



PERMANENT HISTORIC DESIGNATION STUDY REPORT
LOUIS AUER & SON HOUSES
SEIFERT HOUSE 2005 E. KENWOOD BOULEVARD
HACKLER/SUTTON HOUSE 2009 E. KENWOOD BOULEVARD
SEPTEMBER 2008

PERMANENT HISTORIC DESIGNATION STUDY REPORT

I. NAME

Historic: John S. and Rosa Seifert House (No. 2005)
Joy M. and Nettie T. Heckler/William J. and Elizabeth Sutton
House (No. 2009)

Common Name: Louis Auer & Son Houses

II. LOCATION

2005 and 2009 E. Kenwood Boulevard

Legal Description - Tax Key No.: 316-1803-000-0 (2005)
316-1802-000-5 (2009)

2005 E. Kenwood Boulevard (Assessor's Plat No 102 in NW1/4
SEC 15-7-22 Block 1 Lot 3

2009 E. Kenwood Boulevard (Assessor's Plat No 102 in NW ¼
SEC 15-7-22 Block 1 Lot 2

III. CLASSIFICATION

Buildings/Sites

IV. OWNERS

William C. Dreyer
Jorelyn P. Dreyer
14530 W. Meadowshire Drive
New Berlin, WI 53151
(2005 E. Kenwood Boulevard)

C. David Stephenson
Lynn M. Stephenson
5610 Windflower Road
Rockford, IL 61107
(2009 E. Kenwood Boulevard)

ALDERMAN

Ald. Nic Kovac, 3rd Aldermanic District

NOMINATOR

Joan Van Norman, neighborhood resident

V. YEAR BUILT

1916-1917 (permit records)

ARCHITECT:

Not Known, possibly Hugo Miller

VI. PHYSICAL DESCRIPTION

The proposed historic buildings at 2005 and 2009 E. Kenwood Boulevard are located at the southeast corner of E. Kenwood Boulevard and N. Murray Avenue in the city's Upper East Side, approximately two and a half miles from the Central Business District. This portion of the East Side is predominantly residential with Oakland Avenue, Maryland Avenue, Downer Avenue and Lake Drive forming major north-south arterials and Newberry Boulevard, E. Locust Street and Kenwood Boulevard forming east-west arterials. The 1800 and 1900 blocks of Kenwood Boulevard are comprised of duplexes and single-family residences built between 1911 and 1922. The 2000 block of Kenwood Boulevard consists of six houses, of similar scale, massing, size and setback that were all built at the same time by the same developer. The 2100 block has a mix of two apartment buildings, a single-family house and a duplex, all of which were developed by M. A. Busswitz between 1911 and 1919.

A change in character along Kenwood Boulevard is notable east of Maryland Avenue. There, the south side of Kenwood Boulevard between Maryland and Downer Avenues is characterized by a number of church/institutional buildings or former residences that are now used in conjunction with religious institutions. In this area of Kenwood Boulevard there has been some encroachment into the residential fabric of the neighborhood to accommodate parking lots or church expansions to the south of the boulevard.

Kenwood Boulevard east of Downer Avenue reverts to residential buildings and is noted for the high style and large-scale residences and mansions of Milwaukee's economic elite. This latter area is listed in the National Register of Historic Places.

In the neighborhood between Oakland Avenue and Maryland Avenue, the blocks to the south of Kenwood Boulevard are residential with a mix of single family houses, duplexes and apartment buildings built in the teens and 1920s in mostly the Arts and Crafts Style and various English revival styles.

The residential character of the neighborhood changes north of Kenwood Boulevard and east of Cramer Street. The large campus of UW-Milwaukee extends along the north side of Kenwood Boulevard from Cramer Street to Maryland Avenue and north to Hartford Avenue, and from Maryland Avenue to Downer Avenue between Kenwood Boulevard and E. Edgewood Avenue at the city limits. There is also the campus of Columbia Hospital (now Columbia-St. Mary's campus, soon to be vacated in favor of the new campus at the St. Mary's location) bounded roughly by Hartford, Maryland, and Newport Avenues and Cramer Street. Residential blocks border these institutions.

The houses at 2005 and 2009 E. Kenwood Boulevard are part of a unified grouping of six houses that are located along the south side of Kenwood Boulevard between N. Murray Avenue and N. Frederick Avenue. They were all the product of one developer, Louis Auer & Son, and with construction starting late in the year 1916. They were all constructed as single-family bungalows although Number 2025 was later converted into a duplex. All are rectangular in form with side gabled roofs sheathed in asphalt shingles. All have dormers at the front but each has a distinctive design from shed roofed style (Number 2009 and 2025-27) to twin dormers with either gabled or arched roofs (Numbers 2005 and 2029) to a tower-like polygonal shaped form (Number 2015). All have red brick chimneys and poured concrete foundations. All show Arts and Crafts or Colonial Revival detail but no two are alike. Five out of the six have front porches with masonry piers and open side terraces while the sixth (Number 2029) has a wood portico with square piers that give it the appearance of a small Mt. Vernon. Colonial Revival details consist of six-over-six double hung sash windows, columns, Chippendale balustrades and round-headed windows with keystones. Arts and Crafts details include stucco cladding, diamond paned windows, exposed rafter tails, multi-paned windows and scroll-sawn balusters.

This grouping of bungalows in the 2000 block of Kenwood Boulevard is distinctive in its neighborhood. A windshield survey of the surrounding blocks east of Oakland Avenue indicates that there is no contiguous row of bungalows that have the degree of architectural integrity, rich detail, and consistent scale as these examples. Most blocks show a mix of tall, two-and-one-half-story duplexes and smaller single-family residences.

