entrance. The side elevations were composed of simple unornamented brick with windows arranged to meet the interior floor plan. A small side entrance with canopy was located on the north elevation. A small chimney was located at the northeast corner of the building. The Palmer Lodge published a brief history of its seven years of activities in 1918 at which time it had 444 members. (History of Henry L. Palmer Lodge No. 301 F. & A. M., Committee on Lodge History William F. Hummel, Julius Krahnstover, Laurence M. Jeger p. 43) Images in the book showed the

Amusement Hall, the East, and the Tyler's Room. One of the founders and the first worshipful master of the Lodge was Alfred Kay, an attorney with Kay, Dunphy & McNulty. He specialized in probate, tax and real estate law. Kay was also affiliated with the Wisconsin Consistory, Tripoli Shrine and Tripoli Country Club. He died at the age of 71 on August 6, 1957 and Masonic services were held at the Weiss funeral home. He was buried in Forest Home Cemetery. He is typical of the professional men who established the Palmer Masonic Lodge, many of whom in the early years were attorneys or owned small businesses. Since Alfred Kay there have been 133 masters of this lodge. ("Alfred Kay Is Dead at 75".Milwaukee Journal. Wednesday August 7, 1957; Milwaukee city directories; Henry L. Palmer Lodge #301 website http://www.henrylpalmer301.org)

It is not known at this time why the lodge decided to make changes to their 1913 building. They might have had a surge in membership or perhaps were influenced by other fraternal groups who were building larger and flashier lodges. At any rate, a permit was taken out on February 26, 1927 to put on a 65-foot by 31-foot addition as well as two smaller 102-foot by 10-foot additions. The larger of the additions went across the front completely obscuring the original facade. The two smaller additions went along each side, bumping out the lower stories. This work cost $50,000 and brought the building closer to the sidewalk. To provide a small buffer from the public right of way, a small terrace enclosed with a stone/cast stone balustrade was placed in front of the entrance. The original Egyptian Revival portal was retained and moved to the front of the addition but appears to have been shortened. The new addition completely changed the look of the structure. Very much in keeping with the trends of the 1920s, the façade was designed in a Colonial/Georgian Revival style that gives a nod to the University Club, 924 East Wells Street, built just the year before and designed by the country's foremost classicist, John Russell Pope. Buildings that reflected the country's roots were popular among the more architecturally conservative and contrasted sharply with the romantic storybook buildings that featured whimsical English or Mediterranean details. The Eagles Club, built in 1924, definitely was the most colorful of the fraternal clubhouses. It mixed Mediterranean detail with Assyrian like figures in a monumental frieze that wrapped around the building. Perhaps the Palmer Lodge members wanted a better fit with the neighborhood in which they were located.

The new façade is beautifully crafted with prominent multi-light windows, stone base and trim, and monumental pilasters. The center arch is clad with colorful, custom terra cotta and art glass windows displaying a whole host of Masonic symbols. Nominator Toussaint Harris continued to research the building and discovered in the Daily Reporter (January 29, 1927, page 5) that the architect for this 1927 addition is none other than Carl Barkhausen. A prominent architect since the 1890s, Barkhausen gave the city its memorable German Renaissance Revival buildings as well as such masterpieces as the Second Church of Christ, Scientist on Highland Boulevard. Without the reference in the Daily Reporter the architect would have remained a mystery since there is no architect listed on the permit records, just the contractor's name H. Danischefsky, and the City Records Center has no copy of the plans. Blueprints in possession of the owner only list an engineer Thomas Kinney.

LATER HISTORY

The Henry L. Palmer Lodge #301 occupied this building through 1959. The lodge is now located at 4315 N. 92nd Street in Wauwatosa.

In 1960 the Herny L. Palmer Masonic Lodge/temple was purchased by U.A.W. Local #75 and remained their office for eleven years. The UAW is the International Union, United Automobile, Aerospace and Agricultural Implement Workers of America. Employees covered do not just work at auto plants but in higher education, health care, casino gaming and auto parts. The union is headquartered in Detroit, Michigan and was established in 1935 as part of the Congress of Industrial Organizations (CIO). There are about 750 locals. The UAW was one of the first major unions to organize African-American workers. (United Auto Workers. Wikipedia website http://en.wikipedia.org/wiki/United_Auto_Workers)

Local 75 was chartered October 1, 1935 and represented workers at the Nash-Kelvinator plant in Milwaukee. In 1954 Nash- Kelvinator merged with the Hudson Motor Car Company to form American Motors Corporation. It had an office at 2617 West Fond du Lac Avenue in 1950 and then at 308 East Center Street by 1955. Its records are now archived at Wayne State University in the UAW Local 75 Collection within the Walter Reuther collection. (Wayne State University archives www.reuther.wayne.edu/files/LR)))536.pdf) One of the members of Local 75 was Franklin R. Atwater, an employee of American Motors. He was influential in having the union sell the building to his wife's ministry which was earlier located on 3rd Street (now King Drive).

Sister Clara Atwater opened a church in the former lodge hall/union office building and had run the non-profit organization called Gingerbread Land Inc. from the premises until recent DNS orders required that the building be vacated.

