



Second German Methodist-Episcopal Church 140 West Garfield Avenue

PERMANENT HISTORIC DESIGNATION REPORT
CCF 251276
DECEMBER 16, 2025

SECOND GERMAN METHODIST-EPISCOPAL CHURCH

HISTORIC DESIGNATION REPORT AND PRESERVATION GUIDELINES

December 2025

PROPERTY NAME

Historic: Second German Methodist-Episcopal Church

Common Names: (Second) Epworth Methodist Church

New Holy Ghost Tabernacle Baptist Church

LOCATION

Address: 140 West Garfield Avenue, Milwaukee

Legal Description: Sherman's Add'n in Ne 1/4 Sec 20-7-22 Block 4, lot 15 (partial)

Boundary: West lot line in full. South lot line to a point one foot east of the building footprint, North lot line to a point one foot east of the building footprint. East line connects the points designated on the north and south lines at the points one foot east of the building footprint. Other buildings on tax lot 3530188000 are excluded.

Classification: Site

NOMINATION DETAILS

Owners: Brewers Hill Redevelopment, LLC.

Nominator: Tim Baldwin, on behalf of Historic Brewers Hill Association

Aldersperson: Alderwoman Milele Coggs, 6th District

BUILDING DATA

YEAR BUILT 1887

ARCHITECT Herman Paul Schnetzky, and renovated by Hugo Haeuser in 1939

CONTRACTOR Riesen Brothers

STYLE Gothic Revival

PHYSICAL DESCRIPTION

Built in 1887 by the Riesen Brothers,¹ and designed by Milwaukee architect Herman Paul Schnetzky,² the Second German Methodist-Episcopal Church is a classic example of the High Victorian Gothic style mostly referred to more broadly as Gothic Revival. The Church sits at the north-east corner of the North 2nd Street and West Garfield Avenue. It is a 52' x 70' cream brick with stone trim design in the form of a Greek cross. The building had an intended seating capacity of 500 people. A square tower rising 130 feet is set on the corner with an entry on the south side. The tower has corner pilasters stepping inward in buttress fashion to the height of a lower corbelled brick cornice. Above this is a large Gothic arch louvered bell opening, topped by a tall, thin spire with smaller corner spires. The other major visual element of each street elevation is a large gable. At the main floor level of the building is a group of three large Gothic arch openings in each gable; the center one of each group is slightly wider and taller than the flanking side openings. Smaller rectangular openings align with these below at the lower level. Centered near the peak of each gable is a circular opening, and stepping up each of the raking eaves are small brick corbelled arches, contributing a slightly German Renaissance character. The building's corner location gives it prominence in the area as a visual landmark.



Image 1: View from the corner of W Garfield Avenue and N 2nd Street.

¹ "City Jottings," *Milwaukee Sentinel*, December 11, 1887.

² "Ready to Build A Church," *The Milwaukee Journal*, December 9, 1887.

The building presents a visually commanding façade characterized by its asymmetrical massing, steeply pitched roof forms, and tall, narrow window openings, all of which are hallmarks of the Gothic Revival idiom.

The most striking element is the square bell tower, rising prominently at the southwest corner of the façade. The tower is capped with a steep pyramidal spire and articulated with vertically oriented, lancet-shaped window openings. Brick buttress-like projections and pointed-arch window groupings reinforce the vertical thrust typical of the style. The tower's detailing—particularly the pointed arches and tracery-inspired muntin patterns—emphasizes its ecclesiastical character.

The south façade features a large, Gothic-style pointed-arch tripartite window set within a tall gabled wall. This window composition is framed by brick hood molds and accented by colored glazing that contributes to the building's historic character. Additional lancet windows on the upper levels maintain a consistent Gothic vocabulary. The brickwork throughout the façade exhibits a warm, weathered texture from the cream brick common to Milwaukee construction, giving the building both architectural permanence and local material identity.

At the west corner of the south façade, a gabled entrance porch with ornamental wooden trim marks the primary entry at the tower's base. Its steep pitch, exposed structural members, and pointed-arch framing echo the Gothic Revival treatment of the overall structure. Flanking the central mass, secondary bays extend to the east and west. The eastern extension to the central mass contains a tall, narrow, pointed arched window at the upper level and a linear rectangular one at the ground level. The western extension carries a group of three lancet windows at the upper level that continue the rhythm of pointed arches and vertical emphasis. The ground level has three rectangular windows that follow the vertical alignment of upper-level windows. Painted trim components accentuate the fenestration and rooflines, providing contrast against the historic masonry. The farthest west extension mass carries a cross and a Gothic-style styled pointed-arched, painted wooden door with a diamond shaped viewing hole. Brick buttress-like projections feature the corner of the mass. Mature trees and modest landscaping partially frame the building, while the sloped green bed landscape, further contributes to the understanding of the building's historic form and siting at the south elevation.

The west façade of the Second German Episcopal Church from N. 2nd street presents a visually cohesive and architecturally expressive elevation that continues the building's established Gothic Revival character. This façade is defined by its pronounced verticality,

lancet-arch fenestration, and steeply pitched rooflines, all of which reinforce the stylistic Gothic revival vocabulary.

At the northern end of the building from the N 2nd street side elevation, there is a projecting, gabled entrance bay, articulated with a sharply pointed Gothic arch that frames another entrance. The entrance is accentuated by contrasting colored trim elements that outline the gable. Above the entry gable, modest brick corbelling and recessed panels contribute to the textural richness of the façade.

To the right of the entry bay, the façade features three tall, narrow lancet windows arranged in symmetrical vertical groupings, within a tall gabled wall similar to the south façade. These narrow windows, fitted with colored glazing, enhance the vertical emphasis characteristic of the Gothic Revival style. The subtle variations in brick color and mortar finish reflect the building's age and contribute to its historic integrity.

The west façade also provides a partial view of the church's primary tower rising along the southwest corner. Though only partly visible from this orientation, the tower's steep spire, pointed-arch openings, and decorative brickwork further anchor the building within its historic architectural tradition. A concrete walkway and modest landscaping soften the building's interface with the public sidewalk. The overall composition of the west façade exhibits a strong sense of vertical proportion, material authenticity, and stylistic cohesion, contributing significantly to the architectural significance of the historic church complex.

The north façade features Gothic-style pointed-arch tripartite window set within a central gabled wall similar to South and West façade. In addition, to the western end, the extended wall carries a set of three painted lancet windows, comparatively smaller and less detailed than the central ones. The corner is treated with brick buttress-like projections.

The east façade presents an asymmetrical design, with similar a central gabled wall and an additional gabled section that projects outward toward the southern end, featuring a small pointed-arch window. The central gabled wall displays three small lancet windows grouped closely together, not so elaborately designed like other façades. A record shows that stained-glass windows were present in 1949. However, the former stained-glass windows are replaced with regular glass paneled windows later (date not known) in all façades which is a loss significant to the church's Gothic revival character. Brick buttress-like projections are also present on the east façade.

Along the roofline, all façades are decorated with a band of corbelled brickwork, which creates a rhythmic arcaded frieze, typical of Gothic Revival ornamentation. Overall, the façades reflect the architectural integrity and stylistic unity of the Second German

Methodist Episcopal Church, with intricate details and design elements. Its Gothic Revival design elements—expressed through pointed arches, vertical massing, textured brickwork, and a dominant tower—make the building a significant architectural landmark within its neighborhood context.

SIGNIFICANCE

The Second Methodist–Episcopal Church is a distinguished example of Victorian Gothic Revival ecclesiastical architecture in Milwaukee and an important expression of the city’s German ethnic building traditions. Its design reflects the particular subtype of High Victorian Gothic architectural features which include a dominant corner tower capped with an octagonal spire, asymmetrical massing, tall pointed-arch windows, steeply pitched gables, and richly articulated brickwork. These elements collectively embody the defining characteristics of the style that was adapted for several congregations in the late nineteenth century. The church’s construction in Cream City brick enhances its architectural significance. The combination of Cream City brick with Gothic Revival detailing represents a regional interpretation of the style that is strongly rooted in German masonry traditions and craftsmanship making it an unique example of ethnic architecture of Milwaukee city.

ARCHITECTURE

Gothic Revival Architecture in the US

Gothic Revivalism arrived in North America in the form of the English Gothic Revival, with its preference for the English medieval parish church as a model for ecclesiastical architecture. The Gothic Revival emerged as a prominent architectural movement in the United States during the mid-19th century.³ This was a real departure from the previously popular styles that drew inspiration from the classical forms of ancient Greece and Rome. While distinctly different, both the Gothic Revival style and the Greek revival style looked to the past with picturesque, romantic interpretations, and both remained popular throughout the mid-19th century. Gothic revival style in architecture became a preferred idiom for churches, educational institutions, and civic buildings in mid-19th-century America. The Gothic Revival style in America was championed by Andrew Jackson Downing, who emphasized the importance of expressing the natural qualities of materials. This style was considered suited for rural settings, as its complex and irregular

³ Phoebe B. Stanton, *The Gothic Revival & American Church Architecture: An Episode in Taste; 1840 - 1856*, Architectural History (Baltimore: Hopkins Univ. Press, 1968), p xvii; Henry Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, 4, Pelican History of Art (New Haven: Yale Univ. Press, 1987).

shapes blended well with the natural landscape. As a result, the Gothic Revival style was often selected for country homes and houses in rural or small-town areas.⁴

In church architecture, high-style elements commonly included castle-like towers, parapets, tracery windows, and pointed Gothic arches for both windows and entrances. The earlier churches featured symmetrical designs, using decorative elements that were not part of the structure itself. They primarily employed materials typical of Georgian and Classical revival styles. In contrast, the later churches were often asymmetrical and inspired by specific English Gothic and Gothic revival examples. In addition, in Gothic Revival churches, the undisguised texture and color of the building materials enriched the whole composition.⁵

