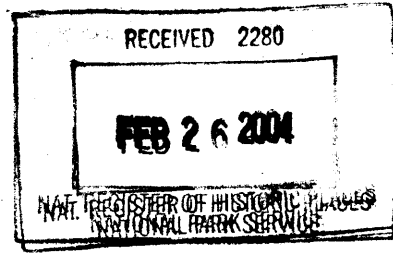


United States Department of Interior
National Park Service



National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900A). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name North Sherman Boulevard Historic District
other names/site number N/A

2. Location

street & number North Sherman Boulevard roughly bounded by West Keefe Avenue and West Lisbon Avenue N/A not for publication
city or town Milwaukee N/A vicinity
state Wisconsin code WI county MI code 079 zip code 53210

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date Feb 18, 2004
State Historic Preservation Officer-WI

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting official/Title _____ Date

State or Federal agency and bureau

North Sherman Boulevard Historic District
Name of Property

Milwaukee
County and State

Wisconsin

4. National Park Service Certification

- I hereby certify that the property is:
 entered in the National Register.
___ See continuation sheet.
___ determined eligible for the National Register.
___ See continuation sheet.
___ determined not eligible for the National Register.
___ See continuation sheet.
___ removed from the National Register.
___ other, (explain):

Edson A. Beall

4/6/04

[Signature]
Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
(check as many boxes as apply)

- private
 public-local
public-State
public-Federal

Category of Property
(Check only one box)

- building(s)
 district
structure
site
object

Number of Resources within Property
(Do not include previously listed resources in the count)

contributing	noncontributing
212	6 buildings
1	sites
2	structures
215	objects
	6 total

Name of related multiple property listing:
(Enter "N/A" if property not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register
0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

RELIGION/religious facility

EDUCATION/school

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

RELIGION/religious facility

EDUCATION/school

7. Description

Architectural Classification

(Enter categories from instructions)

Bungalow/Craftsman

Tudor Revival

Mission/Spanish Colonial Revival

Colonial Revival

Materials

(Enter categories from instructions)

Foundation Concrete

walls Brick

Limestone

roof Asphalt

other Stucco

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

North Sherman Boulevard Historic District
Name of Property

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8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1907-1955

Significant Dates

1910

Significant Person
(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Truettner, Walter G.
George Zagel & Bro.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

North Sherman Boulevard Historic District
Name of Property

Milwaukee
County and State

Wisconsin

9. Major Bibliographic References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous Documentation on File (National Park Service):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreeage of Property 108 acres

UTM References (Place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>421220</u>	<u>4770200</u>	3	<u>16</u>	<u>421280</u>	<u>4767460</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>16</u>	<u>421330</u>	<u>4770200</u>	4	<u>16</u>	<u>421180</u>	<u>4767440</u>
	Zone	Easting	Northing		Zone	Easting	Northing

See Continuation Sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title	Timothy F. Heggland, consultant for:	date	June 3, 2003
organization	Sherman Park Community Association	telephone	608-795-2650
street & number	6391 Hillsandwood Rd.	zip code	53560
city or town	Mazomanie	state	WI

North Sherman Boulevard Historic District
Name of Property

Milwaukee
County and State

Wisconsin

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional Items (Check with the SHPO or FPO for any additional items)

Property Owner

Complete this item at the request of SHPO or FPO.)

name/title	Various. (see separate list)	date
organization		telephone
street & number		zip code
city or town	state Wisconsin	

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects, (1024-0018), Washington, DC 20503.

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National Register of Historic Places
Continuation Sheet

Section 7 Page 1

North Sherman Boulevard Historic District
Milwaukee, Milwaukee County, Wisconsin

Description

The North Sherman Boulevard Historic District is a 14-block long linear residential area that includes the buildings on both sides of N. Sherman Blvd. from W. Lloyd Street north to W. Keefe Ave. The boulevard begins at the north end of Washington Park, where W. Lisbon Ave., W. Lloyd St. and N. Sherman Blvd. all intersect around a small plot of land called Steuben Square that serves as a gateway to both Washington Park and the District. Steuben Square is so-called because of the fine bronze equestrian statue of Revolutionary War hero Baron Friederick Wilhelm Von Steuben that was erected on it in 1921. Between W. Lloyd St. and W. Burleigh St., N. Sherman Blvd. is a broad thoroughfare with two 33-foot-wide roadways separated by a 24-foot-wide landscaped median. Its dimensions change slightly north of W. Burleigh St., where the 33-foot-wide roadways flank a 26-foot-wide median. N. Sherman Blvd. is crossed at regular intervals by east-west cross streets that result in uniform rectangular blocks fronting the boulevard. The only exceptions occur at the north and south ends of the district, where the blocks are slightly irregular in shape due to the intersection of angled streets (W. Lisbon and W. Fond du Lac avenues). The uniform character of the boulevard's house-lined blocks is interrupted by Sherman Park, which occupies an area equivalent to four city blocks and extends along the east side of N. Sherman Blvd. from W. Locust St. to W. Burleigh St.

The district is residential in character and includes 206 single family dwellings, duplexes, and apartment buildings or large duplex-like buildings housing three or more living units. Interspersed among these residential buildings and located primarily on corner lots are two commercial buildings and five public buildings (Washington High School, Townsend Street School, new and old Finney Public Libraries, and the Sherman Park Recreation Building), along with five churches.

Visual consistency along the boulevard is achieved by uniform setbacks, similarity in scale, large lots, and high quality building materials. Most buildings are set back behind landscaped lawns about 40 feet from the roadway with variations in setbacks being determined by historic siting regulations of the individual subdivisions. Lot sizes are generally larger and more spacious than on the surrounding side streets and range from 40 feet by 125 feet to 50 feet by 165 feet. Individual homeowners also sometimes acquired additional land from adjacent owners creating spacious side yards. Residences range from one to 2 1/2 stories in height with gabled or hip roofs predominating. While more expensive than the houses on the neighboring blocks, the residences on N. Sherman Blvd. are not mansions, but rather reflect the prosperity and taste of the well-to-do middle class. Due to the limited width of the typical lots, most houses have narrow, compact facades but extend back to occupy much of their lots' depth. Brick and Lannon stone are the most common building materials used with stucco, limestone, half-timbering, wrought iron, tile, and decorative leaded glass being used for accents.

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Section 7 Page 2

North Sherman Boulevard Historic District
Milwaukee, Milwaukee County, Wisconsin

Roofs are tile, slate, cement, asbestos, or asphalt. Garages tended to be built at the same time as the house, and were usually built of the same quality materials. Some were attached to the rear of the houses and were approached by way of side drives from the boulevard. Others were located at the rear of the lot and approached from alleys that bisect the blocks longitudinally. The garages are not included in the building count. The one exception is 3202-3210 which includes an original garage with second story apartment that is given a separate address by the city.

The architectural styles on N. Sherman Blvd. reflect those most popular from 1907 to 1955 and serve as a virtual catalogue of how local architects and custom builders interpreted major national architectural trends. Since the boulevard developed from south to north, the earliest 20th century styles are located between W. Lloyd St. and W. North Ave. and include Colonial Revival, Arts and Crafts, Mission, and Craftsman styles. North of North Ave. are some residences influenced by the Prairie School style as well as numerous variations on the Bungalow style. As construction peaked in the 1920's, the blocks even farther north began to display numerous examples of the Period Revival styles including the Dutch Colonial, Georgian, Spanish Colonial, Mediterranean, and Tudor styles. Variations on the English revival styles are the more numerous, but many houses are eclectic amalgams of the features of two or more dissimilar styles such as Prairie School and Mediterranean Revival or English and Mediterranean, for example. Some, like the Rustic Style log house built by William Maertz at 2602 N. Sherman Blvd., are unique architectural expressions within their Milwaukee context.

A number of District residences show the influence of Modern Movement styles, including scattered post-war ranch houses, Cape Cods, and apartment buildings that were built as infill on vacant lots between older buildings. Generally, these newer buildings are smaller and lower in scale than those built during the boulevard's peak years, but they are also clad in Lannon stone and brick, retain a high degree of integrity, and add contrast and variety to the streetscape. In Sherman Park itself, is a recreational facility in the Post Modern style that was built at the center of the grounds in the 1980s.

The non-residential buildings on N. Sherman Blvd. show as much diversity as the houses and duplexes. The Elizabethan and English revivals can be seen in Washington High School, Townsend Street School, and Immanuel Reformed/Greater Mt.-Zion Church. The Community Baptist Church features Romanesque Revival detail. Sherman Park Lutheran Church is a Lannon stone-clad, Late Neo-Gothic Revival style building. Also Neo-Gothic Revival in style is the original portion of Trinity Presbyterian Church, now located alongside a larger Modern Movement style addition. The former Third Church of Christ Scientist, now the Schrage Auction Gallery, introduced a monumental domed Neo-Classical presence to the Boulevard and the Finney Public Library added a touch of 1950s Modern Movement style. The buildings built for commercial purposes vary in the quality of their

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**National Register of Historic Places
Continuation Sheet**

Section 7 Page 3

North Sherman Boulevard Historic District
Milwaukee, Milwaukee County, Wisconsin

design. The most handsome is "The Park" building at 4240-42 W. Lisbon Ave., having apartments located above stores and built at a prestigious site overlooking Washington Park. It features an elegant Classical Revival facade embellished with fine terra cotta ornament. The simple box-like building at 4300 W. Burleigh St. and the Amoco filling station and convenience store at 4246 W. Burleigh St. are both modern buildings. These commercial buildings are located at some of the district's busiest intersections, but do not adversely effect the overall character of the district.

The North Sherman Boulevard Historic District has retained most of its original buildings. A major blow to the neighborhood occurred in the 1960s when most of the houses in the 2300 block on the east side of the boulevard were razed for a proposed freeway that was never built. The lots have remained vacant to date with the exception of one to which a house was moved from the 2200 block to make way for the Finney Library parking lot. The expansion of this lot also resulted in the razing of the T. C. Esser house at 2232 N. Sherman Blvd. Although the neighborhood has experienced social and economic changes, the majority of the houses retain their original features and continue to be owner-occupied. In scattered instances, window openings have been closed up, planters have been removed, and stucco siding has been replaced with asphalt shingles, clapboards, or vinyl siding.

Building Descriptions

The following are brief descriptions of some representative examples of the District's resources, which are listed by style and in chronological order within each style.¹

Queen Anne Style

Dr. Phillip Schmitt House 2124-26 N. Sherman Blvd. 1909 F. W. Andree, architect

One of the oldest houses in the District, the Schmitt Residence is also one of only three Queen Anne style houses in the District. The Schmitt Residence is two-and-one-half stories in height and has a first story and basement clad in brown brick and a second story clad in stucco. All three of gable ends are also clad in stucco ornamented with half timber work. The entire composition is a good example of the influence of the Craftsman style on what is still essentially a Queen Anne design.

This house was built for Dr. Phillip Schmitt in 1909 to a design by F. W. Andree. Some years later the house was converted into a duplex, although the transition was managed without doing harm to the

¹ Building information comes from City of Milwaukee Building Permits and from the building files of the City of Milwaukee's Historic Preservation Office.

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Continuation Sheet**

Section 7 Page 4

North Sherman Boulevard Historic District
Milwaukee, Milwaukee County, Wisconsin

overall design.

Neoclassical Revival

Albert & Elizabeth Nortmann House 2141-43 N. Sherman Blvd. 1914F. W. Andree, architects

Neoclassical Revival houses, with their very formal, Greek temple-inspired pillared front porticos, are among the earliest and rarest of all Period Revival style houses, there being only one in the entire North Sherman Boulevard District. The Nortmann House is an excellent example of how the style could be created by applying a portico to what is otherwise a relatively plain main block. The house consists of a two-story stucco-clad, hip-roofed, almost square plan block to whose main façade is attached a narrower, full-height two-story portico that is upheld by four Ionic Order columns. The heavy treatment of the portico's second story balustrade and the simple treatment of the main block, which lacks almost any detailing, mark this as an early example of the style.

This house was built as a single family residence in 1914 to a design by F. W. Andree. Some years later the house was converted into a duplex, although the transition was again managed without doing harm to the overall design.

Third Church of Christ Scientist 2915 N. Sherman Blvd. 1923 Frank Howend, architect

At the opposite end of the size scale is the superb Neoclassical building built at a cost of \$125,000 for the Christian Science church, built at a prominent corner location. It has a rectilinear plan and is clad in tan brick trimmed with limestone. The building is three-stories-tall, the first story being a full height basement story that is surmounted by a beltcourse. The second and third stories are taller and indicate the height of the main auditorium that is located inside. Centered on each of the principal (the south and especially the east-facing) facades is a slightly projecting two-story colonnade that is composed of engaged Ionic columns, in between which are located two-story-tall semi-circular-arched window openings. Centered on the otherwise flat roof of the building is a shallow dome that has an equally shallow drum below, around which are distributed a series of semi-circular-arched windows that admit light to the auditorium.

Today, this impressive, highly intact structure houses the Schragger Auction Galleries.

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North Sherman Boulevard Historic District
Milwaukee, Milwaukee County, Wisconsin

American Craftsman

Floyd E. Jenkins Duplex 2811-13 N. Sherman Blvd. 1922 Gilbert Steuerwald, Builder

This is a fine and quite typical example of the Craftsman style constructed as a duplex. In plan the building is rectangular, being deeper than it is wide, the first story is clad in brown brick and the second story in wood shingles. The building is sheltered by a shallow-pitched hip roof that has overhanging eaves supported by exposed rafter ends, as is the overhanging eave of the flat roof that shelters the large brick entrance porch with its single entrance door flanked by paired sidelights. The main facade is asymmetrical. All the windows on this facade are grouped, as are many on the side elevations. The building seems at first to be so completely "home-like" in a traditional way that it comes as something of a surprise to realize that it is actually a duplex and not a single family house.

Charles L. Haase House 2140 N. Sherman Blvd. 1913 R. Messmer & Bro., architects

This fine cruciform plan house occupies a corner lot and is a good example of a simpler Craftsman style design executed on a somewhat larger scale. The house is one-and-one-half stories-tall, has walls clad almost completely in brown brick save for a stucco-clad gable end on the north-facing side elevation, and has a multi-gable roof with very wide overhanging eaves supported by exposed beam ends. All elevations are asymmetrical in design, all windows are grouped, and the design reflects the best Craftsman Style practice in that it is traditional in feel and yet almost completely free of historic precedent.

Walter G. Truettner House 2504 N. Sherman Blvd. 1919 Walter G. Truettner, architect

Truettner's own house is, not surprisingly, somewhat out of the ordinary. One-and-one-half stories tall and with a deep rectangular plan, the building is clad completely in stucco and is of type sometimes called an "airplane bungalow" because of its rooftop gable, whose long dimension parallels the ridge of the hipped main roof. The overhanging eaves of the hipped roof of the gable are supported by exposed rafter ends just as the overhanging eaves of the main roof shelter the walls of the first story. The main facade features two projecting pavilions that flank a centered, inset main entrance, the right-hand pavilion being polygonal in plan while the left-hand one is square. Windows throughout are grouped and two massive chimneystacks also rise above the rooftops. Altogether an excellent design and still in very original condition.

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North Sherman Boulevard Historic District
Milwaukee, Milwaukee County, Wisconsin

A biography of Truettner can be found in Section 8.

Bertha Gutknecht House 2510 N. Sherman Blvd. 1919 Walter G. Truettner, architect

Another equally interesting Craftsman style bungalow design by Truettner is located next door and was built in the same year. This is the house he designed and built for Bertha Gutknecht and is one-and-one-half-stories tall and has a rectangular plan. Here, however, the first story is clad in brown brick while the gable ends and dormers are clad in stucco. Both the walls and the dormers are sheltered by the very wide overhanging eaves of the side-gabled jerkinhead main roof and the gable roof of the dormers. Of special note on this house is the elaborate use of paired extended beam ends to support the eaves.

Prairie School

Examples of the Prairie School style are uncommon in all the North Sherman Boulevard neighborhood, there being only five in the District. Of these, only one is the work of an identified architectural firm, that of Leiser & Holst, although recent research strongly suggests that a second house was designed by Leiser & Holst as well.

Albert Rottman & Henry Dapper Duplex 2319-21 N Sherman Blvd. 1916 Leiser & Holst, architect

This duplex is especially notable for its feeling of massiveness. The Rottman/Dapper Duplex is simple in design, being rectilinear in plan, two-stories in height, and clad in tan brick, the whole is sheltered by a shallow-pitched hip roof that is covered in flat ceramic tiles and whose boxed eaves extend well out over the walls. All the windows are arranged in groups in typical Prairie School fashion, those in the group to the left of the massive offset front entrance vestibule on the main facade are sheltered by a separate flat roof that is cantilevered out from the facade above them. The same roof also shelters a walled terrace that is located in front of the window group.

Henry W. Tews House 2803 N. Sherman Blvd. 1922 Leiser & Holst, architect (attrib.)

A single family version of the duplex above that is also two-stories-tall and has a rectilinear plan, walls clad in tan brick, and a shallow-pitched hip roof covered, this time, in green ceramic barrel tiles. Also similar is the use of grouped windows throughout. In place of the duplex's offset, flat-roofed, closed

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North Sherman Boulevard Historic District
Milwaukee, Milwaukee County, Wisconsin

entrance vestibule, however, the Tews house has a flat-roofed, open entrance porch. Both buildings have a similar feeling of massiveness and permanence.

