

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 96000412

Date Listed: 4/24/96

South Layton Boulevard Historic District, Milwaukee County, WI
Property Name County State

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Beth Boland
Signature of the Keeper

4/24/96
Date of Action

=====
Amended Items in Nomination:

The nomination form checks both "district" and "structure" as the category of the property (Section 5). The correct category is "district."

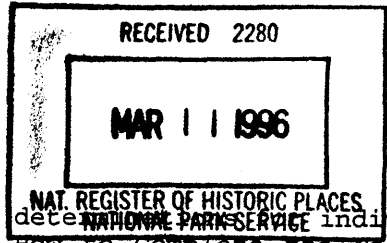
This information was verified with Jim Draeger of the Wisconsin SHPO.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

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National Park Service

National Register of Historic Places
Registration Form



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

1. Name of Property

historic name South Layton Boulevard Historic District

other names/site number N/A

2. Location

street&number 921-2264 South Layton Boulevard N/A not for publication

city or town Milwaukee N/A vicinity

state Wisconsin code WI county Milwaukee code 079 zip code 53215

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant nationally statewide X locally. (See continuation sheet for additional comments.)

[Signature] 3/3/96
Signature of certifying official/Title Date
State Historic Preservation Officer-WI

State or Federal agency and bureau
In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State of Federal agency and bureau

South Layton Boulevard Historic District
Name of Property

Milwaukee Co., WI
County and State

4. National Park Service Certification

Beth Boland
Signature of the Keeper

4/24/96
Date of Action

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

See continuation sheet.
 See continuation sheet.
 See continuation sheet.
 See continuation sheet.

5. Classification

Ownership of Property (check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include listed resources within the count)	
		Contributing/Noncontributing	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)		
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>234</u>	<u>23</u>
<input type="checkbox"/> public-state	<input type="checkbox"/> site		
<input type="checkbox"/> public-federal	<input checked="" type="checkbox"/> structure		
	<input type="checkbox"/> object		
	Totals	<u>234</u>	<u>23</u>

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

Number of contributing resources previously listed in the National Register
1

6. Function or Use

Historic Functions
(Enter categories from instructions)
DOMESTIC: single dwelling
DOMESTIC: multiple dwelling
RELIGION: religious facility
RELIGION: church-related residence

Current Functions
(Enter categories from instructions)
DOMESTIC: single dwelling
DOMESTIC: multiple dwelling
RELIGION: religious facility
RELIGION: church-related residence

S. Layton Boulevard Historic District
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8. Statement of Significance

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

Areas of Significance
(Enter categories from
instructions)

Architecture
Community Planning and
Development

A Property is associated with events
that have made a significant
contribution to the broad patterns of
our history.

B Property is associated with the lives
of persons significant in our past.

Period of Significance

c.1888 - 1934¹

C Property embodies the distinctive
characteristics of a type, period, or
method of construction or represents
the work of a master, or possesses
high artistic values, or represents a
significant and distinguishable entity
whose components lack individual
distinction.

Significant Dates

N/A

D Property has yielded, or is likely to
yield, information important in
prehistory or history.

Significant Person
(Complete if Criterion B is
marked above)

N/A

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

A owned by a religious institution or
used for religious purposes.

Cultural Affiliation

N/A

B removed from its original location.

C a birthplace or grave.

D a cemetery.

Architect/Builder

E a reconstructed building, object, or
structure.

Multiple/see list that
follows

F a commemorative property.

G less than 50 years of age achieved
significance within the past 50 years.

Narrative Statement of Significance

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

See Continuation Sheets

South Layton Boulevard Historic District
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7. Description

Architectural Classification	Materials
(Enter categories from instructions)	
Bungalow/Craftsman	foundation concrete
Queen Anne	walls brick
Colonial Revival	aluminum
Late Gothic Revival	roof asphalt
Roamanesque	other limestone
	shingle
	iron

Narrative Description

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

GENERAL DESCRIPTION

The South Layton Boulevard Historic District is a linear residential area that includes the buildings on both sides of Layton Boulevard between West National and West Lincoln Avenues. Stretching from the 900 to the 2200 blocks, Layton Boulevard is a broad, 100-foot-wide, north-to-south thoroughfare composed of dual roadways divided by a narrow landscaped median.

Of the 257 buildings on the boulevard, 234 are contributing buildings and 23 are non-contributing buildings erected less than 50 years ago or so altered as to have lost their architectural integrity. The contributing buildings include single family residences, duplexes, churches and their related buildings, a convent complex, portions of a hospital complex, and two commercial buildings. Also included are eight carriage barns which represent a distinctive and increasingly rare form of urban outbuilding constructed during the district's period of significance.

The Layton Boulevard Historic District is predominantly a residential district consisting of single and two-family residences. Also located in the district are four church complexes, a large convent for a religious order, and a hospital.

The earliest buildings were constructed along the east side of the boulevard beginning about 1889 and consisted of modest,

X See Continuation Sheets

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frame workers cottages and a few large, Queen Anne, middle class residences. This diversity in housing types remained characteristic of the district into the twentieth century when large scale architect-designed houses continued to be built alongside modest contractor-built cottages and bungalows. This economically integrated housing pattern is particularly typical of Milwaukee's south side neighborhoods and probably reflects the working class origins and relative lack of class consciousness of even the most prosperous residents. Unlike the city's West or East Sides, no residential enclaves restricted exclusively to the well-to-do were ever built on the South Side. Layton Boulevard was as close to an exclusive residential district as ever developed on the south side. Construction on Layton Boulevard was slow but steady from 1902 to World War I with four to six houses being constructed each year. The peak year was 1911 when 10 houses were built. Construction resumed in full force after the war's end, and from 1919 to 1928 some 105 buildings were erected, 32 of which were built in 1921 alone.

In contrast to other developer-generated subdivisions, such as Grant Boulevard, where lot size, building cost and land use were strictly controlled in plats that were built up over a relatively short time, Layton Boulevard developed over a period of 40 years without unifying restrictions. Close to 20 separate subdivisions compose the Layton Boulevard District with the result that setbacks, building types, and lot sizes vary from block to block. The National Park Subdivision between Greenfield and National Avenues, for example, features average size 45-foot by 127-foot lots, while tiny 30-foot-wide parcels are characteristic of Charles Steinmueller's Subdivision on the east side of the boulevard in the 1000 block. Other large parcels, such as at 2175 S. Layton Boulevard (75 x 130), where the extra wide lot interrupts the regular spacing of the houses, reflect land that was purchased prior to the creation of a subdivision on the surrounding property. Setbacks vary considerably as a result, with some houses being sited at the rear of the lot, as

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at No. 2048, while others are exceptionally close to the sidewalk. In fact, only in the National Park Subdivision were setbacks imposed by the developer by deed restriction to create some uniformity in his plat.¹ Most buildings were constructed between 10 and 20 feet back from the sidewalk. Rear houses are even found on some lots as at Nos. 1566, 1552-54, 1542 and 1126. They are concentrated in the blocks which were developed in the 1890s.

Also contributing to the varied appearance of the boulevard is the fact that a number of the east-west streets do not continue across Layton Boulevard, resulting in a few extremely long blocks on the west side of the street and shorter blocks on the east side. These discontinuous streets include Mineral, Orchard, Maple, and Legion.

That there were so few commercial buildings along Layton Boulevard appears to have been the result more of accident than design. Since Layton Boulevard runs along a section line and was a well-traveled suburban thoroughfare even before it became a boulevard, it is unusual that commercial encroachments were so few. Today the only commercial structures stand at the intersections of major cross streets at 1344 S. Layton Boulevard, 1406 S. Layton Boulevard, and 1904 S. Layton Boulevard. The only known deed restrictions against commercial activities can be found in the National Park Subdivision on the west side of the boulevard between National and Greenfield Avenues where the covenants prohibited the manufacture, sale and dispersal of alcoholic substances and the construction of saloons or other establishments that might sell alcoholic substances.

Brick is the principal building material on Layton Boulevard, and it is frequently used with accents of stucco, stone, wood, and metal. A number of clapboard and stucco-clad houses are also found in the district, some of which have now been re-sided with vinyl or aluminum siding. One house is entirely clad in stone. Foundations consist mostly of concrete

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block and brick with a few examples of limestone. Roofs are generally gabled, some with a jerkinhead profile, and many have dormers. A number of hip roofs are also evident. Most roofs are clad with asphalt shingles, but there are also examples of terra cotta, cement asbestos, and slate roofing materials.

ARCHITECTURE

The houses along Layton Boulevard are somewhat modest in comparison to the houses found on some of the city's boulevards, but are generally well-crafted and many were architect-designed. These houses, which belonged to prosperous merchants, financiers, and industrialists, stand out as exceptional when viewed in the context of the streets adjacent to the boulevard. In terms of building types, bungalows constitute the largest number of buildings on the boulevard with some 74 examples. The duplex is represented by 62 examples. Stylistically, the Layton Boulevard Historic District contains a number of Queen Anne, Colonial Revival, Foursquare, Arts & Crafts, Prairie School, Tudor Revival, Romanesque Revival, Gothic Revival, and Mediterranean Revival buildings. The following paragraphs discuss the major architectural styles represented on Layton Boulevard with some examples of each style. A complete list of buildings is located at the end of this section.

I. Domestic Architecture: Single Family Houses

Queen Anne

The oldest residential architectural style found on Layton Boulevard is the Queen Anne style. The Queen Anne was probably the most creative, inventive, and exuberant of the nineteenth century architectural styles. It was popular from the 1880s through about 1905 during which time the style evolved from a picturesque confection of shingles, brackets, and spindles into

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the later so-called "Free-Classic" phase which exhibited more restraint in overall form and applied ornamentation in favor of bold geometric massing.

The Queen Anne style traced its origins to the 1860s work of English architect Richard Norman Shaw who reinterpreted the rural medieval manor houses of fifteenth, sixteenth and seventeenth century England. Shaw's designs were extensively published and came to be much admired in the United States. Like their counterparts throughout the rest of the country, Milwaukee architects became skillful at designing Queen Anne style buildings beginning in the early 1880s and kept working in the style until just past the turn of the century.

The early phases of the Queen Anne style celebrated the use of a variety of building materials. Shingles, clapboard, brick, stone, terra cotta, and stucco were popular and sometimes all were combined on the same house. Irregular floor plans, picturesque massing, and variety in color and texture were also emphasized. A profusion of chimney stacks, dormers, and gables added to the complexity of the roof profiles. Bay windows, oriels, balconies, and sweeping verandahs disguised the boxy character of the house giving it a rambling, picturesque look. A great variety of window shapes, types and sizes was commonly used on a single house and beveled, etched and colored glass panes were popular for glazing. Chimneys became significant elements of the design and were often paneled or inset with raised brick, terra cotta or stone ornaments and dramatically corbelled at the top.

The Free Classic phase of the style in the 1890s was inspired by the classical architecture of the 1893 Columbian Exposition in Chicago. In residential design this was manifested by houses that had simpler, less picturesque profiles. These houses had a "smoother" appearance because fewer different materials and less pattern were utilized on the exterior. Classical detail replaced the exotic carved decorations, turned

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spindles, and oriental fretwork motifs that had been popular earlier. Conically-roofed, round corner towers, which began to appear by the late 1880s, reached the zenith of their popularity in the mid-1890s and are particularly characteristic of the Free Classic phase.

The examples of Queen Anne style houses on Layton Boulevard are mostly of the "Free-Classic" variety and show a simpler treatment of exterior ornamentation and forms. Virtually all are located on the east side of the boulevard, which began to be settled in the late 1880s. At that time, the west side of the boulevard was still unsettled and was being used for parks and celery fields. Among the various Queen Anne houses in the historic district are five large 2- and 2 1/2-story residences and 11 smaller 1 1/2-story cottages. The most outstanding and intact example of a large Queen Anne style house, in fact one of the finest examples in Milwaukee, is the expansive Louis Kretschmar house at 938-940 S. Layton Boulevard. The building was designed by local architect Gust. H. Leipold & Company for a Walker's Point meatpacker, and the permit for the \$10,000 house was taken out on December 15, 1892. Kretschmar's voluminous Queen Anne style residence on Layton Boulevard is a 2-1/2-story, clapboard-sided building that is distinguished by a broad front gable, corner tower with conical roof and a veranda that wraps around the front and part of the south elevation. Typical of this phase of the Queen Anne is the effectively used shingling accenting the front gable end, the south elevation dormer, and the spandrels between the first and second story windows. Shingling also sheaths the veranda balustrade and porch skirting. Plain Tuscan columns support the porch roof. Most of the numerous oversized windows are plain 1-over-1 sash. Rusticated limestone blocks clad the foundation. Complementing the house at the rear of the lot is a clapboard and shingled, 1-1/2-story carriage barn with a cross gabled roof that has a jerkinhead profile.

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Immediately north of the Kretschmar house at 932 S. Layton Boulevard is another Queen Anne house. This building is much less ambitious in scale than the Kretschmar house and has a 2-story front bay window crowned with a gabled dormer. It retains its original clapboarding but has suffered some alterations to the porch and windows. No original construction permit exists for the house, which may predate 1888.

Nearby are two other examples of the Queen Anne style, No. 1136 and No. 1146. Each is a 2 1/2-story, front-gabled building with a large 2-story bay window extending up the south elevation. No. 1136 was built in 1895 and designed by the firm of Wiskocil & Schuetz for grocer John W. Gilles who had a store at 3719 West National Avenue. The porch has been altered, and the building is now sheathed with aluminum siding. No. 1146 was designed by Andrew Elleson and built in 1897 for Ernest Behnke who was a millwright and later a grocer who lived here until about 1916. Although now clad with asbestos shingles, the house retains its multi-gable roof, knee brackets, and porch roof.

Small scale, story-and-a-half, L-plan cottages make up the largest number of Queen Anne style houses on the boulevard. Although many are clad with modern artificial siding today, they retain some decorative features such as wood shingling, sunburst panels in the gables, knee brackets, bay windows, or spindlework porches. Examples include: No. 1566, which was either built in 1890 or moved to the site in 1900; No. 1940, which was built in 1895 for William Janssen, a molder; No. 2016, which was built in 1898 and designed by Andrew Elleson for John P. Moe, the secretary-treasurer of Sands Lumber Company; No. 1110, which was built about 1897 for David Geraghty, as well as No. 1928, No. 1524, and No. 1034 about which little is known.

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Classical Revival

The Classical Revival style was popular in the early decades of this century and represented a return to the simple profiles and boxlike structures of Classical architecture, particularly Greek architecture, although the Roman orders were also used. While most popular for large civic structures and commercial buildings, the style was also sometimes utilized in residential construction. In sharp contrast to the Queen Anne style, roofs were generally flat or had a low hip and the building was severely rectangular in shape. Wall surfaces were usually flat and clad in a single material, often brick, and the building's chief adornment usually consisted of a classical portico. In Milwaukee the style was moderately popular for residential projects in the city's well-to-do neighborhoods. Layton Boulevard has one extremely fine example of the style, the Dr. Stephen Sylvester Stack house at 1546 designed by Ferry and Clas and built in 1902. It is one of Layton Boulevard's few mansion scale houses of the type more typically found on the city's West and East Sides. The house bears a resemblance to the Fitzgerald house at 2022 E. Lafayette Place (1901) and the Ira B. Smith house at 2924 E. Newberry Boulevard (1897), both also designed by Ferry & Clas, who were the most prestigious architects in Milwaukee during this period. The Stack house is a 2 1/2-story dwelling with a shallow hip roof, quoins, brick veneered lower two stories and a narrow, stucco-clad attic. Its most impressive feature is the 2-story, flat-roofed portico with its fluted Ionic columns and denticulated cornice. Heavy turned balusters are located at the second story balcony. The property is set apart from its neighbors by a rock-faced stone retaining wall atop which is an iron fence. A large, 2-story, side-gabled frame carriage barn is located at the rear of the property. The barn originally had three finished rooms on the second story for the coachman. Dr. Stack occupied the house through 1918, during which time he was the superintendent of the Sacred Heart Sanitarium, located across the street. The house's subsequent owner converted the building into a multi-family building shortly

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thereafter. It has remained a rental property since that time, but still retains virtually all of its exterior integrity.

