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OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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: Congregation Beth Israel Synagogue

other name/site number: Greater Galilee Missionary Baptist Church

2. Location

street & number: 2432 North Teutonia Avenue — N/A not for publication

city, town: Milwaukee — N/A vicinity

state Wisconsin Code WI county Milwaukee code 079 zip code 53206

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
X private	X building(s)	1	0 buildings
___public-Local	___district	___	___sites
___public-State	___site	___	___structures
___public-Federal	___structure	___	___objects
	___object	1	0 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 of certifying official
State Historic Preservation Officer-WI

1/27/92
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.

___removed from the National Register.
___other, (explain:)_____

Signature of the Keeper

3/5/92
Date

6. Functions or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Religion/Religious facility	Religion/Religious facility

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)	
	foundation	brick
Late 19th and 20th Century Revivals	walls	brick
	roof	copper
Other: Byzantine Revival	other	stone
		metal

Describe present and historic physical appearance.

General Character

The former Beth Israel Synagogue, built in 1925, is located in a late nineteenth century middle-class residential area of one- and two-family houses. It occupies a 97-foot-wide lot fronting on a residential block of North Teutonia Avenue. The building is set back from the street to the line of the adjacent houses behind a monumental staircase that extends out to the public sidewalk. The building covers virtually all of the remaining lot extending through the block to North Thirteenth Street.

The synagogue itself is a massive, brown tapestry brick, one-story, gable-roofed, rectangular building of Byzantine Revival design that rests on a full, raised basement story. Its principal elevation faces North Teutonia Avenue with architecturally treated secondary elevations on the other three sides. The west elevation, or facade, is composed of a gabled central section flanked by two projecting, square, copper domed towers. The entrance, which is a full story above grade, is reached by a broad concrete stairway that ascends to an elevated terrace that extends across almost the full width of the facade. At the head of the stairs, three pairs of oak double doors are sheltered by a shallow arcaded porch that spans the facade between the towers. The porch's three arched portals are framed in limestone, and square limestone piers support the arches. Above the flat-roofed entrance porch is a large, round, stained glass window boldly enframed in a broad limestone arch. The spandrel beneath the round window is pierced by two rows of small leaded-glass windows set in wide limestone enframements. The shallow gable above the round window is trimmed with a limestone coping and crowned with an elongated limestone keystone-like decorative element with an incised, teardrop-shaped finial.

The flanking towers are identical. Each is fenestrated with a pair of oak double doors enframed with a molded limestone architrave at the first floor level surmounted by a cluster of three elongated, arched-top, leaded-glass windows. Wrought iron and limestone balconets ornament these windows. Low copper clad domes set on faceted drums pierced with a continuous band of arched windows top the towers.

The north and south side elevations are identical. Each is composed of two elements, the six-bay main synagogue block and the lower, two-story, school building wing adjoining to the rear. The main synagogue elevation is

X See continuation sheet

divided into six equal bays by brick piers, with each bay being inset within a corbelled recess. Each of the five western bays is fenestrated with two tiers of windows. The lower tier of windows at the first story level in each bay consists of groupings of three leaded windows divided in a Roman grille pattern. The upper tier consists of groupings of three tall, narrow, arched, leaded windows also divided in a Roman grille pattern. The sills of the upper windows in the two westernmost bays step up to follow the lines of the sloped balcony on the interior. The eastern bay of the synagogue block on each elevation contains a door with sidelights approached by a flight of stairs from the east. These entrances are surmounted by a pair of tall, narrow, rectangular windows with fixed transoms.

The side elevations of the flat-roofed, two-story, schoolhouse wing are utilitarian in character. The plain, brown tapestry brick walls are fenestrated with evenly spaced, tall, narrow, double hung, four-over-four sash windows with fixed, three-light transoms at the first and second story levels. The raised basement is lit by the same arrangement of four-over-four sash windows, but without the transoms.

The east elevation is the main facade of the schoolhouse wing and faces North 13th Street. It is composed of a projecting flat-roofed entrance pavilion flanked by three bays of fenestration on the main block of the school building which is set back from the entrance pavilion. The entrance pavilion contains the double door main entrance flanked by broad sidelights and surmounted by a tall, arched transom. The transom and sidelights are now plastered over. Above the main doorway are three tall, narrow, four-over-four, sash windows with three-light transoms. A tall brick parapet wall ornamented with a panel of diagonally laid checkerboard brickwork and crowned with a molded limestone coping conceals the flat roof of the entrance pavilion. The flanking walls of the schoolhouse block are fenestrated with four-over-four, double hung sash windows with three-light transoms. The open spaces flanking the projecting entrance pavilion are enclosed with balustraded retaining walls to form courtyards. The tall, square, brick chimney for the building's heating plant rises from the northeast corner of the schoolhouse block to a height of about 45 feet.

The principal interior spaces of the former Beth Israel Synagogue are the upper and lower vestibules and the main auditorium. The lower vestibule is a tall, narrow, rectangular space that extends across the first floor front of the building. It is lit by the window panels in the three sets of double-leaf entrance doors and by a band of small arched windows over the entrance doors. The flat plaster ceiling is enframed by a molded plaster cornice. Opposite the entrance wall, a pair of double-leaf doors with semicircular,

amber glass, leaded transoms lead into the auditorium, while at either end, wide doorways lead to the balcony staircases located in the bases of the two towers. Double doors also lead from the tower stairwells into the auditorium. The vestibule is paved in handmade, Arts-and-Crafts tile laid in a parquet pattern, while the stairwells have an ornamented border of patterned terra-cotta tile surrounding a field of small hexagonal tiles.

A long narrow upper vestibule stretches across the front of the building above the entrance vestibule. The high-ceilinged space is lit by a row of five tall, narrow, Roman grille windows surmounted by the large, round, stained glass window that is the principal ornamental feature of the upper facade. This massive leaded window is a simplified version of the ceiling skylight in the auditorium and is executed in clear and yellow stained glass. Leaded glass doors at either end of the vestibule lead into the tower stairwells, while two doors on the east wall provide access to the balcony. Between these latter doors a grouping of three arched windows allow borrowed daylight from the upper vestibule to filter into the auditorium balcony.

