

# FINAL HISTORIC DESIGNATION STUDY REPORT

## WILLIAM SIEGLAFF-OWNED DUPLEX

### I. NAME

Historic: William Sieglaff-owned Duplex

Common Name: None

### II. LOCATION

1131 North 13<sup>th</sup> Street

Legal description: Smith's Subd of N 14.459 Acres (George) of E 38 Acres of NE ¼ SEC 30-7-22 Block 205 S 10' Lot 7 – N ½ Lot 8

Tax Key No.: 390-0543-000-7

Aldermanic District 4 - Alderman Paul Henningsen

### III. CLASSIFICATION

Structure

### IV. OWNER

William Atkins  
3921 North 14<sup>th</sup> Street  
Milwaukee, WI 53206

### V. APPLICATION FOR DESIGNATION SUBMITTED BY :

Christine Lorenz and Edward Ferris

### VI. YEAR BUILT: 1901

ARCHITECT: C. H. Rische

### VII. PHYSICAL DESCRIPTION

The property at 1131 North 13<sup>th</sup> Street is located on Milwaukee's old North Side just under a mile from the Central Business District. The neighborhood is residential in character, consisting of frame and brick single family houses and duplexes and some apartment buildings dating from the 1860's to the early 20<sup>th</sup> century. Large institutions (Sinai Samaritan Hospital and Sarah A. Scott Middle School) and urban renewal projects (along Highland Avenue and Juneau Avenue) have interrupted the traditional blocks of housing in what was once a densely built-up German American neighborhood. Many of the blocks in this area, including the block in which 1131 North 13<sup>th</sup> Street sits, have suffered from disinvestment and small clusters of houses or individual buildings sit surrounded by vacant lots.

The subject building occupies a 30-foot by 150-foot lot in the block bounded by W. Highland Avenue, W. Juneau Avenue, North 13<sup>th</sup> Street and North 14<sup>th</sup> Street and is set back from the sidewalk by a small grassy lawn. Several feet separate the duplex from adjacent properties to the north and south. The rear yard is currently an unimproved grassy space that was once the site of a rear cottage that has been razed. The Sieglaff duplex is a two and a half story cream brick structure that fronts onto 13<sup>th</sup> Street. The building is essentially a gabled roofed rectangular structure whose form is interrupted by a small three-story cross wing midway through the structure. A tall basement elevates the building above grade and a broad terrace fronts the building, approached by a steep flight of concrete steps. Architectural detail is concentrated on the 13<sup>th</sup> street façade whose chief embellishment is a curvaceous shaped gable which frames twin round-headed windows at the attic story. The remainder of the façade features a large landscape sash on each story and an entry door crowned with an ornamental wooden hood above which is a small round headed window. Around the corner from the front entry, the north elevation features a second entrance above which is a sash window. The corresponding south elevation likewise features one-over-one sash. The intersecting wing is flat roofed and has simple sash on each floor with the attic level window having a round arched form. The north and south sidewalls of this wing are devoid of windows, almost as if this duplex were conceived to be the first unit of a row of townhouses that would connect at this junction. The rear corners of the cross wing are cut away to allow for windows. The rear gabled portion of the duplex has one-over-one sash arranged to meet the interior room requirements. Simple details lend elegance to the diminutive structure. Stone is used to trim the shaped gable, the sills, the lintels, keystones and impost blocks. A band of brick defines the water table. Exceptionally large basement windows are located at the rear of the building. Finely detailed brackets support the hood over the main entrance.

Alterations to the exterior of the building appear to be minimal. The front door has been replaced with a modern style one. The slate shingles of the entry hood's roof have been replaced with asphalt. The twin-arched windows in the attic story have been closed up and ventilating grills have been installed in their openings. The terrace and front steps have been rebuilt in recent decades. The wall on the north side of the terrace consists of concrete block while the front and south sidewalls are of salvaged cream brick. The hand rails and porch balustrade are makeshift replacements for the original brick balustrade. An arch at the base of the terrace has been eliminated. A metal fire escape was added to the rear attic window at some unknown date. The building is currently vacant and some of the windows are boarded up.