Arts and Crafts

The revivals and reinterpretations of England's late medieval and early renaissance architecture provided American architects with much inspiration throughout the nineteenth and early twentieth centuries. Many elements of English architecture were manifested in the Victorian Gothic and Queen Anne styles, for example. It also led to the evolution of the Arts and Crafts movement. A philosophy of life and social order as well as a style, the Arts and Crafts philosophy was popularized by the dynamic English aesthetician and designer William Morris (1837-1896). Morris was a prolific writer, designer, printer, weaver, manufacturer, and social theorist who espoused a return to hand craftsmanship. Revolted by the vulgarity of machine-made products and by the degradation of life brought about by industrialization, Morris sought to bring his concept of morality to the field of design. Convinced that great art could not be produced by unhappy men, Morris advocated the use of traditional materials and craftsmanship in the manner of the medieval trade guilds where the craftsman would also be the designer of his own work. Morris' romantic vision was in reality more of a retreat from the industrial world of his age than a vigorous attempt to reform the world around him. His ideals spawned a number of cooperative guild communities in which craftsmen lived in rural communal villages and produced handmade articles. Elbert Hubbard's Roycroft Community in East Aurora, New York was one American manifestation of this movement. The Arts and Crafts primarily was a decorative movement that produced furnishings with simple, sturdy, rectilinear forms and wallpaper and textile designs based on natural plant forms. Although not an architect himself, Morris inspired a number of British architects such as Charles Voysey and M. H. Baillie Scott, who in turn influenced American design. True to its celebration of the individual

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craftsman and the simple life, Arts and Crafts architecture expressed itself most noticeably in the design of residential buildings. It drew its inspiration primarily from the simple vernacular English yeoman farmer's house of the late Middle Ages and emphasized geometric form and smooth surfaces rather than texture and applied ornament. Houses influenced by the Arts and Crafts movement were very popular in Milwaukee from the late 1890s through World War I, after which time, the style fell out of favor.

Arts and Crafts style houses have an appealing cottage-like quality even when large in size. They are sturdy in appearance, most often 2-1/2-stories in height, irregularly massed and feature multiple, steep gables. In Milwaukee most examples are constructed in a combination of brick, wood shingles, and stucco. It is common to find many houses with brick lower stories and stucco or shingled upper stories. The wood shingles are square cut and not shaped in decorative patterns like the shingling on Queen Anne houses. Red or brown were the preferred colors for brick. The second story sometimes projects slightly over the first and is supported by simple corbels. Windows are cottage-like, of varying sizes, and are multi-paned. Upper story windows were often sheltered by small hoods or pent roofs. Chimneys are prominent, but have plain tops instead of the dramatic corbelling typical of Queen Anne houses.

On Layton Boulevard, the Arts and Crafts style is represented by a number of examples, most of which are known to be architect-designed. The oldest Arts and Crafts style residence on Layton Boulevard is the F. W. Baumann house at No. 2122. It is a brick and stucco clad house with a grouping of four cottage-like windows in the front gable. The house was designed by P. M. Christiansen and built in 1907 for Baumann, a plaster contractor. A large stucco-clad carriage barn that complements the house is located at the rear of the property. An imposing Tudor Revival brick house with Arts and Crafts elements is the John J. Schmidt house at No. 2123 built around 1919 which

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has a distinctive half-timbered stucco-clad box bay window and gable ends. In one of his few South Side commissions, prominent society architect Alexander Eschweiler designed the charming brick and stucco-clad house at No. 1202 for Arthur Manegold in 1913. Duplexes were also designed in the Arts and Crafts style: 933-935 S. Layton Boulevard (c. 1908); 1335-1337, built for a masseur at Sacred Heart Sanitarium, John Ebbe, in 1910 and designed by Henry Voelz; and the Frederick Kresse house at 1127-1129, built in 1911 and designed by Edward Kozick.

THE PROGRESSIVE STYLES

During Layton Boulevard's period of development in the early 1900s, some of the most popular domestic architectural expressions were a family of styles known today as the Progressive styles to distinguish them from the historically based Period Revival styles. The Progressive styles were very popular in Milwaukee. This group of non-historical architectural modes includes the Craftsman, the American Foursquare, and the Prairie styles. These were considered to be the clean, functional, modern architectural styles of their era. Because these styles were all popular with the middle class during the years between 1912 and 1925 when most development occurred on Layton Boulevard, they are well represented in the district.

American Foursquare

One of the most common early twentieth century housing types found throughout the country is the American Foursquare. This style appealed to the changing tastes of the post-Victorian era when simplicity in form and economy in building were desired features. These plain boxy houses were considered to be the functional "modern" style dwellings of their period and were very popular with middle class homeowners in much the same way that the ranch house and the split level were in the 1950s and 1960s.

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The American Foursquare enjoyed its greatest popularity from about 1905 through the early 1920s.

The American Foursquare can be easily identified by its boxy, 2-story, rectangular shape crowned by a hipped roof with broad, overhanging eaves. A large dormer is frequently incorporated into the front roof slope. This basic shape offered the most house for the money. One-story porches are generally found extending completely across the facade, supported by plain columns or square posts. Rather than fancy turned balusters or ornamental spindles, handrails were usually comprised of square pickets or of flat slats which were sometimes pierced with simple, geometric shapes. Windows are often grouped, are typically rectangular in shape with simple framing, and often have 1-over-1 sash or 8-over-1 sash. The walls of the Foursquare are generally plain with the upper and lower stories often clad in different materials. Clapboard or brick with wood shingles or either brick with stucco or stucco with wood shingles were common combinations. Depending upon the client's taste, the Foursquare could be the essence of simplicity or could be dressed up with detailing in the Colonial Revival, Craftsman, or Prairie Styles.

There are a number of examples of the American Foursquare on Layton Boulevard built between 1903 and 1912. All are straightforward examples of the style with hip roofs and one or more dormers. The style appealed to the more prosperous residents of the boulevard, those who ran manufacturing, service or professional businesses.

A fine example of the Foursquare style is the William G. Schuerman house built at No. 2115 a cost of \$5,300 in 1908 and designed by Charles Lesser. It features dramatic dormers, brackets, and rafter ends. The Valentine and Catherine Nortman residence at 2159-2161 was built in 1912 at a cost of \$9,000 for a foundry owner to the designs of Oliver Webb. It features delicate diamond-paned leaded windows in the front dormer, a stucco-clad box bay on the north elevation, brick porch piers,

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and a balustrade trimmed with stone. The Frank Kroening house at 2066 was built in 1909 and is a brick and stucco-clad structure. Kroening was the assistant superintendent of the Milwaukee Public Schools and briefly the vice-president of Kroening Construction Company, a family-run contracting company. The house is distinguished by a large front dormer with a Palladian window and brick porch piers supporting a porch that wraps around the front and south elevations. Other Foursquare examples include the Herman Schuerman residence built in 1910 at 2137 and designed by architect Oliver Webb, now clad in permastone; the brick Joseph Warzinik house built in 1910 at 2208; and the Dr. John J. Zaun house at No. 2001 built in 1911 and designed by H. C. Hensel, now covered in aluminum siding. The most unusual Foursquare, in terms of material, is the Henry W. Pipkorn house at No. 1007, built in 1905 at a cost of \$2,500. It is constructed of terra cotta tiles. Pipkorn was the secretary-treasurer of the W. H. Pipkorn Company, a building materials firm, until he died in this house on January 25, 1911.

Craftsman/Bungalow

The Craftsman style was promoted by a number of architectural theorists, especially Gustav Stickley, through the press and magazines as the ideal domestic architectural expression for the working and middle classes. It is characterized by simple massing, plainly used materials, including wood, wood shingles, stucco and brick, or combinations of these, heavy sturdy woodwork, and wood overhanging eaves with exposed rafter ends.

Although most closely associated with the bungalow house type, the Craftsman mode was also popular for more substantial 2-story houses. These simple, functional dwellings are typified by the Dr. Henry McCabe house at No. 1203 built in 1914 and designed by Charles Valentine. The simple, rectangular, brick and stucco structure has a hip roof, exposed rafter ends, and

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shed-roofed porch. A typical frame Craftsman house is the boxy Hermann Lindemann house at 2143 built in 1910 with its knee braces at the eaves and massive front porch. Two examples featuring jerkinhead gables, a popular Craftsman feature, are the brick residences at 1330 and 1336. Number 1330 was built in 1926 for Bernard J. and Margaret Schneider; Bernard was the secretary-treasurer of Schaffs Publishing Company. Number 1336 was built in 1926 for retired undertaker Joseph Puetzer and his wife, Margaret. One of the handsomest Craftsman style houses on Layton Boulevard is No. 2031 built in 1912 to the designs of Henry W. Voelz for butcher Charles Nimmer. With its brick and stucco cladding, broad shed-roofed porch supported by sturdy square brick piers and numerous gables trimmed with flat bargeboards and oversized knee-braces, the house exemplifies many of the hallmarks of the Craftsman style.

Perhaps most representative of the Craftsman style on Layton Boulevard are a number of duplexes featuring jerkinhead gables or hip roofs, bracketed eaves, stucco or shingle cladding combined with clapboard or brick: 1556-1558, built in 1923 for plumber Elmer Senft; 1803-1805, built in 1916 for realtor Louis A. Fons and designed by Leon M. Gurda; 2074-2076, built in 1913 for salesman John Mehl and designed by R. E. Oberst; and 1819-1821, built in 1914 for Louis Weishan, a foreman with the City of Milwaukee's Department of Public Works.

The bungalow was a new housing type that became popular after 1900. It is generally thought of as an informal 1 to 1-1/2-story house with a wide front porch. It was immediately and enthusiastically embraced by the working and middle classes in Milwaukee. In response to the great demand for bungalows, the local architectural community developed this housing form to a high degree. Some 73 bungalows are located along S. Layton Boulevard, the single largest building type in the district.

The Craftsman style bungalows on Layton Boulevard were mostly built before World War I. Some were clapboard-sided but

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many utilized both stucco and brick. Bungalows of this type feature bold, simple massing, exposed rafter tails, and gabled roofs with distinctive dormers. Some nine bungalows were built on S. Layton Boulevard before World War I, the earliest of which is the Alexander E. Martin house at 1147 S. Layton Boulevard. It was built in 1910 for \$5,500 and designed by South Side architect P. M. Christiansen. The striking house is sited on a corner lot and has a brick base above which is stucco-cladding. The large, bracketed front gable frames multi-paned sash on the upper and lower stories, and an entry recessed behind a small porch at the south end of the facade. A remarkable L-plan garage is located at the rear of the property and, like the house, has a brick and stucco-clad exterior. The garage was also designed by P. M. Christiansen to complement the forward-looking design of the house.

The beautifully detailed bungalow at 1133 S. Layton Boulevard was built in 1911-1912 and has a side-gabled roof which extends forward to cover a porch that runs the length of the facade. The upper story is clad in wood shingles as is the front dormer where graceful curved brackets frame a grouping of three windows with 8-over-1 sash and a small balcony. Similar in character is the bungalow at 1825 S. Layton Boulevard, built in 1915 at a cost of \$4,200. South Side architect Leon M. Gurda designed the building for Casimir Celichowski, who had a clothing store at 734 W. Mitchell Street. The large, side-gabled roof extends forward to form a porch across the front that is supported by pairs of wooden posts set on brick piers. The dormer and gable ends above the brick lower story are now sheathed in aluminum siding, and the original balustrade at the front dormer has been replaced with a modern one.

A more modest example of a Craftsman-influenced bungalow is the Dramburg/Leaman/Hermann house at 2045 S. Layton Boulevard, built in 1912 by T. P. Kennedy for a dentist. This simple side-gabled building features a shingled, shed roof dormer with exposed rafter tails. The broad front porch is supported by

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short, stocky, tapered posts set on rusticated concrete block piers. Although now clad in aluminum, the detailing of the house is virtually intact. Similar in appearance to the Dramburg house, but now sheathed in cement asbestos shingles, is the William G. Johnson house at 1650 S. Layton Boulevard built in 1917. The stucco-clad bungalow at 1737 S. Layton Boulevard features a projecting sun room with a half-timbered front gable and also a pergola above the front entrance. This house exemplifies the emergence of the sun room as a new and soon to become ubiquitous feature of early twentieth century domestic architecture. It was designed by local architect Henry Voelz and was first occupied by Arnold F. Grede, the vice-president and secretary of the George Grede & Brother Company, carriage manufacturers on South 2nd Street. This bungalow is one of a grouping of five bungalows built in 1917 by realtor Albert A. Arras, each of which was architect-designed. The Grede house also illustrates the growing popularity of stucco as a cladding material for bungalows. Numerous fine stuccoed examples can still be found in the district, ranging from the highly architecturally developed, including the William F. Johnson-built house at 1646 S. Layton Boulevard (1919) and the Dr. Frank J. Schubert house at 2222 S. Layton Boulevard (1921), to the decidedly modest, such as the Gustave Hempe house at 2054 S. Layton Boulevard (1922).

After World War I, the bungalow remained the dominant building type on Layton Boulevard until about 1922 when construction tapered off. During this period, bungalows tended to fall into two basic categories: the high style, architect-designed or custom built residence that sometimes included period revival details; and the simpler, smaller contractor-built bungalow, generally clapboard clad and featuring a front gable having a jerkinhead profile, but with little other architectural embellishment.

It was during this period that the simple, brick veneered, side-gabled bungalow with a full front porch surmounted by a

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large gabled dormer achieved its greatest level of design development. Typical examples include: 1967 S. Layton Boulevard, built in 1921 at a cost of \$8,000 and designed for meat market proprietor Anton Harlfinger by fashionable Prairie School-style architect Russell Barr Williamson, one of this architect's few non-Prairie School residences of this period; 1911 S. Layton Boulevard, built in 1921 at a cost of \$9,000 for real estate broker and truck gardener Carl Gudert; and 1231 S. Layton Boulevard, built in 1921 at a cost of \$7,500 for soft drink parlor proprietor Joseph J. Huelsbeck.

Especially popular in the early 1920s were bungalows that featured hip or side-gabled roofs and a deep, narrow front porch that just sheltered the front entry leaving the front living room windows uncovered to admit more sunlight. They range from the clapboard-sided house at 1811, built by William C. Keller for the secretary of the Wisconsin Dye Works/South Side Dye Works, Edward J. Klapinski in 1919 to the handsome brick and stucco example at 2128 designed by architect John Topzant for mason contractor Theodore Moritz with its distinctive 5-sided dormer with leaded sash. There are many other examples of this type including: No. 1139, built in 1919 and designed by architect Richard E. Oberst for South 5th Street confectioner Joseph J. Gebhardt; No. 1717, built in 1922 and designed by architects Gurda & Gurda for Michael Wabiszewski, the vice-president of Milwaukee General Construction Company; No. 1013, built in 1922 for engineer William J. Fennell; No. 1812, built in 1924 for contractor Casimir Drozewski; No. 1702, built in 1925 for painter Joseph E. Ryczek.