The auditorium is a large rectangular room that rises two stories to a round, stained glass skylight set into a rectangular recess in the tray ceiling. The principal features of the space are the large balcony at the west end and the unusual arched apse with its flanking recessed choir areas at the east end. The steeply sloping balcony has curving rows of pews arranged in three banks. It is supported mainly by the sidewalls so that there are only two thin iron intermediate supporting columns to obstruct the sight lines of the main floor seats. The balcony has a paneled curving front. The underside of the balcony is plastered in two shallow coves with the soffits of the boxed beams decorated with a band of foliated and patterned plasterwork. Large, oriental-pattern plaster corbels of various designs are located where the balcony support beams intersect the exterior walls.

The treatment of the east wall of the auditorium gives the space its vaguely Byzantine character. This wall has been considerably altered from its original appearance by modifications made in the early 1960s to accommodate the Greater Galilee Baptist Church. The original lower east walls were cut away so that today the raised sanctuary platform extends back into a high, recessed, arched apse flanked by low, flat-ceilinged, deeply inset choir areas on either side. At the auditorium ceiling, a deep arcade of bold arched vaults projects from the wall just below the ceiling in an exaggerated continuance of the motif of the much shallower arcading that articulates the window bays on the sidewalls of the auditorium. The original ornamental plaster corbels from which these arches spring have apparently been boxed in with plain plaster to lengthen the arcading and create a more modern look.

The deep intrados of this vaulting consist of original curving, stained glass panels of intricately patterned amber glass that is backlit. The intrados of the apse arch is also composed of back-lit panels of amber-colored stained glass. The original proscenium apse arch was an elaborately molded ogee shape, but it was reshaped in the 1960s into the present simple eliptical shape. A circular stained glass window is centered on the wall above the sanctuary arch.

Encircling the lower edge of the tray ceiling is a large molded plaster cornice patterned with vaguely oriental motifs. The central ceiling panel is enframed with a deep, patterned-plaster, box molding. Recessed within this bold, picture frame-like enframement is a large circular glass skylight of intricately patterned amber glass.

Some alterations to this interior have taken place as a result of the building's conversion to a Baptist church. Most of the remodeling was done in 1961 under the supervision of local architect Roland Gilbert Middleton. Although each of the leaded glass windows of the facade, skylight and sanctuary now show an abstract design with a four-pointed star, the pattern once represented the six-pointed Star of David. These windows have been altered by the removal of two points on each star. Historic photographs show that the sanctuary area was defined by an elaborate Moorish arch outlined with heavy, gilded molding. Behind this arch the wall had elaborate stencil designs and a wooden ark supported by four wooden columns. The upper portion of the ark was ornamented with carved and gilded diaperwork and a backlit, stained glass Star of David. Shallow recesses to either side of the ark, defined by Moorish arches and twisted columns, marked the area where four tall ceremonial chairs were placed. Above the ark were two heraldic lions flanking the tablets of the Ten Commandments.[1] The ark, chairs, and lions have been removed to the congregation's new synagogue where they now are installed in Beth Israel's chapel. During remodeling, the Moorish arch was changed to a semicircular one, and the painted and gilded corbels above were boxed in. The lower portion of the sanctuary walls were cut away to make room for a large choir area. Platforms were built to either side for an organ and a piano. The sanctuary apse itself has been decorated with a large mural of the kneeling Christ at Gethsemane. Behind the sanctuary area on the first floor were located two offices, one for the rabbi and one for the Talmud Torah. Above these were committee rooms on the second floor. These areas have been repartitioned to accommodate new stairways and hallways leading to the former school building.

In the synagogue's basement is a large auditorium with a stage, a sizable kitchen, an office, and lavatories as well as a chapel at the south end of the

building.[2] These rooms remain in their original configurations, and the chapel still has its simple wooden ark and built-in, glass-doored cabinets. It is now used as a nursery. Immersion baptisms are now performed on the auditorium stage.

Attached to the rear of Beth Israel Synagogue is the congregation's school building. It was built at the same time as the synagogue, but it is slightly set back from and not as tall as the synagogue. It also has a flat roof in contrast to the synagogue's gabled roof. Originally, the school featured four classrooms, two per floor, and each had its own adjacent wardrobe or cloakroom. The rooms were simply plastered with plain woodwork around the doors and windows. These spaces have been repartitioned into a number of offices and meeting rooms. By the 1930s, a five-room caretaker's apartment occupied the north side of the second story.[3] In the basement of the school is a large assembly room, once used as a gymnasium, and now used for various outreach programs conducted by the Greater Galilee congregation.

Despite the changes made to the interior of the main auditorium, the Beth Israel Synagogue still retains a high degree of architectural integrity. The current neutral color palette and the removal of the elaborate ogee arch on the east wall have lessened the exotic, oriental quality once conveyed by the shimmering, polychrome surfaces and richly detailed stencils, but the majority of the ornamental plaster and stained and leaded glass windows remain, as does the configuration of spaces. The school building to the rear was very plain and utilitarian in character when built. It still retains most of its original rooms and woodwork, although some partitions have been altered.

Footnotes

[1]Congregation Beth Israel. Historic photographs provided by Barb Perchonok.

[2]Milwaukee City Building Permits, 2432 North Teutonia Avenue, March 20, 1961; Herman H. Bruns. Plans for Congregation Beth Israel Synagogue, March 30, 1925. City Records Center, Reel 26, Plan No. 69.

[3]Roland Gilbert Middleton. Plans for remodeling the former Beth Israel Synagogue, February 1, 1961. City Records Center, Reel 26, Plan No. 69. Although Middleton shows the caretaker's apartment, notes on the plans indicate that that portion of the building was not in the contract for the work he was doing; Telephone interview with Hugh Swofford, August 8, 1989. Swofford indicates that space for the caretaker's apartment had already been partitioned off when his grandfather lived and worked at the synagogue in 1935.