> "Gingerbread Land Inc. is a "safe haven" for many of the city's most poor and depressed citizens. Since 1989, the organization had provided food, temporary shelter, and clothing to hundreds of Milwaukee families. The dream of its founder [and pastor], Sister Clara Atwater is to expand and renovate part of the structure at 2640 N. 1st to add a community center where people can come and enjoy a safe place and learn valuable life skills." (Interim Historic Designation Application)

By 1994 Sister Clara, or Mother as she is known among the children, had become a fixture in the neighborhood. She helped reclaim the block from troublemakers and got youngsters picking up trash in the neighborhood which also encouraged some adults to pitch in. There are now six houses (Gingerbread Land) that shelter the children of many races.

Gingerbread House is a division of the Love Tabernacle Church that is supported by other agencies, synagogues and churches. It is a licensed foster home and an advocate for inner city families. It supports families in the neighborhood around First and Center Streets and anyone in need of services. Houses of Gingerbread Land are located right across the street from the Love Tabernacle on North First Street. (Milwaukee Journal, "Role Models Clara Atwater", Sunday January 9, 1994; Gingerbread Land Inc. pamphlet 2012)

Building code issues have recently led the Department of Neighborhood Services (DNS) to issue a raze order on the building. As a result the building is currently vacant. The roof needs replacing and much of the damage is on the interior. This nomination was submitted in response to the DNS orders and is going hand in hand with the owner's efforts to obtain a mothball certificate. The building can be repaired. The building is already listed in the National Register of Historic Places as part of the North First Street Historic District. (Listed August 8, 1984)

THE ARCHITECT ORIGINAL BUILDING

Frank Howend was the architect of the building in 1913. Not much research has been done on his career but he was recognized in his day and appeared in various trade publications commenting on the state of building in Milwaukee. He is known for designing the Third Church of Christ Scientist at 2915 N. Sherman Boulevard (1922) and a large plant for the Heil Co. in 1920. (Iron Age,1920 vol. 105, page 1772) What remains of his work on the Palmer Masonic Temple or Lodge are the rear and side elevations, which are very utilitarian in character. Howend's building was constructed on an already developed block and the side elevations would have been only slightly visible from the street.

THE ARCHITECT 1927 ADDITION CARL BARKHAUSEN

Carl Barkhausen (November 6, 1860 – December 12, 1934)

Interestingly, the Daily Reporter is the only source listing Carl Barkhausen as the architect of the 1927 addition to the building. Blueprints in the possession of Love Tabernacle just show the engineer's name, Thomas Kinney.

Carl C. Barkhausen was born in Thiensville, Ozaukee County, Wisconsin on November 6, 1860. His parents, August (1818-1900) and Mary (Huecker) Barkhausen, were natives of Cassel, Germany who had come to this country in 1848, settling on a farm in the vicinity of Thiensville. The farm later became the site of Boders on the River restaurant. Carl was one of seven children. He was educated in the local public school then came to Milwaukee to study at the prestigious German-English Academy, known today as the University School. In 1876 at the age of 16, Barkhausen went to Germany to attend a technical school located in what was then known as the "Castle of the Kings." He later returned to Germany in 1881 at the age of 21 and took a finishing course in architecture in Berlin. When Barkhausen returned to Milwaukee in 1883 he secured a job with the firm of E. T. Mix & Company and met his future partner Charles Crane who was ten years his senior. The two went into partnership in 1888 when E. T. Mix went to the Twin Cities to supervise the construction of a major, million-dollar project there.
(Gregory, History of Milwaukee, Wisconsin, Vol. IV, pp. 579-580)

The two men would have had an unsurpassed training in the Mix office. The firm handled most of the technically complicated projects in Milwaukee in the 1870s and 1880s. This background, no doubt, enabled Crane and Barkhausen to secure many commercial projects. These included numerous industrial buildings in the city's Historic Third Ward as well as Milwaukee's earliest apartment building, the Martin, on East Wisconsin Avenue in 1889 for the J. B. Martin Estate. In addition to these commercial projects, however, the two men developed quite a clientele among the wealthy German-Americans of Milwaukee. Barkhausen's European architectural training and knowledge of contemporary German architecture served him well in this community and soon their firm came to specialize in designing unique one-of-a-kind mansions in a German Renaissance style which was popular with the affluent German-Americans of Milwaukee. These commissions changed the face of Milwaukee architecture and other local architects followed. Among the most notable Crane and Barkhausen residential projects are:

(1891) The Fred Kraus House (razed)	1617 N. Prospect Avenue
(1891) The George J. Schuster House	3209 W. Wells Street
(1892) The Ferdinand Schlesinger House (razed)	1444 N. Prospect Avenue
(1895) The Herman Luedke House (razed)	965 N.11th Street
(1899) The John F. Kern House	2569 N. Wahl Avenue
(1897) The Joseph Breslauer Doublehouse	1425 W. Kilbourn Avenue
(1897) The Conrad Trimborn Rowhouse	1422-32 W. Kilbourn Avenue
(1899) The Abram Esbenshade house	3119 W. Wells Street

Other projects included

(1890) The German-English Academy Building	1020 N. Broadway
(1896) The First German Methodist Church	2024 W. Highland Avenue
(1892) The Button Block	500 N. Water Street

The First German Methodist Church was patterned after a church in Germany. The partners also designed buildings in the prevailing styles of the day including Romanesque Revival, Queen Anne and Colonial Revival. The Historic Preservation staff was able to identify some 24 projects designed by the partners just on the West Side of Milwaukee. They maintained offices at 219-221 E. Wisconsin Avenue, the former 3-story, now 2-story building directly east of the Iron Block. In the publication, Milwaukee-A Half Century's Progress, published eight years into their partnership, their accomplishments were described as "brilliant and complete" and some 26 projects are cited both local and out of town. (Milwaukee-A Half Century's Progress, p. 177)