Henry W. Tews was the secretary-treasurer of the Tews Lime & Cement Co. at the time his \$15,000 house was built. Previously, Tews had owned a duplex outside the District at 2639-41 N. 1st St.. The house was designed by Charles J. F. Holst, one of the principals of Leiser & Holst, and it is quite likely that the same architect designed his North Sherman Boulevard house as well.

Bungalow

The term Bungalow has the unusual distinction of being both the name of a style and the generic name for a particular type of small residential building. Consequently, it is quite usual to speak of Colonial Revival style Bungalows when describing some houses of small size having pronounced Colonial Revival style design elements even as it is usual to speak of other houses as being in the Bungalow style. Bungalow style houses themselves are generally small-sized, have either square or rectilinear floor plans, and are usually one-story-tall. When a second story is needed, it is placed under the slope of the main roof in order to maintain the single story appearance and dormers are typically used to admit light. Bungalow designs typically have a horizontal emphasis and are covered with wide, projecting gable or hip roofs which often have protruding rafter ends or brackets supporting the eaves. On almost every example of the style the front door is sheltered by a porch and full-width front porches are commonplace. The roofs of these porches are often supported by piers having a battered shape, although many other shapes can be found depending on the amount of influence other styles had in the overall design. Horizontal clapboard siding is the usual exterior surface material for these buildings, although stucco, concrete block, brick veneer, wood shingle, and even log examples are also found. Detailing is usually structural rather than ornamental and features plain, well-executed woodwork.

Often, Bungalows feature design elements borrowed from other styles such as the Craftsman, Colonial Revival, Tudor Revival, and Prairie School styles and sometimes these other styles are so dominant that they take precedent. This was especially true in the District, where most examples were counted as being of the Craftsman style rather than the Bungalow style. In general, though, Bungalows can be divided into three principal types: side-gabled; front-gabled; and hip-roofed. Each type can have either square or rectilinear plans and can be either one or one-and-a-half stories tall and their exteriors can be surfaced in any one of the materials listed above or in combinations of them.

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North Sherman Boulevard Historic District
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Charles F. Zettleler House 2170 N. Sherman Blvd. 1912 Gustave A. Dick, architect

The one-and-one-half story Zettler House is one of the earliest examples of the Bungalow style in the District. The house is a textbook example of the side gable type of Bungalow and has a rectilinear plan, a first story clad in brown brick, and gable ends and dormers that are clad in stucco. Especially notable is the full width open front porch that is sheltered by the downward slope of the main roof. This porch has a solid balustrade made of brick and it is especially distinguished by the two massive battered pillars that uphold it at each end.

Charles F. Zetteler was an apparently successful drapery cutter when his \$6000 house was built. The house was later converted into a duplex with only the addition of a second front door to mark the change.

Herman W. Hammel House 2411 N. Sherman Blvd. 1912 Charles W. Valentine, architect

The Hammel House is another version of the house described above, and it was designed in the same year by Charles W. Valentine. Here too is a one-and-one-half story side gable form variant with a rectilinear plan, a first story clad in brown brick, and gable ends and dormers that are clad in stucco, and here also is the full width front porch under the main roof slope with a solid brick balustrade. The difference between the two houses is in lesser details. The Hammel House has wide overhanging eaves supported by exposed rafter ends or beam ends, its porch is upheld by arcaded brick pillars at either end, not solid ones, and it has two gable-roofed dormers on the front-facing slope of its roof rather than the single large shed roofed dormer found on the Zetteler House.

George O. R. Lade House 3437 N. Sherman Blvd. 1927 Beck & Pfeifer, builders

The Lade House is a later hip-roofed variant example of the Bungalow style, and similar examples can be found throughout the north side of the city. The one-and-one-half-story house is clad completely in tan brick. The most notable feature of the house is the large polygonal bay that dominates the main facade and which contained a sun parlor adjunct to the living room inside. Windows on the main facade are grouped and dormers of different sizes and shapes can be found on each of the roof slopes.

Rustic Style

The Rustic Style emerged from the resort architecture of the Adirondack region in northern New York state in the 1870s. It is characterized by the use of indigenous materials, broad shingled roofs with

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Continuation Sheet

Section 7 Page 9

North Sherman Boulevard Historic District
Milwaukee, Milwaukee County, Wisconsin

wide overhanging eaves, open porches, and a generally informal massing and plan. Buildings were sited and materials shaped in an attempt to make them appear as if they belonged in the surrounding landscape and often included designed landscape elements such as bridges, walls and benches. Designs attempted to convey a sense of the past through a feeling of having been hand-crafted (which they often were) by pioneer builders.

The Rustic style was widely disseminated in the early twentieth century through architectural journals and the popular press and quickly became accepted as appropriate architectural imagery for vacation houses, roadhouses, resorts, and camps. Although isolated examples may be found throughout Wisconsin, the highest concentration, not surprisingly, lies in the northern resort areas.

William F. & Amanda Maertz House 2602 N. Sherman Blvd. 1924 John W. Menge, Jr., architect

Only one example of the Rustic Style is found in the District, but it is both the District's best known building and one of the most widely known Milwaukee houses as well. The Maertz House is in every way an exceptional example of the Rustic Style, being completely sided in whole, peeled, saddle-notched logs that are painted brown, the exposed ends being painted white. This large one-story house occupies a prominent corner lot and it is irregular in plan and its log walls are sheltered by a multi-hip roof having wide overhanging eaves with rolled edges in imitation of thatched originals. Penetrating the roof in two places are massive, beautifully wrought, tapered cobblestone chimneys. Windows throughout consist of large oblong openings filled with single-light picture windows and these may well be original; certainly the openings themselves are.

William Maertz was a member of well known North Milwaukee family that moved there in 1903. Several family members, including Maertz, his father, brother Edward, and his brother-in-law were actively involved in owning and managing area movie theaters and another brother, John, owned the Maertz Department Store. William Maertz worked for Schuster's Department Store and eventually became their art buyer.

PERIOD REVIVAL STYLES

The phrase "period revival" is a phrase that is used by architectural historians to describe the many different historic styles and design elements that architects revived and reinterpreted for modern use in the first decades of the twentieth century. These "period" designs were the byproducts of the scholarly study of architectural history that began in the second half of the nineteenth century and which exerted more and more influence on architectural design as the nineteenth century matured. By the turn-of-the-

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century, the study of architectural precedent had become a basic part of architectural training and resulted in buildings which were increasingly careful copies of historic styles. The most accurate copies were usually produced for houses and churches, two building types for which historic models actually existed.

Colonial Revival

It is a telling statistic that the Colonial Revival style was only the third most popular choice for clients who were seeking to build in one of the Period Revival styles in the North Sherman Boulevard Historic District; the Tudor and Mediterranean Revival styles proved to be as or more popular. What makes this statistic interesting is that in every other city in the state, the Colonial Revival style is by far the most popular Period Revival choice, followed by the Tudor Revival, with the other two styles finishing far behind. Why the reverse is true in the District reflects the desires of its original property owners and appears to be at least partially a function of the District's special character as one of Milwaukee's more up-scale neighborhoods. While Colonial Revival style houses can be sided with almost any material, wood clapboard is by far the most common choice. Clapboard, though, is seldom found on houses in the District, some form of masonry construction being the overwhelming favorite. Consequently, it appears that those seeking to build a house in the District had both the desire and the means to build out of more costly, permanent, and maintenance-free materials and chose instead styles that historically make use of masonry and which have a more overtly impressive appearance.

Nevertheless, fine examples of the Colonial Revival style are to be found in the District and several of the best and most typical are listed below.

Dr. James J. Burton House 2305 N. Sherman Blvd. 1927 Elgerti & Schier, architects

The Burton House is one of the largest examples of the style in the district. This two-story house occupies a prominent corner lot and is clad in tan brick. It is sheltered by a shallow-pitched hip roof with overhanging boxed eaves. The main facade is symmetrical and three-bays-wide with all windows being grouped. The main entrance is distinguished by its fine classically derived wooden surround consisting of a pair of Doric Order columns supporting a triangular pediment. The facade is also extended by a one-story sun porch pavilion that is attached to the south-facing side elevation.

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Henry L. Grieb House 2430 N. Sherman Blvd. 1923 R. Hoepfner, builder

The Grieb House is a smaller but equally fine example of the style. This one-story rectilinear plan house is clad in tan brick and is sheltered by a side gable roof with overhanging boxed eaves. The main facade is asymmetrical and two-bays-wide with the left-hand bay consisting of a five-window group. The main entrance occupies the narrower right-hand bay and it is also distinguished by its fine classically derived wooden surround consisting of narrow posts supporting a segmental-arched pediment.

Henry Grieb was an insurance agent.

William G. Jelinek House 2470 N. Sherman Blvd. 1921 Verner Esser, designer

The Jelinek House is another larger example of the style and is it is also one of the most formal. This two-story rectilinear house is clad in tan brick and is sheltered by a shallow-pitched hip roof having boxed eaves with no overhang. The main facade is symmetrical and five-bays-wide with each of the four bays flanking the centered main entrance containing a pair of ten-light French windows that is surmounted by a semi-circular-arched multi-light transom. The slightly projecting wooden main entrance vestibule features pilasters flanking the entrance door. A fanlight is placed above the door and the whole vestibule is crowned with a triangular open bed pediment.

William Jelinek was the treasurer of the Jelinek-Kreuger Leather Goods Co.

Tudor Revival

Inspired by 16th century and 19th century English models, the Tudor Revival style has been used for nearly every type of building but most frequently for single family residences. The most characteristic feature of this style is the ornamental use of half-timber work filled in with stucco or brick applied over a conventional balloon frame. Residential examples in particular tend to be irregular in plan and often have massive and sometimes elaborately decorated brick or stone chimneys, multi-gabled steeply-pitched roof lines, and large multi-paned window expanses which are almost always made up of grouped casement windows on the finer examples. Although examples occasionally have elements sided in either clapboard or wood shingles, most examples are usually partially or completely sided in brick, stone, or stucco.

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The North Sherman Boulevard Historic District contains thirty-seven examples of the Tudor Revival style, the most of any of the Period Revival styles. Early examples in the District have a much in common with the District's Tudor Revival style-influenced Craftsman style buildings, but later examples are purer examples of the style.

Alden Apartments 4303-15 W. Lisbon Ave. 1925-26 Martin Tullgren & Sons, architects

The Alden Apartments building is the largest example of the style in the District and it is also the District's largest apartment building. This U-plan, two-story, 39-unit building rests on a raised basement story whose base is clad in limestone. The main walls above are clad in brown brick and they terminate in a balustrade that hides the building's roof. The building's main facade faces northeast onto W. Lisbon Avenue and both the recessed center block and the ends of its two flanking wings have a two-story projecting oriel bay centered on them. The bay is faced in stucco and false half-timber work and is crowned with a triangular gable that is also stucco-clad and half-timber-filled.

This building was built at a cost of \$125,000 for the Park Investment Co., and was designed by the firm of Martin Tullgren & Sons, who were Milwaukee's premier apartment designers.

Arthur F. Milbath Duplex 2401-03 N. Sherman Blvd. 1915 Charles W. Valentine, architect

The Milbath Duplex occupies a prominent corner lot and is two-stories tall and rectilinear in plan. The first story of the building is clad in brown brick while the second story and the gable ends are clad in stucco. The multi-gable roof has slightly overhanging eaves visually supported by exposed beams and the gables are each of different design, the south-facing one being of the jerkinhead type. The main facade is asymmetrical and is dominated by a large gable-roofed ell whose main elevation has a shallow, two-story-tall, stucco-clad oriel bay centered on it. Both stories of this bay contain grouped windows and these are outlined with false half-timber work.

Arthur Milbath was the vice-president of the Wisconsin Motor Manufacturing Co. when his \$7000 duplex was built.

Charles & Emma Reetz House 2436 N. Sherman Blvd. 1922 George Zagel & Bro., architects

This one-and-one-half-story house has a tan brick-clad first story and stucco and false half-timber-clad gable ends. The building is sheltered by a multi-gable roof and the windows on its asymmetrically designed main facade are grouped. A small, gable-roofed sunporch pavilion projects out from the left-

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hand side of the main facade and the windows on its three sides are grouped within basket handle-arched openings. The architect took care to interject an unusual degree of variety into the design of the exterior of this medium size house. Each of the house's gable ends projects slightly over the first story below and these are supported visually by short, rounded beam ends placed just below them. Broad, flared bargeboards edge each of the gable ends as well and the upper portion of the principal front-facing gable end itself projects still further from the main wall of the gable end below it. Further embellishing this gable end is the window group centered on it, which projects slightly and is bowed.

Spanish Colonial/Mediterranean Revival

These styles share a common heritage in the architecture of southern Europe and take as their inspiration the vernacular architecture of this region as modified by successive periods of high style designs. This mixture resulted in an architecture which clearly expresses volume by the use of flat surfaces that are relieved by the use of arcaded design elements such as doors, windows, and repeated decorative motifs, and by using terra cotta, plaster, and tile ornamentation. Both styles can be identified by these and other frequently shared elements such as tile-covered hipped roofs, which are often supported by heavy brackets under the eaves, and round-arched elements such as door and window openings. Both styles also invariably utilize some type of masonry material for exterior walls.

Mediterranean Revival style structures are generally more formal in plan and appearance than are Spanish Colonial Revival style buildings. The best examples of the Mediterranean Revival style have a pronounced classical feeling and typically utilize symmetrical elevations and plans, brick and/or stone wall cladding, and wrought iron elements such as balconets and window grills. Spanish Colonial Revival buildings are typically more informal in plan, they are much more likely to have plastered or stuccoed walls (although partially exposed brick walls are also sometimes used), and they make much more frequent use of wooden decorative elements. As a result, Spanish Colonial Revival style buildings typically have a more informal appearance than Mediterranean Revival style examples.

The North Sherman Boulevard Historic District is also rich in examples of the Mediterranean Revival style and examples come in a wide variety of sizes. All examples, however, have exterior walls covered in either brick, stone, or stucco, and most, but not all, feature rectilinear plan main blocks that have tile-covered roofs. The following are typical and atypical examples found in the District.

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Sol & Esther Blankstein House 3259 N. Sherman Blvd. 1939 R. O. Razall, architect

The Blankstein house is one of the best and more typical examples of the Mediterranean Revival in the District. The design features a symmetrical, basic five-bay-wide design and this two-story house is Lannon stone-clad and rectilinear in plan. Its walls are sheltered by the overhanging eaves of its shallow-pitched, barrel-tile-covered hip roof. The first story windows consist of tall, semi-circular-arched openings. Each contains a pair of French doors that also have semi-circular-arched heads. The centrally positioned semi-circular-arched main entrance door is slightly inset into the wall surface and is sheltered by a small shed roof canopy covered in barrel tiles, and the total overall effect is of a full-width arcade that is stretched across the first story of the facade. The windows in the second story above consist of three pairs of casement windows set in flat-arched openings and the total effect is actually strikingly successful in evoking the type of Mediterranean architecture that was the inspiration of this type of design.

Benjamin & Ethel Gold House 3291 N. Sherman Blvd. 1935 H. L. Kuehnel, architect

The Gold House also has a coursed limestone exterior and barrel tile-covered roofs. There the resemblance to the Blankstein house ends, because here the architect has drawn inspiration from a completely different part of the Mediterranean past, that of the farmhouses and minor chateaux of southern France. While the symmetrical, orderly Blankstein house owes its design to the Renaissance palaces of Italian cities such as Florence, the asymmetrically designed Gold house is altogether more picturesque and evokes a very different, almost medieval feel. The main block of the house is rectilinear in plan and two-stories tall and it is surmounted by a very tall attic story. Sheltering this block is a cross gable roof whose gables are of equal width but of unequal height, with the taller of them having very steeply pitched slopes.

Attached to the main facade are two unequal-sized pavilions that flank the centered main entrance. The one-story pavilion on the left (south) is polygonal in plan, has a polygonal, barrel tile-covered roof, and features single or paired ten-light, metal sash casement windows on each of its five exterior sides. The pavilion to the right (north) is nearly square in plan and it is somewhat taller than the other one and has a barrel tile-covered hip roof. Yet another feature projects from the north side elevation of the house. This is a two-story semi-circular stone-clad bay that is capped with a tile-covered conical roof.

Benjamin Gold was the president of Gold & Post, Inc., wholesale dealers in produce, when his strikingly original \$12,000 house was built.

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Dr. Franklin W. Hambach House 2134 N. Sherman Blvd. 1911 Theo. F. Schutz, architect

The Hambricht House is the only Spanish Colonial Revival design in the District. This one-and-one-half-story house is irregular in plan and its walls are completely clad in tan brick. The house is sheltered by a multi-gable roof and each of its several gable ends is crowned by a shaped brick parapet wall of a type that is typically associated with the style. Windows are grouped throughout and a further Spanish Colonial touch is added by the brick arcade that supports the open front porch's roof.

There are also two contributing objects within the District. The first is the equestrian statue of Baron Frederich Wilhelm von Steuben, a revolutionary war hero, located on a small square at the south entrance to the District. The statue is of bronze and it is mounted on a tall limestone base and the sculptor was Jacob Otto Schweizer.² The second object is a memorial flagpole that is set in the boulevard median strip at the intersection of N. Sherman Blvd. and W. Clarke St. The flagpole has a stone base and a bronze plaque on it dedicates it to the members of the 22nd Ward who fought in the nation's wars. The plaque also states that the base was designed by R. E. Oberst, architect.