A distinct variation of the Gothic Revival style is the Carpenter Gothic, characterized by vertical board and batten wooden siding, pointed arches, and intricately designed wooden trim. The name "Carpenter Gothic" comes from the extensive use of decorative wood elements on the exterior of these buildings. In the later part of the 19th century, Gothic Revival details were blended with elements from other Victorian-era styles, giving rise to a style known as Victorian Gothic. In the early 20th century, a distinct variation of the Gothic Revival style emerged, known as Neo-Gothic or Collegiate Gothic, which was primarily developed for educational buildings.⁶

Common Identifiable architectural features of Gothic Revival style:

- Pointed arches as decorative element and as window shape
- Front facing gables with decorative incised trim (verge boards or bargeboards)
- Porches with turned posts or columns
- Steeply pitched roof
- Gables often topped with finials or cross bracing
- Decorative crowns (gable or drip mold) over windows and doors
- Castle-like towers with parapets on some high-style buildings.⁷

Below is a description of the building's features that define its Gothic Revival character:

⁴ Wayne Andrews, *American Gothic: Its Origins, Its Trials, Its Triumphs* (New York: Vintage Books, 1975); "Gothic Revival Style 1830 - 1860 | PHMC, Pennsylvania Architectural Field Guide," Pennsylvania Historical & Museum Commission.

⁵ "Gothic Revival Style 1830 - 1860 | PHMC, Pennsylvania Architectural Field Guide," Pennsylvania Historical & Museum Commission; Phoebe B. Stanton, *The Gothic Revival & American Church Architecture: An Episode in Taste; 1840 - 1856*, Architectural History (Baltimore: Hopkins Univ. Press, 1968), p 3-5.

⁶ "Gothic Revival Style 1830 - 1860 | PHMC, Pennsylvania Architectural Field Guide," Pennsylvania Historical & Museum Commission; Henry Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, edition 4, Pelican History of Art (New Haven: Yale Univ. Press, 1987) chapter 10 & 11.

⁷ "Gothic Revival Style 1830 - 1860 | PHMC, Pennsylvania Architectural Field Guide," Pennsylvania Historical & Museum Commission.

- **Verticality and the Corner Tower:** The most prominent Gothic feature is the tall, asymmetrical square tower located at the corner of the structure. In true Gothic Revival fashion, it is designed to draw the eye upward toward the heavens. The tower features louvered openings near the top and a steep pyramidal spire; though the tip appears modest compared to some cathedral spires, it maintains the vertical emphasis.
- **Pointed Arches (Lancet Windows):** The windows and door frames are capped with pointed arches, a defining characteristic of Gothic architecture. The large façade windows are filled with stained glass visible as colored panels from the street, which would historically illuminate the sanctuary with colorful light.
- **Porches:** Both south and west elevations feature porches with projected gabled mass.
- **Gable:** Gables on both the south and west are topped with a cross.
- **Cream City Brick:** The building is constructed from Milwaukee's famous Cream City brick. While it has weathered and darkened over time (giving it the "gritty" patina mentioned in historical reports), this local material was a common choice for high-status Victorian buildings in the city such as the Soldiers' Home and numerous other churches.
- **Asymmetry and Massing:** Unlike the balanced symmetry of Classical architecture, this building embraces the Gothic love for asymmetry. The tower is placed on one side rather than the center, creating a dynamic and picturesque silhouette that looks different from every angle.
- **Decorative Brickwork:** At the eaves and the tower, there are decorative brick corbeling and stone trim, which adds texture and shadow lines to the façade—another trait of the High Victorian Gothic style. Similar details are visible at the edge of gable roofs.

Ethnic Architecture

The phrase “ethnic architecture” refers to a specific architectural style or feature that is strongly associated with the homeland of an ethnic group. Milwaukee is characterized by a building stock that proclaim the city's rich ethnicity. Milwaukee possesses a body of historical architecture that recalls the architectural traditions and aspirations of Milwaukee's German immigrants who were the city's major ethnic group in nineteenth century.

In the late nineteenth century, Milwaukee's German population expressed a strong sense of pride and nostalgia for their cultural heritage. This sentiment was reinforced by the political prominence of a newly unified Germany and its international reputation for commerce, scientific achievement, and high culture. For Milwaukee's well-established and increasingly prosperous German Americans, ethnic identity was a source of distinction and confidence. Their cultural aspirations were reflected in a substantial period of architectural ventures that produced fine residences, churches, commercial buildings, industrial complexes, and public structures. Collectively, these developments

contributed to transforming Milwaukee from a typical American Victorian city into one marked by a distinctly German, or Teutonic, architectural character.⁸

The seeds of the idea of building structures in Milwaukee that copied the buildings then being constructed in Germany were sown in the 1880s when Milwaukee architects of German descent, such as Fredrick Velguth and Herman Paul Schnetzky, started copying features from contemporary German ecclesiastical structures for use on the many churches then being built for Milwaukee's growing German population and their religious congregations. The result was a body of church architecture that diverged somewhat from the picturesque American High Victorian Gothic mainstream by adopting a distinctively German Gothic building type.⁹

These churches reflected an awareness of 1880s German church architecture. The most common model was the symmetrical and central-spired church. However, the Second German Methodist-Episcopal church was asymmetrical in arrangements with a soaring corner tower. Instead of having a frontal tower view it offers a tower view that is visible from the corner of W. Garfield Avenue and N 2nd street. This asymmetrical arrangement reflects the picturesque asymmetry of the American High Victorian Gothic Revival style. The church also achieves a distinctively German character through its detailing rather than from its form. Most noticeable is the bold character of the brick detailing with Milwaukee's cream city brick. This brick work with corbeled-table friezes, reflect the brick masonry traditions of Northern Germany. Other features are also reflect German traditions including the repetitive use of gabled forms and use of octagonal spire on the tall corner tower.

Cream City Brick

The Second German Methodist-Episcopal Church is one of the few remaining structures made from Milwaukee's distinctive cream-colored brick, which is an important part of the city's history. Milwaukee has been known as the "Cream City" for over one hundred and fifty years. This nickname stems from the striking cream to pale-yellow color of the brick, which became the predominant building material during the city's development in the nineteenth century. By the 1840s, cream-colored brick had become synonymous with Milwaukee, giving the young city its first national exposure.

However, cream brick has not been produced since the 1920s, making the remaining structures made from this material increasingly valuable to the city's architectural heritage and civic pride. The first brickyard to officially manufacture cream bricks was owned by Benoni Finch, who began production in 1836. Although Finch initially preferred red bricks, he was dissatisfied with the color of his products. The red-brown Milwaukee

⁸ "Milwaukee Historic Ethnic Architecture Resources Study," August 1994.

⁹ Ibid.

clay used in production resulted in bricks with a soft yellow hue due to an unusually high calcium and magnesium content, which suppressed the iron that would have produced red bricks. The reputation of these bricks for their clean and crisp color, along with their durability, led to their popularity across the country. By the 1840s, cream bricks were being exported throughout the Great Lakes region and, shortly thereafter, to markets as far away as Germany. Cream City brick is so closely tied to Milwaukee's history that the loss of each remaining structure brings the city further away from its past.¹⁰

HISTORY

Germans in Milwaukee

Milwaukee was a major destination for German immigrants in the nineteenth century. By 1900, 72 percent of Milwaukee's population was of German born or decent. The first significant wave of German immigration to Milwaukee began in late 1840s. The first group was farmers, then came the political refugees, "Forty-eighters" who fled their country following an unsuccessful revolution in 1848. A third smaller group of Germans called Old Lutherans arrived in the beginning of 1839 who opposed the union of the Lutheran and Reformed churches by their king in the northern part of present Germany. The first arrivals were mostly farmers, day labors and minor craftsman. Entrepreneurs and well educated Germans came in the mid to late 1840s. Between 1845 and 1855, nearly a million of German immigrants came to the United States. Many of the later immigrants were skilled artisans, tradesmen, and businessmen who immigrated to better their economic situation. These Germans transformed the economy of the city by building businesses and industries, urban fabric with rich architectures and social-culture of Milwaukee making the city the most German City in America known as "Deutsch-Athens" of "German Athens." The three original centers of German settlement in the city were located west of Milwaukee river, at Market Square (near City Hall) east of the river, and in Walker's Point on the South Side. The Germans lived in practically every part of the city. They were proud of their national origins and often sought to express this ethnic pride in the buildings they built. The overwhelming German presence in Milwaukee left its legacy on business, industry, government, and religion. One of the major buildings they built were churches that followed the architectural styles followed in Germany.¹¹ The Second German Methodist-Episcopal Church was one of those many inspiring churches that stands as a landmark to this day in the Brewers Hill neighborhood and reminders of the contributions of the German-American community that played a pivotal role in building city.

¹⁰ Andrew Stern, "Cream City: The Brick that Made Milwaukee Famous," 2015.

¹¹ "Milwaukee Historic Ethnic Architecture Resources Study," August 1994.

