

720.977595

92015045

M64mh

1994

C.1

Final Report

**Milwaukee Historic Ethnic Architecture
Resources Study**

City of Milwaukee
Wisconsin

August, 1994

RECEIVED

MAY - 4 2018

LEGISLATIVE
REFERENCE BUREAU

Abstract

The Milwaukee Ethnic Architecture Project was undertaken by the Department of City Development in 1994 to identify the city's ethnic architecture, create public awareness of it, and to recommend strategies to preserve the city's dwindling legacy of these buildings. The project involved compiling an inventory of ethnic buildings, writing a report on the city's ethnic architecture, and publishing three guide booklets to Milwaukee's ethnic churches, houses and commercial/public buildings.

The activity that is the subject of this project has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior, and received assistance from the State Historical Society of Wisconsin. However, the contents and opinions do not necessarily reflect the views or policies of the U.S. Dept. of the Interior or the State Historical Society of Wisconsin.

This program received Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Dept. of the Interior prohibits discrimination on the basis of race, color, national origin, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:

Office for Equal Opportunity
U.S. Dept. of the Interior
Washington, D.C. 20040

Prepared by:	City of Milwaukee Department of City Development
Project Supervisor:	Les Vollmert
Principal Investigators:	Les Vollmert Carlen Hatala Paul Jakubovich
Typing:	Linda Wallner

T A B L E O F C O N T E N T S

- I. INTRODUCTION**

- II. SURVEY METHODOLOGY**

- III. ETHNIC GROUPS IN MILWAUKEE**

- IV. ETHNIC ARCHITECTURE IN MILWAUKEE**

- V. ETHNIC ARCHITECTS IN MILWAUKEE**

- VI. PRESERVATION STRATEGIES**

- VII. APPENDIX**
 - INVENTORY OF ETHNIC BUILDINGS IN MILWAUKEE**

 - MEMORANDUM OF AGREEMENT**

I. INTRODUCTION

This project was undertaken to focus attention on the plight of a unique body of architecture that contributes to giving Milwaukee a distinct character. The problem is that this architecture is largely unrecognized and unappreciated by the general public and the city policy makers with the result that its disappearance due to demolition and thoughtless remodeling is occurring largely unnoticed. This body of architecture is what we term ethnic architecture.

More than most other cities, Milwaukee is characterized by a building stock that contains distinctive structures that proclaim the city's rich ethnicity. Although not true of every building, or even the majority, Milwaukee nevertheless possesses a body of historical architecture that recalls the architectural traditions and aspirations of certain of the city's major ethnic groups. Taken together, this body of architecture gives Milwaukee a certain Old World character that has been frequently commented upon by visitors. Although most of the city's great ethnic architectural monuments such as City Hall and St. Josaphat's Basilica are not endangered, many of the smaller buildings that recall Milwaukee's ethnic roots are rapidly disappearing. Within the past year alone, for example, several distinguished Flemish and German Renaissance Revival structures have been razed. Major redevelopment efforts, such as the new Marquette University Campus Circle Project, are threatening the historic building stock in entire sections of the city on a scale not seen since the 1960s. As a result of these large scale projects and numerous smaller actions, at the present rate, many of the guideposts to the tastes of Milwaukee's ethnic settlers will be gone from the city by the turn of the century. Because these houses, stores, and corner taverns are not individually recognized by the public as extraordinary landmarks, their loss has been little noticed. Unfortunately though, the cumulative effect of all these little losses will ultimately be devastating to the city's historical appearance and prized ethnic character. It is ironic that the accelerating loss of these structures and the consequent eroding of Milwaukee's Old World character is occurring at a time when the city is just beginning to actively develop a heritage tourism industry. The future success of the city's heritage tourism initiative is seriously threatened by this trend.

The goal of this project is to identify and create a public awareness of the importance of the city's unique ethnic building types. The project will accomplish this by identifying the city's ethnic buildings, creating tools to develop a greater public appreciation of them, and proposing a preservation strategy to try to preserve them.

II. SURVEY METHODOLOGY

II. SURVEY METHODOLOGY

The survey of Milwaukee's ethnic architecture was conducted in 1994. First, the existing Milwaukee Historic Buildings Inventory was examined to identify all of the previously surveyed ethnic buildings. Since most of the oldest portions of the city had already been intensively surveyed, and the rest had been pretty thoroughly reconnaissance surveyed, most of the city's ethnic architecture was already included in the inventory. All of the buildings that met the criteria to be considered as ethnic architecture were then inspected to determine if the building was still extant and if it retained enough design integrity to be included in the inventory.

After the existing city historic buildings' inventory was searched, a reconnaissance survey was made of the portions of the city that had not been intensively surveyed to determine if there were ethnic buildings that had not been picked-up in the earlier reconnaissance surveys. This was done by driving every street in the portions of the city built before 1920. A number of buildings were identified in this way, many of which were Polish Flats, since these ubiquitous little buildings were mostly overlooked in earlier inventories. The most intact, or characteristic, Polish Flats were inventoried, but not every house, because they were too numerous and many had been so remodeled that they no longer retained any design integrity.

The result of the inventory effort was a list arranged by street address of all of the city's ethnic architecture worth preserving. The best, or most illustrative, examples were then selected to be included in a series of three booklets on the city's ethnic churches, ethnic houses, and ethnic commercial/public buildings. The booklets are intended to be distributed to the public to enhance the general appreciation of Milwaukee's dwindling stock of ethnic architecture.

III. ETHNIC GROUPS IN MILWAUKEE

Ethnic Groups in Milwaukee

I. Introduction

Although Milwaukee is one of the most ethnically diverse cities in America, only two ethnic groups have had a significant impact on the overall architectural character of the city. While the Italians, Bohemians, Serbs, Slavs, Greeks, Irish, Russians, Syrians, and various sects of eastern European and Baltic Jews have all, at one time or another, constructed churches or synagogues that, in some way, reflect their national origins, only the Poles and the Germans have left a broader body of architecture that gives the city its Old World character. The Poles and the Germans together comprised more than three-quarters of the city's population in the early 1900s and, because of their sheer numbers alone, they were responsible for the construction of most of the buildings in the city. What is more, during the period of their numerical superiority between 1890 and 1920, they experienced a wave of nostalgia for and pride in their former homelands that encouraged them to reflect Old World architectural traditions in their new buildings. It is the legacy of buildings from this era that gives Milwaukee its stock of what we now refer to as ethnic architecture. The following section provides a brief overview of the history of the Poles and the Germans in Milwaukee.

II. The Germans

Milwaukee was a major destination for German immigrants in the nineteenth century. So much so, in fact, that by 1900, 72 percent of Milwaukee's population was of German birth or descent. In the same year, Germans accounted for 47 percent of Wisconsin's total foreign-born population. The history of the Germans in Wisconsin has been widely documented, and a thorough recount in this brief report is not possible.

The first significant wave of German immigration to Milwaukee began in the late 1840s. A potato blight that swept across most of western Europe in 1845 severely affected many German farmers who were particularly dependent on the crop; many emigrated rather than face starvation and hardship. Still other Germans were political refugees nicknamed the "Forty-eighters" who fled their country following an unsuccessful liberal revolution in 1848. A third, smaller group of Germans called Old Lutherans came to America beginning in 1839 because they opposed the union of the Lutheran and Reformed Churches that had been imposed in 1817 by King Frederick William III of Prussia, who ruled the northeastern part of present-day Germany. The coincidence of these events caused nearly one

million Germans to come to the United States between 1845 and 1855. Many of the Old Lutherans settled in rural areas outside of Milwaukee, although about 20 families settled in the city west of the Milwaukee River on land they purchased from Byron Kilbourn, one of the founders of the city. Thousands of German immigrants came to Milwaukee during the 1840s, mostly from the southwestern states of Rhenish Prussia, Baden, and Saxony. Later immigrants in the 1860s and 1870s came from northwestern Germany (Schleswig-Holstein, Ost, Friesland, Hanover, Oldenburg, and Westphalia), and still later from northeastern Germany (Prussia, Pomerania, Upper Silesia, and Mecklenberg) in the 1880s and 1890s. The three original centers of German settlement in the city were located west of the Milwaukee River, at Market Square near today's City Hall east of the river, and in Walker's Point on the South Side. The first arrivals were mostly farmers, minor craftsman, and day laborers. Entrepreneurs and well-educated Germans came in the mid- to late-1840s. Many of the later immigrants were skilled artisans, tradesmen, and businessmen who immigrated to better their economic situation.

After the Civil War, from 1865 to approximately 1874, slightly more than one million additional Germans entered the United States. Depressed economic conditions in this

country slowed German immigration between 1874 and 1880, but between 1880 and 1893 the pace again stepped-up, and nearly two million more Germans crossed the Atlantic to America. The Financial Panic of 1893 in this country caused another temporary slackening of immigration. In the twentieth century, travel restrictions during World War I and post-war immigration restrictions significantly reduced the number of German immigrants coming to Milwaukee.

According to an 1846 school census, the population of Milwaukee was 15,000 and the division by nationalities was as follows: American-born (so-called Yankees), 6,969; Germans, 5,708; and Irish, 2,487. During the pioneer period of the 1840s and 1850s, Milwaukee was decidedly Yankee in culture, but as the immigrants became more established and affluent, the growing German character of the city eventually became dominant. During the last 30 years of the nineteenth century, Milwaukee gained a reputation as the "Deutsch-Athens" or, in English, the "German Athens." The immigrants brought with them from Germany an appreciation of theater, music, literature, and art. Milwaukee was sometimes referred to as the American Munich because of its many beer gardens and cafes. The German language was used as often as English in business, churches, and even some public schools. The overwhelming

German presence in Milwaukee left its legacy on business, industry, government, and religion. Germans were particularly inclined to join fraternal, athletic, and social organizations, and such groups flourished by the dozens in the city during the late nineteenth century. In addition to fraternal lodges, among the wide variety of organizations they founded were gymnastic associations, such as the Milwaukee Turners, amusement clubs, fire companies, militia groups, musical societies, and hunting clubs. Perhaps no other ethnic group in the United States ever developed such a varied assortment of organizations and institutions. The German-American community was generous in supporting these institutions, and special buildings were constructed to house the most prominent ones, adding to the architectural diversity of the city. Most of these clubhouses have now been razed.

The Germans lived in practically every part of the city. They were proud of their national origins and often sought to express this ethnic pride in the buildings they built. And the Germans were great builders. Compared to most ethnic groups, they devoted a disproportionate amount of their wealth and energy to the construction of fine buildings of all types. They were particularly "house proud" and placed a great emphasis on constructing

substantial, well-designed residences, which they seldom altered much after they were completed. Over and above the generally high construction standards that prevailed in the Victorian period, the Germans, in particular, truly built for the ages.

The Germans also relied heavily on professional design expertise for their buildings. Because they came from a country where it was the established practice to seek the services of an architect for all but the most minor building projects, the Germans in Milwaukee patronized architects heavily. This demand encouraged the immigration of numerous German-trained architects to Milwaukee at an early date and later induced many more American-born Milwaukeeans of German descent to enter the architectural profession. As a result, practically every building in the city, even fairly standard duplexes and cottages, was designed by an architect, particularly if its owner was of German descent. This appears to have had a considerable influence on the local Yankee population, who also soon abandoned the use of pattern books and carpenter-housewrights for their building projects in favor of hiring professional architects.

III. The Poles

Milwaukee became a major center of Polish immigration in the late nineteenth century. Milwaukee's Polish immigrants began arriving in significant numbers in the mid-1860s. They were largely motivated to leave their homeland as a result of political oppression and poor economic conditions. The failed Polish revolt of 1863 against the Prussians, Austrians and Russians, who jointly occupied Poland at that time, precipitated harsh retribution by the foreign occupying forces and economic sanctions that crippled the Polish industrial economy and lead to a serious agricultural recession. Conditions in the Prussian sector of Poland were the worst, and many of the immigrants in the 1860s and 1870s came from there.

The choice of Milwaukee as a settlement destination probably resulted from the strong commercial and trading ties between Poland and Germany. Since there was already a well established direct transportation link between Milwaukee and the northern German port cities through which the Poles immigrated, and since a small community of Poles had become established here in the 1850s, Milwaukee was probably viewed by the Poles as a relatively welcoming environment. Of all the places to which they could

migrate, at least Milwaukee offered the Poles the comfort of dealing with and working for an established German merchant and industrial community, something they were already familiar with, since German merchants and industrialists had been fixtures in Polish towns since the Renaissance. The German language was not nearly as foreign a tongue to the Poles as most other languages and, of course, there was, by 1866, an established Polish Roman Catholic church in Milwaukee.

Immigration steadily increased through the 1870s and the 1880s as settled immigrants encouraged their kinsmen in Poland to immigrate to Milwaukee. The flood of newcomers was dramatic as the Polish community exploded to become the city's second largest ethnic group within a few decades. Historian William George Bruce gave this eyewitness account of early Polish settlers arriving at a Near South Side railroad station:

"The overflow was so large that it crowded the sidewalks on Reed Street for blocks, and here I beheld scenes that I shall never forget. Polish families sat on the sidewalk in groups, with bags, bedding and bundles. The center of the group was frequently a young woman with a babe at her breast

while the father was off looking up his relative and seeking shelter for his family."

The Poles developed a settlement pattern very different from most ethnic groups. Instead of moving into the center of the city like the Germans or settling in an older, declining neighborhood being abandoned by its previous occupants as did the Eastern European Jews or Italians, the Poles went out to the edges of the city where they built their own new self-contained communities on vacant land. First they would establish a church, around which a commercial area would develop. On the side streets, radiating out from the church and commercial strip, a dense residential district of small cottages would be built.

Although most Poles settled on the city's South Side south of Greenfield Avenue, many Polish families settled along the east bank of the Milwaukee River north of East Brady Street near the riverfront factories where many found employment. Most newly arrived Polish immigrants had little money and often eked out only a subsistence living. Nevertheless, remarkable numbers of Poles managed to buy small lots and build their own small cottages. As their

economic circumstances improved, or additional extended family arrived who needed to be housed, the Poles added dwelling units to their small lots. They developed dense communities of small houses packed front-to-back on narrow lots. One of the most interesting accommodation to the dense development patterns found in Polish neighborhoods was the Polish flat.

Polish flats, as their name indicates, were built almost exclusively by immigrant Poles in their neighborhoods on the South Side, in the Riverwest area, and just north of Brady Street on the Lower East Side. Home ownership was a cultural imperative to the Poles, and, as soon as economically possible after their arrival in Milwaukee, it was customary for them to purchase, build, or move to a vacant lot a small, one-story or story-and-a-half frame cottage. These houses were the typical, mass-produced workers' cottages of the period and featured modest Victorian Gothic or Queen Anne details on the front, if they had any detailing at all. They were generally front-gabled structures and were often originally built on a cedar post foundation. As families expanded, newly-arrived relatives needed a place to stay, or the family just needed some rental income, the Poles would improve their residences by lifting up their existing wooden house

in its entirety and building a ground level or partially sunken basement apartment out of wood, brick or concrete block under it. These walk-in basements had street level windows and their own door to the outside, usually on the front under the stoop to the upper unit, but sometimes at the side of the house. Steep wooden steps would then be built up to a small wooden porch at the entrance to the upper unit.

The construction of Polish flats mostly occurred during the 1890s and the first decade of this century and had pretty much ended by World War I. Polish flats can be found in the greatest concentration north of Brady Street on the Lower East Side and on the South Side where some streets, like South Fifth Place, feature entire blocks of them.

The Polish community grew steadily. By 1910, over 70,000 Poles lived in Milwaukee, comprising 19 percent of the population. The Poles were occupationally and religiously more homogeneous than the Germans. The Polish Catholic parish, the Polish language press, and the numerous fraternal organizations maintained a strong Polish cultural presence in the city and helped to perpetuate the use of the Polish language and traditions. The strongest

physical manifestations of the Polish community evident today are the dense neighborhoods of modest detached cottages and Polish flats, the shaped-gabled commercial buildings, and a collection of distinctive churches.

IV. ETHNIC ARCHITECTURE IN MILWAUKEE

ETHNIC ARCHITECTURE IN MILWAUKEE

Introduction

When we use the term ethnic architecture in Milwaukee, we mean architecture that combines the distinctive features of the buildings of a particular nationality with the materials and building types commonly found in the United States. Often the ethnic character of a building is defined by the ornamental features used to dress-up a common building type, such as the elaborately half-timbered gable on a duplex or a helmet-domed tower on a corner tavern or store.

The heyday of ethnic architecture in Milwaukee was from 1890 to 1915. It was a movement closely identified with the Germans and the Poles. Other ethnic groups occasionally built religious structures that reflected ethnicity in their decorative detailing, distinctive towers or overall form, including multi-domed Byzantine synagogues or onion-domed towered churches, but these groups seldom built other structures, such as houses or commercial buildings, that deviated from the American mainstream design of their period. The Germans and the Poles, on the other hand, built a wide array of buildings, in addition to churches, that incorporated elements borrowed from the historic architecture of their European homelands. The Germans were by far the most prolific builders of the two groups.

The Germans

The Germans in Milwaukee exhibited a great deal of pride in and nostalgia for their homeland in the late nineteenth century. They had good reason to feel this way given the political strength of the unified Germany of their era and its exalted reputation as a world center of commerce, scientific accomplishment, and high culture. Being German was something to be proud of, and Milwaukee's by then well-established and prosperous German-Americans had the resources to celebrate their ethnicity. The result was a building spree of fine homes, churches, commercial blocks, industrial complexes, and public buildings that transformed Milwaukee from a typical American Victorian city to one with a decidedly Teutonic air. The greatest period of building activity was from 1890 to about 1915.

CHURCHES

The seeds of the idea of building structures in Milwaukee that copied the buildings then being constructed in Germany were sown in the 1880s when Milwaukee architects of German descent, such as Frederick Velguth and Herman Paul Schnetzky, started copying features from contemporary German ecclesiastical structures for use on the many churches then being built for Milwaukee's growing Roman Catholic and Lutheran congregations. The result was a body of church architecture that diverged somewhat from the picturesque American High Victorian Gothic mainstream by adopting a distinctively German Gothic building type.

The most common model was the symmetrical, central-spired church. This particular church type features a broad, soaring central spire with low flankers in the front that almost completely conceal the nave of the church, which extends to the rear, so that the frontal view of the church is simply one of a majestic tower standing alone reaching toward the heavens. These could be termed tower churches, and there are a number of them in Milwaukee, all fairly similar in appearance.

These churches reflected an awareness of 1880s German church architecture. Such well known Victorian era German churches as St. Johannis Church in Altona, Germany built about 1885 are virtually identical in conception to the Milwaukee churches of this type, such as Christ Lutheran at 2235 W. Greenfield Avenue. Others of this type are the 1891 St. Michael's Roman Catholic Church at N. 24th and W. Cherry Street and St. Martini Lutheran Church, built in 1887 at S. 16th and W. Orchard Streets.

German church architecture in Milwaukee also included buildings of the twin towered variety. The earliest German Milwaukee church of this type, Trinity Lutheran Church of 1878, reflects the picturesque asymmetry of the American High Victorian Gothic style. It achieves a distinctively German character through its detailing rather than from its form. Most noticeable is the bold, heavily sculptural -- even exaggerated -- character of the brick detailing. This brickwork with its seemingly endless use of corbel-table friezes, reflects the brick masonry traditions of Northern Germany. Other features are also drawn from German traditions including the repetitive use of gabled forms on the facade for decorative effect and the use of an octagonal spire on the tall north tower.

Trinity's near neighbor and one-time arch rival, St. John's Lutheran at 804 West Vliet Street (1889) illustrates a much more

direct copying of an actual German church. St. John's towers were closely patterned after the tower design of St. Peter's Church in Leipzig built in 1886. St. Peter's was included in one of the numerous architectural portfolio books of contemporary German church buildings that circulated in Milwaukee in the 1880s and 1890s.

The interiors of the Milwaukee German churches also recalled German tradition. For example, the unusual "hall church" plan common to German late medieval and early Renaissance churches where the side aisles and the nave were the same height was sometimes employed in Milwaukee. The result is a lofty, open interior free of the typically encircling balcony found in many Victorian Gothic churches. Unusual types of vaulting were also employed to add drama to the interiors. At St. John's, for example, the rare domical Angevin Gothic vaulting of the ceiling is identical to that used at St. Peter's in Leipzig. Of course, the German love of richly carved woodwork found expression in altars, pulpits, and other church furnishings of incredible intricacy patterned after the abundant examples of Gothic woodcarving that had survived in Germany up to that time.

HOUSES

The Pabst family and their in-laws the Schandiens were more responsible than perhaps any other family for popularizing the concept of copying contemporary German buildings for new houses in Milwaukee. Although Milwaukee's Germans had looked to Germany for inspiration for their church designs since at least the late 1870s, it was an innovation of the 1880s to start doing the same thing for houses, commercial blocks, and public buildings. Mrs. Emil Schandien, the sister of Mrs. Frederick Pabst, and a co-heir to the Pabst Brewery, spent a great deal of time in Germany where her father, Philip Best, lived. Upon returning from a visit to Germany in the 1880s, she and her husband, Emil, commenced the construction of a vast house, allegedly according to plans brought back from Germany. The house was reportedly almost an exact copy of the then recently built Villa Guttman, a mansion near Baden, Germany. The ornate Schandien House was unlike anything else that had been built in Milwaukee up to that time and was revered as the last word in up-to-date house design. Unfortunately, the Schandien House was razed in 1927.

Mrs. Frederick Pabst, not to be outdone by her sister, soon commissioned a mansion for her family. She had a Milwaukee architecture firm, Ferry & Clas, design a house based upon the revival of seventeenth century German Renaissance architecture

that was then popular in Germany. The house was begun in 1890 and completed in 1892. That house and other buildings constructed by the Pabsts including brewery buildings, saloons, the Pabst Building (razed), and the Pabst Theater, established the German style as the preferred mode among the city's upwardly mobile German population. Soon the city's German born and trained architects were besieged with commissions for all kinds of buildings based upon the work their colleagues were doing in Europe.

The style that resulted in the 1890s was a pastiche of late Victorian picturesque design and motifs borrowed from the architecture of the sixteenth and seventeenth century German Renaissance. The distinguishing features were shaped gables, bellcast helmet-domed towers and oriels, deep arcaded porches, and timbered gables. Abundant bold sculptural detailing, intricate woodcarving, and massive ironwork enlivened walls laid-up in the preferred brown or earthtone colored brick, trimmed with terra cotta or stone.

In plan, the houses followed typical American Victorian layouts. Most of the houses had open plan interiors of spacious rooms connected by wide openings that radiated off a large living hall, which was the most popular American Queen Anne domestic interior arrangement of the late nineteenth century. The

interior detailing could be sumptuous, depending upon the owner's budget, featuring extensive natural woodwork and costly custom forged metal work and intricate pictorial art glass windows. With the possible exception of the long vanished Schandien House, no house in Milwaukee is known to have duplicated the often inconveniently arranged formal layouts of European houses with their notoriously poor circulation patterns and hierarchical enfilades of reception rooms.

Milwaukee has many houses of this modified Queen Anne type. The firm of Crane and Barkhausen, in particular, specialized in designing mansions in the neo-German style, almost always employing the same basic floor plan and massing scheme but varying the exterior elements enough to make each house unique. Of the many houses they designed, the surviving John F. Kern House, 2569 N. Wahl Avenue (1899) is typical.

While many of the houses were essentially American Queen Anne structures overlaid with extravagant German detailing, some houses were much more authentically German. This small group of high style buildings includes mostly costly mansions built in imitation of the work of European architects. The Baroque Revival Kalvelage House, 2432 West Kilbourn Avenue (1896), the Romantic German Renaissance Revival Trostel House, 2611 North Terrace Avenue (1900), and the German New Renaissance style

Harnischfeger House, 3424 West Wisconsin Avenue (1905) are the most notable surviving examples. These unique buildings were thoroughly un-American in conception and always attracted attention as oddities in the city. They would have been more at home in the suburbs of Dresden or Hamburg than they ever were in Milwaukee. A number of extravagant houses of this genre have been razed, some apparently partially because they were always considered to be somewhat eccentric.

Representing a different architectural tradition than the shaped-gable masonry houses discussed above, the end-gabled, 2 1/2-story, frame house or duplex was an accommodation to American building materials and vernacular traditions. The front-gabled house was a familiar component in the repertoire of American Victorian Gothic and Queen Anne style building shapes. The Germans, however, drawing upon their own experience with the massively-gabled, long-narrow urban houses of Germany, reinterpreted the form to suit local conditions by simplifying the picturesque massing of the Queen Anne house into a plain box crowned with a tall, steep, overscaled gable. Since the first and second floor front walls of the typical duplex were almost entirely taken-up by large windows to admit as much light and air as possible into the long, deep interiors, the front porch and the massive front gable provided the only real opportunities for stylistic or decorative expression. Although some houses were

provided with deep, arcaded, masonry porches in imitation of those traditionally popular in Germany, it was the front gable that was the real stylistic hallmark of these houses. In less expensive houses the gable was often shingled in decorative patterns that were perhaps intended to imitate the slate-hung gables sometimes seen in Eastern Europe. The most distinctively German treatment, however, was to half-timber the gable in picturesque decorative patterns.

The 2-1/2-story, end-gabled house became the most prevalent house type in German neighborhoods. It was perfectly suited to use for large single-family houses as well as for duplexes. The duplex was a house-type already common in German cities by the 1880s, and it was readily adopted by Milwaukee's Germans as the preferred urban middleclass dwelling. Most duplexes were of this imposing end-gabled type.

COMMERCIAL & INDUSTRIAL BUILDINGS

The Germans also expressed their ethnicity in the designs of their commercial and industrial buildings. Here, the German-American architects principally drew upon the urban buildings of Medieval and Renaissance-era Germany for inspiration. The typical, narrow-fronted, 2 1/2-story, store-with-flat building found throughout Milwaukee was not radically different in form than its urban counterpart in Central Europe. Here, as in Europe, the problem was essentially one of decorating a facade, since, except for corner buildings, most buildings were party-wall or near-party-wall structures and only had one publicly visible elevation.

Milwaukee's architects were quick to seize upon the decorative precedents found in historic buildings in Germany. For the average building, the need for a large glass storefront at street level obviated the possibility of much decoration low on the building, while the second story, where the shopkeeper's flat was located, was heavily fenestrated with paired windows and often a broad oriel window to maximize the amount of light and air that could penetrate the typically long, deep flats. That pretty much left only the attic gable area available for architectural expression. Here Milwaukee's architects borrowed motifs drawn from German history to enliven the roofline.

Stepped gables, pinnacled parapet gables, and curvaceous shaped gables were most commonly employed to give the buildings an Old World look reminiscent of the burghers' houses and guild halls that lined the market squares of Central European towns. The attic windows were often elaborately enframed with extensive decorative trim to make them the focal point of the facade.

Buildings located at the intersection of two streets presented the opportunity for an eye-catching treatment at the corner. Usually the corner was beveled or cut-away so that the shop entrance could be located in the angled wall that resulted. The most common method of making these buildings stand out from their neighbors was to have a round turret extend from the second floor up through the roof line. These turrets were ingeniously designed to maximize their decorative possibilities and often terminated in distinctively shaped roofs. While the typical American Queen Anne turret invariably had a pointed, conical roof, the Germans topped their turrets with bellcast helmet-domed roofs inspired by those found on German Renaissance-era castles. These domed roofs were one of the most characteristic features of new German late nineteenth century commercial architecture and were eagerly copied by Milwaukee architects. The shaped gable and the helmet-domed tower or turret are the principal hallmarks of German Renaissance commercial architecture in Milwaukee.

The city's larger commercial buildings, of course, posed special design problems. The emergence in the late nineteenth century of the tall office building, the proto-skyscraper, made possible by improvements in passenger elevator technology, presented the city's architects with a new challenge, since there were no historical precedents to draw upon, and this building type was practically unknown in Europe at the time. The most ingenious solution to designing a German Renaissance style high-rise office building was not the product of a Milwaukee architect at all. Captain Frederick Pabst turned to Solon S. Beman of Chicago in 1892 to design a tall office building at the northwest corner of North Water Street and East Wisconsin Avenue to house his bank and other enterprises. The resulting 13-story, towered pile with its multiple shaped gables was a strikingly successful composition that thrust the German Renaissance style skyward to a position of pre-eminence over the city's buildings. The top of the Pabst Building was drastically altered after World War II, and the entire structure was razed in 1980-81.

Another surviving building in this genre is the Germania Building at 135 West Wells Street, built in 1896. The Milwaukee architects Schnetzky and Liebert utilized a heavy German Neo-Classical style for the massive, 8-story office building, but gave it a distinctively German touch by placing unique bulbous copper domes at the corners with striking finials rising from

their tops. The dramatic silhouette of these domes has caused them to be known locally as kaiser's helmets, because of their similarity to the Prussian military headgear of the period.

For industrial buildings, the Germans turned to the fortified castles of the medieval period for design inspiration. The massive windowless character of brewery architecture, in particular, lent itself to the castellated style. Complexes like the Schlitz and Pabst Breweries took on a Germanic character by employing crenelated parapets, shaped and stepped gables, deep corbel table friezes, pinnacles, massive arched portals and Gothic arched windows trimmed with label moulds. In some cases, ornamental towers, as at the Pabst Brewery office building, were added to heighten the medieval imagery. Even less extensive complexes than the sprawling breweries, such as the former Gugler Lithography Company and the Mayer Boot and Shoe Company, often employed crenelated parapets and ornamental square towers to evoke a German medieval appearance. Some breweries, particularly Pabst, adopted the castellated style of their breweries as the standard design for their chains of brewery-owned saloons. The distinctive architecture of these ubiquitous buildings became an advertisement for the brewery and made them instantly recognizable to the public as being the outlets for Pabst beer. A good surviving example of this castellated logo design is the 1896 Pabst Brewery Saloon at 1338 West Juneau Avenue.

PUBLIC BUILDINGS

The German dominance of Milwaukee in the late nineteenth century manifested itself in the construction of some remarkable public and semi-public buildings. Several of these, such as the quirky, castellated county jail on Broadway, have been razed, while others like the City Hall and the Pabst Theater still survive and attract widespread admiration for their unique Old World character. The City Hall was perhaps the supreme architectural achievement of the German-American community in Milwaukee. Perhaps nowhere else in the world, outside of Germany, could such a structure have been built. Also influenced, no doubt, by S. S. Beman's remarkable Pabst Building, architect Henry C. Koch looked to sixteenth and seventeenth century German townhalls for the exterior form and detailing of Milwaukee's new City Hall, while laying out the interior in accordance with the latest design theories for tall office buildings. The exterior is liberally ornamented with identifiable German features, especially the tower and roofline with their plethora of shaped gables.