## **VIII. SIGNIFICANCE**

The William Sieglaff-owned duplex is significant as an outstanding example of Milwaukee's ethnic architecture. This architecture is characterized by its shaped or stepped gables, lavish and boldly sculptural and figural terra cotta ornament, bartizans or turrets, steep roofs, and helmet domed towers. Many of these features were derived from new buildings being constructed in German cities such as Berlin and Dresden. The bold forms, top-heavy quality, and massive character of the German Renaissance Revival houses contrast with the more delicate late Queen Anne houses typical of the period. The popularity of these buildings among Milwaukee's German Americans reflects a pride in their place of origin and sense of nationalism and also reflects the European training of the architects who designed them. The William Sieglaff-owned duplex is unique in Milwaukee for its European townhouse-like character and simple form that stand in contrast to the more upscale ethnic residences like the Captain Fred Pabst mansion or Gustav Trostel house. It shows the pervasiveness of the

style among various economic strata of Milwaukee and how the residential form could express an Old World character by economical means.

The William Sieglaff-owned duplex is also significant as one of the few remaining buildings designed by local architect C. Henry Rische. Rische was in practice from about 1892 through 1928 and designed some of the most visually distinctive ethnic buildings in the city. Complex rooflines and Disneyesque towers were his trademark. His clients tended to be prosperous German-Americans and known examples of his work were concentrated in the old North and West sides of the city. Most have been razed and the Sieglaff duplex is one of just a handful of buildings he designed still extant.

The William Sieglaff-owned duplex has been identified as a structure worthy of historic designation in the 1979 reconnaissance survey of the city. It has also been found to be potentially eligible for National Register status by the Division of Historic Preservation at the State Historical Society of Wisconsin.

## IX. HISTORY

The property at 1131 North 13<sup>th</sup> Street was once part of the large land holdings of George Smith, a wealthy London, England investor. He is best known as the financial backer of Alexander Mitchell who came to Milwaukee and went on to establish the financial institution later known as the Marine Bank. During Milwaukee's formative years this land was considered the outskirts of town and a burial ground known as the Gruenhagen Cemetery was located north of Juneau Avenue between North 12<sup>th</sup> Place and North 14<sup>th</sup> Street. It was active from about 1848 through 1861 when the city closed the grounds because of poor maintenance. It took until 1870 for the cemetery to be vacated and the grounds were subdivided into house lots in 1873. George Smith's tract was located at the south border of the cemetery. Through Alexander Mitchell, Smith had his land subdivided and the plat recorded in 1867, probably due to the continued expansion of the city and the impending development of the cemetery grounds. North 13<sup>th</sup> Street when first platted would have dead-ended at the cemetery's border at the north end of the 1100 block. Lots in Smith's Subdivision began selling soon after 1867 and house construction followed. Typical for the era, small cottages seem to have built first, followed by larger residences with the result that houses occupied both front and rear portions of the lots and only a few feet separated structures from one another. It was also common to build on and sell off each half of the 50-foot wide lots on this block so the density was significantly higher than the original plat would indicate. The buyers' surnames indicate that this area was predominantly German in ethnicity.

The nominated property at 1131 North 13<sup>th</sup> Street occupies the north portion of Lot 8 in block 205 of Smith's Subdivision. Interestingly, for much of its history, the parcel has served as an income property for owners that lived elsewhere. The present building on the lot in fact, was the second residential structure to have been built on the grounds. Fire insurance maps indicate that this original structure was always located at the rear of the lot. The first structure, as described in the deeds, was a "one story dwelling house" built sometime between September, 1868 and May, 1870 by Joseph and Anna Rojik, the first owners of the lot. Later deeds describe this dwelling at the north half of the lot and a succession of owners gained some profit at each successive sale of the land. Owners after the Rojik's included Adam and Maria Schneider (1870-1872), Diedrich and Marie Dierolf (1872-1873), Heinrich Bauswein who acquired the north half of the lot in 1873, Andreas Spindler (1873-1885), Hugo Schubel (1885-1886), Friedrich and Ulricka Gerlach (1886-1888), and Barbara Benstein (1888-1893). It is unknown if the Rojiks lived on the premises since they do not appear in the city directories. Adam Schneider (a butcher), Diedrich Dierolf (a

bridgetender), Heinrich Bauswein (a porter/engineer), Adreas Spindler (a saloonkeeper), Hugo Schubel (a printer) and Friedrich Gerlach (a watchman) all lived elsewhere in the vicinity. Owner Barbara Benstein, a widow, is the only known occupant of the cottage on the north half of Lot 8. The frequent change in ownership indicates that there was a strong sense of entrepreneurship among the immigrant German American population and a strong desire for investment properties that would supplement income from a trade or business. By the time of Benstein's ownership, the cottage had been enlarged by the construction of an additional story and an exterior stair indicates that it was used for duplex purposes. This cottage would remain on the premises until its demolition in 1994.