Crane and Barkhausen dissolved their partnership in 1900. Crane maintained the same office and briefly took Peter Brust as a partner in 1901. Barkhausen moved next door into the Iron Block and designed several more residences in the German Revival style including the Fred Weinhagen House at 2543 N. Wahl Avenue (1901), the William A. Starke House at 2929 W. Highland Boulevard (1901) and the Dr. James A. Bach House at 2623 N. Wahl Avenue (1903). A resumption of the Crane and Barkhausen practice appears in the 1903 city directory and probably represents some amicable arrangement whereby Crane oversaw the completion of Barkhausen's Milwaukee projects then under construction. Barkhausen then left Milwaukee in 1904 to work for the George A. Fullerton Construction Company in New York City, known for its work on large skyscrapers. Fullerton also employed former Milwaukee architect Otto Strack at the same time. (Milwaukee City Directory; Gregory)

Barkhausen returned to Milwaukee in 1912 and remained here for the rest of his career. After a brief resumption of his partnership with Crane in 1912, probably to facilitate establishing a client base once again, Barkhausen set up an office for himself at 329 E. Wisconsin Avenue (1913-1915) then 205 E. Wisconsin, the Iron Block (1916-1929) and lastly at 312 W. State Street (1930-1934). Barkhausen is known to have had one partner during the latter years of his career, Hugo Logemann, who worked with him in 1924 and 1925. During these years, Barkhausen primarily worked in period revival styles and designed houses for S. A. Meyer at 3004 N. Hackett Avenue (1914), Fred Oestereich at 2825 E. Newport (1916) as well as a large Tudor house for the Investment Company at 3417 N. Lake Drive (1921). In 1913, Barkhausen received the commission to design the Second Church of Christ, Scientist, at 2733 W. Highland Boulevard, more than likely as a result of his period revival work and the fact that he was himself a Christian Scientist. Second Church much resembles Madison Square Presbyterian Church in New York City, designed by McKim, Mead & White and completed in 1906. Barkhausen was probably familiar with the work during his stay in that city. Barkhausen also designed the Annunciation Greek Orthodox Church at 1300 N. Broadway (1914, razed 1962) a Byzantine style structure. (Milwaukee City Directories) His affiliation with the Henry L. Palmer Commandery and other Masonic lodges most likely led to the commission for the 1927 remodeling of the Palmer Lodge. I

Barkhausen was an active member of many fraternal associations including Wisconsin Lodge No. 13 F. & A. M.; Milwaukee Chapter R.A.M.; Henry L. Palmer Commandery, No. 14, K. T.; Wisconsin Consistory, A.A.S.R.; and the Tripoli Temple, A.A.O.N.M.S. Gregory's History of Milwaukee, Wisconsin stated "He is a man of high professional ideals, of sterling personal worth and kindly and courteous manner, and is deservedly held in high esteem by those who know him." On December 12, 1939 Barkhausen died of heart failure at his home, 215 W. Wright Street where he had been living since 1921. He was 74 years old and was survived by his wife Minnie Hinkel Barkhausen, his daughter Margaret, and his son Paul. Barkhausen's remains were cremated and interred at Valhalla Cemetery. (Gregory, p.580; Carl Barkhausen Death Certificate, No. 4798)

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IX. STAFF RECOMMENDATION

Staff recommends that the Henry L. Palmer Masonic Lodge # 301 / Love Tabernacle at 2640 North 1st Street be given permanent historic designation as a City of Milwaukee Historic Site as a result of its fulfillment of criteria e-1 and e-5 and e-6 and e-9 of the Historic Preservation Ordinance, Section 320-21(3) of the Milwaukee Code of Ordinances.

e-1 Its exemplification and development of the cultural, economic, social or historic heritage of the city, state of Wisconsin or the United States.

Rationale: The Henry L. Palmer Lodge No 301 is significant as an example of the growth and development of the fraternal movement in the United States and Milwaukee. In the days before television and other more individualistic entertainments, the clubhouses of fraternal groups provided an identity for like minded members, a place for recreation and entertainment and a place from which to plan social, political and benevolent activities as well as strike up business connections. Membership in a group like the Masons, with lodges found across the country, meant that a person could find affinity anywhere he/she went.

As Milwaukee's population grew and neighborhoods kept expanding west, north and south, lodges moved away from rental halls in commercial buildings and constructed large, spacious, and conspicuously grand clubhouses of their own. Most of this building activity occurred in the 1920s during a period of unprecedented development and wealth. The building under consideration today is an example of the period of grand clubhouse design whose time was relatively short-lived. In less than a decade the Great Depression would end most construction projects and membership became less popular as the economy fell apart. Following a brief resurgence after World War II, fraternal groups have continued a steady decline in membership as lifestyles changed and socializing became more informal. Clubhouses like this one were abandoned in the 1950s as groups moved to smaller facilities in the suburbs that were definitely more utilitarian in character. The grand old clubhouses are in many instances in danger of being lost due to lack of appropriate maintenance. Their large spaces have been attractive to groups and some have now become venues for rock concerts, restaurants, social activities such as weddings, or places of worship where community outreach is part of a congregation's mission.

e-5. Its embodiment of the distinguishing characteristics of an architectural type or specimen.

