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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Form (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries on a letter quality printer in 12 pitch, using an 85 space line and a 10 space left margin. Use only archival paper (20 pound, acid free paper with a 2% alkaline reserve).

1. Name of Property

historic name Adler, Emanuel D., House

other name/site number N/A

2. Location

street & number 1681 North Prospect Avenue N/A not for publication

city, town Milwaukee N/A vicinity

state Wisconsin Code WI county Milwaukee code 079 zip code 53202

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)		
<input type="checkbox"/> public-Local	<input type="checkbox"/> district	<u>1</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site		<input type="checkbox"/> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		<input type="checkbox"/> structures
	<input type="checkbox"/> object		<input type="checkbox"/> objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing:

N/A

No. of contributing resources
previously listed in the
National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X 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 X meets does not meet the National Register criteria. See continuation sheet.

[Signature]
Signature of certifying official

7/26/91
Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

**entered in the
National Register**

- entered in the National Register.
 See continuation sheet
- determined eligible for the National Register. See continuation sheet
- determined not eligible for the National Register.

[Signature]

9/13/91

 removed from the National Register.
 other, (explain:)

for Signature of the Keeper

Date

6. Functions or Use

Historic Functions
(enter categories from instructions)

Current Functions
(enter categories from instructions)

Domestic/Single Dwelling

Domestic/Multiple Dwelling

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Romanesque	foundation limestone
Queen Anne	walls limestone
	brick
	roof asphalt
	other slate
	terra cotta

Describe present and historic physical appearance.

Description

The Emanuel D. Adler House at 1681 North Prospect Avenue is located on Milwaukee's lower east side approximately one mile northeast of the city's central business district. The building is sited facing east toward Prospect Avenue on a lot at the southeast corner of Prospect Avenue and Brady Street measuring 60 feet by 143 feet. The house is set back from Prospect Avenue on a grassy berm, while the north side of the building is set practically at the edge of the sidewalk along Brady Street. A small grassy yard located on the south side of the house is the only significant landscaped portion of the lot, since a breezeway, garage, and surface parking area occupy the entire rear yard. Once the city's premier residential street, Prospect Avenue in its heyday was a tree-lined thoroughfare lined with extravagant mansions built from the mid-1870s through the first decade of the twentieth century. Although these mansions once extended north from Juneau Avenue to Kane Place, little of this historic residential fabric remains in the vicinity of the Adler House today. To the south, the Adler house is bordered by a modern six-story apartment building constructed in 1962. To the north, the house is bordered across Brady Street by another modern apartment building. Behind the Adler house fronting on Farwell Avenue is an automotive repair shop. Only two nearby structures date from the nineteenth century, the Joseph B. Oliver House (1874) on Brady Street, which is one-half block away, and the extensively remodeled C. D. Booth House (built in the early 1880s) across the street on the east side of Prospect Avenue. The Booth House now serves as a medical clinic.

The Adler house is a two-and-a-half story, brick and stone, Queen Anne, Romanesque influenced residence built in 1888. The rectangular shape of the house is articulated with a projecting three-story tower with conical roof at the northeast corner of the building, a projecting one-story stone portico at the front of the house, a small one-story solarium bay window on the south elevation, and a three-story, three-sided bay also on the south elevation. A shallow, wooden oriel window projects from the second story of the north elevation. Rockfaced, coursed ashlar limestone blocks sheath the basement. The first story of the house is eleven feet in height and is clad on all elevations in random ashlar rockfaced limestone. The second story is ten feet in height and is clad in dark red pressed brick. The attic story is intersected with numerous gables clad in red terra-cotta fishscale tiles. The hip roof is intersected by a large gable on each elevation and was once

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covered in slate. It is now covered with asphalt shingles. Three chimneys extend from the roof: one on the south slope supported by an ornamented iron tie rod; the second chimney projects from the center of the roof; and the third chimney is located on the rear or west slope of the roof. The slate-clad conical tower roof is crowned with an ornamental iron lightning rod finial. Reddish brown sandstone is liberally used to frame the arched opening of the portico, as banding above the windows in the tower, and for the lintels and sills of many of the windows.

