HISTORIC DESIGNATION STUDY REPORT

I. NAME

Historic: Crain / Claflin / Eldred House

Common Name:

II. LOCATION 1773 North Cambridge Avenue

Legal Description - Tax Key No. 3550043000
CAMBRIDGE SUBD PART LOT 6 SEC 21 & LOTS 15-16 BLK 198 ROGERS' ADDN IN NE & SE ¼ SEC 21-7-22 BLOCK 242 S 10' LOT 18 and N 37" LOT 19

III. CLASSIFICATION Site

IV. OWNER Cambridge 1773 LLC
3723 South 1st Street
Milwaukee, WI 53207

ALDERMAN Ald. Nik Kovac 3rd Aldermanic District

NOMINATOR Ald. Nic Kovak

V. YEAR BUILT 1880 (Tax Rolls 1877-1883); remodeled 1903-1904 (Permit records July 29, 1903 and May 25, 1904)

ARCHITECT: H. A. Betts (1903-1904) (Permit records July 29, 1903 and May 25, 1904)

VI. PHYSICAL DESCRIPTION

THE AREA

The Crain / Claflin / Eldred House is located on the city's Lower East Side, just over a mile from the Central Business District. The neighborhood is predominantly residential with nearby Brady Street, a commercial thoroughfare, forming the southern boundary of Cambridge Avenue. The area historically has been a mix of mansions and working class cottages with distinctive boundaries between the economic classes. To the east Prospect Avenue was known as one of the city's premier residential thoroughfares with mansions lining the street from Juneau Avenue through to Summit Avenue. Prominent middle class and upper middle class residences were found to the west. Cambridge Avenue, once a mix of architect designed mansions and upper middle class houses formed the dividing line between rich and poor. Immediately west was Warren Avenue, built up by Polish Immigrants. Houses there were smaller, more cottage like in appearance and there were often two or more buildings per lot. Known today as East Village, this Polish enclave was listed in the National Register of Historic Places in 2004.

The houses constructed on this portion of Cambridge Avenue, south of Boylston Street, were mostly frame. Fire insurance maps show that seven were clad in brick or stone. Most of the houses were fairly sizable dwellings and were occupied by well-to-do families: Charles B. Manville whose firm would later merge with the Johns company and become the building products industry giant Johns-Manville (number 905 later 1809); Harold S. Falk of the Falk Corporation (number 315 later 1869); Henry C. Quarles investments and securities (number 265 later 1763); Frederick C. Best vice-president of First Wisconsin Trust (number 285 later 1819). Kossuth Kent Kennan lived at Number 309 later 1859 North Cambridge. He was a prominent attorney who was famous for his early railroad cases as counsel for the Wisconsin Central Railroad. He was the originator of the Wisconsin Tax Commission and help lay the foundation for modernizing Wisconsin's Tax System. His son, George F. Kennan (1904-2005) was "one of the giant figures in modern American diplomatic history. George Kennan was one of the authors of the "containment " doctrine that shaped American policy toward the Soviet Union during the Cold War era, and he served as ambassador to the Soviet Union from 1950 to 1953." Many of the Cambridge Avenue families were considered socially prominent and appeared in the society blue books of the era. (Wisconsin Lawyer, The Kennan Family online history at www.wisbar.org/am/template.cfm?section=wisconsin_lawyer&template=/cm/conten)

Changes to Cambridge Avenue began occurring in the 1920s when two apartment buildings, 1743 North Cambridge (George Zagel architect 1928) and 1755 North Cambridge (George Zagel architect, 1928), were built in response to the growing density of the neighborhood. Many of the prominent families began to relocate by the 1930s and the large houses were converted into apartments and rooming houses. Between 1959 and 1964 a wave of tear downs occurred that replaced the fine houses with nine mostly mediocre apartment buildings. Those development pressures are back and the Charles Manville House that stood next door to the subject of this nomination was the latest casualty, replaced by a building that very much emulates the 1960s.

Description

The Crain / Claflin / Eldred House was built in 1880 at a time when Milwaukee was expanding rapidly and substantial middleclass houses were being erected at a staggering rate to reflect the growing numbers of middle class professionals and business owners. This neighborhood and particularly Cambridge Avenue, had a certain cache and was far enough away from direct contact with industrial complexes or commercial enterprises to be considered desirable. It was also very close to the mansions that populated Prospect Avenue where the very well-to-do lived in some of the grandest houses ever built in the city.

A telling sign that Cambridge Avenue held its value was the fact that 1773 North Cambridge Avenue was given a makeover in 1903-1904, not a remuddle but a finely crafted remodel that brought together elements of both the Colonial Revival and the Arts and Crafts styles. The same thing happened to the Sylvester Pettibone House on West Wisconsin Avenue, a house that has recently been locally designated. There were once a variety of architectural styles lining the west side of Cambridge Avenue. This house would have been distinctive in its time.

The Crain / Claflin / Eldred house on a 47-foot by 150-foot parcel on the west side of Cambridge Avenue. It is set back from the sidewalk behind a grassy lawn. To the north (right) is the newly built apartment building that replaced the Manville House. To the left (south) is an apartment building constructed in 1960. Prospect Avenue is approximately two blocks away to the east and to the west is the densely developed East Village neighborhood, settled by Polish immigrants.

Although the house we see today was constructed in 1880, its current appearance dates to a remodeling that took place in 1903-1904. The main elevation fronts Cambridge Avenue. The house sits on a foundation that is brick at the front and cut limestone blocks at the sides and rear. The hip roof with gables has asphalt shingles. A rectangular brick chimney rises near the apex of

the roof. The house is irregular in plan with a wing at the north and south elevations and a rear addition. It is wood framed with clapboards that have a narrow exposure on the upper story and wider exposure on the first.

The front facade is the most articulated. It features a full length front porch with hip roof that is supported by fluted Ionic columns that rest on brick piers. The columns are clustered into three at each end; one column is missing at the north corner and one of the capitals is missing. A pair of columns supports the roof above the center pier. Single columns are set against the house. Brick wing walls that framed the steps have been removed. Three runs of baluster, that at the front, north and south, exhibit a distinctive Arts and Crafts style feature; square picket balusters are grouped into threes but installed at an angle to create a simple but effect screen. This arrangement can be seen on interiors designed in the Arts and Crafts style, often at stairs in prominent stair halls. The guard rails at the front steps have been replaced and the new guard rails have tall, widely spaced, picket balusters. The new handrails along the front steps are also of this style. The porch skirting has flat boards but four at the south end feature heart shaped cutouts, perhaps survivors from the original porch.

A large three-sided bay window is located on the front elevation's first story. Common to its era of construction, the two side windows have one-over-one sash and flank a landscape sash at the center. The transom may have once held art glass but plain glass is located there today. At the north end of the first story is the entry into the house, flanked by sidelights. These sidelights feature plain glass today. The wood door has one large light over a panel.

The second story repeats the rhythm of the first. At the left or south end of the façade is a bay with a shallow projection from the body of the house. Its gabled roof is supported by brackets and has broad simple bargeboards. The gable end is clad with simple singles, in contrast to the shaped shingles of the Queen Anne style for example, and part of the shingles extend to form a pent roof or hood above a pair of six-over-one sash on the second story. This pent roof or hood is also supported by small brackets. To the right or north is another, smaller, gable with the same broad bargeboards supported by brackets. This gable crowns a second story window and the gable end is detailed to give the appearance of half timbering. This window also has six-over – one sash. A petite shingled clad dormer with hip roof, rafter tails and six-over-one sash sits near the apex of the roof but is a little off center. This pattern of large gable, smaller gable and an even smaller dormer is a feature that can be seen in other houses designed by H. A. Betts.

The north elevation is simpler in design. It features a pair of rectangular windows and a small oriel that has egg and dart molding, two 4-light sash and one 8-light sash. These windows are framed with moldings that create depth to the openings. The projecting wing on this elevation features a gabled roof that is parallel to the street. There is one large window on the first story and a smaller window on the second story with six-over-one sash. This fenestration pattern is followed on each of the three sides of this shallow wing.

The west or rear elevation is very simple in character with a combination gable-hipped roof. Windows are rectangular in shape and currently have one-over-one sash. Window frames are simple and rectilinear and not shaped or arched. A one story addition with flat roof extends along the south end of this elevation. It features short parapets along the north and south sides of the roof. It has two windows and one door at grade. The brick foundation for this addition tells us this was the rear addition referred to in permit date July 29, 1903.

The south elevation has two windows toward the front of the house, one on each story. It also has a projecting wing with gabled roof. The first story corner of the wing is cut away as could be seen in houses built decades earlier. Some windows still have their six-over-one sash while others have one-over-one sash. On the first story is another entrance to the house. It is recessed and flanked by a window with one-over-one sash. A projecting cornice with dentils

defines this area. The entry is reached by a shallow wood open porch with the same widely spaced picket balusters as seen on the front porch. The porch skirting is not framed.