Rationale: The Henry L. Palmer Masonic Lodge # 301 is an excellent example of Colonial/Georgian Revival in Milwaukee. The 1927 addition to the front of the Henry L. Palmer Lodge # 301 completely changed the look and "reading" of the building from an Egyptian temple to a Colonial/Georgian manor house embodying the solid characteristics of a style that became synonymous with America's history and patriotism.

The treatment of the Colonial/Georgian Revival style here was masterfully done and does bring to mind the University Club at 924 East Wells Street that had been completed just one year before and had been designed by New York architect John Russell Pope. The division into base, middle (shaft) and attic (capital) has been one of the fundamental principals of western architectural design for thousands of years. A resurgence in the style happened in the 1920s although it had never really left American architecture. Each generation has put its stamp on the style. The Palmer Masonic Lodge exhibits beautiful arched windows with tracery-like muntins, tall stone pilasters, red brick laid in Flemish bond, keystones and a front balustrade with classically profiled balusters. What keeps this façade from becoming too staid is the grand central arch with its Palladian window, art glass and customized terra cotta displaying the symbols of masonry. Aside from the University Club, there were no known clubhouses in the city in the Colonial/ Georgian Revival style. Some like the Kilbourn Masonic Lodge on North 11th Street, the Lake Lodge in Bay View and the Excelsior Lodge on National Avenue have Classical Revival details. The Knights of Pythias Lodge on West National Avenue is of Mediterranean Revival design. The Tripoli Temple on West Wisconsin Avenue is an exotic onion-domed structure with recumbent camels out

front. The Eagles Club is also a one of a kind clubhouse on West Wisconsin Avenue with its Mediterranean arches and Assyrian-like figures marching across the façade. The Henry L. Palmer Lodge # 301 stands out for the quality of its design.

e-9. Its unique location as a singular physical characteristic, which represents an established and familiar visual feature of a neighborhood, community or the city of Milwaukee.

Rationale: The Henry L. Palmer Lodge #301 / Love Tabernacle is sited in the midst of a residential neighborhood. Its scale and detail are unlike anything else around it and often prompts people to stop and wonder about its history.

e-6 Its identification as the work of an artist, architect, craftsman or master builder whose individual works have influenced the development of the city

Retionale: Carl Barkhausen was one of the most prominent architects in the city. His work with Charles Crane gave us some of the most unique residences in the city and put a Germanic stamp on Milwaukee's architecture that is still evident today. After working in New York City for eight years Barkhausen resumed his career in Milwaukee and left us with notable Classical Revival buildings such as the 2nd Church of Christ Scientist (now St. Luke Emmanuel Baptist) on Highland Boulevard. The Henry L. Palmer Lodge is a significant work from the architect's latter years and illustrates his skill and wide range of design and adaptation to the Georgian/Colonial Revival style that was popular in the 1920s.

Preservation Guidelines for the Henry L. Palmer Lodge #301 / Love Tabernacle

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding the historic designation of the Palmer Lodge / Love Tabernacle. The intent of the commission is to preserve the historic, existing exterior features of the building with an emphasis on the main elevation facing North First Street. The building has two periods of construction, 1913 and 1927 when a $50,000 addition was built across the original front and ten feet were added to either side elevation. Both parts of the building should be respected and preserved as part of its unique architectural history.

Building maintenance and restoration must follow accepted preservation practices as outlined below. Any exterior changes including tuckpointing but exclusive of routine painting will require a certificate of appropriateness. Most certificates are issued on a staff-approved basis and only major new construction or alteration requests typically will go before the Historic Preservation commission. The Commission reserves the right to make final decisions based upon particular design submissions.

A. Roofs

Retain the roof shape. The installation of skylights where they would be visible from the street are discouraged but may be added to roof surfaces if they are not visible from the street or public right of way. No changes can be made to the roof shape which would alter the building height, the roofline or its pitch. Locate mechanical systems and vents on portions of the roof not visible at all from the public right of way and paint them out to minimize impact. If the building gets re-roofed, consultation with historic preservation staff is required to review and approve the new roofing material, flashing, and gutters. The minimum standard for re-roofing is a 3-tab asphalt shingle. Very light colors or very dark colors such as black are not permitted. The original tile at the front slope must be retained and they cannot be removed or covered over with aluminum or vinyl siding or other substitute materials. Copper flashings and dormers must be

retained. Should a satellite dish be installed it should be placed where it is not visible from the street. Retention of the existing original chimney at the back of the building is optional, depending on building codes. No rooftop construction or addition is allowed, as this would interfere with the viewing of the building. Preserve the existing dormers at the front. The construction of new dormers or other rooftop features requires review by Historic Preservation staff and a Certificate of Appropriateness.

B. Materials

1. Masonry

a. Unpainted brick or stone must not be painted or covered. Painting masonry is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date. Covering masonry with other materials (wood, sheet metal, vinyl siding, etc.) is not allowed. This includes the masonry at the side elevations

b. Repoint defective mortar by duplicating the original in color, hardness, texture, joint finish and joint width. See the masonry chapters in the books, As Good As New or Good For Business for explanations on why the use of a proper mortar mix is crucial to making lasting repairs that will not contribute to new deterioration of the masonry. Replaced mortar joints should be tooled to match the style of the original. Do not use mortar colors and pointing styles that were unavailable or were not used when the building was constructed. Consultation with historic preservation staff and a Certificate of Appropriateness is required before starting any repointing.

c. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting or high pressure water blasting or the use of other abrasive materials (baking soda, nut shells, etc.) on limestone, pressed brick or cream brick surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. The use of accepted chemical products to clean masonry is allowed and a test panel is required before general commencement of the work. Work should be done by experienced individuals as the chemical cleaning process can have a negative impact on the masonry. Consultation with historic preservation staff and a Certificate of Appropriateness is required before any cleaning would begin.

d. Repair or replace deteriorated masonry with new material that duplicates the old as closely as possible. The use of EIFS (exterior insulation and finish systems) which is synthetic stucco is not permitted. Consultation with historic preservation staff and a Certificate of Appropriateness is required before attempting work on the masonry.