8. Statement of Significance

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

Applicable National Register Criteria X A ___B X C ___D
Criteria Considerations (Exceptions) X A ___B ___C ___D ___E ___F ___G
Areas of Significance
(enter categories from instructions) Period of Significance Significant Dates

Architecture	1925	1925[1]
Religion	1925-1942*	
	Cultural Affiliation	
	N/A	
Significant Person	Architect/Builder	
N/A	Bruns, Herman H.	

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

Significance

Congregation Beth Israel Synagogue is being nominated to the National Register of Historic Places as a result of its fulfillment of Criteria C. It is being nominated as an exception to the criteria as a religious property deriving its primary significance from its archtiectural qualities. It is locally architecturally significant as a fine example of a large, Byzantine Revival, early-twentieth century synagogue exhibiting a highly original interior treatment, fine craftsmanship, and intricate detailing. Beth Israel Synagogue is the second oldest extant synagogue building in Milwaukee after one completed in 1923, and is the oldest one built for an Orthodox congregation. All of the city's earlier orthodox synagogues have been razed, including Beth Israel's first structure, and the remaining examples date mostly from the 1950s. Beth Israel Synagogue is also being nominated to the National Register for its historic significance as the most prestigious Orthodox congregation in Wisconsin prior to World War II. Due to its large size, extensive social and cultural activities, school facility, and the leadership of Rabbi Solomon Isaac Scheinfeld, Beth Israel was looked upon as the cultural leader of Orthodox Judaism by the smaller immigrant Orthodox congregations in the Milwaukee area and, to some extent, throughout Wisconsin.

Historical Background

Congregation Beth Israel traces its origins to the late nineteenth century when Eastern European Jews began emigrating to Milwaukee in large numbers. The first German Jews had come to Milwaukee in the 1840s and

X See continuation sheets

*The period of significance includes the historic period of the synogogue, beginning with the year of construction and ending fifty years prior to the current date.

established Wisconsin's first synagogue, B'ne Jeshurun Synagogue, in 1847. It was an Orthodox congregation. A second German congregation, Temple Emanu-El, was established in 1869 to cater to the spiritual needs of the city's Reformed Jews. Both had their buildings downtown, one on the west side and one on the east side. They remained the only Jewish congregations in the city until the 1880s when the Eastern European newcomers established their own synagogues so that they could worship in their native tongues.

Beth Israel was one of the first congregations, possibly the first, established to cater to the spiritual needs of the growing number of non-German Jewish immigrants settling in Milwaukee in the neighborhood that was roughly bounded by West Vliet, West Walnut, North Fourth and North Sixth Streets. The congregation's history indicates that it probably began with the incorporation of Congregation B'ne Jacob on September 5, 1884. Little is known about B'ne Jacob, and the congregation soon disappeared as a religious entity. Some of its members and leaders, however, founded a new synagogue, the Moses Montefiore Gemeinde on January 26, 1886, named after the most famous Jewish philanthropist of the nineteenth century, Sir Moses Montefiore of London (1784-1885). Beth Israel's centennial history states that it "is possible, though unconfirmed, that this congregation was simply B'ne Jacob renamed to honor the great Jewish philanthropist who died in 1885."[3] It originally met on Vliet Street and later on North Fourth Street at the southeast corner of Fourth and Vliet Streets. A splinter group, Congregation Anshe Jacob, established its own congregation on April 27, 1886 and met at a small house on Market Street at the corner of Knapp Street. The two small congregations ultimately reunited and became Congregation Beth Hamidrash Hagadol on August 31, 1891. The reunited congregation occupied the Montefiore Congregation's building at Fourth and Vliet. Soon it had grown to eighty members, and in 1892 put a downpayment on a lot on North Fifth Street between Cherry and Vliet Streets. A new, red brick synagogue was built on this site with a seating capacity of about 510. It was dedicated on September 3, 1893.[4] Its large basement was used as a school and as a place of worship during weekdays. This building has been razed.

Other prominent Jewish congregations active in the late nineteenth century included Anshe Sfard (for the Sfardic Jews, who used the so-called "Spanish" liturgy), established about 1893 by immigrants from Volynia, Russia, and B'nai Israel Anshe Ungarn (Sons of Israel, Men of Hungary) established about 1886 and incorporated in 1899.[5] Each separate immigrant ethnic group established its own congregation, and by 1910 there were additional temples supported by Rumanians (Congregation Degel Israel Anshe Roumania, 1910), by Russians (Congregation Anshe Lebowich, 1906), and Poles (Congregation Agudath

Achim Anshe Polen, 1904).[6] All of these congregations followed the Orthodox form of worship.

Congregation Beth Hamidrash Hagadol, the forerunner of Beth Israel, was the first of these immigrant congregations to construct its own house of worship.[7] At this time, it was predominantly of Lithuanian ethnicity. Its membership climbed to about 100 in 1900, and its annual income was between $2,500 and $3,000 yearly. The new synagogue cost $20,000 to build rather than the anticipated $12,500, and the congregation narrowly avoided foreclosure during the depressions of 1894 and again in 1900. In 1901 the congregation was renamed Beth Israel as part of a reorganization in response to a foreclosure action brought in 1900.[8]

Beth Israel continued to meet at its Fifth Street synagogue for several decades even though the Jewish community was gradually dispersing north and west from the old neighborhood. Some congregations were already moving west. By the 1920s, there were at least five congregations with synagogues on Eleventh Street between Vine and Lloyd Streets alone. All of these buildings have been demolished.

The details are rather sketchy, but it appears that after World War I, Beth Israel had plans to move to the southeast corner of Eleventh and Lloyd Streets but abandoned the project for unknown reasons while the new building was already under construction. A new congregation, Beth Medrash Hagadol Anshe Sfard was established in the summer of 1920[9] to complete and occupy the 700-seat synagogue that Beth Israel had begun. This building is no longer extant.

