



SCHULTZ / SEEBOTH DUPLEX
839-841 N. 11TH STREET
HISTORIC DESIGNATION STUDY REPORT
APRIL, 2012

**FINAL HISTORIC DESIGNATION STUDY REPORT
AS CORRECTED**

I. NAME

Historic: **Schultz / Seeboth Duplex**
Common Name: **Chudnow Museum of Yesteryear**

II. LOCATION 839-841 N 11th Street

Legal Description - Tax Key No. 391-020-4000
SURVEY AND SUBD INTO CITY LOTS OF THE N 30 ACRES
ETC. IN THE NW ¼ SEC 29-7-22 BLOCL 192 N 50' LOT 3 BID
#10

III. CLASSIFICATION Site

IV. OWNER A. Chudnow and Sons
Historic Museum Inc.
839 N. 11th Street
Milwaukee, WI 53233

ALDERMAN Ald. Robert Bauman, 4th Aldermanic District

NOMINATOR Joel Willems, Curator of Chudnow Museum of Yesteryear

V. YEAR BUILT 1869-1870 (tax rolls)
Remodeled 1905 (Milwaukee permit No.2705, July 2, 1905)

ARCHITECT: Jacob Jacobi (1905 remodeling, Milwaukee permit
No. 2705, July 2, 1905)

VI. PHYSICAL DESCRIPTION

THE AREA

The Schultz/Seeboth Duplex is located on the west side of Milwaukee's Central Business District, in the 800 block of N. 11th Street, overlooking the I-43 freeway. The area was once a residential neighborhood of solid masonry and brick veneered houses populated by the upper middle class and smaller wood frame houses occupied by trades people. Many of the upper middle class owners were businessmen or professionals. The neighborhood was well built up by the 1870s and residential development continued into the early years of the 20th century. The major non-residential building in the immediate area of this nomination was the car barn and power house of the West Side Street Railway, established in 1874. The building was located on Wells Street midway between N. 11th Street and N. 12th Street. The company was one of the more successful street railway companies in the city and established a double trolley track on Wells Street all the way to 34th Street with a later expansion on Juneau Avenue. This

streetcar company did much to accelerate the residential development of the west side much like today's freeways have encouraged commuter suburbs.

This area began to change by the 1920s when the growth of nearby Marquette University and Mt. Sinai Hospital led to the replacement of individual houses with large apartment buildings, hotels and commercial structures. By the 1920s there were four apartment buildings on the block bounded by N. 11th Street, N. 12th Street, W. Wells Street and W. Kilbourn Avenue as well as two mixed use buildings (stores and flats) and a large commercial garage. The house at the northeast corner of the block was enlarged and converted to a bathhouse. A Masonic lodge was built onto the front of the house just to the south of the property that is the subject of this nomination. By the late 1960's this block held only three remaining residential structures, by then used for offices. The construction of the I-43 freeway, submerged between N. 10th Street and N. 11th Street, has now visually and spatially separate this block (and this part of the city) from the eastern portion of the downtown. Much of the remaining residential character of this area has been swept away in the aftermath of various urban renewal projects that assisted Marquette University in developing a master campus plan and enlarging its footprint on this portion of the city. Nearby Mt. Sinai, now known as Aurora Sinai, also was able to pursue expansion into the neighborhood.

The 800 block of N. 11th Street is the last block that still retains some semblance of the 1870s residential character in this immediate area. There are three cream brick houses, no longer used for residential purposes, along with the National Register listed Kilbourn Masonic Hall, also built of cream brick. The rest of the block has undergone a lot of alteration. The largest building on the block now is located at the northwest corner of N. 11th and W. Wells Street, built in 1969 for Catholic Knights Insurance, now known as Catholic Financial Life. It contains offices, apartments and parking. Demolitions continue on this block. An apartment building at the northeast corner of W. Wells Street and N. 12th Street was recently demolished by Marquette University. Only one building remains on the west side of the block. It is the Muriel and Jack Winter Family Research Institution, an office building owned by Aurora Sinai, built in 1958. The rest of the block has surface parking.

SCHULTZ / SEEBOTH DUPLEX 839-841 N. 11th STREET

The Schultz/Seeboth Duplex is a cross gabled, solid masonry house whose main elevation faces east to N. 11th Street. The house is set back eight feet from the sidewalk behind a lawn and shrubs. A broad brick-clad walkway leads to the front steps. There is an asphalt driveway along the south side of the house and asphalt paving along the north side. The rear of the grounds consists of paved parking. The core of the house was constructed of cream brick between 1869-1870 and surviving details from that period can be seen on the west and north elevations. The front of the house, dating to 1905, is constructed of tan/taupe brick that wraps around the house to a bay at the south elevation and stops just at the corner of the north elevation. The large roof with three prominent gables also dates to 1905.

The front elevation is the most distinctive portion of the building. It features a large masonry porch supported by square masonry piers with simple stone capitals, a three part bay window on each story and a prominent front gable. The porch extends across the entire front façade. It has a balustrade of brick with semi-circular arches on each elevation that serve as scuppers. The porch is approached by a flight of five broad concrete steps and there are ornamental iron handrails of recent date on either side and at the center of the steps. Small piers against the wall of the building on the second story indicate that there was once a short balustrade on the upper portion of the porch roof.