The east elevation or facade is an asymmetrical composition consisting of a three-story tower with a conical roof at the northeast corner of the house balanced by a two-story, three-sided pavilion which is capped with a projecting gable. A one-story stone entry porch is located between these two elements. It is an asymmetrically designed feature that has an arched opening supported by a pier on one side and a polished red granite column and pier on the other, both with Romanesque-style foliated capitals of carved red sandstone. There are decorative wrought iron railings as well as red sandstone balustrades. The tower, which is clad in limestone on the first and second stories and terra-cotta tiles at the third story level, features two small square windows at the basement story and three one-over-one sash on each of the upper stories. The broad bay to the left or south of the porch has windows on each of three sides on both the first and second stories. The center windows are emphasized on each story, the first floor unit being a large fixed plate glass window with an intricate clear leaded glass transom above it, while the paired one-over-one sash on the second story are enframed within a slightly projecting wooden oriel ornamented with panels of foliated carving. A group of three sash windows are clustered in the gable at the attic story level. On the front roof slope sandwiched between the gable and the conical roof of the tower, two tall, narrow, hip-roofed dormer windows are stacked one above the other.

The south elevation is simpler in design, its chief feature being a shallow one-story bay window with a curved glass top that serves as a small solarium. An interesting feature of this elevation is the chimney stack that rises through a gabled dormer window with ornamental, arched-top, multi-paned sash flanking the brick stack. Simple sash windows are used on the rest of the facade. Toward the rear is a modern glassed-in sun porch, above which is a flat deck surrounded by an iron railing.

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

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The garage is a non-contributing addition that is physically attached to the house and thus is not included in this nomination as a separate non-contributing building.

The west elevation faces Brady Street and features an asymmetrical arrangement of various sizes and shapes of windows that illuminate the stair hall, dining room, and a bedroom. The largest of these is the tall, wide-arched staircase window at the second story level. It lights the main hall and was once glazed entirely with panels of leaded glass. An oriel window at the second story is located to the immediate right of the stair hall window beneath the tall projecting attic gable, which is fenestrated with a band of four small, sash windows.

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

The interior of the Adler House is laid out in a typical Queen Anne living hall-centered floor plan. Paneled oak, doubleleaf entry doors with large decorative metal strap hinges and panels of foliated carving open to an oak wainscoted vestibule. A second pair of half-glazed double doors, each with a plain grid of leaded glass lights, lead into the large stair hall, off of which open the principal rooms of the first floor. The broad oak stairs rise to the second floor in three flights in a U-shaped configuration along the north wall. The oak stair railing is a two-tiered composition with a narrow band of delicate rod-and-ball spindlework below the hand rail supported on a tier of regularly spaced turned balusters. The main newel post at the foot of the stairs is a massive, unturned, round oak column with wide bands of foliated carving at the top and stringer levels. The intermediate newels are square paneled posts with tapering, carved foliated tops that project above the handrail. Oak paneling is used for wainscoting on the stairs. On the north side of the hall next to the vestibule is a small sitting room located in the base of the tower. It was originally open to the first stair landing, but has now been partitioned into a room with a door. To the left of the stair hall stretching across the front of the house is the parlor. To the left of the stair hall and behind the front parlor is a large room decorated

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with a beamed ceiling and the most prominent fireplace in the house. Although now partitioned off, this was originally part of the large living hall and was open to the staircase. To the rear of this living hall is another large room, probably originally the family sitting room or library. Behind the stair hall is the dining room. Across the rear of the house is the kitchen and pantry and a service hall with stairs leading from the basement to the upper floors. This hall provides access to the modern enclosed porch. A small room at the rear door was probably used for receiving deliveries and as a mud room off the kitchen.

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

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

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

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

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

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

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

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

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

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

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

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

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FOOTNOTES

¹Betty Turecek. Interview conducted in Milwaukee, WI regarding the Adler House, June 29, 1989.

²Insurance Maps of Milwaukee, Wisconsin (New York: Sanborn Perris Map Co., 1894), Vol. 1, p. 44; Milwaukee City Building Permits, 1681 North Prospect Avenue, December 12, 1933.

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

⁴Betty Terecek.

⁵Building Permits, March 5, 1947.

⁶Betty Turecek.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: nationally statewide locally

Applicable National Register Criteria A B C D
 Criteria Considerations (Exceptions) A B C D E F G
 Areas of Significance

(enter categories from instructions) Period of Significance Significant Dates

Architecture	1888 ¹	N/A
	Cultural Affiliation	
	N/A	
Significant Person	Architect/Builder	
N/A	Clas, Alfred C.- architect ²	
	Werner, Fred - builder	

State significance of property, and justify criteria, criteria considerations, and areas and period of significance noted above.