DESCRIPTION OF 2005 E. KENWOOD BOULEVARD

The Colonial Revival style bungalow at 2005 E. Kenwood Boulevard occupies the corner at Murray Avenue. It is set back approximately 14 feet from the sidewalk along Murray Avenue by a grassy lawn and approximately 20 feet from the sidewalk along Kenwood Boulevard by a grassy lawn. (1989 Survey of Number 2005 contained with the permit records) The bungalow is a clapboard-clad structure, rectangular in form with a side gabled asphalt-shingled roof, poured concrete foundation with parging, and a large red brick chimney on the west elevation. The front elevation facing Kenwood Boulevard consists of an entry with porch on the east end and two six-over-six sash windows on the west. A gable-roofed porch with brick piers shelters the entry. The porch is glazed in with multi-light panels on the east, 15-light French doors with sidelights on the west and the entrance itself has a 15-light door with multi-paned sidelights. The concrete front steps are bordered by low brick knee walls topped with stone or cast concrete. An open terrace extends to the west of the enclosed porch out to the west end of the house and features low brick piers with a balustrade of flat wood pickets. The roof dormer features two round-headed windows with keystones between which is located a rectangular window. The round-headed windows are framed with pilasters and each gable features returns that create small pediments. On the east and west return walls of the dormers are small square windows that complete the dormer unit. The dormer is clad with clapboard.

The west elevation along Murray Avenue is broken up into two distinct areas. The north front portion under the gable features a large rectangular chimney with corbelled top. It is flanked by two small square "piano windows" and to the right or south is a large three-sided bay window with 12-over-12 sash windows. In the second story gable end are two 6-over-6 sash windows. Behind the gable is a long wing with a gabled roof set perpendicular to the house's main gable. This wing features three 6-over-6-sash windows. At the apex of this roof is located another brick chimney with corbelled top. A modern skylight is located in the west slope of this rear wing.

The rear or south elevation is utilitarian in character with an enclosed mudroom-type entry and several windows with multi-paned sash.

The east elevation features a small, three-sided oriel window with diamond paned glass that is supported by a shaped corbel or bracket. There are various multi-paned windows conforming to the needs of the interior layout. A flat roofed box bay with two windows is also located at this elevation.

Colonial revival features include the front pediment of the porch, the 6-over-6 multi-paned sash windows, the simple shaft-like rectangle of the chimney, and the round-headed Georgian inspired dormer windows with pilasters and keystones.

Alterations to 2005 E. Kenwood Boulevard appear to minimal and none alter the character defining features that give it its Colonial Revival style. Permit records show that the first floor bath was enlarged in 1948 and that a bedroom and bath were added on the second story at the same time. (Permit No. 6663, March 29, 1948) A flat roofed, concrete block garage was built at a cost of \$13,000 in 1994 (Permit No. 247697), accessed from Murray Avenue, but is not considered contributing to this nomination. (See Preservation Guidelines) There is no permit record for the installation of the skylight and the replacement porch balusters. At some point in time the brick porch piers were painted over. The multi-light porch enclosure appears to be of

older design and is either original to the house or installed early in the house's history and is of delicate design. It is an important feature of the house that must be retained.

The landscape around the principal elevations to the north and west features a gentle, grassy berm that is characteristic of late nineteenth and early twentieth century development in Milwaukee. There are foundation plantings. On the west elevation this berm is interrupted by a poured concrete driveway with concrete blocks forming retaining walls. The one-story, flat roofed, split faced, two-car garage was constructed in 1994 as indicated above and is considered non-contributing to the historic property.

DESCRIPTION OF 2009 E. KENWOOD BOULEVARD

The Arts and Crafts style bungalow at 2009 E. Kenwood Boulevard is the second house east of Murray Avenue and is located next door to Number 2005. It is set back approximately 20 feet from Kenwood Boulevard behind a grassy lawn that is terraced with limestone blocks. The bungalow is a stucco-clad structure, rectangular in form with a side gabled asphalt-shingled roof, poured concrete foundation and a red brick chimney extending from the east end of the front roof slope. The stucco cladding extends to grade. The front elevation facing Kenwood Boulevard consists of an entry with porch on the west end and a three sided bay window with 6-over-1 sash windows on the east. The entry is sheltered by an extended pent roofed porch with brick piers. It features rafter tails and half-timbering and ornamental fascia boards. The porch is glazed with multi-light panels on the west, a 6-light-and-2-panel French door and sidelights on the east and 15-light door with multi-paned sidelights at the front entrance. The concrete front steps are set between the porch piers, which extend to the ground. To the east is an open terrace with a balustrade consisting of turned balusters. The east end of the terrace is open with concrete steps leading to an asphalt drive. These steps feature modern metal handrails. The shed roof dormer features corner boards with recessed panels and a bank of four 6-over-6 double-hung sash windows. On the east and west return walls of the dormer are small square windows that complete the dormer unit. The dormer sidewalls were clad in clapboard in 2006 but now have been resheathed in plywood with a vertical grain pattern.

The west elevation features a three-sided oriel window with diamond paned windows supported by a shaped corbel or bracket. There is also a story and a half bay with gabled roof that is highlighted with ornamental fascia boards and corbel. It features two multi-paned windows on the first story and a single window in the gable end. Other windows are located on the west elevation, conforming to the interior room arrangements. A narrow opening with a grill is positioned in the large gable end.

The east elevation has a number of interesting elements. The chimney, which in Number 2005 extends all the way up the exterior wall and breaks through the plane of the roof, is here truncated. Only the lower portion of the chimney is visible against the sidewall of the house. It disappears into the wall and is capped with a small pergola. The remainder of the chimney reemerges from the roof in two stages with ornamental corbelling at the top. To the south of the pergola is a flat roofed bay with a bank of four windows. On the upper story is a bank of three windows. The apex of the gable features a bracket and is half-timbered with brackets at the flared fascia boards.

Like Number 2005 E. Kenwood Boulevard, this bungalow has a rear wing with gabled roof set perpendicular to the main roof. There is an enclosed mudroom entry topped with a small airing porch that has a crudely built replacement balustrade that does not match the character of the rest of the house.

Arts and Crafts style features include the rafter tails at the front slope of the roof and the porch, the flared fascia boards at the porch and sides of the gable, the corbels/brackets at the east and west gables, the pergola on the east elevation, the multi-stage chimney with corbelled top,

the multi-light windows, the tile insets at the porch piers and the half timbering at the east gable end and at the porch.

Alterations to Number 2009 appear to be minimal and do not impact the character-defining features of the house. One/two bedrooms and a bath were added to the second floor in 1932. (Permit records December 7, 1932 Permit No. 14262; there is a discrepancy in the permit as to whether one or two bedrooms were added) A 12-foot by 20-foot shed was built in 1983-84 at the rear but is not considered contributing to this nomination. (Permit No. 481959 dated July 14, 1983) The balustrade at the front porch appears to have been rebuilt at some time and the metal handrails are not original. The porch enclosure is either original to the house or installed within a few years of the house's completion. It's delicate design and near match to the enclosure at No. 2005 makes it probable that the enclosure was built as an original feature. It is an important feature of the house that must be retained.