Fenestration is consistent from the first to the second story. One-over-one sash are located at the south or left side of the façade. The entrance to the first floor flat has a second floor porch entrance stacked above. Large bay windows of matching design are found on each floor. The entry to the upper flat is located at the far north or right side of the façade. There is no

corresponding entry on the second story. Doors feature a single large light above a single rectangular panel. A small iron railing encloses the step-out from the second story porch door.

The most dramatic portion of the façade is the large front gable. This gable features distinctive Gothic tracery bargeboards, half timbering and stucco. The gable is supported by large scrolled corbels and brackets. A bank of four windows is boxed out with an entablature and corbels. These details lend an Elizabethan/Jacobean character to the duplex. But they also reflect the interest in medieval German half-timbered buildings, popular among the more prosperous German Americans in Milwaukee. Albert Seeboth, responsible for the 1905 remodeling that resulted in its current appearance, was of German ethnicity. This looking back to medieval German roots was the height of fashion in Germany in the 1890s and early years of the 20th century. It was readily adopted by prosperous members of the German-American community in Milwaukee.

The south, west and north elevations give clues to the duplex's Italianate origins. The elevations rest on a rusticated limestone foundation, which is parged on the north side due to water infiltration. Window openings are generally surmounted by segmental arched openings with brick voussoirs although rectangular sash have been installed within the openings. The brick on these three sides is mostly cream brick except where the pressed tan brick wraps around from the front to the south elevation bay window. Window openings correspond to room placement on the interior and have stone sills.

The south elevation features both cream brick and the tan/taupe brick that is found on the front elevation. The tan/taupe brick stops at the polygonal bay. The bay was enlarged from the original rectangular bay in the 1905 remodeling. On the south elevation near the rear is a four paneled entry door at grade next to which is a window with segmental opening and brick voussoirs. They are sheltered by a pent roof supported by large wood corbels. The door and entrance configuration appear consistent with the 1905 remodeling and fire insurance maps show that this portion of the house had been a narrower one-story service wing before the alterations. It was expanded to the south by several feet to "square off" the building and allow more interior space.

At the rear or west is a gable roofed structure at the north end that encloses an entrance at grade. A large security light is located above this entrance. There is also an airing or jump porch at the second story on the south end of the façade. There is a small one-over-one sash window on the first story, one large and one small window adjacent to the jump platform on the second story, and two windows of equal size at the attic.

The north elevation as stated above is clad in cream brick. A shallow rectangular bay remains from its original construction. Windows are consistent with an Italianate origin. The windows have segmental tops and are framed in brick. The frames may have served as anchors to ornamental window hoods and surrounds, no longer extant. Although the fire insurance maps indicate that the rear service wing was one story, there is almost the ghost line of corner quoins at the northwest corner extending to the roof, quoins being a favorite detail on Italianate buildings.

The very large and steeply pitched roof definitely dates from the 1905 alteration since shallow hip roofs were the norm on Italianate houses. Cross gables emphasize the front one third of the roof mass. On both the north and south elevations there are gables that are similar to, but not exact replicas, of the front elevation. There are broad fascia with raking cornices, half timbering, a bank of three windows and prominent corbels and brackets. The roof is currently clad in three-tab shingles. Some shingles are damaged on the east slope of the north cross gable. There is a small skylight on the north elevation set behind the cross gable. On the south elevation is a small dormer near the rear of the house. It features a gable roof, half timbering,

corbels and a pair of one over one sash. The gable on the north elevation cuts into the top of the segmental arch at the second story window, indicating that this window, and likely those below, pre-existed the remodeling.

CHANGES

The most dramatic changes to the building occurred in the 1905 remodeling. The German Renaissance Revival styling is how we read the building today. The shallower roof was replaced by a steeply pitched cross gabled one. The gables make for a dramatic silhouette. A small skylight on the north slope of the roof appears to date from the 1905 remodel. The rectangular bay on the south elevation was changed into a polygonal one. Wooden side porches that flanked the south bay were replaced with a broad front masonry porch. The house was widened and squared off by building out the south wall of the rear wing by several feet. Tan/taupe brick was used in the new front elevation while the side and rear elevations retain their cream colored brick

Very little has changed since that time. The stone foundation at the north elevation has been parged. A rear entrance with gabled roof had been constructed in recent years. What rear yard existed has been paved for parking. A 1920s garage has been demolished sometime after 1973. Most of the windows were replaced in 1980s with Wasco windows. Seven windows on the first and second story are original. Original windows remain in the pantries, bathrooms, and stair wells. Rectangular sash are now set within segmental arched openings. Attic windows had eight-over-one sash but are now simple one-over-one sash. The large windows on the south end of the front elevation were once landscape sash with a transom topping a large single pane. Landscape sash filled the center openings of the bay windows. All of these are now simple one-over-one sash. A utilitarian chimney is located at the apex of the roof near the back of the house and there is no ornamental chimney. Fire escapes were once located at the front and rear of the house, extending from the attic to the second story. They were installed in the 20th century and removed after the Chudnows became owners in the 1960s.