Reflecting a further step in the evolution of the Milwaukee bungalow, the open front porch was recessed into the front corner of the house and permanently glazed as an entry sun porch. Houses of this type share a common formula of features on the front including front dormers, or a prominent front gable, shallow first story projecting bays of grouped windows and an entry sun porch tucked into the corner of the house with a glazed

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door with sidelights facing the street. The entrance was often emphasized with battered walls or heavy buttresses and was frequently the most striking feature of the facade. They also tended to have highly decorated leaded or beveled glass windows. A number of examples of this type of bungalow can be found along Layton Boulevard. The cluster in the 2200 block, on the east side of the street, reflects the work of one builder, Richard Elkert. These examples include: the Leo J. Schneider house (1921) at No. 2264, built on speculation and sold to Schneider, who was the secretary of the Home Building Supply Company, which made concrete block; the house at No. 2236 (1921), occupied by realtor Max E. Szymanski; the house at No. 2252 (1921), also occupied for a time by Max Szymanski; and the house at No. 2200 (1921), occupied briefly by U.S. Army Major Gilbert V. Wilkes. Other contractors also favored this type, such as master builder William C. Keller, who produced a number of variations on the sun porch-entry bungalow type throughout the city, especially on the city's West Side. His bungalow at 1107 S. Layton Boulevard (1919), built for Dr. Joseph Dries, incorporates half-timbering above the entry, a broad shingled front gable and clapboarding with crisp mitered corners. Architects also produced designs for this house type, such as the bungalow designed for Leonard J. Kleczka at 2174 by architect Stanley Kadow and built in 1925 for \$9,000. The windows throughout the house feature leaded glass sash and the soaring, steeply pitched gabled roof with its extra deep soffits and broad overhangs give the house a particularly ground hugging visual quality.

Still other bungalows reflected the Period Revival style influence. For example, a number eclectically feature tile roofs, shaped gables, arches or stone-enframed entrances. One of these is the house of sugar broker Frank C. Maurer, built in 1921 at No. 1237 at a cost of \$11,000 and designed by Richard E. Oberst. The house with its distinctive tile-clad hip roof has a projecting sun room with casement windows accented by a brick arch with a keystone. The entry is framed by delicate stone pilasters and a curved pediment.

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Some bungalows featured half-timbering and were thought of as "English bungalows" in their day. These include the Edward J. Meier house at 1305, built in 1921 and the Christ Glaus house at 1311, built in 1920 and designed by architect R. A. Messmer. One of the most eye-catching of these "English bungalows" is the Joseph A. Rozewski house at 1800 S. Layton Boulevard was designed by Gurda and Gurda and built in 1926. The house features a gabled front whose entry and first story windows are recessed within a boldly arched loggia. An oriel window is located at the apex of the front gable. Half-timbering sheaths the upper story of the gabled bay on the north elevation while the first story bay window is accented by brackets whose ends are carved with lions' heads.

Prairie School

Reflecting somewhat more esoteric architectural theories than the Craftsman movement, the Prairie School style was the most upscale of the Progressive styles. Houses in this style reflected a very sophisticated aesthetic code and were often costly to build. Although a surprisingly popular style in Milwaukee, only a handful of houses on S. Layton Boulevard were designed in the Prairie School style. In fact, not many Prairie School houses can be found on the city's South Side in general, perhaps due to the more traditional and conservative nature of the South Side populace. The small, 1-story, L-shaped residence at 1835 S. Layton Boulevard was actually designed by Frank Lloyd Wright for Milwaukee-based developer Arthur L. Richards as part of the architect's American System Built Homes project. The goal was to provide well-designed houses at a modest cost, and Richards obtained the exclusive franchise to erect the houses. A series of two single family and four duplexes were built on adjacent lots along W. Burnham Street between S. Layton Boulevard and S. 28th Street in 1915. The public's lack of interest in the houses put an end to the project, and it took a couple of years for the buildings to sell. The house at 1835 S. Layton Boulevard

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is an example of the Cottage A plan. It was altered in 1956 when pre-cast coral stone siding replaced the original stucco. The house, along with the other American System Built Homes, was listed in the National Register of Historic Places on September 12, 1985. The Frank X. Pfaller, Jr. house at 1510 S. Layton Boulevard was designed by architect Mark F. Pfaller and built in 1919. Influenced by Frank Lloyd Wright and probably the nearby American System Homes, the Pfaller house is a 1-story, flat roof, stucco-clad building with a front terrace and an entry sun porch at the south end of the facade. It is distinguished by a story-and-a-half living room which features a grouping of four windows with 6-over-1 sash on the lower story surmounted by five small, rectangular clerestory windows. The house next door at 1516 S. Layton Boulevard was designed by Pfaller in 1922 while he was in partnership with Nicholas Backes. The 2-story, hipped roof, stucco-clad house has a symmetrical facade with a center entrance recessed behind a segmentally hooded opening with battered piers that is reminiscent of the work of Chicago architect George Maher. The house's first owner, John S. Jung, was a heating contractor. A remarkably forward looking Prairie School-influenced design for its 1925 construction date is the Elmer Budzian house at 1221 designed by John Topzant with its corner windows and clean horizontal, almost streamlined, design.

Contemporary with the Progressive styles and continuing in use after the popularity of the latter styles had waned, were such period revival styles as the Colonial Revival, the Tudor Revival and the Mediterranean Revival.

Colonial Revival

The Colonial Revival style is the most popular of the period revivals on Layton Boulevard and is represented by twelve examples of which five are known to be architect-designed. The Colonial Revival is a general term applied to the various late nineteenth and early twentieth century revivals of styles derived

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from America's Colonial past including Georgian, Federal and vernacular eighteenth century designs. Houses in the Colonial Revival style on Layton Boulevard are generally built of brick with symmetrically arranged facades that have a central entrance emphasized by sidelights, fan lights, small classical porticos or over-door pediments. Groupings of multipaned windows frequently are accented with keystones or arches, and quoins sometimes articulate the corners. Roofs have simple profiles and are usually of the hip or side-gable variety and sometimes feature dormers.

Several houses on Layton Boulevard reflect the transition from the Queen Anne style to the Colonial Revival style. An example is the 1 1/2-story Knutson house at 2024 S. Layton Boulevard built in 1897. Its facade features a 3-sided bay on the first story much like other Queen Anne cottages, but the front gable above it has simple cut shingles, and the porch features a fluted column. Theodore C. Knutson was the superintendent of the Devere and Schloegel Lumber Company and lived in the house into the 1960s.

By the early 1900s, the Colonial Revival style on Layton Boulevard had assumed a more or less standard form that would remain in use through the 1920s. Typical of these houses is the Kroening house at 2167 built about 1909 which features a prominent portico with denticulated mouldings supported by columns. Groupings of eight-over-one sash flank the entry, and an oval window is located at the center of the second story. Henry A. Kroening was a mason contractor and the vice-president of the Standard Brick Company. The Reinhold E. Kroll house at 1319-21 S. Layton Boulevard was designed by Charles Valentine and built in 1921 for a retired liquor wholesaler at a cost of \$15,000. It features a delicately detailed pedimented portico with Ionic columns and round-headed leaded sash on the first story, which, curiously enough, were thought of as being "Colonial" at the time. Other fine Colonial Revival houses include: No. 1039, built in 1919 for the treasurer of the

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Meissenheimer Printing Company, Rudolph Meissenheimer, and designed by Richard E. Oberst; the house at No. 1325, built in 1924 for John M. Schneider who had a real estate, loans and insurance office at 817 W. Mitchell Street and whose residence is still in the Schneider family; and the house at No. 1123, built in 1921 for widow Mathilda Zalewski and later occupied by Kasimir Janiszewski, the president of Superior Tool & Die. Less ambitious examples include No. 1636, built in 1924 for druggist F.L.E. Drozniakiewicz; and the Matthew Ferko house at 2160, built for a food store proprietor in 1934.

A subcategory of the Colonial Revival is the Dutch Colonial Revival. The name is something of a misnomer since the style's most distinctive feature, the gambrel roof, did not originate with the Dutch. English settlers in New England and the Mid-Atlantic colonies are thought to have introduced the gambrel or double-pitched roof in the early eighteenth century. The style began appearing in the 1890s and was popular through the 1920s. Three examples of the style can be found on Layton Boulevard. The earliest is the front-gabled residence of Frank Beyenka, built in 1910 at No. 2147 and designed by P.A.Z. Marziller. The gable-end dominates the building and shelters an inset porch that is recessed under the second story. Beyenka was the president of the Northwestern Asbestos Company and a clerk in the City Comptroller's office. The house is now sheathed in aluminum siding and cement asbestos shingles. Two later examples built in 1924 that feature side gables, a brick lower story, and a continuous dormer at the second story are the C. W. Filert house at 1834 S. Layton Boulevard (a.k.a. 2636 W. Mitchell Street) and the Arthur H. Schneider house at 1742 S. Layton Boulevard and designed by Lindl, Lesser & Schutte.

Tudor Revival

The Tudor Revival style was very popular in Milwaukee between 1910 and 1930. Although it was far less common on Layton

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Boulevard than the various Progressive Styles, there are several fine examples. The style is characterized by its asymmetrical, picturesque quality and features steeply-pitched, multi-gable roofs, half-timbering, stucco, truss-like piers at the porches, oriels, bays, and leaded glass windows. Two examples are located adjacent to each other in the 1900 block of S. Layton Boulevard. The house built by Dr. Louis Bernhard at No. 1918 was constructed in 1927 and features a gabled entry bay with an arched opening accented by irregularly shaped pieces of stone with other pieces of stone used as quoins. A large, second story gable at the north end of the facade and a slightly projecting gabled box bay at the south end of the second story facade are half-timbered. A steeply pitched multi-gabled roof and a small metal hood supported by iron brackets above the front entry and groupings of leaded casement windows are the chief architectural features of the more English Cottage style Frank J. Zuehr house at 1910 built in 1928 and designed by Mark F. Pfaller. Zuehr was a jeweler and optometrist at 1732 S. Muskego Avenue, and he lived here into the 1950s.

Mediterranean Revival

The Mediterranean Revival in its most recognizable form is not seen to any great extent on Layton Boulevard, although a number of buildings do feature certain elements of the style. Mediterranean is a term that is applied to an architectural style popular in the 'teens and 1920s that borrowed historic motifs from the architecture of Spain, North Africa, Italy, southern France, and other countries that bordered the Mediterranean Sea. The examples on Layton Boulevard are interesting essays in the application of picturesque elements to otherwise simple houses. A typical adaptation of the Mediterranean Revival style is the Peter Huber house at 1528 which is a standard, 2-story, brick, hipped roof house dressed up with a striking tile roof, balustraded front terrace, quoins, an ornamental central brick

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panel at the second story and two pairs of rectangular French doors crowned with arches.

II. Domestic Architecture: Duplexes

After the bungalow, duplexes make up the second largest building type on Layton Boulevard with 63 examples. The term duplex, as it is used in Milwaukee, describes a 2-family dwelling in which the flats are stacked one on top of another rather than side by side as in a doublehouse. Although precise documentation is lacking, it appears that duplex construction began in the 1880s and became the city's most popular housing type in the 1890s. Most of the very early duplexes appear to have been simple, rectangular buildings with the gable end facing the street and a single entrance off to one side opening to a small hall leading to a first floor flat and a stairway to an upper flat. This type of duplex is nearly extinct today. It was very soon after the duplex building type appeared in Milwaukee that the more functional arrangement of providing each unit with its own outside front door became the norm.

Duplex construction experienced a boom after the turn-of-the-century, and construction peaked between 1904 and 1916. Duplexes were built in virtually every neighborhood of the city. Between 1910 and 1914, duplexes constituted over 60 percent of the housing units constructed, far outnumbering single-family houses. By 1930, the city had 25,209 duplexes compared with 56,139 single family residences. The surge of duplex construction coincided with a boom in Milwaukee's population and the growth of large, prosperous, working and middle classes. The duplex was an economical solution to home ownership; when owner-occupied it provided the owner with rental income to help pay the mortgage, and it fit well onto narrow urban lots. It also provided tenant families with many of the amenities of a single-family house that were unavailable in an apartment building, including more rooms, a private entrance,

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attic and basement storage, a yard, and being part of a family neighborhood.

The Milwaukee duplex underwent a continuous evolution in design, but a few basic building types emerged that were dressed up in the latest design features as architectural styles changed over the decades. The front-gabled duplex form was the model for most of the duplexes built. During the 1880s, a small recessed upper porch appeared above the first floor entrance porch so that upstairs residents could also have a private outdoor front porch. In another variation, the upper flat received its own first floor front porch and private entrance, generally on the opposite side of the facade from the front porch and entrance to the first floor flat. Variations on this arrangement can be seen throughout the city, dressed up with Queen Anne or Colonial Revival details and sometimes with towers or turrets.

The S. Layton Boulevard Historic District has one example of an early Queen Anne duplex, located at 1022-1024. It features double front gables set in a hip roof, entrances on opposite sides of the facade, and transoms filled with leaded glass in a sunburst pattern. The duplex was built in 1892 by Charles Steinmueller, who had subdivided this portion of the block. The duplex was either built on speculation or as income property. The property was later owned by carpenter William Brockelmann who had the present full length front porch built in 1910. Permit records show that the cement asbestos siding was put on the house in 1953. An example of a duplex with separate entrances and individual porches is located at 1560-1562.

By the turn-of-the-century, the large front gable at the attic story was often ornamented with patterned or plain shingles, moldings, pedimented windows, or a Palladian window, such as can be seen in the Sigurd Halverson duplex at 1540-1542, built in 1900 at a cost of \$2,000 by the owner, who was a carpenter-contractor. Another gable with a Palladian window can be seen at 945-947, built in 1908 by Andrew Oswald who had a shoe

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store at 173 S. 2nd Street. Local architect C. H. Tharinger designed the Oswald duplex.

Frequently the roof was cross-gabled with large gables on the side elevations as well, and these gables were often ornamented, too, especially when the duplex was located on a corner lot. By the turn-of-the-century, the front-gabled duplex had developed a full porch across the front, often with the two entrances paired at one side of the facade, although many examples of the type with widely separated entrances continued to be built. The upper flat had access to an open deck on the porch roof. The duplex at 926-928 S. Layton Boulevard designed by Nicholas Dornbach for August Furtmann (1905) and the Ernest A. Krause duplex at 2251-2253 (1908) are typical of these spacious cross-gabled types. One of the more striking and unusual examples of a corner duplex was built at 1341-1343 and designed by Nicholas Dornbach for Dr. John N. Rock. The L-plan building has prominent gable ends clad in pebbled stucco that front on both Layton Boulevard and W. Greenfield Avenue. Ionic capitals top the brick porch piers, and the porch itself wraps around the corner. The spacious dimensions reflect the fact that Dr. Rock had his medical office on the premises.

By 1910, duplex design began to exhibit a great deal of variety in composition and materials. While front gables were still constructed, side gabled varieties became popular. The porch no longer necessarily extended across the entire front but was often shortened to just shelter the side-by-side entrances. Duplexes during this period often featured English, Arts and Crafts, or Craftsman details and utilized brick, brick and stucco, half-timber cladding, shingled upper stories or exposed rafter tails at the eaves. The Charles Washicheck duplex at 1667-1669 has been substantially altered with steel siding, but its south gable end still retains stucco and half-timbering and pairs of windows with diamond-shaped upper sash. Oliver Webb designed the building in 1909 for Washicheck, who was an acrobat and member of a theatrical family. A shingled upper story and

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shaped rafter tails lend a Craftsman character to the Hulda Meyer duplex at 1552-1554, designed by Charles Keller and built in 1919. A stucco-clad upper story and exposed rafter tails are the primary features of the hip-roofed, Craftsman style duplex at 1819-1821, built for Louis Weishan in 1914. Yet another Craftsman duplex is the brick example at 1803-1805 with a cross-gabled roof that has a jerkinhead profile. It was built in 1916 for realtor Louis A. Fons and designed by Leon M. Gurda.