Significance

The Emanuel D. Adler House is being nominated to the National Register for its local significance in the area of Architecture, Criterion C. The building is architecturally significant as an excellent example of an 1880s Queen Anne building with Romanesque Revival detailing. It was constructed as an upper class residence and was designed by a prominent local architect. The Adler House exemplifies the costly and finely crafted medieval-inspired houses popular with Milwaukee's German elite in the late nineteenth century.

Architecture

The Adler House is architecturally significant as a fine example of a Queen Anne dwelling with Romanesque-influenced features. This dwelling type was popular with the city's wealthy German-American residents in the 1880s and 1890s. The revival of interest in the Romanesque style in the 1880s struck a responsive chord among Milwaukee's wealthy German residents, and it soon became the preferred residential mode among this group. Always partial to massive masonry buildings with ponderous detailing, the German-Americans soon abandoned the heavy Italianate and Victorian Gothic styles that had previously been popular and wholeheartedly adopted the Romanesque style. Soon hulking, towered, brick and limestone mansions with deep arched loggias began to appear in fashionable rows in the city's most heavily German residential precincts. Particularly well known and much admired groupings were constructed in the

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1880s and 1890s on Highland Boulevard, popularly known as Sauerkraut Boulevard at the time, and in the now vanished Uihlein's Hill neighborhood. None of these houses survive today.

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

The architect of the house, Alfred Charles Clas, (December 26, 1859 - July 8, 1942) was born in Sauk City, Wisconsin, the son of German immigrants Adam and Magdalene (Ernst) Clas. He was educated in his hometown, and after graduating from high school served a short term appointment as a messenger boy in the State Senate. Clas subsequently apprenticed with an architect and also received two years of practical instruction in building construction. In 1879 he went to Stockton, California and worked in an architect's office there for almost two years. Clas then returned to Wisconsin and settled in Milwaukee. From about 1880 to 1884 he worked his way up from draftsman to architect in the offices of James Douglas. From 1885 to 1886 the two were in partnership, but Clas left in 1887 to set up his own architectural practice.

The Adler House is one of the few known projects designed by Clas in his short period of independent practice before he went into partnership with George B. Ferry in 1890. These projects are virtually all Queen Anne in style. Among his larger residential commissions from this period, in addition to the Adler House, were the Bernard Eiring House (1888) at 2825 West Kilbourn Avenue (Concordia Historic District, NRHP), and the William H. Osborne House (1888) (Prospect Avenue Mansions Historic District, NRHP) at 1509 North Prospect Avenue. Like the Adler House, the Osborne and Eiring Houses are

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large, picturesque, brick dwellings, that are essentially Queen Anne in inspiration, although they do incorporate a few Romanesque features. The Adler House is the most thoroughly Romanesque in character of these houses. Few houses of this picturesque Victorian type were designed by Clas after he entered into partnership with George B. Ferry in 1890. Their subsequent residential projects were much more Period Revival in style. Large scale commercial and institutional buildings, such as Milwaukee's Library and Public Museum, became the work the firm was best known for in the 1890s and early 1900s.

Later in his career, Clas went into partnership with his sons and was very much involved with urban planning and civic projects. He took an active part in planning Milwaukee's Civic Center, the beautification of the Milwaukee River, and the development of Lincoln Memorial Drive and Parkway. He also laid out many of the city's boulevards, planned and supervised the construction of many of the city's park buildings, and served on the City Board of Park Commissioners and the County Parks Commission. Clas also served as president of the Metropolitan Park Commission. He was one of the city's better known urban design professionals prior to his death in 1942.

History

Emanuel D. Adler (1854 - April 3, 1936) was a respected local businessman who ran one of the city's pioneer clothing manufacturing companies. He was born in Milwaukee, the son of David and Fannie (Newbouer) Adler. David Adler was a native of Neustadt, Austria and was a baker by profession. He emigrated to New York in August of 1846 and set himself up in his trade. He married Fannie Newbouer, also a native of Austria. In 1851 he left New York for Milwaukee³ where his brother Solomon was already established in the clothing business.