Alterations to the house's exterior have occurred chiefly in the 1903-1904 remodel. It was at that time that a full front porch was added, a rear addition constructed and the south side entry was built. Recent era porch alterations such as removing the wing walls and replacing the handrails in selected areas of the porch are completely reversible. The missing porch column and missing capital are easily replaced, given the host of companies now making products for restoration. A frame coach house once stood at the rear of the property. It was photographed as part of the Lower East Side Survey in 1988. It has since been demolished.

The 1903-1904 remodel does not diminish the architectural integrity of the house. It has had this exterior for 111 years, far longer than the 24 years under the first owners. Arts and Crafts details include the simple shingling in the front gables and dormer, the pent roof/hood over the paired windows on the front elevation, wide simple bargeboards, brackets at the gables, rafter tails at the dormer half timbering, balusters paired into threes and turned at an angle, and rectangular windows with six-over-one sash. A few Colonial Revival details include the fluted Ionic columns at the porch and the multi-paned oculus in the larger front gable end.

SIGNIFICANCE

The Crain / Claflin / Eldred House is significant for its history and architecture.

This house was identified in the 1979 Reconnaissance Survey of Milwaukee's architecture, a survey that was used to determine properties potentially eligible for historic status. It was photographed as a fine, intact example of late 19th/early 20th century residential architecture; most properties in the neighborhood had suffered from insensitive remodeling and the application of substitute siding. Even more of the housing stock from this era has suffered alteration or demolition since the time of the Reconnaissance Survey.

The history of Milwaukee was not created just by the top 1% , to use a term common today. There are grand, luxurious houses with expensive fittings that the city has honored with local historic designation (Pabst Mansion) but also designated have been the houses of Sylvester Pettibone and Charles Stehling and the Edmund Stormowski Duplex in the East Village neighborhood. Preservation seeks to preserve not just the houses of the rich and famous but also houses that tell the story of how middle class and working class people lived and contributed to the city's development.

The Crain / Claflin / Eldred House is a very good example of the use of the Arts and Crafts style to update a house that was just 24 years old at the time of the remodel. The work was done with skill and the architect chosen, Henry A. Betts, was a master of the style. He inserted such elements as full length front porch, moved the entrance to the front of the building, added six-over-one sash, simple shingles, broad simple bargeboards, and brackets. In a twist he added fluted Ionic columns to the porch and an oculus window to the larger of the two front gables, elements popular in the Colonial Revival style. The remodel probably saved the house in the long run; surviving frame houses dating to 1880 that are original to their time period are few and far between in the city. Most have been seriously remuddled during the 20th century with alterations to windows, entrances and the application of substitute siding. The house would have looked fashionable following the 1903-1904 remodel and this, along with good stewards of the property, have allowed the house to survive in good condition to today. Henry Betts deserves more intensive study but his designs have left their mark in the upper east side neighborhood east of the university where he had most of his later commissions.

The Crain / Claflin / Eldred House tells the story of how Milwaukee evolved and lifestyles evolved from the 19th into the 20th century. Each owner was prosperous in a different aspect of business, insurance, service and manufacturing, which had its own impact on the city. Charles and Emma Crain enjoyed their honeymoon house for 24 years and led the kind of socially active lives that professional jobs were allowing owners to enjoy. Claflin in particular directly affected the economy of the neighborhood by keeping his laundry business a block away. Eldred was head of a tool and die company that produced machines for other companies. That creative and innovative manufacturing is still with us but computers are taking it into different realms.

HISTORY OF 1773 NORTH CAMBRIDGE AVENUE

The lot occupied by 1773 North Cambridge Avenue was once part of a 129-acre tract owned by Joel Parker and his wife, Mary. An East Coast investor, Parker never lived in Wisconsin. Joel Parker (1795-1875) was born in Jaffrey, New Hampshire, and began the practice of law in 1816 in Keene, New Hampshire. He went on to become a chief justice of New Hampshire and spent his later years in Massachusetts where he was a professor at the Harvard Law School. (S. G. Griffin, A History of the Town of Keene (Keene, New Hampshire: Sentinel Printing Company, 1904), pp. 633-634) Parker began acquiring property in Milwaukee in 1847. The 1858 Walling Map (Milwaukee County Historical Society collection) shows that Parker's tract was irregular in shape and roughly bounded by today's Warren Avenue, Brady Street, Prospect Avenue, Kane Place, Newhall Avenue, North Avenue, and the Milwaukee River. (H. F. Walling, Map of the County of Milwaukee, Wisconsin (New York: M. H. Tyler, 1858)

The land was platted as the Cambridge Subdivision in 1868 and was probably named after the residence of Judge Parker in Massachusetts. (Milwaukee Sentinel, June 26, 1875, p. 8, col.1) The land remained undeveloped, however, until 1874 when the demand for residential property in this part of the city led to an auction of lots in the vicinity of the intersection of Brady Street and Farwell Avenue. In an article entitled "Extraordinary Success of the Auction Sale of Lots in Cambridge Subdivision," the Milwaukee Sentinel described the lively bidding on lots in Blocks 236, 237, 239, 240, 241, and 242 {the location of the house that is the subject of this nomination} and concluded that what "was thought a hazardous venture by many" turned out to be overwhelmingly successful. The article also reminisced about how a portion of the property was once part of the old Civil War Camp Sigel and later used as a baseball park. The baseball park's enclosure had been removed in 1871 and thereafter used by amateur players who had to share the grounds with roaming pigs and cows. ("Extraordinary Success of the Auction Sale of Lots in Cambridge Subdivision. The site of Camp Sigel and the Base-Ball Park Under the Hammer",: Milwaukee Sentinel, June 15, 1874, p. 8, col. 3; February 18, 1871, p. 4, col. 2; July 8, 1872, p. 4, col. 4; August 29, 1873, p. 8, col. 2)

The west side of Cambridge Avenue, Block 242, was platted as one long uninterrupted street from Brady Street to Boylston Street. Block 242 of Cambridge Subdivision consisted of 32 lots. Lot 1 (today's 1913 N. Cambridge, formerly 963 then 331) was at the north end of the subdivision, just north of where Kane Place terminates at Cambridge Avenue. Lots at this time were valued at $600 and in the 1880s that value increased to $800 with lots closest to Brady Street assessed at over $1,000.

The construction of single family houses began in the 1870s and continued through the turn of the twentieth century. North of 1913 N. Cambridge Avenue, the land was later subdivided as part of Cambridge Subdivision No. 2 and a series of duplexes were constructed north to Boylston Street between 1908 and the mid-1920s.

Tax rolls show Mr. McLaren owned all but three of the lots in 1875. Two of those, Lots 24 and 25 (Number 879 and 875), showed modest improvements of $250 each, equivalent to a small one story frame cottage. These lots were closer to Brady Street. The Milwaukee Sentinel records that owners M. T. Massey and Harry/Ira Odell had built one story cottages on their lots

for $800 each and that the builder was E. Hertzer. (Milwaukee Sentinel. 1874 December 31, p. 2, col. 4)

In 1876 Lots 20 and 21 (Number 893/269 and 889/265) were owned by Henry Bussey and a $1500 improvement was constructed there. This improvement was documented in the Milwaukee Sentinel and indicated that James Douglas had prepared plans for a "neat cottage" for Mr. Bussey. (Milwaukee Sentinel 1875 December 4, p. 8, col. 2).

In 1877 Lot 1 (formerly 963/331, today's 1913 N. Cambridge) showed an $1800 improvement and the city directories show that Thomas B. Oliver, relative of Joseph B. Oliver who lived nearby, was the owner and occupant.

With four houses already on the block, George Knowles Sr. purchased Lots 3 and 4 around 1878 or early 1879. The 1879 tax rolls show improvements of $3500 on each of the two parcels. These were the first brick houses on the block. Later years would see a handful of masonry or partial masonry houses being built. The two houses were identical or virtually identical in form and detail. They apparently were given as wedding presents to Knowles' son George, Jr. and daughter Sophia and their respective spouses a few years after each had married. The two siblings may have been close and enjoyed living in close proximity to one another. George Knowles Sr. was shown as owner of these two properties into the 1880s and his widow Louise was still shown on the tax rolls as owner of 1879 North Cambridge Avenue in 1902. (City of Milwaukee Tax Rolls, 1892, page 1024, Box 42-D)

With six houses on the block, three of which were valued between $1,800 and $3,500, Charles E. Crain decided to join the Oliver, Knowles and Bussey families and construct his own comfortable house at what would become today's 1773 North Cambridge Avenue. It was valued at $1,800, the same as Henry Bussey's next door to the south.