The Pabst Theater, built in 1895, is another major monument to German historicism, although this time the inspiration was the Baroque palaces of Germany's eighteenth century golden age. The result is a typically German Baroque Revival style building with

the characteristic German convex mansard roof and walls overlaid with elegant shallow arcading enriched with curvaceous foliated decoration. The intact interior contains an intimate European-style jewel box of a theater designed in imitation of a European opera house.

The Poles

Unlike the Germans, the Poles were not prolific builders. They did not have the financial resources of the Germans, nor did they share the cultural imperative that motivated the Germans to construct fine homes. The Poles arrived in Milwaukee somewhat later than the Germans and took longer to become established and to prosper. As a result, other than churches, most of the high-style buildings now identified with the Polish community date from the period between about 1905 and 1920 and are primarily commercial buildings.

CHURCHES

The Roman Catholic church was the major focus of Polish community life in America. As a result, the Poles, to a much greater extent than many of the city's other ethnic groups, committed their meager financial resources to the construction of grand churches. These, more than any other kind of structure, are the landmarks that proclaim the Polish presence in Milwaukee. In choosing a physical form for their churches, the Poles in America imitated what they remembered from their homelands. Their first church in Milwaukee, St. Stanislaus, at the corner of South 5th and West Mitchell Streets, was designed in 1872 by the Polish architect Leonard Schmidtner. It has a facade that originally had twin towers that closely resembled those on St. Adalbert Cathedral in Gniezno. The towers have since been remodeled. St. Stanislaus and the churches that followed, such as St. Hedwig's, were all conspicuous for their use of rounded forms including arched windows and domical towers and spires. This contrasted with the German churches, which were much more pointy and angular in design. The grandest of the Polish churches is St. Josaphat's Basilica at 601 West Lincoln Avenue designed in 1897. It is a huge Neo-Renaissance style structure in the full-domed tradition of such seventeenth and eighteenth century Polish churches as St. Casimir's Church in Warsaw.

COMMERCIAL BUILDINGS

In the early twentieth century, Polish merchants began to erect commercial buildings that reflected the architecture of their homeland. On the commercial streets of Polish neighborhoods, particularly Lincoln Avenue, merchants erected facades with elaborately shaped gables that were reminiscent of the seventeenth and eighteenth century buildings that lined the market squares of Polish towns. The emphasis was on dramatic and highly abstracted profiles at the roofline. The wall surfaces themselves were relatively plain and unornamented. The Poles do not appear to have been as enamored of the bold sculptural detailing beloved by the Germans, or perhaps they simply could not afford it. The most popular shapes involved elaborate combinations of convex and concave curves, many far more elaborate than the antique examples they were inspired by.

HOUSES

As has been said, the Poles were not especially motivated to build impressive homes. Even the wealthier Poles lived in relatively unimpressive houses. No Polish houses in Milwaukee appear to reflect the high style domestic architecture of Poland so the city's Polish houses cannot be thought of as ethnic in a stylistic sense. The Poles also showed great allegiance to their neighborhoods and would often live out their entire lives in the same modest house or in the same neighborhood, even if their improved economic circumstances would have allowed them to live in a better house or neighborhood. As a result, unlike the Germans, the Poles did not leave much of an architectural legacy in terms of domestic buildings.

The one exception is the Polish flat. The Polish flat is a building type rather than a style. Because of their modest nature, most Polish flats are, in fact, rather astylistic. In its simplest and most prevalent form, the Polish flat is a 1 1/2-story, end-gabled, frame cottage on a high brick or concrete block basement. It contains two dwelling units, one in the above-ground basement and one in the cottage above. Each unit has its own outside entrance, often with the door to the lower

unit placed under the stairs that lead up to the door of the upper flat.

Polish flats were created in two ways. Often an existing older single-family cottage would be raised up and a tall brick basement containing an apartment erected under it to convert it into a duplex. This was particularly common in the 1890s and early 1900s. A number of Polish flats were actually built from scratch by contractors. This occurred mostly in the first decade of the twentieth century, and they were often built in little speculative clusters to a single design. The era of Polish flat construction had ended by 1915, when it was supplanted by the traditional Milwaukee duplex. Polish flats are unique to Milwaukee's Polish neighborhoods, and no other ethnic group is known to have adopted this housing type.

Polish flats were not particularly architectural. Because of the modest financial resources of their owners and the utilitarian nature of the building type itself, most Polish flats never had much detailing. Sometimes the front would feature some modest late Queen Anne trim at the windows, perhaps fishscale shingling in the front gable or maybe a spindlework porch. Few have survived to the present with any original detailing intact. This is because it appears to have been characteristic of the Poles to continually remodel their houses to keep up with

changing fashion. This behavior contrasts with that of the Germans, who seldom altered the exteriors of their houses much. Interestingly, the few relatively unaltered Polish flats in the city are all houses that came to be occupied for long periods of time by families with German surnames. The cumulative result of the Polish imperative to improve their dwellings is that most Polish flats today are nondescript architecturally. They are primarily interesting as a building type. There are literally hundreds of them extant.

ETHNIC ARCHITECTS

Introduction

One of the most remarkable things about Milwaukee's building stock is the high percentage of structures that were designed by architects. In many cities and towns, it is not unusual to find that the vast majority of the buildings, particularly the houses, were constructed by contractors working from their own designs, plan books or other sources of stock plans. In most places, typically only fairly grand houses, imposing commercial blocks, churches and public buildings can be attributed to architects. This is partly because there were relatively few professional architects working in America in the nineteenth century and partly because the architecture profession was a fairly new one and the general public was not used to hiring architects to design their buildings.

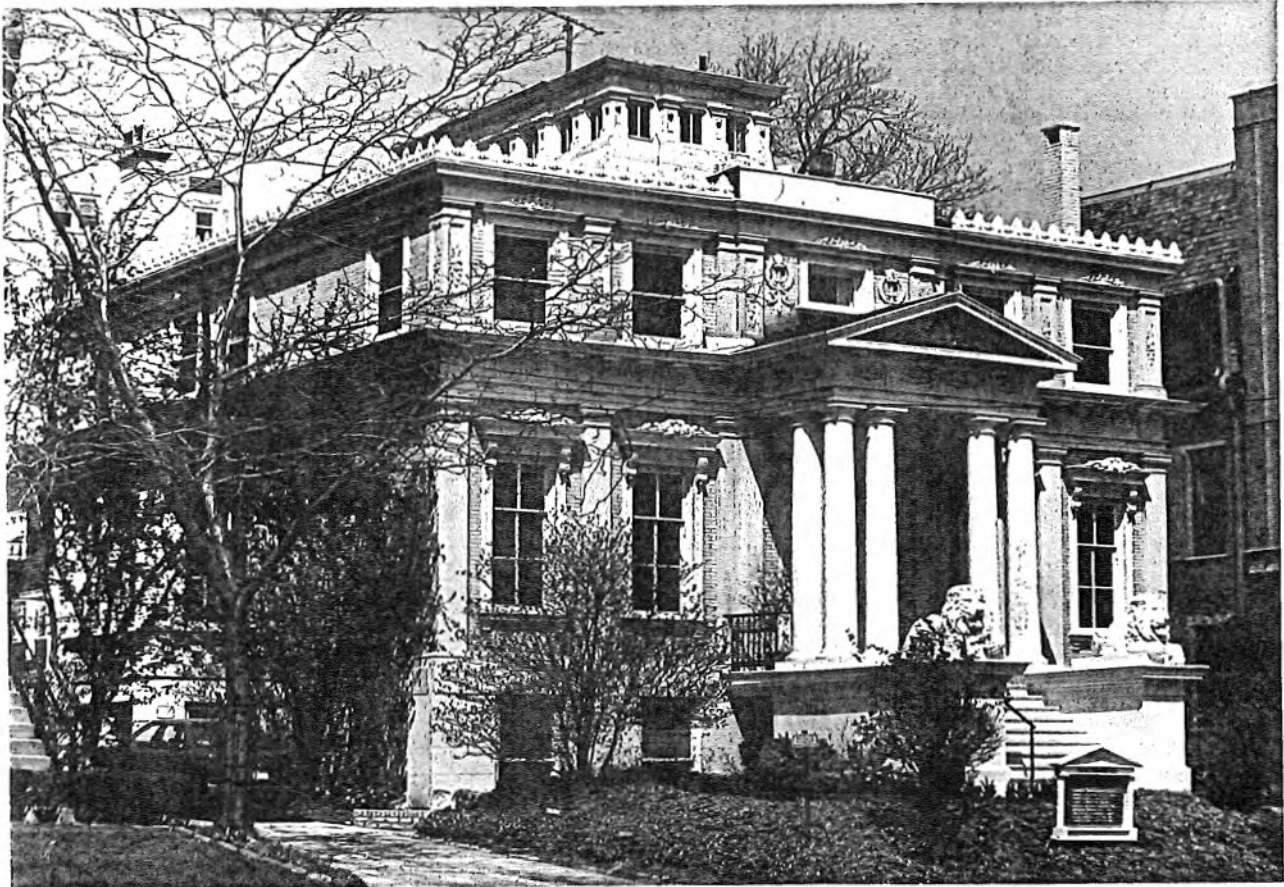
The conditions in Milwaukee in the nineteenth century were not typical of those elsewhere in America, however, and the results were very different. From the outset, two things set Milwaukee apart. One was that from the 1850s onward the city had a resident corps of professionally trained architects, many European schooled, and the second was that the city's large German population was used to working with architects and patronized them heavily.

Included among the first German immigrants to come to Milwaukee were men who had been trained in European building techniques. As early as the 1840s, immigrants like Victor Schulte utilized their professional schooling and past experience in working with architects back in Germany to design the fledgling community's major buildings, including such surviving churches as Old St. Mary's, Holy Trinity and St. John the Evangelist Cathedral. These elegant structures, and no doubt many other now vanished churches, commercial blocks and houses, introduced a level of design sophistication to Milwaukee's buildings that elevated the public taste and increased the degree of architectural aspiration above the level of the plain late Federal and Greek Revival style brick and frame boxes that were then the norm for buildings in the city. Although plenty of the latter type of structures continued to be built for decades, growing numbers of sophisticated and ornate buildings began to appear in the city.

By the late 1850s, the carpenter/builders who had emigrated to Milwaukee from the eastern United States were increasingly being supplanted by full-time professional architects for more important commissions. These designers included both German school-trained architects, such as Leonard Schmidtner, and Yankee apprentice-trained architects. They differed from the earlier

master builders in that they did not generally actually act as building contractors and did not rely heavily on the use of pattern books. Some of the more design-oriented master builders later became full-time architects, such as Frederick Velguth and James Douglas, and ceased operating construction companies altogether. Generally though, in the 1830-1875 period many of the city's more ordinary houses continued to be built by carpenter builders, while its finest houses, public buildings, commercial blocks and churches were designed by professional architects, both of German and Yankee extraction. To a great extent, the Germans hired German architects while the Yankees hired Yankee architects or those of British or Scottish descent. Two fine buildings from the period illustrate the diverging design approaches of these two camps. The Edward Diederichs House at 1241 N. Franklin Place, built in 1855 to the designs of the German firm of Mygatt and Schmidtner, illustrates the copying of contemporary European building types, while the Matthew Keenan House at 775 N. Jefferson Street, built in 1860 to the designs of Yankee architect Edward Townsend Mix, is a straightforward, mainstream, American Italianate style house of a style that was common throughout the United States at that time.

By the 1880s, the city's architecture community was dominated by the Germans. This mirrored the general growth of the German population in Milwaukee and its hegemony over the



Edward T. Mix's 1860 Matthew Keenan House (top), 775 N. Jefferson St., reflects the mainstream American design of this period. The Edward Diederichs House (bottom) of 1855 by the German immigrant architects Mygatt and Schmidtner, copies the late classical villas of Central Europe then favored by the landed aristocracy of Central Europe.

city's business and cultural affairs. Through the 1880s, 1890s and early 1900s up to 1920 the vast majority of the fourteen or more architects listed in the city directory at any given time were of German descent, although architects with Anglo-Saxon names continued to appear, often in partnership with German architects. Milwaukee had a large number of architects compared with many other cities its size. The city's architects were also heavily patronized. They received commissions not only locally, but from communities throughout Wisconsin and even from some other states. As a result, a number of the firms grew to be quite large, employing twenty or more men, although the average firm probably had five or fewer workers. While some firms are better known today for their prestigious commissions of grand monumental buildings, even the most illustrious firms generated much of their revenue producing designs for hundreds of relatively modest houses, duplexes and commercial buildings. In Milwaukee, an architect-designed house was not the exclusive province of the rich, for practically every house designed after 1880 appears to have been the work of an architect.

It was in the later 1880s that Milwaukee's German architects began to fully express their ethnicity by reflecting contemporary German architectural trends in their work. While earlier, particularly in the 1870s and early 1880s, the Germans had adopted the mainstream American architectural styles and made

them their own by applying their own brand of heavy-handed bold sculptural ornament and massive proportions, in the later 1880s and 1890s, encouraged by ethnically proud patrons like the Pabst family, they began to diverge from the American mainstream and start copying contemporary German architecture more literally. This occurred at a time when German architecture was displaying a particularly nationalistic bent. The architects to the rising German middle class and the nouveau riche upper class were abandoning the overworked and staid Italianate style identified with the old aristocracy in favor of a romantic revival of the quaint and picturesque German Renaissance architecture of the sixteenth and seventeenth centuries. This architecture was particularly popular with the rising new entrepreneurial class and the bourgeois industrial elite in Germany, who had by then eclipsed the wealth and influence of the old landed nobility. Milwaukee's self-made burghers and beer barons identified with their counterparts in the old country and were anxious to express their pride in being Germans and their material success by constructing buildings like those being built at home in Germany.

The city's German architects were well-prepared to comply with their clients' wishes. In the 1880s the city had a whole crop of new German architects coming into practice who knew first hand what was going on in Germany. Some, like German immigrants Otto Strack and Eugene Liebert, came to Milwaukee fresh from

German architecture schools. Others, such as American-born Carl Barkhausen, were sent to Germany from Milwaukee to study architecture. These men and countless others not schooled in Europe kept up with architectural developments in Germany through the many German language periodicals and books that were exported to Milwaukee.

Encouraged by their German-American patrons and practicing in a field dominated by their own countrymen, Milwaukee's German architects took advantage of the prevailing wave of aesthetic eclecticism to introduce another architectural style, that of the German Renaissance, into the historical stew of exotic styles from which inspiration was drawn for the design of buildings in the late nineteenth century. Given the stamp of approval by the city's leading families, particularly the Pabst clan, the German Renaissance Revival style was an immediate hit. As a result, virtually every architect who hoped to have a successful practice in Milwaukee in the 1890s and the first years of the 1900s added the German Renaissance Revival style to his repertoire. Even many Anglo-American architects, such as George Bowman Ferry, W. D. Kimball and Howard Crane, worked in the style, although seldom as successfully as the German-American architects. Changing tastes, international political events, and the increasing assimilation of the Germans into mainstream American society lead to the abandonment of this style by the city's

German architects after the outbreak of World War I, although some of the Polish-American architects continued to use it for commercial buildings in the city's Polish neighborhoods into the early 1920s.

The biographies of the architects known to have used the German Renaissance Revival style or to have reflected other German or Polish ethnic building traditions in their work in Milwaukee, follow in alphabetical order.

ARCHITECTS WHO DESIGNED ETHNIC BUILDINGS IN MILWAUKEE

A survey of research done on Milwaukee's architecture reveals that the design of ethnic buildings was not limited to just a few architectural firms. Although some offices like Crane and Barkhausen made a specialty of such design work, many firms, large and small, which were active before World War I seemed to have had at least one commission for a building with stepped or shaped gables that reflected the client's Polish or German ethnicity.

The following is a list of architects who are known to have designed at least one ethnic project. Biographical information about the architects is located on the following pages. The architects or firms for whom no biographical information is currently available are listed at the end of this section along with their known ethnic projects.

Andree, F. W.	120
Barkhausen, Carl	3
Brielmaier & Sons /	
Erhard Brielmaier & Sons	8
Brust, Peter & Richard Philipp	10
Christiansen, P.M.	17
Crane & Barkhausen /	
Crane, Charles D.	19
Eagan, James J.	120
Elleson, Andrew	120
Ferry & Clas	23
Finkler, Adolph & Hans Liebert	120
Graf, Frederick A.	29
Gurda, Leon M.	31
Heer, Fridolin	120
Herbst, William G.	36

Page 2
 BIOGRAPHIES - ARCHITECTS WHO DESIGNED
 ETHNIC BUILDINGS IN MILWAUKEE

Hoffmann, Charles G.	120
Kadow, Stanley	41
Keller, Charles	120
Kiesslich, Edward R.	120
Kimball, William D.	44
Kirchhoff, Charles, Jr.	46
Koch, Edward V.	48
Koch, Henry C., & Co.	51
Kolpacki, Bernard	54
Kulas, Henry A.	58
Leenhouts, Cornelius	61
LeFebvre and Wiggins, Camburas and Theodore	120
Leiser, Julius and Charles J. F. Holst / Leiser & Holst	65
Lesser, Charles L.	68
Liebert, Eugene	71
Machek, Robert	120
Messmer, H. A. / Messmer, R. A. and Brother	73
Michalak, Albert	75
Mygatt and Schmidtner	120
Oberst, Richard E.	77
Riemenschneider, E.	120
Rische, Caspar Henry	120
Roth, John	120
Schnetzky, Herman P.	81
Schickel, William	120
Schmidtner, Leonard	120
Schulte, Victor	84
Schutz, Theodore	121
Seidenschwartz, Arthur	86
Strack, Otto	87
Tharinger, Charles	90
Truettner, Walter	94
Uehling & Linde	121
Valentine, Charles W.	98
Velguth, Frederick	101
Voelz, Henry	104
Voith, Frank J.	108
Wolff and Ewens	110
Zagel, George	116

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

Carl Barkhausen's architectural career spanned many decades, but his most memorable work was done during the 12 years he was in partnership with Charles D. Crane. Their partnership left a legacy of beautifully crafted, ornate, German-style residences that give Milwaukee its distinctive Old World character. Carl Barkhausen was born in Thiensville, Wisconsin on November 6, 1860, the son of German immigrants August Barkhausen and Mary Huecker, who had settled in Wisconsin in 1848. Their farm is now the site of the Boder family restaurant, Boder's on the River. Carl attended local Thiensville schools in his early years but later moved to Milwaukee to attend the prestigious German-English Academy, known today as the University School. At the age of 16, he went to Germany to study architecture at a technical school and at the age of 21 took a finishing course in architecture in Berlin.

When he returned to Milwaukee in 1883, Barkhausen found employment with Edward Townsend Mix and there made the acquaintance of Charles D. Crane, 10 years his senior. The two men formed a partnership in 1888 at the time when Mix himself temporarily relocated to Minneapolis to supervise a million dollar skyscraper project the firm designed for a client there. Barkhausen's German architectural training and up-to-date

knowledge of contemporary German architecture made him popular with his prosperous German-American clients, and his firm came to specialize in designing unique, one-of-a-kind mansions that had a German Renaissance appearance. Among their many residential commissions were: the Fred Kraus House, 1671 N. Prospect Avenue (1891-1892, razed); the Ferdinand Schlesinger House, 1444 N. Prospect Avenue (1892, razed); the Herman Luedke House, 965 N. 11th Street (1895, razed); the John F. Kern House, 2569 N. Wahl Avenue (1899); the Joseph Breslauer Doublehouse, 1425 W. Kilbourn Avenue (1897); the George J. Schuster House, 3209 W. Wells Street (1891); and the Abram Esbenshade House, 3119 W. Wells Street (1899).

In addition to their residential commissions, the partners also designed the First German Methodist Church at 2024 W. Highland Avenue (1896), patterned after a building in Germany and the German-English Academy building at 1020 N. Broadway (1890). Their experience in the Mix firm, which had the highest volume of projects as well as the most technically complicated ones in the 1870s and 1880s, enabled them to get commercial projects as well, including numerous industrial buildings in the city's Third Ward, designed mostly in the Romanesque style. They also designed the Martin Hotel, one of the city's earliest luxury apartment

buildings on East Wisconsin Avenue in 1889. The partnership had offices at 219-221 E. Wisconsin Avenue.

Crane and Barkhausen dissolved their partnership in 1900, and Barkhausen moved his practice next door to the Iron Block building. He left Milwaukee to work with the George A. Fullerton Construction Company in New York City in 1903, the same firm that Milwaukee architect Otto Strack left to work for when he left Milwaukee around the same time. The New York company is known for its design of large skyscrapers. A resumption of the Crane and Barkhausen partnership 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. Two of Barkhausen's residential projects before he left the city, the Frederick Weinhagen House at 2543-45 N. Wahl Avenue (1901) and the Dr. James A. Bach House at 2623 N. Wahl Avenue (1903) show that there was still a demand among Milwaukee's German-American clientele for European-inspired dwellings. Barkhausen was probably the principal designer for the firm when he was in partnership with Crane. A published biography of Barkhausen in 1931 indicated that his "individuality" appealed to "discriminating builders."

Barkhausen returned to Milwaukee from New York in 1912, and, again, a brief resumption of the firm of Crane and Barkhausen occurred, probably to facilitate establishing a client base once again. In 1913 Barkhausen set up his own office at 329 E. Wisconsin Avenue. In 1916 he moved to 205 E. Wisconsin Avenue, the Iron Block, where he stayed through 1929. From 1930 to 1933 he worked out of a building at 312 W. State Street. Barkhausen's work after his return to Milwaukee was predominantly period revival in style, such as the Fred Oestereich House at 2825 E. Newport Avenue (1916) and the S. A. Meyer House at 3004 N. Hackett Avenue (1914). A practicing Christian Scientist, Barkhausen received the commission for the Second Church of Christ Scientist at 2733 W. Highland Boulevard (1913), an impressive classical revival structure patterned after the Pantheon in Rome. He also designed the Annunciation Greek Orthodox Church at 1300 N. Broadway (1914, razed), an unusual Byzantine style structure.

Barkhausen was active in Masonic circles during his life and belonged to Wisconsin Lodge No. 13, F. & A.M.; Milwaukee Chapter R.A.M., Henry Palmer Commandery No. 14 K.T.; Wisconsin Consistory, and Tripoli Temple.

Page 7
BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

Barkhausen remained active in his field until his death from heart failure at the age of 74 on December 12, 1934. He died at his residence at 215 W. Wright Street where he had been living since 1921. He was survived by his widow, Minnie Hinkel Barkhausen, his daughter Margaret, and his son Paul. Barkhausen's remains were cremated and interred at Valhalla Cemetery.

Erhard Brielmaier (January 7, 1841 - August 29, 1917)

Erhard Brielmaier was born in Neufra, Wurtemberg, Germany on January 7, 1841 and came to this country with his parents when he was 9 years old. The family settled in Ohio, and Erhard learned how to draft plans and build from his father. Brielmaier married Theresa Haag in 1860, and the couple moved to Piqua, Ohio in 1865 where he opened an architectural office. They subsequently moved to Milwaukee in 1874 and within a few years Brielmaier's reputation as a church architect brought him commissions from all over the country. During his 50-year career, he reportedly designed over 800 churches, more than any other architect in the country, in every state of the United States and some in Canada.

The Brielmaiers raised 13 children and also adopted another child from Erhard's cousin's family. Of his nine sons, five went into the architectural firm which was known as E. Brielmaier & Sons by 1887. Erhard died on August 29, 1917 at the age of 76. Joseph M., Bernard A. (Ben), and Leo A. stayed in the firm the longest. The architectural practice was last known as Brielmaier Scherer & Scherer beginning in 1959. The last son to remain active, Leo A., retired from the firm in 1966 and died in 1969. The Scherers retained the Brielmaier name through 1979, and their practice closed in 1984.

Brielmaier's contribution to the Old World character of Milwaukee lies mostly in the design of religious structures which emulate the European churches of our immigrant ancestors, especially those of German and Polish ethnicity. St. Josaphat's Basilica in Milwaukee (1896-1901), designed for the South Side Polish community, was Erhard Brielmaier's masterpiece. He also designed St. Casimir's Church (Polish), St. Michael's Church (German), and the beautiful woodcarvings of St. Anthony's Church (German), St. George Melkite Church (Syrian), as well as the gatehouse and chapel at Calvary Cemetery, the Grutza/Leszczyński building at 610 W. Lincoln Avenue, which reflects the boldness of Polish Baroque architecture, and the Rudzinski Building at 525-529 W. Mitchell Street.

Brielmaier and his wife are buried in Calvary Cemetery near the chapel he designed there. St. Lawrence Church in the Layton Boulevard Historic district, designed in the Romanesque Revival style, is another representative of his finely crafted religious buildings.

Brust & Philipp

Peter Brust (November 4, 1869 - June 22, 1946)

Richard Philipp (May 2, 1874 - 1959)

Brust and Philipp was considered to be one of the quality design firms in the city in the early twentieth century. It was founded in 1906 by Peter Brust and Richard Philipp. During their partnership, which lasted until 1926, they designed more than 35 large residences for wealthy Milwaukeeans; most of the company town of Kohler, Wisconsin; the Schuster's Department Stores in Milwaukee, and other buildings throughout the Midwest. The firm worked mostly in period revival styles ranging from Neoclassical to Tudor. Some fine examples of their work are: the Hays house, 1712 E. Bradford Avenue (1909); the St. Joseph's Convent Chapel, 1501 S. Layton Boulevard (1917); and the William E. Luick house, 2601 N. Wahl Avenue (1922). The huge Gallun House at 3000 E. Newberry Boulevard was one of the firm's major residential commissions.

According to architectural historian Richard W. E. Perrin, Richard Philipp was a truly outstanding Milwaukee architect and a "genuinely educated man despite the fact that he sat in no

classroom following graduation from [Milwaukee's] East Division High School, and [except for] some private tutoring in the humanities from Dr. Gerhard Balg." Philipp was born in Mayville, Wisconsin on May 2, 1874. Both his parents were born in Germany, and his father was a cabinetmaker who later operated a furniture factory. The family moved to Milwaukee in 1889. After graduating from high school in 1892, Philipp entered an apprenticeship with Ferry and Clas, one of Milwaukee's most distinguished late nineteenth century architectural firms. Two other draftsmen in the Ferry and Clas office in the early 1890s would later become Philipp's business partners: Peter Brust and Julius Heimerl. According to Perrin, Philipp's forte was the ability to create original designs in the Tudor style. Philipp had an early interest in English architecture. In 1898, while still working as a draftsman for Ferry and Clas, he won a \$50 first prize in the House Beautiful competition for the best house costing under \$3,000. Philipp's entry, called "Halcyon," which means tranquil, happy and idyllic, was a three-bedroom, Tudor style, brick and shingle house. Many of the residences built by Brust and Philipp were done in the Georgian, English Tudor, and the English Arts and Crafts styles. Philipp was credited with designing many of the small English style houses for the village of Kohler, Wisconsin in the early 1920s. Some of those houses are similar in character to Philipp's 1898 House Beautiful

design. In 1899 Philipp made his first trip to Europe to study its architecture, followed by two additional European trips before forming his partnership with Peter Brust in 1906.

Peter Brust, the other half of the partnership, was born in the rural Town of Lake (now part of the southwestern portion of the City of Milwaukee north of General Mitchell International Airport) on November 4, 1869. He learned the carpentry trade from his father, who was a carpenter/cabinetmaker and sometimes farmer. Brust entered the Ferry and Clas office as an apprentice in 1890 after working as a draftsman in several smaller offices since 1886. His work history seems to indicate that, like Richard Philipp, he had little formal education beyond high school. During the 1890s Brust worked with his fellow draftsmen, Richard Philipp and Julius Heimerl, on Ferry and Clas projects, including the tower for the St. John Roman Catholic Cathedral, 812 N. Jackson Street (1892) and the Milwaukee Public Library and Museum, 814 W. Wisconsin Avenue (1895-1899). Brust eventually became the chief draftsman for Ferry and Clas, but left the firm in 1900 to take a similar position with a rival firm, H. C. Koch and Company. From 1902 to 1905 he worked as chief draftsman for Werner C. Esser (probably Herman Esser). In 1905 he traveled to Europe with several other Milwaukee architects, one of whom might

have been Richard Philipp. In 1906 Brust formed a partnership with Richard Philipp that lasted until 1926.

While Brust generally received commissions for fairly substantial buildings, there is evidence he took on smaller projects as well, such as the store with flat designed for Joseph Piette at 2436-2438 S. Lenox Street (1898). This is one of Brust's few excursions into the German Renaissance Revival style, which was popular from the 1890s to World War I, and it shows Brust's characteristically refined detail.

The Brust and Philipp firm employed thirty men at its peak. Julius Heimerl became a partner in 1911, and the firm Brust, Philipp and Heimerl appeared in Milwaukee city directories for only two years until 1913 when Heimerl apparently left to work independently. A 1963 biography of Peter Brust in Wisconsin Architect dates Heimerl's partnership with Brust and Philipp from 1905 to 1912. Although city directories do not confirm Heimerl's name in the firm until 1911, he might have been involved earlier with Brust and Philipp, but on a part-time basis or in some other capacity that did not warrant his name in the title of the partnership. Building permits reinforce the date of 1911 for Heimerl's assumption of partnership status in the firm. The 1908 building permit for the South Branch Library at 931 W. Madison

Street lists Brust and Philipp as the architects, while the 1912 permit of the Weil residence at 2515 N. Terrace Avenue lists Brust, Philipp and Heimerl as the architects.

In the mid-teens, Brust and Philipp designed their largest work, a master plan for the Town of Kohler, Wisconsin, which was founded by industrialist Walter Kohler, who had a large manufacturing plant in the area. Brust and Philipp designed the entire community including the houses, a 300-foot-long lodge building, the factory, and the administrative buildings of the Kohler Corporation, a school, a church, and other supporting facilities. The Olmsted Brothers of Boston did the landscape design. The town and factory complex were built as planned and still exist today.