Beth Israel, with a membership now of over 300 families, next publicized plans to build a new temple on a lot at Tenth and Meinecke Streets, but decided that the site was too small for their ambitious scheme. An unnamed Chicago architect who had designed many synagogues was initially contacted by Beth Israel's building committee in June of 1921.[10] His high fee led the committee to seek out a local architect for the job. A larger parcel was subsequently purchased on Teutonia Avenue between West Meinecke and West Wright Streets in November, 1924, and the old synagogue on North Fifth Street was sold to Sts. Constantine and Helen Greek Orthodox congregation. Sts. Constantine and Helen utilized the building until 1969, after which it was razed. The Jewish congregation, meanwhile, met for worship at the Rose Theater at North Seventh and West Walnut Streets while their new building was under construction. By that time, Beth Israel had 315 families as members. To the congregation, the new building represented a modern facility to house an established, vigorous, growing religious community, while its oriental

design served as a reminder of the proud traditions and a values of Orthodox Judaism. The building was clearly meant to be a drawing card to attract new, young members from the wider Milwaukee Jewish community. The "time had come for Congregation Beth Israel to bury its 'immigrant' image for good," stated the group's history. Involvement of the younger generation was considered to be of primary importance since the children were losing interest in the European orthodoxy of their parents. Further, congregation president Sam Jacobson stated that Beth Israel "will truly be a young folks' synagogue... We shall demonstrate that traditional Judaism is not an old folks' religion, nor is it an alien religion."[11]

The groundbreaking for the new synagogue took place on February 15, 1925, and the ceremonies were reportedly attended by thousands of people. At the ceremony, congregation president I. J. Rosenberg stated that Beth Israel was "building an institutional synagogue in which we shall install every modern facility for the use and education and enjoyment of our younger elements" and that it would be "a place of inspiration for them to keep alive the faith that their ancestors lived and bled and died for throughout human history."[12]

The first service was held in the unfinished building on September 13, 1925, and the formal dedication was held on September 4, 1926. The structure, which cost between $165,000 and $200,000, was designed by Herman H. Bruns and built to seat between 1,400 and 1,500 persons. Beth Israel's history indicates that with "completion of the Teutonia Avenue temple, and the congregation's new youth-oriented program, CBI [Congregation Beth Israel] was successful in outgrowing its original "litvasher" character and attracted large numbers of native-born American Jewish families, to whom the old distinctions that separated the older Jews into their various small "immigrant" synagogues, meant nothing."[13]

As completed, Beth Israel's synagogue differed only slightly in exterior detail from the original scheme planned for the northeast corner of Tenth and Meinecke Streets that was published in the Jewish Community Blue Book of 1924. Bruns was almost certainly responsible for the first design. This scheme showed a rectangular structure whose length was divided into four bays. The facade featured a triple arched entrance above which was located a three-part arched window surmounted by a curved parapet wall. Two large, three-story towers flanked the entry area and had simple, drumless domes. A dome was located at the center of the pitched roof. The final design of the Beth Israel synagogue retained the massing of the original plan, but the building was lengthened significantly to provide a larger auditorium and classroom space to the rear. The facade was simplified, and the towers' domes were set

on windowed drums. The curved parapet was replaced with a shaped parapet at the center of which is located a large keystone. The dome over the auditorium was eliminated. The two-story structure housed the main auditorium space on the first floor and an assembly hall, a kitchen, and a chapel in the basement. Offices and study rooms were located on the second floor. An attached school building at the rear of the temple with gymnasium, locker rooms, and showers faced North Thirteenth Street.[14]

Beth Israel's stature grew considerably in the era between the world wars. By 1924, it was described as the "largest, oldest and most influential Orthodox congregation in the state." Beth Israel was considered influential, but not in the sense of initiating or dictating ritual or liturgy or governing other Orthodox congregations since each temple valued its autonomy. Rather, Beth Israel was looked upon as the cultural, aesthetic and intellectual center of Wisconsin Orthodoxy, primarily due to Rabbi Solomon Isaac Scheinfeld, who was highly regarded among the Orthodox community. His spiritual seat was at Beth Israel, although he also ministered to Anshe S'fard, Agudath Achim and Anshe Roumania. Beth Israel was the first congregation to bring an Eastern European rabbi to Milwaukee when it invited Lithuanian Rabbi Solomon Isaac Scheinfeld (1860-1943) to lead its church. Scheinfeld came in 1892 and stayed one year, served another congregation for a period of years, and then returned to Beth Israel in 1902. He remained its head until his death. Schwichkow and Gartner state that Scheinfeld "became the acknowledged rabbi of immigrant Jewry par excellence; its overseer in matters of kashrut, and representative in many communal institutions." Scheinfeld "was regularly called upon to settle domestic, institutional, and business disputes, and to promulgate Jewish bills of divorce." Scheinfeld was active in the field of Jewish education, Zionism, and war relief and contributed articles and philosophical and ethical essays to numerous publications. The Wisconsin Cultural Resource Management manual has identified Rabbi Scheinfeld at the most significant Orthodox rabbi in Wisconsin in the pre-World War II era.[15]

The synagogue on Teutonia Avenue was Beth Israel's home for several decades until population trends after World War II necessitated the relocation of the congregation's place of worship. During the 1950s, virtually all of the city's Orthodox congregations relocated out of the old northside Jewish neighborhood centered around Eleventh and Vliet Streets to new sites in the area around Center, Keefe and Burleigh Streets between Fiftieth and Sixtieth Streets. Beth Israel remained behind in the old neighborhood longer than the other congregations and stayed in their synagogue on Teutonia Avenue through the 1950s. Internal and external problems plagued the congregation throughout the early 1950s. In 1956 a committee was selected to locate and purchase a site for a new synagogue in the northern suburbs. After an unsuccessful

attempt to build in Fox Point, Beth Israel purchased fifteen acres in Glendale in either March of 1957 or January of 1958 (accounts differ).[16] The residentially zoned property was located northeast of North Green Bay Avenue and West Green Tree Road. At the time the land was purchased, Glendale's zoning ordinance allowed institutional construction in residential areas. Glendale subsequently modified its zoning to prohibit institutional construction in such areas and created a new institutional category. It urged institutions to build only on designated parcels. Beth Israel petitioned for a rezoning of their land. After a number of prolonged hearings and charges of anti-Semitism, the congregation was allowed to rezone 3.9 acres of its holdings on February 3, 1959 to permit construction of a synagogue.[17]