An inexpensive cottage would have had cedar posts for footings and no basement. The Crain house in contrast had substantial limestone blocks, a basement and was clapboard sided. The entry was along the north side of the house and a front bay projected out toward Cambridge Avenue. The actual style of the house is lost to time but was most likely either late Italianate or Gothic Revival in style or perhaps a hybrid of the two styles. A check of the newspapers from that time has not turned up an architect for the designer of the original house.

THE CRAIN OWNERSHIP 1880-1894 14 years

The period of the Crain family ownership sheds light on the 1880s and 1890s lifestyle and activities of a prosperous, educated, middle class family in Milwaukee. Cambridge Avenue was part of a desirable neighborhood that was sought after by those looking for new and more modern homes and residents were overwhelmingly white collar professionals. Charles Crain represented one of the largest insurance companies of his time and had his own office. He had a carriage barn at the rear of his property, indicating he was able to afford a horse and carriage and likely had hired help in caring for them.

Charles Emery Crain was born in Pontiac, Michigan on March 22, 1850, the son of Josiah Willoughby Crain and Cornelia Emery. His father Josiah Willoughby Crain relocated to Milwaukee and went into partnership with W. R. Freeman to start an insurance firm in 1858. The Milwaukee Sentinel stated "Both gentlemen are well and favorably known to our citizens, Mr. Crain as an Insurance agent, and Mr. Freeman as late cashier of the Globe Bank…They represent a number of reliable Insurance Companies…" The 1860 Census shows the Crain family to be living in Waukesha Village, Waukesha County. (Milwaukee Sentinel 1858 March 2, p.1 col. 4) Josiah Willoughby Crain died on April 6, 1862 in the Battle of Pittsburg Landing during the Civil War. He is buried in Waukesha. (Patricia Hughes Family Page,

www.genealogy.com/ftm/h/u/g/Patricia-Marie-Hughes/Website-0001/UHP-0144.html; Ancestry.com Message Board Emery & Crain)

We do not know much at this time about Charles' early years. He was the second of five children and had an older brother Frank Willoughby Crain (1848-1913), a younger sister Mary Helen (1852-unknown), and two younger brothers George Edmund Crain (1854-unknown) and Jared Walter (1857-unknown). Charles' later interest in intellectual pursuits can lead to the conclusion he was well educated for his time. He ultimately followed in his father's footsteps and went into the insurance business.

By 1873 Charles is listed as an attorney with the Home Insurance Company of New Jersey. It was a company that had started in business in July, 1873. We do not know if he actually practiced law or simply was the legal representative of the company. He is not referred to as an attorney in later documents. (7th Annual Report of the Secretary of State as Commissioner of Insurance of the State of Wisconsin, July 1, 1876. Madison, Wisconsin: E. B. Bolen, 1876; George Franklin Marvin (New York) and William Theophilus Rogers Marvin (Boston), Descendants of Reinhold and Matthew Marvin of Hartford, Ct. 1638 and 1635, Sons of Edward Marvin of Great Bentley, England. 1904)

Charles married Mary A. Fitzgerald on April 24, 1873 in Chicago; a ceremony officiated by the Reverend Charles Edward Cheney. Sadly, Mary died a year later Wednesday evening May 13th 1874 of apoplexy. The funeral took place from their home at 733 Marshall Street at the corner of Lyon on that Friday afternoon. (Milwaukee Sentinel 1873 April 29 p. 5 col. 3 and April 30 p. 8 col. 6 and 1874 May 15 p. 8 col. 5)

By the late 1870s Charles was working as a clerk with Ogden and Hathaway then as a bookkeeper. He was boarding at the Lake View Hotel in 1877.

On September 22, 1879 Charles married for the second time to Emma A. Marvin. Emma came from a long line of Marvins that traced their ancestry back to the 1600s in England. Emma Adelle Marvin was born on September 22, 1858 in Anamosa, Iowa. She graduated from Milwaukee Downer College in 1877. She and Charles had five children:

Helen Jeanette (March 11, 1883-December 22, 1889)
Gertrude Thorndike (born December 10, 1884)
Katherine (born May 23, 1890)
Alice (born August 3, 1892)
Willoughby Marvin (born December 4, 1898)
(George Franklin Marvin (New York) and William Theophilus Rogers Marvin (Boston), Descendants of Reinhold and Matthew Marvin of Hartford, Ct. 1638 and 1635, Sons of Edward Marvin of Great Bentley, England. 1904; http://www.mocavo.com/Milwaukee-Downer-College-Catalogue-1899-1900/222349/72)

The wedding announcement in the Milwaukee Sentinel indicated that the couple were married at the residence of the bride's parents on Jackson Street. "At the conclusion of the ceremonies the wedding reception was held, and it was an elegant affair throughout, the attendance being an index of the esteem in which the young couple are held by many friends in this city. *The wedding trip is to their beautiful home on Cambridge avenue, which is not yet completed."* (Emphasis added to last sentence. Milwaukee Sentinel 1879 September 24, p. 8 col. 3)

The house was completed in 1880 and city directories show the Crains settled in at today's 1773 North Cambridge Avenue that year. This coincides with tax rolls showing an improvement of $1,800 that year. Interestingly, the property was officially sold by Harriet McLaren (owner of a number of the Cambridge Subdivision lots since 1874) to Emma A. Crain a few years later, on May 16, 1884 for $3,200. As of this writing, we do not know why the deed transfer was delayed

to 1884; perhaps McLaren had provided financing for the house and it took several years for the Crains to repay the loan. (Deeds 192/359 Warranty Deed dated May 16, 1884)

The 40 foot by 150 foot platted lots in Cambridge Subdivision did not allow much frontage so the house at 1773 North Cambridge Avenue was actually built mostly on Lot 19 (37 feet out of the 40 feet) with an extra 10 feet from the property next door at Lot 18. That gave the Crains an additional 7 feet over the platted lot width. This was a common practice at the time; if the lots had less than a 50-foot frontage owners would often acquire additional property from one or both of the adjacent lots. The Crains legally acquired the south 10 feet of Lot 18 from their neighbors to the north, the Manville's, in 1888 at the time the Manville's were beginning construction of their large Queen Anne style house later addressed at 1809 North Cambridge Avenue. The Crains would use this 10 foot strip to access the rear of their property where a frame carriage barn once stood. It is possible that the Crains had been using this 10-foot strip and that it had not mattered until the Manville's began their own house. (Deeds 235/456 Land Contract dated June 1, 1888 and 251/357 Warranty Deed dated December 29, 1888).

The Crains would live in this house from 1880 through 1894. In addition to their children, Cornelia Crain, Charles' mother, was also living on the premises in various years. Charles' brothers Walter J. Crain (solicitor, 1880) and George E. Crain (civil engineer, 1885) also lived with the family periodically.

Charles E. Crain was prominent in the insurance industry in Milwaukee. He became a city agent of the Mutual Life Insurance Company of New York in 1880, the same year he moved to Cambridge Avenue. We know he had an office in the Newhall House Hotel and suffered losses when the hotel burned in January 1883. (Milwaukee Sentinel 1883 December 21 p. 4 col. 3)

Crain's name appears in the annual reports of the Wisconsin's state department of insurance as an "Attorney to accept service of persons in Wisconsin". In 1887 The Weekly Statement of the Mutual Life Insurance Company of New York reported that Crain had been spending several weeks in New York state, presumably on business. That same issue ranks American insurance companies and shows that Mutual Life Insurance of New York ranked at the top of the list in payments to policy holders and had the highest assets from the 21 largest American insurance companies (including Milwaukee's Northwestern). (7th Annual Report of the Secretary of State as Commissioner of Insurance of the State of Wisconsin, July 1, 1876. E. B. Bolen: Madison, WI 1876, page 22,Google Books; The Insurance Journal Company, 1901, page 615, Google Books; The Weekly Statement issued by Mutual Life Insurance Company of New York Volume 5, New York: August 17, 1887-February 8, 1888, page 12, Google Books)

In 1891 Crain formed a partnership with Captain Edward Ferguson as Crain & Ferguson. They were district agents for the Mutual Life Insurance Company and their territory included southern Wisconsin. Ferguson's brother Thomas (Ferguson & Grant) in Detroit ran the insurance company's office that covered Michigan, Indiana and Wisconsin. (The Indicator A National Journal of Insurance June 1891 Vol. X No. 6, page 240, Google Books)