William Sieglaff purchased the property from Barabra Benstein on January 19, 1893 for an undisclosed amount while assuming a \$900 mortgage. The property would remain in the Sieglaff family for 30 years. Sieglaff was born in Germany in 1838 and emigrated from Prussia to Buffalo, New York in June, 1856 at the age of 18. He soon made his way to Milwaukee and city directories show him working as a laborer and hostler for a local hotel, the German House. He subsequently worked as a driver for Adam Orth, a wine and liquor merchant on today's North Water Street. Sieglaff worked his way up to clerk and salesman for the business and went out on his own, opening a liquor store in the 1100 block of W. Juneau Avenue (freeway today) in 1882. He had lived in this block since 1867. He petitioned for naturalization in December, 1886 and one of his witnesses was Jacob Best, a partner of his former employer Adam Orth. Not much is known about Sieglaff's life or interests but he was apparently successful and took his son William into the business as a partner around 1893. We also know through deeds that he owned at least six properties including the nominated property at 1131 North 13<sup>th</sup> Street.

It is not known what motivated William Sieglaff to have the brick duplex built at 1131 North 13<sup>th</sup> street in 1901. Steady rents and the likelihood of doubling or increasing his rental income probably factored into his decision. Why he chose to build a structure that was so uniquely German in its styling is also unknown. We can only speculate on how he chose his architect, C. Henry Rische. What we can say is that Sieglaff fits the profile of numerous German-American merchants and businessmen in Milwaukee who chose to construct houses, stores, office buildings, and churches in a style that was as attention-getting then as it is today. The relatively narrow proportions of the building with its steep roof and striking shaped gable would have been at home in the north German/Prussian homeland in which Sieglaff grew up. This style is referred to as the German Renaissance Revival and harkens back to the era when shaped pediments, curvilinear forms and classical detail began assimilating with the old Gothic tradition of the stepped gable fronted townhouses of northern Germany and Europe. Such townhouses were the province of merchants and literally housed the varied functions of living quarters, storage, and shop all under one roof. During the late 19<sup>th</sup> century in the old country, the rising German middle class and industrialists sought out architectural forms to express their newfound influence, forms that were different from the prevailing Neo-Classicism of the titled nobility. The German Renaissance Revival was the outgrowth of this quest and soon public buildings, country estates, hunting lodges and suburban villas were sprouting shaped and stepped gables, helmet shaped domes on towers, rustic half-timbering and the like. As this architectural style took hold in the late 19<sup>th</sup> century, German Americans here were made aware of the design trends through trips abroad back to their homeland, through periodicals and publications and through their architects who were either trained abroad or kept up with the latest developments.

Interestingly, of all the ethnic groups in Milwaukee, only the Germans and Poles left behind a broad group of architecture reflective of their ethnicity. The Germans and Poles together comprised more than three quarters of the city's population in the early 1900's and, because of their sheer numbers alone, they were responsible for the construction of most of the buildings in

the city. In contrast to the early decades in the city when construction in the ethnic neighborhoods tended to follow the prevailing American styles such as Federal, Italianate, Gothic Revival, or Queen Anne, these later projects consciously adapted the latest European forms to the local community. This consciousness could be explained as a surge of nationalism for the “old country”, or maybe nostalgia for a past that was gone forever. It may also be due to fact that these first and second-generation immigrants were holding onto the last remainder of their ethnicity as assimilation into American culture moved inexorably forward.

To quote our Milwaukee Historic Ethnic Architecture Resources Study (1994): “In this context the Germans were great builders. Compared to most ethnic groups, they devoted a disproportionate amount of their wealth and energy to the construction of fine buildings of all types. They were particularly “house proud” and placed a great emphasis on constructing substantial, well-designed residences, which they seldom altered much after they were completed. Over and above the generally high construction standards that prevailed in the Victorian period, the Germans, in particular, truly built for the ages.” One has only to view the Captain Fred Pabst mansion at 2000 W. Wisconsin Avenue, the Gustav Trostel mansion at 2611 N. Terrace Avenue, or the Robert Machek house at 1305 N. 19<sup>th</sup> Street to see the different high style manifestations of the German Renaissance Revival in Milwaukee. The era of ethnic-influenced house design in Milwaukee was relatively brief, lasting only from the 1890’s until World War I. Anti-German sentiment associated with the war, a growing modernist movement, the influence of zoning and building regulations, and the assimilation of immigrant families into mainstream American culture all worked concurrently to homogenize tastes in architectural design and suppress direct European influences on Milwaukee’s housing stock. Sadly, these same influences encouraged the destruction of many of Milwaukee’s more flamboyant German style dwellings during the 1950’s and 1960’s when Victorian architecture was out of favor generally and the German style houses, in particular, were often taken to represent the worst “bad taste” and decorative excess of the Victorian era.