2. Wood/Metal

a. Retain original material, whenever possible. Do not remove architectural features that are essential to maintaining the building's character and appearance. The metal canopy above the front entrance must be retained as well as the copper clad dormers.

b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Do not cover architectural features with new materials that do not duplicate the appearance of the original materials. Covering wood or metal with aluminum or vinyl or other substitute material is not permitted. Spot replacement or spot repair of any deteriorated elements is encouraged rather than complete removal and replication. Any new elements must replicate the pattern, dimension, spacing and material of the originals.

C. Windows and Doors

1. Retain existing window and door openings. Retain the existing configuration of panes, sash, surrounds and sills, except as necessary to restore them to the original condition. Do not make additional openings or changes in existing fenestration by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes. Do not change the size or configuration of the original window panes or sash. Use storm windows or protective glazing which have glazing configurations similar to the prime windows and which obscure the prime windows as little as possible. The front art glass windows are critically important to the design of the façade. They may not be removed. It is recommended to repair the current damage and eventually re-install matching art glass into the window opening where it has been removed. The replacement window on the south elevation should have eight-over-eight sash reinstalled. Window frames (south elevation) damaged by an adjacent house fire should be evaluated and repaired if necessary.

2. Most all of the windows currently visible on the building are original. In the event any windows need to be replaced, they must match the original design and materials (wood) of the originals. New glass must match the size of the historic glass. Do not fill in or cover openings with inappropriate materials such as glass block or concrete block. Glass block is permitted in basement windows on the rear elevation where they are not visible form the street Do not use modern style window units, such as horizontal sliding sash or casements, in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building.

   Any original windows on the building should be retained and repaired if at all possible. Vinyl, vinyl clad, metal, and metal-clad or fiberglass prime window units are not permitted. Wood combination/storm screen units or fixed storm windows that fit the shape of the original opening are permitted. The front door is not visible and it is not known if it still exists. If the double leaf doors are still extant then they shall be retained. Any replacement doors should be appropriate to the historic period of the building. Any changes to doors and windows, including installation of new doors and windows, require consultation with Historic Preservation staff and a Certificate of Appropriateness.

3. Steel bar security doors and window guards are generally not allowed where they are visible from the street. If permitted, the doors or grates must be of the simplest design and installed so as to be as unobtrusive as possible. A Certificate of Appropriateness is required for this type of installation.

D. Trim and Ornamentation

There should be no changes to the existing historic trim or ornamentation except as necessary to restore the building to its original condition. A replacement feature must match the original member in terms of scale, design, color and appearance. Existing historic trim in stone must not be removed unless it is for the purpose of repair. Details of the spandrels, cornice, and front balustrade must remain. Consultation with Historic Preservation staff is required before any changes or repairs are made to the building.

E. Additions

No additions will be permitted on the west (front) elevation of the building as this would greatly alter the character of the building. Side and rear additions require the approval of the Commission. Ideally an addition should either compliment or have a neutral effect upon the historic character of the building. Approval shall be based upon the addition's design compatibility with the building in terms of window size and placement, building height, roof configuration, scale, design, color, and materials, Additions must be smaller than the original building and not obscure the historic building.

F. Signs/Exterior Lighting

The installation of any permanent exterior sign or light fixture on the front of the building or its lawn shall require the approval of the Commission. Approval will be based on the compatibility of the proposed sign or light with the historic and architectural character of the building. Consultation with Historic Preservation staff is required to assist in the selection of exterior fixtures. Plastic internally illuminated box signs with a completely acrylic face are not permitted.

G. Site Features

New plant materials, paving, fencing, on the front elevation shall be compatible with the historic architectural character of the building. The chain link fence at the playground may remain but alternatives can be considered when it is time for replacement. Examples of appropriate frencing can be found in As Good As New and Living With History. Any deck installation requires a Certificate of Appropriateness. No retaining wall is permitted along the front of the property. Consultation with Historic Preservation staff is required before starting any work that would involve the landscape features, parking, walkways, or the expansion of the playground area north of the building.

H. Guidelines for New Construction

It is important that new construction be designed to be as sympathetic as possible with the character of the structure. Small-scale accessory structures, like a gazebo, garage or fountain, may be permitted depending on their size, scale and form and the property’s ability to accommodate such a structure. Any request to construct a garage would be subject to review for code compliance and appropriate design and would require a Certificate of Appropriateness. New construction on the playground site would be limited to a structure/structures that relate to the existing building. No large, multi unit residential or commercial, industrial, office, or medical development can be built on the playground site.

1. Siting

New construction must respect the historic site and location of the building. It should be accomplished so as to maintain the appearance of the building from the street as a freestanding structure. Any new construction would be set back from the front façade and in one of the side yards.

2. Scale

Overall building height and bulk, the expression of major building divisions including foundation, body and roof, and individual building components, such as overhangs and fenestration that are in close proximity to a historic building must be compatible to and sympathetic with the design of the building. New construction is to be smaller in size and shorter in height than the historic building.