When a new professional organization was formed for life insurance agents, Wisconsin Life Insurance Agent's Association, in June of 1891, Crain's partner Edward Ferguson became vice-president and Charles became a member of the executive committee in 1891 and secretary in 1901. (H. R. Hayden editor, The Annual Cyclopedia of Insurance in the United States 1891, New York and Hartford: The Underwriter Printing and Publishing Company, 1892, page 393, Google Books; H. R. Hayden, Hayden's American Cyclopedia of Insurance in the United States 1900-1901, Hartford, Connecticut, page 615, Google Books)

Crain was active in pursuits other than those involving the insurance industry. He was first Lieutenant then Captain in the General Rufus King Camp of the Sons of Veterans [of the Civil War]. It was fashionable and even expected that one join such a group in the decades after the

Civil War. (Milwaukee Sentinel 1888 December 16 p. 3 col. 2 and 1889 December 15 p. 2 col. 3)

Crain was interested in education as well. He was appointed to the school board for the 18th District (1888) and was a representative from his ward to a county convention (1888). He also involved himself in organized lecture series, a type of lyceum or continuing education for adults that was popular in the 19th century. One of the groups in Milwaukee was the Sunday Lecture Society. It had been established around 1874. Crain served as secretary in 1876 then as president in 1877. Their goal was to provide lectures and entertainments and in the year 1877 they decided to limit the speakers/readers to 20 with the goal to bring the best talent available to Milwaukee. An article in 1883 refers to Crain as the former president of the Cheap Lecture Association. (Milwaukee Sentinel 1876 June 7 p. 8 col. 3 and 1877 June 2 p. 8 col. 2 and 1883 October 24 p. 5 col. 2)

The lyceum movement was most popular in the northeast and midwest and provided adult education, often at little or no cost. Speakers' bureaus were set up and local groups would request individuals to present programs that were intended to improve the moral, social and intellectual fabric of society. Speakers would read from their published works, there could be debates, and noted persons in the sciences or education would report on new findings. Writers such as Henry David Thoreau and Ralph Waldo Emerson, Mark Twain, women's rights advocates like Susan B. Anthony and Elizabeth Cady Stanton were also popular. Frederick Douglass also was a requested speaker. He declined a speaking engagement in Milwaukee in March 1876 and his letter to Charles E. Crain is in the Butler-Gunsaulus Collection at the University of Chicago Library. (Butler-Gunsaulus Collection Box 1, Folder 77, Special Collections Research Center, University of Chicago Library, Letter dated March 15, 1876; American Lyceum Movement accessed at http://history1800s.about.com/od/1800sglossary/g/American-Lyceum-Movement.htm ; Lyceum movement accessed at https://en.wikipedia.org/wiki/Lyceum_movement)

Perhaps health issues or financial reversals led the Crains to sell their home in the 1890s. Their relocation coincided with the broad economic depression and subsequent bank closures of the mid-1890s and perhaps Crain's business fell off or he lost money in investments. Deeds record that Charles and Emma Crain sold their property to James M. Beach for $8,976.49 on August 27, 1893. (Deeds 318/409 dated August 27, 1893)

The city directories show that the Crain family stayed on the premises until 1895 when they moved to 304 Farwell (today's 1852 North Farwell, still extant). In that year they quit claim the Cambridge Avenue property to J. M. Beach on August 26, 1895. Beach by this time had moved to Denver Colorado. (Deeds 352/203 dated August 26, 1895)

James M. Beach (Born 1844) was the manager/agent for the Wheeler & Wilson Sewing Machine Company from the 1870s through the 1890s. It was a major manufacturer of sewing machines after Singer. In 1883 Beach and his wife Sarah J. moved into or built a new house next door to the south of the Crains. There were some Beach members in the family tree of Emma Marvin Crain and it is interesting to speculate that there was a family connection between the two. The Beach family did not live at today's 1773 North Cambridge Avenue. (Milwaukee city directories)

Charles continued to work as an insurance agent, with offices in the Pabst Building downtown. The Crain family next moved to 538 Frederick in 1898 (today's 2526 North Frederick Avenue) a duplex. Charles remained active in volunteer circles and was the secretary of the Children's Home Society of Wisconsin in 1901 and 1902. His mother, Cornelia Emery Crain died at the age of 77 on February 14, 1902. (Milwaukee city directories)

The Crains spent their last years in this state in Wauwatosa per the city directories. The 1910 US Census shows the family moved out east and were living in Clementon, New Jersey, a small town not far from Philadelphia. Charles was still working as an insurance agent. It was

sometime after 1910 that Charles died and members of his family were living in Pennsylvania. The Pennsylvania death records do not list any Charles E. Crain so his death date and place of death are a mystery.

In the 1920 US Census Emma Crain is listed as a widow. She and her daughter Katherine are living with Emma's sister Mary Eva Twitmyer in Ridley Township, Delaware County, Pennsylvania. The household consists of numerous individuals so the Twitmyers are thought to have been prosperous. Mary Eva Twitmyer was a teacher of the deaf and her husband Edwin Burket Twitmyer was a professor of psychology and director of the Psychological Laboratory and Clinic at the University of Pennsylvania. Since Emma had attended Milwaukee Downer College it is evident that her family highly valued education.

In the 1930 US Census Emma Crain and her unmarried daughters Katherine and Alice are living at Yeadon, Delaware County Pennsylvania. Both daughters were teachers.

Emma Crain died on November 28, 1933 in Yeadon Borough, Delaware County Pennsylvania, close to the city of Philadelphia. Her death certificate shows she died of bronchopneumonia. Alice later died in May, 1964 in New Jersey. (The above information was found through Ancestry.com and included US Census records, and The Commonwealth of Pennsylvania's death certificates)

THE CLAFLIN OWNERSHIP 1899-1920 21 years

During the Claflin ownership, the 1880 home of the Crain family was remodeled into the house we see today. The story of Thomas M. Claflin reflects the period of Milwaukee's history when individuals with an entrepreneurial spirit were looking beyond farming and retailing and taking advantage of new opportunities in the expanding service and manufacturing sectors. The Claflins directly impacted the adjacent neighborhood by maintaining the Model Laundry Company buildings just a block away, a company started in 1880 but acquired by Claflin in 1896.

Thomas M. Claflin was the son of Orson H. and Permelia Smith Claflin who were married on June 26, 1850. They originally lived in Cuyahoga County Ohio but the family relocated to Wisconsin in the same year. Thomas M., their only child, was born at Farmington in Washington County on November 22, 1850. Thomas received a public grade and high school education then took a course in the business school at Fond du Lac. He subsequently worked as a clerk in a dry goods store then relocated to Milwaukee around 1876. In Milwaukee Thomas worked for the store owned by Wheeler, White & Van Pelt and then the well-known T. A. Chapman Company. Thomas returned to Washington County where he ran his own store at Boltonville. He subsequently came back to Milwaukee and was secretary-treasurer of the Bruno Nordberg Company (1895 city directory) and in 1896 took over the Model Laundry Company.

There had been small forms of commercial laundries, typically showing up in small storefronts, going back decades in Milwaukee. In the early years they were most often run by Chinese immigrants. Laundry was also taken in by individuals, a means to supplement the income of the main breadwinner or as the main occupation of a widow. Most laundry workers were women. Work was done by hand. By the late 19th century with the advent of large hotels and the growing acceptability of public restaurants, the growth of hospitals, and a variety of large institutions and businesses, laundry needs changed and an industrial model was chosen for this service field. Tied closely to this was of course, the development of the machinery that would allow large loads to be washed, dried and pressed. But the industry also carefully advertised to the small consumer as well and advocated relieving some of the household burden from the homeowner by using a commercial laundry. By the 1920s, manufacturers began selling washing machines directly to consumers and the role of the commercial laundry shifted to the large scale businesses and away from individual consumers.

The Model Laundry Company had been established in 1880 by C. E. Gause. It had gained "an enviable reputation for superior work and reliable business methods" by the time that Thomas M. Claflin along with W. H. Willis took over the business in 1896. The laundry was housed in a two-story frame building that was 25 feet by 90 feet in dimension and was located at what was then addressed as 865 North Warren Avenue. This factory had been built by Gause in 1887 and was designed by local architect James Douglas. The $30,000 building was erected by builder John McDermott. Locating the company in the densely populated immigrant Polish neighborhood would have made sense from a business perspective as there was a ready pool of workers right in the vicinity. Perhaps the location had to do with the proximity to the east side's mansion district and offered a service that was convenient for the owners. (Inland Architect and News Record Vol. 8 No 10 page 112 January 1887)

As described in the book Milwaukee. A Half-Century's Progress:

> *[T]he patrons are always welcome to inspect the work. Forty skilled help are constantly employed. The finest laundry work in the city is done in a prompt and superior manner. This laundry has no agencies depending its reputation entirely however [sic] they call for and deliver work to all parts of the city. Less machinery is made use of here that in any other laundry in Milwaukee preferring hand work where it is possible they also attend carefully to mending. Messrs Claflin and Willis are highly regarded for their strict probity being very popular in the community and we strongly recommend their Model Laundry to our readers as one justly meriting their continued patronage."* (Milwaukee. A Half Century's Progress 1846-1896. Milwaukee: Consolidated Illustrating Co., 1896, page 214)

Thomas Claflin lived at a variety of locations, including Wauwatosa, before moving to Cambridge Avenue. The family began their 21 year occupancy of the house after purchasing the property from James M. and Sarah Beach on March 7, 1899. (Deeds 418/181 dated March 7, 1899).