The William Sieglaff duplex in this context is a remarkable example of a middle class duplex designed to the high style of the German Renaissance Revival, but simplified in form and detail to meet a more modest budget. The narrow profile of the house and its exuberant shaped gable are very European in character and publicly indicated the ethnicity of its owner. Architect C. Henry Rische was probably the most flamboyant of the ethnic architects and how he obtained this commission is not known at this time. The \$4,800 duplex project would have been a small commission for many of the big firms like Eugene Liebert or Crane and Barkhausen and perhaps this fact along with the architect’s reputation for inventiveness led Sieglaff to hire Rische.

Sieglaff never moved into the duplex he built on 11<sup>th</sup> Street. He continued to live on Juneau Avenue and operate his liquor store there until his retirement, around 1911. Sieglaff began divesting his various properties to his children in 1906, possibly an indication of failing health. He deeded the North 11<sup>th</sup> street duplex to his daughter Alma. The property immediately north (today’s 1137 North 11<sup>th</sup> Street) was deeded to his daughter Julia. Other parcels, located elsewhere, went to son Otto W. and daughter’s Ada and Anna.

Sieglaff died on January 26, 1915 at the age of 76 and the funeral was held out of his new house, at what would be 2411 W. Highland Avenue today (razed). He was buried at Union Cemetery.

Alma Sieglaff eventually married a Mr. Goeckermann and moved to Rochester, Minnesota. She never lived at the 11<sup>th</sup> Street property. She sold it to Lottie Berry on April 1, 1923 and Ms. Berry in turn sold the premises to Joseph and Clara Bufka later the same year. A whole succession of

owners followed through the years some of whom like Alex Klisanec and John Lorenz lived briefly in the building. Permit records document few changes to the duplex although the rear, original cottage underwent numerous remodelings over time. The rear duplex cottage was eventually razed in 1994 following a period of citations for code violations. The few changes to the exterior of the brick duplex have taken place under the ownership of William Atkins. Atkins acquired the property from John and Anna Lorenz in 1975. The changes to the building include a reconstruction of the front terrace and concrete steps. Photos taken in the 1984 West Side survey show the terrace as having an arched base, in keeping with the arch motif in some of the windows and shaped gable. Likewise, the slate roof of the hood above the main entrance has been replaced with asphalt shingles. The building is currently vacant and Neighborhood Services documents a number of code violations on the property. There are buyers waiting to acquire the property and restore it.

### **The Architect**

C. Henry Rische is one of Milwaukee's little known architects who made a splash in the 1890's and early 20<sup>th</sup> century by his fanciful and inventive style that gave the German Renaissance Revival a significant place in Milwaukee's architectural history. Rische was born in Germany on July 16, 1864. His family immigrated to Milwaukee and by 1879 his father, Casper Henry Rische, was listed in the directories as a carpenter. The business grew into a contracting firm with sons Henry and Frederick as partners. C. Henry Jr., the designer of the nominated property, first appears in the directories as an architect, with partner Frank H. Mueller, in 1892. His architectural training is unknown. It was common in the 19<sup>th</sup> century for the sons of builder contractors to go into architectural design, often following a period of apprenticeship with an established architectural firm. Rische's knowledge of the forms of the German Renaissance Revival may be attributable to some study or travel in Germany or a familiarity with the scores of publications being produced in the late 19<sup>th</sup> century that chronicled the history of German architecture as well as highlighting the latest developments there. Rische's partnership with Mueller lasted a brief two years with the firm designing a house at 2049-51 North 28<sup>th</sup> Street in 1892. Rische subsequently went out on his own. Permit records show the house at 2317 W. Pierce designed by Rische in 1894.

A second partnership was formed in 1896 with Edward R. Kiesslich and the two men had offices in the Mack Block at the southwest corner of Water and East Wisconsin Avenue. Kiesslich worked as a draftsman/designer for local architect Ernst J. Peege in his early years before opening his own office as architect in 1893. Rische and Kiesslich were in partnership only through 1899 but their known commissions are striking in their originality. Shaped gables, towers and complex roof shapes are hallmarks of their work. Known commissions include: 3431 W. Kilbourn (1896); 2042 N. Hubbard. (1897); Mt. Zion Assembly of the Apostolic Faith (1897); the residence at 2032 W. Juneau Avenue (1897); 2750 N. Stowell Avenue (1898); the flats at 2519-2531 W. Kilbourn Avenue (1898); the Rische Flats at 23<sup>rd</sup> and Wisconsin Avenue (no date available); and 2949 N. Booth Street (1899). Interestingly, although Kiesslich was listed as an architect in the directories, he signed "delineator" after his name on the drawings for the Kilbourn Avenue flats.