After dissolving their partnership in 1926, both Richard Philipp and Peter Brust continued their own independent practices. Philipp continued his practice until his death in 1959. His last office address was in the Colby and Abbot Building at 759 N. Milwaukee Street. Philipp independently designed the Edith M. Smith house, which is located in the Newberry Boulevard Historic District at 2808 N. Shepard Avenue, in 1931.

After the partnership dissolved, Brust opened a small office and brought his sons Paul and John into the firm in 1929 and 1936 respectively. Brust was very active in professional circles. He was named as one of the original members of the Milwaukee Park Commission which was created in 1905, and also sat on the Art Commission. Brust was also active in development projects for downtown Milwaukee in the early 1920s. Brust likewise sat on committees that formulated Milwaukee's first building code and the first set of building codes for the State of Wisconsin. For 20 years, he chaired Milwaukee's Zoning Board of Appeals, and also sat on the State Board of Examiners of Professional Architects and Engineers. Brust was elected to the Wisconsin Chapter of the A.I.A. in 1911 and later served two terms as president. He was made a Fellow of the Institute in 1923, and from 1940 to 1943 served as a regional director.

After Brust died on June 22, 1946, his sons continued the firm of Brust and Brust until 1973. The office reorganized as Brust-Zimmerman in 1974 with Gary V. Zimmerman as president, John J. Brust as board chairman, Paul C. Brust as principal, and David P. Brust as secretary-treasurer. Brust-Zimmerman dissolved in 1982, and David P. Brust formed Brust-Heike Design Associates which operated through 1985. David Brust has since practiced on

his own. Gary Zimmerman subsequently opened Zimmerman Design Group in 1983, which is still located in the City of Wauwatosa.

In the Layton Boulevard Historic District is located Brust & Philipp's most significant religious structure, the St. Joseph's Convent Chapel at 1515 South Layton Boulevard, under construction from 1914 to 1917. The partners also designed the small addition to the north of the chapel in 1913, the large north wing in 1923, the boilerhouse in 1909, and various smaller remodeling projects. Brust & Philipp also were responsible for numerous additions and alterations to the old Sacred Heart Sanitarium building, now razed. Later on, Brust & Brust received remodeling contracts for the convent during the 1950s and designed the contemporary rectory of St. Lawrence Church at 2600-2604 West Orchard Street in 1949. During the 1950s and 1960s, Brust & Brust continued to receive important commissions from various Catholic institutions including Marquette University High School, Marquette University, School Sisters of Notre Dame, De Sales Preparatory Seminary, Little Sisters of the Poor, and St. Sebastian's Church. They were also involved in the design of the Capitol Court Shopping Center, and designed hospitals, government buildings, and school buildings.

Peter M. Christiansen

Not much is known about Peter M. Christiansen other than that he entered the architectural field through his background as a carpenter. He first appears in the city directory in 1886, listed as a carpenter living at today's 927 South 11th Street, and then at 504 West Orchard Street the following year. Christiansen moved to Bay View around 1890, and first lived at 2400 South Woodward Street. He began listing himself as a carpenter-contractor around 1894 at which time he was living at 529 East Dover Street. By 1902, Christiansen listed himself as an architect and had offices in the Grange Building at the southeast corner of South Kinnickinnic and East Lincoln Avenues. He later moved his practice to a building on Howell Avenue where he worked from 1906 to 1910, and then to 2273 South Howell Avenue in 1911. A brief partnership with George A. Kemnitz under the name Christiansen & Kemnitz lasted from 1913 to 1914. Christiansen then entered into business with his brother Christian A. under the name Christiansen Brothers, a carpentry, contracting and building firm with offices at 1227 South 6th Street. The business either relocated or closed in 1928, and neither Peter nor Christian, nor their wives, are listed further in the Milwaukee city directory.

Christiansen appears to have worked exclusively on the near South Side and in Bay View, in particular. Some 81 structures in Bay View are known to have been built or designed by him. His buildings range in style from Queen Anne to Dutch Colonial to Classical Revival and Foursquare and are mostly residential, although Christiansen designed the factory for J. B. Meyer & Sons Organ Pipe Company and the Paulina Napierala store at 733 West Lincoln Avenue. Christiansen designed three buildings in the Layton Boulevard Historic District: the stucco and brick Craftsman style bungalow at 1147 for Alexander E. Martin and its matching garage (1910); the side-gabled duplex for Olga Huss at 2013-2015 (1910); the Arts and Crafts style stucco-clad house for Fred W. Baumann at 2122 (1907). Among his rare commissions outside of his neighborhood is the large, front-gabled brick residence for Fred Lichtfeldt, a German client; the house is distinguished by its curving half-timbering which frames an unusual oriel window to create a sort of story-book appearance that lends a cottagey, Teutonic character to this otherwise massive house. It is distinctive among Christiansen's known work.

Crane, Charles D. (July 6, 1850 - April 8, 1928)

Charles D. Crane was one of Milwaukee's more notable architects at the turn of the century. He was born the son of Moses L. Crane and Susan P. Chase at Johnson's Creek, Niagara County, New York on July 6, 1850. The Crane family traced its ancestry back to seventeenth century Connecticut and was active in the Revolutionary War. Moses Crane and his family left New York to settle in Wisconsin in 1853 and eventually set down roots in Burlington where young Charles attended high school. Crane's first job out of school was that of a clerk. He relocated to Chicago in 1871. It is not known if he received any architectural training there, but upon moving to Milwaukee in December of 1874, he found employment with Edward Townsend Mix, the leading architect in Milwaukee at the time. Mix's firm designed some of the city's finest and costliest architectural projects from the 1860s through the 1880s, and was the firm of choice for handling large scale, technically complicated commissions. Many of Milwaukee's turn-of-the-century architects had been initiated into the architecture profession by working for Mix early in their career. During Crane's tenure with Mix, the firm designed the Colby-Abbot Building, the Exposition Building, the Milwaukee Road Depot, and the Chamber of Commerce Building, each of which was a major commission for its time.

While working for Mix, Charles Crane made the acquaintance of another employee there, Carl Barkhausen, 10 years his junior, and the two left Mix to open their own practice in 1888, the year in which Mix temporarily relocated to Minneapolis to supervise the construction of his first skyscraper building.

The firm of Crane and Barkhausen had offices at 219-221 E. Wisconsin Avenue and established itself as one of the foremost designers of expensive German-style residences in the city. Barkhausen's German architectural training is probably responsible for this emphasis, and it coincided with the emergence of a prosperous clientele of German-American industrialists, manufacturers, and business people in Milwaukee. Among their commissions were the Fred Kraus House, 1671 N. Prospect Avenue (1891-92, razed); the Ferdinand Schlesinger House, 1444 N. Prospect Avenue (1892, razed); the Herman Luedke House, 965 N. 11th Street (1895; razed); the John F. Kern House, 2569 N. Wahl Avenue (1899); the Joseph Breslauer Doublehouse, 1425 W. Kilbourn Avenue (1897); the George J. Schuster House, 3209 W. Wells Street (1891); and the Abram Esbenshade House, 3119 W. Wells Street (1899).

In addition to their residential commissions, the partners also designed the First German Methodist Church building at 2024

W. Highland Avenue (1896), the German-English Academy Building at 1020 N. Broadway (1891 and 1892), and a number of industrial buildings in the city's Historic Third Ward. They also designed the Martin Hotel, an early apartment building on East Wisconsin Avenue (1889).

The partnership dissolved in 1900 when Barkhausen set up his own practice next door in the Iron Block building. Crane took Peter Brust as a partner for a brief period in 1901, but resumed a solo practice after that. Interestingly, the partnership of Crane and Barkhausen was reconstituted briefly in 1903, at a time Barkhausen is said to have moved to New York City. It probably represents some amicable arrangement whereby Crane oversaw the completion of Barkhausen's projects then under construction. Crane moved from Wisconsin Avenue to an office in the University Building at the corner of Milwaukee and Mason Streets in 1908. He once again reunited with Barkhausen in 1912 upon the latter's return to Milwaukee, but by 1913 the two had separate offices once again after Barkhausen had opened his own practice at 329 E. Wisconsin Avenue. Crane later moved to 204 W. Wisconsin Avenue. Once Crane severed his ties with Barkhausen, he left behind the elaborate German-style architecture the firm was best known for and turned to designing houses in the Colonial or Georgian Revival styles. The one exception to this is a house he built

for himself at 2608 N. Lake Drive in 1908 which features German style half-timbering and a stepped gable. He also received some commercial commissions and designed Marquette University's Johnston Hall in 1906. In 1920, he gave up his practice to work as an appraiser for the Fidelity Appraisal Company and apparently retired around 1925 when his name disappeared from the city directory. Crane occupied at least 17 residences or apartments during his career and last lived, as a widower, at the Maryland Hotel. He died at Milwaukee Hospital (now Sinai-Samaritan) at the age of 77 on April 8, 1928 of a cerebral hemorrhage and pneumonia and was buried at Forest Home Cemetery.

Ferry & Clas

George B. Ferry (February 7, 1851 - January 29, 1918)

Alfred C. Clas (December 26, 1859 - July 8, 1942)

George B. Ferry was born on February 7, 1851, and was educated in Springfield, Massachusetts. He studied architecture at the Massachusetts Institute of Technology in 1871 and 1872 after which he began his architectural career in his hometown. A year following his 1880 marriage to Springfield resident Cora Frances Phillips, Ferry moved to Milwaukee and established his practice. One of his prominent works during the 1880s was the clubhouse for the Woman's Club of Wisconsin on E. Kilbourn Avenue. In 1890 Ferry went into partnership with Alfred C. Clas, and the two had offices on N. Broadway between E. Wisconsin Avenue and E. Mason Street. During their partnership, which lasted until 1912, the two were responsible for many major architectural projects including the Milwaukee Public Library and Museum, the Northwestern National Insurance Company Headquarters in Milwaukee, the State Historical Society Library at Madison, St. John's Cathedral Tower, the Unitarian Church on Ogden Avenue,

the Masonic Building on Jefferson Street, the Buena Vista Flats, and the Milwaukee Auditorium building.

The Frederick Pabst mansion in Milwaukee was their ownly known foray into the German Renaissance Revival style but the exquisitely detailed residence surpasses in quality even some of their better-known Classical Revival work. While the Pabst mansion was the trendsetting residence of the city's wealthy German-American community, Ferry and Clas designed no other houses in the style, and the bulk of the commissions went to such firms as Crane and Barkhausen and Eugene Liebert.

After the dissolution of the partnership with Clas, Ferry retained the offices on Broadway and continued in practice until about 1916. Ferry was instrumental in organizing Wisconsin's first architectural association, and was also a member of the organizational committee that framed the by-laws and constitution of the American Institute of Architects. He was chairman of Milwaukee's building code commission for four years, president of the Milwaukee Art Commission, and a member of the National Academy of Sciences.

Throughout his life, Ferry lived at a variety of addresses including N. 17th Street, E. Kilbourn Avenue, N. Farwell Avenue,

Woodland Court, and N. Prospect Avenue. He last lived on N. Cambridge Avenue. While his wife and daughter were away in New York, Ferry died at the residence of his son, Robert P. Ferry, who was then living at 1502 E. Royall Place. His passing on Tuesday, January 29, 1918 was the result of grippe complicated by an infection of the heart. Upon his death, George B. Ferry was cited as an ideal architect, conscientious, extremely well-educated, well-read, and artistic, and a professional who was inspirational and helpful to younger members of the profession. His former partner, Alfred C. Clas, stated that Ferry "was one of the best designers ever in Milwaukee, an architect of exceptional good judgment and of very artistic temperament."

The Ira B. Smith house (1898) represents a significant residential commission designed by Ferry and Clas when the firm was at the height of its fame. It is an outstanding example of the high quality period revival designs produced by the firm throughout its existence.

Alfred Charles Clas was born on December 26, 1859 in Sauk City, Wisconsin, the son of German immigrants, Adam and Magdalene (Ernst) Clas. He was educated in his hometown, and after graduating from high school served a short term appointment as a messenger boy in the State Senate. Clas subsequently apprenticed

with an architect and also received two years of practical instruction in building construction. In 1879 he went to Stockton, California and worked in an architect's office there for almost two years. Clas then returned to Wisconsin and settled in Milwaukee. From about 1880 to 1884 he worked his way up from draftsman to architect in the offices of James Douglas. From 1885 to 1886 the two were in partnership, but Clas left in 1887 to set up his own architectural practice in offices on Milwaukee Street. Several years later Clas went into partnership with George B. Ferry, who had been practicing in Milwaukee since 1881. The two carried on a very successful business from 1890 through 1912 and were responsible for a number of civic and institutional structures as well as residences: Milwaukee Public Library and Museum, Northwestern National Insurance Headquarters, the State Historical Society Library at Madison, St. John's Cathedral Tower, the Matthews Brothers Building, the Y.W.C.A. Building, Buena Vista Flats, the Milwaukee Auditorium building, the Wisconsin State Building at the Pan-American Exposition in Buffalo, and the Wisconsin State Building for the St. Louis Exposition.

In the early decades of this century, Alfred Clas was very much involved with civic projects and took an active part in planning Milwaukee's Civic Center, the beautification of the

Milwaukee River, and the development of Lincoln Memorial Drive and Parkway. He also laid out many of the city's boulevards, planned and supervised the construction of many of the city's park buildings, and served on the City Board of Park Commissioners and the County Parks Commission, and served as president of the Metropolitan Park Commission.

After dissolving his partnership with Ferry in 1912, Clas continued in partnership with his son Angelo Robert Clas from 1912 to 1921 and later with another son Rubens Frederick Clas and John S. Shepherd under the name Clas, Shepherd and Clas from 1921 to 1931. After Shepherd left, the firm became Clas and Clas once again. Their offices had remained in the Colby-Abbot Building since 1914. Alfred Clas remained active in the practice into 1933 after which time a corporation was established, Clas and Clas Inc. Clas apparently retired from active participation at that time although he served as president of the corporation through at least 1936. The corporation was continued under Rubens Clas into the 1940s. Following his retirement, Clas and his second wife, Lucille, spent most of their time in Fort Lauderdale, Florida. After Lucille's death in 1939, Clas made his home with his son Rubens. His last year was spent at the Masonic Home in Dousman, Wisconsin where he was under care for complications following a fall on the ice. Clas died of those

Page 28

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

complications on July 8, 1942 at the age of 82. Following
Masonic funeral services at the Weiss Funeral Home on Milwaukee's
Lower East Side, Clas' cremated remains were buried in Sauk City.

Frederick A. Graf (1859 - April 28, 1938)

Frederick A. Graf was born in 1859 in South Germantown, Wisconsin, the son of John Jacob Graf and Margareth Graf. John Jacob Graf was a merchant who came to this country from Wertemberg, Germany, and Margareth was Bavarian. In the early 1880s, Fred Graf moved to Milwaukee and worked as a carpenter. He started work as a draftsman for architect James Douglas in 1888, and left to open his own practice in 1892. Over the course of most of his career he maintained an office Downtown, from 1892 to 1895 in the Iron Block, from 1896 to 1925 in the Matthews Building, from 1925 to 1935 at the Plankinton Building, and for the last three years at 2780 North Teutonia Avenue. Graf designed dozens of residences and some industrial and public buildings in Milwaukee, West Bend, and Port Washington. His best known public building is the Ozaukee County Courthouse in West Bend (1898). Graf's residences ranged in style from Queen Anne to Arts and Crafts and Tudor, and he designed a number of attractive income properties for the Magie family in the North Point South neighborhood. Graf appears to have had clients from all ethnic backgrounds. In one instance, a doublehouse at 2214-2216 East Ivanhoe Place (1894) has the basic Queen Anne form but was given a German flavor by the use of a bell-shaped roof on the tower and by the overall massive, weighty character of the roof.

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

Graf's Arts and Crafts style residences from 1905 to 1910 with their heavy masonry bays and porches and prominent gables also take on a more German than English character: 2605 North 1st Street (1908), 2690 North Summit Avenue (1908), and 3022 West State Street (1905).

Graf was a member of the American Institute of Architects and the State Association of Wisconsin Architects. His business, the Fred Graf Building Company, was established in 1936 and continued after his death in 1938 by his widow, daughter and sons.

Leon M. Gurda (September 21, 1888 - September 13, 1967)

Leon M. Gurda was born September 21, 1888, one of 11 children of Polish immigrants Sylvester Gurda and Victoria Orzechowski Gurda. Sylvester Gurda had come to the United States and Milwaukee in 1878, and between 1880 and 1891 he worked at a variety of occupations including helper, blacksmith, laborer, and tailor. From 1892, he worked as a mail carrier for the postal service. The family lived at 1833 South 10th Street.

Leon Gurda first appears in the city directories in 1903 as a student. He was then listed as a draftsman in 1907 and apparently took on other occupations for a brief time including laborer (1908) and advertising solicitor (1909). In 1910 Gurda moved away from home to live at 2210 South 7th Street and resumed work as a draftsman. At the present time, we do not know with which architectural firm he apprenticed in those early years. He opened his own practice at his residence in 1912 but moved to offices at 734 West Mitchell Street in 1915. It was during this period that Gurda designed the J. Kwasniewski Building at 1024 West Lincoln Avenue in 1916 and the foundation for the Holy Name Polish National Catholic Church at 2364 South 11th Street in 1914. He also had a number of commissions for commercial buildings that displayed the curvaceous gables popular among the

city's Polish merchant community including 3001-3003 South 13th Street and 2376 North Humboldt Avenue. He typifies the many small local architectural firms that were working in this style before World War I.

For a brief time, it appears that Leon Gurda practiced again out of his home before forming a partnership with his younger brother, Francis. Francis had studied architecture at the University of Illinois and worked for the firm of Buemming & Guth here before joining his older brother, Leon, in 1922. The partnership of Gurda & Gurda opened offices at 632 West Mitchell Street; their known projects include a number of handsome period revival buildings, most of which were built on the South Side. Many of their clients were prosperous South Siders of Polish ethnicity. Some of these projects include: 1135 South 3rd Street, a Georgian Revival residence (1922); 3086 South Superior Street, the R. T. Hibner residence (Tudor Revival, 1923); 3094 South Superior Street, the J. Hempe residence (Tudor Revival, 1925); 3024 South Logan Street, a Chateausque residence (1927); 909 West Mitchell Street, the Fons & Company Building (1924); 935 West Mitchell Street, the Strozyk Company Building (1922); and 830 South 3rd Street, the World Theater (Mediterranean Revival, 1926).

The two brothers parted company when Leon was appointed the city's Building Inspector in 1927. Francis Gurda continued his architectural practice alone through about 1970. He is known for designing St. Adalbert's Church in Milwaukee, Holy Family Church in Cudahy, the Sheridan Telephone Exchange on East Oklahoma Avenue and St. Francis Hospital. Francis shared his 733 West Mitchell Street office for many decades with another brother, Casimir, who operated a real estate business. Francis's last office was at 1015 West Mitchell Street.

Leon Gurda served as Building Inspector until his retirement in 1955 at the age of 67. Leon Gurda is known for his zealousness in trying to rid the city of blighted buildings during the Great Depression. He even proposed that the City of Milwaukee should limit the age of buildings as a way to keep blight in check and proposed that the City should order demolition unless the building were kept in good condition by its owner. During the time that Gurda served as head of the Department of Building Inspection, he lived in a handsome Tudor Revival house, built in 1927, overlooking Humboldt Park at 3020 South Logan Street.

Leon Gurda retired from city service in 1955, and in 1956 moved to 2640 South Kinnickinnic River Parkway; and then in 1958

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

he moved to 5701 West Jackson Park Drive, his final home. During his lifetime, Gurda was a member of numerous Polish veteran societies, fraternal clubs, and planning organizations: the Woodrow Wilson Post, Polish Legion of American Veterans; the Milwaukee Society of the Polish National Alliance; the Red Arrow Club for veterans of the 32nd Division; the World War II Red Cross Advisory Committee on Housing; the American Legion Past Commanders Club of Wisconsin; Chaplain of the George Washington American Legion Post; Secretary-Treasurer of the Military Order of Foreign Wars; and President of the Wisconsin Chapter of American Relief for Poland; the Milwaukee Housing Authority; the American Society of Planning and Building Officials; Past President of the Wisconsin State Building Inspection Association; Honorary Life Member of the Building Officials Conference of America; the Wisconsin Chapter of the A.I.A. (American Institute of Architects); lifetime member of the A.I.A.; and a director of the Retired City Employees of Milwaukee Association; the Holy Name Society of Blessed Sacrament Catholic Church; the International Institute; and a charter member of the Milwaukee Elks Club.

Leon Gurda died of a heart ailment at the Veterans Administration at Wood, Wisconsin on September 13, 1967 at the age of 78. Funeral services were held at his parish church,

Blessed Sacrament at 4100 West Oklahoma Avenue. He was survived by his wife, Agnes, and by three daughters: Mrs. August H. Stecher (Sheboygan), Adele Gurda (Germany), and Mrs. David J. Schmechel of Milwaukee.

Leon M. Gurda designed three houses in the Layton Boulevard Historic District: the fine Craftsman style bungalow at 1825 for Kasimir Celichowski (1915); the substantial 2-story, hip-roof residence of John C. Kleczka at 2059 (1916); and the Craftsman style duplex for Louis A. Fons at 1803-1805 (1916). The somewhat heavy quality of Leon Gurda's work is absent in the work he designed with his brother Francis: the fine brick bungalow with small porch built at 1717 for Michael Wabiszewski (1922) and the one-of-a-kind eclectic bungalow at 1800 for Joseph A. Rozewski (1926) with its arcaded porch, oriel window, and half-timbered bay.

William G. Herbst (1885 - 1959)

William G. Herbst was born in Milwaukee in 1885, the son of William and Helen (Sanders) Herbst. William's father was born in Kohler, Wisconsin and came to Milwaukee in 1874 at the age of 20. A published biography indicates that William's father worked for a street car company, was a grocer, and was then associated with the wholesale grocery firm of Inbusch Brothers. City directories, however, show William's father to have been employed as a teamster. The Herbst family lived on the South Side at 910 West Lapham Street for many years.

William G. Herbst attended parochial schools and then South Division High School and worked as an apprentice at various local architectural offices. He then attended the Armour Institute of Technology in Chicago and completed his studies in 1903. Herbst subsequently worked for the American Appraisal Company and traveled in 14 states appraising manufacturing plants. He returned to Milwaukee in 1905 and worked for the firm of Kirchhoff and Rose and later opened his own practice in 1911 in the Juneau Building at South 6th and West Mitchell Streets. The following year, Herbst took William F. Hufschmidt as a partner, and the firm moved to larger quarters in the Caswell Block downtown in 1914. The partnership of Herbst & Hufschmidt

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

continued until Hufschmidt's death in 1918. The firm of Herbst & Hufschmidt designed a number of South Side and West Side structures: 2977-2979 South Superior Street (1913); 914 South 5th Street (1912); 961-967, 1003-1005, 1009-1011 and 1013-1015 North 33rd Street (all in 1912); 1230 South 16th Street (designed in 1916 for Walter Mathiesen); 1554 West National Avenue (designed for the Swendson Auto dealership company in 1916); and 1039-1041 West Mitchell Street (designed in 1916 for the Mitchell Street State Bank). The partners designed the Barney Czerwinski building at 575 West Lincoln Avenue in 1912. The Czerwinski Building with its shaped gables is one of a number of similar storefronts designed in the Lincoln Avenue area for merchants of Polish ethnicity which are, in essence, abstractions of Baroque and Rococo gables from merchants' houses in seventeenth and eighteenth century Germany and Poland. Other similar projects executed by the firm are at 1936-1938 West Lincoln Avenue and 2176 South 6th Street. A more angular German Renaissance Revival gable was designed for Gottlieb Wirth at 3201-3203 North 28th Street.

The stylistically versatile Herbst & Hufschmidt firm also designed three houses on Grant Boulevard in 1915: the Prairie style Harry Herz residence at No. 2436, the Mediterranean style

house for Theodore Scholl at No. 2424, and the Colonial Revival residence of Joseph Goldbach at No. 2431.

In the spring of 1919, Herbst formed a new partnership with Edwin C. Kuenzli. Kuenzli (January 24, 1871 - November 21, 1948) was a Milwaukee native, educated in Milwaukee's public schools. He started his apprenticeship with Charles Kirchhoff and later completed formal training at the University of Pennsylvania School of Architecture. Upon his return to Milwaukee, Kuenzli joined the firm of Charlton, Gilbert & Dewey, and when two of the partners retired, he became a partner of Charlton until the latter's retirement in 1917. Kuenzli subsequently formed a partnership with William G. Herbst in 1919.

Herbst & Kuenzli moved their offices from the Caswell Block to the Bartlett Building at 176-178 West Wisconsin Avenue and then relocated to the former Bloodgood-Hawley house at 1249 North Franklin Place in 1929. Herbst & Kuenzli designed a large number of projects ranging from factories to stores to residences. It is said that Kuenzli devoted much of his time to the design of ecclesiastical buildings. Among their many projects in Milwaukee are: 742 West Capitol Drive (1922, Messmer High School); 3401-3411 West Wisconsin Avenue (1924, Marquette University High School); 5400 West Washington Boulevard (1929, St. Sebastian

Church); 1914 West National Avenue (1920, Milwaukee Glove Company); 1004 South 16th Street (1923, National Tea Company); 3021 North Lake Drive (1922, Albert P. Kunzelman house); 710 West Mitchell Street (1929, addition to Kunzelman-Esser Company); 1135 West Mitchell Street (1927, Wabiszewski/Penney's Building); and 1308 West Mitchell Street (1923, Mitchell Street Building Company). In Wauwatosa, Herbst & Kuenzli designed 2900 North Menomonee River Parkway (1929, Notre Dame Hall, Mount Mary College).

Edwin Kuenzli retired in 1942 and spent his last years in Wauwatosa until his death in 1948. In 1947, William G. Herbst established William G. Herbst & Associates with his son, Roger M. Herbst. Also in the firm were John P. Jacoby (architect) and J. Herbert Haebig (chief draftsman). The firm subsequently underwent other changes in name over the years: Herbst, Jacoby & Herbst (1955-1963); Herbst, Jacoby & Herbst Inc. (1964-1980); Pfaller, Herbst & Associates Inc. (1981-1984); Pfaller, Herbst & Eppstein Inc. (1985); Herbst, Eppstein, Keller & Chadek Inc. (1986-1992); and Eppstein, Keller & Chadek (Summer, 1992 - the present). The Pfaller firm with whom Herbst joined was likewise an old, established architectural office that dated back to the 1920s.

William G. Herbst died in 1959 or 1960; his last residence was in Fox Point, Wisconsin at 6421 N. Berkeley Boulevard. His son, Roger, maintained either the presidency or board chairmanship of the firm after his father's death. The firm left its Franklin Place office in 1982 to move briefly to 3113 West Highland Boulevard (1982) and then located at 210 East Michigan Street in Downtown Milwaukee. Roger Herbst withdrew from the firm in 1992 and now lives in Florida.

William G. Herbst designed two structures on Layton Boulevard, the simple, front-gabled duplex for Michael Schneider at 2256-2258 (1909) and the Arts & Crafts style duplex with stucco-clad gables at 1127-1129 for Frederick Kresse (1911). With Edwin Kuenzli, Herbst designed the Amy and Leslie Davis house, a period revival bungalow with tile roof at 1703 (1919). The partners' most significant commission was the 1926 remodeling of the Sylvester Wabiszewski house at 2146. The original Foursquare style house of 1903 was given a tile roof, front chimney and bays, a new bay window on the south elevation, and a stone enframed entry. Extensive interior alterations were made as well to give the house an English character.

Stanley F. Kadow (March 26, 1868 - December 6, 1933)

Stanley (Stanislaus) F. Kadow was born in Germany on March 26, 1868, the son of Frank Kadow. The family emigrated to the United States before Stanley was one year old and settled in Manitowoc, Wisconsin where Frank operated a meat business. Stanley Kadow was educated in his hometown and briefly joined his father and brothers in the family business. He subsequently decided to study architecture and moved to Milwaukee. Kadow first appears in the Milwaukee city directory in 1888 as a student living at 801 West Mitchell Street. The following year, he worked as a bookkeeper at the German-American Bank. Kadow subsequently worked as a draftsman for the firm of Ferry & Clas between 1890 and 1893, and then opened his own practice out of his home at 1663 South 10th Street in 1894. He moved his residence and practice to Bay View the following year and remained a resident there for the rest of his life. Over the years, Kadow's office was located at a variety of addresses: 2472 South Howell Avenue (1895-1902); 2272 South Kinnickinnic Avenue (1910-1916); 701 West Mitchell Street (1917-1919); 229 East Wisconsin Avenue (1920-1921); 915 West Juneau Avenue (1923); and 2466 South Howell Avenue (1924-1933, his residence also). For a brief time in 1904, it appears that Kadow worked as an architect for Vilter Manufacturing Company.

Virtually all of Kadow's known commissions are located on Milwaukee's South Side. Around 81 buildings were designed in the Bay View neighborhood alone. Many of Kadow's commissions were for residences and duplexes and were designed in a variety of styles such as Queen Anne, Dutch Colonial Revival, Craftsman, and Mediterranean Revival. Many of his residences and duplexes, unfortunately, have been so altered with aluminum or asphalt siding that stylistic details have been lost. Other South Side projects include the Frank Heller house (1900) at 2217 South 10th Street, the Wladislaus Nowakowski duplex (1903) at 2141 South 10th Street, and the Lincoln Theater at 1104 West Lincoln Avenue (1910). Kadow designed some commercial buildings with upper flats including 1319 West Lincoln Avenue (1910); 1017 West Lincoln Avenue (1910, 1926), and 1530 West Lincoln Avenue (1914). He is also known to have designed the Mikado Theater, the parish house of St. Boniface Congregation, and over 20 residences in Manitowoc.

Kadow ranks among the large number of small but prolific architectural firms which produced few truly significant commissions, but did design solid, well-built, if plain, structures. In the Layton Boulevard Historic District, Kadow designed the front gabled, 2 1/2-story brick store at 1904 (a.k.a. 2633-2635 West Burnham Street) for John Kempa in 1921;

the building housed Kempa's hardware store and the Kempa family living quarters. Kadow also designed the duplex at 1643-1645 for Anton M. And Charles L. Fischer in 1921. The simple, hip-roofed, brick structure features a prominent bay window on each story and a small porch over the two entrances. One of Kadow's best commissions is the brick bungalow he designed for Attorney Leonard J. Kleczka at 2174 in 1925. The steeply-pitched gabled roof of the house and entry porch and the exceptionally deep soffits are unique on the South Side and give the otherwise simple house a slight Oriental quality. A matching 2-car brick garage, still retaining its original double doors was also designed by Kadow and is located at the rear of the property.

