

FINAL HISTORIC DESIGNATION STUDY REPORT

EMANUEL D. ADLER HOUSE

I. NAME

Historic: Emanuel D. Adler House

Current Name: Elizabeth Apartments

II. LOCATION

Address: 1681 North Prospect

Legal description: Tax Key Number 355-0028-8

CAMBRIDGE SUBDIVISION PART LOT 6 SEC 21 & LOTS 15-16 BLK 198 ROGER'SDDN
IN NE & SE ¼ SEC 21-7-22 BLK 241 LOT 1 & N ½ LOT 2

III. CLASSIFICATION

Building

IV. OWNER

Joseph L. and Elizabeth J. Turecek
Revoc Trust D12-7-94
1681 North Prospect Avenue
Milwaukee, Wisconsin 53202-2367

V. YEAR BUILT

1888

ARCHITECT: Alfred C. Clas

VI. PHYSICAL DESCRIPTION

The Emanuel D. Adler House occupies a 60 foot by 143 foot lot at the southwest corner of Prospect Avenue and Brady Street. The house itself measures approximately 40 feet x 70 feet. The building faces east and is situated at the north end of the lot. The house is set back from the sidewalk behind a small front yard of grass and bushes. A narrow side yard is situated along the south property line and a grassy shoulder extends along the north property line between the house and the sidewalk. A breezeway, garage and paved parking space occupy the west or rear end of the property. To the south, the Adler House is bordered by a modern six-story apartment building constructed in 1962. To the north, the house is bordered across Brady Street by another modern apartment building. Behind the Adler House, fronting on Farwell Avenue, is an Osco pharmacy. Across the street, on the east side of Prospect Avenue is the former Booth House. Built in the early 1880's, it has been extensively remodeled and serves today as an eye care clinic. The Adler House is one of

only a handful of mansions that survive from Prospect Avenue's heyday as Milwaukee's "gold coast".

The Adler House is a two-and-a-half story, rectangular building of Romanesque/Queen Anne design built in 1888. The basement is sheathed in coursed rock-faced ashlar limestone masonry. Its windows are simple squares. The first story is clad on all elevations with random rock-faced ashlar limestone. The second story is clad in red pressed brick. The attic story and its gable are clad in red terra-cotta fish-scale tiles. The steep pitched hip roof and dormers, once slate, are now covered with asphalt shingles. Three chimneys extend from the roof; one, on the south slope, is supported by an ornamented tie rod; the second projects from the center; the third, from the rear, or west.

The house is articulated with a projecting three story cylindrical tower at the façade's north corner. Its roof is conical and still retains its slate cladding. The arched entry, a projecting one-story stone portico that is adjacent to the tower, is framed with brown sandstone. The arch is supported by a pier on the north side and a polished red granite column and pier on the other. All three feature Romanesque-style foliated capitals of carved sandstone. The portico also features decorative wrought iron railings as well as red sandstone balustrades. Other projections are found: a small solarium bay window with curved glass on the first story and a three-story, three-sided bay, both on the south elevation; a shallow, wooden, second-story oriel window on the north elevation. Carved sandstone is used for many of the window lintels. Sandstone is also used for sills.

The east or main façade is an asymmetrical composition of projections. The tower at the northeast corner is covered with random ashlar on both the first and second stories. It is counter-balanced at the southeast corner with a three-sided bay, each side of which has a window on both the first and second stories. The center windows are emphasized with different decorative treatments. On the first story is a large fixed plate glass unit that has an intricate, clear leaded glass transom. Paired double-hung sash windows above this on the second story are enframed within a slightly projecting wooden oriel, ornamented with panels of foliated carving above and below. This bay is capped by a projecting gable that at the attic level encases a cluster of three sash windows. The arched stone entry porch stands between the tower and pavilion. Between the tower roof and the gable, the roof slopes down as a hipped roof. In this slope two narrow dormer windows are staggered one above the other.