VII. SIGNIFICANCE

The Schultz / Seeboth house is significant as a fine example of an early 20th century house that reflects Milwaukee's unique collection of ethnic architecture. This architecture borrowed from the renewed interest in medievalism that was reflected in the German Renaissance Revival, a term used to categorize the interest in German's architectural heritage that preceeded the imported Italian Classical styles of the 18th and 19th centuries. Features of this style include half timbering, pierced bargeboards (often with Gothic motifs such as trefoils and quatrefoils and cusped forms), grouping of windows into bands, and prominent corbels. Although a similar interest can be seen in America's Jacobethan Revival, at about the same time, based on English precedents, the angled half timbering and more rustic appearance in this instance is more in line with German examples than English. Examples with a similar emphasis include the Gustav Trostel house at 22611 N. Terrace Avenue, the Edward Schuster / Victor Berger house at 2576 N. First Street, the Fred Lichtfeldt House at 2923 W. McKinley Boulevard and the Henry Harnischfeger House at 3424 W. Wisconsin Avenue. These types of houses were once more common in Milwaukee at the turn of the 20th century but anti-German sentiment and economic downturns have left the city with only a small number remaining.

The Schultz / Seeboth Duplex is also a good example of the quality of workmanship used in remodeling projects in the early 20th century. The remodel preserved the bulk of the house, in a model of green sustainability for its time, yet added enough new features that blended seamlessly with the original structure. It is a credit to architect Jacob Jacobi's talents that the building reads coherently and not a pastiche. It is one of, if not the most intact of his surviving commissions.

VIII. HISTORY

The property that is the subject of this nomination went from investor to investor in its early years. We do know that Ephraim Mariner, one of the major real estate developers of his era, held this land and conveyed it along with a number of other lots to Edwin H. Goodrich in 1857. This particular block had virtually no development in the 1850s. Wisconsin Avenue, two blocks away, was the domain of country estates with large houses. The land to the north and south of Wisconsin Avenue began to change after the Civil War as the city's growing population required more housing. The area became home to residential development with large and medium sized single family houses, double houses, and scattered churches, and a few commercial properties. The neighborhood was mostly built up by the 1870s. (Milwaukee County Register of Deeds, volume not known, page 329, March 20, 1863, supplied by Chudnow Museum of Yesteryear)

DANIEL SCHULTZ

Daniel Schultz purchased the north 50 feet of Lot 3 in Block 192 (today's 839-841 N. 11th Street) in or by 1867. The remainder of Lot 3 (eleven feet) went with the property to the south. Tax rolls show that there were no improvements, such as a house, on Schultz's property. He also owned a portion of Lot 10, located directly behind his residential lot, most likely to provide access to his property from 12th Street or for future investment purposes. There were in fact only a few other improvements on the entire block in the late 1860s but this was an up-and-coming neighborhood and Milwaukee's population was moving west. By 1871 most of this particular block had been built up. (Milwaukee Tax Rolls Fourth Ward 1866 p. 249, 1867 p. 272, 1868 p. 279, 1869, 1870 p. 278, 1871 p. 294)

The first improvements on Schultz's lot show up in 1869 when their value is listed as \$2,000. The value ultimately increased to \$3,000 in 1870 and \$3,500 in 1872. The value of a small wood frame worker's cottage amounted to \$350 in this time period so a value of \$3,500 would be consistent with a substantial masonry building. Schultz and his family moved to this location from Second and West Wisconsin Avenue, as confirmed by city directories. (Milwaukee Tax Rolls; Milwaukee City Directories; Copy of Warranty Deed 1863 incomplete documentation from the Chudnow Museum)

Daniel Schultz was a native of Alsace-Lorraine who came to Milwaukee in 1843. His family included his wife Charlotte W. (Koenig/King), sons Daniel Jr. (b. 1857) and Alfred G. (b. 1865) and daughters Clara Louise (sometimes Louise, b. 1854), Amelia (b. 1847) and Sarah (b. 1844). The 1870 census shows a Mary Evelina (age 17) living on the premises as a servant. Mother-in-law Charlotte King lived with the family in 1860. (U.S. Census 1860 and 1870)

Schultz had an interesting career and was a high profile member of the community. He was a manufacturer of coopers' tools on today's N. Plankinton Avenue (the 1870 census shows him as "master cooper"). Schultz was also a director and general agent for the Milwaukee Mechanics' Mutual Insurance Co. for over twenty years. He was active in the volunteer fire department, serving as a foreman of No. 2 and as chief engineer from 1857-1859. He remained a volunteer until a paid fire department was instituted in 1861. He served as president of the Firemen's Association and composed a song called "Old Machine" which volunteer fire departments around the country found popular. Schultz was active in Republican politics and served as alderman from the Fourth Ward in addition to serving on the Board of Public Works. Schultz held the position of president of the Old Settlers' club. He died at home on his birthday February 7, 1890 at the age of 74 after having been sick for some time. (William George Bruce, History of Milwaukee City and County, Vol. II, page 355-356; "Death of Daniel Schultz" Milwaukee Daily Journal, February 7, 1890 col. B internet article; "An Old Settler Gone" Milwaukee Sentinel, February 3, 1890 page 8 col. 2)

Schultz's widow Charlotte remained in the house until her death at the age of 74 on September 27, 1900. Sharing the house with her, at least through 1893 per the city directories, was son Alfred G.

and his wife and family. Alfred later became the vice president of the National Bank of Commerce of Milwaukee.

Extant evidence on the house and fire insurance maps (dating 1888 and 1894 and 1910) show that the house built by Schultz was cream brick veneered with bays on the north and south sides and setback rear service wings. A wood porch was located to either side of the bay on the south elevation. There was no side yard to the right or north of the house since it was built almost up to the north lot line. A small square structure, built of wood with open sides was located in the south side yard. This might have been a garden structure. There was no stable or coach house associated with the property while it was a family residence.