After World War I, duplex design encompassed a variety of styles including the Mediterranean Revival, Tudor Revival, Craftsman and Prairie styles. Particularly popular were the hipped-roof types with a deep front porch at the entrance and open deck at the second story level and either a large 2-story front bay window or box bay window, as can be seen at 1643-1645, designed by Stanley Kadow for Anton M. and Charles L. Fischer (1921) and 1111-1113, built for realtor Herman C. Mueller (1922) or a sun room as at 1025-1027, built for jeweler Herman Kupper in 1924 and 2207-2209 built for Frank Derdla in 1926. Period Revival influences are evident in a few examples as well. Quoins, an ornamental arch above the entry and above some of the windows on the north elevation lend a Mediterranean character to 2103-2105 S. Layton Boulevard, built in 1927 for machinist Peter Paul Frelichowski. A unique Tudor Revival duplex is located at 2153-2155 with its stone enframed entrance, slate roof and large 2-story polygonal bay which features casement windows that have diamond-shaped leaded panes. The building was designed in 1927 by Mark F. Pfaller for Michael Schneider, the president of the Schneider Fuel & Supply Company. It is also notable for its many state-of-the-art technological features such as steel frame construction, cork soundproofing, and fireproof partitions. A 3-car garage at the back of the lot was designed to match the house and retains its original doors.

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III. Ecclesiastical Buildings

The Romanesque and Gothic Revivals are two styles whose popularity for ecclesiastical and institutional buildings continued unabated through much of the nineteenth and twentieth centuries. Considered especially appropriate for church buildings, these styles underwent considerable evolution as architects found new features to emphasize. Variations on the two styles can be seen in the various churches and religious complexes along Layton Boulevard.

Romanesque Revival

The Romanesque Revival or round-arched style had its roots in the pre-Gothic architecture of Italy, Germany and France and first appeared in this country in the 1840s. The style utilizes round-arched windows and wall surfaces which are planar in character and embellished with arcading at the corbelled eaves, at the raking cornices of the gables, and below stringcourses. When twin towers were used, they were frequently of unequal height, square, and crowned with pyramidal roofs. The style was most commonly used in church buildings and public buildings. The first and last phases of the style were based on the architecture of northern Italy. A later variation of the style that emerged in the 1880s and was popular until about 1900 is referred to as Victorian Romanesque or Richardsonian Romanesque after the influential designs of architect H. H. Richardson. These later buildings tended to have a weighty and massive character due to the use of rock-faced masonry and more volumetric forms. Towers can be square, round, or polygonal and feature pyramidal and conical roofs. The sources for this later adaptation tended to be drawn from southern France and parts of Germany.

On Layton Boulevard, the St. Joseph's Convent complex at 1502 S. Layton Boulevard, including the chapel, as well as St. Lawrence Catholic Church were designed in the Romanesque Revival

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Description (continued)

style. The School Sisters of St. Francis purchased the present convent site in 1886 and erected a convent, designed by Adolph Druiding, which unfortunately burned to the ground in March of 1890. The building was immediately rebuilt according to the designs of Milwaukee architect Herman P. Schnetzky and consisted of an entry bay with tower and a long north wing. The windows of the upper story have arched openings, and there is arcaded corbelling at the cornice. Large, 2-story arches enframe pairs of windows on the gabled end pavilion of the north wing. The uppermost stage of the tower features an open arcaded belfry and is crowned with a pyramidal roof. At the second story a statue of St. Joseph is set into a niche in the facade. A short south wing was added in 1913, and the north wing was extended to Greenfield Avenue in 1923. Both were designed to match the original structure. The building has remained in original condition except for the main entrance which once was approached via a flight of steps and sheltered by a gabled portico with an arched opening. The entrance has been lowered to ground level and is now sheltered by a modern metal canopy.

The convent's chief glory is the large chapel, built at the south end of the complex at 1515 S. Layton Boulevard. The 500-seat chapel was consecrated on the feast day of St. Joseph on March 19, 1917 and replaced an earlier chapel that was located behind the original towered Layton Street entry bay. The tan brick chapel has a dressed stone base and a center entrance with an elaborately carved arch and tympanum. The windows have round-headed tops, and the facade features arcaded corbelling at the eavesline, carved plaques, tile work, and twin towers of equal height. The first stages of the tower are rectangular in plan, while the uppermost story is polygonal. The top two levels of the tower feature open arcades. A polygonal dome is located at the crossing. The chapel's rich interior has no equal in Milwaukee and contains 15 different kinds of marble and 115 art glass windows from Innsbruck, Austria. The building was designed by Brust and Phillip, and Richard Phillip is said to have made a

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**S. Layton Boulevard Historic District
Milwaukee County, WI**

Description (continued)

special trip to Italy to study the Italian Romanesque, particularly in the areas of Lombardy and Tuscany.²

St. Lawrence Parish was organized by German Catholics in 1888, and, within a few years, the congregation had erected a church, rectory, and school building all fronting onto S. 26th Street. The present church building at No. 1434 was subsequently constructed in 1905 at a time when Layton Boulevard was being improved into the prominent thoroughfare we know today. The new church was designed in the Romanesque Revival style by the noted Milwaukee-based firm of E. Brielmaier & Sons. The rust-colored brick building rests on a limestone base and has twin towers of unequal height surmounted by an attenuated pyramidal roof on the north and a taller spire on the south. The taller south tower features a clock in its uppermost stage. The main entrance is located at the center of the facade set in an arch framed by a gabled bay. A statue of St. Lawrence is located above the center entry door. The round-headed windows have tracery, and arcaded corbelling accents the eaves and gables and forms stringcourses.

Gothic Revival

The Gothic Revival was based on medieval forms that feature pointed arches, traceried windows, tall vertical proportions, and asymmetrical massing. The Gothic Revival has been with us in some form or another since the late eighteenth century and has undergone a continual evolution in its form and detail. Early examples were delicate in scale, often of wood-frame construction, monochromatic, and based on English models. The High Victorian Gothic of the 1870s, 1880s and 1890s was more massive in scale with polychrome exteriors and features drawn from various European, especially Venetian, sources. Later Gothic Revival buildings returned to simpler, more authentic forms but utilized stone and brick and took inspiration from French and English models. Three churches on Layton Boulevard

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**S. Layton Boulevard Historic District
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Description (continued)

display adaptations of the Gothic Revival: Redeemer Lutheran, Ascension Lutheran, and Faith Lutheran.

Redeemer Lutheran is located at the southeast corner of Layton Boulevard and Rogers Street, and actually fronts on Rogers Street, but is addressed at 2000 S. Layton Boulevard. Designed for a small congregation in 1906 by a noted Milwaukee church architect Frederick Velguth, the modest building is constructed of rusticated concrete block and features lancet windows with stone arches, stone capped buttresses on the main facade and pointed arched windows above the entry and in the gable end. Lancet-shaped louvered openings also appear in the squat belfry of the tower. With the exception of glass block now installed in the basement windows, the building retains its original appearance. The shingled gable end gives Redeemer a more Victorian character than the other two Lutheran churches.

Ascension Lutheran Church was built for a large and growing congregation that had been established in 1852. The congregation moved westward from the Walker's Point neighborhood to their new church at 1236 South Layton Boulevard in 1923. Local architect Anton Dohmen designed the new \$230,000 red brick building. It is distinguished by its centered stone-clad entrance framed by a pointed arch and flanked by two square towers of unequal height. Stone trim accents the towers, and buttresses. A large Tudor arched window with tracery is located above the entry, while elliptically arched windows with tracery are found on the side elevations. A parish house wing set perpendicular to the south elevation was built as part of the original construction and is of complementary design. An educational wing was built in 1952 perpendicular to the original wing and is more Collegiate Gothic in spirit with groupings of rectangular windows enframed with dressed stone. The church's original entrance fronting the boulevard has now been closed, and the entry is now located in a modern styled north addition.

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Description (continued)

Faith Lutheran Church was organized as an English language congregation in 1907 and met in a frame church that once stood around the corner at S. 26th and W. Mineral Streets. The congregation built the present church in 1922. The \$40,000 brick structure at 1000 S. Layton Boulevard was designed by local architects Leiser & Holst. The simple facade consists of a large stone Tudor arch enframing the main entrance above which is a large, stone-enframed stained glass window with tracery. At the north end of the facade is a short, 2-story, square tower with buttresses and crenelation that has a stone-enframed entry opening onto Mineral Street. The side elevations feature rectangular windows at the side aisles and arched windows with tracery in the clerestory.

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Description (continued)

Shown below is an inventory list of the district. Only outbuildings of significant size and scale have been inventoried and mapped.

PROPERTY NAME	ADDRESS on South Layton Boulevard (unless otherwise noted)	C/NC*	DATE
1 Paepke House	921-923	C	1922
2 Furtmann House	926-928	C	1905
3 Zacher House	927-929	C	1904
4	932	C	c. 1888
5 Bergs House	933-935	C	c. 1908
6 Kretschmar House	938-940	C	1892
7 Kretschmar Carriage Barn	rear 938-940	C	1892
8 Thiessenhusen/Baur House	939	C	1911
9 Thiessenhusen Carriage Barn	rear 939	C	pre- 1911
10 Oswald House	945-947	C	1908
11 Faith Lutheran Church	1000	C	1922
12 Krembs House	1003	C	1907
13 Pipkorn House	1007	C	1905
14 Fennell House	1013	C	1922
15	1018-1020	C	1895
16 Hannig House	1019-1021	C	1916
17 Steinmueller-built House	1022-1024	C	1892
18 Kupper House	1025	C	1924
19 Steinmueller-built House	1028-1030	C	1889
20 Abelt House	1031-1033	C	1921
21	1034	C	pre- 1905

* C/NC Contributing or Non-Contributing

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Description (continued)

22	Meissenheimer House	1039	C	1919
23	Meissenheimer House Gazebo	rear 1039	C	
24	Steinmueller-built House	1102	NC	1889
25		1104	C	pre- 1904
26	Dries House	1107	C	1919
27	Geraghty House	1110	C	pre- 1904
28	Mueller House	1111-1113	C	1922
29	Brown-built House	1112-1114	C	1903
30	Wegner House	1117-1119	C	1922
31		1118	C	moved 1899
32	Petersen House	1122	C	1923
33	Zalewski House	1123	C	1921
34	Roeth House	1126	NC	1902
35		1126A	NC	c.1902
36	Kresse House	1127-1129	C	1911
37	Hoffman House	1130	C	
38		1133	C	1911- 1912
39	Gilles House	1136	C	1895
40	Gebhardt House	1139	C	1919
41	Behnke House	1146	C	1897
42	Martin House	1147	C	1910
43	Manegold House	1202	C	1913
44	McCabe House	1203	C	1914
45	Pendergast House	1209	C	1926
46	Rice House	1213-1215	C	1912
47	Budzian House	1221	C	1925
48	Mootz House	1227	C	1921
49	Huelsbeck House	1231	C	1921

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Description (continued)

50	Ascension Lutheran Church addition NC addition NC	1236	C	1922, 1952, 1967
51	Maurer House	1237	C	1921
52	Kozourek House	1243-43A-43B	C	1924
53	Meier House	1305	C	1921
54	Smith House	1308	C	1922
55	Glaus House	1311	C	1920
56	Czapiewski House	1314	C	1922
57	Kroll House	1319-1321	C	1921
58	Poznanski House	1320-20A	C	1923
59	Schneider House	1325	C	1924
60	Gramling House	1326	C	1922
61	Schneider House	1330	C	1926
62	Ebbe House	1333-1335	C	1910
63	Puetzer House	1336	C	1926
64	Rock House	1341-1343	C	1907
65	Rock House Carriage Barn	rear 1341-1343	C	1907
66	Layton Food Market	1344 S. Layton Blvd. a.k.a. 2632-36 W. Greenfield Ave.	NC	pre- 1909
67	Rock Investment Co. Bldg.	1406 S. Layton Blvd. a.k.a. 2635-37 W. Greenfield Ave.	C	1924
68	St. Joseph's Convent	1413-1501	C	1890-91, 1913, 1914, 1923
69	St. Joseph's Convent Garage	1413-1501	C	1929
70	Ebenezer Day Care/ St. Joseph's Convent	1413-1501	C	pre-1900

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Description (continued)

71	St. Lawrence Roman Catholic Grade School	1418	C	1911
72	St. Lawrence Roman Catholic Church	1434	C	1905
73	Alstaedt Funeral Home	1502	NC	1919
74	Pfaller House	1510	C	1919
75	Jung House	1516	C	1922
76		1524	C	pre- 1909
77	Huber House	1528	C	1926
78	Rohrbacher House	1534-1534A	C	1890
79	Kannertz House	1536-1538	C	1904
80	Halvorson House	1540-1542	C	1900
81	Halvorson House	1540-1542A	C	1900
82	Sacred Heart Rehabilitation Hospital	1545	NC	1978, 1920s
83	Sacred Heart Rehabilitation Hospital Boiler House	1545	C	1909
84	Stack House	1546	C	1902
85	Stack House Carriage Barn	rear 1546	C	1902
86	Meyer House	1552-1554	C	c.1902
87	Meyer House	rear 1552-1554	NC	1919
88	Senft House	1556-1558	C	1900
89	Senft House Carriage Barn	rear 1556-1558	C	1923
			C	c.1923

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Description (continued)

90	Bartels House	1560-1562	C	1908
91	Freese House	1566	C	1890
92		1566A	C	pre- 1900
93		1570	NC	
94	Johnson House	1576	C	1923
95	Baum House	1603	C	1921
96	Schlueter House	1615	C	1923
97		1619-1621	C	
98	Kerns House	1622-1624	NC	1956
99	Ward House	1626-1628	C	1893
100		1627	NC	
101	Ward House	1630	C	1896
102	Christmann House	1631-1633	C	1911
103	Drozniakiewicz House	1636	C	1924
104	Henn House	1637-1639	C	1921
105	Rogers House	1642	C	1919
106	Fischer House	1643-1645	C	1921
107	Krygier House	1646	C	1919
108	Niespodziany House	1647	C	1922
109	Johnson-built House	1650	C	1917
110	Kobelinski House	1653	C	1922
111	Brandt House	1654	NC	pre- 1904
112	Trimborn House	1657-1659	C	1921
113	Weber House	1658	C	1928
114	Washicheck House	1662-1664	C	1908
115		1663-1665	C	pre- 1916
116	Feddermann House	1666-1668	NC	1906
117	Washicheck House	1667-1669	C	1909
118	Ryczek House	1702	C	1925
119	Davis House	1703	C	1919

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Description (continued)

120	Gray House	1706	C	1923
121	Gunderson House	1711	C	1921
122	Matela House	1710-1712	C	1924
123	Napiantek House	1714-1716	C	1901
124	Wabiszewski House	1715-1717	C	1922
125	Pederson House	1718-1718A	C	1918
126	Moehring House	1722-1724	C	1922
127	Reik House	1723	C	1917
128	Hamilton House	1727	C	1917
129	Dembski House	1728	C	1922
130	Wesolowski House	1732	C	1922
131	Wesley House	1733	C	1917
132	Grede House	1737	C	1917
133	Michalski House	1738	C	1921
134	Schneider House, 1742 S. Layton Blvd. a.k.a. 2632 W. Maple St.		C	1924
135	Rybak House	1745	C	1917
136	Pierson House	1749-1751	C	1911
137	Voelz House	1755-1757	C	1913
138	Rozewski House	1800	C	1926
139	Fons House	1803-1805	C	1916
140	Smukowski House	1806	C	1924
141	Klapinski House	1811	C	1919
142	Drozewski House	1812	C	1924
143	Beidatsch House	1815-1817	C	1918
144	Turinsky House	1816	C	1924
145	Weishan House	1819-1821	C	1914
146	Kullman House	1824	C	1926
147	Celichowski House	1825	C	1915
148	Brill House	1826	C	1925