² Rajer, Anton and Christine Style. *Public Sculpture in Wisconsin*. Wisconsin: 1999, p. 144

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Inventory

The following inventory lists every building in the District and includes the names of the original owners, the construction date, the address, and contributing (C) or non-contributing (NC) status. The abbreviations given below for architectural styles and vernacular building forms are the same abbreviations used by the Wisconsin Historical Society's Division of Historic Places. These are as follows:

AC = Arts & Crafts
AF = American Foursquare
BU = Bungalow
CG = Collegiate Gothic
CO = Colonial Revival
CON = Contemporary
CR = Craftsman
DU = Dutch Colonial Revival
FP = French Provincial
GN = Georgian Revival

MED = Mediterranean Revival
NA = Not a Building
NE = Neo-Classical
NG = Neogothic Revival
PR = Prairie School
QU = Queen Anne
RO = Romanesque Revival
RU = Rustic
SP = Spanish Colonial
TU = Tudor Revival

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C or NC	Number		Street	Original Owner	Date	Style
NC	4246	W.	Burleigh St.	Standard Oil Filling Station	1965/1988	CON
C	4300	W.	Burleigh St.	Dr. Donald Guepe Dentist Office	1953	CON
C	4240	W.	Concordia Ave.	Trinity Presbyterian Church	1935/1957	NG/CO
C	4236-38	W.	Lisbon Ave.	Normandy Court Apartments	1926	MED
C	4240-42	W.	Lisbon Ave.	"The Park" Store and Apartments	1908	NE
C	4303-15	W.	Lisbon Ave.	The Alden Apartments	1926	TU
C	4242	W.	North Ave.	Christian Science Reading Room	1950	CO
C	4243	W.	North Ave.	Finney Public Library	1953	CON
NC	2121	N.	Sherman Blvd.	Washington Park Library	2003	CON
C	2124-26	N.	Sherman Blvd.	Dr. Phillip Schmitt House	1909	QU
C	2134	N.	Sherman Blvd.	Dr. Franklin Hambach House	1911	SP
C	2140	N.	Sherman Blvd.	Charles L. Haase House	1913	CR
C	2141-43	N.	Sherman Blvd.	Albert Nortmann Duplex	1914	NE
C	2145-47	N.	Sherman Blvd.	Adam Heeb Duplex	1912	CR
C	2153	N.	Sherman Blvd.	Phil Steuerwald House	1907	AF
C	2156	N.	Sherman Blvd.	August Richter, Jr. House	1914	CR
C	2159	N.	Sherman Blvd.	John N. Sanders House	1909	CR
C	2163-65	N.	Sherman Blvd.	Otto Laabs Duplex	1913	AC
C	2164	N.	Sherman Blvd.	Waldemar C. Wehe House	1913	AF
C	2169-71	N.	Sherman Blvd.	Oscar Broich Duplex	1911	AF
C	2170-72	N.	Sherman Blvd.	Charles F. Zetteler House	1912	BU
C	2175-77	N.	Sherman Blvd.	Gustave Laabs Duplex	1911	CR
C	2178-80	N.	Sherman Blvd.	Abraham L. Langtry House	1917	CR
C	2181-83	N.	Sherman Blvd.	Mrs. Fred W. Schroeder Duplex	1913	CR
C	2184	N.	Sherman Blvd.	Fred A. Lochner Duplex	1914	CR
C	2200-02	N.	Sherman Blvd.	Oertle H. Lemke Duplex	1915	CR
C	2203-05	N.	Sherman Blvd.	Henry C. Dunck Duplex	1911	QU
C	2209	N.	Sherman Blvd.	Mathias G. Peters House	1922	CR
C	2210-12	N.	Sherman Blvd.	J. C. Spanheimer Duplex	1912	QU
C	2216	N.	Sherman Blvd.	Robert W. Buckholz House	1907	CR
C	2217-19	N.	Sherman Blvd.	Peter F. Leuch Duplex	1914	CR
C	2222	N.	Sherman Blvd.	Frank J. Rauser House	1907	CR
C	2223-25	N.	Sherman Blvd.	George R. Wynhoff Duplex	1954	CON
C	2226	N.	Sherman Blvd.	William Kriebohm House	1911	AF
C	2233	N.	Sherman Blvd.	Louis E. Levi House	1912	AC

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C	2239	N.	Sherman Blvd.	Alford Rosenberg House	1913	CR
C	2249	N.	Sherman Blvd.	Sherman Boulevard Congregational Church	1924	RO
C	2305	N.	Sherman Blvd.	Dr. James J. Burton House	1927	CO
C	2308	N.	Sherman Blvd.	Walter G. Truettner House	1913	CR
C	2311	N.	Sherman Blvd.	Frank S. Hudechek House	1912	DU/CR
C	2318	N.	Sherman Blvd.	Edward J. Seitz House	1930/ 1987-91	MED
C	2319-21	N.	Sherman Blvd.	A. Rottman and H. Dapper Duplex	1916	PS
C	2325-27	N.	Sherman Blvd.	Emil Hoeft Duplex	1913	CR
C	2331-33	N.	Sherman Blvd.	John H. Leenhouts Duplex	1913	CR
C	2339	N.	Sherman Blvd.	Elizabeth Ernst House	1911	AF
C	2345	N.	Sherman Blvd.	Frank C. Schultz House	1922	PS
C	2351	N.	Sherman Blvd.	Herman L. Kreuger House	1911	CR
C	2359	N.	Sherman Blvd.	Dr. George H. Kriz House	1913	AF
C	2371	N.	Sherman Blvd.	H. Schlenstedt House	1913	CR
C	2377	N.	Sherman Blvd.	Charles Du Borney House	1913	CR
C	2401-03	N.	Sherman Blvd.	Arthur F. Milbath Duplex	1915	TU
C	2402	N.	Sherman Blvd.	Carl T. Mueller House	1920	MED
C	2410	N.	Sherman Blvd.	Edwin F. Hollensteiner House	1920	CR
C	2411	N.	Sherman Blvd.	Herman W. Hammel House	1912	BU
C	2415	N.	Sherman Blvd.	Phillip G. Puttler House	1913	AF
C	2418	N.	Sherman Blvd.	Percival Lewis House	1920	CR
C	2421-23	N.	Sherman Blvd.	John J. Schmid Duplex	1912	CR
C	2422	N.	Sherman Blvd.	Dr. Frederick W. Seegers House	1922	CR
C	2427-29	N.	Sherman Blvd.	Clarence Conrad Duplex	1916	CR
C	2430	N.	Sherman Blvd.	Henry L. Grieb House	1923	CO
C	2436	N.	Sherman Blvd.	Charles F. Schneider House	1922	TU
C	2437	N.	Sherman Blvd.	Joshua Wild House	1914	CR
C	2442	N.	Sherman Blvd.	Aggie B. Kriz House	1922	TU
C	2443	N.	Sherman Blvd.	Fred Erz House	1920	MED
C	2450	N.	Sherman Blvd.	Pauline T. Larkin House	1922	CO
C	2451-53	N.	Sherman Blvd.	John Birnschein Duplex	1921	CR
C	2454	N.	Sherman Blvd.	Roy H. Watson House	1952	CO
C	2457-59	N.	Sherman Blvd.	William A. Samp Duplex	1921	CR
C	2463-65	N.	Sherman Blvd.	Hugo Kraenzlein/John Geiger Investment Duplex	1915	CR
C	2464	N.	Sherman Blvd.	John C. Miller House	1952	CO
C	2470	N.	Sherman Blvd.	William G. Jelinek House	1921	CO

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C	2476	N.	Sherman Blvd.	Nathan Franklin House	1920	BU
C	2479	N.	Sherman Blvd.	Immanuel Reformed Church	1917	CR/TU
C	2504	N.	Sherman Blvd.	Walter G. Truettner House	1919	CR
C	2510	N.	Sherman Blvd.	Bertha Gutnecht House	1920	CR
C	2518	N.	Sherman Blvd.	Mortiz Schoenman House	1920	BU
C	2524	N.	Sherman Blvd.	Philip Koehring House	1921	CR
C	2525	N.	Sherman Blvd.	Washington High School	1916/ 1969/ 1982	CG/ CON
C	2536	N.	Sherman Blvd.	Hulda Lewis House	1924	CR
C	2544	N.	Sherman Blvd.	Dr. Orville P. Lillie House	1921	CO
C	2550	N.	Sherman Blvd.	Max Meyer House	1954	CON
C	2556	N.	Sherman Blvd.	Louis Schuldes House	1922	DU
C	2564	N.	Sherman Blvd.	Peter Knispek House	1931	TU
C	2570	N.	Sherman Blvd.	Dr. Walter Dramburg House	1922	TU
C	2576-78	N.	Sherman Blvd.	Walter G. Truettner/ Henry M. Johnson House	1928	TU
C	ca.2600	N.	Sherman Blvd./ W. Clark St.	22nd Ward Memorial Flagpole	1943	NA
C	2602	N.	Sherman Blvd.	William F. Maertz House	1924	RU
C	2616	N.	Sherman Blvd.	Fred Linns House	1926	TU
C	2624	N.	Sherman Blvd.	Joseph Bornstein House	1953	CON
C	2630	N.	Sherman Blvd.	Russell B. Horner House	1946	CO
C	2636	N.	Sherman Blvd.	Harry Roberts House	1953	CON
C	2642	N.	Sherman Blvd.	Franklin Pierce House	1927	BU
C	2648	N.	Sherman Blvd.	William E. Borrowman House	1924	CR
C	2658	N.	Sherman Blvd.	Theodore Pagel House	1924	TU
C	2664	N.	Sherman Blvd.	Miss Rose Lange House	1926	TU
C	2670	N.	Sherman Blvd.	Henry Goodman House	1938	CO
C	2676	N.	Sherman Blvd.	Allen Frankiewicz House	1936	MED
C	2702	N.	Sherman Blvd.	Paul C. Doege House	1927	CR
C	2703	N.	Sherman Blvd.	Sherman Park Lutheran Church	1928/ 1960	NG
C	2710	N.	Sherman Blvd.	Tom Small House	1954	CON
C	2716	N.	Sherman Blvd.	Tom Small House	1954	CON
C	2722	N.	Sherman Blvd.	John Streicher House	1954	CON
C	2728	N.	Sherman Blvd.	Phillip Kempter House	1922	CR
C	2736	N.	Sherman Blvd.	W. C. Benseman House	1923	TU
C	2742	N.	Sherman Blvd.	John J. Konitzer House	1925	TU
C	2748	N.	Sherman Blvd.	Emil Hoeft House	1928	TU

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C	2756	N.	Sherman Blvd.	Ray W. Dwyer House	1925	TU
C	2757-59	N.	Sherman Blvd.	Sol Bornstein Duplex	1923	CR
C	2762	N.	Sherman Blvd.	Paul C. Doege House	1923	CR
C	2763-65	N.	Sherman Blvd.	Louis Siegel Duplex	1923	PS
C	2768	N.	Sherman Blvd.	Richard G. Hohnbach House	1925	CR
C	2771-73	N.	Sherman Blvd.	Joseph Bogost Duplex	1923	CR
C	2772-74	N.	Sherman Blvd.	Dr. Norman W. Hollenbeck House	1925	CR
C	2775-79	N.	Sherman Blvd.	Jacob Meyer Duplex	1923	CR
C	2802	N.	Sherman Blvd.	Edwin F. Kunkel House	1925	CR
C	2803	N.	Sherman Blvd.	Henry W. Tews House	1923	PS
C	2808	N.	Sherman Blvd.	William F. Hunt House	1928	MED
C	2811-13	N.	Sherman Blvd.	Floyd E. Jenkins Duplex	1922	CR
C	2814	N.	Sherman Blvd.	Erhardt Mueller House	1954	CON
C	2817-19	N.	Sherman Blvd.	Gustave E. Mohns Duplex 19	24	CR
C	2823-25	N.	Sherman Blvd.	Max P. Janisch Duplex	1923	TU
C	2824	N.	Sherman Blvd.	Isaac V. Brossell House	1927	TU
C	2830	N.	Sherman Blvd.	Rudolph C. Geisler House	1926	PS
C	2831-33	N.	Sherman Blvd.	Duplex	1924	MED/ CR
C	2836	N.	Sherman Blvd.	Henry Knott House	1924	BU
C	2837-39	N.	Sherman Blvd.	Joseph Grillhouse Duplex	1941	CO
C	2843-45	N.	Sherman Blvd.	Henry K. Kops Duplex	1927	MED
C	2844	N.	Sherman Blvd.	John H. Stouthamer House	1925	TU
C	2848	N.	Sherman Blvd.	Bonnie J. & Florence Brown House	1925	CO
C	2851-53	N.	Sherman Blvd.	George Himmelstien Duplex	1924	CR
C	2856	N.	Sherman Blvd.	Edward A. Drott House	1926	CR
C	2857-59	N.	Sherman Blvd.	Duplex	1921	GN
C	2864	N.	Sherman Blvd.	Fred C. Schweke House	1929	TU
C	2865-67	N.	Sherman Blvd.	Charles E. Willert Duplex	1927	MED
NC	2870	N.	Sherman Blvd.	Dr. Albert Bauman House	1964	CON
C	2871-73	N.	Sherman Blvd.	Theodore Wondra Duplex	1923	CR
C	2877-79	N.	Sherman Blvd.	Dr. Albert Yanke Duplex	1926	MED
C	2878	N.	Sherman Blvd.	Walter Sorens House	1929	TU
C	2915	N.	Sherman Blvd.	Third Church of Christ Scientist	1923	NE
C	2929	N.	Sherman Blvd.	Elizabeth Nohl House	1922	CR
C	2935-37	N.	Sherman Blvd.	Duplex	1928	TU
C	2943-45	N.	Sherman Blvd.	Duplex	1928	TU
C	2949-51	N.	Sherman Blvd.	Duplex	1928	TU
C	2955-57	N.	Sherman Blvd.	Walter N. Peters Duplex	1948	CO

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C	2963-65	N.	Sherman Blvd.	Weiss & Horowitz Duplex	1928	TU
C	2969-71	N.	Sherman Blvd.	Mrs. Amelia Peters Duplex	1947	CO
C	2977	N.	Sherman Blvd.	Henry Herman House	1936	TU
NC	3000	N.	Sherman Blvd.	Boys and Girls Club	1985	CON
C	3003	N.	Sherman Blvd.	John G. Heitman House	1930	FP
C	3011	N.	Sherman Blvd.	Curtis Penberthy House	1920	CR
C	3017-19	N.	Sherman Blvd.	George & L. Schramek Duplex	1924	CR
C	3025-27	N.	Sherman Blvd.	Duplex	1922	CR
C	3031	N.	Sherman Blvd.	Miss Mae Pope House	1951	CON
C	3039-41	N.	Sherman Blvd.	Frank P. Schmitt Duplex	1927	CR
NC	3047	N.	Sherman Blvd.	William Lauderback House	1923	CR
C	3053-55	N.	Sherman Blvd.	Jacob Ulevich Duplex	1929	MED
C	3061-63	N.	Sherman Blvd.	Mathias M. Schrenz Duplex	1925	CR
C	3069-71	N.	Sherman Blvd.	Brosell Apartments	1927	CR
C	3073	N.	Sherman Blvd.	Brosell Apartments	1927	CR
C	3109-11	N.	Sherman Blvd.	F. J. Matt Duplex	1936	TU
C	3115-17	N.	Sherman Blvd.	Anthony J. Lorge Duplex	1951	CO
C	3123-25	N.	Sherman Blvd.	Albert Finke Duplex	1931	TU
C	3131-29	N.	Sherman Blvd.	H. Sherman Duplex	1927	AF
C	3135-37	N.	Sherman Blvd.	Sam Gavisser Duplex	1929	MED
C	3141-43	N.	Sherman Blvd.	Richard & Hannah Vogel Duplex	1947	CO
C	3149-51	N.	Sherman Blvd.	Alex. Scheffrin Duplex	1937	CO
C	3157-59	N.	Sherman Blvd.	Max & Sam Levy Duplex	1929	MED
C	3163-65	N.	Sherman Blvd.	Herbert Wegner Duplex	1928	MED
C	3169-71	N.	Sherman Blvd.	Harry Petanowski Duplex	1929	MED
C	3175-77	N.	Sherman Blvd.	Max Stein Duplex	1949	CON
C (count as 2)	3202-10	N.	Sherman Blvd.	Charles & Elsie Rodeman Duplex (garage with apartment behind)	1926	CR
C	3203	N.	Sherman Blvd.	Rev. Fred L. Walters House	1927	CR
C	3211	N.	Sherman Blvd.	Louis & Belle Bass House	1936	TU
C	3214	N.	Sherman Blvd.	Irvin S. Lozoff House	1937	AF
C	3219	N.	Sherman Blvd.	Leo & Cecilia Peter House	1929	MED
C	3220	N.	Sherman Blvd.	Helmut & Eleanor Schild Hse.	1951	CON
C	3223	N.	Sherman Blvd.	Edward E. Gramoll House	1929	BU
C	3229-31	N.	Sherman Blvd.	William Busacker Duplex	1930	CR
C	3237-39	N.	Sherman Blvd.	William Wollinger Duplex	1928	CR
C	3238	N.	Sherman Blvd.	William M. Kaminsky House	1929	TU
C	3243-45	N.	Sherman Blvd.	J. Rubin Duplex	1947	CON