Further research will be required to determine if the house was single family or a duple at this time. Further research will be required to determine what was happening with the property between the time of Charlotte Schultz's death and its next owner. The house may have been rented or perhaps lived in by a family member but not documented in the directories.

ALBERT G. SEEBOTH

Albert G. Seeboth was born in Germany in 1862, the son of Adam Seeboth and Katherine Faulbier. The family had a long history in the mercantile business in Breitenbach and was highly regarded in the community there. Father Adam came to America with his brother in 1868. Albert came to America in 1872 with his mother. Katherine died in December 1872, just three months after arriving in the city. Brother Michael came to Milwaukee in 1873 and initially engaged in cigar-making as he had done in Germany. (Bruce, History of Milwaukee City and County, 1922 vol. 3, internet copy,

The professional lives of the Seeboth brothers were intimately intertwined throughout their careers. Michael Seeboth's shift away from cigar manufacturing to the scrap business took place in 1878 when he started Michael Seeboth & Brothers. The business later incorporated as Seeboth Brothers Company, Inc. in 1893. The business was located at South Second (originally Reed Street) and today's W. Seeboth Streets (original part of South Water Street) in the Walkers point neighborhood and dealt in scrap iron, rags, and paper. The Seeboths conducted business throughout the United States. Brother Adam Jr. passed away in 1895. Albert G. became president and Michael served as secretary-treasurer. It was considered the largest firm of its kind in Milwaukee by the 1890s. (Watrous, Memoirs of Milwaukee County, Vol. 2, p.548-549, Bruce, History of Milwaukee City and County Vol. 3 internet copy; Milwaukee Sentinel , 1893 March 11 p. 9 col. D; Milwaukee Sentinel March 9, 1893 p. 3 col. D; Milwaukee Journal, Monday July 8, 1895 p.7)

Deed research will have to be conducted to determine the exact date that Albert G. Seeboth purchased the property at 839-841 N. 11th Street but it was in or around 1905. Permit records show that on July 2, 1905, Seeboth took out a permit to substantially remodel the house on 11th Street. The \$6,000 project was to construct three additions "to present brick dwelling" and included: a 16 x 28 x 32 portion, a 4x48 x 32 portion, and a 30 x 69 x 8 portion. Ed Steigerwald was the builder and Schultz was the mason. Permits indicate that the building was "solid brick" not brick veneered as shown in the fire insurance maps. The architect was Jacob Jacobi, a German born immigrant who worked his way up from a carpenter to architect in these decades before special licensing for architects was required. Jacobi is likely to have received this commission through family connections. Seeboth's wife was Mary Jacobi, perhaps a sister or cousin of the architect. There were numerous Jacobi families in the city.

The remodel brought the house up-to-date by early 20th century standards, and made it stand out among the other older houses on the block. It was also an expression of the family's German ethnicity and was a way to claim some European cache. The remodel erased all interior Italianate detailing. In place of the bulbous rounded bolection moldings found in Italianate buildings, door and window casings now reflect the dark stained flat casings used in late 19th and early 20th century houses. Beveled glass can be found in the entry foyer and leaded art glass of similar pattern is featured on the doors of the built in china cabinets in the dining rooms. The dining rooms feature a

bracketed plate rail and a fireplace with mirrored overmantel. The rectangular firebox has an ornamental metal insert and is surrounded by narrow, glazed green/black art tiles.

Jacobi's remodeling of the exterior likewise extinguished much of the earlier, and now old fashioned Italianate exterior. Gone are the porches on the south side of the building. The south bay is polygonal in form rather than a boxy rectangle. The setback service wing has been built out or squared off so the house is more rectangular in form. The original house likely had a lower pitch hip, consistent with Italianate style. New tan/taupe brick is used for the front and to wrap the south bay. Locally made Cream City brick was not as fashionable by this time and the brickyards were being depleted. The new large front and side bays allowed more light into the interior. The roof height has been raised in the remodel and prominent gable ends can be seen on the three primary elevations. The most striking and memorable feature of the building is the roof with its three prominent gables.

The exterior reflects the interest in medieval Gothic details as found in Jacobethan Revival and German Renaissance Revival design. While some German American clients like Frederick Goll were Anglophiles and adopted an interest in English forms, many prosperous German Americans looked to Germany's Medieval past as a way to recognize and give homage to the new found nationalism of the time period. It is this latter that seems to inform the Seeboth remodeling. The cusps, scallops and pierced forms are Gothic inspired and the half timbering is more Germanic than English in character with its diagonal struts.