Postwar trends in the Jewish community favored a shift away from Orthodoxy to Conservatism, and Beth Israel experienced internal pressure for change. The decision to move to the suburbs united certain vocal elements of the congregation who wanted to adopt the Conservative form of worship. Beth Israel's Rabbi Baumrind was opposed to the change. As the conflict escalated, he resigned as did a number of the congregation's officers and members. They formed a new congregation called Anshe Emeth (Men of Truth) on Appleton Avenue. Beth Israel subsequently dropped Orthodox worship, resigned from the Union of Orthodox Jewish Congregations in 1957, and hired Conservative Rabbi Milton Arm. They later affiliated with the United Synagogues of America in 1968. By the late 1950s Beth Israel's membership had declined to about 100 families, but the congregation went ahead with its plans to relocate to Glendale anyway.[18]

The groundbreaking for Beth Israel's new building took place on December 6, 1959, and the old synagogue on Teutonia Avenue was sold to the Greater Galilee Missionary Baptist Church in 1960. Having sold their old building, Beth Israel members worshipped at the East Side Hebrew School at 4060 North Oakland Avenue until the first portion of their new building, the Blankstein School, was dedicated in September of 1961. The social hall, Siegel Hall, was completed in May of 1966, and the main sanctuary was under construction from 1979 through 1980.[19]

Beth Israel prospered at its new site and grew to 300 members by 1966, to 420 by 1971, and to over 600 families by 1980. Congregation Beth Israel is still located today at 6880 North Green Bay Avenue.[20]

Historically, Beth Israel is known for its efforts to establish a Hebrew school as well as for the work of its noted rabbi, Solomon I. Scheinfeld. Beth Israel, from its earliest years, was committed to education for its children and the children of the Jewish community in general. Its efforts at

sponsoring and housing a day school were all the more important in light of the fact that previous attempts to establish a community-sponsored Jewish school were only sporadically successful. Instruction was often carried out by individual teachers who specialized in preparing boys for bar mitzvah or by individual congregations who sponsored Sunday schools which both boys and girls attended. Some like the Folk Shule were established by special interest groups to promote socialist Zionist secular philosophy and did not address the needs of the larger number of traditionalists.

Beth Israel's first attempt to establish a Talmud Torah was made in 1886 by its predecessor, the Montefiore congregation. It lapsed after a short time but was revived in 1892 by Rabbi Solomon Isaac Scheinfeld. A house was rented at Fourth and Cherry Streets, and two teachers were hired to instruct the pupils. It too lapsed after Scheinfeld's departure. The lack of clear direction and the poverty of the immigrant community resulted in its demise. Nearly a decade passed before a new school was established. Beth Israel, once again under Scheinfeld's leadership, opened the Hebrew Free School in 1904. He hired teachers and rented a house at Eighth and Cherry Streets for instructional purposes. In 1909 the school moved to a house at Seventh and Cherry Streets with the financial assistance of Beth Israel's women's auxiliary Eva Sisters. Enrollment soon reached forty students. Beth Israel was also sponsoring a Sunday school at this time, attended mainly by girls.

With the growth of the immigrant community, stabilization and maturing of a number of immigrant congregations and a desire for a community supported school, the Milwaukee Talmud Torah was incorporated in 1913 and occupied a remodeled house on Central Avenue. The school prospered and by 1917 had an enrollment of 200 students. The Milwaukee Talmud Torah planned to build a large new structure at Eleventh and Vine Streets and went so far as to lay a cornerstone for the proposed three-story classroom building on April 16, 1922. Lacking funds, the project never materialized and disputes arose over relocating the institution. The old organization was formally dissolved, and a new Talmud Torah association was established on January 20, 1924, supported by the Federated Jewish Charities. Enrollment, which had fallen off during the period of dispute, increased from 85 to 160 students after the reorganization.[21]

The school was subsequently housed at the Abraham Lincoln House, a settlement house, on Ninth Street. By 1929 the Milwaukee Talmud Torah occupied the classrooms at the rear of the new Beth Israel synagogue and remained there through about 1944. The school attempted to provide ten hours of weekly instruction in Jewish subjects. Both boys and girls were enrolled and attended after their regular instruction in the public schools. The

subjects taught included Jewish history, the Bible, the Talmud, Jewish literature, and the Hebrew language.[22] This school was considered to be a community facility, housed at Beth Israel only because the synagogue had the space, and was not a parochial school in the sense of Catholic or Lutheran schools which were run by a specific congregation.

The Milwaukee Talmud Torah subsequently purchased a former public school building at 5522 West Wright Street where it remained in operation through about 1954. The old Milwaukee Talmud Torah eventually merged with the Labor Zionist Folk Shule to become the United Hebrew School, which first appeared in the city directory in 1956 at 5418 West Burleigh, the Beth Am Center.[23] A separate Talmud Torah continued to be listed in the city directories at Beth Israel and possibly represents its own parochial school. Beginning around 1953, Beth Israel housed the Hebrew Academy.

The congregation of the Greater Galilee Baptist Church was established on April 16, 1920 and first worshipped at 838 West Vliet Street. It is one of the oldest of Milwaukee's Black congregations. The first pastor of the small church was Reverend James Moore. Under his successor, Reverend B. L. Mathews, the congregation grew from 80 to 216 members. During his ministry a senior choir, an usher board, and a missionary society were organized. Under the congregation's fourth pastor, Reverend C. H. Brumfield (1934-1948), the church's membership more than doubled and grew from 300 to 750 members. It was during this time period that the congregation moved to larger quarters in an old commercial building at 808-810 West Walnut Street, and the name of the church was changed from Galilee to Greater Galilee Baptist Church. Greater Galilee continued to prosper. Through the dynamic leadership of the pastor, Reverend E. B. Phillips (1953-1971), the church grew to 890 members and became one of the largest churches in the inner city. Over thirty auxiliaries and groups were active at the church during those decades. The size of the congregation soon necessitated larger quarters. In 1960 Greater Galilee purchased the former Beth Israel synagogue and moved into the structure in 1961. The mortgage was burned during ceremonies in November of 1968. The new building allowed the congregation to start a number of new projects including the E. B. Phillips Day Care Center (1962), the E. B. Phillips Head Start program (1965), and a credit union. Greater Galilee was instrumental in helping Reverend A. J. Young of Jamaica open his mission and build a church there and later contributed regularly to its support. The congregation also contributes to the American Baptist Theological Seminary in Nashville, Tennessee.[24]