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<u>C or NC</u>	<u>Number</u>		<u>Street</u>	<u>Original Owner</u>	<u>Date</u>	<u>Style</u>
C	3246	N.	Sherman Blvd.	William Kaminski House	1935	TU
C	3251	N.	Sherman Blvd.	Isadore Blankstein House	1940	MED
C	3254	N.	Sherman Blvd.	David Fishkin House	1931	MED
C	3259	N.	Sherman Blvd.	Sol & Esther Blankstein House	1939	MED
C	3263-65	N.	Sherman Blvd.	Abraham Peckarsky Duplex	1928	TU
C	3271	N.	Sherman Blvd.	Ernest & Anna Krenkel House	1928	BU
C	3272	N.	Sherman Blvd.	Alvin & Iris Krug Apartments	1950	CO
C	3277-79	N.	Sherman Blvd.	Louis & Bella Bass Duplex	1950	CON
NC	3284	N.	Sherman Blvd.	Clare Place Apartments	1981	CON
C	3285	N.	Sherman Blvd.	Harry B. & Sophia Dinkin House	1955	CON
C	3291	N.	Sherman Blvd.	Benjamin & Ethel Gold House	1935	MED
C	3303	N.	Sherman Blvd.	Charles & Anna Cohen House	1928	TU
C	3311	N.	Sherman Blvd.	Max & Elaine Raskin House	1939	CO
C	3317	N.	Sherman Blvd.	Eugene & Lila Lietman House	1953	CON
C	3323	N.	Sherman Blvd.	Rabbi Louis Swichkow House	1950	CO
C	3331-33	N.	Sherman Blvd.	Henry & Bertha Mishlove Duplex	1928	MED
C	3337-37A	N.	Sherman Blvd.	August & Bertha Goegeline Duplex	1939	CO
C	3343-45	N.	Sherman Blvd.	Morris & Ida Kahn Duplex	1952	CON
C	3351-53	N.	Sherman Blvd.	Erhardt & Carrie Tolzmann Duplex	1927	CR
C	3357	N.	Sherman Blvd.	Harry & Fanny Bass House	1937	MED
C	3360-70	N.	Sherman Blvd.	Townsend Street School	1928	CG
C	3365-67	N.	Sherman Blvd.	Hugo & Julia Vehling Duplex	1927	TU
C	3373	N.	Sherman Blvd.	Hilbert & Eleanor Penlick House	1935	TU
C	3379	N.	Sherman Blvd.	William & Amally Sorgel House	1926	FP
C	3385-87	N.	Sherman Blvd.	Jacob & Rebecca Franklin Duplex	1938	CO
C	3402	N.	Sherman Blvd.	Ernst & Anna Pretschold House	1930	TU
C	3403	N.	Sherman Blvd.	Eugene J. Eslien House	1928	TU
C	3408-10	N.	Sherman Blvd.	Harry Meyers Duplex	1938	MED
C	3416	N.	Sherman Blvd.	Edward & Anna Heimke House	1940	CO
C	3417	N.	Sherman Blvd.	Oscar & Libby Plotkin House	1939	MED
C	3423-25	N.	Sherman Blvd.	Julius Lasser Duplex	1951	CON
C	3424	N.	Sherman Blvd.	Joseph F. White Duplex	1929	CR
C	3428	N.	Sherman Blvd.	Robert S. Coy Duplex	1950	CO
C	3431	N.	Sherman Blvd.	Lew Dubin House	1935	TU
C	3437	N.	Sherman Blvd.	George O. R. Lade House	1927	BU

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<u>C or NC</u>	<u>Number</u>		<u>Street</u>	<u>Original Owner</u>	<u>Date</u>	<u>Style</u>
C	3443	N.	Sherman Blvd.	Isadore I. Weinstein Duplex	1951	CON
C	3449-51	N.	Sherman Blvd.	Aaron Boxer Duplex	1955	CON
C	3457	N	Sherman Blvd.	Rudolph A. Betz House	1930	TU
C			Steuben Square	Baron Frederick Wilhelm von Steuben Equestrian Statue	1921	NA

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SIGNIFICANCE

The North Sherman Boulevard Historic District is a large, residential district in the city of Milwaukee that consists of four whole blocks and portions of twenty-seven others that flank both sides of the north-south running North Sherman Boulevard. The North Sherman Boulevard Historic District is being nominated to the National Register of Historic Places (NRHP) as a historic district having local significance under National Register (NR) Criterion C (Architecture). Research was undertaken to assess this potential utilizing the NR significance area of Architecture, a theme which is also identified in the State of Wisconsin's Cultural Resource Management Plan (CRMP). This research centered on evaluating the resources within the District utilizing the Queen Anne, Prairie School, Arts & Crafts, American Craftsman, American Foursquare, Bungalow, and Period Revival Styles subsections of the Architectural Styles study unit of the CRMP.³ The results of this research is detailed below and shows that the North Sherman Boulevard Historic District is indeed locally significant under Criterion C as an architecturally important collection of residential buildings that are of considerable individual architectural merit and collectively constitute a well-defined, visually distinct, and locally significant geographic and historic entity.

The District is comprised of 212 contributing buildings, six non-contributing ones, a contributing site, and two contributing objects, the bronze equestrian statue of Baron Frederick Wilhelm von Steuben, situated on Steuben Square, and the Twenty-Second Ward Memorial Flagpole, dedicated in 1943, that is located on the median opposite Washington High School. The contributing buildings are fine and often outstanding examples of the most popular architectural styles applied to the residential buildings associated with the middle class residents of Milwaukee during the period of significance (1907-1955).⁴ Individually, these buildings are notable for the high quality of materials used in their construction and for their excellent designs; many are the work of notable architects and designers who practiced in Milwaukee during the period of significance. The District is especially notable for its exceptional examples of Craftsman, Tudor Revival, and Mediterranean Style designs, a number of which rank among Milwaukee's finest medium size examples. Collectively, these buildings are also notable because they reflect national trends in domestic architecture during the period of significance and because they also typify the stylistic and historic evolution of the District itself and of the larger residential area that surrounds it.

³ Wyatt, Barbara (ed.). *Cultural Resource Management in Wisconsin*. Madison: State Historical Society of Wisconsin, Division of Historic Preservation, 1986, Vol. 2, pp. 2-15, 2-17, 2-21 - 2-33.

⁴ The period of significance (1907-1956) is bounded by the construction dates of the contributing resources in the District. The end date of the period has been extended from 1953 to 1955 in order to pick up eight buildings built between 1954-1955 that are identical in size, design, and type to those built in the District during the three years between 1950-1953.

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The District is also eligible for listing in the NR under Criterion A (History) as an important and locally significant example of the boulevard planning concept that had such an important influence on the physical development of Milwaukee.

Historic Context⁵

North Sherman Boulevard was created along the section line that divides Sections 12, 13, and 24 to the east from Sections 11, 14, and 23 to the west, all in Town 7 North, range 21 East. Historically, section lines and even quarter section lines were dedicated for roadways in Milwaukee. Many of the city's important transportation arteries, including North Avenue, Center Street, and Burleigh Street, were created in this fashion.⁶

North Sherman Boulevard, however, might have become just another roadway had it not been for the Milwaukee Park Commission, which, in 1890, purchased the tract of land that became Washington Park between Lloyd and Vliet streets.⁷ In 1891, the Commission purchased another 24-acre parcel from the Perrigo family that lay north of Locust Street between the future North Sherman Boulevard, which was then called 43rd Street, and 41st Street. Washington Park was quickly improved according to plans provided by the prestigious landscape firm of Olmsted, Olmsted, and Elliot, and streetcar access soon made the park the most popular public space on the city's west side. The Perrigo Tract, in contrast, lacked direct access via public transportation and remained largely an unimproved wooded lot, used only by a few patrons for picnics and by the Park Commission as a nursery for the rest of its parks.

These two parks, originally located outside the city limits, were annexed to the city in 1899. They began to attract residential development by the turn-of-the-century near Washington Park, and a decade later around the Perrigo tract, which had been officially named Sherman Park by 1900 in order to honor Civil War general William Tecumseh Sherman.

Development occurred incrementally around the two parks and on North Sherman Boulevard itself. As various subdivisions were platted, developers simultaneously petitioned for annexation to the city

⁵ The author is deeply indebted to Carlen Hatala of the City of Milwaukee's Department of City Development and to Les Vollmert, formerly of that Department, for permission to utilize the History and Planning Significance sections of their Historic Designation Study Report for the Sherman Boulevard Historic District, which they wrote as part of the designation of this District as a City of Milwaukee Historic District.

⁶ These three streets all cross North Sherman Boulevard within the District boundaries.

⁷ This park is located immediately to the south of the District.

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of Milwaukee in order to provide water, sewer, and other city services to potential lot buyers. This piecemeal annexation led to an irregular profile at the western city limits. Some 24 separate subdivisions, in addition to several large unsubdivided parcels, have been identified along North Sherman Boulevard. While some had prosaic names styled after the developing realty company (Richter, Schubert and Dick's Addition) or family names (Gesau's Subdivision), many developers capitalized on the buying public's desire for clean, healthy, spacious neighborhoods and the desirable proximity to the boulevard and parks in choosing their subdivision's names. The resulting names, Boulevard Park, Residence Park, Sherman Boulevard Heights, Vernon Heights, Rainbow Ridge, and Bonny Park, conjure up sylvan vistas even today.

In the 1901 Milwaukee City Directory, North 43rd Street had already become known as Sherman Boulevard and was most likely named after the park. While informally called a boulevard at this time, official designation was granted by the city in 1910 when control and jurisdiction over the portion from Lisbon Avenue north to North Avenue was transferred to the Park Commission. As the boulevard was improved in incremental stages northward, these sections were, in turn, transferred to the jurisdiction of the Park Commission.

The residents of North Sherman Boulevard tended to be prosperous, self-made men, the sons of immigrants, and included those in the skilled trades, management positions, industrialists, doctors, attorneys, dentists, teachers, accountants, contractors, retailers, and civil servants. Many were of German and/or Jewish heritage, but a significant number were of English, Irish, Polish or Bohemian heritage as well. Among the many notable early residents were: Theodore Esser, president of T.C. Esser, paints and glass (No. 2232, razed); Louis E. Levi, president of Hydrite Chemical Corp. (No. 2233); John H. Leenhouts, Milwaukee County Assessor of Incomes (No. 2331); Lorenze Frankfurth, president of Frankfurth Hardware (No. 2352); George Kriz, M.D., general practitioner (No. 2359); William J. Koehring, president of Koehring Co., manufacturers of concrete mixers and cranes (No. 2371); Arthur J. Bitger, vice-president of Bitger Cloak and Suit (No. 2427); Benjamin Adelman, president of New Way Service Corporation and Quality Laundry Service (No. 2743); Walter P. Perlick, vice-president of R. Perlick Brass Co. (No. 2775); Henry Tews, secretary of Tews Lime & Cement Co. (No. 2803); Roland E. Stoelting, Milwaukee Commissioner of Public Works (No. 2848); Edward A. Drott, president-treasurer of Drott Tractor Company, Inc. (No. 2856); Walter Sorens, president-treasurer of Kilbourn Motor Co. (No. 2878); Edward V. Koch, architect and chief building inspector for the City of Milwaukee (No. 3025); and William R. Sorgel, president-treasurer of Sorgel Electric Co. (No. 3379). Sherman Boulevard was evidently, for much of the period of significance, the most prestigious address of the west side, as city directories show that even homeowners on highly

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desirable nearby Grant Boulevard (North Grant Boulevard Historic District, NRHP) often moved to North Sherman Boulevard as their fortunes improved.

The residents of North Sherman Boulevard had very broad architectural tastes, and the styles of their house range from modest bungalows to flamboyant Spanish Colonial and Mediterranean Revival and elaborate Tudor Revival style buildings. At a glance, an English influence tends to predominate the streetscape, probably due to the endless variations in form and materials possible within both related period revival styles and the Craftsman style, Milwaukee examples of which often have exhibit a marked Tudor Revival style influence. No matter what style, however, all the houses on the boulevard tend to be more highly embellished, larger, and more distinctive than those on neighboring streets. Even the ubiquitous duplex form was here developed to close to its maximum design potential, and many District examples are downright luxurious, featuring rooms for live-in servants as well as basement rathskellers with fireplaces and fine cabinetry.

Educational and religious institutions were also drawn to North Sherman Boulevard as the neighborhood expanded and matured. The large and handsome buildings they erected grace major intersections along the thoroughfare: today's Community Baptist Church of Greater Milwaukee at No. 2249 (aka 4311 West North Ave.) was built in 1924-25 for Sherman Boulevard Congregational Church and was designed by Buemming and Guth; it was later occupied by Parkside Lutheran Church from the late 1930s to the early 1980s when the Community Baptist congregation acquired the building. The Lannon stone-clad Colonial Revival style building at 4242 West North Ave. was built in 1950 to house the Third Church of Christ Scientist's Reading Room and is now a day care center for the Community Baptist Church. Greater Mount Zion Missionary Baptist Church at No. 2479 was originally built for Immanuel Reformed Church in 1916 to a design by Van Ryn and DeGelleke. Greater Mount Zion has occupied the building since 1992. Sherman Park Evangelical Lutheran Church at No. 2703 was created out of the merger of Mount Lebanon Lutheran Church and Hope Church. The present building replaced an earlier structure on the site and was designed by Velguth and Papenthein and completed in 1929. The Third Church of Christ Scientist, now the Schragger Auction Gallery, at No. 2915, was designed by Frank Howend in 1924. Trinity Presbyterian Church at No. 3302 (4240 W. Concordia) was built as a Lannon stone-clad Neo-Gothic Revival style church in 1935 to a design of Hugo Haeuser. The larger Contemporary style auditorium addition and classroom building was added to it in 1957 and was designed by Harry A. Ollrogge. Washington High School at No. 2525 was designed by Van Ryn & DeGelleke and completed in 1914, before many of Sherman Boulevard's houses were even built. Townsend School, an elementary school at No. 3360, opened in 1926 and was first housed in four barracks buildings. The present building, designed by Milwaukee

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School Board architect Guy E. Wiley, was begun in the fall of 1927. Lastly, the Contemporary style Finney Public Library was built at 4243 West North Ave. in 1953.

That North Sherman Boulevard remained a prestigious address after World War II can be seen in the twenty-eight infill houses and apartment buildings constructed along the thoroughfare in the late 1940s and the 1950s. Then, as before, the owners of these new buildings were drawn from the professions and from owners and executives of small and not so small businesses. Today, an aging building stock, changing social and economic conditions, deferred maintenance, absentee ownership, and a greater volume of traffic along the boulevard have all impacted the District, but the large majority of its buildings have been maintained in their original or near original condition. Easily the most significant factor to negatively impact the boulevard was the proposed Park West freeway corridor and the uncertainty that it brought to the neighborhood. The freeway's path cut a broad swath between West North Avenue and West Meincke Street through the city's west side, extending all the way west from the downtown to Sherman Boulevard. It resulted in the razing of the houses in its path in the 1960s. On North Sherman Boulevard, most of the houses on the east side of the thoroughfare between North Avenue to Meincke were demolished, interrupting what had until then been an uninterrupted streetscape of fine residences. Protests by west side residents halted the demolition at the east curb line of Sherman Boulevard, which was followed by a lengthy debate about the necessity of building this loop of the freeway system at all. Ultimately, the plan to build the freeway was abandoned, and most of the land has remained vacant ever since. A great deal of disinvestment occurred in the area during the ensuing decades as many long-time residents passed away or moved out of the neighborhood and a succession of short-term occupants moved in. More recently, two houses were removed in the 2200 block to make way for an expanded parking lot for the Finney Library. One of the houses was razed, but the other was moved one-half block north to No. 2318, on a lot that had been vacated as a result of the freeway project. Since that time, the neighborhood has stabilized and has attracted a new generation of dedicated owner-occupants, including many African-American families.

Community Planning and Development

The North Sherman Boulevard Historic District is eligible for listing in the NRHP at the local level of significance as a successful and early example of urban planning by Milwaukee's Park Commission, which had as its goal the creation of a series of parks ringing the city that would be linked to each other by broad, landscaped boulevards that served, in a sense, as linear parks. This master plan was only partially realized. Newberry Boulevard (Newberry Boulevard Historic District, NRHP 3-7-94) was to link Lake Park (NRHP 4-22-93) with Riverside Park. Layton Boulevard was created to link Mitchell park with Pulaski Park and the Kinnickinnic River Parkway, but was never completed. Sherman

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Boulevard, however, successfully joined Washington Park with Sherman Park and was eventually extended all the way north to McGovern Park at West Silver Spring Drive. The prestige of a boulevard address fulfilled the public demand for high quality, park-like neighborhoods free of commercial and industrial encroachment. Developers took advantage of the new boulevards when laying out their subdivisions and often ensured that expensive houses would be built there by writing restrictive covenants into the deeds for the lots fronting on the boulevard.