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149	Filut House, 1834 S. Layton Blvd. a.k.a. 2636 W. Burnham St.	C	1924
150	Hushek House (NRHP)	1835	C 1915
151	Gudert House	1901-1903	C pre- 1921
152	Kempa House, 1904 S. Layton Blvd. a.k.a. 2633-2635 W. Burnham St.	C	1921
153	Zuehr House	1910	C 1928
154	Gudert House	1911	C 1921
155	Gudert-built House	1917-1919	C 1913
156	Bernhard House	1918	C 1927
157	Mazurek House	1922	C 1932
158	Gemoll House	1923-1925	C c.1900
159		1925A	NC c.1910
160		1928	C c. 1890s
161	Dahlman House	1931-1931A	C 1922
162		1934-1934A	C pre- 1912
163	Schindler House	1937	C pre- 1904
164	Janssen House	1940	C 1895
165	Witte House	1941	C 1921
166	Kavemeier House	1947	C 1909
167	Kintz House	1954	C 1920
168	Surges House	1955	C 1922
169	Schultz House	1958	C 1920
170	Surges House	1959	C 1922
171	Szotkiewicz House	1963	C 1921
172	Willmas House	1964-1966	C 1920
173	Harlfinger House	1967	C 1921

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174	Kline House	1970	C	1920
175	Rusch House	1974	C	1920
176	Kuczynski House, 1977 S. Layton Blvd. a.k.a. 2706 W. Rogers St.		C	1922
177	Redeemer Lutheran Church Parsonage	2000	C	pre- 1911
178	Redeemer Lutheran Church,	2000 S. Layton Blvd. a.k.a. 2623 W. Rogers St.	C	1906
179	Zaun House	2001	C	1911
180	Buech House	2007-2009	C	1914
181	Huss House	2013-2015	C	1910
182	Moe House	2016	C	1898
183	Glaus House	2021	C	1911
184	Knutson House	2024	C	1897
185	Gretz House	2026-2032	NC	1978
186	Nimmer House	2031	C	1912
187	Seefeld House	2034-2034A	C	pre- 1897
188	Brandt House	2038-2040	NC	1901
189	Schmidt House	2039	C	1921
190	Guenther House	2044	C	1900
191	Guenther House Carriage Barn	rear 2044	C	c.1900
192	Dramburg House	2045	C	1912
193	Killingstad House	2048	C	1892
194	Tonnsen House	2051	C	1923
195	Schmidt-built House	2052	NC	1897
196	Hempe House	2054	C	1922
197	Haglund House	2056-2056A	C	1896
198	Haglund House Carriage Barn	rear 2056	C	1903
199	Kleczka House	2059	C	1916
200	Kroening House	2066	C	1909
201	Nimmer House	2067	NC	1920
202	Rogers-owned House	2071-2073	C	1913
203	Mehl House	2074-2076	C	1913

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Description (continued)

204	Rogers-built House	2075-2077	C	1911
205	Kissinger House	2100-2106	NC	1974
206	Frelichowski House	2103-2105	C	1927
207	Heller House	2108	C	1921
208	Kupper House	2109	C	1926
209	Schlitz House	2114	C	1920
210	Schuerman House	2115	C	1908
211	Baumann House	2122	C	1907
212	Baumann House Carriage Barn	rear 2122	C	1908
213	Schmidt House	2123	C	c. 1910
214	Moritz House	2128	C	1920
215	Scherer House	2129-2131	C	1911
216	Tonnies House	2132-2132A	C	1904
217	Schuerman House	2137	C	1910
218	Danielson House	2138-2140	C	1902
219	Lindemann House	2143	C	1910
220	Wabiszewski House	2146	C	1903, 1926
221	Beyenka House	2147	C	1910
222	Schneider House	2153-2155	C	1927
223	Ferko House	2158-2160	C	1934
224	Nortmann House	2159-2161	C	1912
225	Kroening House	2167	C	c. 1909
226	Reinke House	2168	C	1921
227	Kleczka House	2174	C	1925
228	Lange House	2175-2177	C	c. 1903
229	Wilkes House	2200	C	1921
230	Gramling House	2203	C	c. 1900
231	Derdla House	2207-2209	C	1926
232	Warzinik House	2208	C	1910
233	Burkardt House	2210-2212	C	1915
234	Danielson-built House	2213-2215	C	1905
235	Danielson-built House	2217-2219	C	1905
236	Washicheck House	2220	C	1921
237	Schubert House	2222	C	1921
238	Danielson-built House	2223-2225	C	1905

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239	Danielson-built House	2227-2229	C	1905
240	Richard Elkert-built House	2228	C	1921
241	Norum-built House	2231	NC	1904
242	Hansen House	2235	C	1920
243	Szymanski House	2236	C	1921
244	Stuelke House	2239	C	1921
245	Zoltak House	2240	C	1921
246	Drost House	2241-2243	C	1921
247		2244	C	1921
248		2247-2249	C	
249	Krause House	2251-2253	C	1908
250	Szymanski House	2252	C	1921
251	Schneider House	2256-2258	C	1909
252	Johnson House	2257	NC	1908
253	Schneider House	2264	C	1921
254	St. Lawrence Convent, 1423 S. 26th St.		NC	1965
255	St. Joseph's Convent, 1500 S. 29th St.		C	c. 1890
256	Boulevard Apartments, 2627 W. Lapham St.		NC	1973
257	St. Lawrence Rectory, 2600-2604 W. Orchard St.		NC	1949

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Endnotes

¹ Milwaukee County Register of Deeds, Deeds for 921-923 S. Layton Boulevard, 923:527.

² Richard W. E. Perrin, Milwaukee Landmarks, Milwaukee Public Museum Publications in History No. 9 (revised and enlarged edition; Milwaukee Public Museum, 1979), pp. 41-42; Information supplied by St. Joseph's Convent.

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Description (continued)

ARCHITECTS AND BUILDERS²

ADDRESSES OF BUILDINGS
THEY DESIGNED IN THE DISTRICT

Andree, F. W.	(Nos. 1019-1021)
Backes, Nicholas & Pfaller, Mark F.	(No. 1516)
Boerger, Frank	(No. 1922)
Brielmaier, Erhard & Sons	(No. 1934, St. Lawrence Church)
Brust, Peter & Philipp, Richard	(No. 1515, St. Joseph Convent Chapel)
Brust & Brust	(Nos. 2600-2604 W. Orchard St., St. Lawrence Rectory)
Buscher, William J.	(Nos. 2007-2009)
Christiansen, Peter M.	(Nos. 1147, rear 1147, 2013-2015, 2122)
Christman, Albert J.	(Nos. 1631-1633)
Dohmen, Anton	(No. 1236, Ascension Lutheran Church)
Dornbach, Nicholas	(Nos. 927-929, 1341-1343, rear 1341-1343, 1714-1716, 926-928)
Ebling, Plunkett & Keymar	(No. 1300, addition to Ascension Lutheran Church)
Elleson, Andrew	(Nos. 2016, 1146-1146A)
Eschweiler, Alexander C.	(No. 1202)
Ferry & Clas (George B. Ferry and Alfred C. Clas)	(Nos. 1546, rear 1546)
Gurda & Gurda	(Nos. 1717, 1800)
Gurda, Leon M.	(Nos. 1803-1805, 1825, 2059)
Hensel, Henry C.	(Nos. 2001, 1418, St. Lawrence School)
Herbst, William G.	(Nos. 1127-1129, 2256-2258)
Herbst & Kuenzli	(Nos. 1701-1703, remodeling of 2146)
Graf, Fred	(Nos. 1112-1114)
Hintz, Norman A.	(No. 1000, addition to Faith Lutheran Church)
Kadow, Stanley F.	(Nos. 1643-1645, 2174, garage 2174, 1904)
Keller, Charles	(Nos. 1560-1562, 1552-1554)
Keller, William C.	(No. 1107)
Kozick, Edward J.	(Nos. 1213-1215)
Kulas, Henry J.	(No. 2146)
Klenzendorf, George E.	(No. 1955)
Kennedy T. P.	(No. 2045)
Kienapple, A. H.	(Nos. 2129-2131)
Leipold, Gustav A.	(Nos. 938-940)

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Leiser, Julius & Holst, Charles J. F.	(No. 1000, Faith Lutheran Church)
Lesser, Charles	(Nos. 2115, 2143)
Lesser & Schutte	(Nos. 1977)
Lindl, Lesser & Schutte	(No. 1742)
Lorenz, H. A.	(No. 2647 W. Lapham St., Boulevard Apartments)
Magerl, A. J.	(Nos. 1917-1919)
Marziller, P. A. Z.	(No. 2147)
Messmer, Robert & Brother	(Nos. 1311, 2021)
Oberst, Richard E.	(Nos. 1039, 1139, 1227, 1237, 1243-1243A, 2109, 2074-2076, 1816, garage at 2067)
Pfaller, Mark F. Plunkett Keymar Reginato	(Nos. 2153-2155, 1910, 1510) (No. 1545, Sacred Heart Rehabilitation Hospital)
Rugg & Knopp	(No. 1423 S. 26th St., St. Lawrence Convent)
Schnetzky, Herman P. Seims, Albert	(No. 1501, St. Joseph's Convent) (No. 1003)
Sovik, Mathre & Madsen	(Nos. 1212-1236, addition to Ascension Lutheran Church)
Tharinger, Charles H.	(Nos. 945-947)
Topzant, John	(Nos. 1117-1119, 1221, 2128)
Truettner, Walter G.	(Nos. 1603, 1615)
Uehling, O. C.	(Nos. 1022-1024)
Valentine, Charles	(Nos. 939, 1203, 1319-1321)
Velguth, Frederick	(No. 2000, Redeemer Lutheran Church)
Voelz, Henry	(Nos. 1333-1335, 1733, 1737, 1755-1757, 1815-1817, 2031)
Voelz & Siebert	(Nos. 1710-1712)
Vollmer, Arthur	(Nos. 1723, 1727)
Webb, Oliver	(Nos. 1667-1669, 1745, 2137, 2159-2161)
Williams, Robert E.	(Nos. 2026-2032)
Williamson, Russell Barr	(No. 1967)
Wiskocil & Schuetz	(No. 1136)
Witte, G. F. M.	(Nos. 2056-2056A)
Wolff, August G.	(Nos. 1959, 1963)
Wright, Frank Lloyd	(No. 1835)

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**S. Layton Boulevard Historic District
Milwaukee County, WI**

Description (continued)

SIGNIFICANCE

The South Layton Boulevard Historic District is being nominated to the National Register of Historic Places for its architectural significance under Criterion C as an architecturally distinguished assemblage of late nineteenth and early twentieth century, middle class and upper middle class houses unified by their orientation to a broad, landscaped boulevard. Also located on the boulevard are five church complexes which are included in the nomination as an exception to Criterion A as outstanding examples of late nineteenth and early twentieth century church architecture. The district is also significant under Community Planning and Development as an example of the boulevard planning concept which had such an important influence on the physical development of the City of Milwaukee. The period of significance is c.1888 to 1934 during which time all of the contributing buildings in the district were built. Significance is at the local level.

Layton Boulevard is architecturally significant for its diversity of residential building types and styles reflecting the free integration of various ethnic and economic groups that has historically been one of the most salient characteristics of Milwaukee's South Side. The buildings constructed between c.1888 and 1934 are excellent representations of the residential styles and housing types preferred in those years by Milwaukee's growing class of prosperous industrialists, manufacturers, merchants, and professionals as well as by skilled tradesmen of comfortable means. Many of the houses are outstanding examples of the residential design work of the city's leading, early twentieth century architects and builders. The styles of residential architecture represented in the district include Queen Anne, Classical Revival, Colonial Revival, Arts and Crafts, Craftsman, Prairie School, and Tudor Revival. The district is of planning significance for the way the city park commissioners made use of the boulevard planning concept to create a greenway extending south from Mitchell Park toward Forest Home Cemetery and Jackson Park, the other two major green spaces in this part of the city. The boulevard was also intended to aggrandize the approach to the

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**S. Layton Boulevard Historic District
Milwaukee County, WI**

Description (continued)

27th Street Viaduct, one of the major public works projects of the early 1900s and one of only a handful of bridges to cross the Menomonee Valley and join together the north and south sides of the city.

HISTORICAL BACKGROUND

Few people realize today that long before the advent of today's well-tended boulevard and blocks of fine homes, Layton Boulevard was a rural road bordered by two private parks and large celery fields. Before that it had served as an important trail during Wisconsin's territorial days. Over its history, Layton Boulevard has also been known by several other names including Washington Avenue, 22nd Avenue, and South 27th Street.

By the late eighteenth century, the Chicago and Green Bay Trail, an Indian footpath, traversed the South Side in the vicinity of Layton Boulevard and Mitchell Park, before it plunged down the steep bluffs into the Menomonee Valley and meandered northward to Green Bay. Other Indian trails from Mukwonago, Muskego, Prairieville (Waukesha), and Fond du Lac converged in the vicinity as well, and at this strategic location fur trader Jacques Vieau set up one of the area's earliest trading posts and lived there part of each year from 1795 to the early 1800s. Vieau's cabin, near where Layton Boulevard meets the 27th Street Viaduct, was already in ruins when the earliest permanent white settlers came into the area in 1827, but the site was always considered historically significant and is today marked with a historical marker in Mitchell Park.³

In the 1830s, when the government surveys divided the Wisconsin territory into a convenient grid system prior to putting the land up for sale, the section line that divided Sections 6 and 31 in Town 7 Range 22 East from Sections 36 and 1 in Town 7 Range 21 East fell where today's Layton Boulevard was later constructed, thus ensuring its continued importance as a transportation artery since section lines were often designated

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**S. Layton Boulevard Historic District
Milwaukee County, WI**

Description (continued)

as public thoroughfares. Layton Boulevard, then called Washington Avenue, subsequently became the western boundary of the City of Milwaukee when the municipality was incorporated on January 31, 1846. This boundary subsequently shifted west over the next couple of decades when Milwaukee expanded its borders west to South 35th Street on February 26, 1857, but then was re-established as the city limit when the Town of Wauwatosa reannexed the land eastward to Layton Boulevard between Canal Street and West Greenfield Avenue on April 12, 1860. The Town of Greenfield similarly reannexed land east to Layton Boulevard between Greenfield and Lincoln Avenues on May 31, 1865. Milwaukee's western boundary thereafter remained at the center of Layton Boulevard until the turn-of-the-century. On September 10, 1900 the city limits were extended west to South 38th Street north of Greenfield Avenue, and on August 13, 1903 extended to South 28th Street south of Greenfield Avenue with a jog to South 29th Street to pick up all of the St. Joseph's Convent and Sacred Heart Sanitarium Complex. The result of this was that for the first time since the 1860s both sides of Layton Boulevard were included within the city limits for at least part of its length. This set the stage for its aggrandizement into an urban boulevard from a simple country road.⁴

The east side of the boulevard, since it always fell within the city limits, saw earlier development. Clarke's Addition was the first subdivision along the boulevard, platted on May 31, 1865 and bounded by West Pierce Street, West Greenfield Avenue, South 20th Street, and Layton Boulevard. It consisted of 48 blocks, each of which had 12 lots. This was followed by Merrill's Subdivision of 1875. Subdivision on a large scale did not occur until the 1880s, however, at which time most of the open land became platted: Mark S. Tyson's Subdivision (1881), Mark S. Tyson's Subdivision No. 2 (1882), Gregory's Subdivision (1882), F. Steinmueller's Subdivision (1883), Washington Avenue Subdivision (1884), J. I. Frownfelter's Subdivision (1884), Charles Steinmueller's Subdivision (1886), Merrill's Subdivision No. 3 (1887), and the Milwaukee Investment Company Subdivision (1893). In spite of all the platting, lack of public

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**S. Layton Boulevard Historic District
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Description (continued)

transportation appears to have significantly inhibited settlement. South Side streetcar companies tended to concentrate their service in the more heavily populated and industrialized eastern areas and only had routes to such popular outlying picnic destinations as Forest Home Cemetery, which received streetcar service in the 1870s. The Milwaukee City Railway had extended their car line only as far as South 20th Street and West National Avenue by 1881. The opening of a grand, new, private amusement park at National Avenue and Layton Boulevard prompted the company to extend its route to the city limits along National Avenue in 1883, providing public transportation to Layton Boulevard for the first time. By 1890 track had been laid on Greenfield Avenue to the city limits at Layton Boulevard as well.⁵

The first houses built along the east side of Layton Boulevard were modest buildings built in the late 1880s, such as 1102 constructed in 1889 and erected on speculation or for investment by Carl Steinmueller. These modest cottages would have been occupied by laborers, artisans or owners of small businesses. By the 1890s, the area was attracting more prosperous residents. John P. Moe, the secretary-treasurer of the Sands Lumber Company, built his Queen Anne style house at 2016 in 1898, while Theodore C. Knutson, the superintendent of Devere & Schloegel Lumber, built his Colonial Revival house at 2024 in 1897. A truly mansion-sized Queen Anne style house was erected at 938-940 by meatpacker Louis Kretschmar in 1892. Most of the development along the east side of Layton Boulevard remained residential despite a lack of specific deed restrictions or prohibitions against commercial or industrial uses. A few stores did operate briefly, however. Today's Layton Food Market at 1344 is a much-remodeled building at the corner of Greenfield. It is known to have operated as a saloon around 1909 and was probably constructed as a beer hall at the time streetcar service was extended to this corner in the 1890s. City directories and building permits show John Ward operating a hardware store and contracting business at 1630 S. Layton Boulevard from 1885. He replaced his early building with the present one in 1896. He also built the neighboring 1626-28 as a store and dwelling, but

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**S. Layton Boulevard Historic District
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Description (continued)

the store portion was converted into a flat in 1905. Christian Freese operated a saloon on the site of 1676 in the early 1890s. Several building contractors also appear to have run their businesses out of their Layton Boulevard homes: Gustav Seefeld in the 2000 block from 1888 and specifically at 2034-34A from 1894-1905; Peter J. Haglund, a paving and mason contractor at 2056-56A (1896-1913); plaster contractor Fred W. Baumann at 2122 (1907 into the 1920s); Daniel B. Danielson at 2138-40, who ran his contracting business out of the barn behind his residence and later the "Tie-To" Insert Company, a building products factory, from 1927 until the building was destroyed in a fire in 1966.