The Claflin's made their mark on the house they purchased, commissioning local architect Harold A. Betts (sometimes H. A. Betts or Harry Betts) to add a new stair hall and build onto the back of the residence at a cost of $300. (Permit records dated July 29, 1903) They then completed their project with an overall remodeling totaling $12,000 (Permit records dated May 25, 1904) Fire Insurance maps show that the entry, once tucked back at the north end of the façade was now at the front and a full length porch was built across the front. Much of what we see today dates to this remodel. The brick foundation marks the area of the addition while the limestone blocks date to the original construction. Betts practiced alone or with partner Clare Hosmer in the early decades of the 20th century. He was well known for work designed in the English style or in the Arts and Crafts style. Here he added such Arts and Crafts features as the plain shingling in the gable ends, the cottage style windows below a bracketed hood and the suggestion of half timbering in the smaller of the two front gables. There are brackets along the eaves of the house and porch. It also appears in the surviving guard rails on the porch whose balusters are simple pickets, grouped into threes but turned at an angle, a feature seen in many interiors and exteriors of Arts and Crafts houses. Betts also added a bit of Colonial Revival into the façade as well, with Ionic, fluted porch columns and an oculus window in the larger of the front gables.

The Thomas Claflin family included his wife Fannie (Frances) E. Cuddeback (whom he married on November 29, 1889) and three children, Ray T., Donald M., and Paul C. (born October 10, 1899). Also living at the house was Thomas' mother Permelia Claflin.

Thomas was a "zealous member of the First Baptist Church" and a lifelong member of the Republican party although he did not run for public office. He did not belong to clubs or fraternal

organizations. He is said to have concentrated on his business, his family and his church. (James A. Watrous, editor, Memoirs of Milwaukee County. Madison: Western Historical Association, 1909, Volume 2 page)

Sadly, Thomas M. Claflin passed away at the age of 54 on May 13, 1905 so he was not able to long enjoy the updates to his house. He left an estate worth $161,544.98 as well as 123 shares in Model Laundry worth $12,300. (Deeds 521/44 Final Decree dated May 2, 1906)

His widow Fannie took over as president and treasurer of the Model Laundry Company. Son Ray was company secretary and son Donald was the bookkeeper. It was during Fannie Claflin's tenure as president that the substantial masonry building was constructed fronting North Arlington Place and addressed as 1716. It tripled the size of the plant and cost $20,000. Huebsch Laundry Company acquired the Model Laundry Company in 1914. (Milwaukee City Directories)

Huebsch Laundry had been founded in 1891 in Wausau Wisconsin by brothers Joseph and William Huebsch and established plants in various parts of the country including Milwaukee in 1904. In addition to laundering, the family also invented much of their own equipment including the forerunner of the modern clothes dryer. In 1908 the Huebsch Manufacturing Company, a splinter firm, was organized to build and market commercial laundry machinery. The Huebsch Laundry Company was headquartered in Milwaukee. It made use of the former Model Laundry buildings for laundry services and for the corporate offices for the Huebsch Manufacturing Company (at least for a while). Following the death of the founding brothers, the Huebsch Laundry Company was sold in the late 1940s and eventually was closed in 1962. The building fronting on North Arlington Place sat vacant for some years, last being used as a restaurant. It was demolished and is now the parking lot behind the Passegio development on Brady Street.

Three year after selling the business to the Huebsch family, Fannie Claflin sold the Cambridge Avenue house to Howard S. Eldred on January 5, 1917 but stayed on the premises through 1920 according to the city directories. (Deeds 865/277 dated January 5, 1917)

THE ELDRED OWNERSHIP 1917 TO 1947 30 years

The Eldred period of ownership shows a mature Milwaukee, considered to be one of the machine tool capitals of the country in the 20th century. Anson Eldred was not a pioneer breaking new ground in a wilderness. He came from a comfortable, established family, had a good education and was able to acquire a machine tool business at the age of 31. His business was not the only machine tool company in the city but it was one of many that contributed to the city's status as a place that could design and manufacture just about anything. Although there were large companies whose histories dominate the history books about Milwaukee, it was the collective numbers of smaller firms that contributed to the larger ones and had innovative products. Anson Eldred headed a business located in the Fifth Ward and lived comfortably on Cambridge Avenue for many years.

Anson was born January 4, 1890, the son of Howard Stiles Eldred and Clara Strong. After school in Milwaukee Anson attended Williams College in Williamstown, Massachusetts and graduated in 1910. He worked with the Hummel & Downing Co. later part of Cornell Paperboard Products Co. at 1514 East Thomas Avenue just north of the North Avenue bridge. The company's current name is Wisconsin Paperboard. ("Eldred Rites to Be Friday", Milwaukee Journal, Thursday August 11, 1960)

Anson served in World War I, entering on August 27, 1917 at Ft. Sheridan, Illinois. He achieved the rank of lieutenant, 1st Lieutenant Co. G. 317th Infantry, American Ex. Forces, in the army infantry. He later belonged to Cudworth Post of the American Legion as a veteran. ("Eldred Rites to Be Friday", Milwaukee Journal, Thursday August 11, 1960; Milwaukee Public

Library http://content.mpl.org/cdm/singleitem/collection/WWI/id/7418/rec/1 and http://content.mpl.org/cdm/singleitem/collection/WWI/id/12640/rec/2)

After World War I Anson was able to acquire a business of his own. His association with Milwaukee Press & Machine lasted from 1921 until his retirement in 1959.

Milwaukee Press & Machine Company had been established in October 1919 as the Mechanical Equipment Co., but changed to the latter name in March 1920. It also increased its capital stock from $50,000 to $65,000. Officers included Adam Siska (president), Theodore Zetterlund (vice-president), and Griffith K. Johnstone (secretary and treasurer). A later vice-president was Sofus Jorkensen, a Swedish immigrant. They had been expert toolmakers at other businesses, including Harley-Davidson and Christensen Engineering. Their business was organized to manufacture punch presses, machine tools and mechanical appliances. A new factory was to be built that spring/summer of 1920. Anson purchased the company in 1921. (Automotive Industries March 25, 1920, Volume 42 page 788, The Class Journal Company)

Milwaukee Press & Machine "first made headlines for selling a bread slicer with a new v-shaped blade. Later, the mainstay was a press constructed at a tilt that used gravity to dump finished parts." Other products made by the company included milling machines for cutting wringer rolls, an automatic milling machine for making cams, a new type of grinding machine and various tool improvements that assisted in the faster production of radar, tank and landing craft parts during the war effort. ("Small manufacturer a microcosm of jobs migration", Milwaukee Journal Sentinel, August I, 2000; "Local inventor dies at home. Theodore Zetterlund", Milwaukee Journal. May 22, 1946)

It is unclear whether a new factory was constructed for Milwaukee Press & Machine as indicated in the 1920 article referenced above. The business is shown in the city directories at the rear of other buildings (no longer extant) on today's South 6th Street, just behind the Kroeger Department Store at the southwest corner of South 6th Street and West National Avenue.