In the era before zoning became an accepted planning tool, neighborhoods tended to evolve in a haphazard fashion. After platting, real estate developers or contractors would sometimes erect a number of residential properties in an attempt to set by example the standards of construction for an area, but generally purchasers of lots were more or less free to build whatever they wished. Setback requirements and density restrictions were virtually nonexistent. As a result, costly houses sometimes found themselves adjacent to small cottages crowded two, three or even four to a lot. Houses, stores, taverns, livery stables, machine shops, and boarding houses could share a single block. The resulting neighborhoods lacked a unifying visual character and were often malodorous, noisy, and congested. Today we consider some of these older surviving neighborhoods to be charmingly diverse and picturesque, so it is hard to appreciate how unpleasant and unhealthy it would have been to live next door to a livery stable or a small, noisy factory or workshop handling hazardous substances. Even the prosperous gold coast neighborhoods lined with the opulent mansions of the city's most affluent residents were not immune to unsavory encroachments. Newspaper accounts throughout the nineteenth and early twentieth centuries relate how vigorously wealthy West Wisconsin Avenue residents protested commercial developments, such as the construction of a public livery stable, on their street or how the socially elite homeowners on North Prospect Avenue fought the construction of high density apartment buildings. With no legal recourse, there was not much the residents could do other than try to buy out the proposed noxious use.

As the city grew denser and more hazardous, a shift occurred in public residential tastes and expectations. The growing middle class, able to afford their own private transportation or to use the expanding and increasingly efficient public transit system, could move further out from the center of the city in their quest for a better quality of life and a healthier environment. Meanwhile, necessity no longer dictated that the residences of the growing class of affluent industrialists, manufacturers, and entrepreneurs be within visual sight of their places of business as had been the case for most of the nineteenth century. The demand for exclusively residential precincts by these groups resulted in the emergence of the "first class" restricted subdivision, laid out by developers with larger than average lots, restrictions on density and prohibitions against noxious industries and troublesome businesses such as taverns and livery stables. Deed covenants created a legally enforceable proscription that

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restricted residentially incompatible activities. Many covenants further specified that only substantial houses costing over a certain amount of money could be built.

This trend toward the increased use of deed covenants coincided with the development of the boulevard system in Milwaukee that produced such gracious thoroughfares as Highland Boulevard, McKinley Boulevard, Washington Boulevard, and Newberry Boulevard, among others. The importance of wide landscaped streets or boulevards as urban planning tools has its roots at least as far back as Renaissance Europe, but the large scale nineteenth century government-sponsored rebuildings of Paris and Vienna prompted American civic leaders to take a hard look at the country's urban areas and formulate plans to make them more beautiful and livable. Such influential individuals as Frederick Law Olmsted conceptualized boulevards as broad, linear green spaces, essentially linear parks. Improving city life through better urban design received more attention following the Columbian Exposition of 1893 in Chicago, whose impressively designed grounds were dubbed "The White City." Groups such as the American Civic Association also promoted the benefits of rational urban design as a way of improving city residents' lives and health.

In Milwaukee, the first boulevarded street was a short stretch of West Wisconsin Avenue between N. 8th and N. 11th streets. Its creation, however, was the product of an accident rather than a plan. It was created to rectify a situation that occurred when the old portion of Wisconsin Avenue east of N. 6th Street was finally connected to the newer portion west of N. 8th Street by removing a previously impassable bluff. Once the bluff was removed it was found that the two streets did not line up so it was decided to build a short section of wide ornamental boulevard that would serve as a transitional zone for the misaligned roadways and to provide an attractive gateway to the exclusive residential area that lay to the west. The press optimistically reported as early as 1848 that the resulting 50-foot-wide boulevard on West Wisconsin Avenue would be extended west to the city limits in emulation of the boulevards of Paris, but this dream went largely unfulfilled. In 1877, another proposal was put forward to ring the city with a series of 100-foot-wide boulevards, probably in imitation of the Ringstrasse in Vienna, but identifying a source of funding and establishing jurisdiction over their construction and maintenance proved elusive.

It took the creation of the Park Commission in 1889 before serious boulevard planning could take shape. The park commissioners lobbied tirelessly for the creation of boulevards and pleasure drives to link the various public parks they were establishing throughout the city and its environs. The intent was to extend the parks visually throughout the city by way of tree-lined and landscaped thoroughfares and to provide green breathing spaces in congested areas. Chapter 17 of the State of Wisconsin Laws of 1895 created the official boulevard designation and gave the Milwaukee Common Council the

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power to designate boulevards upon recommendation of the Park Commission. Official boulevard designation under city ordinance provided not only prestige but prohibited heavy commercial vehicles from using the thoroughfare except for deliveries to residents living on the thoroughfare. By 1914 the ordinance had been expanded to give the Park Commission control of the planting and care of the parked lots along the boulevards. Parked lots were the extra-wide green spaces between the sidewalk and the curb found on some streets or the garden lots that flanked the entrance to a boulevard.

The advent of the boulevard system coincided with the growing demand for higher class, exclusively residential areas. The boulevards, with their large lots, tree-lined streets, and accessibility to public parks, were the natural recipients of this upper income residential growth. Because boulevards were created in all parts of the city, one of the unique outcomes was that residential enclaves of high quality houses were created throughout the city in long linear strips amidst much more modest surrounding neighborhoods. As a result, for many years in the early twentieth century, Milwaukee did not have any single "best" address, but rather a series of prestigious boulevards scattered throughout the city, although some boulevards were much more prestigious and expensive than others. Sometimes the Park Commission spearheaded the creation of a boulevard to achieve a park purpose, as it did Newberry Boulevard to link Lake Park to Riverside Park in 1897. In other instances, developers laid out boulevards in their subdivisions to serve as an amenity or centerpiece with which to attract high-income buyers. In these cases, the developer and property owners would usually petition the City to receive official boulevard designation after the street was already developed or the lots sold. Such local thoroughfares as Highland Boulevard, McKinley Boulevard, Hi Mount Boulevard, and Grant Boulevard were developed in this way. Unlike the Park Commission boulevards, these real estate developer boulevards do not usually connect two parks, although they are sometimes in close proximity to a park, such as Grant Boulevard, which terminates at Sherman Park.

North Sherman Boulevard, an early creation of the Park Commission, satisfied a number of municipal planning concerns. First, it provided a transportation link between two parks that had been established by the Commission, and second, it helped to open up already existing congested urban areas by providing a place where alternative housing options could flourish. Private developers subsequently ensured that the boulevard would be flanked by "high class" homes that were distinctly different from those in the surrounding neighborhoods by virtue of their higher quality of design, more elaborate detailing, and larger size. Through restrictive deed covenants subdivisions such as Boulevard Park and Residence Park established minimum construction costs and mandated that only single family residences could be built along the east side of North Sherman Boulevard between North Avenue and Locust Street. Vernon Heights had similar restrictions and specified uniform setbacks, but also

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allowed for expensive duplexes to be built on the west side of North Sherman Boulevard north of Center Street. Some of the other subdivisions had similar regulations.

To summarize, the North Sherman Boulevard Historic District is eligible for listing in the NRHP as a fine, early example of the historically significant efforts of the Milwaukee Park Commission to create urban amenities that were intended to both alleviate and enrich the life of the city's inhabitants. The Commission's far-sighted park acquisition programs and its early attempts at urban planning created an important park and boulevard legacy for the city that also became a major generator of urban growth. North Sherman Boulevard and the two parks it was originally intended to serve, for instance, were created several years before actual development in this area took place and they were thus major catalysts in the city's westward expansion during the first half of the twentieth century. Unlike the private, gated subdivisions of St. Louis or the expansive, multi-block mansion neighborhoods found in most cities, Milwaukee's boulevards created a network of open public green spaces throughout the city, helped distribute upper income housing more evenly throughout Milwaukee's residential districts, and also allowed for improved traffic flow between the city's parks while accommodating and showcasing the era's newest and most desired mode of transportation, the private automobile.

Architecture

The North Sherman Boulevard Hill Historic District is being nominated to the National Register of Historic Places under Criterion C for its local significance as a well-defined residential neighborhood whose mostly single-family and duplex dwellings are very good to outstanding examples of the most important architectural styles that were applied to residential buildings designed for the city of Milwaukee's well-off middle class residents during the period of significance. Almost all of these buildings are of masonry construction, they almost all exhibit a very high degree of integrity, and they have been maintained to a high standard. Because the vast majority of the buildings in the North Sherman Boulevard Historic District were constructed between 1907 and 1955, the District also has a pleasing visual cohesiveness. In addition, many of these houses are architect-designed and some are the work of the finest architects practicing in Milwaukee during the period of significance.

Generally speaking, development in the District began at its southern end and expanded gradually northward. Consequently, the earliest buildings in the District can be found in its southern half and especially in the 2100 and 2200 blocks below West North Avenue. Development in the District started in 1907, by which time the Queen Anne style was in eclipse in Milwaukee. Thus it is not surprising that there are only three examples of this style in the District, all of which are in the 2100 and 2200 block. The same is true for examples of the American Foursquare style, four of the District's nine

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examples also being located in these two blocks.

The most important style in the District before and immediately after World War I was the American Craftsman style, which had emerged as a national style during this period, and which had its origin in the Arts & Crafts/Tudor Revival movement in England. The Arts and Crafts movement began in England in the mid-nineteenth century and had a profound affect on American architectural practice in the first two decades of the twentieth century. The residential architecture that was produced by the earliest Arts and Crafts architects in England such as Richard Norman Shaw was a conscious attempt to recreate older English architectural practices and motifs. Smaller houses were typically influenced by the many vernacular housing traditions that had evolved throughout that country, while larger houses were most heavily influenced by the architecture of the Tudor, Elizabethan, and Jacobean periods. Since these various traditions had many things in common, the residential architecture that evolved in the Arts and Crafts period also shared many common characteristics. Differences in size and in the degree of decoration notwithstanding, most of the houses designed in this style featured irregular plans, roofs having a variety of planes, and wall surfaces that were clad in a variety of materials but most typically brick, stucco, stone, and wood clapboard or wood shingles, while half-timber work was also frequently found, even in the smallest examples. Since these works were frequently published in both English and American architectural magazines of the time, they were well known to American architects and their clientele and their influence can be found in most middle class and upper middle class neighborhoods in America that were developed in the first two decades of the twentieth century.

North Sherman Boulevard is a case in point, there being sixty-four examples of the closely related American Craftsman style in the District. Like the associated Arts and Crafts style, the American Craftsman style had its origins in the work of English architects and designers who sought a new approach to house design by using simplified elements of traditional vernacular houses to produce a comprehensive design in which exterior and interior elements worked together to produce a unified whole. Unlike Arts and Crafts designs, however, the American Craftsman style did not choose to imitate its English heritage. Instead, by applying the basic principles of Arts and Crafts design to American needs and building materials, designers such as Wisconsin native Gustave Stickley were able to fashion buildings having a specifically American appearance. The American Craftsman style is characterized by quality construction and simple, well-crafted exterior and interior details. Natural materials are used both inside and out in a manner appropriate to each and wood is by far the most common material used both inside and out with brick, stucco, and wood shingles also being typical exterior building materials. Frequently the exteriors of American Craftsman style houses use broad bands of contrasting materials (such as wood shingles above stucco) to delineate different stories.

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American Craftsman style homes usually have broad gable or hipped main roofs with one or two large front dormers and widely overhanging eaves, exposed brackets or rafters, and prominent chimneys. Most designs also feature multi-light windows having simplified Queen Anne style sash patterns. Open front porches whose roofs are supported by heavy piers are a hallmark of the style, and glazed sun porches and open roofed wooden pergola-like porches are also common. Houses and duplexes in the District designed in this style predominate until the end of World War I, when architectural fashions changed and Period Revival style examples began to dominate.

The North Sherman Boulevard Historic District is equally notable architecturally for its wealth of examples of Period Revival style designs. Buildings designed in the various styles that are now grouped together under the general term "Period Revival" first began to appear in Wisconsin in the mid-1890s. These buildings were almost all larger, architect-designed single-family residences and most of them were constructed in the state's largest cities such as Milwaukee, Madison, Wausau, Oshkosh, Manitowoc, Eau Claire, La Crosse, Racine, and Kenosha. That this was so probably reflects the fact that interest in reproducing accurate modern interpretations of historic architectural styles was still quite new at this time and those with the ability to do so were almost exclusively architects that were in touch with the latest national trends in architecture, both as a result of their training in the nation's first schools of architecture and as a result of their awareness of what was happening in and around the nation's larger, mostly eastern cities such as New York, Boston, and Philadelphia. Such architects were, for the most part, located only in the state's largest cities in the 1890s, as were clients with the means and the interest to build in what were then the latest styles.

By the turn of the century, the increasing popularity of the Period Revival styles, particularly the Colonial, Georgian, and Tudor Revivals, was beginning to be felt in all of Wisconsin's larger communities, but especially in Milwaukee, Wisconsin's largest and richest city. The years between 1900 and the onset of World War II witnessed the construction of large numbers of houses in this city that bear witness to the steady maturation of the Period Revival styles and to the increasing knowledge and confidence of the architects who designed them.

Not surprisingly, though, the first Period Revival buildings were more enthusiastic than accurate in their use of historical styles and they generally lack the finesse and greater understanding of these styles that later examples display. Following World War I, American Craftsman style-influenced designs in Wisconsin and in Milwaukee were soon superseded by more scholarly and accurate examples of the Period Revival styles, most notably the Colonial Revival and Tudor Revival styles. The reasons for this are still being debated but the inescapable fact remains that after the war new housing in Wisconsin overwhelmingly reflected client preferences for these styles. The largest and the best of these houses

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were still architect-designed, and Milwaukee architects who worked in the District such as George Schley and Sons, John Topzant, Walter G. Truettner, Charles Valentine, and George Zagel, made such designs their specialty.

The North Sherman Boulevard Historic District is rich in fine Period Revival designs, there being twenty-four residential examples of the Colonial Revival style, two of the Dutch Colonial Revival style, one of the Georgian Revival style, two of the French Norman Revival style, thirty-seven of the Tudor Revival style, and twenty-four of the Mediterranean Revival style. It is worth noting that the District's clients tended to prefer the more elaborate Tudor and Mediterranean Revival styles, both of which almost always utilize more costly masonry construction. Perhaps the most interesting feature of the Period Revival presence in the District is the large number of Mediterranean Revival style examples that it contains. For reasons that are not clearly understood, the Mediterranean Revival is the least commonly found Period Revival style in Wisconsin, there being relatively few examples outside of Milwaukee. Why then, in a city having especially strong Germanic and Middle and Eastern European roots, did the Mediterranean Revival find an acceptance here that it was not to find anywhere else? Since the great majority of the Mediterranean Revival houses in the District were built in the twenties, the answer may simply be that the style became fashionable after World War I when it had not been before. The reasons were undoubtedly varied and may even be linked to the rise to public prominence of the "sunshine" states of Florida and California during this period, whose Mediterranean Revival style houses were being brought to public attention in both popular magazines and the movies. Another and perhaps related reason may be that designers and developers found the style to be a welcome new addition to their repertoire of Period Revival styles. Regardless of the reasons, the influence of the Mediterranean Revival style in the District is of special interest.

Excellent examples in the District include: the Tudor Revival style Walter Sorens House (2878 N. Sherman Blvd.), designed by Milwaukee architect Walter G. Truettner, built in 1929; the similar Tudor Revival style Dr. Walter Dramburg House (2570 N. Sherman Blvd.), also designed by Truettner, built in 1922; the Dutch Colonial Revival style Louis Schuldes House (2556 N. Sherman Blvd.), again designed by Truettner and built in 1922; the Mediterranean Revival style Sol and Esther Blankstein House (3259 N. Sherman Blvd.), designed by R. O. Razall and built in 1939, and the French Normandy Revival style John G. Heitman House (3003 N. Sherman Blvd.), designed by Milwaukee architect Val Schramka, built in 1930. Also notable are the District's numerous excellent Period Revival style houses and duplexes for which a stylistic label is harder to decide upon. Two especially fine examples are similar houses that create their own French-influenced versions of the Mediterranean Revival style: the David Fishkin House (3254 N. Sherman Blvd.), designed by Roy Justus and built in 1931; and the Benjamin and Ethel Gold House (3291 N. Sherman Blvd.), designed by architect H. L. Kuehnel and

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built in 1935.

Architects

Almost all of the original building permits for the buildings in the District are still extant and they show that that many of the buildings in the District were architect-designed.⁸ The names of many of the more prominent local architects and architectural firms that practiced in Milwaukee during the Period of Significance (1907-1955) can be found on these permits. A partial list of these men and firms includes: Alexander H. Bauer, Herman W. Buemming, Clas, Shepherd & Clas, Gustave A. Dick, A. G. Guth, Hugo Haeuser, William G. Herbst, Charles J. F. Holst, Julius Leiser, Robert A. Messmer, Henry J. Rotier, George Schley and Sons, Charles H. Tharinger, John Topzant, Walter G. Truettner, Martin Tullgren and Sons, Charles Valentine, Van Ryn & DeGelleke, Velguth & Papenthein, and George Zagel and Sons.

The architect whose name appeared most frequently on the original building permits for N. Sherman Boulevard residences was Walter G. Truettner, whose 13 associated buildings amount to 10% of the total number. Much of the explanation for this impressive total is due to the fact that Truettner, like a number of his contemporaries, was a general contractor and developer as well as a designer, and some of his buildings in the District were probably built as speculative ventures, albeit, speculative ventures at the higher end of the single family residential market.

The following are biographies of the more prominent architects and architectural firms that worked in the District.⁹

Buemming & Dick/Dick & Bauer/Buemming & Guth

Gustave A. Dick (1872-1935) was born in Milwaukee in 1872, the son of Bavarian immigrants John Christian Dick and Margaret Salfner. John Christian (1824-1910) held a variety of occupations after arriving in Milwaukee in 1847 (clerical, traveling salesman, saloon keeper) before he settled into his career as a notary public, insurance agent, and director and officer of the Milwaukee Mechanics mutual Fire Insurance Company. John Christian Dick was also an alderman (1856-1857) and a state

⁸ City of Milwaukee Department of Planning and Development. Building Inspection Unit.