Kadow died at his home on December 6, 1933 at the age of 65 of cerebral apoplexy. Burial services were held at St. Augustine Church on South Howell Avenue, and Kadow was buried at Arlington Cemetery. Kadow, like many of his contemporaries, probably pursued commissions along Lincoln Avenue where prosperous Polish-American merchants competed with one another for the showiest facades. He designed buildings at No. 1033, later remodeled, No. 1106, and the striking Wargin Building at No. 1530-1534, whose unusual curvilinear shaped gables are among the most striking in the city.

William D. Kimball

William D. Kimball was a well-known Milwaukee architect, active primarily in the 1890s. He graduated from the Virginia Military Institute in Lexington, Virginia after which he traveled for eight months in Europe, pursuing architectural studies. Upon returning to the United States, he lived in Baltimore and secured employment in the architectural department of the Baltimore & Ohio Railway. He subsequently moved to Minneapolis in 1878, and then relocated to Milwaukee in 1890 where he opened an architectural practice. One published biography indicates that he was a "representative member of the distinctive American school of architecture" and that his buildings were known for their stability, workmanship and elegance. Kimball's known Milwaukee projects date from 1891 to 1900, and his commissions for residences are concentrated in the North Point North neighborhood. He designed in styles popular at the turn of the century including Colonial Revival, Shingle style and Classical Revival. Most of Kimball's clients were of Yankee heritage. Interestingly, he designed a German Renaissance Revival mansion for a prominent local German-American businessman, John Barth, at 1331 North Astor Street in 1895. Kimball also designed a Black Forest cottage for Albert N. Fairchild at 2757 North Shepard Avenue in 1894. These two commissions demonstrate how architects

Page 45
BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

throughout Milwaukee utilized ethnic architecture at least occasionally for their clients in the decades preceding World War I. Additional research will have to be done to fill in Kimball's career after 1900 since he apparently left Milwaukee at that time.

Kirchhoff, Charles, Jr. (1852 - 1915)

The well-known architectural firm of Charles Kirchhoff and T. Leslie Rose designed the former Schlitz Brewery Co. saloon located at 1699 N. Astor St. Kirchhoff worked for local architect Henry Messmer before opening his own practice during the early 1880s. In 1887 Kirchhoff formed a partnership with T. Leslie Rose. One of their first major commissions was the Schlitz Palm Garden built in 1888 at 730 N. Third St. (razed). Kirchhoff and Rose designed many other buildings for the owners of the Schlitz Brewery, the Uihlein family, including saloons at 1531 E. Park Pl. (1900); 2414 S. St. Clair Ave. (1897); and 733 E. Clarke St. (1904), and such fine residential and commercial buildings as the former Second Ward Savings Bank (1912) at 910 N. Third St.; the Erwin Uihlein Residence (1913) at 3319 N. Lake Dr.; the Conrad Trimborn Residence (1920) at 2647 N. Wahl Ave.; the Majestic Building (1908) at 231 W. Wisconsin Ave.; the Empire Building (1927) at 710 N. Plankinton Ave.; and the Home Bank Building (1930) at 2300 N. Dr. Martin Luther King Jr. Drive. The saloon building at 1703 West Hopkins Street is the most overtly German-looking of Kirchhoff's work for Schlitz and was probably designed to compete with the castellated Old World character of Pabst's corner taverns. The Germanic quality of the Hopkins

Page 47

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

Street building is embodied primarily in the bell-shaped domes
that cap the structure's two towers.

Edward V. Koch (November 5, 1861 - August 7, 1931)

Edward V. Koch was born in Milwaukee in 1861, the son of German immigrants John Koch and Augusta Freund (Friend). Other family members included his brothers, Andrew (Andreas) and George. John Koch was a miller and operated a flour and feed store at 1050 North 3rd Street. The family home was located at 1946 North Palmer Street.

Edward V. Koch was first listed in the city directory in 1878 as an apprentice and then as a draftsman in subsequent years at 307 East Wisconsin Avenue. His employer is not specified, and two firms, H. C. Koch & Co. and W. H. Parker, are both listed at that East Wisconsin Avenue address. It is assumed that Koch worked for the then-prominent H. C. Koch & Company, and Henry Koch may have been a relative. The city directories, however, show dozens of Kochs living in Milwaukee at that time. Edward opened his own architectural practice in the Colby-Abbot Building in 1886 and remained in those quarters through 1889. In 1890 he moved his firm to the Metropolitan Block on North 3rd Street (razed) and then to the Iron Block in 1894. Edward V. Koch subsequently worked out of his home at 1353 North 4th Street, a move probably resulting from the downturn in the economy at that time. Mayor David S. Rose appointed Koch to fill the unexpired

term of Building Inspector Michael S. Dunn when the latter resigned from office in 1904. Koch held the position through 1910 and resumed private practice, working out of his home: 2415 North Humboldt Avenue (1911-1918), the St. Charles Hotel (1919-1921), 3204 North Palmer Street (1922), 2873 North Sherman Boulevard (1923), and 2873 North Sherman Boulevard (1924-1931). He died at his home of a cerebral hemorrhage in August, 1931 and was buried at Union Cemetery.

Only a few architectural commissions can be attributed to Edward V. Koch at this time. They are, however, distinctive from the work of his contemporaries by their unusual juxtaposition of elements. The house at 1435 West Kilbourn Avenue (1891), built for German immigrant Abraham Breslauer, can be classified as Queen Anne in style, but the overall heavy, massive quality of the brick building with its large tower is evocative of the late medieval and early Renaissance architecture of Germany. Also borrowing from German architecture, in particular the small country villa, is the unusual and elegant, one-story-with-raised-basement house that Edward V. Koch designed for his banker brother, George, at 3209 West Highland Boulevard (1897). It is not known at this time if Edward Koch supplemented his local architectural training with any study trips to Europe or if he

Page 50

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

based his work on examples being reproduced in the growing number of architectural periodicals and folio publications of his time.

Henry C. Koch (March 30, 1841 - May 19, 1910)

Henry C. Koch was born in the city of Celle, Hanover, Germany and came to Milwaukee with his family in 1842. After receiving instruction at the German-English Academy, he apprenticed with architect G. W. Mygatt beginning in 1856. He interrupted his architectural career to enlist in the Twenty-fourth Wisconsin Infantry during the Civil War. Koch's drafting skills led to a position as typographical engineer on General Phillip Sheridan's staff, a position he held for nearly a year after the end of the war. In 1866 Koch returned to Milwaukee and established a partnership with G. W. Mygatt. The partnership dissolved in 1870 when Koch established his own practice. Among his partners over the years were Julius Hess, Herman Paul Schnetzky, Herman J. Esser, and his son, Armand D. Koch.

It was during the 1870s that Koch came into his own as a professional architect. The Milwaukee Sentinel documents dozens of commissions for residences, churches, institutional, governmental, and commercial buildings. Among his notable commissions at this time were Calvary Presbyterian Church at 935 West Wisconsin Avenue (1870), Nunnemacher's Grand Opera House at 144 East Wells Street (1871; razed after a fire), and the Science Hall at the University of Wisconsin, Madison (1875). The firm

made a specialty of institutional and public buildings and designed over a dozen courthouses in the Midwest and Wisconsin, including the Racine County (Wisconsin) Courthouse (1876), the Jackson County (Wisconsin) Courthouse (1878), as well as the Northern State Insane Asylum addition at Oshkosh (1874), and various public school buildings in Milwaukee.

Virtually all of Koch's known residences from the 1870s, however, have been razed with the exception of three small brick houses: the Louis Fuldner residence (1874) at 914 South 4th Street (Walker's Point Historic District, NRHP, December 9, 1978); the much altered Herman Berger-Katzenstein Residence (1874) at 1247 North Cass Street (Cass/Juneau Avenue Historic District, NRHP, November 3, 1988), and the modest Fred Pritzkow Residence (1875) at 1324 North Marshall Street. The Joseph P. Oliver House at 1510 East Brady Street (1874) survives as a unique example of a well-preserved frame Italianate residence designed by Koch during this period.

During the 1880s and 1890s, Koch's public, commercial institutional, and industrial commissions outpaced his residential work, and he had a staff of 8 to 10 persons working for him. Koch's designs from these decades follow mainstream American architectural trends, and his buildings range from the

Victorian Gothic Turner Hall at 1034 North 4th Street (1882-1883) to the Richardsonian Romanesque Pfister Hotel at 424 East Wisconsin Avenue (1892-1893). Only two of his known projects to date display an ethnic character, Milwaukee's City Hall at 200 East Wells Street (1893-1895) and the Robert Perske Building at 1629-1631 West Becher Street (1909). Koch shows himself to have skillfully combined elements from Germany's historic town halls in the design of Milwaukee's City Hall, and his entry in the design competition was the only one that displayed specific references to ethnic German architecture. That his design was selected reflects the fact that Milwaukee's population and local government were of predominantly German heritage by the 1890s, and this public building symbolized their attainment of dominance in the local culture. The Perske Building was one of Koch's few South Side commissions and, like Milwaukee's City Hall, it deviated from his more mainstream American designs and probably reflects the client's desire to fit in with other merchants in his neighborhood.

In Koch's later years, his son, Armand, was in partnership with him and is generally credited with the design of the Wells Building at 324 East Wisconsin Avenue. Henry Koch died on May 19, 1910.

Bernard Kolpacki (October 20, 1854 - December 27, 1900)

Bernard Kolpacki (sometimes also spelled Bernhard) was born in Grandenz, Germany on October 20, 1854, the eldest son of Albert and Rosa Kolpacki. Around 1871 or 1872, Bernard came to the United States and spent his first year in Chicago before coming to Milwaukee in May of 1873. He married Elizabeth Kulas, a native of Germany, in 1876. The Milwaukee city directory first lists Kolpacki in 1880 with the occupation of carpenter. In that year he and his wife were living at 1115 W. Mineral Street with various members of the Kulas family. Through 1886 Kolpacki was listed alternately as a laborer and carpenter and had developed a reputation as a skillful and painstaking builder. His parents, and perhaps the rest of his family were also in Milwaukee by this time, and Albert Kolpacki died around 1886.

A published biography indicates that Kolpacki had always been interested in design and had studied architectural design with "James Tucker, a noted architect." Nothing is known about Tucker at this time. The only James Tucker in Milwaukee was listed as a carpenter. Perhaps Tucker worked out of Chicago, or perhaps Kolpacki had enrolled in some form of correspondence classes.

In bold print, the city directory first listed Bernard Kolpacki as an architect in 1887 when he opened offices at the northeast corner of South 7th and West Mitchell Streets. He later moved his office to 550 W. Mitchell Street and remained there until his death.

In 1896 Kolpacki formed a partnership with his brother-in-law, Henry Kulas, under the name Bernard Kolpacki & Company. Kulas worked as a draftsman for the firm as did Bernard's son, Leo. The partnership continued until Kolpacki's death on December 27, 1900, which occurred at the Kolpacki home at 1329 W. Becher Street. Kolpacki, who was 46 years old, died of "cirrhosis [sic] of the liver," according to his death certificate. Henry Kulas and Leo Kolpacki subsequently formed a brief partnership in 1901, Kulas & Kolpacki, but Leo soon went on to work for the Register of Deeds Office. Bernard Kolpacki was buried at the Polish Union Cemetery. He left a widow, Elizabeth, and their children, Leo, Peter, Alexander, Helen and Annie.

During his career, Kolpacki designed residences, business blocks, and public buildings both here and in other cities. Perhaps his most important project was the 1893 government appointment to serve as supervising architect for the Old Federal Building at 515-519 E. Wisconsin Avenue in Downtown Milwaukee.

Most of Kolpacki's known projects are located on the South Side with some buildings concentrated on the Lower East Side near the Polish community around Brady Street. Kolpacki was probably the South Side's most talented architect during the 1880s and 1890s.

Kolpacki had a number of commissions from the various Catholic parishes: St. Vincent de Paul Church, Rectory and Convent, 2114 W. Mitchell Street (1900); Sts. Cyril & Methodius Catholic Church, 2427 S. 15th Street (1893); St. Hyacinth School, Hall and Rectory, 2064 S. 14th Street (1886, 1891, 1914); and St. Augustine Rectory and School, 2530 S. Howell Avenue (1888).

Most of Kolpacki's known residences were designed in the Queen Anne style and feature distinctive towers and bays. Examples include: 733 S. 26th Street (1890) and 1313-15 W. Greenfield Avenue (1891). A few were designed in the Colonial Revival style, for example, 1031-33 S. 10th Street and 1630 E. Belleview Place (1895). Frame corner storefronts also frequently incorporate turrets: 2496-98 N. Bartlett Avenue (1895) and 1438 W. Mitchell Street (1895).

Masonry commercial blocks were, perhaps, Kolpacki's most interesting work. Most feature prominent, corbelled cornices with an arched motif, and many had a projecting bay on the second

story. Examples include: 1824-26 S. 13th Street (1892), 1202 S. 16th Street (1895); 1023-27 S. 5th Street, the Meyer Wilk Building (1891), 2235 S. Kinnickinnic Avenue, the Hermes Building, now much altered, (1890), and 2075-79 S. 13th Street, the Drozniakiewicz block (1892).

In addition to Kolpacki's highly inventive masonry work, he also experimented with more ethnically-influenced designs including the commercial block at 600-602 W. Mitchell Street, with its German Renaissance-inspired gable and St. Vincent de Paul Church, with its domed spire that reflects Polish ancestry. However, these ethnic forms comprised only a small portion of his work.

Henry Kulas

Henry Kulas was one of the city's lesser-known and minor architects. He was typical of the many late nineteenth century individuals who made the transition from a construction career to that of architect in the era before architects were required to pass state licensing qualifications. Henry was the son of Martin and Julia Kulas and first appears in the city directory in 1882 when he is listed as a carpenter. At that time he was living with other members of his family at 1115 W. Mineral St. Kulas' sister Elizabeth married Bernard Kolpacki, a carpenter turned architect, who was fairly prominent on the city's South Side. The two men perhaps became acquainted while working as carpenters together. Kolpacki went on to open his own architectural office in 1878, and Henry Kulas joined his brother-in-law as a draftsman in 1894, at which time Kulas had his office at 550 W. Mitchell St. The two men formed a partnership in 1896 as Bernard Kolpacki & Co., and Kulas worked for the firm until Kolpacki's untimely death on December 27, 1900. Kulas established a brief partnership with Kolpacki's son Leo in 1901 as Kulas & Kolpacki. Leo had previously worked for his father as a draftsman.

Over the years, Kulas worked mostly out of his home: 971 W. Lincoln Ave. (1902-1905); 1116 W. Windlake Ave. (1908-1913); S.

Shore Dr. (now gone) (1914-1915); 1116 W. Windlake Ave. (1916-1921); and 3013 S. 9th Place (1922-1923).

For one year Kulas appears to have worked as a building inspector (1907). From 1924 to 1932 he had offices at 1026 W. Lincoln Ave. Kulas moved his place of residence to the Lower East Side in 1926, near Brady Street, and was last listed in the city directory in 1933. City records show no death date or death certificate for him. It is likely that he relocated to another community at that time or possibly died outside the city which would account for the absence of his death date from the city records.

City-wide surveys have turned up very few buildings designed by Kulas; perhaps he worked mostly with builders or developers or had a lot of out-of-town commissions. We do know that he designed the Jos. Czaskos building at 1405 W. Lincoln Ave. (1906) the N. Domowski store and flat at 1571 W. Lincoln Ave. (1907), and the B. Gescher Building at 1136 W. Lincoln Ave. (1901). Kulas' only known residential commission is the Sylvester Wabiszewski house at 2146 S. Layton Blvd. (1903). The brick residence once had a wood shingled roof and wooden veranda across the Layton Blvd. facade with the entrance at the center of the building. The house was substantially remodeled in the 1920s by

the firm of Herbst & Kuenzli, and little remains of Kulas' design except the exterior masonry walls. In competition with other small architectural firms for important Lincoln Avenue commissions, Kulas designed at least two ethnically-inspired buildings there: a remodeling of a storefront at 1033 West Lincoln Avenue for Andrew Krzewinski with a stepped gable front and a store at 1822-1824 with a cornice that breaks out into distinctive angled corners or "cusps."

Cornelius Leenhouts (1864/1865 - January 14, 1935)

Cornelius Leenhouts was born in Milwaukee, the son of Cornelius Leenhouts and Elizabeth Beckens. The Leenhouts family was of French Huguenot descent. The Leenhouts ancestors had fled to Holland in the sixteenth century to escape religious persecution. Cornelius Leenhouts, Sr., came to America and Milwaukee with his family in 1847. Cornelius, Jr., was born in Milwaukee and attended public schools, after which he worked for three years as a student in the office of architect W. H. Parker, who was a graduate of Cornell University. City directories indicate that Leenhouts was working for local architect H. C. Koch as a draftsman by 1883. A published biography indicates that Leenhouts also worked for three years for local architect James Douglas and for two years for E. T. Mix & Company. Between 1890 and 1896 city directories indicate that he was employed as a draftsman for the local firm of Crane & Barkhausen, both of whom had also worked for Mix. His biography indicates that he worked on drawings for the Agriculture and Transportation Buildings for the Chicago Columbian Exposition in 1892. In 1897 Leenhouts went out on his own and formed a brief partnership with Frank J. Voith, who had worked for A. C. Clas from 1887 to 1893. The partnership ended with the untimely death of the 28-year-old Voith on January 26, 1899. To date only one ethnic project can

be attributed to the partnership of Voith and Leenhouts, the Dr. J. T. Scollard residence at 947 North 19th Street, built in 1898. It features German Renaissance Revival gables on each of its three major elevations, as well as strapwork panels above the windows in the second story oriel windows.

Leenhouts subsequently formed a partnership with Hugh Guthrie that lasted until his own death at the age of 70 on January 14, 1935. The firm became Leenhouts, Guthrie and Leenhouts with the inclusion of Leenhouts' son, Willis, in 1930. The firm's offices were first located at the northeast corner of Broadway and East Wisconsin Avenue, but in 1913 they relocated to larger quarters at 730 North Jefferson Street (razed). Leenhouts was a member of the Wisconsin chapter of the American Institute of Architects and of the national organization, was a charter member of the City Club, and was a member of various Masonic orders.

The partnership of Leenhouts and Guthrie produced many projects including a large number of small commercial buildings and residences on the North, East, and West Sides of Milwaukee in a variety of Colonial, Tudor, Georgian, and Arts and Crafts styles. Some of their larger projects included a commercial building at 1213 North Water Street (1906), the Grand Avenue

Methodist Church (1908, razed), the Milwaukee Rescue Mission at 1023 North Fifth Street (1909, razed)), the YMCA Building on North 4th Street (razed), the Milwaukee House of Correction (1913), the Kenwood Masonic Lodge at 2648 North Hackett Street (1915), the Kenwood Methodist Church at 2319 East Kenwood Boulevard (1923-1928), and the Weiss Funeral Home at 1901 North Farwell Avenue (1926). The firm also had designed about 30 large apartment buildings by 1922, including the Blackstone (1915) at 709 East Juneau Street, the Leiland Apartments at 2244 North Prospect Avenue at the corner of Ivanhoe Place (1923), and the Georgian Court Apartments (now Lanterne Court Condominiums) at 2007-2011 North Prospect Avenue, built for George F. O'Neil in 1917.

Leenhouts' daughter, Sarah Elizabeth, worked with her father's firm beginning in 1919. She worked as a draftsman through 1924, is listed as a student in 1925, and worked the following year as a draftsman for architect Thomas S. Van Alyea. She subsequently returned to Leenhouts and Guthrie once again, and was sometimes listed as a designer and sometimes as a draftsman. Information about her career after her father's death is somewhat sketchy, as she is alternately listed in the directories as designer, architect, or without an occupation. Her brother, Willis, joined the firm as a draftsman in 1922 or

1923, and also worked one year with Van Alyea in 1925. In 1930 Willis became a partner in the Leenhouts and Guthrie firm and worked at the Jefferson Street offices until the firm was dissolved upon his father's death in 1935. Willis subsequently worked for Harry W. Bogner in the Colby-Abbot Building and after World War II practiced with his architect-wife Lillian.

Leiser & Holst

Julius Leiser (November 9, 1875 - December 5, 1930)

Charles J. F. Holst (? - 1924)

Julius Leiser of the firm Leiser & Holst was a Milwaukee native, born on November 9, 1875, one of eight children of German immigrants Isadore and Sarah (Kaufman) Leiser. Leiser was educated in the Milwaukee Public Schools, and at age 15 he apprenticed himself to local architect Gust. H. Leipold. After four years with Leipold, Leiser learned the carpentry, plumbing and steamfitting trades and worked briefly for the Cedar Rapids, Iowa firm of Josslyn & Taylor. He then returned to Milwaukee and worked as a draftsman for Fred Graf and other architects and formed a short-lived partnership with Frank H. Mueller in 1898. Leiser subsequently went into partnership with Charles J. F. Holst in 1903. Holst had previously worked for the South Side architectural firm of Uehling & Linde. Holst remained Leiser's partner until his death in 1924. The firm, which had offices in the Germania Building, was known for its apartment house and church design as well as residential commissions. Many of their houses were built in the newly developing neighborhoods on the city's East and West Sides and also the adjacent suburbs. Leiser

& Holst designed in a broad range of styles from Prairie to Craftsman, and from Tudor to Colonial Revival.

The partners' sophisticated design skills secured them a number of commissions on the city's North Side that reflect the ethnic origins of their clients. These include 3297-99 North 2nd Street, 3902-04 West Roberts Street, and 1020 East Locust Street. Probably the most striking of all of their ethnic buildings is the Van Ells Drug Store at 2654 West Fond du Lac Avenue, built in 1903 for Henry Van Ells, a Dutch immigrant and patterned after the Butcher's Hall in Haarlem, The Netherlands (1603).

Julius Leiser continued to practice architectural design after Holst's death. He was also a member of the Aurora Lodge Masons, the Juneau Lodge of the Knights of Pythias, the treasurer of the Juneau Lodge Realty Company, the president of the James Realty Company, as well as secretary of the Teleopetic Corporation, manufacturers of sign devices. Leiser, who last lived at 3443 North Oakland Avenue, died on December 5, 1930 at the age of 55.

Among the firm's church commissions were St. Marcus in Brewer's Hill, Trinity Evangelical Lutheran Church of Racine, Gethsemane Lutheran at South 24th and West Harrison Streets in

Page 67
BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

Milwaukee, and Saron Evangelical Lutheran Church at 2830 West Hadley Street in Milwaukee. Leiser and Holst designed the church building for the Faith Lutheran Congregation in the Gothic Revival style at 1000 South Layton Boulevard in 1922.

Charles L. Lesser (1864 - 1941)

Charles L. Lesser was born in Milwaukee in 1864 and began his architectural career in the spring of 1881 as an apprentice of society architect Howland Russel, and went on to work for firms in Omaha and St. Louis. Lesser later worked as a draftsman for architect T. N. Philpot at the latter's South Side office through 1887 and then formed a one-year partnership with Gustave H. Leipold in 1888 when the two apparently took over Philpot's practice. Lesser joined Henry J. Van Ryn in 1889 and in 1891 became a partner in the firm under the name Van Ryn, Andree & Lesser. By 1901 Lesser had his own practice on South 9th Street and then South 5th Street, and later the Tivoli Building in Walker's Point. Lesser moved his office to the Majestic Building around 1911 and rejoined his old partner, Frank W. Andree, for a year in 1917. In 1919, Albert J. Schutte joined Lesser as a partner, and Joseph Lindl was added in 1923 when the firm became Lindl Lesser & Schutte. Lindl and Schutte retained the offices in the Camp Building and stayed partners when Lesser went off on his own in 1925. Charles L. Lesser apparently practiced alone for the rest of his career.

Lesser's architectural practice encompassed a wide variety of projects from schools and churches to municipal buildings,

manufacturing plants and foundries, offices, stores, grain elevators, and residences. Among his commissions are many small taverns for the Schlitz Brewing Company: 1801 South 3rd Street (1901); 101-109 West Mitchell Street (1905); 501 South 6th Street (1907); 601-605 South 6th Street (1907); 2501 South Superior Street (1907, Club Garibaldi today); and 3527 West National Avenue (1907). Also for Schlitz was built the commercial block at 2079 South 15th Street in 1905 occupied by pharmacist Stanislaus A. Rakowski from 1906 to 1929. The multi-talented Lesser designed the natatorium-branch library building at North 16th Street and West North Avenue and the Riviera Theater at 1001 West Lincoln Avenue. Lesser was a good draftsman who managed to rise above many of his peers by his attention to detail and use of unorthodox forms. He had a good number of commercial clients for whom he designed eye-catching, one-of-a-kind ethnic buildings with Renaissance Revival-inspired gables. Included in his known commissions in this style are 901 S. 16th Street, 2400 S. Logan Avenue, 2527 W. National Avenue, and 823 W. National Avenue, the latter featuring a dramatic broken pediment.

Lesser lived for many years on the city's South Side and in West Allis, but in 1924, at the age of 60, he moved to the Washington Heights neighborhood and took up residence at 1822

North 51st Street where he continued his architectural practice out of his home until his death in 1941.

Lesser's broad range of styles is in evidence on Layton Boulevard. He designed the Foursquare style house for William G. Schuerman at 2115 in 1908, the Craftsman style house at 2143 for Herman Lindemann in 1910, the expansive bungalow with beautiful leaded glass windows at 1977 for Joseph Kuczynski in 1922 (with Schutte), and the Dutch Colonial at 1742 for Arthur H. Schneider in 1924 (Lindl, Lesser & Schutte).

Eugene Liebert (1866 - April 27, 1945)

Eugene Liebert was born in 1866 in Germany and was educated there. He came to Milwaukee in 1883. He first obtained employment with the tannery firm of Trostel and Gallun, Gallun being a relative. Subsequently he worked as a draftsman for architect H. C. Koch beginning in 1884. Liebert followed H. P. Schnetzky when the latter left his partnership with Koch, and Liebert worked as a foreman (1887, 1888) and then as a draftsman (1889, 1890) for Schnetzky. The two went into partnership as Schnetzky and Liebert from 1891 through 1896. During their collaboration they designed the McGeoch Building (1890, 1894) and the J. P. Kissinger Block (1893), among other structures. The firm's most memorable commissions are those that expressed the ethnicity of their clients and include the Ernst Pommer House at 3035 West Kilbourn Avenue (1895), the Germania Building, built for publisher George Brumder at 135 West Wells Street (1896), and a large residence with a German domed tower at 2742 West State Street for Charles Gezelschad (1892).

Liebert went into practice on his own in 1897 and had offices in a number of Downtown buildings including the Colby-Abbot Building. His later commissions included the additions to the Red Star yeast Plant (1899 - the 1930s), the Concordia

College Administration Building on West State Street (1900), and the Fred Kraus residence (1902).

Many of Liebert's clients were prominent local German-Americans, and his work reflected German stylistic influences including the A. O. Trostel residence (1907-1908, razed), the Moritz Meissner House at 925 North 29th Street (1897), and the Henry Harnischfeger House at 3424 West Wisconsin Avenue (1905).

Two of Liebert's four sons, Walter F. and Carl, worked with him at different times during his career; Carl worked with his father during the latter's final years. Eugene Liebert was active until his death on April 27, 1945. For most of his adult life Liebert occupied the house at 1948 North Holton Street, which he had built in 1887 when he was 21 years of age.

Henry A. Messmer (? - 1899)

and

R. A. Messmer and Brother (Robert A. - August 28, 1870 - ?)

Henry A. Messmer was a Swiss native who practiced architecture in Milwaukee for about 28 years before he died in 1899. He specialized in church and institutional buildings, but designed many residences as well. His son, Robert A., was born in Madison, Wisconsin on August 28, 1870. Following a move after his birth to Chicago, the family settled in Milwaukee in 1871. Robert Messmer graduated from Milwaukee's East Division High School in 1887 and subsequently entered his father's thriving architectural office as an apprentice. By the mid-1890s, Robert had become an architect and partner in his father's firm.

Henry Messmer designed in the styles popular for mainstream American architects for much of his career, but incorporated the tradition of the Polish domed spire into his design of St. Hedwig's Church at 1700 North Humboldt Avenue in 1886. Under the leadership of his son Robert, however, the firm had several commissions in which they incorporated half-timbering or shaped gables to give a German character to the project: the Hubert

Riesen House at 2546 North 1st Street (1906); the Edwin F. Rohn House (at 2908 West McKinley Boulevard (1901), and the Brodesser House at 2669-2671 North Lake Drive (1900).

When Henry Messmer died in 1899, Robert continued the firm, then known as H. Messmer and Son, without a name change for many years. Robert's younger brother, Henry J., entered the firm as a draftsman around the turn-of-the-century, and by 1905 the city directories list him as an architect working for the family firm. In 1911 the firm name was finally changed to R. A. Messmer and Brother, and they made a specialty of designs for hospitals and public buildings. Robert Messmer was a member of the American Institute of Architects and was active in Milwaukee as a member of the Old Settlers' Club and the Association of Commerce. He also maintained fraternal membership with the Elks, the Modern Woodmen of America, and the Independent Order of Odd Fellows. The Messmer firm designed the rather modest brick bungalow at 2400 North Grant Boulevard in 1913, which became the home of Philip Reisweber.

Albert Michalak (April 13, 1861 - November 5, 1932)

Albert Michalak was a Polish born immigrant who settled on Milwaukee's South Side at 2010 South 8th Street around 1882. He worked as a carpenter, then carpenter-contractor. In 1893 he moved to 1322-1324 West Becher Street where he operated a saloon in addition to his contracting business. Michalak became a city assessor in 1897, a position he held through 1912, but kept up his contracting business in which his son, Leo (Leon), also worked. Other family members living at the Becher Street address included his wife, Victoria, and their children, Thaddeus, Amanda, Wanda, Josephine, and Helen. Like many men in his business, Michalak provided a design service in addition to his construction services. In 1913 he began listing himself as an architect. When the state licensing of architects became mandatory in 1917, a regulation taken to ensure the professionalism of the field, many builder-designers like Michalak, who had worked their way up from carpenters, did not qualify for architect status, and they resumed listing themselves as carpenters. Michalak retired in the early 1920s and died on November 5, 1931 at the age of 71. Current research has turned up only a handful of projects done by Michalak, two of which reflect the ethnic character of his Polish clientele: a remodeling project at 1131-1133 West Lincoln Avenue for Stanley

Page 76

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

Dejewski (1916) and Kordys Funeral Home at 1501 West Lincoln Avenue (1908), both of which display the undulating shaped gables so popular in Milwaukee's Polish community.