On the west side of Layton Boulevard, the open land remained agricultural for decades. Eventually two privately owned pleasure parks were established: Greenfield Park and National Park. Large tracts of farm land characterized the area, according to the 1876 Illustrated Historical Atlas of Milwaukee County. Black and Shaw owned the 44 acres between National and Greenfield Avenues, H. G. Comstock owned 38 acres north of Burnham Street, and M. L. Trowbridge owned the land between Burnham Street and Lincoln Avenue. A small portion of land between Comstock's property and Lapham Street was parcelled into a number of acre to acre-and-a-half parcels. In a triangular shaped parcel of land bounded by Layton Boulevard and the no-longer-extant Beloit Road was the area's earliest known private park, Greenfield Park. Flour and feed dealer Joseph Knurr purchase this land from Edward Hussey and his wife on September 23, 1874 and laid out his four acres in summer garden style with winding pathways amid trees. On the grounds were a dining hall, kitchen, saloon, and bowling alley. A bowling club met on the premises, and the park served as the location for the Grand Army of the Republic encampment of 1885. The park is depicted in the 1876 Illustrated Historical Atlas of Milwaukee County. In October of 1886, Knurr sold his property to the School Sisters of St. Francis for \$19,000, and the nuns subsequently erected St. Joseph's Convent on the old park grounds.⁶

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**S. Layton Boulevard Historic District
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Description (continued)

National Park operated from 1883 to 1902 and encompassed the land just outside the nineteenth century city limits between National and Greenfield avenues, Layton Boulevard, and South 31st Street. Maps and newspaper accounts show the area to have been partially wooded with an artificial lake. One property abstract makes reference to a harvest from an orchard on the grounds, so the land had probably been used for agricultural purposes in its early years.⁷ National Park was privately developed to replace the older South Side Park on South 6th Street, which had been subdivided into house lots in 1882.

The new sporting park was opened on July 1, 1883 to record crowds and offered amusements for all tastes. At the east end of the grounds was located a race track, while at the west end was an artificial lake with a boat rental. A large pavilion offered evening dancing. Overlooking the grounds at the southwest corner of South Layton Boulevard and West National Avenue was the large, Queen Anne style National Hotel, designed by James Douglas, which soon acquired a reputation for its billiard room, bowling alley, fine dining room and comfortable sleeping rooms. The park eventually added a baseball diamond and additional pavilions. The roller coaster, installed in 1885, was one of the first in the area. Football, bicycling, and sharpshooting were also popular at the park. An illustration of the park appears in the Industrial History of Milwaukee (1886).⁸ National Park was responsible for bringing public transportation to the city limits at Layton Boulevard because the throngs of visitors needed reliable public transit to the park. In 1900, the park and lands west of it were annexed by the City of Milwaukee. Development pressures and the death of long-time manager Frederick Brand in 1902, as well as alleged tax problems in 1901, led to the park's closing after the 1902 season. It had already been platted into house lots as the National Park Subdivision on December 24, 1901. The National Park Hotel remained on its corner until 1923 when it was moved a few blocks north to the corner of South Layton Boulevard and Evergreen Place where it remained until it was torn down after a fire in 1963.⁹

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**S. Layton Boulevard Historic District
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Description (continued)

South of National Park and St. Joseph's convent, the agricultural land along the west side of Layton Boulevard began to be platted in the late 1880s. Amann's Subdivision No. 2 (1888), which encompassed the south two-thirds of the block bounded by Mitchell Street, Lapham Street, Layton Boulevard, and South 28th Street was the first subdivision. This was followed by Gudert & Steinmueller's Subdivision (1889) and I. Ullrich's Subdivision (1890). It is not known if any farm houses or structures remain from the early farmsteads, although a few houses may date from the period of transition from truck farm to subdivision. The duplex at 1901-1903 S. Layton Boulevard has a limestone foundation and Queen Anne characteristics which might date it to the late 1880s or 1890s. It is known to have been occupied by Carl Gudert from 1913 to 1921 or 1922 and may have been moved from a site farther south on the block where Gudert is known to have lived earlier. The house's present stone veneer dates from a 1940 remodeling. The houses at 1619-1621 and 1627 also appear to be early, but permit information is lacking and additional research would have to be conducted to determine their construction date. Although platted before the turn-of-the-century, the above subdivisions were slow to develop, and it is likely that the land continued to be used for growing the area's most important crop, celery. Henry Griswold Comstock, son of pioneer Cicero Comstock, found that the peat bog on his land, bounded by West Lapham Street, West Burnham Street, South Layton Boulevard, and South 31st Street, produced excellent celery. This area of Milwaukee was said to have been one of three important celery growing regions in the United States along with Kalamazoo, Michigan and Southern California. Comstock's celery growing efforts, which began in 1891, apparently inspired other growers including his brother James and Parker J. Trowbridge. City directories also list Frank C. Pierson as a celery grower in the 1700 block; Carl Gudert, listed as a gardener in the 1900 block, may also have raised the crop. It is said that over six million stalks were raised in the Layton Boulevard celery fields.¹⁰

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**S. Layton Boulevard Historic District
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Description (continued)

The heyday of the celery fields appears to have ended or at least waned by the turn-of-the-century. Trowbridge Park Subdivision was platted in 1905, followed by the Leander Comstock Subdivision in 1911 and Trowbridge Park Continuation in 1913. By 1903 residences such as the Frederick Lange house at 2175-2177 were being constructed, as were such small cottages as 2231 (1904) and a series of duplexes between 2213 to 2229, built in 1905 by B. J. Danielson. Pre-World War I development, along both sides of the boulevard, was slow but steady, averaging four to five houses and/or duplexes built each year. The peak year in this period was 1911 when 10 buildings were erected.

The municipal improvements to the roadway and its subsequent designation as Layton Boulevard did much to lend prestige to the thoroughfare and encouraged the building of costly residences. Unlike developer-generated boulevards, which were created by land speculators to lend exclusivity to a subdivision, as on Hi Mount and Grant Boulevards, Layton Boulevard was municipally created and came about as the result of two coincidental factors: the construction of the 27th Street Viaduct and the development of the city's Park Commission.

Mayor Brown first advocated building a good highway over the Menomonee Valley in November of 1881, and this was supported by a city engineer's report issued on January 9, 1882 which recommended that a span be built between North 27th Street and what was then called 22nd Avenue. Nothing further happened until Alderman Boyd first introduced a resolution for this project in January of 1885. Boyd's resolution was unsuccessful, but it was followed by more petitions to the Common Council in 1887. Although deemed desirable, lack of funding further delayed construction of a viaduct for some years. While the viaduct issue was on hold, the Park Commission was created in 1889, and in the summer of 1890 it acquired the property that was to become Mitchell Park at the northeast corner of what was to become Layton Boulevard and National Avenues. Park Commission president Christian Wahl favored the Chicago park system format whereby parks were scattered throughout the city and were conveniently

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**S. Layton Boulevard Historic District
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Description (continued)

connected by boulevards. In 1891 an act was passed by the State Legislature that declared portions of certain streets as boulevards under the care of the Park Commission. In 1895 the Park Commission was instrumental in having a local boulevard ordinance passed which authorized the Common Council to designate any street as a boulevard upon recommendation of the Board of Park Commissioners. These boulevards were to remain under the control of the Common Council and would not become part of the overall park and boulevard system. It was also in November of 1895 that a resolution was passed to prepare plans for a viaduct at 27th Street. The city engineer's plans for the viaduct were published in 1899, and the first contracts were finally let for construction of the viaduct in 1904. The boulevarding of 27th Street, then variously known as Washington Avenue and 22nd Avenue, which created two roadways divided by a median, took place as the viaduct was under construction. Earlier attempts at boulevarding the street had been stymied by the failure of abutting municipalities to share the cost of building the boulevard. When the beautification was completed, South Side aldermen and members of the South Division Civic Association including Sebastian Walter and Edmund Melms advocated the renaming of the thoroughfare as Layton Boulevard in honor of pioneer meatpacker John Layton and his philanthropist son, Frederick. In the mid-nineteenth century, the Layton family had owned property and the famous, and still extant, Layton House Hotel at today's South 27th Street and Forest Home Avenue, and Frederick Layton had given Milwaukee the Layton Art Gallery and had built the Layton Home for Invalids at Milwaukee Hospital (now Sinai-Samaritan Medical Center). On December 6, 1909 City Ordinance No. 118 officially changed the name of that portion of South 22nd Avenue between the viaduct and Lincoln Avenue to Layton Boulevard. After a protracted construction period, the 27th Street Viaduct, as the bridge was called, was opened to traffic on January 27, 1910. Although plans called for Layton Boulevard to be extended south to link Mitchell Park with the Kinnickinnic River Parkway to the south, the southern portion of the boulevard below Lincoln Avenue was never built.¹¹

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**S. Layton Boulevard Historic District
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Description (continued)

The city's construction boom after World War I stimulated house building on Layton Boulevard, and between 1918 and 1928 some 107 buildings were erected with 32 of these constructed in 1921 and 19 in 1922. The vast majority of these houses were bungalows and ranged from such high style architect-designed examples as the Frank C. Maurer house at 1237 (1921, R. E. Oberst) to the simple, modestly-scaled, contractor-built cottages like the Gustav Hempe house at 2054 (1922, H. Gersonde & Sons). Sometimes an entire row of bungalows was erected by one contractor or realtor, such as the grouping along the east side of the 2200 block (1921, Richard Elkert), although variations in materials and facade design prevented the tract-like character from developing that can be seen in many bungalow neighborhoods developed in the 1920s.

One interesting project is the series of five bungalows built at 1954, 1958, 1964-1966, 1970, and 1974. They were all erected in 1920 by the Housing Corporation of the Association of Commerce as part of a housing program developed to meet the critical post-war housing shortage in the city, which was seen as an impediment to the city's future industrial and commercial expansion. The formation of the private Housing Corporation came about in response to the city-sponsored Garden Homes cooperative housing project (NRHP), which was viewed with suspicion by business leaders as undue Socialist meddling in private sector matters. The Association of Commerce project was short-lived, however, although it did erect some 40 houses by December of 1920. In contrast to Garden Homes, which was a total planned community in a suburban setting, the Association of Commerce built on small sites in developed neighborhoods scattered throughout the metropolitan area. The story-and-a-half bungalows are all modestly scaled and detailed in keeping with the project's goals to provide houses affordable by the working class.¹²

In addition to bungalows, duplexes continued to be built although in lesser numbers than earlier. By the beginning of the Great Depression, virtually all the lots on the boulevard had

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**S. Layton Boulevard Historic District
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Description (continued)

been developed. Only two houses were built after 1928: the Mazurek house at 1922 in 1932 and the Ferko house at 2160 in 1934. Interestingly, the houses and duplexes built over the old celery fields on the west side of the street are quite noticeable today because many are out of plumb due to their foundations sinking into the peat bog that underlies them. Perhaps the most extreme example is the Catherine Niespodziany house at 1647, built in 1922, which now leans significantly.

The ethnic composition of Layton Boulevard historically mirrored the diversity of the rest of the South Side. Those of German or Scandinavian ethnicity generally moved to the boulevard from the Walker's Point neighborhood and included such families at the Kretschmars (938-940), the Zachers (927-929), the Gebhardts (1139), the Reiks (1723), and the Halvorsons (1540-1542). The establishment of a Scandinavian Lutheran Church (Ascension), a German Lutheran church (Redeemer), and a German Catholic church (St. Lawrence) on the boulevard testify to the ethnic diversity of the area. A few Irish names were also in evidence: Geraghty (1110) and Stack (1546), as well as families of Anglo-American derivation: Ward (1626-1628, 1630) and Gray (1706). Residents of Polish ethnicity became established on the boulevard mostly during the 1920s, following the lead of elite Polish families that had built here earlier, such as the Wabiszewski (2146), Drozniakiewicz (1636), Fons (1803-1805), and Kleczka families (2059, 2174).

Most of the residents were prosperous, self-made men, first or second generation in this country, who were actively involved in their building contracting firms, manufacturing business, real estate companies, meat markets, or shops along South 5th Street, National Avenue, Mitchell Street, or Lincoln Avenue. A number of municipal employees lived along the boulevard as well, such as John C. Kleczka (2059), who served as a judge of the Circuit Court, Branch 6. Some residents appear to have made their money in the saloon or wholesale liquor business and were in semi-retirement when they moved to the boulevard during Prohibition. Of the many doctors living in the district, only

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Description (continued)

Dr. Stephen Sylvester Stack can be documented to have been affiliated with Sacred Heart Sanitarium, although John Ebbe (1335-1337) worked as a masseur at the hospital.

While some wealthy residents of Layton Boulevard, such as the Langes (2175-2177) and Dr. Stack (1546), relocated to the more fashionable Upper East Side, a number of the prosperous and prominent families, such as the Kleczkas, the Wabiszewskis, the Kroenings, and the Danielsons remained on the boulevard for decades. The Great Depression hit the district hard, however, and city directories show that many changes in occupancy took place during the 1930s. Some of the larger houses, like the Langes (2175-2177) and Christ Glaus' first house (2021), were converted into two or more flats, although the exteriors remained essentially intact. Lack of restrictions against multi-family use, particularly during the wartime housing shortages, led even duplex owners to subdivide their properties.

Layton Boulevard has survived to the present, free of major commercial encroachments or redevelopment pressures. One 1890s house at 920 was razed to provide parking for a commercial building that fronts on National Avenue. In a few instances, old houses have been replaced with multi-family buildings: 1622-1624 (built in 1956), 2100-2106 (built in 1974), and the Boulevard Apartments at 2627 W. Lapham Avenue (built in 1973). In a number of instances, artificial siding has been applied to the exterior, and some inappropriate porch repairs or removals have taken place. Multi-family units now equal the number of single family dwellings, but the quality of the housing stock still stands out from that of the blocks surrounding the boulevard. The following paragraphs outline the history of the five religious institutions located in the historic district.