⁹ The author is deeply indebted to Carlen Hatala of the City of Milwaukee's Department of City Development and to Les Vollmert, formerly of that Department. The biographies of important Milwaukee architects contained in their several Milwaukee NRHP historic district nominations have been reused here in largely identical form, the only changes being the addition of lists of projects in the North Sherman Boulevard Historic District that are associated with each firm.

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representative (1878) and was one of the pall bearers at Milwaukee founder Solomon Juneau's funeral. The Dicks had 13 children, of which 11 survived: Gustave A., Adolph Christian, Edward C., Christian H., William G., Paul F., Louis, and four girls, identified as Mrs. Louis Biersach, Mrs. Joseph Clauder, Mrs. Oscar A. Kropf, and Mrs. Albert Hentzen. Adolph Dick, Gustave's brother, went on to become one of the prominent realtors in the city and developed portions of Washington Heights. Gustave Dick pursued an architectural career. After high school he apprenticed and formed his first partnership, with Herman Buemming, in 1897. The partnership lasted through 1907-1908. Herman W. Buemming (1873-1947) was from Pittsburgh and began his career in Milwaukee in 1897 when he associated with Dick. Their numerous projects included many distinguished residences in the Concordia College and the North Point North and South neighborhoods. They also designed the Church of the Immaculate Conception in Bay View, St. Matthew's Church on South 25th Street, and Century Hall on North Farwell Avenue (razed).

When the partnership dissolved, Buemming moved his office to North Jackson Street, while Dick maintained the former firm's offices in the Pabst Building and he designed four buildings in the District after parting from Buemming: the Otto Laabs Duplex (1913) at 2163-65 N. Sherman Blvd.; the Charles F. Zettler House (1912) at 2170-72 N. Sherman Blvd.; the Gustave Laabs Duplex (1911) at 2175-77 N. Sherman Blvd.; and the Dr. George H. Kriz House (1913) at 2359 N. Sherman Blvd.. In 1914, Dick moved his firm to 811 State Street (old number) and shared premises with two of his brothers, Edward C., who sold real estate, and Louis, who sold insurance.

In 1921, Dick formed a new architectural partnership with Alexander Hamilton Bauer, as Dick & Bauer. Bauer, like Dick, was a native of Milwaukee, who graduated from North Division High School and then attended the University of Wisconsin in Madison. He later studied in the East and became senior appraiser for the American Appraisal Company. Dick & Bauer remained at 811 State Street until 1926, when the firm moved to Room 316 of the Century Building at North 3rd and West Wells streets. This coincided with his brother Adolph also moving his realty company, Dick & Reutemann, to the Century Building. It is likely that the two brothers, Gustave and Adolph, might have shared mutual clients who were purchasing and erecting residences and income properties. The partnership of Dick & Bauer was a particularly fruitful one. They became known for their movie theater designs and were said to have designed over 16 theaters in Wisconsin including the National, the Milwaukee, the Colonial, the Garfield, the Tower, and the Oriental in Milwaukee. They also designed the Wendler and Fass funeral homes and the Oriental Pharmacy.

In 1931, the partnership was incorporated as Dick & Bauer Inc., with Gustave Dick as president,

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Alexander Bauer as treasurer, Bauer's wife Eta Stevens Bauer as vice-president, and Harvey M. Risseuw as secretary. Dick was a member of the American Institute of Architects and the Wisconsin Association of Architects. For five years, he was also the chairman of the LaFollette Progressive organization in Milwaukee County and was a close friend of the two LaFollette brothers. Governor LaFollette appointed Dick to the committee that represented Wisconsin at the World's Fair in Chicago. Dick died in Milwaukee on Wednesday, July 10, 1935.

Alexander H. Bauer continued the Dick & Bauer firm name through 1937 and moved to the Colby-Abbott building in the early 1940s. Bauer served as president and secretary of the Wisconsin Chapter of the American Institute of Architects, and also belonged to the State Association of Wisconsin Architects. Bauer's memberships included the Milwaukee Real Estate Board, the City Club, the Milwaukee Art Institute, and various Masonic lodges. In his later years, Bauer collaborated with Alexander Eschweiler in the design of the original Gaenslen School for Crippled Children (now replaced with a new facility). Bauer was also responsible for remodeling the Pabst and Davidson theaters. Bauer died on Wednesday, December 12, 1945. Funeral services were held at the Ritter Funeral Home, 5310 West North Avenue, which he had helped design.

Dick & Bauer designed two buildings in the District: the John J. Konitzer House (1925) at 2742 N. Sherman Blvd.; and the Max and Sam Levy Duplex (1929) at 3157-59 N. Sherman Blvd.

Herman Buemming practiced successfully on his own for some years but later formed a new partnership with Alexander C. Guth (1884-1933) in the firm called Buemming & Guth. Buemming & Guth designed just a single building in the District, the Romanesque Revival style Sherman Boulevard Congregational Church (1924) at 2249 N. Sherman Blvd. Alexander Guth also designed a single building in the District before joining up with Buemming. This is the Oertle H. Lemke Duplex (1915) at 2200-02 N. Sherman Blvd.

Clas, Shepherd, and Clas

Alfred C. Clas (1860-1942) was born at Sauk City, Wisconsin, and was the son of German emigrants who arrived in the U.S. in 1847. Clas was educated in Milwaukee, and after an apprenticeship in architecture secured a position as a draftsman with James Douglas, a pioneer architect in the city. From 1885-1886, Clas and Douglas were partners and then Clas opened his own office in 1887 and practiced alone until 1890 when he joined the George B. Ferry in organizing the firm of Ferry & Clas.

During the next twenty years, Ferry & Clas became one of the leading architectural offices in

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Wisconsin and the partners designed numerous important Milwaukee landmarks including: the Milwaukee Public Library (814 W. Wisconsin Ave., built in 1895-1899, NRHP 12-3-1974); the Frederic Pabst House (2000 W. Wisconsin Ave., built in 1890-92, NRHP 4-21-1975); the Gustave G. Pabst House (2230 N. Terrace Ave., built in 1906 and part of the North Point South Historic District); and the Milwaukee Auditorium (500 W. Kilbourn Ave., built in 1909). They also designed the State Historical Society building in Madison Wisconsin (816 State St., built in 1900, NRHP 2-23-1972).

After the dissolution of the partnership, Clas organized the firm of Clas and Clas with his son, Angelo Robert Clas from 1912 until 1921, then reorganized it in 1922 as Clas, Shepherd & Clas with another son, Reuben F. Clas, and with John S. Shepherd. Work was executed under that name until 1931 when Shepherd withdrew, and the firm was then reorganized again as Clas & Clas, Inc., with the elder Clas remaining as president until the time of his death in 1942. Clas, Shepherd & Clas designed a single buildings in the District: the W. C. Benseman House (1923) at 2736 N. Sherman Boulevard.

Herbst & Hufschmidt

William G. Herbst (1885-ca.1959) was born in Milwaukee in 1885, the son of William and Helen (Sanders) Herbst. William's father was born in Kohler, Wisconsin and came to Milwaukee in 1874, at the age of 20. City directories show William's father to have been employed as a teamster. William G. Herbst attended parochial schools and then South Division High School and worked as an apprentice at various local architectural offices. He then attended the Armour Institute of Technology in Chicago and completed his studies in 1903.

Herbst subsequently worked for the American Appraisal Company and traveled in 14 states appraising manufacturing plants. He returned to Milwaukee in 1905 and worked for the firm of Kirchhoff and Rose and later opened his own practice in 1911 in the Juneau Building at South 6th and West Mitchell streets. The following year, Herbst took William F. Hufschmidt as a partner, and the firm moved to larger quarters in the Caswell Block downtown in 1914. The partnership of Herbst & Hufschmidt continued until Hufschmidt's death in 1918. The firm of Herbst & Hufschmidt designed two buildings in the District: the Fred A. Lochner Duplex (1914) at 2184 N. Sherman Blvd.; and the Park Investment Co. House (1915) at 2232 N. Sherman Blvd., which was later razed for the Finney Library parking lot.

In the spring of 1919, Herbst formed a new partnership with Edwin C. Kuenzli. Kuenzli (1871 - 1948) was a Milwaukee native, educated in Milwaukee's public schools. He started his apprenticeship with Charles Kirchhoff and later completed formal training at the University of Pennsylvania School of Architecture. Upon his return to Milwaukee, Kuenzli joined the firm of Charlton, Gilbert & Dewey,

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and when two of the partners retired, he became a partner of Charlton until the latter's retirement in 1917. Kuenzli subsequently formed a partnership with William G. Herbst in 1919.

Herbst & Kuenzli designed a large number of projects ranging from factories to stores to residences. It is said that Kuenzli devoted much of his time to the design of ecclesiastical buildings. Among their many projects in Milwaukee are: 742 West Capitol Drive (1922, Messmer High School); 3401-3411 West Wisconsin Avenue (1924, Marquette University High School); 5400 West Washington Boulevard (1929, St. Sebastian Church); 1914 West National Avenue (1920, Milwaukee Glove Company); 1004 South 16th Street (1923, National Tea Company); 710 West Mitchell Street (1929, addition to Kunzelman-Esser Company); 1135 West Mitchell Street (1927, Wabiszewski/Penney's Building); and 1308 West Mitchell Street (1923, Mitchell Street Building Company).

Edwin Kuenzli retired in 1942 and spent his last years in Wauwatosa until his death in 1948. In 1947, William G. Herbst established William G. Herbst & Associates with his son, Roger M. Herbst. Also in the firm were John P. Jacoby (architect) and J. Herbert Haebig (chief draftsman). The firm subsequently underwent other changes in name over the years: Herbst, Jacoby & Herbst (1955-1963); Herbst, Jacoby & Herbst Inc. (1964-1980); Pfaller, Herbst & Associates Inc. (1981-1984); Pfaller, Herbst & Eppstein Inc. (1985); Herbst, Eppstein, Keller & Chadek Inc. (1986-1992); and became Eppstein, Keller and Chadek in the summer of 1992 and is now known as Eppstein Uhen Architects. The Pfaller firm with whom Herbst joined was likewise an old, established architectural office that dated back to the 1920s.

William G. Herbst died in 1959 or 1960. His son, Roger, maintained either the presidency or board chairmanship of the firm after his father's death. Roger Herbst withdrew from the firm in 1992 and moved to Florida.

Leiser & Holst

Julius Leiser (1875-1930) was a Milwaukee native, one of the eight children of German immigrants Isadore and Sarah (Kaufman) Leiser. Leiser was educated in the Milwaukee public schools, and at age 15 apprenticed himself to local architect Gustave H. Leipold. After four years with Leipold, Leiser learned the carpentry, plumbing and steamfitting trades and worked briefly for the Cedar Rapids, Iowa firm of Josslyn & Taylor. He then returned to Milwaukee and worked as a draftsman for Fred Graf and other architects and formed a short-lived partnership with Frank H. Mueller in 1898. Leiser subsequently went into partnership with Charles J. F. Holst in 1903.

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Charles J. F. Holst had previously worked for the South Side architectural firm of Uehling & Linde. Holst remained Leiser's partner until his death in 1924. The firm of Leiser & Holst was known for its apartment house and church design as well as residential commissions. Many of their houses were built in the newly developing neighborhoods on the city's East and West Sides and also the adjacent suburbs. Leiser & Holst designed in a broad range of styles from Prairie School to Craftsman, and in the Tudor and Colonial Revivals. Their buildings in the District include: the Waldemar C. Wehe House (1913) at 2164 N. Sherman Blvd.; the A. Rottman and H. Dapper Duplex (1916) at 2319-21 N. Sherman Blvd.; and the William E. Borrowman House (1924) at 2648 N. Sherman Blvd.

Julius Leiser continued to practice architectural design after Holst's death. He was also a member of the Knights of Pythias and the Masons and was treasurer of the Juneau Lodge Realty Company, the president of the James Realty Company, as well as secretary of the Teleopetic Corporation, manufacturers of sign devices. Leiser died on December 5, 1930 at the age of 55.

R. A. Messmer and Brother

The R. A. Messmer & Brother firm traces its origins to the firm of their father, Henry A. Messmer, a Swiss native who practiced architecture in Milwaukee for about 28 years before he died in 1899. Henry Messmer specialized in church and institutional buildings, but designed many residences as well. His son, Robert A., was born in Madison, Wisconsin on August 28, 1870. Following a move to Chicago after his birth, the family settled in Milwaukee in 1871. Robert Messmer graduated from Milwaukee's East Division High School in 1887 and subsequently entered his father's thriving architectural office as an apprentice. By the mid-1890s, Robert had become an architect and partner in his father's firm. When Henry Messmer died in 1899, Robert continued the firm, then known as H. Messmer and Son, without a name change for many years.

Robert's younger brother, Henry J., entered the firm as a draftsman around the turn-of-the-century, and by 1905 the city directories list him as an architect working for the family firm. In 1911, the firm name was finally changed to R. A. Messmer and Brother, and they made a specialty of designs for hospitals and public buildings. Robert Messmer was a member of the American Institute of Architects and was active in Milwaukee as a member of the Old Settlers' Club and the Association of Commerce. The later Messmer family firm designed the following buildings in the District: the Charles L. Haase House (1913), 2140 N. Sherman Blvd.; the Herman L. Kreuger House (1911), 2351 N. Sherman Blvd.; and the Theodore Pagel House (1924) at 2658 N. Sherman Blvd.

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Henry J. Rotier

Henry J. Rotier began his architectural career about 1883 as an apprentice draftsman in the office of Milwaukee architect Andrew Elleson. After working there for several years, Rotier then joined the firm of Milwaukee architect James Douglas in 1888. Rotier had become an architect by 1893, when he left Douglas to start his own practice. Soon thereafter he opened an office in the Goldsmith Building (non-extant) and occupied it until 1932, when the Great Depression led him to move his office into his home, where continued to work until at least 1950.

The bulk of Rotier's known architectural work in Milwaukee dates from the 1890s and early 1900s, when he designed many fine houses in the city's upper east side neighborhoods. Rotier designed a single duplex in the District: the Henry C. Dunck Duplex (1911) at 2203-05 N. Sherman Blvd.

George Schley/George Schley and Sons

The firm of George Schley and Sons offered "turn-key" services as architects and general contractors. The founder, George Schley, was born in Waukesha, Wisconsin on March 21, 1868. His parents were Daniel Schley, a native of New York State, and Margaret (Stahl) Schley, who was brought to America at the age of 4 by her parents. George Schley was educated in the Waukesha public schools before he began his work career at the age of 15. His first job was as a messenger for the National Exchange Bank in Waukesha where he reportedly earned eleven dollars per month. After two years with the bank, he left to take a job in Chicago with Parker Brothers, a wholesale commission merchant firm. He started there as a receiving clerk and eventually worked his way up to cashier and bookkeeper.

Schley was married on January 15, 1889 in Milwaukee to Cara E. Hensing. In 1891 at the age of 23, Schley left Chicago with his new wife to take a job in Milwaukee as a bookkeeper with the People's Building and Loan Association. George and Cara Schley had two children, Perce George and Herbert Allen. George Schley was promoted to general manager two years later, but left about a year after that, in 1894, to start his own building and construction firm.

Over the years, Schley made a gradual transition from being only a contracting business to becoming a turn-key architectural/construction firm that offered complete, professional, in-house architectural design and construction services. In 1914 he took his two sons into the business and formally began the firm of George Schley and Sons. They were advertised as architects, engineers, and contractors who specialized in the construction of better-class residences. At least one member of the firm, Perce Schley, was a member of the American Institute of Architects. During the late 1920s and 1930s, the

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firm published three very impressive portfolio book of its residential and commercial work. George Schley was also active as the director and assistant treasurer of the Integrity Building and Loan Association in Milwaukee.

George Schley and his sons are associated with the design of two buildings in the District: the Fred Erz House (1920) at 2443 N. Sherman Blvd.; and the Dr. Albert Yanke Duplex (1926) at 2877-79 N. Sherman Blvd.

Charles Tharinger

Charles Tharinger was born in Racine, Wisconsin on May 21, 1874, one of several sons of Louis Tharinger, a native of Germany, and Louise Schrank Tharinger, a native of Austria. The family moved to Milwaukee and in 1896, Charles started a grocery business, McKercher and Tharinger, at N 24th and West streets. In the following year, his brother, William A., joined him to form Tharinger Brothers at the same location. Within a short time, brothers Frank J. and John S. also joined the business. John is said to have purchased Charles' interest in the family grocery business in 1901, although Charles is still listed as a partner in the 1902 and 1903 city directories.

Charles Tharinger suddenly made the transition to architect in 1904 when he was listed as working for architect John Menge, Jr. In 1905, Charles is listed as a draftsman there. It is not known whether Tharinger apprenticed with Menge or had prior training in Racine before moving to Milwaukee. In 1906, just two years after entering the architectural profession, Charles established his own practice, located above the Tharinger family store. In 1909, Charles moved out of the flat to 3330 West State Street and would eventually practice out of his home.

Although his practice does not seem to have been extensive, examples of Tharinger's work can be seen in a number of Milwaukee neighborhoods, Bay View, the North Point neighborhoods, the South Side, the Lower East Side, and the West Side. He designed primarily in the Craftsman, Colonial Revival and Tudor Revival styles and the bulk of his work seems to have been residential although there are also a few commercial buildings and an apartment building among his projects. Tharinger's known projects date primarily to the period ending in 1916 with a few dating from the later 1920s. The decrease in the number of his architectural projects after 1916 coincides with the beginning of another Tharinger family business venture.