3. Form

The massing of the new construction must be compatible with the goal of maintaining the integrity of the building as a freestanding structure.

4. Materials

The building materials which are visible from the public right-of-way and in close proximity to the historic building should be compatible with the colors, textures, proportions, and combinations of cladding materials used on the historic building. The physical composition of the materials may be different from that of the historic materials, but the same appearance should be maintained and materials not available when the building was constructed should be avoided.

I. Guidelines for Demolition

Although demolition is not encouraged and is generally not permissible, there may be instances when demolition may be acceptable if approved by the Historic Preservation Commission. The following guidelines, with those found in subsection 9(h) of the ordinance, shall be taken into consideration by the Commission when reviewing demolition requests.

1. Condition

Demolition requests may be granted when it can be clearly demonstrated that the condition of a building or a portion thereof is such that it constitutes an immediate threat to health and safety and is beyond hope of repair.

2. Importance

Consideration will be given to whether or not the building is of historical or architectural significance or displays a quality of material and craftsmanship that does not exist in other structures in the area.

3. Location

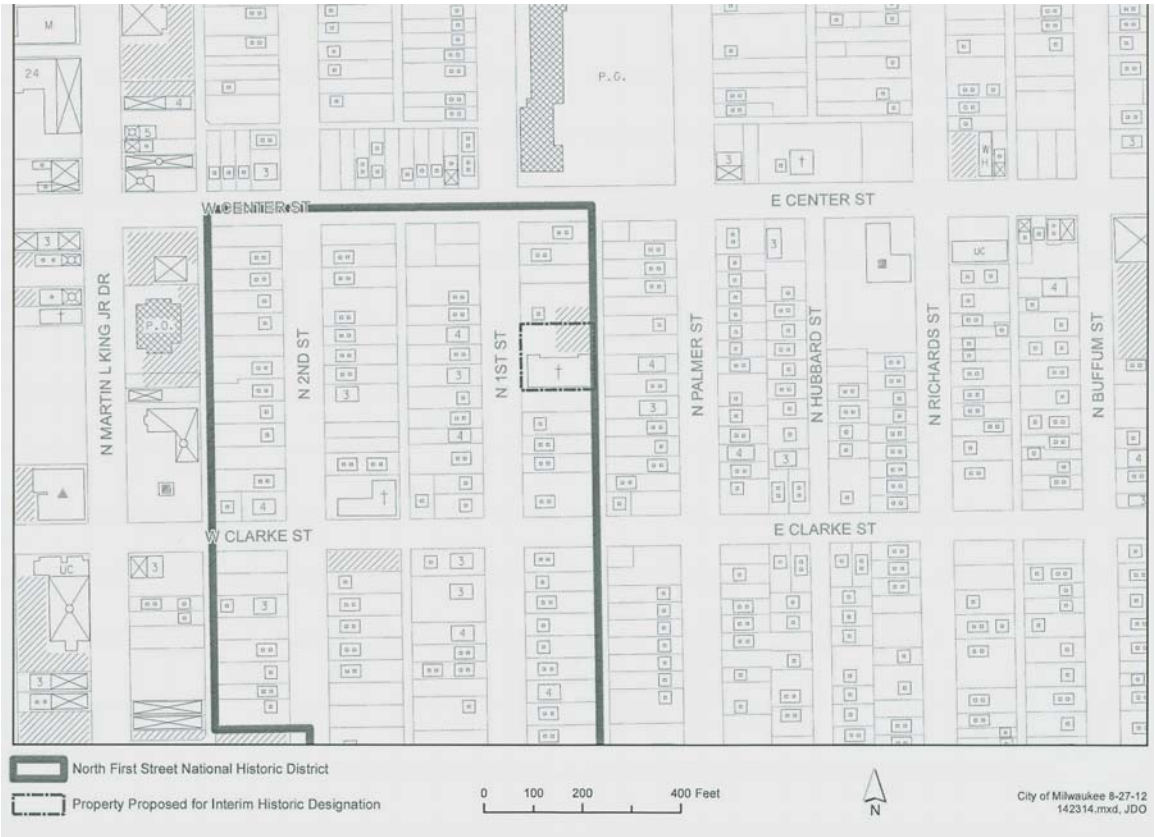
Consideration will be given to whether or not the building or portion of it contributes to the neighborhood and the general street appearance and has a positive effect on other buildings in the area.

4. Potential for Restoration

Consideration will be given to whether or not the building is beyond economically feasible repair.