The south elevation has, in addition to the bay window, a modern glassed-in sun porch, above which is a flat deck surrounded by an iron railing. The remaining windows on this side are simple sash. An interesting feature of this elevation is the chimney stack that rises through a gabled dormer window with ornamental, arched –top, multi-paned sash flanking the brick stack.

The rear elevation is a simple, functional design with three randomly placed sash windows. A gabled, one-story, wooden enclosure shelters the outside entrance to the basement while a modern wooden breezeway connects the back door of the house with a modern, gabled, two-car garage of concrete block.

The north elevation on Brady Street features an asymmetrical arrangement of various sizes and shapes of windows that illuminate a stair hall, dining room and bedroom. The largest, a second-story staircase window, allows light into the main hall. Originally, it was glazed with panels of leaded glass. Immediately to the south is the aforementioned oriel, beneath the tall projecting attic gable, which is fenestrated with a band of four small sash windows.

There have only been minor alterations to the exterior of the house. A window has been converted into a door to provide access to the roof of the front porch. The enclosed sun porch on the south elevation was once an open wooden porch, and the flat deck above it is now accessed by a door that was inserted in a former window opening off the second floor rear hall.¹ The wooden enclosure over the rear basement door was constructed between 1894 and 1910; the concrete block garage was completed in 1934.² A steel fire escape and a small jump platform were added to the building's north elevation, and the tower in 1947 and 1953, respectively.³ The Turecek's sold the stained glass panels of the stair hall windows in the 1970's.

Although local historic designation does not extend to the interiors of buildings, the Adler House is remarkably well preserved and deserves a brief description. The interior of the Adler House is laid out in the typical Queen Anne living hall-centered floor plan. Paneled oak, double leaf entry doors with large, decorative metal strap hinges and panels of foliated carving open to an oak wainscoted vestibule. A second pair of half-glazed double doors, each with a plain grid of leaded glass lights, lead into the large stair hall, off of which open the principal rooms of the first floor. The broad oak stairs rise to the second floor in three flights in a U-shaped configuration along the north wall. The oak stair railing is a two-tiered composition with a narrow band of delicate rod-and-ball spindle work below the hand rail supported on a tier of regularly spaced turned balusters. The main newel post at the foot of the stairs is a massive, unturned, rounded oak column with wide bands of foliated carving at the top and stringer levels. The intermediate newels are square paneled posts with tapering, carved foliated tops that project above the handrail. Oak paneling is used for wainscoting on the stairs. On the north side of the hall next to the vestibule is a small sitting room located in the base of the tower. It was originally open to the first stair landing, but has now been partitioned into a room with a door. To the left of the stair hall stretching across the front of the house is the parlor. To the left of the stair hall and behind the front parlor is a large room decorated with a beamed ceiling and the most prominent fireplace in the house. Although now partitioned off, this was originally part of the large living hall and was open to the staircase. To the rear of the living hall is another large room, probably originally the family sitting room or library. Behind the stair hall is the dining room. Across the rear of the house are the kitchen, pantry and a service hall with stairs leading from the basement to the upper floors. This hall provides access to the modern enclosed porch. A small room at the rear door was probably used for receiving deliveries and as a mud room off the kitchen.

The second story layout generally conforms to the arrangement of the rooms on the floor below. At the top of the stairs, a hall bisects the interior from east to west, while a smaller service hall runs from north to south across the back of the house. There are four main family bedrooms, two at the front of the house and two in the middle, with two smaller maid's rooms at the rear above the kitchen-pantry area. The two main bedrooms along the south side of the house each have fireplaces and are separated by a bathroom to which both rooms have access. The bedroom in the tower has a small, interior oriel window with beveled glass panes that overlooks the main stairwell. A second bathroom opens up off the hall today in a space that was probably originally used as a linen closet.

¹ Betty Turecek, interview, June 29, 1989, Milwaukee.

² Insurance Maps of Milwaukee Wisconsin, Vol. I, p. 44, New York: Sanborn Perris Map Co., 1894; Milwaukee, City Building Permits, 1681 North Prospect Avenue, December 12, 1933.

³ Building Permits, March 5, 1947, March 27, 1947 and May 27, 1953.