In 1926 Milwaukee Press & Machine, now under Anson Eldred's direction, acquired the building at today's 114 East Pittsburgh Street, a building originally constructed for Lutter & Geis, and built in 1891 with a 2-story addition constructed in 1901. They were a tool and die business. In 1951 Milwaukee Press & Machine consttucted their own addition to the building. At the time of the Menomonee Valley Industrial Survey in 1979, they were the last tool and die company in a three block radius in what had once been the hub for such manufacturers. (Menomonee Valley Industrial Survey. A survey prepared for the Historic American Engineering Record in 1979-1980, survey form on 114 East Pittsburgh Avenue)

Anson Eldred's parents transferred the Cambridge Avenue property to him on March 30, 1925. He had already been living on the premises with his wife Margaret. Their children included Jane (born c. 1916) and Anson Jr. (born c.1919). They had at least one maid on the premises. Sadly, son Anson Jr. died at the age of 12 in 1930 at Columbia Hospital after an illness of several weeks From what can be determined through permit records, the Eldreds made no appreciable changes to the Cambridge Avenue House. ("Anson Eldred, Jr. Ill Several Weeks, Dead" Milwaukee Journal. September 2, 1930)

Anson later entered a period of personal upheaval during which he divorced Margaret, married a Sheila McQueen, and then married a Mildred K. Anson and Margaret last lived together in 1936. Anson lived in apartment buildings and at least two houses for a period of years. Among them were 1806 East Kane Place # 1 (19401942), a house at 2305 East Ivanhoe Place (1944-1957) and then to a house at 4227 North Lake Drive. (Milwaukee ciry directories)

Coinciding with their separation, the Eldreds transferred the Cambridge Avenue property to Dorothy McIntosh, an unmarried woman, on November 26, 1936. (Deeds 1471/133 and

1255/545 both dated November 2, 1936). Since Dorothy McIntosh did not live on the premises the transfer might have had to do with the couple's divorce. Margaret and Jane continued to live at the house. (Milwaukee city directories)

We can speculate that Margaret Eldred's 's life was dramatically altered. She had no spouse and was no longer one of the officers of Milwaukee Press & Machine. Margaret worked at the Woman's Exchange restaurant then became a department manager for the organization. Milwaukee's Woman's Exchange was said to be the second oldest in the country, established in 1882, and modeled after the Woman's Educational and Industrial Union established in Boston in 1877. The Woman's Exchange served as a consignment center for genteel ladies in straightened circumstances so that they could sell handmade goods and preserve their independence and not rely on charitable assistance. The store and restaurant closed in 1965 after 83 years in operation. Margaret later served as the house mother then head resident for Milwaukee Downer College, a young women's college that later merged with Lawrence University. (Milwaukee city directories)

Anson meanwhile continued his life as head of Milwaukee Press & Machine, and had taken a second wife, Sheila McQueen (born c. 1903), by 1940 according to the US Census. She brought with her two daughters Sheila V. (born c. 1924) and Mary Pat (born c. 1931). By 1946 Anson had married a third time, to Mildred K. (Milwaukee city directories; US Census information 1900-1940 found at Familysearch.org.)

Anson Eldred was a member of the University Club and the Town Club, once located at the southeast corner of Farwell Avenue and Brady Street . He remained head of the Milwaukee Press & Machine until his retirement in 1959. In addition, he had a realty holding company named Anson Eldred Co. Anson died at the age of 70 at his summer home in Fish Creek on August 9, 1960 following a stroke on August 3rd. ("Eldred Rites to Be Friday", Milwaukee Journal, Thursday August 11, 1960)

Deeds record that Margaret, Anson, and new wife Mildred K. Eldred (listed as wife) turned over the Cambridge Avenue property to daughter Jane (now) Moss on October 7, 1946. There is other real estate turned over as well. Jane then deeded over the house to Caroline Dienelt on October 31, 1946. (Deeds 2295/614 dated October 7, 1946 and 2305/556 dated October 31, 1946

LATER OWNERS/OCCUPANTS

Not much is known at this time about the new owner Caroline Dienelt who lived in the Cambridge Avenue house for a short time. She is listed as housekeeper in the 1949 directories and was the widow of Rudolph Dienelt.. She applied for a rooming house occupancy on May 17, 1948 and city permit records show that the first floor had one 3-room unit and 2 sleeping rooms, while the second floor had 5 sleeping rooms. The third floor attic was vacant. By 1957 Caroline had died. A relative,probably a son, Rudolph Dienelt and his wife Della live on the premises in the mid-1950s. Rudolph was a janitor.(Deeds 3775/7 dated December 26, 1957; Milwaukee city directories)

Later occupants included Charles Rogers, listed as a caretaker, as well as his wife Anna (1958-1960s). Robert W. White, an engineer/salesman for Allen Bradley is shown in the city directories in 1957-1958.

The house subsequently had a series of occupants and was operated as a rooming house.

The current owner, Cambridge 1773 LLC, acquired the property on February 2, 2014. The house was acquired with the intention of demolishing it for an apartment building.

VIII. THE ARCHITECT

It is interesting to speculate on the original designer of the house at 1773 North Cambridge. Three prominent architects were all designing buildings in this area by 1880: James Douglas, Edward Townsend Mix and Charles Gombert. James Douglas had the lion's share of the commissions in the neighborhood, so much so, that the newspapers nicknamed the area "Douglasville". Permit records do not go back to 1880 and no newspaper reference to an architect for this project has been discovered. This does not mean the house is unimportant. Many projects, even substantial ones, were not covered in the press, particularly if the owners did not want the publicity.

Much of the house we see today can be dated to the 1903-1904 remodeling. This work was the result of architect H. A. Betts (1866-1912) and is a fine example of a well-planned, well executed alteration that incorporated elements from both the Colonial Revival and the Arts and Crafts movement.
Henry Amos Betts was a native of England and was born in January 1866 the son of George and Anne Betts. Henry came to the United State in 1887 at the age of 21, accompanied by his widowed mother Anna, brother Charles Ernest and sister Mary. Milwaukee city directories first list Henry, or "Harry" in his early years, as a draftsman in 1888. His place of employment is not known until 1893 when he is shown working for architect Walter S. Holbrook. Holbrook had been the partner to Edward Townsend Mix and the two had the largest firm in the city and received commissions for all the big projects from the 1870s through the time of Mix's death in 1890. Betts would have had excellent training during his period with Holbrook.

Betts opened his own independent office in 1896, probably due to Holbrook's declining health. He married Agnes Hunter on June 28, 1900 in Walworth County, Wisconsin. By 1910, Betts and his family, wife Agnes, daughter Jean (age 8), daughter Henrietta (age 4) and his mother Anne were living at 895 Hackett Avenue, today's 3263 North Hackett Avenue, a frame double house between Hampshire and Hartford on the city's east side.

Betts maintained his own office until 1908. It appeared that he dabbled in the traditional duplex form that had been established in Milwaukee and there are a few known examples on the east side. These have been mostly remuddled. He must have found that designing custom homes that were meant to be occupied by their owners was a far more profitable or perhaps satisfying venture. The Charles Rollins Manville residence at 2443 North Wahl Avenue (1907) was probably one his most prestigious commissions. A visual survey of his other known commissions shows houses designed mostly in the Arts and Crafts style with a few Colonial Revivals in the mix. Most of his patrons appear to have wanted very English-inspired dwellings with stucco, shingles, half timbering, distinctive balustrades and cottage-like windows.

In 1908 Betts joined Clare Hosmer and they remained in practices until Betts' death on July 4, 1912. The partners designed many houses in the Arts and Crafts style but also a few Colonial Revival examples as well as the prominent YWCA building at 610 North Jackson Street in 1909, no longer extant.

The house at 1773 North Cambridge has been the only known example to date where Betts completely remodeled an existing residence. It is different from all of his other known commissions, possibly because he was working with an existing residence. But he gave the house many of the features he incorporated onto his other east side commissions.

Following Betts' death his family moved from the city's east side to Mukwonago. His widow died in 1958. (Much of the information on Betts' career comes from Traci Schnell at Heritage Research LTD. Other research is the result of a number of intensive surveys conducted in various neighborhoods of Milwaukee that identified buildings designed by Betts)

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IX. STAFF RECOMMENDATION

Staff recommends that the Crain / Claflin / Eldred House be given historic designation as a City of Milwaukee Historic Site as a result of its fulfillment of criteria e-1 and e-5 and e-6 of the Historic Preservation Ordinance, Section 320-21(3) of the Milwaukee Code of Ordinances.

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

Rationale: The house at 1773 North Cambridge Avenue was home to three upper middle class individuals whose lives can tell us about the development of the city in the 19th and 20th century.

Charles E. Crain can tell us about the life of a professional family in the 1880s and 1890s. He was an agent for the Mutual Life Insurance Company of New York at a

time when insurance companies were in a period of expansion and clients included not only merchants and the well-to-do but middle class clientele. Charles ran his own office and was cited in many official reports about the insurance industry. He was also active in local social and educational pursuits including the school board and heading up a local lyceum that invited, unsuccessfully, to have Frederick Douglass come to speak in Milwaukee. The Cambridge Avenue house was the Crains' honeymoon home for 14 years. Their departure from the house at a time when the country was in financial/economic recession illustrates that many sectors of society were experiencing setbacks due to the economy.

Thomas M. Claflin was the entrepreneur who tried out various occupations before acquiring a commercial laundry business. It is significant that he could have chosen to live almost anywhere, but selected a house that a mere block away from his business. The Claflin's were the family who gave the Cambridge Avenue a face lift and transformed it into the building we see today. The Claflins directly impacted the economic vitality of the Brady Street/East Village neighborhood by maintaining the business there. After his untimely death, Claflin's widow took over the operation of the company and enlarged the business as well as the physical plant. The story of Claflin's Model Laundry Co. leads to the story of the Huebsch laundry and Huebsch Laundry Machinery firm that became a world leader in the creation and manufacture of the clothes dryer.