It is not clear if the house had originally been a duplex or was converted to one in the 1905 remodeling. Usually the permit records indicate a conversion to a double flat but this is not indicated here. Chudnow Museum curator Joel Willems is of the opinion that the house was originally a duplex. (Interview with curator Joel Willems and site visit March 20, 2012)

At the time of its reconstruction Albert G. Seeboth was age 43 and had become a successful business man. He was later involved with the Albert G. Seeboth Company, a cotton felt manufacturer at what was 222-230 Mineral Street, and the Milwaukee Bronze Casting Company (originally Milwaukee Ornamental Metallic Manufacturing Co.). The Seeboths were also involved in the regional auto production business as reported in The Foundry magazine March 1908. Seeboth Street in Walker's Point was named after the family in 1929, it being previously part of South Water Street. (The Foundry, vol. 32, no. 1, March 1908, information supplied by Chudnow Museum)

Albert's family included wife Mary Jacobi (born 1871), daughter Emily (born 1891), daughter Frances (born 1892), son George (born 1894), daughter Alice (born 1896), and daughter Eleanor (born 1904). Before moving to 11th Street the family had lived at 4th and State Street where the Milwaukee Journal Building was later constructed. In a history written by youngest daughter Eleanor Cecil Seeboth Higgins, Eleanor said the house had three bedrooms in the lower flat and two bedrooms above. The Seeboths were members of Gesu parish and Eleanor attended grades one through eight there, later attending West Division High School. The dining room was the heart of the home and family celebrations like Christmas Eve and routine things like doing homework, took place there. The family boarded a Swiss girl named Rosie Eggers for three years until her father became ill and she returned to Godac, Switzerland. Rosie Eggers was a niece of Archbishop Messmer, whom they visited at the archbishop's residence in the old Pabst mansion. (Recollection of Eleanor Cecil Seeboth Higgins provided by Chudnow Museum of Yesteryear; U.S. Census 1900, 1910, 1920)

It is not known at this time who rented the upper flat in the years between 1906 and 1912.

Eleanor Seeboth's recollections and city directories show that Dr. Carl F. Scheidel and his sisters Tilly and Frances and widowed mother Christina rented the upper flat from the Seeboths from about 1913 through 1923. Carl was German native, born December 16, 1871, who came to this country in 1888 with his parents, Adolph (died 1908) and Christina Scheidel (died 1920). Carl followed in his father's footsteps and studied medicine, being the first graduate of the Wisconsin College of

Physicians and Surgeons. He received his medical degree in 1894. He was prominent in the medical community. In 1924 Scheidel moved to 219 -28th Street (today's 826 N. 28th Street). An Anna Stoltz and her two nephews occupied the flat later for a few years. (City directories; Bruce, History of Milwaukee City and County, vol. 3, p. 74)

The Seeboths sold their duplex around 1922 as Mrs. Seeboth wanted to get away from a neighborhood she thought was getting run down. They moved to Wauwatosa, first living at 63rd and Wisconsin Avenue and then to 538 67th Street, an attractive stucco-clad Dutch Colonial style house. (Recollections of Eleanor Cecil Seeboth Higgins, provided by Chudnow Museum of Yesteryear)

The neighborhood around 11th, Wells and Kilbourn was indeed changing by the 1920s. With the growth of Marquette University nearby on Wisconsin Avenue, and the proliferation of hospitals, there was need for rentals for singles or childless couples and apartment buildings began replacing the single family homes. Many of the larger houses were even converted into rooming houses. Right next door to the south of the Seeboth's, a residence was moved back and the Kilbourn Masonic lodge built onto the front of the building in 1911.

LATER HISTORY

ROOMING HOUSE

After the Seeboth's moved out, Gustav Miller rented furnished rooms on the premises from 1924 through his death in 1927 and his widow Florence carried on until 1929. During his management or ownership, Gustav Miller added a fuel oil tank to the premises in 1925, most likely to update the heating system. He also built a 22-foot by 48-foot concrete block garage built at the rear of the premises in 1927 at a cost of \$1,500. This garage is no longer extant. (City Directories; Permit Records)

Vinnie Grant rented out furnished rooms in 1930.

Marie Dower was on the premises in 1931. She may have been an employee of Dr. Eisenberg (below) as they shared premises in the prior year. (City Directories)

DR. JOSEPH JOHNS EISENBERG

The next long term occupant of the building was Dr. Joseph Johns Eisenberg. He was a graduate of Marquette University and George Washington University where he completed his internship in December 1914. He operated a clinic on the 11th Street premises from 1931 until the time of his death in 1951. He initially lived away from the clinic but in 1949 moved his residence to the 11th Street property. A floor plan sketched by a building inspector in 1932 shows offices at the front of the building, the "medicine room" occupying the old dining room, the x-ray room to the north of the dining room and a rear hallway with a bathroom, washroom, kitchen, pantry and two bedrooms opening off this space. Inspector's notes indicate that the office, bedrooms, and rest rooms were on the second floor and there were bedrooms on the third floor/attic. There were front and rear fire escapes on the building by this time, undocumented by permits. The wooden sign for Eisenberg's clinic is still extant and owned by the Chudnow Museum. (The George Washington University Alumni Directory 1824-1937, The George Washington University Press, Washington, D. C. 1938, p. 64)

MARIAN HOME

In 1952 an occupancy permit was issued to Mr. and Mrs. (Clarence and Lorraine) Cogan for use of the premises as a "rooming house for aged people". It was called Marian Home. Dr. Eisenberg's

widow Bessie was still owner of the property and she was living on Sheridan Road in Chicago at the time. Inspectors indicated that there was a kitchen and 7 rooms on the first floor and 8 rooms on the second. There were no patients who were confined to beds. Various partitions were erected on the interior including one that sealed off the built in china cabinet on the second floor. A fire inspector reported that gas lighting fixtures were still in working order on August 11, 1961 so the original fixtures must have been in place up to that time. By September 22nd all pipes connected to the fixtures were cut off.