The Second German Methodist-Episcopal Church History

Methodism in the form of the Methodist Episcopal Church (M.E), entered Wisconsin about 1830 at two focal points: around Green Bay in the northeast, and at Platteville and its environs in the southwest. Eventually, a third seat of evangelization emerged among the German population in the city of Milwaukee, and in the succeeding years, this third center, assumed the lead. Germans within the fold of the Methodist Episcopal Church founded their first German affiliate in Milwaukee in 1846.¹² The First German Methodist Episcopal Church was first known as the First Mission of the German M. E. Church located at the southeast corner of the Chestnut (W. Juneau) and (N.) Eleventh streets.¹³ According to a pamphlet published in 1873 by Rev. W.G. Miller, D.D. entitled "Milwaukee Methodism," Milwaukee first appears in the general minutes in connection with the German work in the Illinois Conference in 1848. During 1848 a brick church was built on Fifth Street having a dimension of 40x60 feet.¹⁴

The congregation of the Second German Methodist Church was formed in 1862 as an offshoot of First German Methodist Episcopal for members who had been moving northward in the city, in the Brewers Hill district. In 1865 steps were taken to secure a site on 3rd street (Martin Luther King Drive), between Harmon (Brown) and Lloyd. Records showed that a contract was made to erect a church on that lot.¹⁵ After much hard labor on the part of Mr. Schuler, at that time pastor of the First Church, the necessary funds were raised, and a brick building, thirty-six by sixty feet, with a fine spire, was commenced and completed in September of that year. The total cost of the building, with its furniture, was eight thousand dollars. In the 1880s, as 3rd street became more of a business section and noisier, the congregation decided to move to a new location, on the corner of 2nd Street and Garfield Avenue. In 1887, the pastor, Rev. E. J. Funk gathered 275 families, and raised fund of \$16,000 to build a new church building in Gothic Revival style on the corner of 2nd Street and Garfield Avenue. However, the construction cost grew to \$24,500. The church building was designed by architect Herman Paul Schnetzky and constructed by the Riesen Brothers, with the cornerstone being set in December 1887; the ceremony was conducted both in English and German. The dedication occurred in July 1888. The church

¹² Barbara Wyatt and State Historical Society of Wisconsin., *Cultural Resource Management in Wisconsin: Vol.3 A Manual for Historic Properties* ([Madison, Wis.]: Historic Preservation Division, 1986).

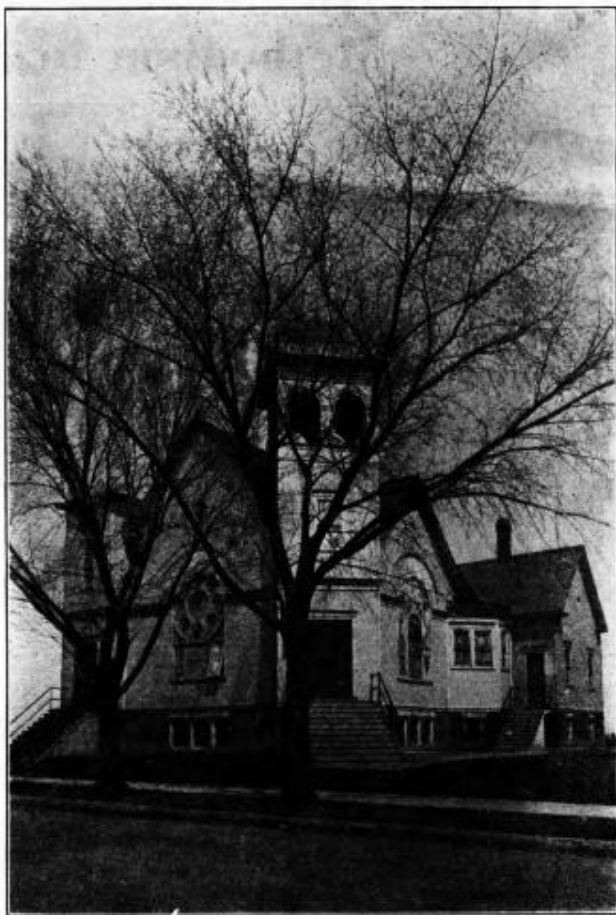
¹³ History of Milwaukee, Wisconsin, The Western Historical Company, Chicago; A.T. Andreas Proprietor, 1881, pg. 819-820

¹⁴ "Methodist Episcopal Churches Located in Milwaukee Wisconsin - Milwaukee County Wisconsin," n.d., https://www.linkstothepast.com/milwaukee/ch_methepisc2.php.

¹⁵ Methodist Episcopal Church, "Early history, growth, today of the Methodist Episcopal church in Milwaukee County," 1927.

ran a Sunday school and did intensive work in the neighborhood and broadcasted sermons three times a week over WSOE radio in English and German.¹⁶

In 1928, the congregation merged with the Epworth Methodist who already had a church building on the corner of 4th Street and Center Street since 1891. The Epworth Methodist church built a new church to accommodate its growing members in the same lot in 1910 that moved the old one to the rear reused as recreation hall. The combined congregation was renamed the Second Epworth Methodist Episcopal Church. From the beginning of 1940, the church became to be known simply as Epworth Methodist Church.



EPWORTH M. E. CHURCH

Image 2: Epworth Methodist Church at 4th St. and Center St. Source: "Methodists Episcopal Church in Milwaukee County," 1927. P6.



SECOND GERMAN M. E. CHURCH

Image 3: Second German M.E Church. Source: "Methodists Episcopal Church in Milwaukee County," 1927, p 17.

¹⁶ Bobby Tanzilo, "Spelunking: Second German Methodist / New Holy Ghost Tabernacle Church," *OnMilwaukee*, January 17, 2023; Methodist Episcopal Church, "Early history, growth, today of the Methodist Episcopal church in Milwaukee County," 1927.

In 1939, the church went through an exterior and interior renovation. The Epworth Methodist Church hired architect Hugo C. Haeuser to oversee the job. Haeuser specialized in Gothic Revival architecture. In addition, according to his portfolio, he already worked in more than 300 church projects around the country. He was the chief draftsman at A. C. Eschweiler & Co. and later left Eschweiler for solo practice.

The neighborhood of Brewer's Hill was known as "Sherman's Addition to Kilburntown" (sic) when it was platted in 1837. Brewer's Hill was an industrial neighborhood from its development in the late nineteenth century and a bustling center of German Immigrants. Brewer's Hill experienced physical decline between 1900 and the 1970s as many businesses left the area. Homes were demolished and other buildings were left abandoned. The population of the neighborhood also shifted. In 1950, the area was comprised of 9% African-Americans. By 1970, the area was 78% African-American. Roughly 700 homes were demolished between 1950 and 1970. The neighborhood's larger homes were replaced with apartments and rooming houses. The African-American population built a strong neighborhood culture.¹⁷ As the neighborhood makeup transitioned from German-American to African-American, a number of churches left the area but not Epworth Methodist Church. Addressing the changing neighborhood demography, Epworth pastor Rev. William V. Stevens shared with the Milwaukee Journal that the church was staying put.

"A church in this type of situation has two choices. It becomes an integrated community church or it relocates. My position has been that we should become an integrated church of the community in which we operate."

Stevens further noted that while the church no longer had doctors or lawyers among the members, but had a few school teachers, dentists, insurance and real estate men, small business owners, office and factory workers, wage earners, housewives, students and children. There were still a few of members from second and third generation of the old families.¹⁸ However, Peter Borg's research claims that while over fifty percent residents of the neighborhood were African Americans in the late 1950s, the congregation was still entirely white at that time. A majority of the members were coming from the edge of the

¹⁷ Encyclopedia of Milwaukee, "Brewer's Hill - Encyclopedia of Milwaukee," February 25, 2020, <https://emke.uwm.edu/entry/brewers-hill/>.

¹⁸ "Congregation to Stay in Old Neighborhood," *The Milwaukee Journal*, March 1, 1955; Bobby Tanzilo, "Spelunking: Second German Methodist / New Holy Ghost Tabernacle Church," *OnMilwaukee*, January 17, 2023

city or the suburbs. There had been no efforts towards racially integrating the staff so as to minister to black residents in the neighborhood.¹⁹

However, in line with their earlier statements to the Journal, by the 1960s the church had adopted more social service programs and engaged more with the community with its 257 multiethnic members, including Blacks and other nationalities.²⁰ The church also offered its support in the social and civil rights movement through hosting several events and programs, according to reports of the Milwaukee Journal and Sentinel. This was in contrast to the Garfield Avenue Baptist Church directly across 2nd Street which had just constructed a new building in 1950, but was ready to leave for the suburbs by 1963.²¹

In 1965, the Epworth Church became the “religious home” of the Northcott Neighborhood House, establishing a reciprocal relationship in which the church and the neighborhood shared both spiritual and social services, including staff. Rev. Quentin R. Meracle, pastor of Epworth Church, served as president of the Northcott Neighborhood House, which received partial support from the Methodist Board of Missions.²²

On February 27, 1972 fire blazed at the Epworth Church. Three-alarm fire was suspected to be a result of arson. Rev. James Lyles, Pastor of the church said “the church had been threatened with arson, due to dispute within the congregation.”²³ Although the damage was moderate, the fire ultimately brought an end to Epworth Church’s presence at this site. In 1973, the building was taken over by the Omega Missionary Baptist Church, and for much of the decade the Northcott Neighborhood House operated a year-round Head Start early childhood program within the facility. By 1988, the New Holy Ghost Tabernacle Church took over the church site, remaining there for more than thirty years.²⁴ In January 2023 the property was sold to developer Ryan Pattee and his partners for \$400,000, which included two adjacent single-family homes and a vacant lot.²⁵ On October 28, 2025, a raze permit was submitted by the developer.

¹⁹ Peter Borg, “‘The Colored Problem:’ Milwaukee’s White Protestant Churches Respond to the Second Great Migration” (Ph.D., Marquette University, 2020), https://epublications.marquette.edu/dissertations_mu/927.