Over the years, various family members and in-laws participated in what had become the city's second largest clothing firm by 1880.⁴ Solomon Adler had arrived in Milwaukee in 1848 and is generally credited with founding his family's clothing company, which was later incorporated in 1878 as David Adler and Sons. Originally, Adler had a retail clothing shop in partnership with Jacob Steinhart. After the dissolution of the partnership, Adler began to manufacture clothing. It was at this point that his brother, David Adler, was induced to relocate to the Midwest. David abandoned the baker's trade and opened a small retail clothing shop on today's North Water Street. When Solomon retired in 1857, David took over his wholesale operation and, with his nephew Jacob, went into business as D. and J. Adler. Jacob left the business two years later and Solomon came out of retirement to take an active role in

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the business. The company thrived during the Civil War, and by 1870 the clothing produced was valued at \$150,000.⁵

During the decade of the 1870s, Milwaukee saw a rapid expansion of the men's ready-to-wear clothing industry, and the Adlers ranked among the top manufacturers of their day. By 1872 their operation had expanded from Water Street to a second location on today's East Clybourn Street. Solomon Adler again withdrew from active participation in the business, and David Adler's son-in-law, Henry M. Mendel, and David Adler's son, Isaac, became partners in the company which was renamed Adler, Mendel and Company. After Mendel left the business in 1878, David Adler brought in two other sons, Emanuel and Samuel, as partners. By the time the company incorporated under the name David Adler and Sons, they had a capital investment of \$375,000.⁶

The 1880s were a decade of prosperity for the company. In 1890 the Adlers built an impressive, seven-story, Richardsonian Romanesque-style factory at the southwest corner of North Water Street and East Clybourn Street (razed).⁷ The \$75,000 building was designed by prominent local architect Henry C. Koch.⁷ Eventually the Adler Company manufactured goods at seven locations throughout the city and employed about nine hundred persons.⁸ In this century, the company's offices were moved to larger quarters in the former Wellauer and Hoffmann Company building at 246 North Broadway (extant). The company became known for its line of Adler Collegian Clothes. Nationwide annual sales for the company by the early 1920s totaled one and one-half million dollars.

David Adler branched out into other enterprises and was one of the organizers of the Wisconsin National Bank, predecessor of today's First Wisconsin National Bank. He was also one of the founders and vice-president of the National Straw Works. In addition, Adler was president of the Temple Emanu-El Congregation and president of the Jewish Orphan Asylum in Cleveland, Ohio. David Adler remained president of his clothing firm until his death at age 84 on January 23, 1905.¹⁰

Because of his father's business success, Emanuel D. Adler led a comfortable life. He was educated in the city's public schools and then attended the prestigious German-English Academy, the Milwaukee Academy, and the Spencerian Business College. When he was seventeen years old, Emanuel began working for his father's company as a salesman.¹¹ He moved up to vice-president after the business was incorporated and served as company treasurer after his father's death, while his brother, Isaac, served as president and general manager. Emanuel Adler assumed the reins of presidency in 1925 following his brother Isaac's death and liquidated the company in the fall of

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1929. Emanuel Adler's other business interests included the vice-presidency of National Straw Works and a twenty-year trusteeship of Northwest Mutual Life Insurance Company. He was also the City Commissioner of Public Debt for nine years and vice-president of Mount Sinai Hospital. Adler was a member of the Milwaukee Athletic Club, the Wisconsin Club, and the Oconomowoc Country Club.¹²

In his bachelor days, Emanuel Adler lived with his parents at their various residences on Milwaukee's east side but primarily in the house at the corner of Astor Street and Kilbourn Avenue (razed) where the family resided from around 1868 through 1882. When his parents went to Europe for a long trip in 1883, Emanuel and his brother, Samuel, took up bachelor quarters together on Broadway between Wisconsin Avenue and Mason Street and then at the Plankinton House Hotel (razed). Emanuel Adler continued to live at the hotel after Samuel moved to a house on Marshall Street in 1888.¹³ When he was thirty-four, Emanuel married Clara H. Schloss of Detroit. The nuptials were held at Detroit's Phoenix Club on Thursday, May 3, 1888. The Milwaukee Sentinel reported that several Milwaukeeans attended the wedding. In Milwaukee, local Adler Company employees were treated to entertainment at the Schlitz Park that same evening in honor of the occasion. The press also reported that Clara's millionaire father, Seligman Schloss, was building the couple a handsome residence on Prospect Avenue as a wedding gift.¹⁴ Clara and Emanuel's new house was only ten doors north of the doublehouse at 1587 North Prospect Avenue built in 1885-1886 and designed by local architect James Douglas to house his father, David, and his brother, Isaac.¹⁶