The third or attic story contains a large, plainly finished ballroom area, a smaller wainscoted room with a plate rail that was probably originally a billiard room, and a smaller room at the rear that was probably used for storage, clothes drying or as a servant's quarters.

The Adler House retains most of its original interior detailing, although it has undergone some repartitioning to accommodate its use as a rooming house. Wainscoting can be found in the vestibule and stair hall. The walls of these rooms have raised plaster decorations consisting of widely spaced, scroll-enframed fleur-de-lis medallions on the staircase wall, and a frieze of scrolls and flowers in the vestibule. All of the first floor rooms retain their original fireplaces, and each is of a different design with different glazed tile surrounds. The massive oak fireplace is situated in the central room, which was once open to the stair hall as part of the grand reception hall with its beamed oak ceiling. This fireplace extends to the ceiling with a paneled oak overmantel ornamented with two carved plaques of griffins. A frieze of oak leaves and scrolls flanking the Adler family crest (an eagle with a padlock in its beak) is carved below the mantle shelf. Freestanding colonnettes flank the wide tile fireplace surround.

The front parlor has delicate, scrolled floral plaster ornament on its ceiling. There is a patterned, beveled, leaded glass transom above its main window. The front parlor fireplace is dark natural wood in a Neo-classical design with fluted pilasters flanking the firebox and a large, simply enframed, plate glass mirror overmantel. The tile surround depicts portraits of male heads in classical warrior garb.

The rear parlor is simpler than the front parlor and living hall in its design. It is ornamented with a corner wooden mantle that retains its original finish. The tile surround, in shades of tans and browns, depicts floral designs, putti, and the motto "Tempus Fugit". Opposite the fireplace, each window of the bay is enframed in moldings that resemble, but do not duplicate the mantel. The fixed transom above the large center window features a delicate stained glass pattern. The former dining room has dark-stained, high wainscoting and a corner fireplace with a mirrored overmantel. A patterned tin ceiling covers the ceilings of the back hall and kitchen area although a dropped ceiling now obscures much of it.

The upstairs bedrooms retain much of their original woodwork and have not been partitioned. The two largest rooms feature fireplaces, each, of a different design.

The north front bedroom, which was probably intended as a nursery, has simple woodwork and is connected to the other front bedroom with a door. It is spatially interesting with its rounded bay on the east, part of the tower, and an interior oriel window that overlooks the staircase on its west wall. The south front bedroom, Mrs. Adler's, is a very spacious one. It features a Japanese-inspired corner mantel carved to look like bamboo. The mantel's center plaque is ornamented with Oriental flowers, while the gold-colored tile surrounds depict flowers ascending from Oriental pots. This bedroom also features a small rectangular oriel window with a window seat overlooking Prospect Avenue. The bedroom opens directly into the main bathroom.

The bathroom features small, white floor tile and larger, rectangular tile as wainscoting. A tile frieze of garlands and ribbons enriches the wainscoting which is capped by a projecting tile molding in an egg and dart pattern. A freestanding, footed tub occupies one end of the bathroom while at the other end is a large, handsome pedestal sink with a Doric columnar base. Between the bathroom and the main hallway is a linen closet area.

The third bedroom connects directly with the main bathroom through a small vestibule fitted with a sink. The room was originally intended as Mr. Adler's bedroom. It retains its original door and woodwork, although they have been painted. The room has a three-sided bay on its south wall. The simple corner fireplace is ornamented with incised floral patterns and bands of geometric patterns, Its tile surround represents twining ivy leaves with a mosaic-like finish.

The last of the four family bedrooms on the second floor is on the north side of the house. It has a bay window, like the other three bedrooms, but lacks a fireplace. It does feature an original built-in sink with marble backsplash as well as a spindle fretwork valance at the bay window. A similar fretwork valance originally graced the window of Mrs. Adler's bedroom, but has since been removed.