In the late teens, Charles became an officer in the Tharinger Macaroni Co., formerly known as the Lorenz Macaroni Co., whose White Pearl brand was sold in every state east of the Rockies. Charles is

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first listed as vice-president of the company in 1917 and his primary occupation thereafter seems to have been this company. He maintained his listing as architect in the business section of the city directories, however, through 1930 and practiced out of his home. Ultimately, Tharinger became president of the Macaroni Company and served until his retirement in 1938. He died on December 1, 1964, at the age of 90. Tharinger designed two buildings in the District: the Louis E. Levi House at 2233 N. Sherman Blvd. (1912); and the Alford Rosenberg House at 2239 N. Sherman Blvd. (1913).

John Topzant

John Topzant was born in Milwaukee in 1890 and was educated in the public schools of that city. From 1908-1910, Topzant worked as a draughtsman in the office of Fred Graf, after which he left to work in the office of Henry Rotier from 1910-1912, following which he returned to Graf's office and worked there again until 1919. In 1919, Topzant opened his own office in Milwaukee, which he continued to operate until at least 1955, at which time he was a member of the AIA. During this time, Topzant designed buildings of many different types, including two buildings in the District: the Peter Knipsek House (1931) at 2564 N. Sherman Blvd.; and the Sam Gavisser Duplex (1929) at 3135-37 N. Sherman Blvd.

Walter G. Truettner

With thirteen known buildings, Walter George Truettner was the designer of the most buildings in the District. Truettner was born in 1885 in Manitowoc County, Wisconsin, the son of William H. and Julie (Kreuger) Truettner. His mother had been born in Milwaukee, which perhaps accounts for the family's relocating there in 1901. William Truettner ran a grocery store at 2779 N. 8th St. Walter first appears in the city directories in 1902 as a clerk, and from 1903 through 1906 he worked at Allis-Chalmers. He began work at the city's Department of Public Works in 1910 and held this position through 1915 except for a brief stint as vice-president of the National Guide Post Co. in 1911.

Truettner embarked on his career as a builder, architect, and general contractor in 1916 and remained in that profession until his death. For the first years, Truettner ran the company out of his home at 2477 North 44th Street. In 1920, Truettner opened his contracting business at a new location in the 4800 block of Lisbon Ave. An early historic photograph shows Truettner's office to have been located in a bold Craftsman Style bungalow that had broad overhanging eaves and a fieldstone porch. This distinctive structure must have served as his sales office and model home. In the late fall of 1926, Truettner began the construction of a two-story commercial block that replaced the bungalow and served as the company commercial headquarters until his death. This block housed four stores with

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offices in the second story and it is today addressed as 4734-40 W. Lisbon Avenue.

By 1918, Truettner had styled himself "The Bungalow Man" and would use this slogan into the 1920s. His ad in the 1918 city directory shows a California style bungalow with the guarantee of money back if there were defects in workmanship of a house he built. Plans were free, and Truettner's company would "build the building complete in every detail" and ready to move in. A potential home buyer would have to deal with only one person instead of miscellaneous architects, contractors and realtors. Truettner proudly proclaimed "I take personal pride in building each individual home ... (and) give it just as much attention as if it were my own residence."

Truettner-built houses are often striking in appearance and exude "charm." Charm was the catchword in the 1920s and was used over and over again in the popular periodicals to describe those intangible sensations of coziness, homeliness and cuteness that some houses possessed. Truettner houses frequently combine stucco, brick, and steeply pitched roofs of tile, although his clapboard bungalows are also eye-catching. Truettner's houses in the district include: his own residence at 2504 N. Sherman Blvd. (1919); a speculative house at 2308 N. Sherman Blvd. (1913); the Carl T. Meuller House at 2402 N. Sherman Blvd. (1920); the Pauline T. Larkin House at 2450 N. Sherman Blvd. (1922); the Bertha Gutnecht House at 2510 N. Sherman Blvd. (1920); the Mortiz Schoenman House at 2518 N. Sherman Blvd. (1920); the Philip Koehring House at 2524 N. Sherman Blvd. (1921); the Hulda Lewis House at 2536 N. Sherman Blvd. (1924); the Dr. Orville P. Lillie House at 2544 N. Sherman Blvd. (1921); the Louis Schuldes House at 2556 N. Sherman Blvd. (1922); the Dr. Walter Dramburg House at 2570 N. Sherman Blvd. (1922); the Walter G. Truettner/Henry M. Johnson House 2576-78 N. Sherman Blvd. (1928); and the Walter Sorens House at 2878 N. Sherman Blvd. (1929).

Martin Tullgren and Sons

Martin Tullgren (1858-1922) was a native of Sweden who studied architecture in his home country and then came to Chicago in 1881 and set up a practice. In 1900, Tullgren affiliated with Archibald Hood in the architectural firm of Hood and Tullgren, which they moved to Milwaukee in 1902. This firm designed numerous buildings in Milwaukee, a number of which they also developed (along with Sherman Goetz) as the Milwaukee Building and Construction Co. In 1909, Tullgren dissolved the partnership and went into practice with his two sons, who had served as draftsmen in the previous firm. The new firm of Martin Tullgren & Sons quickly enlarged on the elder Tullgren's reputation as a specialist in the design of hotels and apartment buildings. Eventually, no fewer than eleven of the twenty-two buildings contained within the boundaries of the Prospect Avenue Apartment Buildings

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Historic District (NRHP 4-19-90) would be designed by the Tullgrens (between 1911 and 1931). Interestingly, given the current trend toward "design/build" architectural firms, several of these buildings were also developed and promoted by the Tullgrens.

Another trend illustrated by the pre-war [World War I] apartment blocks (in the Prospect Avenue Apartments Historic District) was that of the architectural firm as owner and developer of investment property. Three of the seven apartment buildings built between 1911 and World War I (in the district) were known to have been owned by corporations in which Martin Tullgren and his sons were the primary stockholders. These corporations owned the Lafayette Apartments (1911) at 1913 Lafayette Place, the Wallard Apartments (1911) at 1704 East Kane Place, and the Stellwin Apartments (1911) at 1982 North Prospect Avenue.

Still more apartment buildings designed by the Tullgrens were constructed in the area and elsewhere in Milwaukee after the war and this specialty survived the deaths of both Martin Tullgren in 1922 and S. Minard Tullgren in 1928.

The surviving son, Herbert W. Tullgren (1889 - 1944) was born in Chicago, and attended the public schools of that city and later Staunton Military Academy. Many of the best buildings designed in Milwaukee during the latter part of the 1920s and in the 1930s came from Tullgren's office, which continued to be called Martin Tullgren & Sons until 1935, when the name was changed to Herbert W. Tullgren, Architect. The firm of Martin Tullgren and Sons designed just a single building in the District, the Alden Apartments building (1926) at 4303-15 W. Lisbon Ave.

Charles W. Valentine

Charles Valentine (1879-1951) was born on November 17, 1879 in Milwaukee to William C. and Margaret (Buckenberger) Valentine. William Valentine was a cabinetmaker, and his job probably acquainted his son, Charles, with a construction-related trade at a very early age. William Valentine died at the age of 71 on January 16, 1908. In 1895, when Charles was about 16 years of age, he appeared for the first time in the Milwaukee city directory, and was working as a clerk on North Water Street in Milwaukee's Central Business District. Two years later in 1897, according to the city directory, Valentine became a draftsman for the prestigious Milwaukee architectural firm of Ferry and Clas, which was noted for its designs of fine Neoclassical and Period Revival style buildings. Valentine became an architect after an apprenticeship period of several years, which in those days was a common way to enter the architecture profession. He worked for Ferry and Clas until starting his own architectural practice in 1910. For a few years, Valentine worked out of his home at 2562 North

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Palmer Street on Milwaukee's Near North Side and then moved his office to a downtown Milwaukee location in 1912 at 324 East Wisconsin Avenue. Valentine had a very successful career, and over the years he changed the location of his office to several different downtown Milwaukee locations. He also left his North Palmer Street house shortly after moving his office to downtown Milwaukee and then lived with his wife, Eda, and their daughter, Almira, in a succession of at least seven different houses in northeast suburban Milwaukee. Near the end of his active career in 1940, he moved his architectural office to his home at 5537 North Berkeley Boulevard in the Milwaukee suburb of Whitefish Bay. Valentine retired in 1946, but reportedly worked in some capacity, perhaps as a consultant, for the Milwaukee architectural firm of Brust and Brust. Valentine was still working for the firm when he died on January 31, 1951 at the age of 72. Valentine was a member of the American Institute of Architects, the State Association of Wisconsin Architects, the Men's Sketch Club, and Lake Park Lutheran Church.

Charles W. Valentine was a very capable and facile architect who apparently specialized in the design of private residences and worked mainly in the Period Revival styles that were popular during the early twentieth century, when his practice was at its peak. Examples of Valentine's residential design work are often found in the finest residential neighborhoods in Milwaukee and the surrounding communities. Those within the District include: the Mrs. Fred W. Schroeder Duplex (1913) at 2181-83 N. Sherman Blvd., the Arthur F. Milbath Duplex (1915) at 2401-03 N. Sherman Blvd., the Herman W. Hammel House (1912) at 2411 N. Sherman Blvd., the Clarence Conrad Duplex (1916) at 2427-29 N. Sherman Blvd., and the Charles E. Willert Duplex (1927) at 2865-67 N. Sherman Blvd.

Van Ryn and DeGelleke

The Milwaukee architectural firm of Van Ryn and DeGelleke designed only two projects in the District but they are two of the District's most important public buildings: the Collegiate Gothic style Washington High School at 2525 N. Sherman Blvd., built in 1915; and the Immanuel Reformed Church at 2479 N. Sherman Blvd., built in 1917.

Both Van Ryn and DeGelleke were of Dutch heritage. Henry J. Van Ryn was born in Milwaukee on June 8, 1864. His father, a native of Utrecht, Holland, came to Milwaukee and was a successful tobacco manufacturer until his death in 1878. Henry Van Ryn was educated in Milwaukee's public schools until 1881, when, at the age, of 17, he became an apprentice architect in the Milwaukee office of Charles A. Gombert. Later, Van Ryn worked as a draftsman in the offices of Milwaukee architects James Douglas and Edward Townsend Mix. After completing his apprenticeship in 1888, Van Ryn established his own architectural practice in downtown Milwaukee at the Plankinton Bank Building. In

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the fall of 1897, Van Ryn established a partnership with Gerrit DeGelleke, who had recently returned to Milwaukee after completing an architectural studies course at the University of Pennsylvania.

Gerrit J. DeGelleke was born in Milwaukee on August 19, 1872. His father, a native of Holland, was a Milwaukee building contractor. After graduating from Milwaukee's East High School in about 1890, DeGelleke went to work as a draftsman for Henry Van Ryn, but left in 1895 to take a two-year course in architectural studies at the University of Pennsylvania. After graduating in 1897, DeGelleke returned to Milwaukee as an architect and formed a partnership called Van Ryn and DeGelleke with his former boss. The firm was very prosperous and most of their extensive residential and commercial work was designed in the period revivals of the day. The firm specialized, however, in institutional work and designed school buildings and hospitals throughout the state. Between 1912 and 1925, the firm designed all of the Milwaukee public school buildings including the Milwaukee Area Technical College building and Bay View and Riverside high schools.

Velguth & Papenthein

Frederick W. Velguth was born in Magdeburg, Germany in 1838 and came to the United States around 1858 where he settled in Milwaukee. Published biographies indicate that Velguth embarked on an architectural career as soon as he settled in the city but he first appears in the city directory in 1862 as a carpenter. The carpentry trade was traditionally a vehicle through which many early Milwaukee architects first entered the architectural design field. Velguth first listed himself as an architect in 1878 with offices at 3rd Street and Plankinton Ave., but he moved to the Second Ward Bank Building, which he designed, in 1880. By the early 1890s, he is said to have had a full staff of assistants. Anton Dohmen is one architect known to have worked for Velguth early in his career. Velguth's Milwaukee projects included the German Theater, the Skating Rink, Milwaukee's Water Works and North Point Water Tower, the Republican House Hotel, the Deutscher Maennerverein Hall, the Schoenleber Building on Old World Third Street, and the original Concordia College building.

Velguth and his wife, Clara, had six children, Clara and Julia, and Carl, Fred, Jr., Roland and Waldemar. Carl was listed as a partner in Fred Velguth & Son in 1911, but thereafter Roland worked with his father in the practice. Frederick W. Velguth died on April 9, 1914 at the age of 76. Roland continued Fred Velguth & Son through 1915, then continued to practice on his own until forming a partnership with Roy O. Papenthein.

Very little is known about Roy O. Papenthein. In 1925, Papenthein was a partner with Roland C. Velguth in the architectural firm of Velguth and Papenthein, but by 1932 he was practicing under his

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own name in Milwaukee. The only work by the firm in the District is the very fine Neogothic Revival Style original portion of the Sherman Park Lutheran Church at 2703 N. Sherman Blvd., built in 1928.

George Zagel

With nine known buildings, George Zagel's work is the second most commonly encountered in the District, being surpassed only by the work of Walter G. Truettner. George Zagel was born in Milwaukee in 1894. His grandfather, George, was a laborer and his father, also named George, was a mason. Zagel studied engineering at the University of Wisconsin in Madison and he subsequently apprenticed with Milwaukee architect John W. Menge, Jr., where he worked as a draftsman from 1910-1912. In 1913-1914, Zagel was in partnership with architect Pius J. Matt, their firm being known as Badger Architects. Zagel then opened his own practice and his brother, Ferdinand, worked with him as a draftsman. It was during this period that Zagel became one of the first registered architects in the state. His fiftieth anniversary as a registered architect was commemorated by the Wisconsin chapter of the AIA in 1967. Zagel and his brother ceased practicing during World War I to serve in the U.S. Army. After the war, George studied architecture in Cologne and also in Paris. In 1920, the brothers established the architectural firm of George Zagel and Brother and they continued to practice until his brother died in 1975. Zagel himself died in May of 1977 at the age of 83.

Zagel was a prolific designer and existing architectural drawings and photographs show that he designed between 1300 and 1500 projects, ranging from stores to apartments to residences to factories. During the real estate boom in Milwaukee during the 1920s, Zagel was especially active. Examples of his work can be seen throughout the city. Although he designed in a variety of historic styles, the Mediterranean Revival/Spanish Colonial style was particularly favored by his clients during that decade. Zagel's relative obscurity in comparison with other architects of his time can be attributed to the fact that he worked extensively with builders rather than individual clients. His house designs appeared in such promotional publications as the *Harold Nott Home Plan Book* and the *Beck-Pfeiffer Building Guide*, although his name does not appear with the illustrations.

Zagel designed at least nine buildings in the District: the Dr. Frederick W. Seegers house at 2422 N. Sherman Blvd. (1922); Charles F. Schneider House at 2436 N. Sherman Blvd. (1922); the Russell B. Horner House at 2630 N. Sherman Blvd. (1946); the Joseph Bogost Duplex at 2771-73 N. Sherman Blvd. (1923); the Henry J. Kops Duplex at 2843-45 N. Sherman Blvd. (1927); the Jacob Ulevich Duplex at 3053-55 N. Sherman Blvd. (1929); the Isadore Blankstein House at 3251 N. Sherman Blvd. (1940); and the Harry and Fanny Bass House at 3357 N. Sherman Blvd. (1937).

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Summary

The North Sherman Boulevard Historic District is thus being nominated to the National Register of Historic Places because the noted Milwaukee architects listed above designed many of the buildings within it. The District constitutes an architecturally impressive early twentieth century residential neighborhood that is also representative of the historic development patterns that shaped the larger surrounding neighborhood of which the District is a part. Not only are the buildings within the District impressive as a group, but a number of the individual houses within it are also among the better examples of their particular styles to be found within the boundaries of the city of Milwaukee. The significance of the District is further enhanced by its highly intact and very well maintained state of preservation. The streetscape of North Sherman Boulevard is unusually cohesive because of this intact building stock and because of the retention of period street and landscaping features. The continuation of the traditional landscape treatment of most of the District's building lots also contributes to the maintenance of the District's traditional residential character. In addition, there has been very little new construction in the District. Only ten buildings have been constructed since 1953 and even these are mostly single-family residences that were built on land that had originally belonged to older houses adjacent to them.

Archeological Potential

The extent of any archeological remains in the District is conjectural at this time. So far as is known, very few buildings were located within the District prior to the construction of the first extant house in 1907 and none of these have survived. In addition, distance of this plat from the core of the city until the 1910s argues against there having been significant prior Euro-American development here excepting for agricultural activities. It is also believed that nearly all the contributing buildings within the District are the original buildings on their respective lots, save only for a few that replaced earlier buildings that were either destroyed by fire or that were later replaced with larger and/or more modern houses. It is possible, however, that archeological remains from some of these earlier buildings may still be extant.

No information about possible prehistoric remains in this area was found during the course of this research. It is likely, however, that any remains of pre-European cultures located within the District would have been greatly disturbed by the building activity associated with the subsequent development of this area.

Preservation Activity

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The North Sherman Boulevard Historic District has been fortunate in that it is still able to attract new owners who have taken pride in their historic houses. The District has also benefited enormously from the fact that it is a City of Milwaukee Historic District and has thus been protected by that city's strong local landmark ordinance, which is administered by the staff of the City of Milwaukee Historic Preservation Commission.