Prospect Avenue at this time was the most prestigious residential street in the city and was rapidly filling up with mansions built by the city's elite. The particular site on which the Emanuel Adler House was built had been part of the multi-acre estate of commodities speculator Joseph B. Oliver. Oliver had begun buying up vacant parcels along the south side of Brady Street between Farwell and Prospect Avenues in 1873 and a year later built a fine Italianate style residence on what is the site of 1671 North Prospect Avenue today. Portions of the Oliver estate were sold off in later years as he became financially pressed and the demand for housing sites on Prospect Avenue grew intense. The Olivers were finally forced to move their house to its present site at 1516 East Brady Street in 1892 in order to sell its former site on Prospect Avenue. Prior to that time, however, one and one-half lots at the southwest corner of Prospect Avenue and Brady Street were sold through Oliver's trustee, Charles F. Ilsley, to Seligman Schloss of Detroit for \$9,250 on February 24, 1888. Schloss in turn deeded the property to his daughter, Clara, on her wedding day to Emanuel Adler, May 3, 1888.¹⁶ Although Adler's name appears on the building permit for the house dated June 22, 1888,

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newspaper accounts indicate that Schloss actually paid for the house as a wedding gift. Local architect Alfred C. Clas, in independent practice after leaving a partnership with James Douglas in 1887, was chosen to design the house.¹⁷ The Adlers moved into the house in 1889. The couple remained there throughout their married life and raised four children: Frederick Emanuel Adler (later of Sullivan, Wisconsin), Helen Theresa (later the wife of Karl O. Bellack and mother of Claire, Nancy, and David), Carol Janet (later the wife of Robert E. Hine and mother of Robert and Nancy), and Frances Elsie, who remained single. Adler retired from business about 1930. He was ill the last two years of his life and died in Phoenix, Arizona, where he had gone to spend the winter, in April of 1936.¹⁸ The house on Prospect Avenue remained vacant for a while after Adler's death and then was sold to John W. Cison on December 2, 1937. The place was subsequently converted into a rooming house. Some alterations were made to the interior in the 1930s to accommodate its new use including the addition of two bathrooms and the erection of partitions to close off some spaces to create bedrooms. Later owners were August Remhorst and Peter A. Santner, who also operated the building as a rooming house.¹⁹ Santner's daughter, Betty Turecek, currently owns the property and continues to operate it as a rooming house.

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FOOTNOTES

¹Milwaukee City Building Permits. 1681 North Prospect Avenue, June 22, 1888.

²Ibid.

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

⁴Margaret Walsh, "Industrial Opportunity on the Urban Frontier: 'Rags to Riches,' and Milwaukee Clothing Manufacturers, 1840-1880," Wisconsin Magazine of History, Spring, 1974, p. 183.

⁵Ibid., pp. 184-185.

⁶Ibid., p. 186.

⁷Milwaukee Sentinel, May 4, 1890, p. 4, cols. 5-6.

⁸Bruce, pp. 8, 15.

⁹Ibid., p. 8; Milwaukee Sentinel, October 31, 1929, p. 14.

¹⁰Bruce, pp. 8, 11.

¹¹Ibid., p. 15.

¹²"E. D. Adler, 81, Dead in West," Obituary in Milwaukee Journal, April 4, 1936, Sect. 1, p. 5.

¹³Milwaukee City Directory, 1872-1888.

¹⁴Milwaukee Sentinel, May 4, 1888, p. 3, col. 3 and May 6, 1888, p. 7, col. 2.

¹⁵Milwaukee Sentinel, December 27, 1885, p. 12, col. 5.

¹⁶Milwaukee County Register of Deeds and Mortgages. Vol. 239, p. 17 and Vol. 238, p. 418.

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¹⁷Milwaukee Sentinel, May 4, 1888, p. 3, col. 3 and May 6, 1888, p. 7, col. 2; Building Permit, 1681 North Prospect Avenue, June 22, 1888.

¹⁸"E. D. Adler, 81, Dead in West."

¹⁹Historic American Building Survey. Turecek House, n.d. Student HABS Project from the University of Wisconsin-Milwaukee never submitted to HABS. Copy in possession of Betty Turecek.

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