Alterations to the interior on the first floor consist of two partitions that divide the living hall from the stairwell and to make a room out of the tower sitting area. The latter is now used as an office for the rooming house. Weather damage necessitated the need to cover the rounded glass roof of the conservatory bay window at the south end of the former living hall.⁴ A new door has been cut through to the staircase hall from the front parlor, and the original double doorway from the living hall has been sealed up. The dumbwaiter, which serviced all floors, has had its mechanical components removed. The partitions in the former pantry and kitchen area were extensively rearranged in 1947.⁵ The service stairs are said to have been reversed at that time, although they apparently remain in the same general location. Sinks and kitchen appliances have been added to most of the rooms for the use of the tenants. A full bath has been added on the first floor under the main staircase in the space previously occupied by the stairway to the basement. The dining room's pocket doors have been removed from their pocket in the wall and hinged to provide swinging double doors for the rental unit that now occupies the former dining room. Glass panels have been inserted in these doors in place of the original oak panels. The wide doorway between the rear parlor and the dining room has been closed.⁶

Alterations to the second floor appear to consist mainly of the addition of a second bathroom in the former linen closet, and the removal of pieces of spindle fretwork valances that originally trimmed the top of most of the windows in the family bedrooms. On the third story, the ballroom space has been partitioned into a two-bedroom-with-kitchen apartment.

VII. SIGNIFICANCE

The Adler House is significant as an excellent example of an 1880's Queen Anne building with Romanesque Revival detailing. It was constructed as an upper class residence and was designed by one of Milwaukee's most prominent architects, Alfred C. Clas. The Adler House is one of the few remaining homes which exemplifies the costly and finely crafted styling enjoyed by Milwaukee's German elite in the late 19th century.

The Romanesque Revival was popular in Germany and with the German immigrants to the United States. It is a style motivated by function, as can be seen by the variety of articulations to the exterior of the house designed for the Adlers. A sense of permanence, durability and the picturesque are obvious qualities of this house as evidenced in its use of

⁴ Betty Turecek.

⁵ Building permits, March 5, 1947.

⁶ Betty Turecek.

ashlar masonry, pressed brick, terra cotta tiles, slate roof and asymmetrical façade. The obvious variety of texture and color derived from the natural materials used in this house is the actualization of concepts of the Queen Anne Style. The Adler House is a wonderful translation of these concepts. The heavy look of the arched entry porch, the heavy masonry and stone trim are qualities of the Romanesque Revival.

The Adler House is architecturally significant as a fine example of a Queen Anne dwelling with Romanesque features. This dwelling type was popular with the city's wealthy German-American residents in the 1880's and '90's. The revival of interest in the Romanesque style in the 1880's struck a responsive chord among Milwaukee's wealthy German residents, and it soon became the preferred residential mode among this group. Always partial to massive masonry buildings with ponderous detailing, the German-Americans soon abandoned the heavy Italianate and Victorian Gothic styles that had previously been popular and wholeheartedly adopted the Romanesque style. Soon, hulking, towered, brick and limestone mansions with deep arched loggias began to appear in fashionable rows in the city's most heavily German residential precincts.

Particularly well-known and much admired groupings were constructed in the 1880's and 1890's on Highland Boulevard, popularly known as Sauerkraut Boulevard at the time, and in the now vanished Uihlein's Hill neighborhood. None of these houses survive today.

Although not as grand as some of the now demolished Queen Anne/Romanesque Revival influenced houses built for the city's German elite, the Adler House nevertheless embodies the heavy masonry, medieval-inspired detailing, picturesque silhouette and dark, woody interiors that apparently reminded the Germans of the fortified manor houses and castles of their homeland. The finely crafted woodwork, stonework and ironwork so beloved by the Germans were integral to the Romanesque style and contributed to its popularity. While the Yankee community generally embraced the much lighter and more whimsical Queen Anne style in the 1880's and early 1890's, the Germans remained loyal to the Romanesque to a remarkable degree until they turned to the more historically inspired German Renaissance Revival styles in the mid-1890's. The inherent costliness of building in the Romanesque mode limited the construction of this type of house to the wealthy, but because of the general prosperity of the 1880's a considerable number of them were built in Milwaukee. With the wholesale destruction of entire neighborhoods and the spot demolition of many individual examples since 1960, the Adler House survives today as perhaps the finest remaining Romanesque Revival house in the city.