Anson Eldred's history is one of Milwaukee's maturity and pre-eminence in the field of tool manufacturing. Anson steered his talented engineers to produce products utilized by many other manufacturers. Although Milwaukee Press and Machine continued after his retirement in 1959, the area around the 5th Ward factory soon declined and by 1980 most had closed or relocated. His leadership helped his company contribute to Milwaukee's reputation as a machine tool center.

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

Rationale: The Crain / Claflin /Eldred House illustrates how a carefully thought out remodeling maintained a house in fashionable style that allowed it to weather the ups and downs of neighborhood changes. Had the house not been transformed in the early 20th century, it most likely would have sustained the mid-twentieth century remuddling seen on many houses from this era, including substitute siding, window alterations, removal of front porch and so on. The house has had this appearance for 111 of its 125 year history.

The current appearance of the house, dating to a 1903-1904 "make-over" , transformed what would most likely been an Italianate or Gothic Revival house into the attractive Arts and Crafts hybrid we see today. The main entrance was shifted to the front and a full length porch was added to the front façade to give the house more of a street presence. This most likely resulted in the creation of a formal interior stair hall fitting for a business owner. A majority of the elements added to the house can be classified as Arts and Crafts: the plain shingling in the gable ends, the cottage style windows below a bracketed hood, the suggestion of half timbering in the smaller gable, bracket along the eaves of the house and porch, balusters grouped into threes and turned at an angle, simple rectangular windows with six-over-one sash. A few Colonial Revival elements were added, possibly at the request of the owners, and included the fluted Ionic columns at the front porch and the oculus window in the larger of the front gables.

Very few houses are built with details from a single style "toolkit". Architects did not slavishly copy older styles and neither did the designers of those "older styles". Architects found that elements could be utilized from different periods and architectural vocabularies; they were trained this way and encouraged to be creative. Bringing it all together in a cohesive way is the mark of a good architect.

e-6 Is the work of an artist, architect, craftsman, or master builder whose individual works have influenced the development of the City of Milwaukee.

Rationale: Henry A. Betts is a local architect whose body of work has not been extensively studied. The results of surveys do show, however, he was a very talented designer. Much of what is still standing shows him to be an expert in Arts and Crafts design although he also designed in the Colonial Revival style. Surveys also show that Betts's early work included investment properties like duplexes that conform to the general character of other duplex designers. By the late 1890s, however, his clients included the well-to-do who were beginning to populate the east side north of Bradford Avenue. The custom designed houses for these clients are among the best Arts and Crafts dwellings in the city. Betts apparently did not have the social connections or exposure in publications as did Alexander C. Eschweiler for example, but his work is every bit as fine and his exteriors and interiors in the Arts and Crafts style were very richly textured.

His client Thomas M. Claflin could have built a new home anywhere, but chose to update the house on Cambridge Avenue. In the hands of Henry A. Betts the transformation was well-executed and given that he was working with an existing house, gives the house a cohesiveness that would have been beyond the skills of another designer. This is the only known full blown remodeling to date that can be associated with Betts.

Preservation Guidelines for the Crain / Claflin / Eldred House

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding the historic designation of the Crain / Claflin / Eldred House at 1773 North Cambridge Avenue. The intent of the commission is to preserve the historic, existing exterior features of the building.

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

A. Roofs

Retain the roof shape. The installation of skylights where they would be visible from the street are not permitted as they would have a negative impact on the building. Skylights however may be added to roof slopes if they are not visible from the street or public right of way. No changes can be made to the roof shape which would alter the building height, the roofline or its pitch. Locate mechanical systems and vents on portions of the roof not visible at all from the public right of way and paint them out to minimize impact. If the building gets re-roofed, consultation with historic preservation staff is required to review and approve the new roofing material, flashing, and gutters. The minimum standard for re-roofing is a 3-tab asphalt shingle. Very light colors or very dark colors such as black are not permitted. Architectural shingles are permitted, but they must resemble wood shingles which were original to the house. Use of these materials is on a case-by-case basis as some of the products are not compatible with Victorian-era houses. Any new gutters should be of the half-round style (currently on the house) as they function and look best on a house with crown moldings on the eaves. Should a satellite dish be installed it should be placed where it is not visible from the street, preferably at the rear, southwest corner of the house. No rooftop construction or addition is allowed, as this would have a negative impact on the historic character and proportions of the building. The construction of other rooftop features requires review by Historic Preservation staff and a Certificate of Appropriateness.

B. Materials

1. Masonry

a. Unpainted brick or stone must not be painted or covered. Painting masonry is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date. Covering masonry with other materials (wood, sheet metal, vinyl siding, etc.) is not allowed. The red brick piers of the porch have been painted, most likely to hide the scars left from the removal of the knee walls. The brick foundation has also been painted. These can remain painted. The limestone blocks at the foundation of the rest of the house must not be painted.

b. Re-point defective mortar by duplicating the original in color, hardness, texture, joint finish and joint width. See the masonry chapters in the books, As Good As New or Good For Business for explanations on why the use of a proper mortar mix is crucial to making lasting repairs that will not contribute to new deterioration of the masonry. A house from the 1880s and turn of the 20th century was built with lime mortar and that is only type of mortar that should be used for any necessary patching or replacement work. Using much harder, contemporary Portland cement mortar will not make a lasting repair and can damage the historic brick and stone. Replaced mortar joints should be tooled to match the style of the original. Do not use mortar colors and pointing styles that were unavailable or were not used when the building was constructed. Consultation with historic preservation staff and a Certificate of Appropriateness is required before starting any re-pointing.

c. In the future should masonry cleaning be necessary it should be done only with the gentlest method possible. Sandblasting or high pressure water blasting or the use of other abrasive materials (baking soda, nut shells, dry ice, etc.) on limestone, pressed brick or cream brick surfaces is prohibited. This method of cleaning erodes the surface of

the material and accelerates deterioration. The use of accepted chemical products to clean masonry is allowed and a test panel is required before general commencement of the work. Work should be done by experienced individuals as the chemical cleaning process can have a negative impact on the masonry. Consultation with historic preservation staff and a Certificate of Appropriateness is required before any cleaning would begin.

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

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e. The chimney, which was rebuilt/altered at some point in the twentieth century could be rebuilt in a corbelled brick design that would be appropriate to the age of the house if the owner would choose to do so. Otherwise, the current chimney can remain.

2. Wood/Metal

a. Retain original material, whenever possible. Do not remove architectural features that are essential to maintaining the building's character and appearance. The front porch and gable details are important features to be retained.

b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Covering wood or metal with aluminum or vinyl or other substitute material is not permitted. Spot replacement or spot repair of any deteriorated elements is encouraged rather than complete removal and replication. Structural wood epoxies are suggested for the lasting repair of damaged or decayed areas of wood trim. Any new elements must replicate the pattern, dimension, spacing and material of the originals. Porch columns can be repaired as needed with the missing column and capital replaced to match the existing. Porch guardrails are to remain in the current design. Height isues can be handled in a variety of ways.

C. Windows and Doors

1. Retain existing window and door openings. Retain the existing configuration of panes, sash, surrounds and sills, except as necessary to restore them to the original condition. Do not make additional openings or changes in existing fenestration by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes. Do not change the size or configuration of the original window panes or sash. Use storm windows or protective glazing which have glazing configurations similar to the prime windows and which obscure the prime windows as little as possible. The use of structural wood epoxies is strongly encouraged to repair any minor damage or decay to wood windows. Currently the house has six-over-one sash and some one-over-one sash.

2. In the event windows need to be replaced, they must match the original design and materials (wood) which would have been six-over-one sash. New glass must match the size of the historic glass. Do not fill in or cover openings with inappropriate materials such as glass block or concrete block. Glass block might be permitted in basement windows on the rear elevation where they are not visible form the street, however, it appears that these windows have original sash ans storms. Do not use modern style window units, such as horizontal sliding sash or casements, in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building.

   Any original windows on the building must be retained and repaired if at all possible. Vinyl, vinyl clad, metal, and metal-clad or fiberglass prime window units are not permitted for replacements. Wood combination/storm screen units or fixed storm windows that fit the shape of the original opening are permitted. The front door with its single light over panel design is to be retained. Any replacement doors on other elevations must be appropriate to the historic period of the building and based on historic photographic evidence. Any changes to doors and windows, including installation of new doors and windows, require consultation with Historic Preservation staff and a Certificate of Appropriateness.