Richard E. Oberst

Richard E. Oberst was born in either 1885 or 1886 and was a life-long Milwaukee resident. His father was a grading contractor, which undoubtedly contributed to his early exposure to the building trades. The family home was at 3019 West Lincoln Avenue on Milwaukee's South Side, and Oberst first appeared in the 1902 Milwaukee city directory as a laborer when he was about 16 years old. In 1903 and 1904, he still lived at the family home, but his occupation had changed to student. Presumably he went to technical school, or at least finished high school, because in 1905 he had become a draftsman, according to the city directory. Oberst continued to work as a draftsman until 1910 when he is first listed as an architect in partnership with Albert Jewett. Their office was located at 152 West Wisconsin Avenue. Little is known about Jewett. He first appeared in the Milwaukee city directory in 1909 as an instructor at the Milwaukee School of Trades, which was located at 226-228 South 1st Street. It is possible that Oberst was enrolled there and that he subsequently met Jewett. In 1911, the partnership dissolved, and both Jewett and Oberst began separate practices. Oberst remained in the West Wisconsin Avenue office. Jewett appears for the last time in the 1912 city directory, and his career might have been floundering because his occupation had

reverted to draftsman. It does not appear that Oberst served as an apprentice under Jewett before they formed their partnership, so it is more likely that Jewett was also just beginning to establish himself as an architect when the two became partners.

During his early career, Oberst is known to have designed only one ethnically-inspired building, a shaped-gable structure at 3524 W. National Avenue, and it appears that other, more exclusively South Side architects, such as Charles Lesser, Stanley Kadow, and Henry Kulas, received the bulk of such commissions.

Oberst was very active during the booming 1920s when many American cities, including Milwaukee, were experiencing rapid growth and high levels of building activity. His other known major works include: the Excelsior Masonic Temple, 2422 West National Avenue (1922); the Oddfellows Lodge, 745 North 10th Street (1917, razed); the Anderson Funeral Home, 2427 West National Avenue (1924); the Lois McNally residence, 2535 North Terrace Avenue (1925); the Pythian Castle Lodge, 1925 West National Avenue (1927); an early apartment building at 1022 South 11th Street (1913); and numerous other residences and small commercial structures. Oberst designed the residence of Charles

F. Puls at 2442 North Grant Boulevard in 1916, a house noted for its prominent porch with arched openings and a pent roof.

In the 1920s, Oberst moved to 2474 North Lake Drive. The Tudor style house dates from the 1920s and could have been designed by Oberst, but unfortunately no building permit can be found to confirm a designer. His office at that time was located nearby at 1821 North Farwell Avenue. Oberst was a member of the Tripoli Shrine Masonic Temple at 3000 West Wisconsin Avenue at the time of his death at the age of 86 in 1972. He was a 32nd degree Mason, which is the second highest possible rank in the Order. Most likely it was his fraternal affiliations that helped him win the commissions for the Excelsior Masonic Temple, the Pythian Castle Lodge, and the Oddfellows Lodge.

Beginning in the late 1930s, Oberst continuously maintained an office at 2659 North 27th Street almost up until his death. He was listed as an architect in city directories until 1972. Oberst became one of Wisconsin's first registered architects in 1917 when the American Institute of Architects became a regulatory body that enforced professional standards.

He favored various period revival and modern styles for his 1920s and 1930s buildings. Many of his buildings were

constructed with quality, low maintenance materials such as brick, stone, copper and clay roof tiles and, as a result, many of the exteriors of his early buildings survive intact and in good condition.

Oberst designed eight houses on Layton Boulevard, the highest number of known projects by any architect in the district. Examples include the Craftsman style duplex at 2074-2076 for John Mehl (1913); the Colonial Revival residences at 1039 for Rudolph Meissenheimer (1919) and at 2109 for David Kupper (1926); and the L-plan house at 1816 for Andrew Turinsky in 1924. Oberst's most interesting buildings are the eclectic bungalows designed on the west side of the boulevard which combine brackets, arches, tile roofs, and wrought iron: at 1237 for Frank C. Maurer (1921), at 1227 for Carl Mootz (1921), and 1139 for Joseph J. Gebhardt (1919). The permit for the Joseph J. Kozourek house at 1243-43A (1924) indicates Joseph De Brozzo as the architect, but city directories show De Brozzo working as a draftsman for Oberst at the time, so the project can be attributed to Oberst. Oberst's name also appears on a permit for a 2-car garage at the rear of 2067 built in 1920 by Charles Nimmer and distinctive for its cottage thatch-like roof.

Herman P. Schnetzky (1850 - 1916)

Herman P. Schnetzky was born in 1850 in Wriezen, Germany and came to Milwaukee in 1868. The extent of his education in Germany is not known. The 1869 Milwaukee city directory listed him as a draftsman for the architects Mygatt and Koch. Mygatt was one of Milwaukee's first architects, but his direct influence on Schnetzky was probably minimal because the firm dissolved in 1870. Mygatt and Koch then each opened individual offices. Koch, who had been an apprentice to Mygatt before becoming a partner, entered into a partnership with Julius Hess in 1870 and probably hired Schnetzky as a draftsman.

Schnetzky's name disappeared from city directories for a 3-year period between 1871 and 1873. He might have left the city for architectural training or work elsewhere, but in 1874 he again appeared in the city directories as an assistant architect for H. C. Koch, who had terminated his partnership with Hess during Schnetzky's absence. H. C. Koch subsequently became the proprietor of one of Milwaukee's most prestigious and largest architecture firms in the late nineteenth century. The firm designed many of the city's public schools during the 1870s and early 1880s, and Schnetzky was undoubtedly involved in their design. Schnetzky had by this time become Koch's brother-in-law.

In 1884 Koch and Company hired Eugene R. Liebert, an 18-year-old immigrant draftsman, who had arrived in Milwaukee a year earlier from Germany. Liebert worked and trained in the Koch and Company office until 1887 when Schnetzky started his own architectural firm and hired Liebert as his draftsman and foreman. It was during this period that St. John's Evangelical Lutheran Church at 804 West Vliet Street was designed and built. Some of Schnetzky's other work at this time includes the National Register listed St. Martini Lutheran Church (1887), 1520 South 16th Street; the McGeoch Building (1890), 322 East Michigan Street; the Blatz Brewing Company Office Building (1890), 1120 North Broadway; St. Lucas Evangelical Lutheran Church, 2605 S. Kinnickinnic (1888). Schnetzky specialized in designing churches for German congregations that were based on Old World German Gothic prototypes which featured tall soaring spires that were surrounded by clusters of spikey turrets.

Church commissions continued to be a substantial part of the firm when Schnetzky and Liebert went into partnership in 1892. Some of their collaborative design work includes St. Michael's Roman Catholic Church at 1453 North 24th Street (1892), St. John Evangelical Lutheran Church of Root Creek at 6802 West Forest Home Avenue (1896), Trinity Evangelical and Reformed Church at 2375 North 4th Street (1892). The firm's most memorable secular

commissions are those that expressed the ethnicity of their clients and include the Ernst Pommer House at 3035 West Kilbourn Avenue (1895), the Germania Building for publisher George Brumder at 135 West Wells Street (1896), and a large residence with a German domed tower at 2742 West State Street for Charles Gezelschad (1892).

The partnership dissolved in 1897, and Schnetzky and Liebert each continued their own separate practices. Schnetzky later formed another partnership with his son, and together they designed several commercial buildings in the city's Central Business District including the large Manufacturer's Home Building (1909) at 104 East Mason Street. Schnetzky died in 1916 at the age of 66.

Victor Schulte (- 1890)

Victor Schulte was a prominent builder-designer in Milwaukee's early Catholic community, and his major church commissions still stand as monuments to his skill. Schulte was born in Germany, but his family emigrated to Pennsylvania when he was young. It was there he learned the carpenter's trade. He came to Wisconsin in 1840 and eventually settled in Milwaukee. Schulte's construction of the first swinging bridge across the Milwaukee River established his career, but it was not until 1857 that he began listing himself as an architect. Schulte received the commission to build St. Mary's Church at 844 North Broadway in 1847. In keeping with the German ethnicity of the congregation and church hierarchy of the time, Schulte designed a building of German Classical Revival or so-called Zopfstil style, and later added a new front to the building in 1866-1867. Similar in design was his Cathedral of St. John, the Evangelist at 812 North Jackson Street (1847-1853), which once had a bulbous tower cupola reminiscent of those of German and Austrian Baroque towers of the eighteenth century. A larger tower was constructed to replace the original in 1893. Schulte received the commission to build Holy Trinity Church at 605 S. 4th Street in 1849 and, again, his clients were a German congregation. He utilized the German Zopfstil once again, but the steeple, of architect Leonard

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

Schmidtner's design, was not erected until the 1860s. Not much is known about Schulte's late projects, but it is said that he worked on many buildings at St. Francis Seminary, 3257 South Lake Drive, located along the lakeshore south of the Milwaukee city limits. Schulte settled in the vicinity of the seminary and lived there until his death in 1890.

Arthur Seidenschwartz

Arthur Seidenschwartz was a South Side resident who lived at 736 South 23rd Street. He started his career around 1905 as a machinist and became a draftsman by 1908. He formally registered with the State of Wisconsin as an architect in 1919. The Jacob Cohen Shoe Shop at 2104-2106 West National Avenue (1911) with its flamelike curvaceous gable is a fine example of his early design work and an excellent contribution to the city's stock of ethnic architecture. Seidenschwartz's later work is more traditional Period Revival in design and includes the Dan Fried residence at 3467 North Hackett Avenue and St. Mark's Parish House at 2618 North Hackett Avenue.

Otto Strack (1857 - October 11, 1935)

Otto Strack (1857-1935) was born in Roebel in northern Germany where he received his early education in the public schools. His father was a fifth or sixth generation forester, and his mother was the daughter of a prominent musician. Strack moved with his family to Wiemar, Germany where he attended high school. After graduation he became a carpenter. Strack later learned the blacksmith and mason trades before enrolling in the building school in Hamburg, Germany. After graduating, he enrolled at the polytechnical schools of Berlin and Vienna, and graduated in the building arts in 1879. Two years later he went to Chicago and began a career as an architect and civil engineer with a large bridge and iron construction contractor.

In 1886 he opened his own architectural office in Chicago but moved to Milwaukee in 1888 to accept a position as supervising architect of the Pabst Brewing Company. Strack designed and supervised the construction of the brewery's buildings built in Milwaukee and around the country, including many "corner saloons" such as the one at 1006 East Brady Street. Strack left his job with Pabst in 1892 to open his own practice in Milwaukee, although he continued to work on various projects for Pabst well into the 1890s.

Perhaps his most flamboyant commercial commission was the remodeling of the Empire Building on the northeast corner of North Plankinton Avenue and West Wisconsin Avenue, which transformed a High Victorian Gothic structure into a castellated fantasy of towers and crenelations. Strack's European training gave him a perspective on Continental architecture not shared by many other Milwaukee architects and enabled him to design ethnically-inspired buildings which are still visual landmarks today. His two most famous projects are the Pabst Theater and the Kalvelage House.

The Pabst Theater, located at 144 East Wells Street in the city's Central Business District, was built in 1895. The theater's cantilevered balcony was claimed to be one of the first that was self-supporting, thus eliminating the need for view obstructing supporting posts. The Joseph Kalvelage House at 2432 West Kilbourn Avenue (1896) was inspired by German Baroque palaces, especially the Zwinger Palace in Dresden, Germany, built in the eighteenth century. Both buildings today are listed in the National Register of Historic Places.

In the late 1890s Strack left Milwaukee to work for the George A. Fuller Construction Company in New York City where he helped to design and build many large office buildings. Later in

Page 89

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

life Strack acknowledged that Milwaukee's Pabst Theater was his greatest achievement. Strack worked for the construction company until he became ill about a year before he died at the age of 78 on Friday, October 11, 1935.

Charles Tharinger (May 21, 1874 - December 1, 1964)

Charles Tharinger's architectural career has not been extensively studied to date, and we do not have any details regarding the exact nature of his training and subsequent practice. Charles Tharinger was born in Racine, Wisconsin on May 21, 1874, the son of Luis Tharinger and Louise Schrank. Luis was a native of Germany, and Louise was from Austria. Charles Tharinger and his siblings eventually settled in Milwaukee. In 1896 Charles started a grocery business, McKercher and Tharinger, at North 24th and West State Streets. The following year his brother William A. joined him to form Tharinger Bros. at that same location. Within a short time, brothers Frank J. and John S. also joined the business. John is said to have purchased Charles' interest in the family grocery in 1901, although Charles is still listed as partner in the 1902 and 1903 city directories.

Charles suddenly made the transition to architect in 1904 when he was working for John Menge, Jr. at the latter's office at North 3rd Street and West Wisconsin Avenue Downtown. In 1905 Charles is listed as a draftsman there. It is not known at this time whether Charles apprenticed with Menge or had had prior training in Racine before moving to Milwaukee in 1896. In 1906, just two years after entering the architectural profession,

Charles established his own practice, located at the family store at North 24th and West State Streets. In 1909 Charles moved out of the family flat above the store and to 3330 West State Street; eventually, he practiced out of his home.

Although his practice does not seem to have been extensive, examples of Tharinger's work can be seen in Bay View, the North Point neighborhoods, the South Side, Lower East Side, and the West Side. He designed primarily in the Craftsman, Colonial Revival, and Elizabethan Revival styles. The bulk of his work that has been inventoried seems to have been residential, although there are a few commercial buildings and an apartment among his projects.

Tharinger is known to have designed at least one ethnically-inspired commercial building, located at 3504-3506 West Lisbon Avenue; it is a representative example from one of the many small firms that dabbled in the form when it was at its height of popularity prior to World War I.

Tharinger's known projects date primarily prior to 1916 with a few in the later 1920s. This decrease in the number of projects after 1916 coincides with the rise of another Tharinger family business venture with which Charles was associated.

In the late teens Charles became an officer in the Tharinger Macaroni Company. Charles' brothers William and John purchased controlling interest in the old Lorenz Macaroni Company in August of 1912, and in 1913 they took over the old plant on 12th Street. In 1915 a brand new plant had been erected at 3372 North Holton. The firm, which had been founded during the Civil War, produced macaroni products under the White Pearl label. Products included macaroni, egg noodles, spaghetti, soup rings, alphabets, vermicelli, and cut spaghetti. The White Pearl brand was sold in every state east of the Rockies. By the early 1920s the company produced some 20,000 pounds of macaroni products daily. Charles is first listed as vice-president of the company in 1917. After 1919 Charles' primary occupation appears to have been the family business. He maintained his listing as architect in the business section of the directories, however, through 1930 and practiced out of his home.

After his brother John's death at age 53 on February 3, 1931, Charles became the company secretary-treasurer and then secretary in 1932. From 1933 through 1938 Charles served as company president and then apparently retired. In the early 1940s he invested in a neighborhood filling station at 835 North 27th Street run by Christ. W. Clafendetcher. The macaroni

company was run by other family members and eventually was taken over the LaRosa & Sons Inc. in the 1960s.

Charles' last years were spent as a widower at 3334 West State Street, the home occupied by Charles and his wife, Jennie Griffith, since the early 1930s. Charles died at St. Camillus Hospital at the age of 90 on December 1, 1964. Only a simple death notice in the Milwaukee Journal commemorated his passing. His burial was handled by the Feerick Funeral Home at 4620 West North Avenue, and services were held at St. Rose of Lima Church. Charles was buried at Calvary Cemetery. The Tharinger home on West State Street has been razed for what is now Marian Catholic Home.

One of Tharinger's projects, a large bungalow designed for Edward J. Dahinden at 3316 West Wisconsin Avenue, is listed in the National Register.

The Theodore Trecker House at 1735 North Hi Mount Boulevard (1915) is one of Tharinger's largest residential projects. It is in the Washington-Hi Mount Boulevard National Register District. To date, it is not known how Tharinger received this commission or if there had been business ties between the two men prior to the construction of the house.

Walter G. Truettner (August 29, 1885 - December 10, 1943)

One of the most prominent builders who worked on the city's West Side was Walter George Truettner. Truettner was born in 1885 in Manitowoc County, Wisconsin, the son of William H. and Julie (Krueger) Truettner. His mother was born in Milwaukee, which probably accounts for the family's being established here by 1901. William ran a grocery store at 2779 North 8th Street. Walter first appeared in the city directory in 1902 with the occupation of clerk, and from 1903 through 1906 he worked at Allis-Chalmers. In 1907, Walter briefly managed the Iolo Electric Theater in the 1400 block of N. 11th Street. In 1909 Truettner served as the vice-president of the National Theater Managers Association which had its offices at 746 North 3rd Street. He began work at the city's Department of Public Works in 1910 and held this position through 1915 except for a brief stint as vice-president of the National Guide Post Company in 1911.

Walter Truettner embarked on his career as a builder, architect, and general contractor in 1916 and remained in this profession until his death. For the first years, Truettner ran the company out of his home at 2477 North 44th Street. In 1918 his brother Oscar also went into the building business. There is

no indication that the two brothers collaborated on projects together. Oscar concentrated on selling real estate after 1921.

In 1920, Walter Truettner opened his contracting business office at its new location in the 4800 block of Lisbon Avenue. An early historic photograph of the intersection shows Truettner's office to have been located in a bold, Craftsman style bungalow that had broad overhanging eaves and a fieldstone porch. This distinctive structure must have served as his sales office and model home. In the late fall of 1926, Truettner began the construction of a 2-story commercial block that replaced the bungalow and served as the company headquarters until his death. The commercial block housed four stores with offices on the second story and is addressed today as 4734-40 W. Lisbon Avenue.

By 1918 Truettner had styled himself "The Bungalow Man" and would use this logo into the 1920s. His ad in the 1918 city directory shows a California style bungalow with the guarantee of money back if there were defects in the workmanship of a house he built. Plans were free, and Truettner's company would "build the building complete in every detail" and ready to move into. A potential home buyer would have to deal with only one person instead of miscellaneous architects, contractors and realtors. Truettner proudly proclaimed, "I take personal pride in building

each individual home...(and) give it just as much personal attention as if it were to be my own residence."

Truettner-built houses are often striking in appearance and exude "charm." Charm was the catchword of the 1920s and was used over and over again in popular periodicals to describe those intangible sensations of coziness, homeyness and cuteness that some houses possessed. Truettner houses frequently combine stucco, brick and steeply pitched roofs of tile. Many are evocative of Old World cottage architecture, especially the rustic German cottage which had been idealized in storybook illustrations, greeting cards, postcards, theater design, and calendar art. Truettner's best design of this type is the cottage for Dr. Urban A. Schlueter at 1615 South Layton Boulevard built in 1923.

The Robert P. Trapp bungalow at 2762 North Grant Boulevard is characteristic of his distinctive design. Other Truettner-built houses in the Grant Boulevard district include the charming Colonial Revival bungalow for Albert E. Reichardt at No. 2804 (1920), the English style bungalow for Nicholas S. Thelen at No. 2756 (1918), the Prairie style bungalow for Charles H. Schefft at No. 2823 (1921), and the brick and stucco bungalow for Herberg C. Schultz at No. 2843 (1921). Further research will be needed to

determine the extent of Treuttner's participation in the design of the houses he constructed. He employed architect Ray C. Dieterich to work for him from about 1923 through 1928. Dieterich later formed Dieterich & Peterson Inc. with Robert Zahn and Harry E. Peterson. The firm specialized in general contracting, architectural design, and engineering. Truettner listed himself as an architect only twice in the city directories, although his death certificate listed him as architect-builder. Truettner also sold real estate, and in 1932 was the president of a short-lived business called Trio Realty.

Truettner lived at only a few residences during his lifetime: 2779 N. 8th Street until 1914; 2477 N. 44th Street from 1915 to 1918; and 2504 N. Sherman Boulevard from 1919 through 1940. In 1941 he moved briefly to Hartland, possibly due to his health, but in 1942 he was living at the Ambassador Hotel at N. 23rd Street and W. Wisconsin Avenue. After his death in 1943, his widow Ida continued the business out of the Lisbon Avenue office through 1947, probably to finish up projects under construction.

Charles W. Valentine (November 17, 1879 - January 31, 1951)

Charles W. Valentine was born on November 17, 1879, the son of William C. Valentine and Margaret Buckenberger. William was a cabinetmaker, then superintendent for the W. S. Seaman Company. From about 1877 the Valentine family home was at 707 Island, today's Palmer Street in Brewer's Hill. William died at the age of 71 on January 16, 1908. The family home was apparently razed or moved by the 1930s.

Charles Valentine first appears in the 1895 city directory, working as a clerk on East Water Street. He entered the prestigious architectural firm of Ferry and Clas in 1897 and is thereafter listed as either an architect or draftsman. He remained with the firm through about 1909. In 1910 Valentine embarked on his own and was practicing out of his home at 970 Island (today's 2562 N. Palmer Street). From 1912 through 1939 Valentine occupied a number of offices downtown: 120 Wisconsin (1912), (today's 324 E. Wisconsin Avenue); 428 Jefferson (1913-1919), (today's 734 N. Jefferson Street); the Colby-Abbot Building (1924-1927); 405 Broadway (today's 707 N. Broadway) (1920-1923); 373 Broadway (1928-1930); the Loyalty Block, 611 N. Broadway (1931-1939) (old No. 373). From 1940 through around 1946 Valentine practiced out of his home at 5537 N. Berkeley

Boulevard in Whitefish Bay. He is said to have come out of retirement around 1946 to work on a project for Brust and Brust but continued to work for them until his death on January 31, 1951.

After leaving his Island Street home, Valentine and his wife, Eda, and their daughter, Almira, lived in the north shore suburbs and occupied at least seven residences, the last being 5537 N. Berkeley Boulevard. His son-in-law, Ewald B. Buscher, worked as an architect for Peacock and Frank during the late 1920s and early 1930s, but later worked at a variety of non-architectural positions. The Buschers lived with the Valentines during the Great Depression. After Charles' death, his widow, Eda, lived next door to the Buschers on N. Bay Ridge Avenue.

Charles Valentine was a member of the American Institute of Architects, the State Association of Wisconsin Architects, the Men's Sketch Club, and Lake Park Lutheran Church. He painted watercolors as a hobby and made three trips to Europe to paint and to study architecture.

Charles Valentine died at Mt. Sinai Hospital on January 31, 1951 at the age of 72. Services were held at the Fass Funeral

Home on N. Oakland Avenue, and his burial was at Wisconsin Memorial Park.

Valentine was adept at designing residences in the various period revival styles. Most of his known projects in the City of Milwaukee are located on the East Side, although some projects like the Schissler/Harley House were done for West Side clients. One obituary indicated that Valentine was known for his Gothic and Colonial style residences. It is likely that Valentine designed numerous projects for north shore clients. As did many of his contemporaries, Valentine experimented with ethnic architecture early in his career, as is shown in the commercial building at 1801 W. Center Street, but current research seems to indicate that it did not comprise a large portion of his work.

Frederick Velguth (1838 - 1926)

Frederick Velguth was born in Magdeburg, Germany in 1838 and came to the United States around 1858 where he settled in Milwaukee. Published biographies indicate that he embarked on his architectural career as soon as he settled in the city, but Velguth first appears in the city directory in 1862 as a carpenter. The carpentry trade was traditionally a vehicle through which many Milwaukee architects such as Bernard Kolpacki and Peter M. Christiansen entered the architectural design field. Velguth first listed himself as an architect in 1878 with offices at 3rd Street and Plankinton Avenue, but he moved to the Second Ward Bank Building, which he designed, in 1880. By the early 1890s, he is said to have had a full staff of assistants. Anton Dohmen is one architect who is known to have worked for Velguth early in his career.

Velguth did not appear in the city directory from 1896 through 1898, perhaps because he was practicing elsewhere, but in 1900 he opened offices in the Germania Building. Velguth subsequently ran his firm out of the Pereles Building (1905), then moved to East Wells Street (1906-1908), and thereafter practiced out of his home. Velguth lived at a variety of addresses throughout his residency in Milwaukee but lived longest

at 2612 West Wells Street (1884-1895). His final home was at 605-607 North 25th Street where he lived with his wife, Clara, his daughters, Clara and Julia, and his sons, Carl, Fred, Jr., Roland and Waldemar. His son Carl was a partner in Fred Velguth & Son in 1911, but thereafter Roland worked with his father in the practice. Frederick W. Velguth died on April 9, 1914 at the age of 76. Roland continued Fred Velguth & Son through 1915.

Velguth's projects included the German Theater, the Skating Rink, Milwaukee's Water Works and North Point Water Tower, the Republican House Hotel, the Deutscher Maennerverein Hall, the Schoenleber Building on Old World Third Street and the original Concordia College building. His Victorian Gothic style structures, such as the Republican House, were among the most flamboyant in the city. Velguth also designed residences such as the Queen Anne style house at 817 North 26th Street and churches including the remodeling of St. Stephen's Lutheran Church at South 5th and West Scott Streets. While Velguth's work was typically in the mainstream of American architectural design in the late nineteenth century, two of his churches for German-American congregations reflect his reliance on German Gothic examples. Holy Trinity Church at 1046 North 9th Street (1878) adapts the highly ornamented brickwork found on North German Late Gothic and Romanesque style churches as well as the tall spiky

quality of German church spires. Christ Lutheran Church at 2235 West Greenfield Avenue (1901) utilizes the tall central tower flanked by two smaller towers that is so common in the German Gothic.

In the Layton Boulevard Historic District, Velguth designed the Gothic Revival style Evangelical Lutheran Church of the Redeemer at 2000 South Layton Boulevard (a.k.a. 2623 West Rogers Street), built in 1906, which is more Victorian Gothic in character than the two ethnic projects mentioned above.

Henry Voelz (June 18, 1887 - July 17, 1926)

Henry Voelz was born in Milwaukee on June 18, 1887, the son of German immigrants Fred Voelz, Jr. and Mathilde Seidenschwarz Voelz. Fred Voelz, Jr. had emigrated to the United States as an adult in 1881 at the age of 27 with his parents, sister, and two brothers. The following year he married Mathilde Seidenschwarz. Both Mathilde's and Fred's fathers were shoemakers by trade, and it appears that the Voelz family had a shoe store on West Mitchell Street at the turn-of-the-century. Fred Voelz, Jr. had been trained in carpentry in Germany and continued in this occupation in Milwaukee, most likely influencing his son Henry's choice of profession. The family lived at various South Side addresses including 1707 West Mitchell Street, 2902 West Arthur Street, and 1030-1034 South 23rd Street.

A published biography indicates that Henry W. Voelz attended local Milwaukee schools, graduating from South Side High School in 1904, although city directories already show him as a draftsman in 1903. After high school, Voelz worked for the Allis Company (presumably Allis-Chalmers) at the drawing and tracing boards while being tutored privately in mechanical drawing for three years. He subsequently studied architecture for two years in Chicago under Bert Lanyon. When he returned to Milwaukee in

1908, Voelz worked for architects Buemming & Dick for eight months before opening his own practice at 1284 South 16th Street. His offices were later at a variety of South Side and downtown locations including National Avenue near South 8th Street (1909-1912), 1332 South 16th Street (1912-1915), 152 West Wisconsin Avenue (1916), 210 East Michigan Street (1917-1921), and 611 North Broadway (1923-1925). Voelz apparently practiced alone but formed a brief partnership with Valentine A. Siebert under the name Voelz & Siebert in 1923 and 1924.

Henry Voelz specialized in the construction of dairy buildings and installed plants for the Trapp Brothers Dairy Company, the Layton Park Dairy Company, and the Quality Dairy Company, all in the Milwaukee area. Voelz also designed and superintended the construction of the Hyde Park Dairy Company of Cincinnati, Ohio in that city. Local commercial projects included the Mehl Brothers Building at Mitchell and Muskego Streets; the Butter Building (with Siebert) at 1225 West Mitchell Street (1924), a store with flat at 939 West Greenfield Avenue (1909), a store with flat for Anton Kirschbon at 636 West Lincoln Avenue (1914), and a number of buildings on South 16th Street including the Knights of Pythias Hall, 1032-1036 South 16th Street (1911), and 1216-1220 South 16th Street (1914). Voelz also designed two ethnic-looking commercial buildings, both with

unusual cusp-like projections on their cornices: the Stange Building at 1305 South 16th Street (1909) and the Szymarek Grocery Store at 2029 West Mitchell Street (1915).

Voelz's known residential projects include two duplexes on Greenfield Avenue, 1533-1535 (1911) and 1435-1437 (1910) as well as seven houses on South Layton Boulevard. These include: a handsome Arts and Crafts style duplex with twin dormers at 1335-1337 for John Ebbe (1910); a handsome brick and stucco house with twin dormers at 2031 for Charles Nimmer (1912); a front gabled duplex at 1755-1757 as income property for himself (1913); a bungalow with a front pergola at 1737 for developer Albert A. Arras, occupied by Arnold F. Grede (1917), and a second one for Arras at 1733 occupied by Charles Wesley (1917); a simple hip roofed duplex at 1815-1817 for Frederick W. Beidatsch (1918); and a duplex with combination hip and gabled roof at 1710-1712 for Stanley Matela (1924).

Voelz became a permanent resident on Layton Boulevard after 1914 and lived at 1803 South Layton Boulevard. Voelz was a member of nearby Faith Lutheran Church and belonged to the Walker Lodge No. 123 of the Knights of Pythias and to the Elks Club. A sports enthusiast, Voelz enjoyed fishing, hunting, boating, boxing, baseball, and bowling. During World War I, Voelz served

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

as a registrar in his district's draft board. Voelz married Idabelle Helburg, an accomplished pianist, on January 3, 1914. They had a son, Robert. Oddly, city directories show Voelz living at 1757 South Layton Boulevard from 1923-1925, although his death certificate indicates that his permanent address was at 1803. Voelz died on July 17, 1926 at the age of 39 of chronic nephritis and arteriosclerosis while at his parents' house at 1028 South 23rd Street. Voelz was buried at Valhalla Cemetery.