ST. JOSEPH'S CONVENT / SACRED HEART REHABILITATION HOSPITAL

St. Joseph's Convent was established by the School Sisters of St. Francis, an order of nuns originally headquartered in Germany.

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**S. Layton Boulevard Historic District
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Description (continued)

Forced from their homeland by the repressive May Laws of 1872 which prevented them from teaching, the School Sisters of St. Francis established their new motherhouse at New Cassel (now Campbellsport), Fond du Lac County, Wisconsin. The order remained there from 1873 to 1885 and briefly established a new motherhouse in Winona, Minnesota from 1885 to 1886. Milwaukee Archbishop Heiss approved of the order's return to Wisconsin in 1886. Rather than their intended destination of Madison, the School Sisters of St. Francis were persuaded to build a motherhouse in the Milwaukee area. The nuns purchased a private beer garden called Greenfield Park from proprietor Joseph Knurr in October of 1886. Located at the southwest corner of Greenfield Avenue and the future Layton Boulevard, the property was just outside the Milwaukee city limits in the Town of Greenfield. Knurr had operated the park from 1874 to 1886; on the grounds were a bowling alley, a dance pavilion, and two smaller structures set amid trees and winding walkways.¹³

The Sisters commissioned architect Adolph Druiding to design their new convent to accommodate 300 nuns. The 3-story, \$60,000 cream brick building was built on the former park grounds in 1887 and was dedicated in January of 1888. Unfortunately, the rapidly-built building was found to have major structural problems, and within a short time wide cracks opened up in the floors and walls. The nuns successfully sued Druiding and won a settlement shortly before a disastrous fire destroyed the building on March 31, 1890. One sister died as she jumped from a blazing upper story.¹⁴

The School Sisters of St. Francis immediately set out to rebuild their facility and secured the services of Herman P. Schnetzky for the \$80,000 project. Schnetzky would later form a partnership with Eugene Liebert (1891-1896), and the two designed numerous churches and church-related buildings as well as residences and commercial buildings, probably the best known of which is the Germania Building in downtown Milwaukee. The new convent building was similar in size and design to the original and was also built of cream brick, but Schnetzky's design made

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**S. Layton Boulevard Historic District
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Description (continued)

the main entrance and tower more elaborate and Romanesque in character. The portion of the convent designed by Schnetzky consisted of the main entrance section with tower at the south end of the building and a long, 2-story wing extending to the north along Layton Boulevard. The building has a raised basement story and a mansard roof punctuated with chimneys and dormers. The windows of the upper story are round headed and set below a corbelled cornice.¹⁵

The tremendous growth of the order necessitated the construction of various additions over the years. An illustration in the 1897 Catholic Church of Wisconsin shows a proposed large wing south of the entry tower that matched the north wing, but this apparently was never constructed. A short wing was added south of the entry tower in 1913, designed by Brust and Philipp, which matches the original structure in design except for the color of the brick, which is tan. The beautiful Romanesque style chapel was constructed to the south of this new wing between 1914 and 1917. These latter two additions cost a total of \$461,332, most of which went to build the chapel. Brust and Philipp designed the chapel with a simple twin towered facade that gives little indication that its magnificent interior is one of the most elaborate in the Midwest. The chapel is ornamented with 15 different kinds of marble quarried in Italy, France, Switzerland, Germany, Greece, Mexico, and the United States. The various mosaics and 115 art glass windows were designed and produced in Innsbruck, Austria and then shipped to Milwaukee for installation. A second, more private chapel behind the main altar is called the chapel of Perpetual Adoration, and there is also a room above the rear chapel which houses hundreds of authenticated relics displayed in elaborate reliquaries. The near perfect acoustics of the main chapel's interior are attributable to the vision and drive of Co-Foundress Mother M. Alfons Schmid, who established and fostered the convent's internationally recognized program of music studies. The 500-seat chapel was consecrated on the feastday of St. Joseph, March 19, 1917, and the chapel was featured in The American Architect, May 1, 1918.¹⁶

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Description (continued)

The convent's last major addition was constructed in 1923 to the designs of Brust and Philipp to extend the building north to Greenfield Avenue. This addition, while designed to complement the original wing, is distinguishable from the older building by its tan colored brick. The architects, Peter Brust and Richard Philipp, had apprenticed together at the firm of Ferry and Clas and opened their own practice in 1905. Julius Heimerl joined them in 1911 but left in 1912; the firm continued as Brust and Philipp again until 1926. The firm was known for its religious work and its impressive houses for Milwaukee's well-to-do. It is probably best known for designing the Village of Kohler in Kohler, Wisconsin. Brust and Philipp were also responsible for many additions and alterations to the Sacred Heart Sanitarium located next door to the convent.

The north addition to the convent was made possible by the permanent vacating of an old roadway which had extended southwesterly from the intersection of Greenfield Avenue and Layton Boulevard. On some early maps this roadway is identified as Beloit Road, and it marked the western boundary of Greenfield Park and gave it its pie-shaped configuration. The original parcel's narrow north end probably accounts for the convent being constructed as a long, rectangular block set close to Layton Boulevard instead of the more traditional form of a quadrangle built around a central courtyard.

Other buildings are also located on the grounds behind the convent. These include a frame Queen Anne style house at 1500 South 29th Street that is now sided with cement asbestos shingles. It was used to house workmen; at the present time nuns live on the premises. This house was apparently one of three private residences standing west of the Beloit Road that became part of the convent grounds once Beloit Road was vacated and the convent grounds were extended west to South 29th Street. The other two houses have been razed. An 8-bay brick garage with a tile pent roof is located near the Queen Anne style house; it was built in 1929. Perhaps the most interesting structure is a building that the nuns call St. Jude's, which currently houses

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Description (continued)

the Ebenezer Day Care Center. The long, 1-1/2-story, brick building has a jerkinhead gable roof and was used as a residence and stable by the early nuns. It is rumored to have been an old dance pavilion left over from Greenfield Park. Its diagonal placement on the grounds is one of the few reminders that it was oriented to face the now vanished Beloit Road.¹⁷

The convent complex on Layton Boulevard was always used as the international headquarters of the School Sisters of St. Francis. In addition to housing nuns of the order, the convent also served as the center of operations for the order's various worldwide missions and also accommodated the order's normal school where nuns were trained for their role as parochial school teachers. Schools of nursing and music were also established there. Lay students were eventually admitted to the College of Music in 1937 and to the School of Nursing in 1944. The normal school was accredited in 1942 and reorganized into a 4-year liberal arts program called Alverno College in 1946. Lay students were admitted to Alverno in 1948. The growth of the college, resulting from the merger of the Sacred Heart School of Nursing with Alverno College in 1946 and the merger of the St. Joseph Convent Conservatory of Music with Alverno College in 1949 necessitated larger quarters than what the Layton Boulevard complex could provide. Alverno College moved to its own new campus at South 39th Street and West Morgan Avenue in 1953 where it is still located today. Continuing its educational mission, St. Joseph's Convent now houses the La Farge Lifelong Learning Institute, a program established in 1970 which provides classes for adults age 55 and older on subjects ranging from crafts and languages to humanities and government. In addition to these educational activities, St. Joseph's Convent still serves as the headquarters for the order's worldwide community of approximately 3,000 nuns. The convent complex remains the largest and most architecturally prominent of the religious institutions on Layton Boulevard.¹⁸

Additional buildings erected by the School Sisters of St. Francis are located nearby but are not part of the immediate

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convent grounds or the S. Layton Boulevard Historic District. These include Marian Hall at 2925 W. Orchard Street and Mary Hill Retirement Center at 1502-1512 South 32nd Street. Marian Hall was built a block west of the convent grounds in 1911 as a hospital facility for the nuns and now houses retired, but active, nuns of the order. Mary Hill, three blocks west of the convent grounds, was built in 1912 as a psychiatric hospital called St. Mary's Hill. When the hospital later relocated to the St. Mary's Hospital complex on Lake Drive, the old South Side building was converted into a retirement home for those Franciscans needing medical care. Both Marian Hall and Mary Hill Retirement Center are connected to the main convent by a series of underground tunnels which are still extant but no longer used.¹⁹

Adjacent to the St. Joseph's Convent complex is the Sacred Heart Rehabilitation Hospital, now celebrating its 100th anniversary. Mother Mary Alexia, founder and head of the School Sisters of St. Francis, opened the facility in 1893 and based its operations on the water cure spas of Europe, particularly that at Woerrishofen, Bavaria, at which she was successfully cured of her chronic rheumatism. For a brief time the sanitarium was called the Kneipp Water Cure Institution after the Bavarian priest, Monsignor Sebastian Kneipp, who developed the process. Very soon the hospital was renamed Sacred Heart Sanitarium. Like the European spas which were frequented for their medicinal baths, Sacred Heart offered a variety of treatments including Italian mud, Turkish, sulfur, sitz, brine, and Wicker's hay flower baths. Physical therapy was also provided along with hydrotherapy for patients with chronic diseases. Dr. Stephen Sylvester Stack is credited with turning the operation into a nationally famous health spa with facilities to rival many hotels when he took over as Sacred Heart's second director in 1900. From 1903 to 1918, Stack lived across Layton Boulevard from the hospital in a beautiful and impressive Classical Revival style residence at 1546 S. Layton Boulevard.²⁰

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The original \$130,000 sanitarium building was constructed to the south of the convent complex and was sited well back from the road. The cream brick building was three stories in height upon a raised basement of rusticated stone and had a tall mansard roof that featured prominent gabled dormers. A flat roofed, balustraded portico supported by pairs of columns sheltered the main entrance at the center of the facade. A large tower crowned the roof of the entry bay. Over the years additions were made to the north and south ends and rear additions extended the complex west to South 29th Street. In keeping with the spa-like character of the institution, a riding stable was located on the grounds, as was a large pavilion. Bands from Chicago would also come up to play for the patients.

Sacred Heart gradually shifted its emphasis from medicinal baths to rehabilitative therapy and was even said to have treated alcoholism as part of its retreat-like care. The interest in those with emotional problems led to the establishment of St. Mary's Hill Hospital, which is now located elsewhere. In 1965 Sacred Heart changed its name to Sacred Heart Rehabilitation Hospital when its main emphasis shifted to the treatment of physical handicaps that result from strokes, spinal injuries, and neuromuscular injuries. In order to better meet patient needs, Sacred Heart razed its original building in 1977 to make way for a new 1-story, state-of-the-art facility. The modern building was built at a cost of \$3,000,000 and is of irregular shape with a low roof that makes it barely visible from the street. The new building was designed by the architectural firm of Plunkett Keymar Reginato. Several portions of the old complex still remain standing, however. A tall, 5-story building now called Clare Towers is located near South 29th Street; it was built in the 1920s and has been remodeled into apartments for the disabled. A 6-story building, also built in the 1920s, is located near Lapham Street; it has been converted into administrative offices and clinical space. A 2-story brick boilerhouse with a tall smokestack is located toward the west end of the grounds; at one time, it housed the convent's laundry facilities.²¹

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ST. LAWRENCE ROMAN CATHOLIC CHURCH

St. Lawrence Roman Catholic Church is the second oldest religious institution on Layton Boulevard. German Catholics in the southwest portion of the city's South Side succeeded in organizing a new parish called St. Lawrence in May of 1888. Up until this time, South Side German Catholics living at the city limits had been forced to attend Holy Trinity in Walker's Point or St. Anthony's on Mitchell Street, both of which were a considerable distance away. St. Lawrence Parish started with about 40 or 50 families including Joseph Knurr, the former proprietor of Greenfield Park. Reverend Leo Barth was appointed as pastor, and the congregation purchased 10 lots fronting on South 26th Street between West Greenfield Avenue and West Orchard Street. A brick church was constructed shortly afterwards at the northwest corner of West Orchard Street and South 26th Street. A parsonage was built in 1889 according to the designs of architect Henry Messmer; it was located just north of the church. A frame school building was erected in 1890 just beyond the rectory; the builders were Hoffmann & Schaefer. By 1897 the school had 300 students under the charge of the School Sisters of St. Francis from nearby St. Joseph's Convent. In anticipation of expansion, St. Lawrence Parish purchased lots fronting on Layton Boulevard in 1903. Plans to construct a new church were given impetus following the disastrous fire of October 29, 1904 which destroyed the original church. Work on the present building began in 1905, and the Romanesque style building of rust colored brick set on a limestone base with twin towers of unequal height was dedicated in 1906. The present building was designed by E. Brielmaier & Sons, one of the most prolific church designing firms in the city and best known locally for St. Josaphat Basilica. The new church fronted on Layton Boulevard as did the new brick school which replaced the original one in 1911. Local architect H. C. Hensel designed the simple H-shaped, flat-roofed school building with a central entrance, above which is a niche with a statue of St. Lawrence. The original rectory was eventually razed, and a new hip-roofed, 2-story rectory, designed by Brust and Brust was

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built on the site of the original church in 1949. Its chief features consist of a flat roofed canopy above the main entrance and banding in the brickwork on the upper story. The convent building for St. Lawrence Church is located at 1425 South 26th Street and is a modern style brick building with narrow vertical windows on each of its two stories. It was designed by Rugg & Knopp and built in 1965 at a cost of \$70,000. St. Lawrence Congregation today has a membership of about 550 families; 140 students attend the parish school which has classes for pre-kindergarten and kindergarten through eighth grade. A few School Sisters of St. Francis continue to teach at the school where they are joined by some members of the School Sisters of Notre Dame. The Sisters continue to occupy the convent, although it is no longer occupied at full capacity. St. Lawrence is currently a multicultural parish with Hispanic and Vietnamese members. Although no foreign language Masses are offered, there is a special Mass for the deaf, instituted by the present pastor who was a teacher at the now-closed St. John's Center for the Deaf.²²

REDEEMER LUTHERAN CHURCH

Redeemer Lutheran Church is the third oldest religious institution to be established in the S. Layton Boulevard Historic District. Redeemer Lutheran Church was founded in March of 1906 by 15 families of German ethnicity. For months, the fledgling congregation held services in the pastor's attic on Becher Street; later they were able to purchase property fronting on West Rogers Street between South Layton Boulevard and South 26th Street. On July 31, 1906 the congregation took out a permit to build a simple, Victorian Gothic style church. Unusual for a Milwaukee area church at that time is the fact that the structure is built of rusticated concrete block, a relatively new material at that time. The church is oriented north-to-south with its center entrance recessed between two buttresses and opening onto West Rogers Street. A delicately scaled denticulated cornice extends around the building. Delicate wood framed Gothic windows

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are located in the shingled front gable, and the gable is crowned by a short cupola-like tower with a louvered Gothic belfry. The modest \$6,458 structure was designed by architect Frederick Velguth who was in practice in Milwaukee from 1855 until his death in 1914. He is best known for his design of Trinity Lutheran Church in Milwaukee. Redeemer Lutheran Church's completed church was dedicated on December 16, 1906. The parsonage is a residence at 2000 South Layton Boulevard purchased a few years later and renovated and subsequently dedicated in 1911. It is a front-gabled 2-1/2-story house that features a porch across the full length of the facade and a lower story bay window. The building is now sheathed with aluminum siding.