²⁰ “100 Years for Epworth,” *Milwaukee Sentinel*, November 6, 1965, p 19; “Church to Note 100th Birthday,” *Milwaukee Journal*, November 6, 1965, p 4)

²¹ Borg, “The Colored Problem,” 99–100.

²² “Northcott Board OK’s Epworth Church Use,” *The Milwaukee Journal*, December 3, 1965, p 35

²³ “Blaze Hits Church in Inner City,” *The Milwaukee Journal*, Feb 28, 1972, p 26

²⁴ “Spelunking: Second German Methodist / New Holy Ghost Tabernacle Church,” *OnMilwaukee*, January 17, 2023

²⁵ Jeramey Jannene, “Eyes on Milwaukee: Pattee Buys Historic Church, Two Neighboring Houses,” *Urban Milwaukee*, January 6, 2023, <https://urbanmilwaukee.com/2023/01/06/eyes-on-milwaukee-pattee-buys-historic-church-two-neighboring-houseswee/>.

Social/Civil Rights History of the Church

By the late 1950s, African Americans represented more than half of the neighborhood's population, although the church's membership remained entirely white. In the 1960s, the congregation broadened its social service programs and increased its involvement in the surrounding community and became inclusive of Black communities. During this period, Epworth Methodist Church also actively was engaged in the civil rights movement, hosting several programs, cultural demonstrations, civil right leaders' speeches, and events connected to civil rights efforts in Milwaukee.

Association with Urban League: The church regularly offered group activities for different ages and also sponsored an "Education for Community Living" course in cooperation with the Milwaukee Urban League in the early 1960s. The Epworth Methodist church also initiated a joint program "Neighborhood improvement in Milwaukee" with the Milwaukee Urban League.²⁶ The Milwaukee Urban League was formed in 1919 to help growing African American population to gain access to employment, decent housing, and community services. The Milwaukee Urban League was one of the key civil rights organizations in the 1960s and 1970s that fought against housing discrimination and school segregation through picketing, protests, and boycotts.²⁷ Milwaukee Urban League held several meetings at Epworth church to work for neighborhood improvement and share that information with the community.²⁸

Summer Project "Pied Piper": Epworth Church was one of the host churches for Methodist Summer Project "Piped Piper" in 1965. Rev. G Maxwell Hale Jr. of Auburn, Alabama was the director of this Inner-City Summer Service Project for college students. The 'Piped Piper' project grouped twelve college students of different race from all over the nation, who gathered children from streets and sitting on doorways, led them to church—one of the congregations in the Central Milwaukee Methodist parishes—to which the project was assigned by the Methodist student movement. They also taught in the vacation church school of Epworth Methodist church. These college students read to children, taught handicrafts, played outdoor games, took children to campout, trip to

²⁶ "Churches Struggle to Serve Core," *Milwaukee Sentinel*, December 9, 1961, p 55; "Joint Program Set," *Milwaukee Sentinel*, February 4, 1962, p 13.

²⁷ Michael Ross Grover, "'All Things to Black Folks': A History of the Milwaukee Urban League, 1919 to 1980," MA thesis, University of Wisconsin-Milwaukee, 1994; Encyclopedia of Milwaukee, "Milwaukee Urban League - Encyclopedia of Milwaukee," April 13, 2020, <https://emke.uwm.edu/entry/milwaukee-urban-league/>.

²⁸ "Meeting Will Provide Neighborhood Data," *Milwaukee Sentinel*, February 4, 1962, p 13

airport, parks and zoo, taught knitting, cooking and baking.²⁹ The project demonstrates the engagement of Epworth Methodist church in educational and social rights initiatives.



Image 4: Pupils in the vacation church school of Epworth Methodist Church, performing the closing exercise. Members of the "Piped Piper" project served as teachers in this school and conducted recreation. Source: Milwaukee Sentinel, August 14, 1965.

Supporting boycott: Northcott Neighborhood House, led by the Rev. Quentin R. Meracle, pastor of Epworth Methodist Church voted to support a week-long boycott scheduled in October 1965 to protest inequalities in the education provided for Black students. The boycott was in honor of the 10th anniversary of the Supreme Court decision in *Brown v. Board of Education of Topeka* and its unfulfilled promise of school desegregation. In addition to the direct support from Northcott, Epworth supported the boycott by offering meeting space for coordination and planning activities. It is evident, that Northcott House received support of Epworth Methodist church as the church was the 'religious home' for the organization. According to a statement given by the Northcott Neighborhood House Board,

*"If this action, even a little, stirs the conscience of community, it will be worth whatever the price."*³⁰

Hosting speech of James Farmer: James Farmer co-founded the Congress of Racial Equality (CORE) in 1942, playing an important role in the Civil Rights Movement. As a Methodist pacifist, he was greatly influenced by the principles of nonviolent protest advocated by Mohandas Gandhi. The organization aimed at "erasing the color line

²⁹"White Southerners Work With Milwaukee Negroes," *The Milwaukee Journal*, July 24, 1965; "Pied Pipers' Lead Children to Churches," *Milwaukee Sentinel*, August 14, 1965.

³⁰ "Northcott House to Back Boycott," *The Milwaukee Journal*, September 26, 1965, p 35

through methods of direct nonviolent action." In 1942, Farmer and a group of college students established the Committee of Racial Equality in Chicago, Illinois, which was later renamed the Congress of Racial Equality (CORE). Farmer served as the national director of CORE from 1961 to 1966. During this period, CORE became a leading organization in the fight for civil rights.³¹ On December 8, 1965, Farmer took part in a civil rights demonstration in Milwaukee, protesting against the construction of a school at the site of MacDowell School (at the time still serving as Juneau High School). On that day, he also gave an important speech at Epworth Methodist Church, which local CORE leader Cecil Brown described as a significant civil rights address.³²



Image 5: James Farmer giving interview while participating in a civil rights demonstration and protest in Milwaukee on December 8, 1965. Copyright: Wisconsin Historical Society and Archives via UWM Libraries.

Hosting Freedom Seminar by CORE: The Milwaukee chapter of the Congress of Racial Equality (CORE) organized a “Freedom Now Seminar” for students attending Wisconsin

³¹ “Farmer, James L., Jr. - March on Milwaukee - Libraries Digital Collection,” March on Milwaukee - Libraries Digital Collection, July 7, 2016, <https://uwm.edu/marchonmilwaukee/keyterms/farmer-james/> ; “James Farmer,” John F. Kennedy Presidential Library and Museum, <https://www.jfklibrary.org/learn/education/students/leaders-in-the-struggle-for-civil-rights/james-farmer> .

³² “Farmer ‘Jobs Real Need,’” *Milwaukee Sentinel*, December 8, 1965, p 24; *The Milwaukee Journal*, December 8, 1965, p 37.

college from November 24 to 26, 1967. The Epworth Methodist church was one of the institutions to host the seminar. The other institutions were the Northtown Planning and Development Council Inc. at 2210 N. 3rd St, and University of Wisconsin-Milwaukee Community Program Center. The seminar included a series of workshops on topics—“What is Black Power?,” police community relations, housing, employment, education, the role of civil rights movement, political action, and consumers problems. According to Cecil Brown, Jr., the chapter president, two key purposes of the seminar were:

- “To give Wisconsin college students a realistic and comprehensive insight into the issues involved in the current civil rights movement.
- To help Wisconsin college students understand how they can help play a meaningful role in the civil rights movement.”³³

Hosting Black Arts shows: Epworth Methodist Church actively participated in cultural demonstrations that fueled the civil rights movement. Fifty Black teenagers presented a Black Arts Theater show titled “Get Yourself Together, Brother,” directed by Will Crittendon and Julia Polk, outside Epworth Methodist Church in July 1968. The performance was developed through the Inner-City Development Project at 2700 N. 3rd St. The show conveyed messages inspired by prominent figures such as Huey Newton, Minister of Defense for the Black Panther Party in California; Marcus Garvey, a spokesperson for Black Nationalism who had been deported for his activism; poet and playwright Amiri Baraka (formerly known as Leroi Jones); Stokely Carmichael; and Malcolm X, all of whom played significant roles in the civil rights movement. Later, on October 6, 1968, the Black Arts Theater presented the first performance of their new fall show, “The Play of Blackness,” at the church in front of an audience of two hundred young people. The Epworth Cadre, a neighborhood action group, sponsored the show.³⁴

BUILDERS AND ARCHITECTS

RIESEN BROTHERS

The sole source for the Riesen Brothers attribution is a passing mention in the *Sentinel*.³⁵ While reliable, a firm of that name precise name was not known to exist until the 1910s. Nonetheless, several men in the construction trades with the surname Riesen resided in Brewers Hill at the time of construction (1st Street, 2nd Street, Island [Palmer] Avenue).³⁶ Richard Riesen, Jr. (born 1864) appears to have been the most prominent of them and had

³³ “Freedom Seminar by CORE No. 24-26,” *Milwaukee Sentinel*, November 6, 1967, p30.

³⁴ “Black Arts Show Proves Big Hit,” *Milwaukee Sentinel*, July 20, 1968; “‘The Play of Blackness’ Illuminates Negro Show,” *Milwaukee Journal*, October 6, 1968.

³⁵ “City Jottings,” *Milwaukee Sentinel*, December 11, 1887.