The landscape of the front elevation features a grassy berm to the right or west of the front walkway and flows into the front yard of No. 2005. To the right or east of the front walkway the berm has been terraced with dry laid limestone blocks. An asphalt driveway extends along the east side of the house and terminates at the rear of the house. The gambrel-roofed, wooden shed, constructed in 1984, is located at the rear of the property and is not considered contributing to this nomination. (See Preservation Guidelines)

VII. SIGNIFICANCE

The two houses at 2005 and 2009 E. Kenwood Boulevard are significant as intact examples of period revival Bungalows designed as part of an ensemble of houses by one of the leading developers of the era, Louis Auer & Son. Known for the quality of its construction, developer Louis Auer & Son contracted with some of the best-known designers of the era including Robert Messmer & Brother and Hugo Miller. The houses are a theme and variation upon the Colonial Revival and Arts and Crafts styles. Milwaukee's first reference to use the word "bungalow" dates to an Evening Wisconsin news story on June 18, 1904 and the early examples consistently show the influence of the Craftsman style which emphasized simplicity and avoided overt historic references. Later, after World War I, and particularly in the 1920's, the Craftsman style lost favor and bungalows were dressed up with English Arts and Crafts, Mediterranean, Tudor, and even Colonial Revival details. This grouping represents one of the earliest documented examples of the use of Colonial Revival and Arts and Crafts style applied to pre-1920s bungalows and foreshadows the application of period revival detail to the bungalow form which became common after 1920.

NOTE:

The bungalows in the 2000 block of E. Kenwood Boulevard have been on the preservation radar for some time. Four of the houses, Numbers 2009, 2019, 2025, and 2029, were inventoried in the city's first reconnaissance survey of potential historic properties in 1979. An application to designate all six bungalows in the 2000 block in 2006 was made in response to the threatened demolition of Numbers 2005 and 2009. The Historic Preservation Commission voted interim designation on all six properties. The four bungalows at Numbers 2015, 2019, 2025-27, and 2029 went on to receive permanent local historic designation on April 17, 2007. In an agreement reached between the nominator and the prior owner, the Milwaukee Jewish Federation, the interim designation for Numbers 2005 and 2009 lapsed in June 2007 and the public hearing for permanent designation was adjourned. The Wisconsin Jewish Federation found another site for its development and Numbers 2005 and 2009 were sold in the spring of 2008.

VIII. HISTORY

The bungalows at 2005 and 2009 E. Kenwood Boulevard represent a stylistic departure from most of the development that was occurring to their south and along the area of Kenwood Boulevard between Oakland Avenue and Maryland Avenue. The grouping along the 2000 block of Kenwood Boulevard have a unity of scale, detail, setback, and proportion that set them apart from their neighbors. They were all built at the same time, started in 1916 and finished in 1917, and were the product of the real estate, loan, mortgage and development firm known as Louis Auer & Son. The same firm built another distinctive cluster of bungalows in the 3000 block of Bartlett Street several years earlier, and these are all of the Craftsman Style. Louis Auer & Son also built a number of bungalows, single-family houses and duplexes in the surrounding blocks on individual lots.

The neighborhood immediately south of Kenwood Boulevard developed in the early 20th century with many examples of duplexes, single-family homes and bungalows being built between 1911 and 1919. The Wisconsin State Normal School, predecessor to today's University of Wisconsin-Milwaukee, moved to the corner of Kenwood Boulevard and Downer Avenue to occupy a new building called Mitchell Hall in 1909. Two other educational institutions were located or would locate here at the north city limits: the campus of the Milwaukee-Downer College (late 1890s) and the Milwaukee University School (1920s). Directly across the street from the buildings under consideration by this report are located what are known as the Physics Building (1966), E Building (1959) and Campus Elementary School (now the Kunkel Center, 1954), all of which were built many decades after the adjacent residential development.

Today's 2005 and 2009 as well as Number 2015 E. Kenwood Boulevard are located in Assessor's Plat No. 102, recorded on April 8, 1938. The remainder of the development, Numbers 2019, 2025, and 2029 falls within Gross Park Subdivision that was platted in 1899. The history of Number 2005 and 2009 trace back to the Singer family. They acquired a multi-acre parcel of land at this site on October 22, 1897. (Deeds 390:622) As development pushed northward toward Kenwood Boulevard, William Singer, Florence Singer, Mortimer Singer and his wife Celia, and Estella Singer Stern, all residents Chicago, Illinois, transferred the property to Kittie Coyne of Milwaukee on April 12, 1916. (Deeds 734:143) Kittie was an employee of Louis Auer & Son. The developer laid out the parcel into urban sized lots, between 40 to 46 feet wide and 120 feet deep, that conformed to the already platted Gross Park Subdivision to the east. Later that same year, Louis Auer & Son took out permits for six new bungalows in the 2000 block of Kenwood Boulevard on October 5, 1916. Permit records and inspector's notes indicate that all six were "about completed" on July 10, 1917.

Louis Auer & Son

Louis Auer & Son was one of the most respected names in real estate development in Milwaukee in the late 19th and early 20th century. The original Louis Auer (1827-1882) was a German born immigrant who came with his family to Milwaukee in 1846 when it was still a pioneer town. He apprenticed with his uncle Louis Trayser in the latter's hotel/tavern business located at the edge of a swamp at what is now the corner of Market and State Streets. Auer married Christine Hartung in 1849 and the following year opened his own hotel, the Fond du Lac House, which catered to German clientele. It was much written up in the early histories of old Milwaukee. A decade later he began a business that handled European passage, foreign exchange and insurance and took in his son, also name Louis, under the name Louis Auer & Son. The senior Auer held offices as alderman, county supervisor and school commissioner.