After the partnership dissolved, both men went their own way. Kiesslich has offices in the Germania Building and the Cawker Building downtown for awhile but started a general contracting business in 1903 and later specialized in cement contracting beginning in 1906. He would remain in that business for years to come. Rische opened his architectural practice in one of the two flat buildings he designed and constructed at 23<sup>rd</sup> and Wisconsin Avenue. Two of his post-Kiesslich commissions include a dwelling house at 836 North 29<sup>th</sup> Street

(1900) and the Sieglaff duplex on 11<sup>th</sup> street (1901). Not much is known about this late phase of his career. He apparently had enough commissions to support himself although his rental flats probably gave him a steady income. Rische met an untimely end. While crossing the street at 20<sup>th</sup> and Highland Avenue on October 30, 1928, a Studebaker Roadster driven by J. E. Yentch hit him. He died of a fractured skull and concussion the next morning at the age of 64. Rische was buried at Graceland Cemetery. His wife Elizabeth, four daughters and three sons survived him. By this time Rische's career as an architect had apparently been long forgotten. Rische's obituaries concentrate on the accident and fail to mention any of his architectural commissions, just referring briefly to his former partnership with Edward Kiesslich.

Many of the buildings cited above have been razed, including the fantastic looking Rische Flats at 23<sup>rd</sup> and Wisconsin Avenue and the flats in the 2500 block of W. Kilbourn Avenue. The Sieglaff Duplex stands as one of the few remaining examples of work by a small architectural practice that produced some of the most unique buildings in the city at a time when innovation and flamboyance were in demand.

## **X STAFF RECOMMENDATION**

Staff recommends that the William Sieglaff-owned Duplex at 1131 North 11<sup>th</sup> Street be given historic designation as a City of Milwaukee Historic Structure as a result of its fulfillment of criteria e-1, e-5, and e-6 of the Historic Preservation Ordinance, Section 308-81(2)(e) of the Milwaukee Code of Ordinances.

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

## XI. PRESERVATION GUIDELINES

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

### A. ROOFS

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

### B. MATERIALS

#### 1. Masonry

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

#### 2. Wood/Metal

- a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance such as the portico.
- 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 trim with aluminum

or vinyl is not permitted.

#### C. WINDOWS AND DOORS

1. Retain existing window and door openings. Retain the existing configuration of panes, sash, surrounds and sills, except as necessary to restore to the original condition. Avoid making additional openings or changes in existing fenestration by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes. Avoid changing the size or configuration of 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.
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. 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. Avoid using modern style window units, such as horizontal sliding sash or casements, in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building. Vinyl or metal clad prime window units are not permitted. Glass block basement windows are not permitted, except on elevations where they will not be visible from the street.
3. Steel bar security doors and window guards are generally not allowed. If permitted, the doors or grates shall be of the simplest design and installed so as to be as unobtrusive as possible.

#### D. TRIM AND ORNAMENTATION

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

#### E. ADDITIONS

No additions will be permitted on the east (front), elevation as this would destroy the character of the building. Any other addition requires the approval of the Commission. Approval shall be based upon the addition's design compatibility with the building in terms of height, roof configuration, fenestration, scale, design, color, and materials, and the degree to which it visually intrudes upon the principal elevations or is visible from the public right of way.

#### F. SIGNS/EXTERIOR LIGHTING

The installation of any permanent exterior sign or light fixture shall require the approval of the Commission. Approval will be based on the compatibility of the proposed sign or light with the historic and architectural character of the building. Plastic internally illuminated box signs are not permitted.

## G. SITE FEATURES

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

## H. GUIDELINES FOR NEW CONSTRUCTION

It is important that new construction be designed to be as sympathetic as possible with the character of the structure.

### 1. Siting

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

### 2. Scale

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

### 3. Form

The massing of the new construction must be compatible with the goal of maintaining the integrity of the building as a freestanding structure. The profiles of roofs and building elements that project and receded from the main block should express the same continuity established by the historic building if they are in close proximity to it.

### 4. Materials

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

## I. GUIDELINES FOR DEMOLITION

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