The Adler House is also significant as an important early work of prominent local architect Alfred C. Clas. Following the break with his partner James Douglas in 1887, Clas worked as an independent architect for several years before establishing a new partnership. His work in this period exhibits finely detailed and flamboyant examples of the Queen Anne and Romanesque style. These picturesque qualities would be replaced with the more subdued Classical Revival after Clas began his partnership with George Bowman Ferry in 1890. Clas went on to become an important urban planner in Milwaukee in the early decades of the twentieth century.

VIII. HISTORY

Emanuel D. Adler (1854-April 3, 1936) was a respected local businessman who ran one of the city's pioneer clothing manufacturing companies. He was born in Milwaukee, the son of David and Fannie (Newbouer) Adler. David Adler was a native of Neustadt, Austria and was

a baker by profession. He immigrated to New York in August of 1846 and set himself up in his trade. He married Fannie Newbouer, also a native of Austria. In 1851 he left New York for Milwaukee, where his brother Solomon was already established in the clothing business.⁷

Over the years, various family members and in-laws participated in what had become the city's second largest clothing firm by 1880.⁸ Solomon Adler had arrived in Milwaukee in 1848 and is generally credited with founding his family's clothing company, which was later incorporated as David Adler and Sons. Originally, Adler had a retail clothing shop in partnership with Jacob Steinhart. After the dissolution of the partnership, Adler began to manufacture clothing. It was at this point that his brother, David Adler, was persuaded to relocate to the Midwest. David abandoned the baker's trade and opened a small retail clothing store on today's North Water Street. When Solomon retired in 1857, David took over his wholesale operation and, with his nephew Jacob, went into the business as D. and J. Adler. Jacob left the business two years later and Solomon came out of retirement to take an active role in the business. The company thrived during the Civil War, and by 1870 the clothing produced was valued at \$150,000.⁹

During the decade of 1870, Milwaukee saw a rapid expansion of the men's ready-to-wear clothing industry, and the Adlers ranked among the top manufacturers of their day. By 1872 their operation had expanded from Water Street to a second location on today's East Clybourn Street. Solomon Adler again withdrew from active participation in the business, and David Adler's son-in-law, Henry M. Mendel, and David Adler's son, Isaac, became partners in the company that was renamed Adler, Mendel & Company. After Mendel left the business in 1878, David Adler brought in two sons, Emanuel and Samuel as partners. By the time the company incorporated under the name David Adler and Sons they had a capital investment of \$375,000.¹⁰

The 1880's were a decade of prosperity for the company. In 1890 the Adlers built an impressive, seven-story, Richardsonian Romanesque-style factory at the southwest corner of North Water Street and East Clybourn Street (razed). The prominent local architect, Henry C. Koch, designed the \$75, 000 building¹¹. Eventually the Adler Company manufactured goods at seven locations throughout the city and employed about 900 persons.¹² In this century the company's offices were moved to larger quarters in the former Wellauer and Hoffman Company Building at 246 North Broadway (extant). The company became known for its line of Adler Collegian Clothes. Nationwide annual sales for the company by the early 1920's totaled one and one-half million dollars.¹³

David Adler branched out into other enterprises and was one of the organizers of the Wisconsin National Bank, predecessor of today's First Wisconsin National Bank (now Firststar). He was also one of the founders and vice-presidents of the National Straw Works. In addition, Adler was president of Temple Emanu-El Congregation and president of the

⁷ William George Bruce, History of Milwaukee City and County, Vol. 3 (Milwaukee: S.J. Clarke Publishing Company, 1922), p.8.

⁸ Margaret Walsh, "Industrial Opportunity on the Urban Frontier: 'Rags to Riches', and Milwaukee Clothing Manufacturers, 1840-1880," Wisconsin Magazine of History, Spring, 1974, p.183.