The younger Louis Auer (1857-1910) attended public schools and unnamed institutions of higher learning. At the age of 20 he entered into partnership with his father and took over at his father's death. He was known as "General Auer" for his lifelong service to the Wisconsin National Guard. General Auer was intimately involved with Milwaukee's development throughout his lifetime. To quote from Gregory's 1931 History of Milwaukee, Wisconsin:

General Auer “was recognized as the foremost real estate dealer of Milwaukee. He not only acted as agent in many of the most important property transfers in this city, but also did a great deal of building on his own account. He was a man of positive opinions on social economic questions and, with the courage of his convictions, initiated some innovations as a landlord, which gained him a wide reputation. He had no sympathy with landlords who refused to rent buildings to families with children and, appreciating the fact that many families were having difficulty in finding suitable habitations because of their children, he erected the Stuart and Elizabeth flats, named after his children, and in their construction spared no expense in making the floors as noiseless as possible, also providing courts, playgrounds and every other facility favorable for the rearing of children. Because of his activities along this line he was given the name of “The Baby Flat Landlord,” which he did not resent in the least. Moreover, he granted a month’s rent-free whenever a baby was born in one of these apartments. He erected buildings on the entire block bounded by State, Fourteenth, Prairie and Fifteenth streets, and as many as fifty other buildings, and then undertook the erection of a gigantic apartment building to be called Auditorium Court, containing one hundred and fifty-one apartments, with front and rear courts, each room having light and fresh air facilities. However, before the completion of this building the General was called to a higher sphere of action.” (Gregory, Vol. 4 pp. 89-90)

General Auer married socialite/actress Jane Holahan (stage name Jane Stuart) in 1896 and received congratulations from a whole host of influential political figures including President and Mrs. Grover Cleveland. General Auer had five children of whom Louis, Angela and Frank died in childhood. Stuart and Elizabeth (Mrs. Gordon Braman Reese of Milwaukee) survived into adulthood.

General Auer was a member of Milwaukee’s first Park Commission and served for seven years, promoted “Buy Milwaukee First” instead of purchasing goods and services from outside the city, and gave generously to the needy. His memberships included the Milwaukee Lodge No. 46 B. P.O. E., the Milwaukee Press Club, Diana Club of Horicon, and was one of the original incorporators of the Milwaukee Real Estate Board. To quote Gregory again: “for a quarter of a century there was not a movement of any civic importance and having for its object the advancement of Milwaukee which he did not support heart and soul, giving his time and energy freely and gladly to promote its success.” (Gregory, Vol. 4, p. 91)

After General Auer’s death on February 15, 1910, his employees Joseph Fehrer, Jr., Frank J. Meyer and Edward Porth took over the business. Julius Bacher joined them later and eventually Edward Porth left to start his own company. The city directories show the firm to be handling real estate, loans, insurance, and steamship passage as well as building homes and providing factory sites with railroad frontage. These partners were in charge when the company was developing lots on the upper east side and, from the quality of the extant examples, appear to have been as committed as General Auer himself to constructing buildings that added to Milwaukee’s character. The partners changed the business name to Fehrer & Meyer Company in 1917, just when the bungalows along Kenwood Boulevard were being completed.

General Auer’s son, Stuart, eventually started his own business. Stuart (1898-1958) was educated at Gesu School, Marquette Academy, East Side High School, Thomas Military Academy of St. Paul, Minnesota, Marquette University and the University of Wisconsin. He entered military air service for World War I on April 8, 1917 just before the completion of the bungalows in the 2000 block of Kenwood Boulevard. He was discharged from service in 1919 and for the remainder of his life was known as one of the outstanding Taperwing pilots. It was perhaps his youth and his leaving the area for military service that resulted in the company being continued on by other employees. Perhaps there were provisions in his father’s estate that prohibited him from involvement in the business. (www.earlyaviators.com/eauer.html); Gregory, Vol. 4, pp. 91-92)

On June 7, 1921, Stuart Auer married Ruth Valentine Bartlett and in September organized Stuart F. Auer Company, a real estate, mortgage, and loan business. A month later he reorganized as Auer, Incorporated with Clyde C. Cross as vice president and treasure and John S. Bartlett, most likely an in-law, as secretary. By 1931 it was considered on of the leading real estate and insurance concerns of Milwaukee.

Stuart Auer's interests included flying, skiing, tennis, hunting, yachting, golf and motoring. His memberships included Holy Rosary Church, Milwaukee Lodge No. 46 B. P. O. E., Delta Kappa Epsilon, University Club, Town Club, Milwaukee Yacht Club, Aero Club of Wisconsin, National Aeronautic Association, the Quiet Birdmen, the Early Birds, the Cudworth American Legion Post and Oconomowoc Lake Club. (Gregory, Vol. 4, p. 92)

Chronology of 2005 and 2009 E. Kenwood Boulevard

Much like the Frank Lloyd Wright American System Built Houses along Burnham Street, built at the same time, the houses built by Louis Auer & Son in the 2000 block of Kenwood Boulevard appear to have remained vacant immediately after their completion although there is the slight possibility that they were rented out to temporary occupants. This may reflect the downturn in the economy at that time, a reason cited for the lag in ownership in the American System built houses.

HISTORY OF 2005 E. KENWOOD BOULEVARD

Number 2005 was conveyed by the developer to John and Rosa Seifert on September 1, 1920. (Deeds 875:501) The Seifert's had previously lived on Booth Street. Seifert was a salesman/department manager for P. H. Gross Hardware & Supply Co. Seifert died either 1922 or 1923 and his widow occupied the house until her death and the property passed to her daughter on February 18, 1932. (Deeds 1372:130) Her daughter Annette and husband, Ray W. Ruehl, an attorney, lived in the house from 1931 to 1947 and city directories show them with up to five occupants in the house. Members of the Seifert family thus occupied the house for 27 years.

The Ruehl's sold the house to Brooke and C. Idell Tibbs on November 3, 1947. (Deeds 2431: 372) Brooke Tibbs was a lawyer. During their occupancy, the Tibbs changed out a sink (Permit No. 18519 dated December 12, 1947), and then enlarged the first floor bathroom and clothes closet while adding a bedroom and bathroom to the second floor at a cost of \$1,500 (Permit No. 6663 dated March 29, 1948). Brooke died around 1960 and after a thirteen-year occupancy, Idell Tibbs sold the premises to Milton Katz on December 28, 1962. (Deeds Reel 61:Image 649)

Milton Katz did not live on the premises. He quit claimed the property to Milton B. Katz and Leon Joseph as copartners in the Wellston Company on January 9, 1963. (Deeds Reel 61:Image 650) The company owned the bungalow until 1970. During that period occupants included:

Richard and Clara Weir (product manager Milprint), from 1963-1964.