Frank J. Voith (1871 - January 26, 1899)

Architect Frank J. Voith was born in 1871 as the son of Alois Voith, a tailor and later merchant tailor at 495 11th Street (old number). The family also included his brother, Herman J. (a tailor) and his sister, Frances or Franciska M. (who worked as a bookkeeper). Around 1887, at the age of 16, Frank began work as a draftsman for architect A. C. Clas, who was later a partner with George Ferry, and worked at the firm's office on Broadway. In 1894, at the age of 23, Frank Voith went into practice on his own out of the family residence on 11th Street, and in 1896 took an office on Wisconsin Avenue. In 1897 he began a partnership with former E. T. Mix & Company architect, Cornelius Leenhouts. Their one known ethnic commission as partners was the substantial brick residence for Dr. J. T. Scollard at 947 North 19th Street, built in 1898, which features German Renaissance Revival gables on each of its three major elevations, as well as strapwork panels above the windows in the second story oriel windows. The partnership was a short-lived one, however. Voith, only age 28, passed away on January 26, 1899. Leenhouts continued in practice with a new partner, Hugh Guthrie.

Both the Fred S. Hunt residence at 953 North 33rd Street and the Thomas McHenry residence next door (1895) are examples of Voith's work when first on his own, and they are good examples of the Colonial Revival style. To date we know of only one other project that Voith designed on the West Side (1136-38 North 15th Street in 1897), and his total production must have been small.

Wolff & Ewens

William Wolff (December 12, 1853 - December 14, 1934)

Joseph Ewens (September 1, 1873 - June 18, 1962)

The architectural firm of Wolff & Ewens was in business from 1895 through 1917 and is noted chiefly for its residential work as well as work for the Miller Brewing Company. It is said that the firm worked for Miller up until Prohibition. City surveys have identified five small corner taverns that were designed by Wolff & Ewens for Miller: 753 North Water Street (1904); 1117 West Greenfield Avenue (1907); 1102 South 2nd Street (1907); 2221 North Cambridge Avenue (1904); and 2499 North Bartlett Avenue, today's Miro's Serbian Cafe (1910). Wolff & Ewens also designed the Miller Theater and Hotel, later known as the Towne Theater, on North 3rd Street, which was razed for the Reuss Federal Plaza. The Strand Theater at North 4th Street and West Wisconsin Avenue (1914; razed), and some buildings at the Milwaukee County grounds in Wauwatosa were also of their design. From 1895 to 1904 Wolff & Ewens has offices in a commercial block at 1650-1656 North 12th Street at Walnut Street, and then moved to rooms in the Miller Brewing Company building at 753 North Water Street. Although

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

relatively plain today, 753 North Water Street originally had decorative, stepped Flemish gables and a turret as well as an arcaded ground story. When the partnership dissolved, Wolff was in his early 60s and apparently retired. Ewens went on to other occupations.

William Wolff was born on December 12, 1853 in Schwerin, Mecklenburg, Germany, the son of William Wolff, a prosecuting attorney. Wolff studied architecture in Europe, attending the Universities of Paris, Vienna and Bonn. He is said to have come to Milwaukee around 1889. Whether he practiced architecture in another American city is not known at this time. There are no naturalization papers for him at the Milwaukee County Historical Society, indicating that he never became a United States citizen or had obtained his citizenship while living in another American city before moving to Milwaukee. City directories first show him listed in 1892 when he was a draftsman working for architect Charles Kirchhoff at the latter's office at North 2nd Street and West Wisconsin Avenue.

William Wolff lived at a variety of addresses during his residency in Milwaukee: 598 37th Street (old number - no conversion - between Roberts and Lisbon) from 1895 through 1900; 2600 Chestnut (today's 2904 West Juneau Avenue) from 1901 through

1910; and from 1911 through 1934 in the 1700 block of West Wells Street; sometimes at today's 1732 West Wells Street, and sometimes at today's 1726 West Wells Street in an apartment (1921, 1931-1933). His son, Arthur G. Wolff, an attorney, lived with him through 1930. Wolff died at his residence at 1732 West Wells Street on December 14, 1934 at the age of 81 years and 2 days. Fred C. Fass & Son handled Wolff's funeral arrangements, and he was buried at Wanderer's Rest Cemetery. Although the death certificate indicates that Wolff last worked as an architect in January of 1916 (he would have been 63 years of age), he is still listed as an architect off and on through 1925. Wolff's obituary indicated that he was a specialist in church and cathedral architecture, but to date no known Milwaukee churches are known to have been designed by him.

William Wolff was a trained professional at the age of 36 when he first began work in Milwaukee, and it was his background in German architectural schools that most likely accounts for the projects in which German features predominate. The tavern building for Miller Brewing Company at 2221 North Cambridge Avenue displays a characteristic stepped gable front, and the Miller building at 753 North Water Street once had a stepped parapet and corner bartizans or turret with a dome-shaped roof, now removed. The residence at 1696-1698 North Marshall Street

also utilizes such distinctly German features as the russet-colored brick, shaped gable, and tower.

Joseph Ewens was born in Milwaukee on September 1, 1873, the son of Anton Ewens and Anna Schuh. His father was the superintendent of the Northwest post office, and then went into the real estate and insurance business in 1894. Joseph's brothers Anthony, Jr. and Nicholas eventually joined their father. The business was first located at 1430 North 11th Street (1896-1898) and next at 1439 North 11th Street (1900-early 1960s).

Joseph Ewens graduated from St. Joseph Grade School, and his further education was informal. He first appears in the 1889 city directory and is listed as a stenographer for the William H. Schmidt Sash and Door Company. The following year, 1890, he began work with Charles Kirchhoff as a stenographer and then as a bookkeeper for Kirchhoff. In 1895 Ewens formed the partnership with William Wolff, whom he had met at the Kirchhoff studio. Whether Ewens apprenticed with Kirchhoff is unclear since the directories list him at non-architectural positions with his employer, although his obituary indicates that he "apprenticed" with Kirchhoff. Ewens may have handled the business end of the partnership with Wolff.

Ewens' employment history after the dissolution of the partnership is sketchy. He is still listed as an architect at Water Street in 1918, but the following year became the president of the Hercules Steel Casting Company. The year 1920 shows him without an occupation, but in 1921 he was president-general manager of the North Milwaukee Foundry Company in North Milwaukee. Although the company is no longer listed (at least under that name), Ewens is cited as "president" in 1924 and 1925, but no company name is given. In 1926 Ewens worked as an inspector at the George H. Smith Steel Casting Company. Ewens is subsequently listed without an occupation thereafter. His obituary indicates that he did design houses on the East Side in his later years.

Ewens lived in at least 15 different residences between 1898 and the time of his death in 1962. Through 1920 he primarily lived on the West Side, on North 27th and North 28th Streets, and lived on the East Side thereafter. From 1950 on he made his home at 2424 East Belleview Place. In the early part of the century, Ewens was on the Milwaukee School Board and also on the Milwaukee County Board of Public Welfare. He was a member of Sts. Peter and Paul Catholic Church. Ewens died on June 18, 1962 at St. Camillus Hospital of arteriosclerosis at the age of 88. Funeral services were held at the Weiss Funeral Home and Sts. Peter &

Page 115
BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

Paul Church. He was buried at Calvary Cemetery. He was survived by his wife Katherine, his sons Robert A. and James J., and his daughters Elizabeth H. and Sister Mary Janet.

George Zagel (1894 - May, 1977)

George Zagel was born in 1894 to Milwaukee family of modest means. His grandfather George was a laborer, and his father, George, was a mason. As a young man, George Zagel studied engineering at the University of Wisconsin-Madison and subsequently apprenticed with local architect John W. Menge, Jr. City directories show him employed as a draftsman from 1910 through 1912. In 1913 and 1914 Zagel was in partnership with architect Pius J. Matt. Their firm, Badger Architects, was located at 922 West Walnut Street. Matt subsequently went into partnership with a Mr. Klenzendorff on North Third Street. Zagel opened his own practice at 635 West Walnut Street. His brother, Ferdinand, worked with him as draftsman. In 1916 and 1917 the practice moved to rooms at 740 North Plankinton Avenue. It was during this period that George Zagel became one of the first registered architects in the state. His fiftieth anniversary as a registered architect was commemorated in 1967 by the Wisconsin Chapter of the A.I.A. Zagel and his brother ceased practicing during World War I to serve in the U.S. Army. Following the war, George studied architecture in Cologne, Germany, and also in Paris. In 1920 the brothers established the architecture firm of George Zagel and Brother with offices at 424 East Wells Street at the northwest corner of Wells and Jefferson Streets. They

remained there through 1962 after which time they moved their offices to 4014 North Wilson Drive.

Zagel was a prolific designer with over a thousand projects to his credit ranging from stores to apartments to residences to factories. During the real estate boom of the 1920s he was particularly active. Examples of his work can be seen throughout the city. Although he designed in a variety of historic styles, the Mediterranean Revival/Spanish Colonial was particularly favored by his clients during that decade. The Drake Apartments for the Goldmann Brothers at 1915 North Prospect Avenue (1925) is a fine example of this style and resembles some of his other buildings including the Madrid Apartments at 2968 North Oakland Avenue (1924) and the apartment building at 3104 West Kilbourn Avenue. Zagel designed another apartment building for Leo Goldmann at 3407 North Oakland Avenue in 1924. Other projects include the Martin Benn Building at 1676 North Van Buren Street (1916), a double residence for Jacob Levin at 2219 East Kenwood Boulevard (1921); the Frank Holtz residence at 1314 West Capitol Drive; an apartment building for Gary L. Rice at 2631 North Cramer Street (1927); a commercial building for Rory Gotfredson at 1531 North Farwell Avenue (1928); Glorioso's Market at 1016-1020 East Brady Street (1927), and the John Hunholz residence at 5300 West Garfield Avenue (1926). Zagel also designed industrial

buildings including the Moderne style factory for Geiser's Potato Chips at 3113 West Burleigh Street in 1946. Zagel's relative obscurity in comparison with other architecture can be attributed to the fact that he worked extensively with builders rather than individual clients. His house designs appeared in such promotional publications as the Harold Nott Home Plan Book and the Beck-Pfeiffer Building Guide, although his name does not appear with the illustrations of his work. Builder J. G. Jansen was among his clients as was Dr. William Heitman, who together constructed eight duplexes in the 1300 block of North 26th Street, all of Zagel design. He also designed many of the houses in the 2500 block of North 47th Street. Zagel's later works were decidedly less picturesque and included the apartment building at 1847 North Prospect Avenue (1950) and the nursing home at 2939 West Kilbourn Avenue (1959). He is also said to have designed the post office garage on East Michigan Street and buildings for the Great Western Steel Company. From existing architectural drawings and photographs, it is known that Zagel designed between 1,300 to 1,500 projects through 1950 and remained active in his profession through 1975 when his brother Ferdinand died.

George Zagel spent his youth and early adulthood at his family's residence at 1419 North Milwaukee Street. After 1925 the family moved to East Jarvis Street in Shorewood. Upon his

marriage, Zagel moved to 4471 North Ardmore Avenue in Shorewood where he remained the rest of his life with his wife, Lila. In addition to his architectural practice, Zagel was also president and one of the founders of Sherman Savings and Loan Association, which merged with Security Savings and Loan in 1967. Zagel remained on Security's board until 1975. He died at the age of 83 from complications of a stroke in May of 1977.

Like many architects of his era, Zagel experimented with the shaped gable in his work and produced two known structures, one under his own name and one as partner in Badger Architects, that reflect ethnic origin, the commercial building at 3327-29 West Lisbon Avenue and a store at 508-510 West Vine Street. The bulk of his work, however, was of Period Revival design, especially Mediterranean, and this is what he is best known for today.

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

Below is a list of architects who designed ethnic buildings but about which little is known. Additional research will have to be done to determine the full extent of their contribution to this unique form in Milwaukee.

- (1) F. W. Andree - 2713-2715 West North Avenue and
2801, 2902, 2915, 3003 and 3120
West McKinley Boulevard
- (2) James J. Eagan - 723 West Washington Street
(Chicago, IL)
- (3) Andrew Elleson - 1683-1691 South Muskego Avenue
- (4) Adolph Finkler & 2611 North Terrace Avenue
Hans Liebert -
- (5) Fridolin Heer (Iowa) 1711 North 9th Street
- (6) Charles G. Hoffmann - 1338-1340 West Kilbourn Avenue
- (7) Charles Keller - 3225-3227 West Lisbon Avenue
- (8) Edward R. Kiesslich - 2537 West State Street
- (9) LeFebvre and Wiggins, 3201 South 51st Street
Camburas and Theodore -
- (10) Robert Machek - 1305 N. 19th St.
- (11) Mygatt and Schmidtner - 1241 North Franklin Place
- (12) E. Riemenschneider - 1613-1615 West North Avenue
2723 North 41st Street
832 West Center Street
- (13) Caspar Henry Rische - 1131-1133 North 13th Street
- (14) John Roth - 2576 North 1st Street
2975 North 12th Street
- (15) William Schickel - 1927 North 4th Street
(New York City)
- (16) Leonard Schmidtner - 1681 South 5th Street

BIOGRAPHIES - ARCHITECTS WHO DESIGNED
ETHNIC BUILDINGS IN MILWAUKEE

- (17) Theodore F. Schutz - 2134 North Sherman Boulevard,
1024 East Brady Street
- (18) Uehling & Linde - 2558 North 1st Street
701-703 West Lincoln Avenue
2340 South 6th Street
1729-1735 South Muskego Avenue

VI. PRESERVATION STRATEGIES

PRESERVATION STRATEGIES

Introduction

Many of the city's fine, older buildings reflect the rich ethnic heritage of America's immigrants. In Milwaukee, the ethnic character of a building usually refers to a specific architectural style or prominent detail that is strongly associated with the homeland of an ethnic group. A storefront or church tower, for example, was often embellished with architectural features from the "old country" that personalized it for the immigrant community it was built to serve.

To a lesser extent, ethnic architectural character is also embodied in an American building tradition or style that is uniquely identified with a particular immigrant group. Milwaukee's Polish flats, for example, are not generally reflective of design traditions in Poland, but nevertheless are an American architectural phenomenon associated with the city's large Polish immigrant community.

Milwaukee's impressive inventory of ethnic architecture is one of the city's character-giving "Old World" traditions that sets it apart from most other large cities around the country.

Well-preserved ethnic architecture is an asset that can attract business investment, promote tourism, increase community pride and generally enhance the quality of city life. Ethnic architecture is also a valuable and inspiring reminder that this nation was built upon cultural, ethnic and religious diversity.

Goals

The challenge to preserve ethnic architecture runs a course that is parallel to the efforts directed towards preserving all historically and architecturally significant structures. However, ethnic buildings constitute a unique and little-explored category of late nineteenth and early twentieth century American architecture. It is vital that ethnic-inspired buildings be recognized in the proper context for their outstanding historic and architectural qualities and contribution to the richness and diversity of American culture. Ethnic architecture is more than just a footnote to the greater body of historic American architectural styles. In fact, the Wisconsin Cultural Resources Management Plan has identified the preservation of Old World building traditions in America, which includes much of Milwaukee's ethnic architecture, as a top priority.

The surviving types of historic, ethnic structures in Milwaukee that should be the focus of preservation efforts include:

- * Ethnic churches, particularly German Gothic Revival and Polish Renaissance Revival style structures.
- * German Renaissance style small commercial buildings.
- * German-American brewery-related architecture including former brewery-owned taverns and buildings associated with the production of beer that have a German-influenced character.
- * Polish flats, an ethnic housing type built for Polish immigrants concentrated primarily on the South and Lower East Sides. They are more numerous than any other type of ethnic building in the city.

- * Residential design influenced by the German Renaissance style.

- * Large commercial and institutional buildings designed in German-influenced styles.

It is also important to set the broader goal of preserving the historic character of districts or neighborhoods where concentrations of ethnic structures are to be found, such as West Lincoln Avenue between South 5th and South 20th Streets with its fine stock of Polish and German Renaissance style commercial buildings. The impact of the city's ethnic architecture is greatly enhanced when the entire original architectural context of the surrounding area is also preserved rather than just saving isolated buildings as individual monuments.

Parameters of the Planning Process

The challenges to developing an effective preservation plan are significant, but not insurmountable. To ensure the preservation of Milwaukee's unique stock of ethnic-inspired buildings, it will take a combination of long-range strategic planning and short run "emergency" tactics.

The four factors which are pivotal to the survival of these historic structures are public opinion, building codes, the historic preservation ordinance, and market forces. Collectively, these factors are, in a sense, the principal "parameters of preservation." It is only through an understanding of these parameters that a realistic and effective preservation strategy can be developed to preserve ethnic architecture.

Of these four parameters, public opinion and market forces are long-term factors that are very difficult to influence in the short run. Building codes and the historic preservation ordinance are two of the primary, day-to-day "tools" that can be used to plan for the orderly preservation and revitalization of historic buildings and neighborhoods.

Challenges to the Preservation of Ethnic Architecture

Over the years, ethnic structures in Milwaukee have often been prime targets for demolition or insensitive alteration partly because they do, in fact, stand out so dramatically from the other buildings in their urban environment. The three major types of ethnic structures in the city include churches and institutional buildings, houses, and commercial/industrial buildings. The preservation of each presents its own unique challenges.

Background

Most of the city's surviving ethnic architecture was built between 1890 and 1920. Very few of the city's ethnic buildings constructed before 1890 have survived. Due to a changing cultural, social and economic conditions after World War I, American ethnic architecture fell rapidly from fashion and was rendered stylistically obsolete by the early 1920s. Many taste makers who wrote in the architectural journals and popular media after 1920 were very critical of the embellishments and architectural eccentricities that characterize much ethnic architecture. One writer suggested that ornamental architecture should be given "a good shave with a cross-cut saw." This comment neatly sums up the modernist's view of Victorian era architectural styles that still prevails, to some extent, today.

Milwaukee's ethnic structures are scattered throughout the city's older neighborhoods. Most are concentrated on the historic South Side, Lower East Side, Near West and North Sides of the city. Over the years some of these areas, which are the oldest in the city, have been the focus of intense urban renewal and private redevelopment efforts that seldom were sensitive to preserving historic ethnic architecture.

There are hundreds of building demolitions in the City of Milwaukee annually, and fine examples of ethnic architecture have often been included on the casualty list. The Milwaukee Building Code does protect, to some extent, dilapidated structures that have officially been designated as landmarks. Yet, a surprising number of fine examples of ethnic architecture fall victim to demolition because they were never formally designated as landmarks.

Churches

Ethnic churches rank among Milwaukee's best-known and most-admired architectural "celebrities." The German churches generally reflect the strong influence of the Gothic Revival style that was very popular in nineteenth century Germany, although the city has a few rare surviving examples of mid-nineteenth century late German "Zopfstil" church architecture as well. Milwaukee's Poles tended to favor the Renaissance and Baroque Revival styles for their churches and by doing so paid homage to a period in history when church architecture, art, and political power were at their zenith in Poland.

Many of the city's older congregations are facing declining memberships coupled with shrinking financial resources. Recent church closings and consolidations, particularly in the Roman Catholic Church, have called attention to the special preservation needs that church buildings will face in the coming years. In spite of the difficulties facing them, most congregations have done a good job of maintaining their buildings with the result that today churches comprise the best-preserved group of ethnic structures in the city. Few churches are actually in danger of being lost because of their advanced state of physical decay; rather, it is indifference and lack of suitable re-use ideas that will lead to the demolition of some churches.

Not that the situation is entirely bleak. It is important to note that there has been a ground swell of support for restoring some of the city's older, ethnic churches, such as St. Josaphat's Basilica, simply because they are such extraordinary structures. Also, many other older churches either have existing congregations, or have been sold to new congregations, that are vital and growing and can afford to keep up their buildings. The challenge for many of the surplus churches that will be abandoned within the next decade in the inner city is to find a compatible new use that will fulfill a legitimate community need without

destroying the architectural qualities that make the building special in the first place.

Houses

German ethnic residential structures are primarily found on the city's Lower East, Near West and North Sides. Since the 1930s, the failure of planners, architects and property owners to fully appreciate the value of these once-numerous buildings has resulted in their widespread destruction. As a result, the city's once abundant inventory of grand old German houses has dwindled to only a handful of examples.

The recent loss of a major German Renaissance Revival style house, the Herman August Luedke House, built in 1895 at 965 North 11th Street, epitomizes the plight facing much of Milwaukee's extant ethnic architecture. This fine brick residence with its extensive terra cotta decoration and exquisitely preserved interiors of natural oak and birch woodwork, was demolished in 1992 to make way for hospital expansion. In the controversy that ensued, the hospital's architect stated that the Luedke House had no historic or architectural significance despite claims to the contrary by local preservationists and the city's Historic

Preservation Commission. Adaptive re-use plans were proposed by the community for the structure, but ultimately, the architect claimed that the building simply "did not fit the modern look" desired by the hospital's directors. This situation suggests that there has been little change in attitude in some parts of the architecture profession towards historic architecture since the 1920s writer recommended using a cross cut saw to improve the appearance of older buildings. Lack of appreciation for the ornate, heavy German style houses with their hard to maintain shaped gables and lofty turrets will probably continue to threaten these increasingly rare structures. [See photos on next pages of Luedke House, interior and exterior.]

The Polish Flat is a unique, 1-1/2 story duplex that was Milwaukee's answer to the need for decent, affordable working class housing for Polish immigrants in the late nineteenth and early twentieth centuries. Hundreds of Polish flats are located on the South Side in the area between West Greenfield Avenue, West Oklahoma Avenue, South 1st Street, and South 38th Street. While most of these buildings are not in danger of demolition, there has been a persistent problem of insensitive remodelings that have robbed block after block of these houses of their historic, ethnic character. Unlike the German Renaissance Revival style houses, the problem isn't that Polish flats will disappear entirely, but that they will be remodeled beyond recognition of what they once were. As they are made increasingly uglier by thoughtless alterations, they will be valued less and less and become expendable in the public's eye. They are in danger of becoming non-architecture.

Commercial/Industrial Buildings

The distinctive scrolled, ornamental gables that are characteristic of northern European Renaissance style commercial architecture, influenced the design of many ethnic commercial buildings in Milwaukee. The largest single concentration of ethnic commercial buildings surviving in the city is located on West Lincoln Avenue between South 5th and South 20th Streets. For now, at least, this group of buildings does not appear to be in imminent danger. Many structures of similar design in other parts of the city, however, are often underutilized, in need of extensive repair, or, worse yet, abandoned by their owners which makes them likely candidates for demolition.

Based upon the experience of recent years, ethnic buildings that have no protection under the city's landmark ordinance clearly face a distinct threat of demolition or disfigurement through insensitive alteration. Many of the city's fine ethnic structures have been destroyed or altered beyond recognition of their original appearance because the owners and their construction professionals failed to recognize the significance of these buildings.

Long-Term Strategic Factors Affecting Ethnic Architecture

A strategy designed to preserve the bulk of the remaining ethnic architecture in Milwaukee must address the long-term ramifications of public opinion and market forces. Both of these parameters are somewhat difficult to manage and are subject to unpredictable influences that can work both for and against the goal of preserving ethnic architecture.

Public Opinion

Public opinion is perhaps the most significant factor in the issue surrounding the preservation of Milwaukee's ethnic structures. Public opinion has too often stereotyped older, vacant or underutilized buildings as "attractive nuisances" that breed crime and detract from the appearance of a neighborhood. Commonly held, but often uninformed opinions, such as "nobody will ever do business at that location again," or "the building will cost more to fix than its worth" ultimately influence the public policies that may prematurely condemn many fine examples of ethnic-inspired architecture to the wrecking ball.

Far too many people still do not recognize the inherent value or rehabilitation potential of older buildings. It is imperative that these negative opinions be countered with the reality that older buildings are, for the most part, valuable, salvageable assets that can be economically rehabilitated to serve as boosters to the tax base, new investment, community renewal and ethnic pride. Positive opinions about the value of older buildings have been the impetus behind a variety of preservation activities, including the implementation of preservation ordinances, the rehabilitation of older buildings, and public education programs about the importance of America's historic architecture. In the long run, it will be necessary to keep the issue of the importance of preserving Milwaukee's ethnic architecture in the public eye if the city's large stock of these unique buildings is to be retained and revitalized.

Building Positive Opinions about Ethnic Architecture

Many people, including construction and financial professionals, simply do not appreciate the value of older buildings. For the most part, this attitude is due to a lack of awareness about the architectural merits of these structures and a dearth of information about what can be done to economically rehabilitate

older buildings. By increasing the public's appreciation of ethnic architecture, the potential for increased investment in these structures is likely to result. This will require that steps be taken to focus public attention on these buildings in a positive way.

Long-term, strategic efforts to accomplish this goal might incorporate the following ideas that are aimed at countering negative, uninformed opinions:

- * Promote the adaptive reuse of ethnic structures by the ethnic groups for whom the structures were originally built. An outstanding location for a Polish cultural center, for example, would be the unique Polish Baroque Revival style building at 634 West Lincoln Avenue which stands in the shadow of St. Josaphat's Basilica, one of the country's greatest monuments to the faith and determination of the Polish people.

- * Encourage scholarly study of ethnic architecture in Milwaukee. This would have the effect of increasing the appreciation for ethnic architecture in the academic community and possibly result in publications and publicity that would generate public awareness of and interest in ethnic buildings. It might also stimulate the interest of students who are tomorrow's professionals and policy makers.

- * Promote sensitive rehabilitation techniques that highlight, enhance and retain the architectural features of ethnic structures. Two new books published by the city, *As Good As New: A Guide to Rehabilitating the Exterior of Your Old Milwaukee Home* and *Good For Business: A Guide to Rehabilitating the Exteriors of Older Commercial Buildings*, are major efforts that have already been directed toward this goal.

- * Promote the construction of new ethnically-inspired infill structures in areas where it is appropriate to do so.

- * Contact the owners of ethnic buildings and inform them of the architectural significance of their buildings. This may increase the owners' appreciation of their buildings.

- * Encourage businesses and organizations that own ethnic-inspired structures to highlight the ethnic architectural features of their unique buildings by using them as logos in advertising, letterheads, etc.

- * Illuminate or spotlight the facades or details of architecturally significant ethnic buildings at night.

- * Encourage the installation of standardized historic markers or plaques on historic ethnic structures.

- * Promote the use of ethnic commercial structures as distinctive locations for fine restaurants, specialty shops, and other businesses that can benefit from the unique character and inherent advertising value of distinctive ethnic structures.

- * Produce tour booklets and brochures that will acquaint local residents and tourists with the city's remaining stock of ethnic buildings.

- * Encourage neighborhood housing rehabilitation organizations to renovate buildings in a manner that is sensitive to the historic nature of each structure. This will help to preserve ethnic features that are sometimes removed or covered-up in renovations.

Market Forces

Economic factors and market forces often strongly influence the decisions that are made about older buildings. The demolition of many ethnic buildings throughout the city has been precipitated by a weak resale market or lack of demand for the space. In these situations, it is not uncommon to hear a property owner say "I'd like to fix up the building, but I'd never get my money out of it."

Preserving older ethnic commercial buildings often makes good economic and political sense. The striking appearance of finely rehabbed older buildings has, in fact, sometimes created a

demand for these structures that market analysts had said was non-existent, based on economic and demographic factors alone. Throughout the country, well-preserved older commercial buildings have been an attraction to investment in the community, increased the tax base, created jobs and generally enhanced the quality of life in the community.

Because ethnic architecture is relatively rare in America, it makes sense to promote the rehabilitation of these structures as high-profile projects that have the potential to attract positive publicity for all involved. The noted economist John Kenneth Galbraith has written that he has not observed a single instance of regret over the decision to sensitively rehabilitate an historic structure. In short, he says, preservation has been demonstrated to be an overwhelming economic success.

The decision to demolish a structure in America is often based only on an analysis of the short-term economic forecast, while the long-term economic impact of the decision is seldom taken into consideration. Too often in Milwaukee a salvageable structure is demolished only to be replaced by another new structure of lesser inherent quality and appeal or, worse yet, more often by nothing at all. The cumulative effect of many

small, short-term decisions of this type is the loss of Milwaukee's unique "Old World" character.

Ultimately, the basic economic factors of supply and demand are crucial to the long-term survival of ethnic architecture in Milwaukee. In the free marketplace, insufficient demand for the city's ethnic architecture is bound to dictate continued loss of these structures. Without taking counteractive, protective measures, such as landmarking, demolitions will continue until the supply of extant ethnic architecture has dwindled to a point that it is equal with the current demand. Once a building is demolished, however, it is lost forever. Historic buildings are not a renewable resource. It is imperative, therefore, if Milwaukee is to retain enough of its historic character to be able to capitalize on it as a catalyst for future growth, to take a long-term view of the value of its unique ethnic architecture and to preserve it, even in the face of currently negative market forces. Although it is true that, in the past, the pressure for redevelopment in some older neighborhoods brought about the destruction of ethnic buildings to make way for new structures, at the present time in Milwaukee very few of the extant ethnic structures occupy sites that are sought for new construction. Instead, ethnic architecture is most vulnerable simply to

demolition through neglect and abandonment because current market conditions do not warrant continued investment in the building.

Short-term, Tactical Factors:

Building Codes and the Historic Preservation Ordinance

The city's Building Code and the Historic Preservation Ordinance are powerful tools presently available to help preserve ethnic structures in the city. When they are used to their best advantage, these two mechanisms are excellent tactical tools that can aid the effort to retain the city's stock of ethnic architecture.

Although it has not been widely used, Milwaukee's Building Code includes a valuable provision that makes possible the stabilization of abandoned buildings that are designated as local or national landmarks. This ordinance, contained in Section 218-8 of the Milwaukee Code of Ordinances, makes it possible to try to save historic structures in Milwaukee threatened with demolition by neglect, but it does not address the pressing need to protect a much larger group of threatened architecturally significant structures in the city that have not been recognized as official landmarks.

Preservation vs. Public Safety and Health

Broadly speaking, building codes are laws designed to protect the health, safety and well-being of the public who use the built environment. The general aim of the city's Historic Preservation Ordinance, on the other hand, is to protect architecturally and historically significant historic districts, structures and sites. To some extent, the Building Code in Milwaukee works in tandem with the city's Historic Preservation Ordinance to preserve historically designated structures. From time to time, however, a conflict can arise between the effort to preserve a dilapidated or abandoned historic ethnic structure and the need to prevent dilapidated buildings from becoming a blighting influence or a threat to public health and safety.