Criteria Consideration B

The construction of a new parking lot for the Finney Public Library in 1987 resulted in the razing of the house at 2240 N. Sherman Blvd. and the removal of the Edward J. Seitz house at 2232 N. Sherman Blvd., built in 1930, to a new site a third of a block north on the same side of the boulevard at 2318 N. Sherman Blvd. This move makes the house, which is otherwise completely intact and well-maintained, subject to Criteria Consideration B, which it satisfies because its primary significance is due to its architectural value. In addition, it is also felt that the move to the new site, which site had previously been vacated for a freeway expansion plan that was not completed, resulted in the saving of a valuable District resource and resulted in the house being located in a setting very similar to its original one.

Criteria Consideration G

Ordinarily resources under 50 years old are not considered to be eligible for listing. The period of significance for this district has been extended to 1955 to include buildings built in 1954 and 1955 that are identical in size, design, and type to those built between 1950 and 1953. These buildings contribute to the overall architectural significance of the district.

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Verbal Boundary Description

The District boundary line begins at the intersection of the north curb line of W. Lloyd St. and the east property line of 4236-38 W. Lisbon Ave.; then runs north along the east property line of 4236-38 W. Lisbon Ave. to the intersection of the east property line of 2124-26 N. Sherman Blvd.; then north along the east property lines of all buildings and lots with frontage on N. Sherman Blvd. to the intersection of the south property line of Sherman Park; then east to the intersection of the east property line of Sherman Park; then north along the east property line of Sherman Park to the intersection of the park's north property line; then west along the north property line of Sherman Park to a point opposite the point of intersection of the north curb line of W. Burleigh St. and the west curb line of N. 42nd Pl.; then north along the east property lines of all the properties with frontage on N. Sherman Blvd. to the intersection of the north curb line of W. Bernhard Pl.; then east to the intersection of the west curb line of N. 42nd St.; then north along said curb line to the intersection of the south curblines of W. Townsend St.; then west to a point opposite the intersection of the north curb line of W. Townsend St. and the east property line of 3402 N. Sherman Blvd.; then north along the east property lines of all buildings with frontage of N. Sherman Blvd. to the intersection of the north property line of 3428 N. Sherman Blvd.; then west along said property line to the east curblines of N. Sherman Blvd.; then along said curb line to northwest corner of the lot associated with 4259-67 W. Fond du Lac Ave.; then west across N. Sherman Blvd. and along the north property line of 3457 N. Sherman Blvd. to the west property line of 3457 N. Sherman Blvd.; then south along the west property lines of all buildings with frontage on N. Sherman Blvd. to the south curb line of W. Center St.; then west to the intersection of N44th and W Center streets, then south to the southwest corner of the property associated with 2525 N. Sherman; then east to the point corresponding to the northwest corner of 2479 N. Sherman; then south along the west property lines of all buildings and lots with frontage on N. Sherman Blvd. to the south curb line of W. Lisbon Ave.; then northwest along said curblines to the east curb line of N. 44th St.; then south to the intersection of the north curb line of W. Lloyd St.; then east along said curblines to the Point of Beginning.

Boundary Justification

The boundaries of the North Sherman Boulevard Historic District contain all the land historically associated with the District's individual resources. Buildings within the District consist mostly of masonry construction single family dwellings and duplexes that were included on the basis of their type, degree of integrity, and their date of construction. These buildings are generally larger, more architecturally distinctive, and more intact than buildings of the same type located to the east and west

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North Sherman Boulevard Historic District
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of the District, which buildings are of frame construction and are sided in wood and are generally older and much smaller than those in the District. The only exceptions to this are the buildings located in the North Grant Boulevard Historic District, which is already separately listed in the NRHP and which is located adjacent to the 2300 to 2800 blocks of the North Sherman Boulevard Historic District's eastern boundary. The north and south ends of the District are bounded by W. Fond du Lac and W. Lisbon avenues, respectively, both of which are major commercial thoroughfares that are lined with commercial buildings.

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Section photos Page 1

Items a-d are the same for photos 1 - 10.

Photo 1

- a) North Sherman Boulevard Historic District
- b) Milwaukee, Milwaukee County, WI
- c) Timothy F. Heggland, April 24, 2003
- d) Wisconsin Historical Society
- e) 2124, 2134, 2140 N. Sherman Blvd.,
View looking ESE
- f) Photo 1 of 10

Photo 9

- e) 3291 N. Sherman Blvd., View looking W
- f) Photo 9 of 10

Photo 10

- e) 3560-70 N. Sherman Blvd., View looking E
- f) Photo 10 of 10

Photo 2

- e) 2319-21 & 2325-37 N. Sherman Blvd., View looking W
- f) Photo 2 of 10

Photo 3

- e) 2401-03, 2411 N. Sherman Blvd., View looking W
- f) Photo 3 of 10

Photo 4

- e) 2602 N. Sherman Blvd., View looking NE
- f) Photo 4 of 10

Photo 5

- e) 2703 N. Sherman Blvd., View looking NW
- f) Photo 5 of 10

Photo 6

- e) 2802 N. Sherman Blvd., View looking NE
- f) Photo 6 of 10

Photo 7

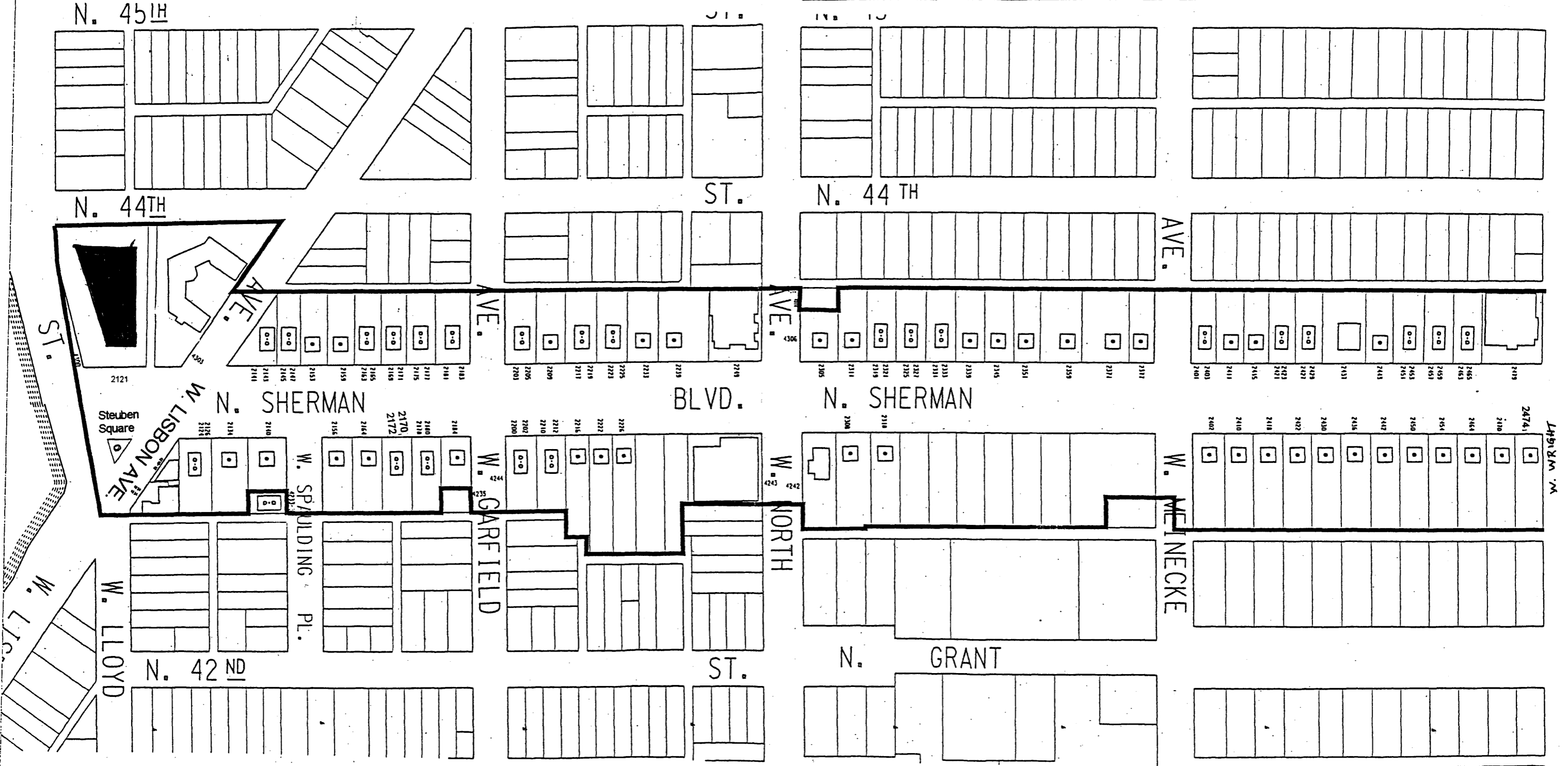
- e) 2915 N. Sherman Blvd., View looking W
- f) Photo 7 of 10

Photo 8

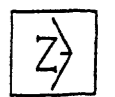
- e) 3251 and 3259 N. Sherman Blvd., View looking W
- f) Photo 8 of 10

NORTH SHERMAN BOULEVARD HISTORIC DISTRICT
 Milwaukee, Milwaukee Co., WI
 District Boundary Line
 Not Contributing
 Not to Scale

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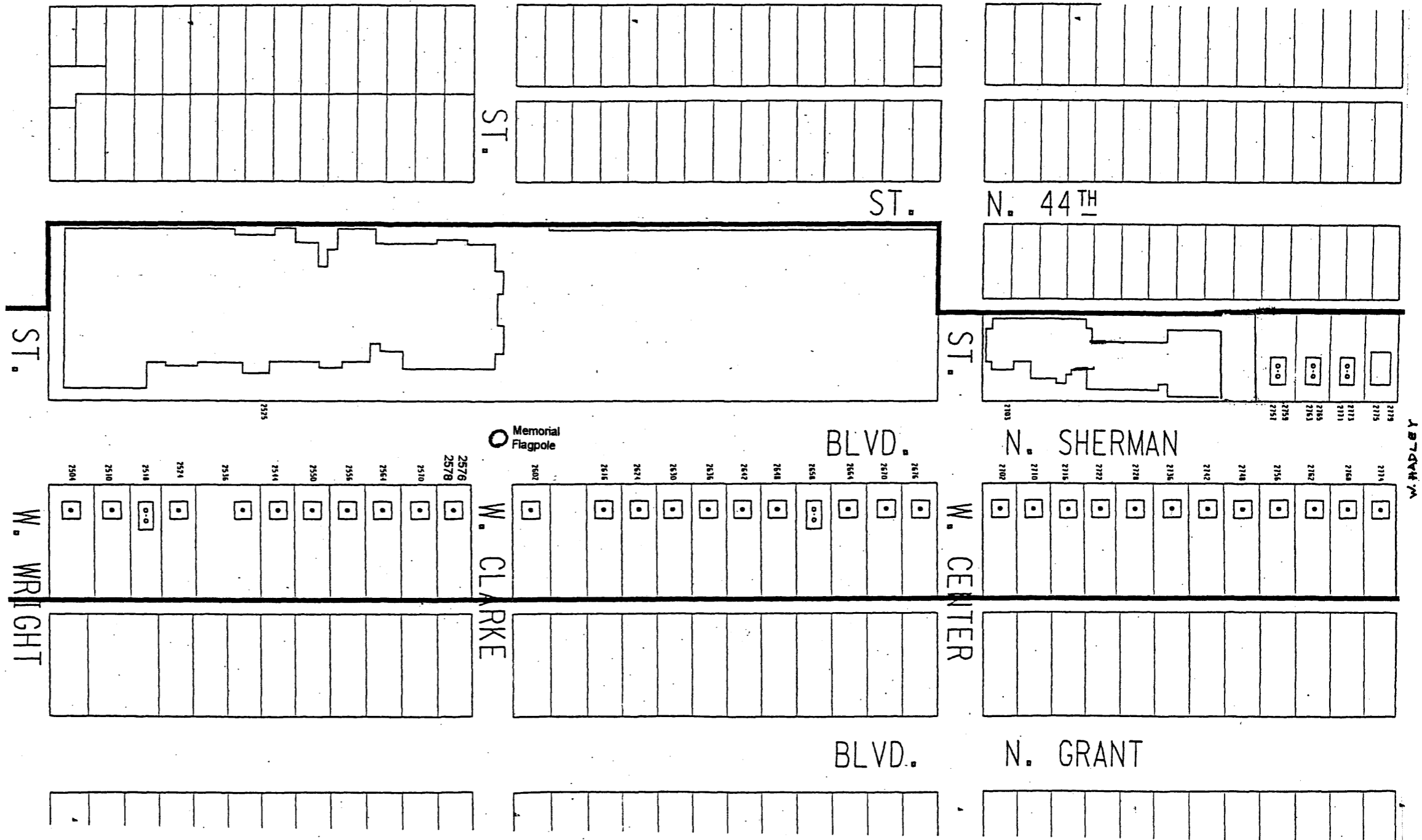
NORTH SHERMAN BOULEVARD HISTORIC DISTRICT
 Milwaukee, Milwaukee Co., WI

District Boundary Line

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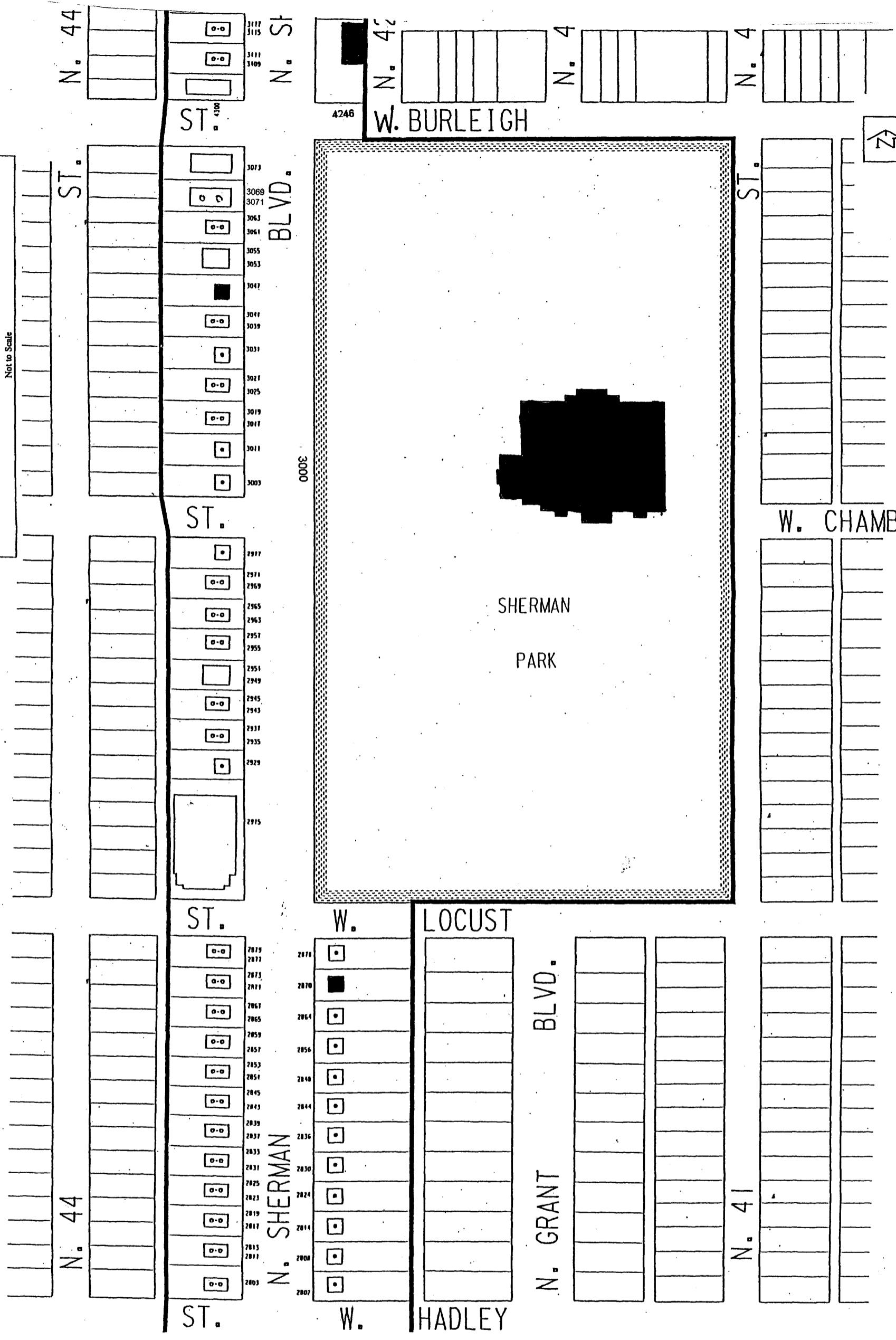


NORTH SHERMAN BOULEVARD HISTORIC DISTRICT
 Milwaukee, Milwaukee Co., WI

3

District Boundary Line
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NORTH SHERMAN BOULEVARD HISTORIC DISTRICT
 Milwaukee, Milwaukee Co., WI

District Boundary Line

Not Contributing

Not to Scale

4