³⁶ *Milwaukee City Directory* 1888

a reputation for constructing (Baptist) Churches. His parents were of German origin (Schleswig and Stettin) and his father Richard, Sr. had trained as a carpenter and continued this trade in Milwaukee upon his arrival in 1858, eventually taking on Junior as an apprentice. Richard, Jr. built numerous buildings for the Wisconsin Central Railroad, including Milwaukee's Colby & Abbot Building.³⁷

ARCHITECT HERMAN PAUL SCHNETZKY

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

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

In 1884 Koch and Co. hired Eugene R. Liebert, an 18-year old immigrant draftsman, who had arrived in Milwaukee a year earlier from Germany. Liebert worked and trained in the Koch and Co. office until 1887 when Schnetzky started his own architectural firm and hired Liebert as his draftsman and foreman. It was during this time period that St. John's was designed and built. Some of Schnetzky's other work at this time included the National Register listed St. Martini Lutheran Church (1887), 1520 South 16th Street; the St. John's Evangelical Lutheran Church (1889), 804-16 West Vliet Street; the McGeoch Building (1890), 322 East Michigan Street; and the Blatz Brewing Company office building (1890), 1120 North Broadway. Schnetzky formed a partnership with Liebert in 1892. Some of their collaborative design work included: St. Michael's Roman Catholic Church (1892), 1453 North 24th Street; the Arthur Vogel Residence (1892), 939 North 14th Street; St. Stephen's School (1892), 1136 South 5th Street; and the Germania Building (1896), 135 West

³⁷ Jerome A. Watrous, *Memoirs of Milwaukee County* (Western Historical Association, 1909), 677-78; Frank A. Flower, *History of Milwaukee, Wisconsin: From Prehistoric Times to the Present Date* (Western Historical Company, 1881), 1528.

Wells Street. The partnership dissolved in 1897 and Schnetzky and Liebert each continued their own separate practices. Schnetzky later formed another partnership with his son and together they designed several commercial buildings in the city's central business district including the large Manufacturer's Home Building (1909) at 104 East Mason Street. Schnetzky died in 1916.³⁸

ARCHITECT HUGO HAEUSER

In 1939, Milwaukee architect Hugo C. Haeuser was commissioned by the church for its extensive exterior and interior renovation work. Hugo C. Haeuser, (1882-1951) was known as an outstanding church architect. He made a specialty of Gothic and Neo-Gothic Revival style buildings and reportedly designed more than 300 churches across the United States.³⁹ He preferred to see churches built with limestone from the quarries in the Milwaukee area and had the stone shipped around the country for his building projects. Local examples of his church design work in Milwaukee area includes Our Saviors Lutheran, 3022 W. Wisconsin Ave.; St. John's Lutheran 7809 Harwood Ave. in Wauwatosa; and Luther Memorial, 2840 S. 84th St. in West Allis.

He was born in Milwaukee and after graduating from West Division High School he began working as apprentice architect and draftsman for the prestigious Milwaukee architectural firm of Ferry and Clas. Between 1905 and 1918 he worked as chief draftsman for the prominent firm of Alexander C. Eschweiler & Co.⁴⁰ During the years of World War I when the Eschweilers were in military service, Haeuser served as the firm's chief designer. While working for Eschweiler, Haeuser was credited with playing a significant role in the design of Milwaukee's unique pagoda- roofed gas stations that were built for the Wadhams Oil Company. Haeuser continued to receive commissions from Wadhams for most of their stations once he had set up his own practice in 1919. His offices were located at 759 N. Milwaukee Street from 1919 through 1945 then moved to 2051 W. Wisconsin from 1946 through 1951.

Haeuser was known to have been an admirer of architect Ralph Adams Cram who had offices in both New York and Boston. Like Cram, Haeuser had a love for the art and philosophy of Gothic architecture but did design in other styles like the Colonial Revival for the Christian Science churches in Waukesha and Ft. Atkinson. Haeuser was called upon to design auxiliary spaces for existing churches as well and did additions for such congregations as Epiphany Lutheran Church (All People's Gathering Lutheran Church,

³⁸ "Final Historic Designation Study Report, St. John's Evangelical Lutheran Church," City of Milwaukee, Historic Preservation Commission, 1990.

³⁹ Bobby Tanzilo, "Spelunking: Second German Methodist / New Holy Ghost Tabernacle Church," *OnMilwaukee*, January 17, 2023

⁴⁰ "The Wisconsin Architect," The Official Publication of the Wisconsin Architects Association- A Chapter of American Institution of Architects, October 1951.

locally designated 2000). In 1939, Haeuser was commissioned by the Epworth Methodist church for the extensive exterior and interior renovation work that is designed originally in Gothic Revival architectural precedent.

Haeuser was a master of architectural detailing and particularly demanding about the quality of the stonework that went into his buildings. It was not uncommon for him to go a job site, pick up tools and materials and actually show the masons exactly how the stone should be laid and the joints finished. A multi-talented man, Haeuser designed the leaded and stained-glass windows (which were manufactured by Milwaukee art glass companies) and light fixtures for his churches, designed the furnishings for the churches such as carved altars, pulpits, altar rails, fonts and reredos screens, usually of white oak and designed the iron work for rails, brackets and other decorative elements.

Haeuser also continued to design houses and commercial buildings during his career. Examples include the Arthur Haeuser (Hugo's brother) House at 2556 N. Grant Boulevard (1919), the Frank Icke House at 438 N. Pinecrest (1929), a French Norman style dwelling in the Story Hill neighborhood, and the Kriz House at 2442 N. Sherman Boulevard (1922). He also designed the building for H.H. Schwantes at 5528 W. North Avenue (1927), known for its colorful slate roof and unusual tower. Haeuser's residences and commercial buildings stand out in their neighborhoods.

Haeuser also excelled in water colors and played the organ, the piano and the cello. He taught classes in art and design. Haeuser's son Charles wrote "my father was distinguished in his pursuit of religious meaning in his designs. Trained as a Lutheran in his boyhood, he knew the symbolism of the church unusually well, often being invited to give sermons on the parallels between church architecture and God's Church in its broader, spiritual context."⁴¹ Haeuser died at age 71 in Milwaukee just before his last Neo Gothic style church, Our Saviors Lutheran, was completed.⁴²

RECOMMENDATION

Staff recommends that the Second German Methodist-Episcopal church at 140 Garfield Avenue be given historic designation as a City of Milwaukee Historic Site as a result of its fulfillment of criteria f-1, f-5, f-6, and f-9 of Section 320-21(3) of the Milwaukee Code of Ordinances.

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

⁴¹ Wisconsin Architectural Archive. Architect Biography Card.

⁴² "Haeuser, 69, Church Architect, Dies" *Milwaukee Journal* October 19, 1951

The Second German Methodist-Episcopal church, later known as Epworth Methodist church is significant for its role in the social and civic history of Milwaukee's near north side. As the surrounding neighborhood transitioned from German American to predominantly African American in the mid-twentieth century, Epworth Methodist Church remained an active community institution. During the 1960s, the church served as an important site for civil rights organizing, hosting meetings, events, speeches of political leaders, seminars, and cultural programs in association with the Congress of Racial Equality (CORE), the Milwaukee Urban League, Northcott Neighborhood house, Inner-City Development Project, and local residents.

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

The Second German Methodist-Episcopal Church at 140 W. Garfield Avenue is significant as a well-preserved example of Victorian Gothic Revival ecclesiastical architecture in Milwaukee. The church embodies the distinctive characteristics of the Victorian Gothic Revival style, including a pronounced vertical emphasis, asymmetrical massing, steeply pitched gables, and a prominent corner tower capped with a tall octagonal spire. Its cream-brick construction—a regional material closely associated with Milwaukee's architectural identity—is complemented by contrasting trim, corbelling details, and pointed-arch fenestration that reinforce the building's Gothic stylistic vocabulary. Large lancet window groupings, decorative brickwork, and articulated entry porches further demonstrate its distinguished Victorian Gothic Revival style.

f-6. Its identification as the work of an artist, architect, craftsman or master builder whose individual works have influenced the development of the city.

Herman Paul Schnetzky was a prominent architect in Milwaukee's German community although many of his works remain unknown due to them being constructed prior to the City's building permit requirements. Nonetheless, he was responsible for several prominent churches and office buildings, including St. Martini Lutheran Church (1887), 1520 S. 16th Street; the McGeoch Building (1890), 322 E. Michigan Street; and the Blatz Brewing Company office building (1890), 1120 N. Broadway, and St. John's Evangelical Lutheran Church (1889) 804-816 W. Vliet Street.

The Second German Methodist-Episcopal church is also identified as work of Milwaukee born Architect Hugo C. Haeuser for his extensive exterior and interior renovation work in 1939. Haeuser was a master of architectural detailing and

worked in more than three hundred church projects around the country. He not only designed churches, but also designed houses and commercial buildings. Haeuser was credited to design Milwaukee's unique pagoda-roofed gas stations, built for the Wadhams Oil Company. The Wisconsin Architectural Archive currently has approximately 160 sets of plans of Haeuser's projects that include churches, schools, apartments, library additions, exhibition buildings for the Wisconsin State Fair, and some residence. His diverse range of works significantly influenced the architectural development of Milwaukee.

- f-9. **Its unique location as a singular physical characteristic which represents an established and familiar visual feature of a neighborhood, community or the city.**

The Historic Brewers Hill Association Board of Directors considers the Second German Methodist Episcopal Church at 140 W. Garfield Avenue as an historically and architecturally significant building of early gothic revival style that retains key architectural features. These features include its historic massing, pointed-arch openings, and distinctive brickwork. As one of the few remaining 19th-century ecclesiastical structures in the area, the building contributes significantly to the architectural character and historic identity of Brewers Hill. Loss of this building would permanently diminish Historic Brewers Hill.