There are several neglected, but still serviceable, ethnic buildings that are seriously threatened by these provisions of the building code that were intended to routinely eliminate blighted, dilapidated and potentially unsafe structures. It is not unusual for an older building to fall into a seemingly irreversible spiral of decline that ends in demolition. The cycle usually begins when an owner defers maintenance and a building begins to look shabby. Repair orders are then issued by the Department of Building Inspection. If the neglect continues

unabated and the structure reaches a point where inspectors determine that it is a serious hazard to the occupants or the public, or there is little likelihood that the owner will repair it, it will probably be condemned by the Department of Building Inspection and demolished.

Ironically, the Building Code does provide some safeguards for dilapidated structures that have been formally recognized as a local and/or national landmarks.

According to section 218.8 of the Milwaukee Municipal Code:

Whenever a locally or nationally-designed historic building is found to be abandoned or otherwise condemnable under [applicable building codes], the commissioner may act to stabilize the structure. The cost of stabilization may not exceed three times the estimated cost of demolition, as determined by the commissioner.

The city's historically significant ethnic architecture, that is not protected or regulated by *official historic designation* can easily fall victim to demolition under Section

218-4.5 of the city's Municipal Code which states, that a structure, even it is not abandoned, can be demolished "if the cost of repairing the building exceeds 100 percent of its value." In that event, it is presumed that the structure is unsafe and poses an imminent risk to the health, safety or welfare of the public.

It is important to realize that the ratio of repair costs to assessed value can be a very misleading indicator of the inherent safety and value of a structure. For example, even a well-maintained commercial building in an economically depressed neighborhood is likely to have a very low assessed value, since the assessed value is determined by prevailing real estate sales prices. If the assessed value is very low because sales prices are unusually low, even relatively minor repair costs can quickly escalate to exceed 100 percent of the structure's assessed value, while not reflecting any serious structural problems with the building.

It is apparent that many ethnically-inspired houses and commercial buildings with very low assessed values may be imperiled by the "100 percent rule" in the building code. A case in point is the German Renaissance Revival wood frame store building with an upper flat at 3131 West Lisbon Avenue. The

building is one of the few surviving structures in what was once a thriving commercial strip, but is now a seriously economically depressed area characterized by very low property values. The building, which has more than 4,000 square feet of floor space, was assessed in 1994 at only \$17,100. The property values in the area have been on a downward trend for many years, and they are likely to fall further in the next several years. The structure is still occupied, though not for commercial purposes, and it appears to be in relatively good repair. However, the building could easily fall victim to the same fate that has claimed many of its neighbors, since the potential clearly exists for even relatively minor repair costs to quickly add up to more than the meager assessed value of the building. In turn, the owner might be discouraged from making the required investment in the building or, worse yet, abandon it altogether.

As it stands, the system for evaluating the viability of a structure in an economically blighted area tends to discourage investment. The building code should eventually be amended to calculate repair costs for condemnation purposes against the replacement cost of a structure or some more equitable system of valuation. The use of replacement cost values, which are generally significantly higher than market value in most areas of the city, will give a more accurate, objective picture of a

building's condition and stave off premature demolition through condemnation. Also, by using replacement cost estimates, owners will be more likely to recognize the inherent value of their buildings and their true worth and, perhaps, invest in them.

Emergency Measures to Address Building Code and Safety Issues

The fact that there is a vigorous public policy to eliminate blighted urban structures through demolition points to the pressing need for emergency measures to stabilize and secure historic ethnic structures which have been abandoned or are otherwise imperiled with demolition. This approach must accomplish the goals of keeping trespassers and vandals out of vacant or abandoned historic buildings, and, at the same time, effectively "mothball" a structure to keep it from further deterioration as long as possible so that it will be possible to rehab it, if an opportunity arises in the future. The concept of mothballing simply recognizes the inherent value of older structures and the changing nature of neighborhoods over time as they flourish, mature, decline and are revitalized.

Trespassers in a vacant structure represent a serious threat to both the building and their own safety. New and better

methods of boarding up windows and doors must be implemented to keep trespassers from gaining admittance to vacant buildings. Presently, the standard "board-up" practice consists of using nails or screws to install unpainted plywood panels over the exteriors of window and door openings. The panels, however, are easy to remove with readily available hand tools and consequently do very little to prevent unauthorized entry.

Instead of using sheets of common plywood for a board-up, a better and more secure method would be to install snug-fitting, adjustable metal or metal-clad panels that are designed to be secured from inside and outside the building. These panels could defeat the use of common pry bars, screwdrivers, and hammers that are often used to gain entry to boarded-up buildings. In terms of aesthetics, the panels could be factory painted -- perhaps in an imitation of window glass -- to minimize the "boarded-up" appearance that can make a neighborhood look unsafe and rundown.

The cost of mothballing and securing a sound, historically significant structure is considerably less than the combined cost of demolishing it and maintaining the vacant site over time. The cost to demolish an average size Milwaukee frame house today is about \$8,000. Preserving a structure intact can actually be less expensive than demolition to taxpayers who typically wind up

being financially responsible for the demolition of vacant and abandoned buildings. In addition, by mothballing a building today, it makes it possible to eventually return the property to the tax rolls. Several large American cities have been successful at implementing mothballing programs for older, abandoned structures. Later these structures were rehabilitated when market and economic factors permitted.

The Historic Preservation Ordinance

Much of the city's remaining ethnic architecture has not been officially recognized with either local or national historic designation. Thematic listing of Milwaukee's ethnic architecture as local landmarks and in the National Registers of Historic Places would be an excellent first step towards preserving these vanishing structures. A strong case, for example, could be made for designating many of the city's remaining German, Flemish and Polish Renaissance style small commercial buildings as a necessary measure to preserve Milwaukee's famous Old World character.

Specific Landmark Recommendations

Thematic landmarking of the ethnic architecture in Milwaukee would include, but not be limited to, the following structures and districts:

- * The West Lincoln Avenue commercial strip between South 5th and South 21st Streets.

- * Individual German, Flemish and Polish Renaissance style commercial buildings throughout the city. This should include but not be limited to the following structures:

2104 West National Avenue

2710 North Dr. Martin Luther King Jr. Drive

2805 North Dr. Martin Luther King Jr. Drive

3345-49 North Dr. Martin Luther King Jr. Drive

3369 North Dr. Martin Luther King Jr. Drive

833 West Manitoba Street

3001 South 9th Place

3001-03 South 13th Street

2029 West Mitchell Street

522-42 West Greenfield Avenue

2475-79 South Howell Avenue

2654 West Fond du Lac Avenue

1338-40 West Juneau Avenue

- * Polish Renaissance, Baroque, and Romanesque Revival style churches to include:

St. Hyacinth Roman Catholic Church Complex,

1414 West Becher Street

St. Vincent De Paul Roman Catholic Church Complex,

2114 West Mitchell Street

Saints Cyril and Methodius Roman Catholic Church

Complex, 2427 South 15th Street

St. Adalbert Roman Catholic Church Complex,

1923 West Becher Street

- * German Gothic Revival Style churches to include:

Holy Ghost Lutheran Church,

547 West Concordia Avenue

Ephratah Lutheran Church,

304 West Concordia Avenue

Former German Methodist Church,

1102 North 21st Street

Former Zion Lutheran Church,
2030 West North Avenue

Former Trinity Evangelical Church,
2375 North 4th Street

St. John's Lutheran Church,
4001 South 68th Street

St. Stephen's Evangelical Lutheran Church,
1136 South 5th Street

St. Michael's Roman Catholic Church,
1453 North 24th Street

St. Martini Evangelical Lutheran Church,
1557 West Orchard Street

Christ Evangelical Lutheran Church,
2235 West Greenfield Avenue

Trinity Lutheran Church,
1046 North 9th Street

- * Individual German Renaissance and Batoque Revival style houses citywide that are not already landmarked.

Completely razing and rebuilding an older neighborhood commercial strip has often proved to be a much more difficult challenge than retaining and rehabilitating existing historic structures.

The unique architectural qualities of Milwaukee's historic ethnic architecture are not yet recognized or appreciated by enough investors, business and political leaders, and property owners.

A new system for the routine identification of historic ethnic structures that are endangered could be as follows:

1. Greater efforts on the part of local rehabilitation groups to specifically retain ethnic architecture.
2. However, the city has actually shown a tremendous resiliency in several older neighborhoods and commercial strips that were written off years ago in popular public opinion.

Another example of an ethnic district would be a fine, ethnic-inspired church located in a complex of historic, related structures that would typically include a clergy residence, social hall, and a school. Ethnic architecture in Milwaukee is seldom clustered to the extent that it excludes other styles of indigenous American architecture.

It must be pointed out that building codes are laws that were of local legislation that have figured prominently into the removal of structures that may cause harm to the community.

To combat some of the urban problems associated with neighborhoods undergoing radical changes, it will be necessary to implement some special emergency tactics that will buy some time for ethnic structures that are abandoned and threatened with demolition.

Inevitably, the process of identifying and subsequently land marking ethnic buildings often cannot keep pace with demolitions and deterioration that often threatens buildings with demolition or insensitive alteration.

In purely financial terms, it actually makes good economic sense to preserve or mothball an older ethnic building that has a very low assessed value and is in good repair.

VII. APPENDIX

A P P E N D I X

ETHNIC ARCHITECTURE INVENTORY

ETHNIC CHURCHES

COMMERCIAL/PUBLIC BUILDINGS

HOUSES

POLISH FLATS

MEMORANDUM OF AGREEMENT - AMENDMENT 1

MEMORANDUM OF AGREEMENT

Attachment A - Work Program

Attachment B - Budget

ETHNIC ARCHITECTURE INVENTORY

E T H N I C C H U R C H E S

<u>Address</u>	<u>Name</u>	<u>Date</u>	<u>Architect</u>	<u>Ethnicity</u>
<u>Named Streets</u>				
1414 W. Becher St.	St. Hyacinth Roman Catholic Church	1882	H. A. Messmer	Polish
2604 N. Bremen St.	St. Casimir's Church	1899-1901	Erhard Brielmaier	Polish
844 N. Broadway	St. Mary's Roman Catholic Church	1847, 1866-67	Victor Schulte	German
6802 W. Forest Home Ave.	St. John Evangelical Lutheran Church of Root Creek	1896	Schnetzky & Liebert	German
2235 W. Greenfield Ave.	Christ Lutheran Church	1901	Frederick Velguth	German
2024 W. Highland Ave.	First German Methodist Episcopal Church	1893-1894	Crane & Barkhausen	German
1700 N. Humboldt Ave.	St. Hedwig's Roman Catholic Church	1886	H. A. Messmer	Polish
2605 S. Kinnickinnic Ave.	St. Lucas Evangelical Lutheran Church	1888	H. P. Schnetzky	German
601 W. Lincoln Ave.	St. Josaphat's Basilica	1897-1902	Erhard Brielmaier	Polish
2445 W. McKinley Ave.	Bethlehem Evangelical Lutheran Church	1888	Architect unknown	
	Remodeled to present form.	1898	Voith & Leenhouts	German
2114 W. Mitchell St.	St. Vincent de Paul Roman Catholic Church	1900	Bernard Kolpacki	Polish
2030 W. North Ave.	Evangelical Lutheran Zions Kirche (Zion Lutheran Church)	1883, 1908	Architect unknown	German

ETHNIC CHURCH INVENTORY - continued

1617 W. State St.	St. George Melkite Catholic Church	1917	Erhard Brielmaier	Syrian
804 W. Vliet St.	St. John's Lutheran Church	1889	H. P. Schnetzky	German
723 W. Washington St.	St. Patrick Roman Catholic Church	1893	James J. Eagan, Chicago	Irish
<u>Numbered Streets</u>				
1927 N. 4th St.	St. Francis Roman Catholic Church	1876	William Schickel	German
2375 N. 4th St.	Evangelical Dreienigketis Church (Trinity Evangelical & Reformed Church)	1892	Schnetzky & Liebert	German
605 S. 4th St.	Holy Trinity-Guadalupe Roman Catholic Church	1849	Victor Schulte	German
	Spire	1862	Leonard Schmidtner	German
1681 S. 5th St.	St. Stanislaus Roman Catholic Church	1872, 1884-1894	Leonard Schmidtner	Polish
1046 N. 9th St.	Trinity Lutheran Church	1878	Frederick Velguth	German
1711 S. 9th St.	St. Anthony's Roman Catholic Church	1877-1886	Fridolin Heer, Iowa	German
1520 S. 16th St.	St. Martini Evangelical Lutheran Church	1887	H. P. Schnetzky	German
1453 N. 24th St.	St. Michael's Roman Catholic Church	1891	Schnetzky & Liebert	German
3201 S. 51st St.	St. Sava Serbian Orthodox Church	1956	Lefevre & Wiggins, Camburas & Theodore	Serbian

ETHNIC ARCHITECTURE INVENTORY

C O M M E R C I A L / P U B L I C

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. 2nd St.</u>				
3297-99	Fred Schneider Building	1907	Leiser & Holst	German
<u>S. 6th St.</u>				
2179	Edward F. Krawiecki Building	1912	William G. Herbst	Polish
2340	Frank Piszczek Building	1902	Linde & Uehling	German
<u>S. 7th St.</u>				
2365-67	John Mentkowski Building	1906	Stanley Kadow	German
<u>S. 9th Pl.</u>				
3001	Jacob Posanski Building	1915	Leon M. Gurda	German
<u>N. 12th St.</u>				
2975	Emil Radke Building	1905	J. Roth	German
<u>S. 13th St.</u>				
2313	unknown	unknown	unknown	German
2901 (a.k.a. 1305 W. Dakota St.)	Leonard A. Jaworski Building	1916	unknown	German
3001-03	Frank A. Perla Building	1916	Leon M. Gurda	Polish
<u>S. 16th St.</u>				
901	Anton Singer Building	1906	Charles L. Lesser	German
1305	William Stange Building	1909	Henry W. Voelz	German

ETHNIC ARCHITECTURE INVENTORY

C O M M E R C I A L / P U B L I C

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. 28th St.</u>				
3201-03	Gottlieb Wirth Building	1917	William G. Herbst	German
<u>W. Becher St.</u>				
1629-31	Robert Perske Building	1909	H.C. Koch & Co.	German
<u>E. Brady St.</u>				
1024	Hambach & Hellmann Meat Store	1910	Theodore Schutz	German
<u>N. Buffum St.</u>				
2151	Frederick Kemp Building	1892	H. Messmer	German
<u>N. Cambridge Ave.</u>				
2221 (a.k.a. 1431 E. North Ave.)	Miller Tavern	1904	Wolff & Ewens	German
<u>W. Center St.</u>				
832	A. Dobberphul Drug Store	1897	E. Rieman- schneider	German
1801	Mrs. John Adam Hoffman Building	1912	Charles Valentine	German
<u>W. Cherry St.</u>				
1217-19	H. Spielvogel Building	1888	Henry Diel	German
2336	Wm. Feerick Funeral Home	1906	Wolff & Ewens	German

ETHNIC ARCHITECTURE INVENTORY

COMMERCIAL / PUBLIC

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>W. Fond du Lac Ave.</u>				
2027	unknown	unknown	unknown	German
2654	Henry Van Ells Drug Store	1903	Julius Leiser & Chas. J. F. Holst	Dutch
<u>W. Greenfield Ave.</u>				
522-24	Kroll Building	1901	unknown	German
1216	Frank Harder Building	1911	F. Ludwig	German
<u>W. Hopkins St.</u>				
1703	Schlitz Brewing Company Saloon	1894	Charles Kirchhoff, Jr.	German
<u>N. Humboldt Blvd.</u>				
2376	C. Bogdanski Building	1913	Leo M. Gurda	Polish
<u>W. Juneau Ave.</u>				
901 W. Juneau Ave. & vicinity	Pabst Brewing Company Complex	1872-1933		German
1338-1340	Pabst Brewing Company Saloon	1896	Chas. G. Hoffmann	German
<u>N. King Dr.</u>				
N. Dr. Martin Luther King Jr. Dr. & W. Galena St.	Schlitz Brewing Company Complex	1896-1902		German
<u>S. Kinnickinnic Ave.</u>				
2392-94	Jacob Niemann Building	1908	P. Christiansen	German
<u>S. Lenox Street</u>				
2436-38	Joseph Piette Building	1898	Peter Brust	German

ETHNIC ARCHITECTURE INVENTORY

C O M M E R C I A L / P U B L I C

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>E. Lincoln Ave.</u>				
182	Miller Brewing Co. Saloon	1906	Wenzel Miksch	German
<u>W. Lincoln Ave.</u>				
501-03	Henry F. Czerwinski Building	1920	unknown	Polish
573-75	Barney Czerwinski Building	1912	Herbst & Hufschmidt	Polish
606-14	Grutza-Leszczynski Building	1899	E. Brielmaier & Sons	Polish
701-03	Stephen Rozga Building	1907	O.C. Uehling	Polish
1033	Andrew Krzewinski Building	1907	S. Kadow	German
	Krzewinski Building Remodeling	1911	H.A. Kulas	German
1100-06	Kantak Bros. Building	1916	Stanley Kadow	Polish
1112-14	Frank Bzdawka Building	1919	unknown	Polish
1131-33	Stanley Dejewski Building	1916 alteration	A. Michalak	Polish
1332-32A	Frank Budnik Building	1899	F. Szymkowiak	Polish
1501	Kordys & Wojcieszak Building	1908	A. Michalak	Polish
1530-34	Michal Wargin Building	1914	Stanley Kadow	Polish
1822-24	Frank Manel Building	1913	H.A. Kulas	German
1936-38	Frank Talsky Building	1911	Wm. Herbst	Polish

ETHNIC ARCHITECTURE INVENTORY

C O M M E R C I A L / P U B L I C

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>W. Lisbon Ave.</u>				
3131	Charles A. Gesch Building	c.1899-1900	unknown	German
3225-27	Konrad & Baumann Shoe Store	1905	Baumann & Konrad	German
3327-29	Alex Ritter Building	1912	Geo. Zagel, Jr.	German
3412	August Zimmermann Building	1901	F.W. Andree	German
3504-06	George Lynch Building	1909	C.H. Tharinger	German
3822-24	unknown	1892	unknown	German
<u>E. Locust St.</u>				
1020	Martin Kosiedowski Building	1906	Leiser & Holst	Polish
<u>S. Logan Ave.</u>				
2400	Aug. Reichmann Tavern	1904	Chas. L. Lesser	German
<u>W. Manitoba St.</u>				
833	Stanley Jendrezczak Building	1910	S. Doligalski	Polish
<u>W. Mitchell St.</u>				
600-02	Adam Kalczynski Building	1898	B. Kolpacki & Co.	German
837	K. Borzych Building	pre-1905	unknown	German
1500	unknown	pre-1907	unknown	German
1524-26	Morris Goodsitt Building	1915	George Zagel	German
2029-31	Stanley Szymarek Building	1915	Henry W. Voelz	Polish

ETHNIC ARCHITECTURE INVENTORY

C O M M E R C I A L / P U B L I C

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>S. Muskego Ave.</u>				
1683-91	Hans Kienth Building	1890	A. Elleson	German
1735-39	Silver Spring Creamery & Produce Co., Christian Glaus	1902	Uehling & Linde	German
<u>W. National Ave.</u>				
823	Fred J. Borgwardt Building	1902	Charles Lesser	German
1015	Theo Herbst Building	1894	Van Ryn & Lesser	German
2104-06	Jacob Cohen Shoe Shop	1911	Arthur Seidenschwartz	German
2527	John H. Williams Building	1909	Charles Lesser	German
3327	Chas. A. Herro Building	1903	Uehling & Linde	German
3524	W. Crowley Building	1912	R.E. Oberst	German
<u>W. North Ave.</u>				
1615	Louis Jenz Building	1902	E. Reimenschneider	German
2121-23	Rudolph Blankenhorn Building	1905	William Graf	German
2501-03	F. Kilbers Building	1914	Theo Schutz	German
2625-27	J. D. Steuerwald Building	1910	Jonathan Steuerwald	German
2635	Ross & Klug Building	c. 1899-1900	unknown	German
2713-15	Wm. E. Rickert Building	1902	F.W. Andree	German

ETHNIC ARCHITECTURE INVENTORY

C O M M E R C I A L / P U B L I C

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>W. State St.</u>				
2537	Herman Weise Building	1893	Edward Kiesslich	German
4000 W. State St. & vicinity	Miller Brewing Company Complex	late 19th century	unknown	German
<u>W. Vine St.</u>				
325	Frederick Ketter Building	1890-91	unknown	German
508-10	Max Waxman Building	1914	Badger Architects	German
<u>E. Wells St.</u>				
144	Pabst Theater	1895	Otto Strack	German
200	Milwaukee City Hall	1893-95	H.C. Koch	German
<u>W. Wells St.</u>				
135	Germania/Brumder Building	1896	Schnetzky & Liebert	German
<u>E. Wright St.</u>				
1005-05A-07	Thomas Lukaszewicz Building	1889	Thomas Lukaszewicz	Polish

ETHNIC ARCHITECTURE INVENTORY

H O U S E S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. 1st St.</u>				
2518	F. Stockhausen House	1908	Wolff & Ewens	German
2546-48	Hubert Riesen House	1906	H. Messmer & Son	German
2558	Hubert Riesen House	1903	Uehling & Linde	German
2576	Edward Schuster House	1901	John Roth	German
<u>N. 13th St.</u>				
1131-33	William Sielaff House	1901	C. H. Rische	German
<u>N. 19th St.</u>				
947	Dr. J. T. Scollard House	1898	Voith & Leenhouts	German
1305	Robert Machek House	after 1893	Robert Machek	German
<u>N. 28th St.</u>				
2802	Aug. Schoenemann House	1911	R. Hoepfner	German
<u>N. 29th St.</u>				
925	Moritz Meissner House	1897	Eugene Liebert	German
2002-04	W. F. Strack Income Property	1894	W. F. Strack	German
<u>N. 33rd St.</u>				
937	Louis Kuehn Garage	1911	unknown	German
<u>N. 41st St.</u>				
2723-25	Mrs. Oswald Mehler House	1915	Reimenschneider	German

ETHNIC ARCHITECTURE INVENTORY

H O U S E S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. Astor St.</u>				
1331	John Barth House	1895	W. D. Kimball	German
<u>N. Franklin Pl.</u>				
1241	Edward Diederichs House	c.1855	Mygatt & Schmidtner	German
<u>W. Hadley St.</u>				
901-903	Henry Vogt Income Property	1892	architect unknown	German
<u>W. Highland Blvd.</u>				
2929	William Starke House	1901	Crane & Barkhausen	German
3109	H. August Luedke House	1915	unknown	German
3209	George Koch House	1897	Edward V. Koch	German
<u>E. Ivanhoe Pl.</u>				
2214-16	Adelbert L. Gilbert House	1894	Fred Graf	German
<u>W. Kilbourn Ave.</u>				
1425	Joseph Breslauer House	1897	Crane & Barkhausen	German
1435	Abraham Breslauer House	1891	Edward V. Koch & Co.	German
2432	Joseph B. Kalvelage House	1896	Otto Strack	German
2825	Bernard Eiring House	1888	Alfred C. Clas	German
3035	Ernst Pommer House	1895	Schnetzky & Liebert	German

ETHNIC ARCHITECTURE INVENTORY

H O U S E S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. Lake Dr.</u>				
2608	Charles D. Crane House	1908	Charles D. Crane	German
2669-71	Peter H. Brodesser House	1900	Henry Messmer & Son	German
<u>S. Layton Blvd.</u>				
1615	Dr. Urban A. Schleuter House	1923	Walter Truettner	German
<u>N. Marshall St.</u>				
1696-98	Mrs. Lillian Young House	1906	Wolff & Ewens	German
<u>W. McKinley Blvd.</u>				
2801	Fred Leypoldt House	1905	F. W. Andree	German
2902	Charles H. Mueller House	1906	F. W. Andree	German
2908	Edwin F. Rohn House	1901	H. Messmer & Son	German
2915	Adam Hafer House	1908	F. W. Andree	German
2920	Henry Hase House	1902	unknown	German
2923	Fred Lichtfeldt House	1907	P. M. Christiansen	German
3003	Fred Westfahl House	1903	F. W. Andree	German
3120	Richard Buchholz House	1905	F. W. Andree	German
<u>E. Meinecke St.</u>				
712-714	unknown	unknown	unknown	German

ETHNIC ARCHITECTURE INVENTORY

H O U S E S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>S. Muskego Ave.</u>				
1663	unknown	unknown; alterations 1912, 1928, 1946	unknown	German
<u>W. Roberts St.</u>				
3902-04	Albert Rottman- Henry Dapper Duplex	1909	Leiser & Holst	German
<u>N. Shepard Ave.</u>				
2757	Fairchild-Hughes House	1894	William D. Kimball	German
<u>N. Sherman Blvd.</u>				
2134	Dr. F. W. Hambach House	1911	Theo. F. Schutz	German
<u>W. State St.</u>				
2742	Chas. Gezelschad House	1892	Schnetzky & Liebert	German
<u>N. Terrace Ave.</u>				
2611	Gustav Trostel House	1900	Adolph Finkler & Hans Liebert	German
<u>N. Wahl Ave.</u>				
2543-45	Frederick Weinhagen House	1901	Crane & Barkhausen	German
2569	John F. Kern House	1899	Crane & Barkhausen	German
2623	Dr. James A. Bach House	1903	Crane & Barkhausen	German
<u>W. Wells St.</u>				
3119	Abram Esbenshade House	1899	Crane & Barkhausen	German
3209	George J. Schuster House	1891	Crane & Barkhausen	German

H O U S E S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>W. Wisconsin Ave.</u>				
1925	James Reilly House	1897	Crane & Barkhausen	German
2000	Captain Frederick Pabst House	1890-92	Ferry & Clas	German
2532-34	G. Winner House	1897	Crane & Barkhausen	German
3434	Henry Harnischfeger House	1905	Eugene L. Liebert	German

ETHNIC ARCHITECTURE INVENTORY

P O L I S H F L A T S

The following list of Polish Flats represents examples that are located within Milwaukee neighborhoods that have been intensively surveyed and by no means is it all-inclusive. There are literally hundreds of examples of such houses on the city's South Side and Riverwest neighborhoods where the Polish population was concentrated.