The Marian Home closed around 1965 and the building remained vacant through 1967. (Permits dated 4-18-1952, April 19, 1952, July 14, 1952, September 24, 1952, July 23, 1957, February 25, 1953, August 11, 1961; Milwaukee City Directories)

AVRUM M. CHUDNOW

Avrum "Abe" M. Chudnow became the next owner of the property taking title in 1966. He and his partners acquired the other two remaining residences on the block as well, the Italianate house next door at 845 N. 11th Street and the Gothic Revival/Italianate house at 1119 W. Kilbourn Avenue. The block's future was clouded by the construction of the I-43 freeway (right across the street) and the urban renewal plan for Marquette University which forecast an entirely different urban landscape for the area. The houses were used for offices.

In a letter dated October 21, 1966, brother Joseph Chudnow applied for occupancy of 839-841 N. 11th Street with the city. The letter stated this would be a temporary occupancy as "we intend to demolish the building in the next ten (10) to twelve (12) months." Fortunately this did not happen.

The area between the houses was paved for parking in 1973, and a site survey from that year indicates that the large masonry garage behind No. 839-841 was still standing. The third floor or attic of No. 839-841 N. 11th Street remained unoccupied and the fire escapes were removed from the building in 1975.

In a project that was featured in the Sunday Milwaukee Journal, Chudnows and Aaron Tilton hired H. Russell Zimmermann to restore the exteriors of the buildings in 1980. The subject of this nomination did not require much work so the brick was cleaned, a new roof was installed and trim was repaired and painted. The house next door at No. 845 had its picture window removed and two arched windows installed matching the originals. A new porch replaced one that had long ago disappeared. The house around the corner at 1119 W. Kilbourn Avenue likewise had its later era picture window replaced with period appropriate ones and appropriate doors installed. ("Old buildings here rescued and restored," Lois Hagen, Milwaukee Journal Sunday March 2, 1980 part 7 page 1)

Avrum M. Chudnow (1913-2005) was a dynamic and high profile member of Milwaukee's Jewish community and Milwaukee's construction industry. The Chudnow family emigrated from Russia at the turn of the 20th century. Avrum was one of eight children. Avrum's mother was a trained nurse and put her skills to service by opening the Jewish Convalescent Center Milwaukee (its name changed later). Avrum studied law and became an attorney before World War II but under the advice of his mother went into real estate and construction with his brothers after World War II. He continued his law practice as well.

The brothers formed numerous businesses both here and in Florida and developed condominiums in Naples and Palm Beach in the 1970s before they became a popular housing type here. They also built subdivisions and townhouses there, taking advantage of the boom in vacation housing and retirees flooding into warmer climes. Projects in Wisconsin were built in Kenosha, Madison, Oak Creek, Marshfield and La Crosse as well as Milwaukee. They also built government subsidized housing and managed such projects as McKinley Gardens Apartments on Vliet Street which was

Section 8 housing. Among their businesses were Chudnow Construction Company, Suburban Management Company, Suburban Homes, Inc. (once the largest residential building firm in Wisconsin), Chudnow Construction Company of Florida, M. A. C. Development Corporation of Florida, Inc., AMC Realty, AMC Builders. ("Milwaukee Builders Like Florida Areas", Milwaukee Journal, February 7, 1971 Section 7; <http://www.florida-annual-report.com/mac-development-corporation-of-florida-inc.html>)

Avrum Chudnow was involved in both local and national levels of the Jewish National Fund leadership and was described as "a tower of strength of the Milwaukee Jewish community and philanthropic pillar of Jewish National Fund and Israel...Mr. Chudnow's legacy is ultimately Park Timna, the site of ancient Egyptian copper mines in Israel's Negev desert, toward which he gave millions." The park is a permanent historical tourist attraction for Israel and as a national park, has been likened to the attraction of Yellowstone Park in the U.S. Timna has a multi-acre lake and interpretive historic displays. It was the oldest center of copper mining in the ancient world. Avrum Chudnow donated some four million dollars to the project. ("No Desert Mirage: Timna Mines Park Dedicated", Jewish Telegraphic Agency, May 31, 1984 on website <http://archive.jta.org/article/1984/05/31/2999133/no-desert-mirage-timna-mines-park-dedi>; "JNF Mourns Passing of Philanthropist and Visionary Avrum Chudnow", http://support.jnf.org/site/PageServer?pagename=PR_Avrum_Chudnow; "local woman celebrates father's gift to Israel park", Robert Wiener, New Jersey Jewish News Online <http://www.njjewishnews.com/njjn.com/021507/mwLocalWomanCelebrates.html>;

Abe Chudnow served as president of the Metropolitan Builders Association, supported the Jewish Historical Society, helped found Shofar Lodge B'nai B'rith, was president of B'nai B'rith Council, supported the Beth El Ner Tamid Synagogue and the Milwaukee Jewish Home and Care Center as well as its Sarah Chudnow Campus, a 17.4 acre high tech facility for elderly care in Mequon, named after Chudnow's mother. ("Chudnows donate \$3 million to JHCC's new Mequon campus Groundbreaking set for spring" The Wisconsin Jewish Chronicle October 25, 2002 on line at http://www.jewishchronicle.org/article.php?article_id=1735;

Interestingly, Avrum's brother Benjamin owned Chudnow Iron & Metal Co. which handled recycling. It was located on State Street near Saz's restaurant. Benjamin died in 2001 at the age of 84. The building on 11th Street came full cycle, joining two families that had connections with the scrap business over the decades. ("Benjamin Chudnow" Obituary, The Wisconsin Jewish Chronicle, April 20, 2001 online at http://www.jewishchronicle.org/article.php?article_id=178)

Avrum Chudnow died in 2005 and his widow Anita (age 92) still retains ownership of 1119 W. Kilbourn Avenue. The Chudnow Law Offices LLC, headed by Daniel M. Chudnow, is still located in the building. The building at 845 N. 11th Street is owned by Chudnow's former law partner Aaron's son, Steven Tilton.