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

D. Trim and Ornamentation

There should be no changes to the existing historic trim or ornamentation except as necessary to restore the building to its original condition. A replacement feature must match the original member in terms of scale, design, color and appearance. Existing historic trim, located at the gable ends, front porch and eaves, must not be removed unless it is for the purpose of repair. Spot repair is preferable to wholesale replacement of details. Wood epoxy repair is often highly desirable for permanently repairing smaller areas of decay or damage to wood trim. Consultation with Historic Preservation staff is required before any changes or repairs are made to the building.

E. Additions

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

F. Signs/Exterior Lighting

The installation of any permanent exterior sign or light fixture on the front of the building or its lawn shall require the approval of the Commission. Approval will be

based on the compatibility of the proposed sign or light with the historic and architectural character of the building. Consultation with Historic Preservation staff is required to assist in the selection of exterior fixtures. Plastic internally illuminated box signs with a completely acrylic face are not permitted.

G. Site Features

New plant materials, paving, fencing, on the front or rear elevation shall be compatible with the historic architectural character of the building. Should a fence be built in the future examples of appropriate fencing can be found in As Good As New and Living With History. Any new deck installation requires a Certificate of Appropriateness. No retaining wall is permitted along the front of the property. Consultation with Historic Preservation staff is required before starting any work that would involve the landscape features, parking, walkways, or driveway.

H. Guidelines for New Construction

It is important that new construction be designed to be as sympathetic as possible with the character of the structure. Small-scale accessory structures, like a gazebo, garage or fountain, may be permitted depending on their size, scale and form and the property's ability to accommodate such a structure. A wood frame coach/carriage barn was located at the rear of the property and has been demolished since the late 1980s. Any request to construct a new garage would be subject to review for code compliance and appropriate design and would require a Certificate of Appropriateness.

1. Site work

New construction must respect the historic site and location of the building. It should be accomplished so as to maintain the appearance of the building from the street as a freestanding structure. Any new construction would be located to the rear since the lot lines and character defining features of the house would prevent any construction at the side elevations.

2. Scale

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

3. Form

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

4. Materials

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

constructed should be avoided.

I. Guidelines for Demolition

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

1. Condition

Demolition requests may be granted when it can be clearly demonstrated that the condition of a building or a portion thereof is such that it constitutes an immediate threat to health and safety and is beyond hope of repair. This would generally be in case of a major fire or a natural catastrophe.

2. Importance

Consideration will be given to whether or not the building is of historical or architectural significance or displays a quality of material and craftsmanship that does not exist in other structures in the area. The house is largely original on the exterior and is of prime architectural importance. Most frame houses in the area have been substantially remodeled and covered with substitute siding.

3. Location

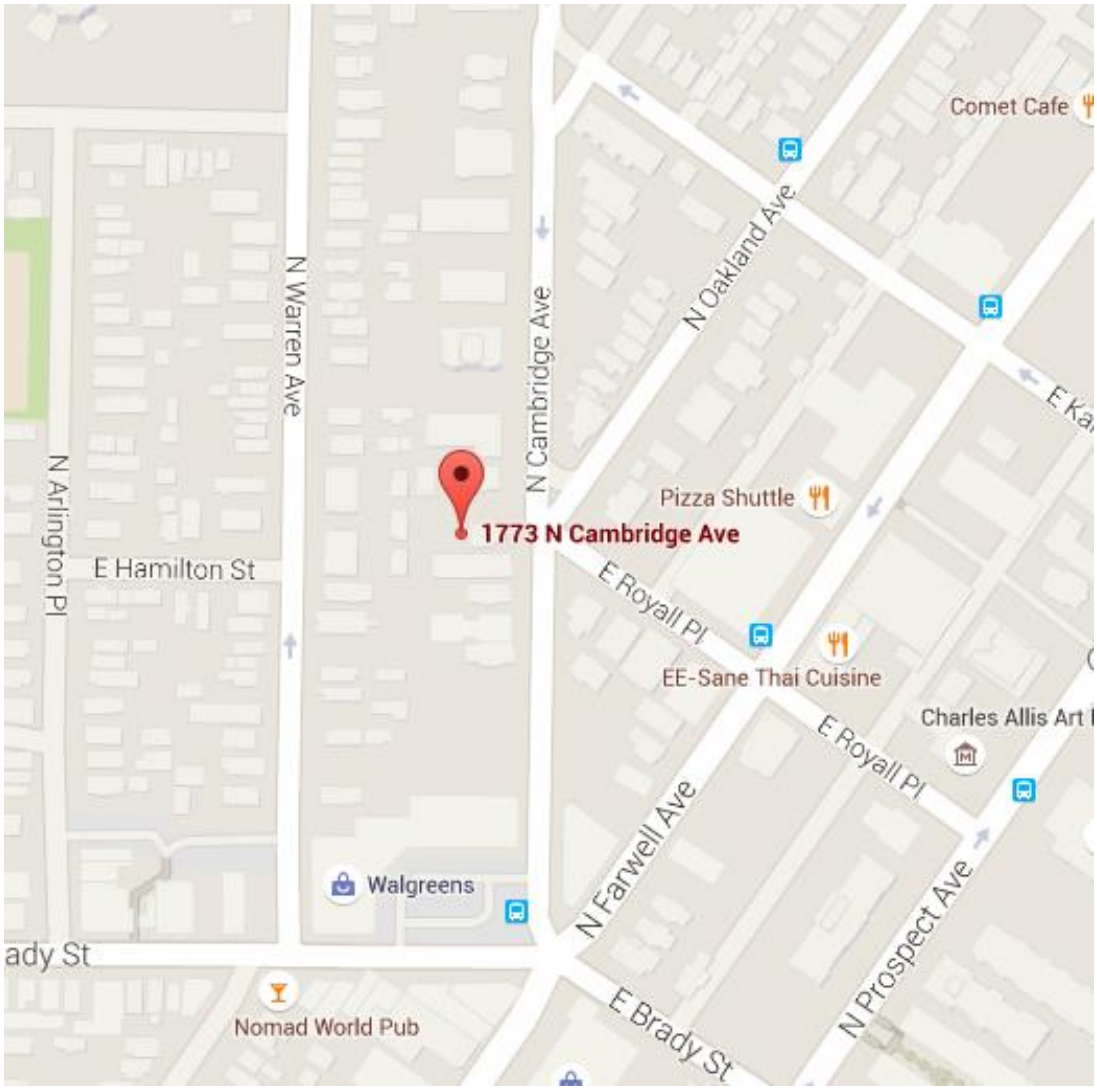
Consideration will be given to whether or not the building or portions of it contributes to the neighborhood and the general street appearance and has a positive effect on other buildings in the area.

4. Potential for Restoration

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

5. Additions

Consideration will be given to whether or not the proposed demolition is a later addition that is not in keeping with the original design of the structure or does not contribute to its character. On the Crain / Claflin / Eldred house there is really no part of the house that would be a candidate for demolition based on this criterion.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N Arlington Pl
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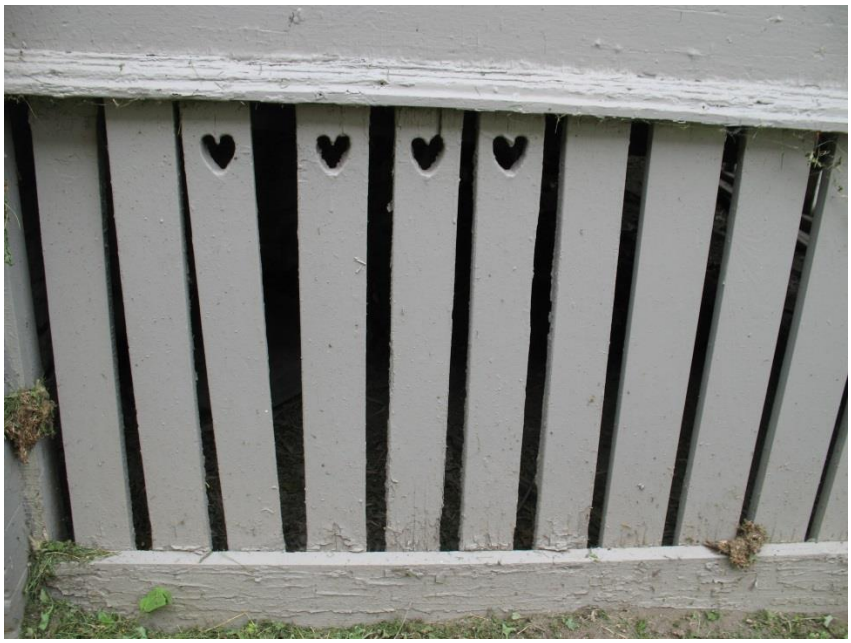
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