⁹ *Ibid.*, pp.184-185.

¹⁰ *Ibid.*, p.186.

¹¹ Milwaukee Sentinel, May 4, 1890, p.4, cols. 5-6

¹² Bruce, pp. 8,15.

¹³ *Ibid.*, p. 8; Milwaukee Sentinel, October 31, 1929, p.14.

Jewish Orphan Asylum in Cleveland, Ohio. David Adler remained president of his clothing firm until his death at the age of 84 on January 23, 1905.

Because of his father's business success, Emanuel D. Adler led a comfortable life. He was educated in the city's public schools and then attended the prestigious German-English Academy, the Milwaukee Academy, and the Spencerian Business College. When he was seventeen years old, Emanuel began working for his father's company as a salesman.¹⁴ He moved up to vice-president after the business was incorporated and served as company treasurer after his father's death, while his brother, Isaac served as president and general manager. Emanuel Adler assumed the reins of presidency in 1925 following his brother Isaac's death and liquidated the company in the fall of 1929. Emanuel Adler's other business interests included the vice-presidency of National Straw Works and a twenty year trusteeship of Northwest Mutual Life Insurance Company, He was also the City Commissioner of Public Debt for nine years and vice-president of Mount Sinai Hospital. Adler was a member of the Milwaukee Athletic Club, the Wisconsin Club, and the Oconomowoc Country Club.¹⁵

In his bachelor days, Emanuel Adler lived with his parents at their various residences on Milwaukee's east side but primarily in the house at the corner of Astor Street and Kilbourn Avenue (razed) where the family resided from around 1868 through 1882. When his parents went to Europe for a long trip in 1883, Emanuel and his brother, Samuel, took up bachelor quarters together on Broadway between Wisconsin Avenue and Mason Street and then at the Plankinton House Hotel (razed). Emanuel Adler continued to live at the hotel after Samuel moved to a house on Marshall Street in 1886.¹⁶ When he was thirty-four, Emanuel married Clara H. Schloss of Detroit. The nuptials were held at Detroit's Phoenix Club on Thursday, May 3, 1888. The Milwaukee Sentinel reported that several Milwaukeeans attended the wedding. In Milwaukee, local Adler Company employees were treated to entertainment at the Schlitz Park that same evening in honor of the occasion. The press also reported that Clara's millionaire father, Seligman Schloss, was building the couple a handsome residence on Prospect Avenue as a wedding gift¹⁷. Clara and Emanuel's new house was only ten doors north of the double house at 1587 North Prospect Avenue, built in 1885-86 and designed by local architect James Douglas to house his father, David, and his brother, Isaac.¹⁸

Prospect Avenue at this time was the most prestigious residential street in the city and was rapidly filling up with mansions built by the city's elite. The particular site on which the Emanuel Adler House was built had been part of the multi-acre estate of commodities speculator Joseph B. Oliver. Oliver had begun buying up vacant parcels along the south side of Brady Street between Farwell and Prospect Avenues in 1873. A year later, he built a fine Italianate style residence on what is now the site of 1671 North Prospect Avenue. Portions of the Oliver estate were sold off in later years as he became financially pressed and the demand for housing sites on Prospect Avenue grew intense. The Olivers were finally forced to move their house to its present site at 1516 East Brady Street in 1892 in order to sell its former site on Prospect Avenue. Prior to that time, however, one and one-half lots at the southwest corner of Prospect Avenue and Brady Street were sold through Oliver's trustee, Charles F. Ilsley, to Seligman Schloss of Detroit for \$9,250 on February

¹⁴ Ibid., p. 15.

¹⁵ "E.D. Adler, 81, Dead in West", Obituary in Milwaukee Journal, April 4, 1936, Sect. 1, p.5.

¹⁶ Milwaukee City Directory, 1872-1888

¹⁷ Milwaukee Sentinel, May 4, 1999, p. 3, col. 3, and May 6, 1888, p.7

¹⁸ Milwaukee Sentinel, December 27, 1885, p.12, col.5.