CHUDNOW MUSEUM OF YESTERYEAR

Avrum Chudnow was always interested in history. He especially liked collecting objects related to the occupations of his wife's family that included a shoe store and a grocery. But his interests also included memorabilia related to Fighting Bob La Follette, toys, posters, brewing and more. He would often go to flea markets on weekends with a plan to buy objects relating to a particular theme. He always dreamed these objects would be housed in a museum setting. In 1991 Mr. Chudnow decided to house his collection at No. 839-841 N. 11th Street. Objects from the collection have been used in local exhibits commemorating Jewish history in Milwaukee.

After years of planning and obtaining the necessary permits, the interior of 839-841 N. 11th Street is currently being converted into museum space. The room configuration has been mostly left as it was when acquired in 1966. Each room will represent a different theme such as a railway waiting

room, a grocery store, ice cream parlor, shoe store, etc. Installation is being worked around existing historic woodwork and built-in cabinetry so important features are not lost. Dana Fralich, a set designer, is assisting with the display designs. Marquette University interns are assisting curator Joel Willems. The museum should be open to visitors in 2012. Ownership of the museum is now under the name A. Chudnow and Sons Historic Museum Inc. The Schultz / Seeboth Duplex has had a long and varied history that well illustrates how historic buildings can have more than one life and continue to enrich the community.

THE ARCHITECT

JACOB JACOBI

A German born immigrant, Jacob Jacobi's Milwaukee career began in the 1870s as a carpenter/builder. He listed himself as architect in the city directories for the first time in 1888 although a published biography indicates he started devoting himself to architecture in 1885. By the mid-1890s he employed several draftsmen and made a specialty of residences although he also worked on other types of buildings as well. (Milwaukee-A Half Century's Progress, 1896, p.185)

Jacobi worked mostly on his own (with draftsmen) but had brief partnerships with Frank W. Andree (Andree & Jacobi) in 1889; George Birnback (Jacobi & Birnback) in 1900; Augustin V. Wiskocil (Jacobi & Wiskocil) from 1901 through 1903; and with Anton Dohmen in 1905. Some of these partnerships may have been more in the way of brief collaborations on specific projects. Jacobi's only known project with Anton Dohmen, for example, was Friedens Church in 1905. Dohmen was known for his church design and later designed Ascension Lutheran on Layton Boulevard (1922). Jacobi's only known commission with George Birnback was the Dr. C. W. Graham House and Office at 2329-2331, a brownstone building unlike anything else built in the city.

Jacobi married Josefa (Josephine) Fiala on October 21, 1871 at Milwaukee's "Bohemian Church". The Jacobi's moved to 1311 Chestnut Street in 1874 and it remained their home for the duration of their marriage. The one and a half story cottage featured distinctive gothic label moldings above the front windows and a pierced gable at the entry porch. The parents of Golda Meir would later live there after Mrs. Meir left Milwaukee. (Registration of Marriage. Jacob Jacobi and Josefa Fiala. Online at http://content.mpl.org/cdm4/item_viewer.php?CISOROOT=/MCMC&CISOPTR=13786&...)

Jacob Jacobi was active in the I.O.O.F. (Odd Fellows) and Sons of Herman and was a member of the Wisconsin chapter of American Architects. The Milwaukee Journal reported on the couple's silver wedding anniversary, celebrated at their Chestnut Street home in May 1893 where they were serenaded by the Sons of Herman. A silver wedding anniversary is a 25th anniversary. The dates of the anniversary celebration and the marriage certificate do not match up by year or month. Either the Journal reporter erred or the marriage certificate reflects a different couple with the same names. Jacob Jacobi died in 1918 and his wife moved to 611 Lee Street (615 W. Meinecke, razed). (Milwaukee-A Half Century's Progress, 1896, p.185; Milwaukee Journal.Saturday May 6, 1893 p. 3)

We have relatively few documented buildings by which to study Jacobi's work. Many of Jacobi's projects were located in neighborhoods that have experienced significant disinvestment and are no longer extant. Additional surveys of the city may identify more of Jacobi's projects and help to further assess his architectural contribution to the city.