To meet its expanded activities, the church acquired some adjacent property to the north and south of its building during the 1970s in order to

install a parking lot. The current pastor, Reverend Dr. Samuel C. Jones, has served Greater Galilee since April of 1980. During this decade the congregation has established the Children's Church, developed a hot meal program for the needy, and purchased a parsonage at 5928 North Seventy-fourth Street. Greater Galilee continues an intensified program of evangelism and has an annual operating budget of a quarter of a million dollars. Future plans include a clothes closet for the needy and the construction of an Educational Building and Family Life Center to house their various community outreach programs.[25]

In summary, the former Beth Israel Synagogue is historically significant as the long-time home of a congregation that became the leading Jewish Orthodox congregation in eastern Wisconsin prior to World War II. Under the leadership of the noted Rabbi Solomon Isaac Scheinfeld, Beth Israel became an important cultural and social influence on Orthodox Judaism during the period between the World Wars. The construction of the subject structure in 1925 marked the emergence of the congregation as a modern congregation actively seeking to shed its Lithuanian immigrant image and become a force in the wider American-born Jewish community. The congregation reached the zenith of its size and influence while housed on Teutonia Avenue.

Architectural Significance

The former Congregation Beth Israel Synagogue is architecturally significant as a late example of middle eastern inspired synagogue architecture. The adoption of the Islamic and Byzantine styles as suitable design sources for synagogue architecture is believed to have first occurred in America in the mid-nineteenth century, reflecting an older trend in European synagogue design. The Plum Street Temple built in Cincinnati, Ohio (NRHP) in 1866 is a well-known example of this design phenomenon. In Milwaukee, the exotic Temple Emanu-El built at the northeast corner of Broadway and East State Street in 1872 (razed) introduced the style to Milwaukee's Jewish community. The so-called "Oriental style," as it was termed at the time, was an amalgam of elements drawn from such exotic architectural design sources as Byzantine and Moorish buildings. The resulting structures were usually rigorously vertical in their design, a loftiness emphasized by their spiky pinnacles, domical towers, elongated windows, and the strongly rhythmic arrangement of piers defining the bays. The attenuation of the exterior design elements was played off against such curving elements as arched and circular windows, domes, and arcaded motifs. Abstractly sculpted decorative motifs, often reflecting Saracenic sources, were used to enrich the structures.

In general, these buildings can be viewed as the result of a concerted attempt by the Jewish community to find a form of architectural expression for their synagogues that was non-Christian and non-churchlike in appearance. In this context, it is important to remember that the suppression of Jewish culture throughout much of Europe, which included restrictions on owning property and restrictions on building size, had meant that Jewish places of worship were often rented spaces in existing buildings or new buildings made to appear as inconspicuous as possible from the exterior to avoid drawing the attention of the often hostile populations within which the Jews lived.

European synagogues were also simple in design because of the lack of a strong centralized and hierarchical religious organization to prescribe parameters for synagogue design. That left each congregation free to arrange for a place of worship according to its own, frequently modest, financial resources. The design of synagogues was also influenced by the nature of Jewish worship, which was more private than ceremonial in character. Finally, since Jews did not actively seek to attract converts to their belief, there was little need for awe-inspiring religious structures.[26]

These factors inhibited the development of the synagogue as a distinct building type in Europe until the second quarter of the nineteenth century when, with relatively little fear of reprisal, large, urban Jewish congregations were able for the first time to call attention to their presence by building architecturally ambitious synagogues. It was during the nineteenth century that the Jews' tenuous legal status and retractable privileges were replaced in many countries by the same code of civil rights granted other citizens. Freer to assimilate in society, the emancipated Jews were anxious to demonstrate their loyalty to the state as well as to express their distinct religious heritage. The removal of the many restrictions that had effectively kept the Jews apart as a separate culture also led to a concern that Jewish youth would forsake the religion of their forebears for the social advantages of Christianity. The construction of large, prominent synagogues was viewed as one way to instill pride in their religion and keep Jewish youth in their traditional faith.[27]

With few historical precedents to draw upon, the clients and their architects were forced to search for a suitable outward style of synagogue architecture. The "oriental" style structures of the nineteenth century were a product of this quest in both Europe and America. The mosque form was particularly favored by Reform congregations, such as Temple Emanu-El, because it made reference to the life of the great philosopher Maimonides, who lived in Moorish Spain, but it appears to have been adopted by Orthodox congregations as well. Because of its non-Christian, non-pictorial nature,

the Islamic design vocabulary leant itself to the decoration of synagogues and was a reassuring and natural choice for the recently-arrived Jewish immigrants who were familiar with the Oriental and Byzantine style synagogues that had been popular in the large urban centers of Europe since the mid-1850s.

Beth Israel Synagogue is a late example of this "oriental" influence and reflects the simplification of ornament and emphasis on bold geometric form typical of 1920's design. It is interesting that this Lithuanian Orthodox congregation with its European born rabbi and still close ties to the Old World, while announcing its intent to be modern and up-to-date and to shed its immigrant image with its new building, nevertheless chose to build in what was by then the somewhat old fashioned Byzantine Revival style, while more Americanized congregations like Emanu-El B'ne Jeshurun were building in the Neo-Classical style. The facade of Beth Israel bears a striking resemblance to the synagogue built in Germany for the orthodox Frankfurt am Main Israelitische Religionsgesellschaft, an orthodox congregation, designed in 1904 by Peter Jurgensen and Jurgen Bachmann and published in the Berliner Architekturwelt.[28] It is not known how familiar architect Herman Bruns and the Congregation Beth Israel were with this or other earlier buildings, but it is unlikely that they were entirely unaware of trends in European synagogue architecture.