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PRESERVATION GUIDELINES FOR THE SECOND GERMAN EPISCOPAL CHURCH/SECOND EPWORTH EPISCOPAL METHODIST CHURCH

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 design submissions. Building maintenance and restoration must follow accepted preservation practices as outlined below. The intent of the guidelines are to preserve the buildings as closely as possible to their original form and details. Nothing in these guidelines shall be construed to prevent ordinary maintenance or restoration and/or replacement of documented original elements.

Any exterior alteration, exclusive of painting of non-masonry surfaces, will require a Certificate of Appropriateness. Any existing exterior features can remain for their lifespan. The historic designation does not mean that owners are required to restore their buildings to original condition, but that changes are subject to review so that they are compatible with the historic character of the building.

These guidelines are intended go guide interpretation of the language contained in MCO 320-21, the historic preservation ordinance. These guidelines serve as a guide for making changes that will be sensitive to the architectural integrity of the structure and appropriate to the overall character of the building.

I. Roofs

- A. Retain the original roof shape. Dormers, skylights and solar collector panels may be added to roof surfaces if they do not visually intrude upon those elevations visible from the public right-of-way. Avoid making changes to the roof shape that would alter the building height, roofline, pitch, or gable orientation.
- B. Retain the original roofing materials wherever possible. Avoid using new roofing materials that are inappropriate to the style and period of the building and neighborhood.
- C. Replace deteriorated roof coverings with new materials that match the old in size, shape, color and texture. Avoid replacing deteriorated roof covering with new materials that differ to such an extent from the old in size, shape, color and texture so that the appearance of the building is altered.

II. Exterior Finishes

A. Masonry

- (i) Avoid painting or covering natural stone and unpainted brick. This is likely to be historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date. Painting unpainted masonry also introduces a new maintenance issue.
- (ii) Repoint defective mortar by duplicating the original in color, style, texture and strength. Avoid using mortar colors and pointing styles that were unavailable or not used when the building was constructed.
- (iii) Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting brick or stone 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 or marble.
- (iv) 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, such as artificial cast stone or fake brick veneer.

B. Wood

- (i) Retain original material whenever possible. Avoid removing architectural features such as clapboards, shingles, cornices, brackets, half-timbering, window architraves and doorway pediments. These are in most cases an essential part of a building's character and appearance that should be retained.
- (ii) Repair or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. When feasible, avoid covering architectural features with new materials that are inappropriate or were unavailable when

III. Windows and Doors

- A. Retain existing window and door openings that are visible from the public right-of-way. Retain the original configurations of panes, sash, lintels, keystones, sills, architraves, pediments, hoods, doors, shutters and hardware.

Avoid making additional openings or changes in the principal elevations by enlarging or reducing window or door openings to fit new stock window sash or new stock door panes or sash. Avoid discarding original doors and door hardware when they can be repaired or reused. Secondary elevations that are not visible from the public right-of-way may offer greater flexibility.

- B. Respect the stylistic period or periods a building represents. If replacement of window sash or doors is necessary, the replacement should complement the appearance and design of the original window sash or door. Avoid using inappropriate sash and door replacements such as unpainted galvanized aluminum storm and screen window combinations. Avoid the filling in or covering of openings with materials like glass-block or the installation of plastic or metal strip awnings or fake shutters that are not in proportion to the openings or that are historically out of the character with the building. Avoid using modern style window units such as horizontal sliding sash in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building.

IV. Porches, Trim, and Ornamentation

- A. Retain porches and steps visible from the public right-of-way that are historically and architecturally appropriate to the building. Avoid altering porches and steps by enclosing open porches or replacing wooden steps with cast concrete steps or by removing original architecturally appropriate to the building. Avoid altering porches and steps by enclosing open porches or replacing wooden steps with cast concrete steps or by removing original architectural features, such as handrails, balusters, columns or brackets.
- B. Retain trim and decorative ornamentation including copper downspouts and guttering, copings, cornices, cresting, finials, railings, balconies, oriel, pilasters, columns, chimneys, bargeboards or decorative panels. Avoid the removal of trim and decorative ornamentation that is essential to the maintenance of the building's historic character and appearance.
- C. Repair or replace, where necessary, deteriorated material with new material that duplicates the old as closely as possible. Avoid using replacement materials that do not accurately reproduce the appearance of the original material.

V. Additions

Make additions that harmonize with the existing building architecturally and are located so as not visible from the public right-of-way, if at all possible. Avoid

making additions that are unsympathetic to the original structure and visually intrude upon the principal elevations. Additions on the south and west facades are not feasible.

VII. Signs/Exterior Lighting

Should there be an application for signage, plastic internally illuminated box signs with a completely acrylic face are not permitted. Approval will be based on the sign's compatibility with the architectural character of the historic building.

VIII. Guidelines for New Construction

It is important that additional new construction be designed so as to harmonize with the character of the neighboring Brewers Hill Historic District.

- A. Siting. New construction must reflect the traditional siting of buildings in the adjoining Brewers Hill Historic District. This includes setback, spacing between buildings, the orientation of openings to the street and neighboring structures, and the relationship between the main building and accessory buildings.
- B. Scale. Overall building height and bulk; the expression of major building divisions including foundation, body and roof; and, individual building components such as porches, overhangs and fenestration must be compatible with the surrounding structures.
- C. Form. The massing of new construction must be compatible with the surrounding buildings. The profiles of roofs and building elements that project and recede from the main block must express the same continuity established by the historic buildings in Brewers Hill.
- D. Materials. The building materials that are visible from the public right-of-way should be consistent with the colors, textures, proportions, and combinations of cladding materials traditionally used in the Brewers Hill Historic District. The physical composition of the materials may be different from that of the historic materials, but the same appearance should be maintained.

IX. 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 Commission shall take the following guidelines,

with those found in subsection 11(h) of the ordinance, into consideration when reviewing demolition requests.

- A. 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.
- B. 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.
- C. Potential for Restoration. Consideration will be given to whether or not the building is beyond economically feasible repair. This will be weighed against the reason for the present disrepair, in order to avoid demolition by neglect.
- D. 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 or historical pattern of development.

IMAGES



Figure 1 : Sanborn map, 1894.

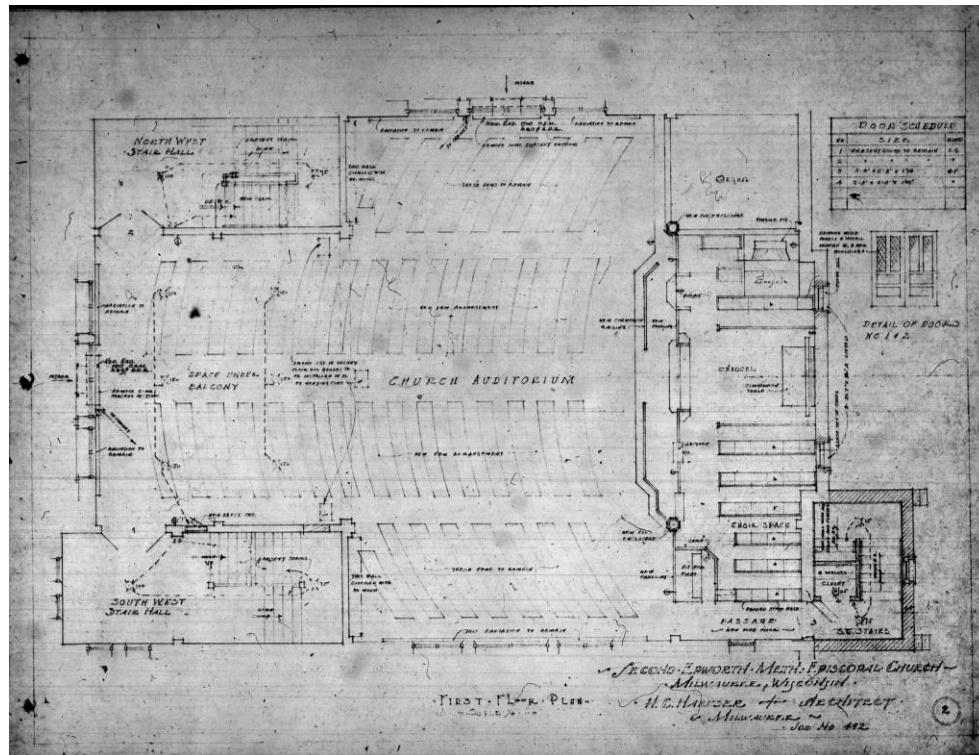


Figure 2: First floor plan drawing of the church by architect H.C. Haeuser, 1939.