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>S. 1st St.</u>				
1743A	unknown	1910	unknown	Polish
<u>S. 2nd St.</u>				
1534	unknown	unknown	unknown	Polish
1545	unknown	unknown	unknown	Polish
1719	unknown	unknown	unknown	Polish
<u>S. 4th St.</u>				
1718	unknown	unknown; alteration 1919	unknown	Polish
1724	unknown	unknown; alterations 1916, 1949, 1954	unknown	Polish
1732	unknown	unknown; alterations 1941, 1947	unknown	Polish
1736	unknown	unknown; alterations 1929, 1946, 1986	unknown	Polish
1740	unknown	unknown; alteration 1940	unknown	Polish
1742	unknown	unknown; alterations 1915, 1944	unknown	Polish
1746	unknown	unknown; alterations 1890, 1940	unknown	Polish

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>S. 4th St. - continued</u>				
1748	unknown	unknown; alterations 1890, 1940, 1952	unknown	Polish
1814	unknown	unknown	unknown	Polish
1818	E. Kolpacki House	1897	Chas. Bethke	Polish
1824	Chas. Pokrandt House	1899	Fred Schmidt	Polish
1828	unknown	unknown	unknown	Polish
<u>S. 5th Pl.</u>				
2532	Bodden Bros. House	1908	O. C. Uehling	Polish
<u>S. 5th St.</u>				
1561-63	unknown	unknown	unknown	Polish
<u>S. 8th St.</u>				
1917	unknown	unknown	unknown	Polish
2483	unknown	unknown; alterations 1904, 1906	unknown	Polish
2558	unknown	unknown	unknown	Polish
<u>S. 9th Pl.</u>				
2683	Savings & Investment Assoc. of Milwaukee	1903	unknown	Polish
<u>S. 10th St.</u>				
2723	unknown	unknown	unknown	Polish

ETHNIC ARCHITECTURE INVENTORY

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>S. 11th St.</u>				
914	unknown	unknown	unknown	Polish
928	unknown	unknown	unknown	Polish
1823-25	unknown	unknown	unknown	Polish
2348	J. M. Schneider House	1906	Jacob Kalisz	Polish
<u>S. 12th St.</u>				
1016	unknown	unknown; alterations 1934, 1936	unknown	Polish
1137	unknown	unknown; alteration 1914	unknown	Polish
1934	unknown	unknown; alterations 1922, 1938	unknown	Polish
<u>S. 13th St.</u>				
2049	Frank Cesarz House	1895	Frank Cesarz	Polish
2063	I. Windzinski House	1891	Barney Kolpacki	Polish
2074	John Domagalski Family House	1900	Jos. Tucholka	Polish
2655	Joe Rudkowski	1908	Jacob Macjewski	Polish
<u>N. 14th St.</u>				
1124A	unknown	unknown	unknown	Polish

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>S. 14th St.</u>				
1929	unknown	unknown	unknown	Polish
2441-41A	unknown	unknown; alterations 1919, 1948, 1959	unknown	Polish
2445-45A	unknown	unknown	unknown	Polish
2448	Grove Land Company	1905	Jacob Kalisz	Polish
2449-49A	Andrew Michalski Family House	1907	unknown	Polish
2685	Kenwood Land Co.	1908; alteration 1913	W. Weber	Polish
<u>S. 15th Pl.</u>				
2055	unknown	unknown	unknown	Polish
<u>S. 15th St.</u>				
1974	Albert Bork House	1896	Albert Bork	Polish
2131	unknown	unknown	unknown	Polish
<u>S. 16th St.</u>				
1748	unknown	unknown; alteration 1894	unknown	Polish
1828	unknown	unknown; alteration 1905	unknown	Polish
1829	unknown	unknown; alteration 1904	unknown	Polish
2047-47A	unknown	unknown	unknown	Polish

ETHNIC ARCHITECTURE INVENTORY

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>S. 16th St. - continued</u>				
2133	unknown	unknown; alterations 1890, 1909	unknown	Polish
<u>S. 17th St.</u>				
2319	unknown	unknown; alterations 1905, 1973	unknown	Polish
2353	unknown	unknown; alteration 1926	unknown	Polish
<u>S. 18th St.</u>				
2432	unknown	unknown; alteration 1906	unknown	Polish
<u>N. 19th St.</u>				
1917	unknown	unknown	unknown	Polish
<u>N. 21st St.</u>				
1916	unknown	unknown	unknown	Polish
<u>S. 21st St.</u>				
1634, 1636, 1638	Thomas Janczak House	c.1896; alteration 1907	unknown	Polish

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>S. 22nd St.</u>				
1548	John Behrendt House	1886-1887; alteration 1902	unknown	Polish
<u>N. 23rd St.</u>				
2003	unknown	unknown	unknown	Polish
<u>S. 24th St.</u>				
1942-44	Julius Jahnke House	c.1911- 1913, moved to site	unknown	Polish
<u>N. 25th St.</u>				
2659	unknown	unknown	unknown	Polish
<u>N. Arlington Pl.</u>				
1748	John Gora House	1891	F. Dombrowski	Polish
1752	Andreas Gora House	1891	F. Dombrowski	Polish
1806	unknown	unknown	unknown	Polish
1816	unknown	unknown	unknown	Polish
1842	unknown	unknown; alteration 1903	unknown	Polish
1852	unknown	unknown	unknown	Polish
1859-61	unknown	unknown	unknown	Polish
1860-62	unknown	unknown	unknown	Polish

ETHNIC ARCHITECTURE INVENTORY

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. Astor St.</u>				
1869	unknown	unknown	unknown	Polish
1874	unknown	unknown	unknown	Polish
<u>N. Bartlett Ave.</u>				
2452	unknown	unknown	unknown	Polish
2455	unknown	unknown	unknown	Polish
2464	unknown	unknown	unknown	Polish
2466-68	unknown	unknown	unknown	Polish
2485	unknown	unknown	unknown	Polish
2488-90	Frank Malizenski House	1901	William Schultz	Polish
2522-24	unknown	unknown	unknown	Polish
<u>N. Booth St.</u>				
2051	unknown	unknown; alteration 1904	unknown	Polish
<u>E. Bradford Ave.</u>				
1603	unknown	unknown	unknown	Polish
1718-20	unknown	unknown	unknown	Polish
<u>N. Bremen St.</u>				
2865-67	Joseph Liss House	1892	Giriaks	Polish
3143	unknown	unknown	unknown	Polish
<u>W. Burnham St.</u>				
327	Peter Burg House	1898	Jac [sic] Kwasigrock	Polish

ETHNIC ARCHITECTURE INVENTORY

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. Franklin Pl.</u>				
1604	unknown	unknown	unknown	Polish
1614	unknown	unknown	unknown	Polish
1729-31	John Szczepanski House	1894	John Szczepanski	Polish
1757	unknown	unknown; alteration 1889	unknown	Polish
<u>N. Fratney St.</u>				
2642-44	unknown	unknown	unknown	Polish
2648	E.E. Farrington-owned House	moved to site 1893; barn converted to dwelling	Owen Goss (mover)	Polish
<u>N. Humboldt Ave.</u>				
1811	unknown	unknown	unknown	Polish
1815-15A	unknown	unknown	unknown	Polish
1817	unknown	unknown	unknown	Polish
1838	unknown	unknown; moved to site 1903	unknown	Polish
1845	unknown	unknown	unknown	Polish
1847	unknown	unknown	unknown	Polish
1851-53	unknown	unknown	unknown	Polish
1853A	unknown	unknown	unknown	Polish
1854-56A	unknown	unknown; alteration 1926	unknown	Polish
1855	unknown	unknown	unknown	Polish
1857	unknown	unknown	unknown	Polish
1865	unknown	unknown	unknown	Polish
1869	unknown	unknown	unknown	Polish

ETHNIC ARCHITECTURE INVENTORY

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. Jefferson St.</u>				
1502	unknown	unknown	unknown	Polish
<u>E. Kane Pl.</u>				
1144	unknown	unknown; alteration 1895	unknown	Polish
1153	unknown	unknown; alterations 1943	unknown	Polish
1206	Martin Bella House	1892	Frank Kozecki	Polish
1213	Stan Toyar House	1900	Stan Toyar	Polish
1219	Joseph Skiba House	1900	unknown	Polish
1227	unknown	unknown	unknown	Polish
1327	unknown	unknown	unknown	Polish
<u>W. Lincoln Ave.</u>				
1812-14	Frank Regent House	1893	John Lawnicki	Polish
1926-28	Gerhardt D. Basse House	1909	Peter W. Schmitte	Polish
1930-32	Stanislaus Podlaszewski House	1901	J. Jashulski	Polish
1934	Joseph Kaszmierowski House	1895	unknown	Polish
2004-06	J. M. Schneider House (investment)	1907	Jacob Kalisz	Polish
2008-10	J. M. Schneider House (investment)	1906	Jacob Kalisz	Polish
2012-14	J. M. Schneider House (investment)	1906	Jacob Kalisz	Polish

ETHNIC ARCHITECTURE INVENTORY

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>W. Lincoln Ave. - continued</u>				
2016-18	J. M. Schneider House (investment)	1906	Jacob Kalisz	Polish
2020-22	J. M. Schneider House (investment)	1906	Jacob Kalisz	Polish
2024-26	J. M. Schneider House (investment)	1906	Jacob Kalisz	Polish
2028-30	J. M. Schneider House (investment)	1907	Jacob Kalisz	Polish
<u>W. Maple St.</u>				
535	unknown	unknown	unknown	Polish
538	unknown	unknown	unknown	Polish
539	unknown	unknown	unknown	Polish
540	unknown	unknown	unknown	Polish
611	unknown	unknown	unknown	Polish
615	unknown	unknown; alteration 1911	unknown	Polish
627-29	unknown	unknown	unknown	Polish
631-33	Thomas Grawczek House	1890	Vincent Thomasz	Polish
721	unknown	unknown	unknown	Polish
728-30	unknown	unknown	unknown	Polish
2317-19	Joe Zalewski House	1909	Vincent Nowicki	Polish
<u>N. Marshall St.</u>				
1720-22	unknown	unknown	unknown	Polish
1769	unknown	unknown	unknown	Polish
1771	unknown	unknown	unknown	Polish

ETHNIC ARCHITECTURE INVENTORY

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>W. Mitchell St.</u>				
1430	unknown	unknown	unknown	Polish
1504	unknown	unknown	unknown	Polish
<u>W. Orchard St.</u>				
1219	unknown	unknown	unknown	Polish
<u>E. Pearson St.</u>				
804	unknown	unknown	unknown	Polish
812-812A	unknown	unknown	unknown	Polish
824	Mrs. Mary Brown House	1902	Charles Bethke	Polish
925A	Frank Jelinek House	moved to site in 1906	John Tuszkewicz	Polish
<u>N. Pulaski St.</u>				
1736	Albert Kurszewski House	1891	Mueller & Machalinski	Polish
1827-27A-27B	unknown	unknown	unknown	Polish
1857	unknown	unknown moved to site 1893	unknown	Polish
1877	unknown	unknown	unknown	Polish
<u>W. Rogers St.</u>				
1129	Herman Harloff House	1891	John Lau, Jr.	Polish
2003	unknown	unknown	unknown	Polish

P O L I S H F L A T S

Street & Address	Historic Name	Date of Construction	Architect or Builder	Ethnicity
<u>N. Warren Ave.</u>				
1746	unknown	unknown	unknown	Polish
1768-68A	unknown	unknown	unknown	Polish
1800	unknown	unknown	unknown	Polish
1806-08	unknown	unknown	unknown	Polish
1842	unknown	unknown	unknown	Polish
1850	unknown	unknown	unknown	Polish
1856	Andrew Ulik House	1889	Leo Zyhlski	Polish
1864	unknown	unknown	unknown	Polish
1866	unknown	unknown	unknown	Polish
1872	unknown	unknown	unknown	Polish
<u>N. Weil Ave.</u>				
2450	unknown	unknown; alterations 1904, 1922	unknown	Polish
2518	Jos. Brill	1892	Thomas Lukaszewicz	Polish
<u>W. Windlake Ave.</u>				
1710	Thomas Kazikowski House	1908	Jacob Kalisz	Polish
<u>S. Winona Lane</u>				
1939	unknown	unknown	unknown	Polish

MEMORANDUM OF AGREEMENT - AMENDMENT 1

Project No. 55-93-80056-11

RECONNAISSANCE & INTENSIVE SURVEYS AND EDUCATION PROJECT

AMENDMENT 1 To The AGREEMENT fully executed on May 7, 1993 between THE STATE HISTORICAL SOCIETY OF WISCONSIN by and through THE STATE HISTORIC PRESERVATION OFFICER and the CITY of MILWAUKEE.

This AMENDMENT changes these MOA Paragraphs/topics (*italics* represents *new/addition* and ~~strikeout~~ represents deletion):

MEMORANDUM OF AGREEMENT Amended points:

1. Attachments Amended

- Attachment A. Work Program, page 4;
- Attachment B. Budget; and
- Attachment F. Project Completion Schedule.

9. Reimbursement Requirements (Administration Manual, section 10)

Reimbursement to the SUBGRANTEE shall be on a matching basis, subject to receipt of funds from the National Park Service, provided reimbursement amounts are:

contained on an acceptable reimbursement request form;

supported by evidence of compliance with Federal competitive procurement requirements;

supported by copies of expense plus payment records; and

supported by evidence that all project work activities specified for the period have been completed.

The SOCIETY agrees to pay the SUBGRANTEE ~~\$30,000~~ *37,000* or 50% of allowable project costs, whichever is less, within 60 days of the SOCIETY's receipt of an acceptable reimbursement request on the following schedule:

- a. Up to ~~\$22,500~~ *27,750*, or 75% of the federal share in reimbursement will be paid prior to project completion. The SUBGRANTEE must submit a Reimbursement Request by September 15, 1993 for all expenses incurred through August 31, 1993.
- b. The SOCIETY will reimburse ~~\$7,500~~ *9,250* or 25% of the federal share to the SUBGRANTEE after receipt of the final Reimbursement Request and Project Completion Report (see 8, above), or after all completion materials and auditable records are approved as meeting the applicable Secretary of the Interior's "Standards", which ever is later. The final reimbursement request shall be submitted no later than August 15, 1994.

MEMORANDUM OF AGREEMENT

Project No. 55-93-80056-11

RECONNAISSANCE & INTENSIVE SURVEYS AND EDUCATION PROJECT

AGREEMENT between THE STATE HISTORICAL SOCIETY OF WISCONSIN

by and through

THE STATE HISTORIC PRESERVATION OFFICER

and the CITY OF MILWAUKEE,

THIS AGREEMENT between the Historic Preservation Division, State Historical Society of Wisconsin, by and through the State Historic Preservation Officer, hereinafter called the SOCIETY and the City of Milwaukee hereinafter called the SUBGRANTEE, relates to a Certified Local Government project to be undertaken by the subgrantee, assisted with a matching grant-in-aid to support the National Register of Historic Places program in Wisconsin. The program was established by the National Historic Preservation Act of 1966, as amended, and is administered by the National Park Service, U.S. Department of the Interior.

The Catalog of Federal Domestic Assistance number is 15.904.

The SOCIETY and the SUBGRANTEE agree as follows:

1. Attachments

The SUBGRANTEE shall carry out the project as specified in this document and attachments which are hereby incorporated into and made part of this memorandum of agreement as:

- Attachment A. the project "Work Program;"
- Attachment B. the project "Budget;"
- Attachment C. "Historic Preservation Grants-In-Aid Administration Manual;"
- Attachment D. "Conducting Architectural and Historical Surveys in Wis.;" and
- Attachment E. "Project Completion Schedule."

2. Amendments (Administration Manual, section 11)

Any change to the approved scope of work, work program, products, or budget must be submitted in writing to the SOCIETY at least 45 days prior to effecting and in accordance with the requirements in the "Administration Manual, Section 11."

Deadlines are mandatory and extensions will only be given in unforeseen and extraordinary circumstances. Examples of extraordinary circumstances are death or resignation of key participant or major natural disaster. A computer "crash," however, is not an extraordinary circumstance. The SUBGRANTEE must notify the SOCIETY immediately when the extraordinary event occurs.

3. Period of Performance

All work carried out as part of this grant-assisted project shall be conducted between the date of the SUBGRANTEE's state purchase order and the **project completion date, July 15, 1994**. It is not possible to extend the period of performance for this project. However, should interim project due dates need extension, see item 2. "Amendments."

Drafts of any publications and National Register nomination(s) prepared as part of this project shall be submitted by **May 15, 1994**, for review and approval by the SOCIETY.

The SUBGRANTEE agrees to submit all the materials described in the "Work Program" to the SOCIETY on or before the deadlines given for the submission of specified products: failure to meet a deadline shall be cause to terminate this agreement. Any Work Program activities done **after July 15, 1994** can not be considered an allowable cost, except for completion of the final Reimbursement Request.

The SOCIETY agrees to review all materials within 30 days of their receipt, returning any incomplete or inadequate materials to the SUBGRANTEE for revision or completion. The SOCIETY must approve that all project materials conform to the applicable Secretary of Interior's "Standards" prior to final reimbursement.

The SUBGRANTEE shall submit the final reimbursement request, Project Completion report, and any materials or reports that required revision after SOCIETY review, no later than **August 15, 1994**.

4. Professional Supervision (Administration Manual, section 4)

The SUBGRANTEE agrees to provide and maintain a principal investigator whose professional qualifications have received prior approval of the SOCIETY, to ensure that the work conforms to the work program, and to provide the necessary standard of professional conduct required for this project under the federal program regulations.

The SOCIETY staff will maintain contact with the principal investigator and will provide necessary and reasonable amounts of training, advice or technical assistance for the successful completion of project work.

5. Contracts (Administration Manual, sections 5 and 6)

The Subgrantee agrees to:

- a. not contract with any party which is debarred or suspended or is otherwise excluded from or ineligible for participation in Federal assistance programs under Executive Order 12549, Debarment and Suspension;

5. **Contracts** (Administration Manual, sections 5 and 6), continued

- b. comply with Federal competitive procurement requirements (Administration Manual, section 5) for professional services, any sub-contracts and submit evidence of such prior to reimbursement; and
- c. submit any contracts drafted for the performance of work activities to the SOCIETY for comment and approval prior to execution.

6. **Minority Business Utilization** (Administration Manual, section 5-04)

The SUBGRANTEE shall take affirmative action steps to assure that small and minority businesses, as well as women-owned businesses, are utilized when possible as sources of supplies, equipment, and services.

7. **Allowable Costs** (Administration Manual, section 8)

All Project Costs are subject to the applicable principles described in Office of Management and Budget (OMB) Circulars:

- A-87 for cost and
- A-102 for administrative requirements.

Further as determined by the SOCIETY to:

- a. meet federal requirements for the program;
- b. conform to the approved project budget and occur within the period of performance;
- c. be necessary and reasonable for the completion of project work; and
- d. be disassociated with "lobbying," in accordance with 18 U.S.C. 1913.

8. **Progress and Completion Reports** (Administration Manual, section 9)

The SUBGRANTEE shall submit a Progress Report by the **1st day of September, 1993; December, 1993; and March, 1994** in the format provided by the SOCIETY or until project completion is reported.

The SUBGRANTEE shall notify the SOCIETY immediately if any situation should arise that will adversely affect the timely or successful completion of this project.

The Project Completion Report shall conform to the SOCIETY requirements and be submitted by **August 15, 1994**.

9. Reimbursement Requirements (Administration Manual, section 10)

Reimbursement to the SUBGRANTEE shall be on a matching basis, subject to receipt of funds from the National Park Service, provided reimbursement amounts are:

contained on an acceptable reimbursement request form;

supported by evidence of compliance with Federal competitive procurement requirements;

supported by copies of expense plus payment records; and

supported by evidence that all project work activities specified for the period have been completed.

The SOCIETY agrees to pay the SUBGRANTEE \$30,000 or 50% of allowable project costs, whichever is less, within 60 days of the SOCIETY's receipt of an acceptable reimbursement request on the following schedule:

- a. Up to \$22,500, or 75% of the federal share in reimbursement will be paid prior to project completion. The SUBGRANTEE must submit a Reimbursement Request by September 15, 1993 for all expenses incurred through August 31, 1993.
- b. The SOCIETY will reimburse \$7,500 or 25% of the federal share to the SUBGRANTEE after receipt of the final Reimbursement Request and Project Completion Report (see 8, above), or after all completion materials and auditable records are approved as meeting the applicable Secretary of the Interior's "Standards", which ever is later. The final reimbursement request shall be submitted no later than **August 15, 1994**.

The SUBGRANTEE agrees to maintain all subcontractor or professional services procurement histories financial, and administrative records pertaining to the full life-cycle of the subgrant for a period of not less than five years after completion of the project. The State Legislative Audit Bureau, the SOCIETY, the National Park Service, the Department of the Interior, the Comptroller of the United States, and any of their duly authorized representatives shall have access to subgrant records for audit purposes.

10. Acknowledgment of Federal Assistance (Administration Manual, section 7)

Federal grant assistance shall be acknowledged in any public announcements, news releases, articles, publications, and pertinent presentations that the SUBGRANTEE participates in or initiates in the required format.

11. General Provisions

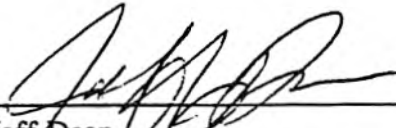
- a. Compliance with federal and state laws. The SUBGRANTEE agrees to comply with all federal and state laws and regulations concerning equal opportunity, affirmative action, and fair employment practices. The SUBGRANTEE further agrees to comply with all applicable regulations, laws, policies, guidelines, and requirements of this federal grant program, including the applicable Secretary of the Interior's standards.
- b. Title VI Compliance. The SUBGRANTEE agrees to comply with Title VI of the Civil Rights Act of 1964 that states that no person on the grounds of race, color, marital status, religious creed or national origin, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any program or activity receiving federal assistance.
- c. Civil Rights Assurance of Compliance. The SUBGRANTEE agrees to comply with the Rehabilitation Act of 1973 and the Age Discrimination Act of 1975 and all requirements imposed by or pursuant to the Department of the Interior Regulations (43 CFR 17) issued pursuant to these titles, to the end that, no person in the United States shall, on the grounds of age or handicap be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity for which the Applicant-Subgrantee receives financial assistance from the National Park Service and hereby gives assurance that it will immediately take any measures to effectuate this agreement.
- d. Copyrights. Since federal funds are involved in this project, no copyright is available to any participants in the project. All material remains in the public domain and cannot be copyrighted.
- e. Program Income. During the period of this grant (October 1, 1992 through September 30, 1994), income earned by a SUBGRANTEE from activities of which part or all of the cost is either borne as a direct cost or counted as a direct cost towards meeting the matching requirements of this grant shall reduce the subgrant award.
- f. Liability. The SUBGRANTEE shall indemnify and hold harmless the State Historic Preservation Officer, the State Historical Society of Wisconsin, and all of its officers, agents, and employees from all suits, actions, or claims of any character brought for or on account of any injuries or damages received by any persons or property resulting from the operations of the SUBGRANTEE in executing work under this agreement.

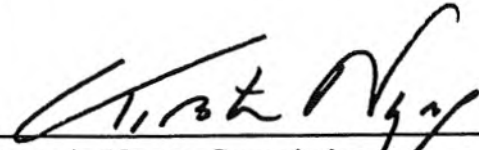
11. General Provisions, continued

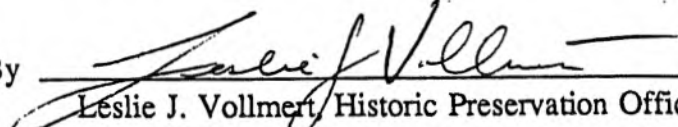
- g. Audit requirements. The SUBGRANTEE agrees to comply with the provisions of Office of Management and Budget (OMB) Circular A-128, Single Audit Act of 1984, and to submit to the SOCIETY within 30 days of publication a copy of the audit report. If the SUBGRANTEE receives less than \$100,000 annually in total federal funds, the SUBGRANTEE may request the program audit requirements by writing to the SOCIETY.

This AGREEMENT may be terminated before the project completion date upon thirty (30) days written notice from either the State Historic Preservation Officer or the SUBGRANTEE. Should this agreement be terminated by the State Historic Preservation Officer, except for reasons of non-compliance by the SUBGRANTEE, the SOCIETY will reimburse the SUBGRANTEE for up to a maximum of 50% of the eligible costs incurred up to the termination date. Should this agreement be terminated by the SUBGRANTEE, the SOCIETY, at the discretion of the State Historic Preservation Officer, may reimburse the SUBGRANTEE for a maximum of 50% of the eligible costs incurred to the termination date or may require the SUBGRANTEE to return any or all federal funds transferred to the SUBGRANTEE by the termination date, depending upon the circumstances of the termination.

This AGREEMENT becomes effective upon signature by the parties below and upon receipt by the SUBGRANTEE of a purchase order for the contract sum from the State Historical Society of Wisconsin on behalf of the State Historic Preservation Officer.

By  _____ 9/7/93
Jeff Dean Date
State Historic Preservation Officer

✓ By  _____ April 22, 1993
Kirsten A. Nyrop, Commissioner Date
City of Milwaukee Department of City Development

By  _____ 4/22/93
Leslie J. Vollmert, Historic Preservation Officer Date
City of Milwaukee

MILWAUKEE WORK PROGRAM
Project No.55-93-80056-11
MEMORANDUM OF AGREEMENT
Attachment A: Work Program

The Division of Historic Preservation (DHP), State Historical Society of Wisconsin, and the City of Milwaukee, hereinafter called the subgrantee, agree to the following work activities and project conditions for the completion of an intensive survey and related activities in Milwaukee, assisted with an historic preservation grant-in-aid.

1. The subgrantee shall conform to and follow all necessary program requirements and guidelines detailed in the two manuals attached to this memorandum of agreement ("Architecture-History Survey Manual" and "Subgrant Administration Manual") and shall inform the principal investigator of these requirements. The DHP will provide the subgrantee with all necessary forms, including inventory cards and intensive survey forms.
2. Consultant Selection. The subgrantee, with the assistance of the DHP, must hire a principal investigator **within two months of the signing** of this agreement. Recruitment and hiring must follow DHP procedures and Department of Interior guidelines as explained in the "Subgrant Administration Manual." The DHP will have final approval of the principal investigator selected. The principal investigator must be qualified according to the requirements for State Historic Preservation Office staffs, as appropriate, which are specified in the National Historic Preservation Act (see the "Subgrant Administration Manual").
3. Consultant Training. The principal investigator, project assistants, and the project director may be required to attend a training session on DHP survey procedures in Madison prior to beginning work.
4. Project Schedule. All products must be completed according to the schedule specified in the Project Completion Schedule (Attachment E). Final products must be submitted by the project completion date. Non-compliance with the schedule is considered grounds for terminating the subgrant. All subgrant recipients must submit interim progress reports on the 1st of September, December, and March. The interim reports will be prepared on the forms provided by the DHP. The DHP will monitor progress of the project and will schedule meetings with the project director and principal

MILWAUKEE WORK PROGRAM
Project No.55-93-80056-11
MEMORANDUM OF AGREEMENT
Attachment A: Work Program - Page 2

investigator, as necessary.

The DHP will comment upon progress, work activities, and draft and final materials submitted in fulfillment of the project work program.

5. Reconnaissance Survey. The project must begin with a reconnaissance survey of the city's ethnic architecture in order to document properties of architectural or historical interest and potential significance. The survey must be conducted according to guidelines described in the "Architecture-History Survey Manual". Products of the reconnaissance survey are:
 - a. DHP inventory cards, for all inventoried properties, fully completed and typed, with photographs drymounted on the back. The inventory cards are prepared for the DHP, but can be photocopied for the subgrantee. Computer generated cards will be accepted with the prior approval of the format by the DHP.
 - b. Negatives, organized by film roll in 9-1/2" x 12" plastic negative preservers and a sheet of contact prints for each film roll. The DHP will explain the coding system and provide the first roll number to be used. A photocopy of the contact prints should be retained by the subgrantee.
 - c. Survey maps, indicating all surveyed properties by a dot or lot lines and referenced by the map code. The survey maps must be approved by the DHP for appropriateness of scale, etc. An original mylar survey map and one print must be provided to the DHP.
 - d. For previously inventoried sites, a list of their addresses and ethnic affiliation will be submitted.
6. Intensive Survey. This phase of the survey contains three basic work elements: preparation of intensive survey forms, preparation of district survey forms, and the preparation of the survey report. Each of these elements is described below. They are more fully discussed in the DHP survey manual.
 - a. Preparation of intensive survey forms. Intensive survey

MILWAUKEE WORK PROGRAM
Project No.55-93-80056-11
MEMORANDUM OF AGREEMENT
Attachment A: Work Program - Page 3

forms must be prepared for all properties identified in the reconnaissance survey that do not already have intensive survey forms. Complete architectural and historical data is required (all four pages of the form) for properties potentially eligible for the National Register of Historic Places or within a potential National Register historic district. For other properties only the first two pages of the form must be completed.

The DHP requires receipt of the intensive survey form originals, fully completed and typed. By special arrangement, the DHP will accept computer disks/tapes and printouts of the site specific information. Photos are not required on the DHP set of forms. A complete set of forms should be photocopied for the subgrantee, preferably with photos attached.

- b. Preparation of district survey forms. District survey forms, fully completed and typed, must be prepared for all districts identified by the principal investigator with the assistance of the DHP. A list of all properties and their classification as contributing or non-contributing must be attached to the form.

Large scale mylar maps must be prepared for each proposed district, and a print of each district map must be attached to the survey map. The district maps must be reduced to 8-1/2" x 11" for inclusion in the survey report and attachment to the district survey form.

- c. Preparation of intensive survey report. The intensive survey report must be prepared according to the guidelines in the intensive survey manual. All ethnic groups represented in the survey area must be addressed, in addition to the following sections:
 - a. Historical Overview (including early settlement, historical overview, and physical development)
 - b. Architecture (organized according to ethnic styles and forms)
 - c. Designers, Engineers, and Builders (including biographical information and subdivided by architects, landscape architects, engineers, builders)

and contractors, and other designers)

- d. Notable People (including biographical information on major figures in the community's history and referenced to buildings or sites associated with them)

Typed drafts of report chapters must be submitted for review according to the project schedule, and not less than eight weeks from the project completion date. At least eight (8) copies of the report must be submitted to the DHP by the project completion date. The subgrantee should retain at least three copies.

7. Educational Guidebooks. The subgrantee will prepare ~~two (2)~~ *three (3)* guidebooks that present the ethnic architecture of the city. One will depict the ethnic residential architecture, ~~and the other~~ one will focus on ethnic commercial architecture, ~~and the third will focus on ecclesiastical architecture~~. The documents may be in the form of walking tours, bicycle tours, or general descriptions of the city's historic ethnic resources. The documents should include photographs or line drawings and descriptions of significant properties and a discussion of potential historic districts, including maps and photographs showing streetscapes and important properties. A brief history of the community, a description of the survey, and information on the National Register and other state and local preservation programs should be included. A draft copy of ~~the each~~ document must be submitted to the DHP according to the project schedule. *Each guidebook should be printed for public distribution and twenty (20) copies of each brochure must be submitted to the DHP by the project completion date.*
8. Preservation Strategy Report. The subgrantee will develop a single report that presents a preservation strategy for preserving ethnic architecture in Milwaukee. The document will discuss the historic context in which ethnic buildings occur and outline the significant architectural characteristics of each ethnic group.
9. Acknowledgment of Federal Assistance. An acknowledgment of federal funding must be made in any publication or slide or video production resulting from this project (See Section 7 of the "Subgrant Administration Manual"). The standard acknowledgment that must be used is stated in the manual.

MILWAUKEE WORK PROGRAM
Project No.55-93-80056-11
MEMORANDUM OF AGREEMENT
Attachment A: Work Program - Page 5

Press releases, speeches, and other dissemination of information by a subgrantee regarding grant-assisted projects must also acknowledge the support of the National Park Service and the State Historical Society of Wisconsin. Future publications, materials, or projects that result from this grant-assisted project must acknowledge the federal support.

SUBGRANTEE: CITY OF MILWAUKEE PROJECT NO.: 55-93-80056-11
 PROJECT: Inventory of Ethnic Architecture Sites
 ATTACHMENT B: Budget, Amendment 1

	LOCAL CASH	MATCH IN-KIND	FEDERAL REIMB.	TOTAL BUDGET
SALARIES & WAGES				
A. Project Dir., L. Vollmert				
Hours: 546 Rate: \$26.03	\$14,212		\$0	\$14,212
Salary additive rate on salary cost 19.06%	\$ 2,709			\$ 2,709
B. Architectural Historian, C. Hatala				
Hours: 140 Rate: \$14.70	\$2,058		\$0	\$2,058
Salary additive rate on salary cost 19.06%	\$392			\$392
C. Clerical, L. Wallner				
Hours: 320 Rate: \$10.99	\$3,517		\$0	\$3,517
Salary additive rate on salary cost 19.06%	\$671			\$671
Subtotal Salaries & Wages:	<u>\$23,559</u>	<u>\$0</u>	<u>\$0</u>	<u>\$23,559</u>
FRINGE BENEFITS				
Local Salaries Rate Calculated on Direct Salaries only: 42%		\$8,311		\$8,311
CONSULTANT				
A. Principal Investigator; Architectural Historian				
Fee: 1,578.95 Hours				
x Rate: \$19.00	\$0	\$0	\$30,000	\$30,000
Subtotal Consultant	<u>\$0</u>	<u>\$0</u>	<u>\$30,000</u>	<u>\$30,000</u>
SUPPLIES, MATERIALS, SERVICES				
Mileage 0.00 @ \$0.25	\$0		\$0	\$0
Printing			\$ 6,000	\$6,000
Advertising	\$0		\$0	\$0
Photography (film & processing)	\$0		\$1,000	\$1,000
Office Supplies, Phone & Postage	\$0		\$0	\$0
Subtotal	<u>\$0</u>	<u>\$0</u>	<u>\$7,000</u>	<u>\$7,000</u>
INDIRECT COST:				
19.15% on direct salaries, supplies & materials		\$5,130		\$5,130
TOTAL PROJECT COSTS	<u>\$23,559</u>	<u>\$13,441</u>	<u>\$37,000</u>	<u>\$74,000</u>
Total Local Match	\$37,000			