The interior, with its innovative and extensive use of intricate, backlit leaded glass and false vaulting, reflects its architect's background in interior design, and perhaps the lingering influence of his employment with the Milwaukee interior design firm of Niedecken and Wallbridge, whose use of backlit leaded glass ceiling and cove lighting panels in warm tones of amber glass was a hallmark of their Prairie Style period interiors. The articulation of the cavernous auditorium with its dark recesses, arcading, vaulting, and innovative lighting illustrates a great interest by Herman Bruns in the manipulation of light, shadow, and color to create dramatic spatial effects.

The original aesthetic effect of the interior has no doubt been considerably compromised by the overall coating of white paint now covering the original wall treatment of mottled paint and stencilling that gave the interior a more subdued character. The influence of the waning Saracenic style can be seen in the detailing of the column capitals, plasterwork, and door hardware.

Beth Israel's architect, Herman H. Bruns, was born in Manistee, Michigan on December 27, 1884, one of five children of German immigrant Benedict N. Bruns and Milwaukee native Dora Kuester. Bruns was educated in parochial and

public schools and came to Milwaukee with his family in 1901. Benedict Bruns was a cabinetmaker and stair builder, and three of his four sons followed him in the building trades: Benedict J. Bruns became a practicing architect in Chicago, Otto C. became a practicing architect in Fort Wayne, Indiana, and Herman J. became an interior designer and architect in Milwaukee.[29]

Although he had learned cabinet making from his father, Herman Bruns's first job in Milwaukee was a six-month stint at the Steinmeyer Grocery Store on North Third Street followed by a job as a millwright at the Mayo Manufacturing Company, a chair manufacturer. Bruns furthered his education by attending business school at night and taking a course with the International Correspondence School of Scranton, Pennsylvania, specializing in architecture. He subsequently apprenticed three years with the interior design firm of J. J. Joergenson, while studying art under Julius Seegall, Charles Schade, F. W. Heine, and at the Milwaukee Art Institute.[30]

He then worked for two years for local church decorator Adolph Liebig and spent nine months on projects in Chicago, where he was able to attend classes at the Art Institute in his free time. He subsequently married Liebig's daughter, Paula, on July 22, 1918. Bruns next apprenticed a year with noted Milwaukee architect Alexander C. Eschweiler and then worked for three years as a designer for the interior design firm of Niedecken-Walbridge Company. While working for the latter firm, Bruns also taught in the architectural department of the University Extension. During this period, Bruns furthered his education by taking courses in engineering and the strength of materials. Bruns went on to work as a designer for the Charles Solomon Company, interior decorators, during which time he studied portrait painting under Charles Schade and also studied fine arts and design at Columbia University. After Bruns left the Solomon Company, he worked for a year for Eschweiler once again, after which he briefly had his own architectural practice.[31]

During World War I Bruns worked for the United States Shipbuilding Corporation and was sent to Manitowoc, Wisconsin, to construct one hundred houses for war workers. After the War, Bruns worked for the American Appraisal Company, with whom he spent nine months in St. Louis, Missouri, estimating the value of the property of the Anheuser-Busch Brewing Company. He subsequently worked for Fidelity Appraisal Company for one and one-half years appraising homes, stores, and industrial properties including the main plant and branches of the Firestone Tire and Rubber Company of Akron, Ohio. When he returned to Milwaukee, Bruns worked for nine months for architects Kirchhoff and Rose. Then he taught for two and one-half years at the Milwaukee Vocational School as an instructor in architecture, mathematics,

interior decorating, and estimating. The city directory shows him as associated with the Board of Industrial Education in 1921, after which he worked independently as an architect.[32]

Milwaukee city directories catalogue his varied career, listing Bruns as a finisher (1902), painter (1903-1906), artist (1907), architect (1908), and artist or interior designer (1909-1913). Beginning in 1914 Bruns listed himself consistently as an architect, and in that year he had a full-page advertisement in the city directory with a logo showing a capital letter H over which was superimposed a large flying insect, probably a bee or fly. The advertisement indicated that he was capable of designing residences, churches, public buildings, and banks and emphasized his abilities as a decorator.[33] His first office or studio from 1914 to 1916 was at 1907 East Park Place between Cramer and Murray Streets. Between 1918 and 1920, Bruns and his wife lived behind his father's residence at 2357-2359 North Twenty-sixth Street between North Avenue and Meinecke Street. Bruns had his architectural practice there as well. In 1923 Bruns and his wife moved to 2673 North Forty-fourth Street, although Bruns maintained his studio behind his father's house through 1926. From 1927 to 1929 he had his practice at 2309 North Forty-seventh Street, and then moved to 5920 West North Avenue where he had offices from 1930 through 1932. Bruns is last listed in the city directories in 1933. His wife, Paula, continued to live at 2673 North Forty-fourth Street through 1937 after which time she lived at a number of addresses and then disappeared from the directories from 1942 through 1951.[34] Bruns's whereabouts during this period are not fully known at this time, but his father's obituary on November 24, 1942 indicated that sons Benedict J., Herman H., and Alvin C. were in Chicago. Perhaps the lack of architectural commissions brought on by the Depression led Herman Bruns to join his brother's practice in Chicago or perhaps a separation from his wife led to his relocation. At present it is not known when he died. He was still registered as an architect in Wisconsin in 1954, although he was still living in Chicago at that time.[35] His ex-wife, Paula apparently married William Schmitals in the early 1950s. Schmitals died in 1957, and Paula Bruns Schmitals died on May 10, 1964.[36]

Not a great deal is known about Bruns's commissions. He is credited with designing and decorating the Manistee Masonic Temple in Manistee, Michigan. His other projects included the Bethany Church, the Jordan Lutheran Church, the Sherman Park Lutheran Church at 2703 North Sherman Boulevard in Milwaukee, the Siloah Lutheran Church, Temple Beth El on North Forty-eighth Street, and the synagogue for Beth Israel, in addition to a number of stores and office buildings throughout Wisconsin and Michigan. Locally, Bruns designed the Liberty State Bank Building at 2708 North King Drive, the Bunde and Upmeyer store at 135 West Wisconsin Avenue, and the Yahr residence at 3340