24,1888. Schloss, in turn, deeded the property to his daughter, Clara, on her wedding day to Emanuel Adler, May 3, 1888¹⁹. Although Adler's name appears on the building permit for the house dated June 2,1888, newspaper accounts indicate that Schloss actually paid for the house as a wedding gift. Local architect Alfred C. Clas, in independent practice after leaving a partnership with James Douglas in 1887, was chosen to design the house²⁰. The Adlers moved into the house in 1889. The couple remained there throughout their married life and raised four children: Frederick Emanuel Adler (later of Sullivan, Wisconsin), Helen Theresa (later the wife of Karl O. Bellack and mother of Claire, Nancy and David), Carol Janet (later the wife of Robert E. Hine and mother of Robert and Nancy), and Frances Elsie, who remained single. Adler retired from business about 1930. He was ill the last two years of his life and died in Phoenix, Arizona, where he had gone to spend the winter, in April of 1936²¹. The house on Prospect Avenue remained vacant for a while after Adler's death and then was sold to John W. Cison on December 2, 1937. The place was subsequently converted into a rooming house. Some alterations were made to the interior in the 1930's to accommodate its new use, including the addition of two bathrooms and the erection of partitions to close off some spaces to create bedrooms. Later owners were August Remhorst and Peter A. Santner. Santner's daughter, Betty Turecek, currently owns the property and runs it as a rooming house.

In recognition of its architectural character and association with the Adlers, the Emanuel Adler House was listed in the National Register of Historic Places on September 13, 1991.

The Architect

The architect of the house, Alfred Charles Clas, (12/26/1859 – 7/8/1942) was born 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 unnamed 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 for almost two years. Clas then returned to Wisconsin and settled in Milwaukee. From about 1880-1884, he worked his way up from draftsman to architect in the offices of James Douglas. From 1885-1886, the two were in partnership, but Clas left in 1887 to set up his own architectural practice.

The Adler House is one of the few known projects designed by Clas in his short period of independent practice before he went into partnership with George B. Ferry in 1890. These projects are virtually all Queen Anne style. Among his larger residential commissions from this period, in addition to the Adler House, were the Bernard Eiring House (1888) at 2825 West Kilbourn Avenue (Concordia Historic District, NRHP), and the William H. Osborne House (1888)(Prospect Mansions Historic District, NRHP) at 1509 North Prospect Avenue. Like the Adler House, the Eiring and Osborne Houses are large, picturesque, brick dwellings that are essentially Queen Anne in inspiration, although they do incorporate a few Romanesque features. The Adler House is the most thoroughly Romanesque in character. Clas designed few houses of this picturesque Victorian type after he entered into partnership with George B. Ferry in 1890. Their subsequent residential projects became Period Revival

¹⁹ Milwaukee County Register of Deeds and Mortgages. Vol. 239, p.17 and Vol. 238, P. 418

²⁰ Milwaukee Sentinel, May 4, 1888, p. 3, col. 3, and May 6, 1888, p.7, col 2; Building Permit, 1681 North Prospect Avenue, June 22, 1888.

²¹ "E.D. Adler, 18, Dead in West".

in style. Large-scale commercial and institutional buildings, such as the Milwaukee Public Library and Public Museum, gave them recognition in the 1890's and early 1900's.

Later in his career, Clas went into partnership with his sons and was very much involved with urban planning and civic projects. He took an active role 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, and planned and supervised the construction of many of the city's park buildings. He served on the City Board of Park Commissioners and the County Parks Commission. He was one of the city's better known urban design professionals until his death in 1942.

IX. STAFF RECOMMENDATION

Staff recommends that the Emanuel D. Adler House at 1681 North Prospect Avenue be studied for possible designation as a City of Milwaukee Historic Structure as a result of its possible fulfillment of the following criterion of the Historic Preservation Ordinance, Section 308-81(2)(e), of the Milwaukee Code of Ordinances:

- e-1. Its exemplification of the development of the cultural, economic, social or historic heritage of the City of Milwaukee, State of Wisconsin or of the United States.
- e-5. Its embodiment of the distinguishing characteristics of an architectural type of specimen.
- e-6. Its identification as the work of an artist, architect, interior designer, craftsperson or master builder whose individual works have influenced the development of the City of Milwaukee, State of Wisconsin or of the United States.