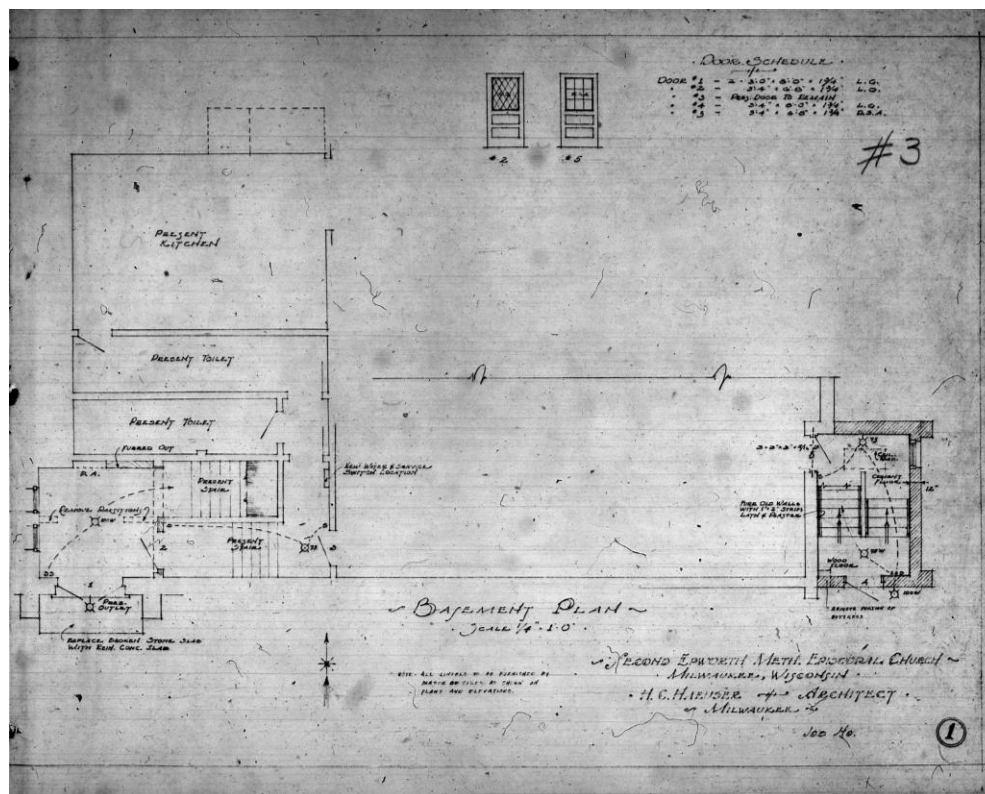


Figure 3: Basement plan of the church by architect H.C. Haeuser, 1939.

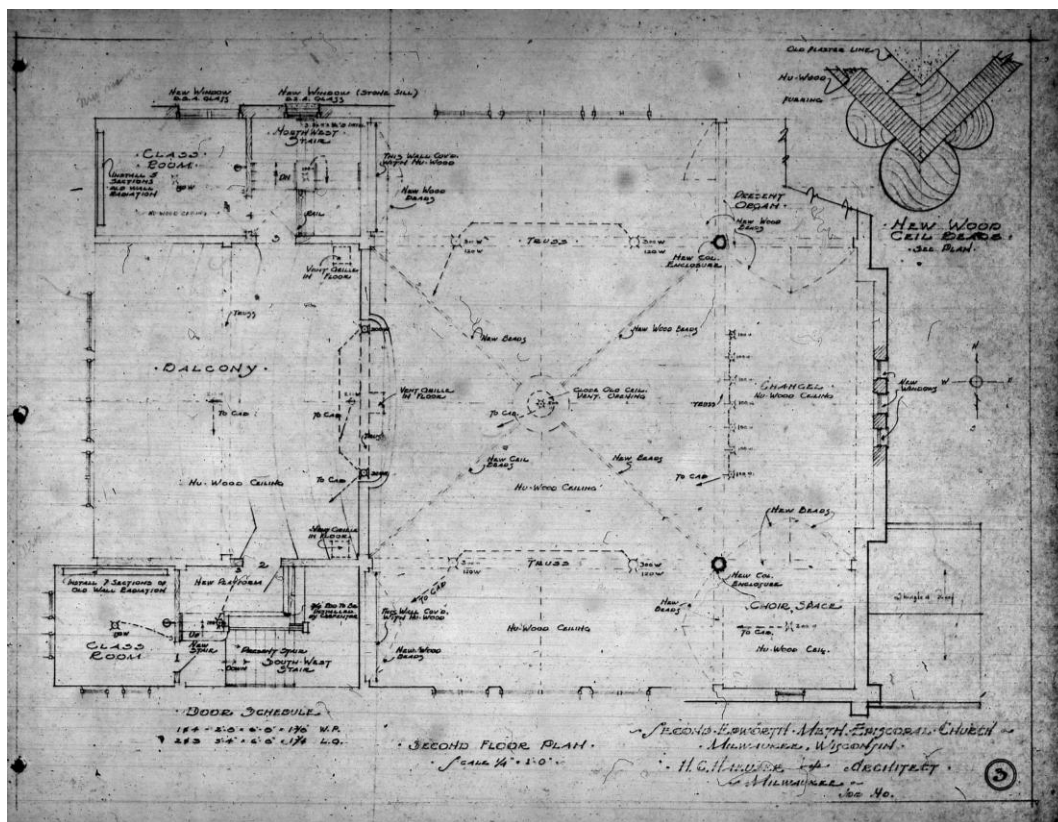


Figure 4: Second floor plan of the church by architect H.C. Haeuser, 1939.

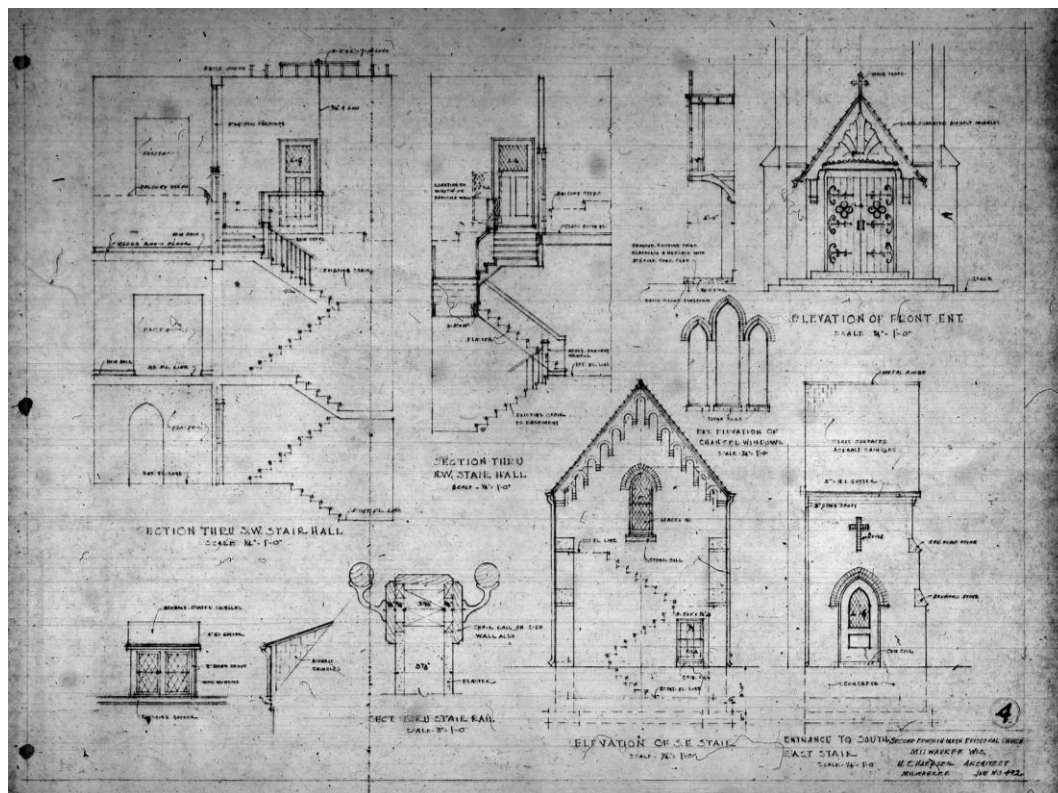


Figure 5: Multiple detail sections and elevations of the church by architect H.C. Haeuser, 1939.

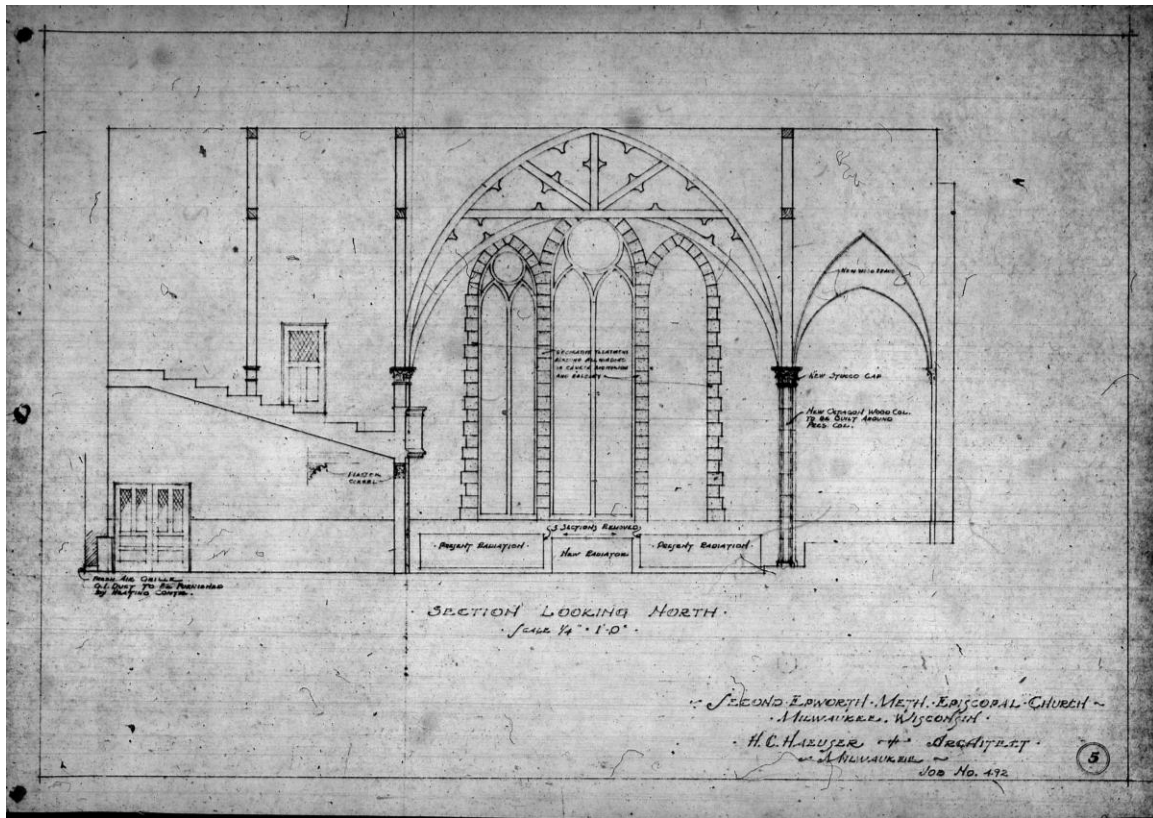


Figure 6: Section drawing of the church looking north by Architect H.C. Haeuser, 1939.