Jacobi's known residential projects included a number of towered houses in middle and upper class neighborhoods:

960 N. 34th Street (1893) (Concordia Historic District)
2454 W. Kilbourn Avenue (1894)
2832 N. Summit Avenue (1895)

3009 W. Highland Boulevard (1897) (Highland Boulevard National Register Historic District)

There are also several documented front gabled duplexes:

1504-1506 N. Jackson Street (1898) with large front bays and a Palladian window in the gable end

1220-1222 N. 21st Street (1902, with Augustin Wiskocil) with German Renaissance Revival details

839-841 N. 11th Street (1905 remodeling for Albert G. Seeboth)

2434 N. Cramer Street (1906) with details resembling the Seeboth duplex

Commercial buildings included:

2251 W. Fond du Lac Avenue (1891) towered Queen Anne style

1402 W. North Avenue (1911) Lyceum Theater (Later known as Iris, Roosevelt and Bell)

The remodeling of 839-841 N. 11th Street is the perhaps the best remaining and most intact example of Jacobi's exteriors. The towered Queen Anne built for William Manegold at 3009 W. Highland Boulevard, now the Acanthus Bed and Breakfast, has a sumptuous interior but lacks the original porch. The property at 1220-1222 N 21st Street, closely resembling the 11th Street commission, has had its brick exterior painted and the trim altered. We do not know how Jacobi received his commission from Albert G. Seeboth but the latter's wife was Mary Jacobi, perhaps the architect's sister, cousin or other relation. The remodeling for Seeboth was accomplished in seamless fashion and shows Jacobi to have been accomplished in detail work. Looking at the front façade with its tan/taupe brick and prominent half timbered gothic front gable, one would never know that the house once wore Italianate details. Only an examination of the rear and north elevation shows signs of its previous incarnation. It is also significant that Jacobi along with most of the city's architects, dipped his toe into the German Renaissance Revival style, a general name for the German-inspired buildings found in Milwaukee from the 1890s through World War I.

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IX. STAFF RECOMMENDATION

Staff recommends that the Schultz / Seeboth Duplex at 839-841 N. 11th Street be given historic designation as a City of Milwaukee Historic Site as a result of its fulfillment of criteria e-5 and e-9 of the Historic Preservation Ordinance, Section 320-21(3) of the Milwaukee Code of Ordinances.

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

Rationale: The Schultz / Seeboth Duplex is a very good example of ethnic architecture in Milwaukee. Medieval details combining half timbering, stucco and pierced ornamental bargeboards were used to make associations with the Germanic roots of the owner. In the late 1890s and early 20th century German architects in Europe and architects trained in Germany but practicing here were rejecting classical revival forms. They sought out earlier elements that expressed their Teutonic heritage. Prosperous German immigrants or second generation German Americans in Milwaukee, often characterized as conservative, had some of most avant-garde structures of their time. In this instance, Albert G. Seeboth was conservative in preserving the majority of the house built by Daniel Schultz, but took the bold step at converting the duplex into a statement about his ethnic heritage by adding a new façade and bold gables and new interior

- 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: Overlooking the gulf of the I-43 freeway that splits downtown, the Schultz / Seeboth Duplex stands out among the remaining late 19th and early 20th century buildings on the 800 block of N. 11th Street. When referencing this duplex, virtually everyone knows the building for its prominent and ornate facade. I

Preservation Guidelines for the Schultz/Seeboth Duplex

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding the historic designation of the Schultz/Seeboth Duplex. The intent of the commission is to preserve the historic, existing exterior features of the building with an emphasis on the main elevation facing N. 11th Street. The duplex is the combination of an earlier 1869 house with a front addition constructed in 1905 and both parts of the house 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. One older skylight, possibly original, is already located behind the cross gable where it is not visible from the street and may remain. No changes can be made to the roof shape of the house 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 brackets must be retained and they cannot be removed or covered over with aluminum or vinyl siding or other substitute materials. 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 house is optional. No rooftop construction or addition is allowed, as this would interfere with the viewing of the house. Preserve the existing dormer. 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.
- 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 stucco in the gables should be repaired or replaced only with genuine cement stucco that duplicates the original finish. 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.
- 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. Ornamental wood details, such as the distinctive brackets may not be removed or altered except to restore their appearance. Spot replacement or spot repair of any deteriorated brackets, is encouraged rather than complete removal and replication. Any new wooden elements must replicate the pattern, dimension, spacing and material of the original.

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.
2. Original windows have been replaced may remain, but in the event those windows are replaced they must match the original design and materials of the that are seen in historic photos of the building. 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 Schultz/Seeboth Duplex should be retained and repaired if at all possible. Vinyl, vinyl clad, metal, and metal-clad or fiberglass prime window units are not permitted. Combination, metal storm/screens may remain in place but in the event they are replaced on the front elevation they should be wood combination/storm screen units or fixed storm windows that fit the shape of the original opening. The front door is original to the 1905 alteration and should be preserved. Any replacement doors should be appropriate to the historic period of the house. 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. The ornamental barge boards in the front gable are particularly important to retain and preserve as they are one of the style-defining elements of the duplex. A replacement feature must match the original member in terms of scale, design, color and appearance. Existing historic trim in wood and stone, found on the porch and sills and throughout the building, must not be removed unless it is for the purpose of repair. Decorative brackets may not be removed from the building. 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 east (front), north (right side), and south (left) elevations of the Seeboth House as this would greatly alter the character of the building. 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 duplex 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. Any rear deck installation requires a Certificate of Appropriateness. No retaining wall is permitted along the front of the property or the 11th Street facade of the building. A concrete parking area is currently located at the rear of the property. Consultation with Historic Preservation staff is required before starting any work that would involve the landscape features, including the service walk at the front of the duplex.

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.

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 located behind the duplex.

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 house 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 Schultz/Seeboth Duplex, however, the later front addition is a key, contributing part of the structure and it should not be removed.

Schultz / Seeboth Duplex
839-841 N. 11th Street
April 2012