PRESERVATION GUIDELINES

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding this historic designation. However, the Commission reserves the right to make final decisions based upon particular design submissions. Nothing in these guidelines shall be construed to prevent ordinary maintenance or the restoration and/or replacement of documented original elements.

A. Roofs

Retain the roof shape. Skylights may be added to roof surfaces if they are not visible from the street. Avoid making changes to the roof shape that would alter the building height, roof line or pitch. If replacement is necessary, duplicate the appearance of the original roofing as closely as possible.

B. Materials

1. Wood/Metal

- a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance.
- b. Retain or replace deteriorated material with new material that duplicates the appearance and dimension of the old as closely as possible. Avoid covering architectural features with new materials that do not duplicate the appearance of the original materials. Covering wood trim with aluminum or vinyl is not permitted.

2. Masonry

- a. Unpainted brick, terra cotta, or stone should not be painted or covered. Avoid painting or covering natural terra cotta or stone. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.
- b. Repoint defective mortar by duplicating the original in color, style, texture and strength. Avoid using mortar colors and pointing styles that were unavailable or were not used when the building was constructed
- c. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting limestone, terra cotta, or cream brick surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. Avoid the indiscriminate use of chemical products that could have an adverse reaction with the masonry materials, such as the use of acid on limestone.
- d. Repair or replace deteriorated material with new material that duplicates the old as closely as possible. Avoid using new material

that is inappropriate or was unavailable when the building was constructed.

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 to the original condition. Avoid making 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. Avoid changing the size or configuration of window panes or sash. Use storm windows or protective glazing that have glazing configurations similar to the prime windows and that obscure the prime windows as little as possible.
2. Respect existing window and door openings. If the replacement of doors or window sash is necessary, the replacement should duplicate the appearance and design of the original window sash or door. Avoid using inappropriate sash and door replacements. Avoid the filling-in or covering of original openings with inappropriate materials such as glass block. Avoid using 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. Vinyl or metal clad prime window units are not permitted. Glass block basement windows are not permitted, except on the rear elevation, where they may be allowed in locations where they will not be visible from the street.
3. Exterior mounted steel bar security doors and window guards are generally not allowed. If permitted, the doors or grates shall be of the simplest design and installed so as to be as unobtrusive as possible.

D. Trim and Ornamentation

There should be no changes to the existing trim or ornamentation except as necessary to restore the building to its original condition. Replacement features shall match the original member in scale, design, color and appearance.

E. Additions

No additions will be permitted on the east, north or south elevations. Any other addition requires the approval of the Commission. Approval shall be based upon the addition's design compatibility with the building in terms of height, roof configuration, fenestration, scale, design, color and materials, and the degree to which it visually intrudes upon the principal elevations or is visible from the public right-of-way. The non-historic garage may be replaced with a garage that is more coach-house in appearance.

F. Signs/Exterior Lighting

The installation of any permanent exterior sign or light fixture 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. Plastic internally illuminated box signs are not permitted.

G. Site Features

New plant materials, paving, fencing or accessory structures shall be compatible with the historic architectural character of the building if visible from the public right of way.

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.

1. Siting

New construction must respect the historic siting of the building. It should be accomplished so as to maintain the appearance of the building from the street as a freestanding structure.

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 original 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. The profiles of roofs and building elements that project and receded from the main block should express the same continuity established by the historic building if they are in close proximity to it.

4. Materials

The building materials, which are visible from the public right-of-way and in close proximity to the building, should be consistent with the colors, textures, proportions, and combinations of cladding materials used on the building. This physical composition of the materials may be different from that of the historic materials, but the same appearance should be maintained.

I. Guidelines for Demolition

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

1. Condition

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

2. Importance

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

3. Location

Consideration will be given to whether or not the building 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.