William E. and Nancy Hinchliff (personnel director, Public Library) from 1965-1967

Ida Skrzypczynski (matron, Police Department) 1968-1969

Wellston Co. (Milton Katz and Leon Joseph) sold the premises on land contract to Jam Pew Lie and Ada Yuet Lie on July 1, 1970 and the Lies got full title on January 28, 1972. (Deeds Reel 543:Image 1989; Reel 633:Image 1643) City directories show that a George "Lee" was living on the premises in 1970. Later names of occupants include a Judy P. Lie (student) on the premises as well as L. P. Johnson (student, 1972). The Lie's would own the property until 1978.

James G. and Audrey J. Brownell acquired the house from the Lie's on June 30, 1978. (Deeds 1125:491) Brownell was the executive director of the Pabst Theater and another occupant of the house, Audrey Brownell, was listed as an employee of the Milwaukee Repertory Theater.

Later owners included Daniel Wack and his wife Veronica (Kelly) who owned the house and lived on the premises from about June 1, 1989 to 1994. Wack was an employee of General Electric. (City Directories) He did take out a permit on November 5, 1991 to construct a garage on the premises but never followed through with construction. (Permit No. 657547) The Wack's sold the house to Stephen M. and Jennifer Huebler on January 17, 1994. (Deeds Reel 3218 Image 1251)

Steve and Jennifer Huebler installed central air conditioning (Permit No. 238459 dated May 24, 1994) and built a \$13,000 garage at the rear (Permit No. 247697 dated August 22, 1994). They installed the rear fence a year later in 1995 (Permit No. 272758 dated June 12, 1995) and removed a 550-gallon fuel oil tank in 2000 (Permit No. 406069 dated May 24, 2000). City directories through this time period show the Hueblers on the premises alternating with Jennifer Dacquisto and Antoinette Dacquisto.

The Hueblers sold the house to Mark C. and Carla J. Brieman of Fox Lake on March 2, 2004. (City of Milwaukee Assessors Website) Their son and his friends occupied the house while attending UW-Milwaukee. Their son vacated the house in October of 2006, right before the sale to the Milwaukee Jewish Federation. The Milwaukee Jewish Federation entered into contract with the owners and closed on the sale on October 11, 2006. (Conversation with Mark Brieman, October 23, 2006) The Milwaukee Jewish Federation purchased the property at 2005 as well as the property at 2009 E. Kenwood Boulevard with the intent of demolishing the bungalows and erecting a non-residential building on the site.

As a result of the interim historic designation (December 11, 2006) and negotiations with neighborhood residents, the Milwaukee Jewish Federation was able to find an alternative location for the construction of the new Hillel Student Center. The bungalow at No. 2005 was then sold to William C. and Jorelyn Dreyer on April 4, 2008. (City of Milwaukee Assessor's Records)

HISTORY OF 2009 E. KENWOOD BOULEVARD

Number 2009 was conveyed by Kittie Coyne, employee of the former Louis Auer & Son Company, to Nellie T. Hackler on October 11, 1919. Nellie and her husband Joy M. Hackler lived in the house briefly. Joy was the resident manager of the Updike Grain Company. (Deeds 814:553)

The Hacklers conveyed the house to L. B. Wright on May 19, 1921. Wright is not shown in the city directories and the house is listed as vacant at this time. (Deeds 887:358)

Wright sold the property to William J. Sutton and his wife Elizabeth on July 14, 1922. (Deeds 946:620) Sutton was the president of W. J. Sutton Fuel & Cartage Co. that was located at 2224 N. 3rd Street, now Martin Luther King, Jr. Drive. Members of the Sutton family would live in the house for close to twenty years. The Suttons added two bedrooms and a bath to the second floor in 1932. (Permit No. 14262 dated December 7, 1932) William Sutton died on March 8, 1941 and on June 15, 1941 his heirs consolidated their ownership of three parcels, including 2009 E. Kenwood Boulevard, between Maria Sutton of Laredo, Texas, Mary Sutton Rebholz of Milwaukee, David J. Sutton of Milwaukee, William P. Sutton of Milwaukee and Germain P. Sutton of Texas and Henry D. Sutton. It appears that William J. Sutton may have moved out shortly before his death as city directories show Theo Leser on the premises from 1939 through 1940. (Deeds 804:567)

Sutton's son-in-law Andrew J. Rebholz conveyed the house to Herbert M. and Erma Israel on March 8, 1941 for \$8,400. They lived on the premises with Herbert's mother, Bertha for two years. (Deeds 1848:275)

John E. and Elizabeth K. Holmes purchased the house from the Israel's on May 27, 1943. John Holmes was a teacher at North Division High School. He died in 1956 and his widow is listed in the house through 1978. (Deeds 3644:38) City directories show that a George Vanness and Kathleen Sporakowski were on the premises in 1979.

The next documented owner, Jerrold L. Buerer, acquired the house on December 1, 1977 but city directories start showing him on the premises in 1980. (City of Milwaukee Assessor's Records; Milwaukee City Directory) On December 1, 1978 Buerer entered into an easement with Robert and Linda Tevis, who lived at 2015 E. Kenwood Boulevard, for driveway purposes so that a garage could be built. (Deeds Reel 1168 Image 38) Buerer took out a permit to construct a garage on June 12, 1981 but never followed through with the construction. (Permit No. 444004) He later built a 12-foot by 20-foot shed for \$1,000 at the back of his lot that was completed in 1984. (Permit No. 481959)

Later owners of 2009 E. Kenwood Boulevard include Edward J. Lefforge and Thomas J. Paschke from April 24, 1998 to July 12, 2005. (Deeds Reel 4319 Image 1246 and City of Milwaukee Assessor's Records) Guy Merten and Scott A. Smith of Menomonee Falls did not live in the house but rented to students. They owned the house a little more than a year. The Milwaukee Jewish Federation entered into contract on the property and closed on the sale on October 11, 2006. (Conversation with Ian Martin, Godfrey & Kahn, October 19, 2006)

The Milwaukee Jewish Federation purchased the property at 2009 as well as the property at 2005 E. Kenwood Boulevard with the intent of demolishing the bungalows and erecting a non-residential building on the site.