5. Additions

Consideration will be given to whether or not the proposed demolition is a later addition that is not in keeping with the original design of the structure or does not contribute to its character. In the case of the Palmer Masonic Lodge # 301 / Love Tabernacle, however, the later front addition is a key, contributing part of the structure and it should not be removed.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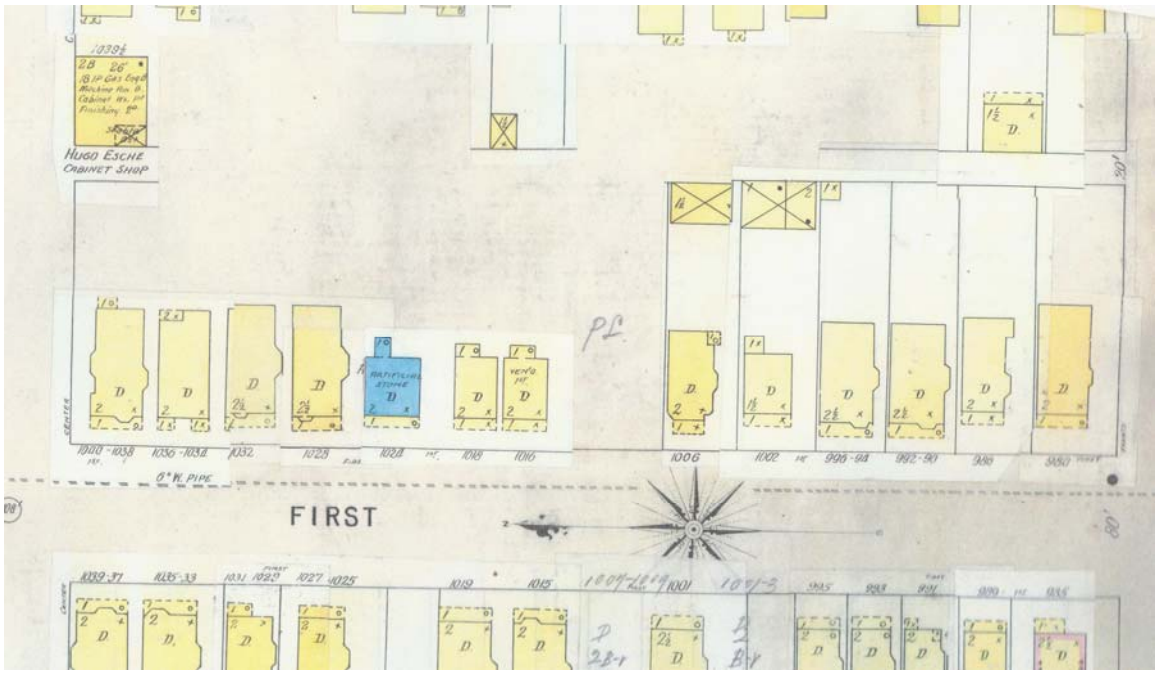
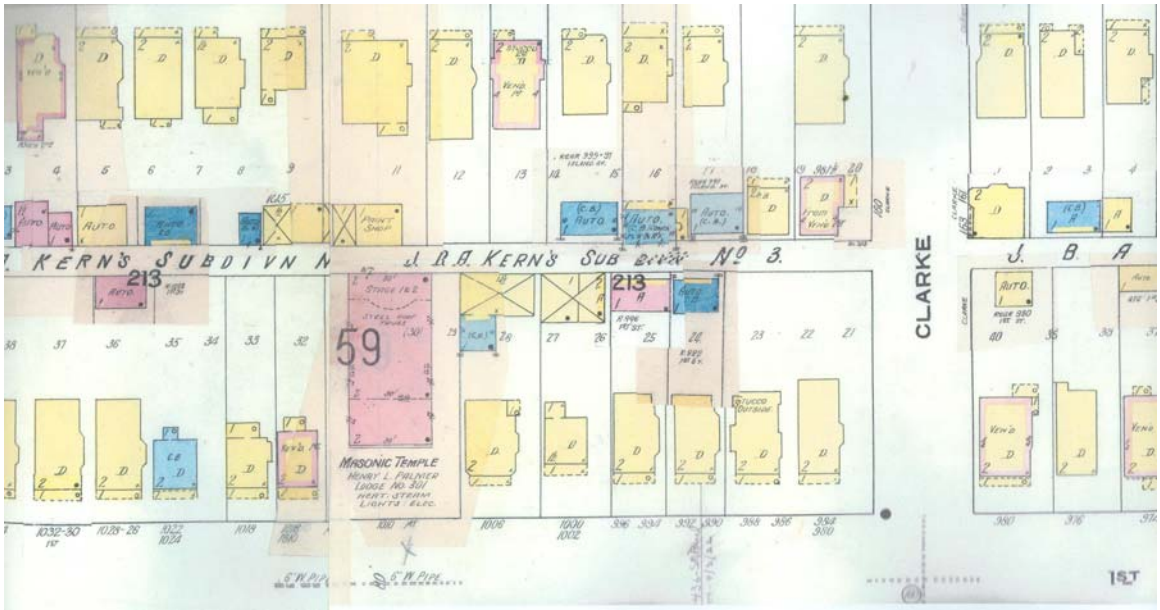
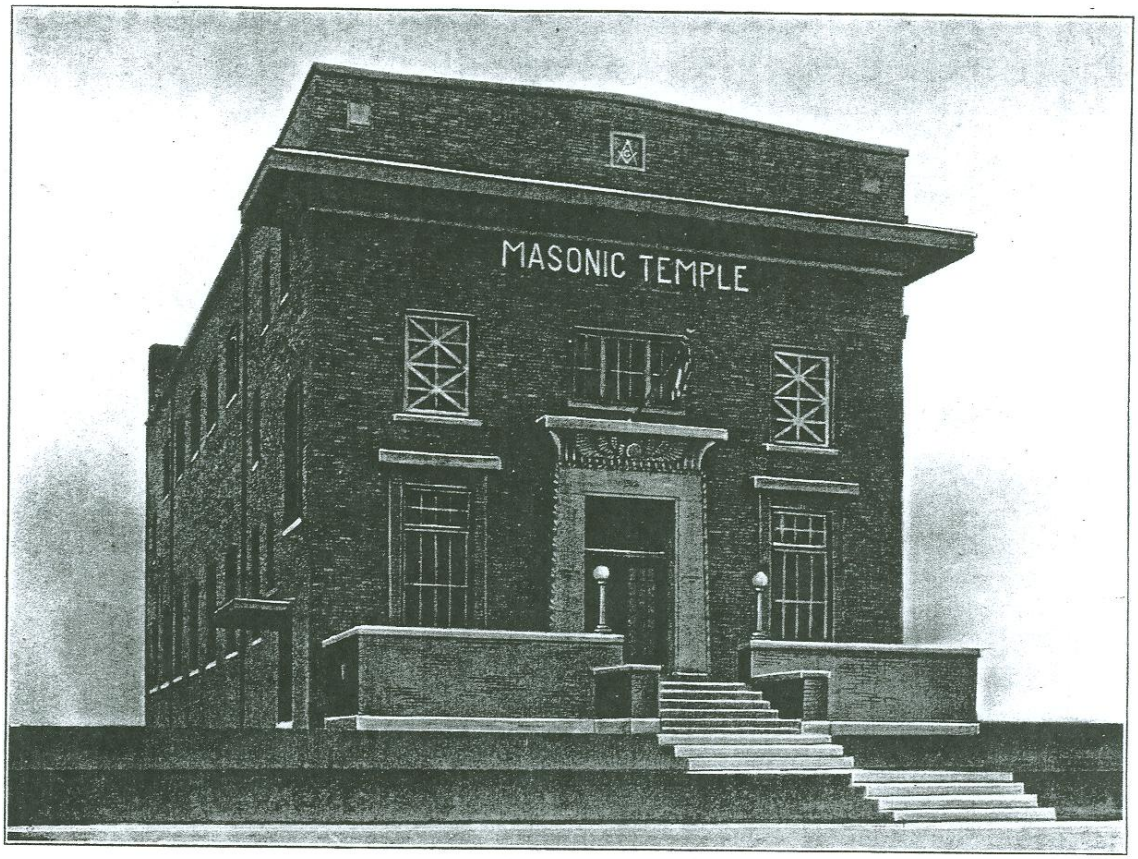