North Hackett Avenue. For the latter project Bruns also furnished the interiors and designed the landscaping. He also worked on plans for a multimillion-dollar project known as the Palisade Hotel. A biography published in 1931 indicates that the gifted Bruns was also known as a landscape, pictorial, and mural artist and painted in oil and water colors.[37]

The Brunses were active in the arts locally, particularly in the vocal arts. Mrs. Bruns had performed as a professional vocalist prior to her marriage, while Herman Bruns served as the president and business director of the Milwaukee Musical Society and headed the Arion Musical Club and the Milwaukee Musical Society and was on the board of directors of the Philharmonic Orchestra and a member of the Lyric Male Chorus. Bruns was also active in the Boy Scouts and various Masonic lodges.[38]

In summary, the former Beth Israel Synagogue is architecturally significant as a late example of a Byzantine Revival synagogue displaying fine craftsmanship and careful design. It is notable for its highly original interior with its interesting architectural features, including a wealth of fine stained and leaded glass, handsome art tile floors, and intricate plasterwork.

FOOTNOTES

[1]Milwaukee City Building Permits, 2432 North Teutonia Avenue, August 18, 1925.

[2]Ibid.

[3]Congregation Beth Israel, Centennial (N.P., c. 1985), pp. 3-4.

[4]Ibid., p. 5; "History of Congregation Beth Israel," (typewritten manuscript, c. 1989), p. 4.

[5]Isaac Levitats, The Story of the Milwaukee Jewish Community (Bureau of Jewish Education, N.D.), p. 12; Jewish Community Blue Book of Milwaukee and Wisconsin (Milwaukee: Wisconsin Jewish Chronicle, 1925), pp. 53, 63; Louis J. Swichkow and Lloyd P. Gartner, The History of the Jews of Milwaukee (Philadephia: The Jewish Publication Society of America, 1963), p. 195.

[6]Swichkow and Gartner, pp. 206-207.

[7]Levitats, p. 12.

[8]Swichkow and Gartner, pp. 194-195; Centennial, pp. 3, 5.

[9]Swichkow and Gartner, p. 207.

[10]Jewish Community Blue Book (1924), p. 47; Centennial, p. 6; "History of Congregation Beth Israel, p. 11.

[11]Centennial, p. 3,6; Jewish Community Blue Book (1924), p. 47; "History of Congregation Beth Israel, p. 12.

[12]Centennial, p. 6; Jewish Community Blue Book (1925), p. 51 "History of Congregation Beth Israel, p. 14.

[13]Centennial, p. 6; Jewish Community Blue Book (1925), p. 51 "History of Congregation Beth Israel, p. 14.

[14]Centennial, p. 6; Jewish Community Blue Book (1925), p. 47, 51; Jewish Community Blue Book (1924), p. 50.

[15]Swichkow and Gartner, pp. 195-196, 208; Jewish Community Blue Book (1924) pp. 47, 49-50; Wisconsin Cultural Resource Management Manual, Religion, p. 19-16; interview with Rabbi Swichkow December 5, 1991.

[16]Centennial, p. 8; Louis J. Swichkow, "A Dual Heritage: The Jewish Community of Milwaukee, 1900-1970" (unpublished Ph.D. dissertation, Marquette University, 1973), p. 558.

[17]Swichkow, "1900-1970," p. 559.

[18]Ibid.

[19]Ibid., p. 560; Centennial, pp. 3, 9.

[20]Swichkow, "1900-1970," p. 560; Centennial, p. 9.

[21]Jewish Community Blue Book (1925), pp. 99-103.

[22]Levitats, p. 22; Jewish Community Blue Book (1925), p. 99.

[23]Swichkow, "1900-1970," p. 569.

[24]"History of Greater Galilee Missionary Baptist Church" (unpublished history), pp. 1-2.

[25]Ibid.

[26]Carol Herselle Krinsky, Synagogues of Europe (Cambridge, Massachusetts and London, England: The M.I.T. Press [1985]), pp. 8, 9, 13, 18.

[27]Ibid., pp. 59, 63.

[28]Ibid., pp. 291-293.

[29]John B. Gregory, History of Milwaukee, Wisconsin (Milwaukee: S. J. Clarke Publishing Company, 1931), Vol. 4, pp. 131-132.

[30]Ibid.

[31]Ibid.

[32]Ibid., pp. 132-133.

[33]Milwaukee City Directory, 1914, opposite p. 346.

[34]Milwaukee City Directory, 1901-1955.

[35]Wisconsin Registration Board of Architects and Professional Engineers, Twenty-second Annual Report (Madison, Wisconsin: Democrat Printing Company, 1954), p. 51.

[36]Milwaukee County Register in Probate. Index file on F. William Schmitals and Paula Schmitals.

[37]Gregory, pp. 132-133.

[38]Ibid.

9. Major Bibliographical Reference

SEE CONTINUATION SHEET

Previous documentation on file (NPS):
___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 #_____

_____ See continuation sheet

Primary location of additional data:
___State Historic preservation office
___Other State agency
___Federal agency
_X_Local government
___University
___Other
Specific repository:
Historic Preservation Commission
809 North Broadway
Milwaukee, WI 53202

10. Geographical Data

Acreage of property Less than 1 acre.

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	1/6	4/2/6/4/2/0	4/7/6/8/0/0/0	B	/	/ / / / /	/ / / / / /
C	/	/ / / / /	/ / / / / /	D	/	/ / / / /	/ / / / / /

___ See continuation sheet

Verbal Boundary Description

LANDS IN SE 1/4 SEC 18-7-22 COM. 977.42' N AND 15' W OF SE COR. SD. 1/4 SEC. - TH S 96.60' - TH W TO E LI N TEUTONIA AVE - TH NWLY ALG SD E LI TO A PT 977.42 N OF S LI SD 1/4 SEC - TH E TO BEG.

___ See continuation sheet

Boundary Justification

The boundaries include the land upon which the Beth Israel Synagogue stands.

___ See continuation sheet

11. Form Prepared By

name/title Les Vollmert/Carlen Hatala
organization Dept. of City Development Date December 16, 1991 (rev.)
street & number 809 North Broadway telephone (414) 223-5705
city or town Milwaukee state WI zip code 53202

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