As a result of the interim historic designation and negotiations with neighborhood residents, the Milwaukee Jewish Federation was able to find an alternative location for the construction of the new Hillel Student Center. The bungalow at No. 2009 was then sold to C. David Stephenson and Lynn Stephenson on April 4, 2008. (City of Milwaukee Assessor's Records)

Note: Neighbor Joan Van Norman submitted this interim nomination in response to exterior work being done on 2009 E. Kenwood Boulevard and concerns over the preservation of the exterior of both buildings. It was always the intent, from the initial interim petition, that 2005 and 2009 E. Kenwood Boulevard would receive local historic designation as have the other four houses on the block.

THE BUNGALOW

The two properties at 2005 and 2009 E. Kenwood Boulevard are fine and intact examples of the bungalow form. The bungalow is first and foremost a housing type not a style. It refers to the one and a half story dwelling that had all of its principal rooms on the first floor including bedrooms. The upper level was left unfinished for storage or future bedrooms.

The bungalow was not merely an innovative housing type, but the physical embodiment of a lifestyle captured in wood, stucco, stone, and brick. Unlike many earlier styles, which trickled down to the middle and working classes from the architecture of the well to do, the Craftsman style bungalow began as a middle class phenomenon. Robert Winter in The California Bungalow states that the Craftsman bungalow "provided psychic fulfillment of the American Dream." It epitomized upward mobility when that was an expected, if not always attained, feature of American life. The Craftsman mode in general, the style in which the earliest bungalows were designed, was also hailed as an honest architectural style for the average workingman. The houses were simple yet artistic, and artistic was equated with respectable. They were considered to be modern in that they were compact, efficient, and informal with many built-in conveniences and a flow of space between the living and dining rooms. Kitchens were now the domain of the housewife rather than the live-in maid or servant and featured the latest in cabinetry and conveniences. The bungalow, in particular, was considered to be an ideal family home and a stepping-stone on the way up to a more substantial house for the industrious family.

The term bungalow had its roots in the Bengali word “bangala”, sometimes “bangla”, “bungales” or “bungalos”, a term used to describe a part of India, as well as the native buildings of that region. By the eighteenth century, Europeans in the region had adapted the native house type to their own purpose and the word came to refer to a one-story building with a porch or verandah and wide overhanging eaves. The English in particular, combined elements of indigenous building types with aspects of the English cottage and the British army tent. Eventually, “bungalow” became the standardized spelling in the early nineteenth century and came to mean a simple one-story dwelling with a wide porch. From the very beginning, the bungalow was considered to be suitable for use as a retreat, a non-urban structure symbolic of a return to a simpler life. Bungalows were built by the English for Colonial administrators throughout the British Empire and were later adapted as second homes, seaside cottages, or rural retreats in England where the name imparted an exotic character.

As far as can be determined, the term “bungalow” first appeared in reference to an American building in the American Architect and Building News in 1880 in a discussion of a Cape Cod summer house. A second reference appears in A.W. Brunner’s Cottages or Hints on Economical Building (1884) where again the bungalow is associated with a vacation retreat. The bungalow evolved into its currently recognizable form in Southern California. By the early years of the twentieth century, the bungalow was being heavily promoted throughout the U.S. as a model house type in many popular broadly read publications including The Craftsman, Ladies Home Journal, and House Beautiful. There was even a Bungalow Magazine published between 1909 and 1918. Many bungalow house plan books were published by contractors and builders across the country. One such local publication is a catalogue published by builder-contractor Harry Mewes, now in the collection of the Milwaukee County Historical Society.

Of all the various publications that promoted bungalows, The Craftsman was probably the most significant. The Craftsman, a monthly magazine published between 1901 and 1916, promoted the philosophy of editor Gustav Stickley, a Wisconsin-born designer and the leader of the Craftsman movement in America. Articles stressed the ideal of a democratic and functional architecture based on the integration of natural materials and forms, handmade decorative arts, and naturalistic garden design. At the center of the Craftsman philosophy was a concern for “home” and the domestic life. The Craftsman encouraged the improvement of all aspects of domestic design, offering articles or advertisements for such items as “bungalow furniture” and wickerware, earthenware, table-runners, and hammered-copper bookends made by the Roycrofters of East Aurora, New York. Stickley and his followers were indebted to William Morris and the late nineteenth century English Arts and Crafts tradition for the philosophy of a high standard of craftsmanship and of design derived from natural forms intended to counter the machine-oriented industrial order. (Carlen Hatala, “Craftsman Style/Bungalow” in As Good As New, pp. 26-27)

Milwaukee followed the national trend and witnessed an extraordinary boom in bungalow construction from 1904 through the 1920s. The first known documented mention of the term “bungalow” in Milwaukee was in an article from June 18, 1904 in the Evening Wisconsin describing a unique, small scale, “English bungalow sort of house” for Lyle Olson at the corner of E. Hampshire and Downer Avenue that was quite different from its two and a half story neighbors.

Great numbers of bungalows were built both individually and in speculative tracts in newly platted neighborhoods throughout the city. Bungalows were also built on vacant sites scattered throughout the older neighborhoods. In the 1920s, bungalows, and the casual lifestyle they epitomized, gradually became unfashionable. Craftsman designs were supplanted with the more exotic period revival styles as Dutch Colonial, Georgian, and Tudor and details like Spanish tile roofs, half-timbering, and even columns were added to bungalows. In the 1920s as well, the full front porch bungalow examples gave way to a type that featured a projecting glazed sunroom entrance and open terrace on the front.

The bungalows at 2005 and 2009 are notable in their early use of the Arts and Crafts style and the Colonial Revival style, distinctive from the Craftsman style of the “pioneer” bungalows that were still being built at this time. The Colonial Revival example at 2005, along with others on this block, are

the earliest known use of this style as applied to bungalows in Milwaukee. Other documented examples date to the 1920s. Colonial Revival detailing on bungalows was, on the whole, not that common in Milwaukee, owners preferring to build more standard Dutch Colonials or Georgian-inspired houses featuring floor plans with formal layout and bedrooms placed on the second story. The bungalow at No. 2009 features a delicate Arts and Crafts and more English approach to design, especially when compared to the more rugged Craftsman designs of the Louis Auer & Son bungalows on the 3000 block of N. Bartlett Street.