1888 Rascher Fire Insurance Map Vol. 1 Page 92



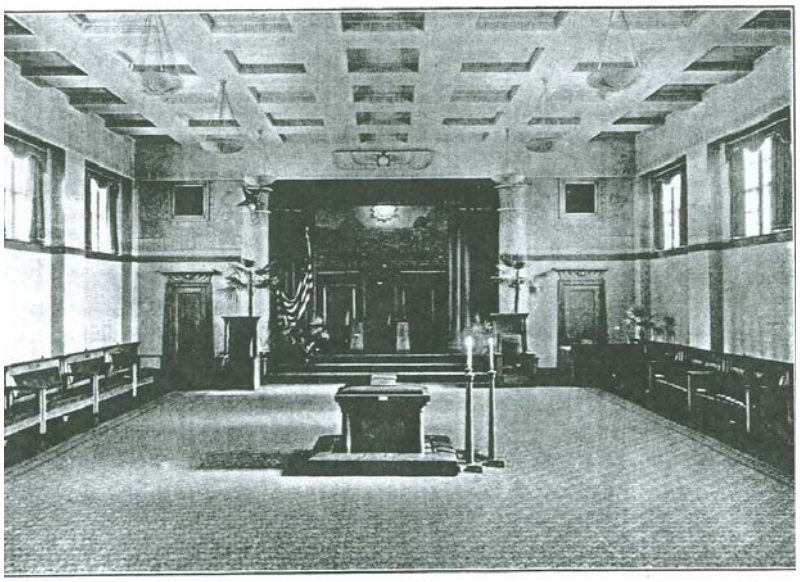
1910-1926 Sanborn Fire Insurance Map Vol. 2 Page160



HENRY L. PALMER TEMPLE

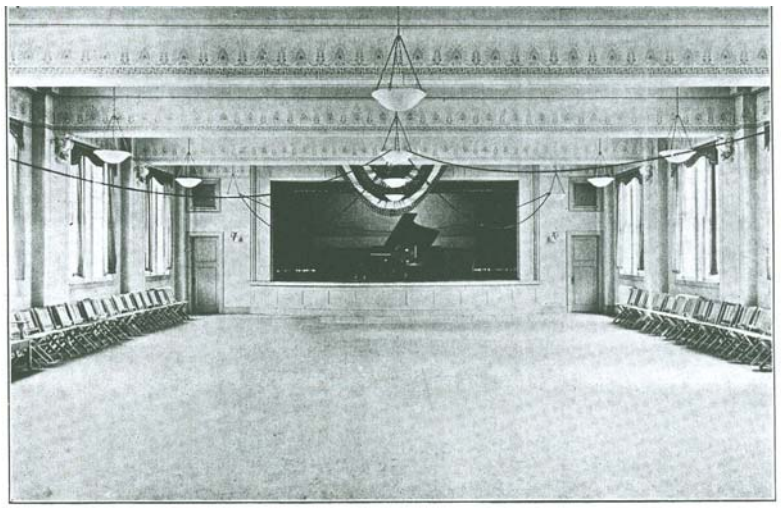
ORIGINAL BUILDING FAÇADE 1913

FRANK HOWEND, ARCHITECT



THE EAST.

PHOTOS FROM 1918



AMUSEMENT HALL.

MASONIC TEMPLE
G

2640

PALMER

LET THERE BE LIGHT

NORTH ELEVATION

SOUTH ELEVATION