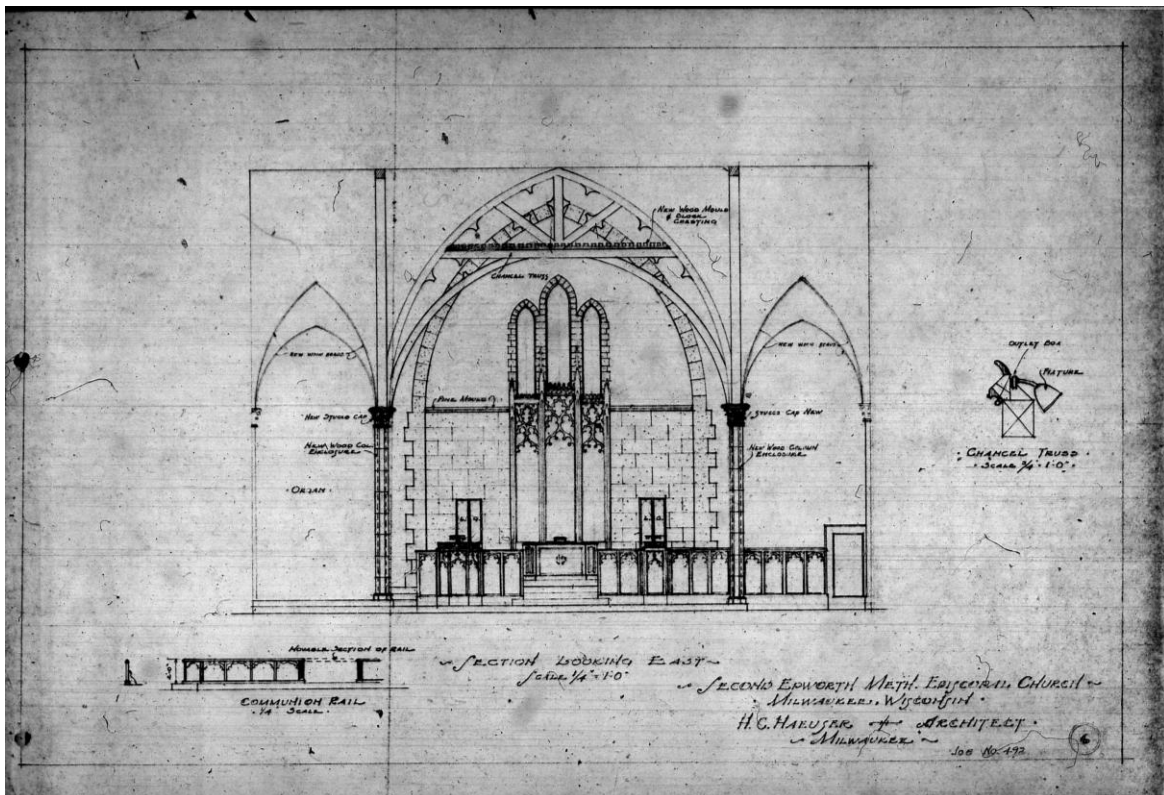


Figure 7: Section drawing of the church looking east, by Architect H.C. Haeuser, 1939.

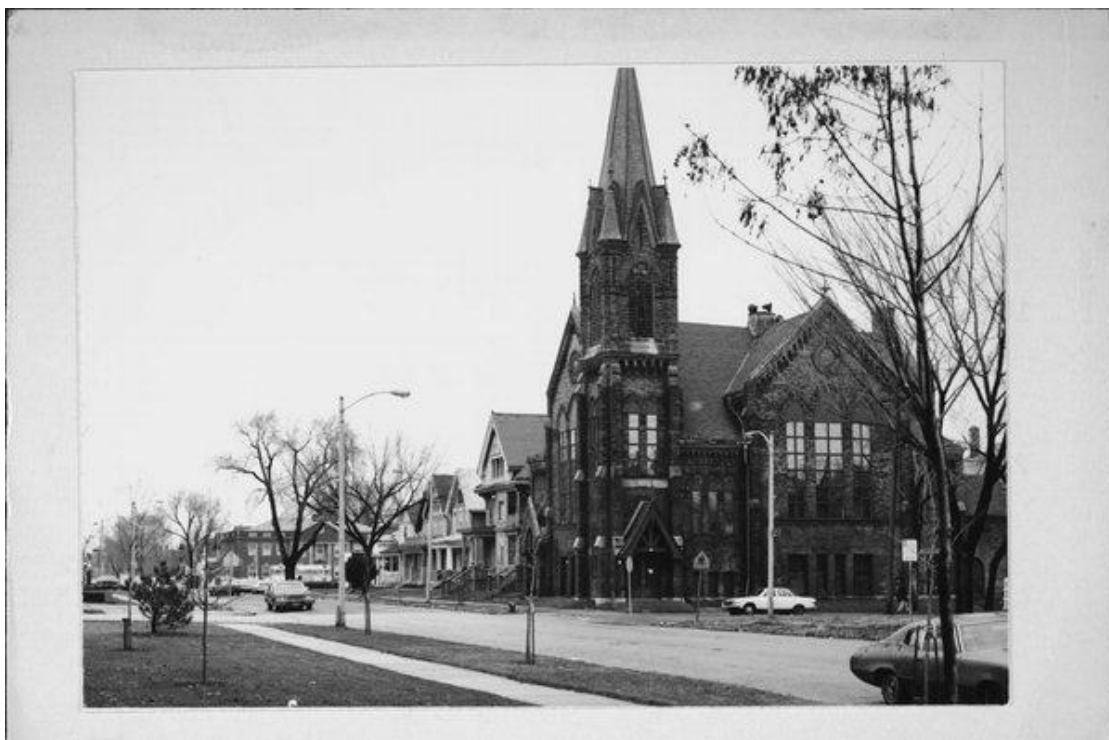


Figure 8: A Distant view of the church, Source: Wisconsin Historical Society, Architecture and History Inventory.

Saturday, March 9, 1968

MILWAUKEE SENTINEL

Part 3, Page 7



A "cadre" group discussed plans at Epworth church. From left are Roger Koenke, Mrs. Donald Grebe, Mrs. Marion Greenwood, Mrs. Robert McClelland, Mrs.

Marvin A. Schilling and the Rev. and Mrs. Steven S. Smith. Mr. Smith is pastor of Epworth church, an "exemplary" congregation at 128 W. Garfield av.

Figure 9: A "Cadre" group discussing plans at Epworth church. Source: Milwaukee Sentinel, March 9, 1968.



Betsy Meracle, 8, of 4357 N. 19th pl. and Dale Fletcher, 9, of 2210 N. 2nd st. speak in a vacation school class at Epworth church as the other children pay close attention.

Figure 10: Two kids speaking in a vacation school class at Epworth church. Source: Milwaukee Sentinel, August 14, 1965.



Image 6: Interior view of the church, Altar-centered. 1949



Image 7: View from W. Garfield Avenue, 2025.



Image 8: View from N 2nd Street, 2025.



Image 9: View of the east façade of the church, 2025.



Image 10: View of the north façade of the church, 2025.



Figure 11: The 1887's corner stone of the church, 2025.



Figure 13: Entrance from the N 2nd Street, 2025.

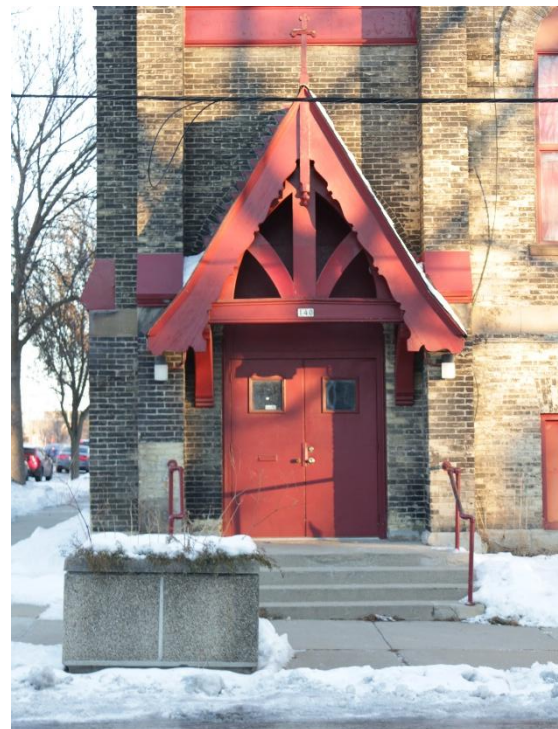


Figure 13: Entrance from the W Garfield Avenue, 2025.



Figure 14: Gothic style brick corbelling on gable wall, 2025.



Figure 15: Brick details and lancet windows, 2025.



Figure 16: The corner tower showing the spire, 2025.



Figure 17: View from the corner of W Garfield Ave. and N 2nd St., 2025.