THE ARCHITECT

Attribution is being made at this time to the architect Hugo Miller. The attribution is based on an architectural detail found in a number of his projects. Both 2005 and 2009 E. Kenwood Boulevard share, along with other houses in the 2000 block, a distinct oriel window located near the entrance that illuminates the interior hall. Sometimes the oriel is two-sided, as at 2019 E. Kenwood Boulevard, sometimes it is three sided or even box shape as at 2015 E. Kenwood Boulevard. Permit records indicate that Hugo Miller worked with Louis Auer & Son on other projects including at least one Craftsman style bungalow in the 3000 block of Bartlett Avenue. The bungalow at 3043 N. Bartlett has a similar oriel detail. The house at 603 N. 50th Street in the Story Hill neighborhood, also designed by Miller, had this same feature. It was built in 1919 for Pawling and Harnischfeger vice-president Arthur G. Henricks. (Daily Reporter May 8, 1919, June 18, 1919, and July 23, 1919)

Hugo V. Miller (June 22, 1885 – February 23, 1949) was born in Milwaukee, Wisconsin the son of Anton Mueller and his wife Elizabeth Becke. The family included eight children and most spelled the name “Miller” as adults. Hugo did not attend college but beginning as a teenager trained in the architectural offices of John Menge Jr. and Ferry and Clas. He practiced independently from 1911 and had offices in the Merchants and Manufacturers Bank Building on Plankinton Avenue in his early years but practiced out of his home for most of his career.

In the two decades prior to the Great Depression he designed a substantial number of residential buildings and commercial buildings. Miller's grandson, Phillip H. Miller, has several scrapbooks that document his career. The Great Depression hit the small architectural offices hard and Miller is said to “lost everything” and is not known to have a home afterwards. He kept his professional office open, however until his death in 1949. He took various jobs with a variety of companies, the last being the John Weiss Mfg. Co., which distributed store, office, and tavern equipment and produced architectural woodwork and specialty cabinets. (Historic Milwaukee Spaces and Traces Tour Script, Suminski Funeral Home, 1999)

Among Hugo Miller's commissions are included:

(1913) Bungalow for Louis Auer & Son 3042 N. Bartlett Street

(1913-14) Urban Double House 2853 N. Frederick

(1914-15) Delaney House 3031 N. Frederick

(1914) Astor Theater, Brady and Astor Street (Brady Street Pharmacy today—altered)

(1915) Jastrow House 2218 S. 7th Street

(1915) Herman House 2457 N. Grant Blvd.

(1915-16) Louis Auer & Son project 3014 N. Frederick

(1916) Suminski Funeral Home, Brady Street

(1920) Hoerman House 2624 N. Grant Blvd.

(1920) Kaiser House 2630 N. Grant Blvd.

(1926) Wells House 5603 W. Washington Blvd.

(1926) Lewenaueer Duplex Marion St. Shorewood

(1927) Kitz House 3360 N. Hackett

(1927) Judge Joseph Padway House Lake Drive Whitefish Bay

(1928) Wile Brothers Store 1211-13 W. Vliet Street

(1929) Three homes for Bert C. Broude Co. in Park Ridge

Copies of news clippings illustrating Higo Miller's work indicate that he also designed numerous commercial buildings and apartment buildings in addition to residences. Like many of the architects of his day, his design work showed the influence of the Craftsman style in his early years and evolved with the public's shift in taste toward more period revival styles like Tudor Revival and Mediterranean revival. Some projects, like the Wile Brothers Store on Vliet Street, exhibit an exuberant Art Deco flare. From citations in the Daily Reporter in the 1920s and news clippings held by his grandson, Miller was at the peak of his career in the teens and 1920s. Miller appears to have designed for a range of clientele from those who built speculative houses for middle class buyers to the prominent socialites. Since Miller had a small office, his work has not had the evaluation and research that has been given to the larger offices like Ferry and Clas and A. C. Eschweiler. If Hugo Miller is indeed the designer of the bungalows in the 2000 block of E. Kenwood Boulevard, then he was very forward thinking in departing from the Craftsman style that was popular at that time in Milwaukee and utilizing elements from the Arts and Crafts and Colonial Revival styles.

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IX. STAFF RECOMMENDATION

Staff finds that the bungalows at 2005 and 2009 E. Kenwood Boulevard appear to meet criteria e-5 and e-8 of the Historic Preservation Ordinance for permanent historic designation.

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

RATIONALE: The bungalows at 2005 and 2009 E. Kenwood Boulevard are remarkably intact examples of the bungalow form that exhibit details of the Arts and Crafts Style and the Colonial Revival Style. In contrast to the tract

development bungalow with simple exterior details, these two examples show the finesse of an architect's hand, possibly Hugo Miller, who is known to have worked for Louis Auer & Son on other commissions in this same time period and in the same neighborhood. These bungalows also foreshadow the evolution of bungalow design in the 1920s when period revival details began replacing the more rustic and simpler forms of the Craftsman bungalow. These two examples are among the earliest documented examples to show this future trend. Colonial Revival styling was not commonly used in bungalows.

- e-8. Its relationship to other distinctive areas, which are eligible for preservation according to a plan based on a historic, cultural or architectural motif.

RATIONALE: The bungalows at 2005 and 2009 E. Kenwood Boulevard are part of a grouping of six contiguous bungalows with distinctive Arts and Crafts and Colonial Revival styling. The blocks to the east, west, north and south have a different character in their mix of single family, duplex and bungalow dwellings. The other four bungalows constructed in this development have received local historic designation on April 17, 2007.

X. PRESERVATION GUIDELINES

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding this historic designation, should the commissioners decide to approve interim designation. However, the Commission reserves the right to make final decisions based upon particular design submissions. Building maintenance and restoration must follow accepted preservation practices as outlined below. Review of maintenance projects with historic preservation staff is required. **Note:** The recent era garage at No. 2005 and the recent era rear shed at No. 2009 are non-contributing structures to this designation. There would no objections should any owners wish to remove them in the future. Any replacement structures would be subject to review by the Historic Preservation Commission.

A. Roofs

Retain the roof shape. The construction of dormers or other features, addition of skylights and satellite dishes, and re-roofing require review by Historic Preservation staff and a Certificate of Appropriateness. When, in the future, it is time to replace the skylight that was installed prior to this designation at 2005 E. Kenwood Boulevard, Historic Preservation staff will work with the owners on a suitable alternative. Dormers at the front of the houses are to be retained in their original form and not enlarged or reduced in size. Do not make changes to the roof shape, which would alter the building height, roofline or pitch. If replacement roofing is necessary, duplicate the appearance of the original roofing as closely as possible. No rooftop construction (penthouses, decks, etc) is allowed, as this would interfere with viewing the houses in their original condition. Locate mechanical systems and vents on portions of the roof not visible from the public right of way and paint them out to minimize impact. Satellite dishes are subject to the Satellite Dish Policy adopted by the Historic Preservation Commission on July 16, 2001. Retain existing original chimneys, with their ornamental corbelling, in their full height as they are an important design element of the house. They may not be removed.

B. Materials

1. Masonry

- a. Unpainted brick, terra cotta, tile, or stone should not be painted or

covered. Do not paint or cover natural stone, cast stone or brick. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date. Covering masonry with other materials (wood, sheet metal, vinyl siding, etc.) is not allowed.

- b. Repoint defective mortar by duplicating the original in color, hardness, texture, joint finish and joint width. See the masonry chapters in the books, As Good As New or Good For Business for explanations on why the use of a proper mortar mix is crucial to making lasting repairs that will not contribute to new deterioration of the masonry. Replaced mortar joints should be tooled to match the style of the original. Avoid using mortar colors and pointing styles that were unavailable or were not used when the building was constructed. Consultation with Historic Preservation staff and a Certificate of Appropriateness is required before starting any repointing.
- c. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Cleaning of the porch piers would be allowed to restore them to their original condition. Sandblasting or high pressure water blasting or the use of other abrasive materials (soda, nut shells, etc.) on limestone, terra cotta, pressed brick 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. Work should be done by experienced individuals. Consultation with Historic Preservation staff is required before any cleaning would begin.
- d. Retain stucco cladding on 2009 E. Kenwood Boulevard. This material is one of the chief elements contributing to the bungalow's Arts and Crafts style. Consultation with Historic Preservation staff and a Certificate of Appropriateness is required to ensure repairs are made appropriately.
- e. 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. The porch piers and terrace piers may not be removed.

2. Wood/Metal

- a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance. The replacement metal handrail at the terrace of No. 2009 is not original. When and if it will be replaced, historic preservation staff will assist with a more appropriate design.
- b. Retain or replace deteriorated material with new material that duplicates the appearance 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 with aluminum, vinyl, or steel is not permitted. Restoration of the

original wood siding is encouraged where needed. When the front balustrades need replacement, Historic Preservation staff will work with owners on obtaining a Certificate of Appropriateness for appropriate design, scale and material, based on original prototypes from other Louis Auer & Son bungalows or based on examples in As Good As New and Living With History. When the balustrade of the rear airing porch at No. 2009 needs replacement, Historic Preservation staff will likewise assist with a new design.

C. Windows and Doors

1. Retain existing window and door openings except to restore to original shape and size. 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 windowpanes 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. Retain the glazing at the front porches including the multi-light doors. This is an original or very early feature of the houses and gives the houses their period character.
2. Respect the building's stylistic period. If the replacement of doors or window sash is necessary, the replacement should duplicate the appearance and design and material of the original window sash or door. New glass must match the size of the historic glass. Avoid using inappropriate sash and door replacements. Avoid the filling-in or covering of openings with inappropriate materials such as glass block or concrete block. 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 should be retained and repaired if at all possible. Vinyl, vinyl clad or metal clad prime window units are not permitted. Glass block basement windows are generally not permitted, except on elevations where they will not be visible from the public right of way. Retain all existing art glass/leaded glass windows. Changes to 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. If permitted on secondary elevations not readily visible from the public right of way, the doors or grates shall 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 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. Special trim features and ornamentation of No. 2005 include among others the mouldings

over the windows, the pilasters framing the dormer windows, the clapboards in the return walls of the front dormer, the oriel window, the water table, and the pediment at the front entry porch. Special features of No. 2009 include the rafter tails, fascia boards, corbels, half timbering, tile, and pergola among others.

E. Additions

No additions will be permitted on the north (front) elevations of the houses, as this would destroy the character defining features of the buildings. Any other 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 and can consist of a literal replication of the original or an invention within the same style. At times, an abstracted reference to the existing building is appropriate. Approval shall be based upon the addition's design compatibility with the building in terms of window size and placement, building height, roof configuration, scale, design, color, and materials, and the degree to which it visually intrudes upon the principal elevations or is visible from the public right of way. Additions must be smaller than the houses and not obscure or overshadow the historic houses.

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 (garden sheds, storage sheds, gazebos) shall be compatible with the historic architectural character of the building if visible from the public right of way. Any rear deck or patio installation requires a Certificate of Appropriateness. The sloped berm at the front of most of the houses in the 2000 block of E. Kenwood Boulevard is a historic landscape feature of the block. It would be acceptable should the owners of No. 2009 decide to remove their front terracing and return to a bermed lawn in the future.

H. Guidelines for New Construction

It is important that new construction be designed to be as sympathetic as possible with the character of the structures on their sites. No principal dwelling or structure shall be constructed in the rear yards. Small-scale accessory structures, like a gazebo or fountain, may be permitted depending on their size, scale and form and the property's ability to accommodate such a structure. Any designs for new garages or sheds will need the approval of the Historic Preservation Commission.

1. Siting

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

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 the historic buildings must be compatible to and sympathetic with the design of the original buildings.

3. Form

The massing of the new construction must be compatible with the goal of maintaining the integrity of the buildings as freestanding structures. The profiles of roofs and building elements that project and receded from the main block should express the same continuity established by the historic buildings.

4. Materials

The building materials, which are visible from the public right-of-way, should be consistent with the colors, textures, proportions, and combinations of cladding materials used on the historic building.

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.



Louis Auer & Son Houses
2005 - 2009 E Kenwood Blvd

Parcel Boundary