Unlike most Lutheran congregations, Redeemer did not open a parochial school, but organized a Sunday school in August of 1924, about the same time that it began offering English language services. Originally, Redeemer Lutheran Church was affiliated with the Wisconsin Synod, but in 1924 the congregation joined the English Evangelical Lutheran Synod of the Northwest of the United Lutheran Church of America. When the Northwest Synod dissolved, Redeemer became part of the Wisconsin-Upper Michigan Synod of the Lutheran Church in America (L.C.A.). In the late 1980s when the American Lutheran Church and the Evangelical Lutheran Church merged to form the new Evangelical Lutheran Church of America (E.L.C.A.), Redeemer became part of the E.L.C.A., and now shares affiliation with nearby Faith Lutheran and Ascension Lutheran churches. Redeemer Lutheran currently has a culturally diverse membership of around 130 persons.²³

FAITH LUTHERAN CHURCH

The story of the founding of Faith Lutheran relates that the Reverend William Dallmann, then pastor of Mount Olive Church, rode his buggy down South 26th Street one day and noticed a vacant church building for sale and realized that the South Side had no English-speaking Lutheran Church of the Missouri Synod. The movement toward English-language Lutheran service had begun

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with the formation of the Evangelical Lutheran Church of the Redeemer which had been established on January 5, 1890 as Milwaukee's twentieth Lutheran congregation and the first English language Lutheran Church in Wisconsin. Up until this time, Lutheran congregations were predominantly German and Scandinavian in composition, and conducted their services in European languages. The need was seen for a congregation to serve a more culturally and ethnically diverse population who might be intimidated by worshipping in a foreign tongue. Redeemer, now located at North 19th Street and West Wisconsin Avenue, met the needs of such a culturally diverse congregation; its success inspired the formation of such later sister congregations as Holy Cross, Mount Olive, Epiphany, Reformation, Lake Park, and Resurrection, as well as congregations in Racine, Kenosha, Madison, Cedarburg, and Oshkosh. Like most of the other English-language Protestant churches, Redeemer offered a Sunday School program but did not operate a full-time parochial school.²⁴

Reverend Dallmann set the missionary machinery in motion, and a new English-language South Side congregation called Faith Lutheran was organized in October of 1907. After a few meetings at the vacant church on South 26th Street, the group met in Bruemmer's Hall, once located at 1100 South 11th Street (razed). By October of 1910 the fledgling congregation had acquired the modest frame church building at the northwest corner of South 26th and West Mineral Streets where they had first met. It had been vacated by Immanuel Baptist Church. Under their first pastor, Reverend Henry C. Steinhoff, the congregation made improvements to the building, including underpinning it with concrete block. It was dedicated on January 28, 1911. They later celebrated their tenth anniversary there under Pastor Frank Luly with a membership of 325 and a Sunday School enrollment of 300.²⁵

The permit for the construction of the present brick church was taken out on July 10, 1922, and the new building was erected one-half block away at the southeast corner of West Mineral

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Street and South Layton Boulevard. The \$40,000 church was designed in a simplified Gothic Revival style by local architects Leiser & Holst. Julius Leiser and Charles J. F. Holst were in partnership from 1903 until Holst's death in 1924, and specialized in designing apartment buildings and churches, although they also had many residential commissions. St. Marcus Church in the Brewer's Hill neighborhood was designed by the partners, and Leiser later designed Trinity Evangelical Lutheran Church in Racine, Evangelical Lutheran Gethsemane Church in Milwaukee, and Saron Evangelical Lutheran Church at 2830 West Hadley Street, also in Milwaukee. Faith Lutheran's simple Layton Boulevard facade consists of a stone, Tudor arch enframing the main entrance, above which is a large, stone-enframed, stained glass window with tracery. At the north end of the facade is a 2-story square tower with buttresses and crenellation that has a stone-enframed entrance opening onto Mineral Street. The completed church was dedicated on October 14, 1923. Faith's old church on Mineral Street was subsequently acquired by St. John's Episcopal Church and used as a mission before the present St. John's building was erected in 1931.

Over the years, the congregation's activities expanded into the duplex next door, which was used for Sunday School classes and also housed a community room and church office. This was replaced with the present parish activities building, built in 1969 and designed by architect Norman A. Hintz. The flat-roofed contemporary building adjoins the church to the south and has a facade consisting of a series of brick arches superimposed over a pebble-stuccoed wall. The \$175,000 structure was dedicated in February of 1970. The lower level houses a multipurpose room, kindergarten, nursery, and kitchen, while the upper level has three double classrooms, lounge, sacristy, and pastor's office.²⁶

Faith Lutheran had been affiliated with the Missouri Synod from its inception until the 1970s when it joined the English Synod. In the late 1980s, following the merger of the American Lutheran Church and the Evangelical Lutheran Church, Faith Lutheran became part of the new Evangelical Lutheran Church of

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America. The congregation now numbers around 250 persons. Since 1976 the Head Start program has rented the lower level of the parish center and runs two classes for pre-schoolers.²⁷

ASCENSION LUTHERAN CHURCH

In terms of age, Ascension Lutheran Church is the oldest congregation on Layton Boulevard. Ascension Lutheran Church was established in November of 1852 by a small group of immigrants in Walker's Point who wanted to worship in their native tongue. The congregation's original name, Scandinavian Evangelical Lutheran Church, reflects its Norwegian, Swedish and Danish heritage, and early members included Larsens, Nelsons, Abrahamsens, Olsens, Hansens, and Berentsens. Many were associated with the shipbuilding, carpentry, and marine occupations carried on in Walker's Point, trades that they brought with them from their homelands. The fledgling congregation incorporated in 1853 and purchased a lot at the northwest corner of South 2nd and West Scott Streets and built a modest frame church there in 1854 which was dedicated on January 4, 1855. The building was replaced 28 years later by a cream brick church designed by South Side architect Andrew Elleson and dedicated on December 17, 1882. As the congregation grew and members moved farther west, it was decided to build a large new place of worship; land was purchased on Layton Boulevard in December of 1919. Ground was broken for the new building on April 22, 1922, and construction was underway at the same time its neighbor, Faith Lutheran Church, was being built. The new building for Ascension Lutheran Church was dedicated on June 24, 1923. The stately Gothic Revival style church was designed by local architect Anton Dohmen and built by Bentley Brothers. The \$230,000 red brick building was distinguished by its center entrance framed by a pointed arch and flanked by two square towers of unequal height. Stone trim accents the towers, buttresses, and entry. The initial construction also included offices and meeting rooms in a wing that extended south from the east end of the church and gave the entire complex an L-shaped configuration. The wing is built of

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the same brick as the church and is of complementary Gothic style. The bell from the old Scott Street church was transferred to the new structure and is thought to still be installed in one of the towers. Ascension's old cream brick church in Walker's Point still stands today across the street from the Allen Bradley complex and is now used as a warehouse.²⁸ The current art glass windows along the nave were added as memorials some years after the church was completed. Those on the north wall were made by the Conrad Schmitt Studios.

Ascension's growth following World War II lead to the construction of the educational wing in 1952. The new addition was built at the end of the original office wing but perpendicular to it so as to create a courtyard at the south end of the church. The educational wing is of simplified Gothic design and has stone-enframed windows and a gabled roof but is generally less detailed than the office wing. The \$250,000 project was designed by local architects Ebling, Plunkett & Keymar. Contained in the new wing were the Dr. Gustav Stearns Memorial Chapel, the senior pastor's study, a nursery,, new kitchen, classrooms, a game room, and a third story janitor's apartment.²⁹

Expanding outreach programs led Ascension Lutheran to embark on another major building campaign in 1966. The new 18,000 square foot addition was built onto the north side of the church where one or two residences had previously stood. Northfield, Minnesota architects Sovik, Mathre & Madsen designed the \$1,200,000 brick-veneered addition in contemporary style, and it contains various assembly and meeting rooms and offices. The irregularly shaped addition has a main entrance defined by an open sided brick and concrete canopy-like structure. Through this entrance one now also enters the church proper, since the original center entrance on the Layton Boulevard facade has been closed up. This alteration has not modified the church interior to any great extent, and it still retains its original east to west orientation.³⁰

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Although Ascension Lutheran was originally a predominantly Norwegian church, it has conducted all of its services in English since 1904. Today's congregation numbers about 1,800 individuals. There are a substantial number of Hispanic and Hmong families as members. Ascension Lutheran sponsors an extensive number of community outreach programs including day care, a county meal program for seniors, a quilting committee that raises money for Lutheran World Relief and operates an emergency food center that is sponsored by the Milwaukee Christian Center. In 1985 the congregation took the historic step of inviting Reverend June Nilssen to be senior pastor of Ascension, and she was the first female senior pastor of a Lutheran congregation with several ministers. Ascension Lutheran today is affiliated with the Evangelical Lutheran Church of America, and the Synod offices are now located there.³¹

ARCHITECTURAL SIGNIFICANCE

The houses in the Layton Boulevard Historic District represent a veritable catalogue of the styles and building materials that were popular for middle class residential construction in Milwaukee between c.1888 and 1934. Unlike the neighborhoods of large, showy, formal houses built along such thoroughfares as Lake Drive, Newberry Boulevard, Highland Boulevard, or Hi Mount Boulevard by the city's wealthiest residents, Layton Boulevard is interesting for its diversity of housing types and what that says about the culture of Milwaukee's South Side. Layton Boulevard represents a survival of the ethnic and economic diversity that characterized nineteenth century residential areas on Milwaukee's South Side. In contrast to the West Side or the East Side where the middle class and wealthy were segregating themselves into economically homogeneous, restricted subdivisions, Milwaukee's South Side was built up with a mixture of the homes of the wealthy and the not so well-to-do, and this pattern continued into the early twentieth century. This pattern apparently reflects the conservative values of a populace more ethnically diverse than in any other part of the city. Well into the

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twentieth century, the affluent on Layton Boulevard continued to build large houses in close proximity to the small scale cottages or bungalows of those not so well off, often on the same block. The costlier houses made use of brick, copper, leaded glass, and tile roofs, and some, like the Kretschmar house (938-940), the Stack house (1546), or the Wabiszewski house (2146) are virtually mansions, especially when compared to their neighbors. Many of the single family houses surrounding these houses, however, have no pretensions to being mansions. They are not particularly imposing from the street, and their interiors reflect a family-oriented, informal, middle class lifestyle. Few of the houses on Layton Boulevard, for example, were built with accommodations for live-in servants. Nevertheless, many of these houses were architect-designed or erected by custom builders.

The thoroughfare's designation as Layton Boulevard, the South Side's first boulevard, was a significant factor in encouraging development early in this century and accounts for the high concentration of professionals, physicians, merchants, business owners, and skilled tradesmen who settled there due to the prestige of a boulevard address. Following their memberships westward, four congregations built churches on the boulevard.

The so-called Progressive styles are by far the most numerous domestic styles on the boulevard and include the Craftsman, American Foursquare, and Prairie School styles as well as the bungalow. These styles were popular from about 1903 into the 1920s during which time the historic district experienced its major period of development.

Foursquare examples were the earliest built and range in construction date from 1903 to 1911. They were well-built, solid houses, mostly brick and featured conservative, sparse ornamentation. Probably the most elaborate example is the William Schuerman house at 2115 built in 1908 and designed by Charles Lesser.

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The Craftsman style was particularly popular in Milwaukee and is best represented on the South Side in the various bungalows and duplexes along Layton Boulevard, most of which were built prior to World War I, although the style persisted into the 1920s. Examples include the bungalow at 1133 built c. 1911-1912, and the bungalow built by Walter J. Dramburg in 1912 at 2045 as well as the Herman Lindemann house at 2143 built in 1910. Duplexes in the Craftsman style include the Louis A. Fons residence at 1803-1805 built in 1916, designed by Leon Gurda, and the Elmer Senft house at 1556-1558 built in 1923.

The Prairie School style in Milwaukee ranged from actual designs by Frank Lloyd Wright to more creative variations on the style by local architects. A number of Milwaukee area architects took up the style before its popularity waned after World War I. While a large number of Prairie School style houses can be found on Milwaukee's east and west sides, the style apparently did not find many admirers on Milwaukee's South Side. The one Wright-designed house in the Layton Boulevard Historic District at 1835 was part of a grouping of six buildings erected as part of Frank Lloyd Wright's American System-Built Homes project, which had as its goal affordable, well-designed houses for the middle classes. Built in 1915-1916 by Milwaukee-based developer Arthur L. Richards, who had the sole franchise to erect the houses, the models even included four duplexes, sure to appeal to the thrifty residents of the South Side. The houses, apparently, were too modern for the public's taste, however, and it took several years to sell them, so the project was discontinued. These houses, including 1835, are now part of the American System Built Homes National Register Historic District (listed September 12, 1985). The American System-Built Homes project apparently did influence such local architects as Mark F. Pfaller, who had various family members living along Layton Boulevard. Pfaller designed the stucco-clad, Wrightian-looking Prairie School style house at 1510 in 1919 for his brother, who lived briefly in the house as its first occupant. The neighboring house at 1516 for John Jung was built in 1922 when Pfaller was in partnership with Nicholas Backes and shows the influence of Chicago area Prairie

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School style architect George Maher. The change in taste away from the Progressive style can be illustrated in the person of Christ Glaus. His first home on Layton Boulevard was the Prairie School style residence at 2021, built in 1911 and designed by R. Messmer & Brother. He subsequently built a new brick bungalow with a slight period revival character at 1311 in 1920. It was also designed by R. A. Messmer & Brother.

Bungalows constitute the most numerous building type found on Layton Boulevard, and this type of house is represented by some 74 examples, 43 of which were built between 1920 and 1922. The bungalow's appeal was fairly widespread and cut across economic strata. Some are fairly modest, conventional in form and clad with stucco or clapboard, such as: No. 1653, built in 1922 for salesman John Koblinski; No. 2235, built in 1920 for laborer Peter Hansen; and No. 2108, built in 1921 and occupied by grocer Sylvester Heller. Others display beautiful craftsmanship and were erected by custom builders or were architect designed, such as: No. 1107, built in 1919 for Dr. Joseph Dries by builder William C. Keller; No. 1147, built in 1910 for Alex E. Martin, the president of the A. E. Martin Foundry and designed by Peter M. Christiansen; a series of bungalows designed by Richard E. Oberst, many of which incorporate various period revival touches, such as the house at No. 1139, built in 1919 for Joseph Gebhardt; the house at No. 1227, built in 1921 for Carl Mootz; the house at No. 1237, built in 1921 for Frank C. Maurer; and the house at Nos. 1243-43A, built in 1924 for Joseph J. Kozourek. Merchants, physicians, and even bankers like Christ Glaus found the informal character of the bungalow to their taste.

Some 63 duplexes attest to their popularity as a housing type on Layton Boulevard. Interestingly, no restrictions against this form of multiple dwelling were imposed by the developers of the subdivisions fronting on the boulevard, although such restrictions can be found in other boulevard neighborhoods like Grant Boulevard and Hi Mount Boulevard. Duplexes were a respectable way to help pay the mortgage for many middle class owner-occupants, although many duplexes were also built as

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investment properties for absentee owners. Duplexes were often called "bungalow flats" after the turn-of-the-century and their informal floor plan, which was comparable to that of a bungalow, had the same appeal as the bungalow. Most duplexes on Layton Boulevard appear to have been owner-occupied, at least in their early years, and even successful merchants or physicians chose to build and occupy this form of double dwelling, such as: jeweler Herman Kupper at Nos. 1025-1027, built in 1924; Dr. John Rock at Nos. 1341-1343, built in 1907 and designed by Nicholas Dornbach; and realtor Louis A. Fons at Nos. 1803-1805, built in 1916 and designed by Leon Gurda. In terms of style, the duplex was as varied as the single family house, although the front-gabled form became fairly standard until the 1920s. The treatment of the gable end, porch, and trim tended to follow that of private residences, so styles can range from Queen Anne to Mediterranean Revival.

Buildings built in the period revival styles, those emulating past historical styles, can be found in some number along Layton Boulevard. They were built from the turn-of-the-century through the early 1930s.

Classical Revival houses with monumental, columned porticos were moderately popular with well-to-do Milwaukeeans at the turn-of-the-century, and examples can be found in the finest neighborhoods in the city. Layton Boulevard's one example is outstanding, having been built for Dr. Stephen Sylvester Stack, the superintendent of the Sacred Heart Sanitarium. Built right across the street from the sanitarium at 1546 in 1902, the house was designed by the prestigious firm of Ferry & Clas, who specialized in the Neo-Classical style in the early 1900s.

The Colonial Revival was based on American eighteenth century examples that ranged from vernacular forms to the highly detailed Federal and Georgian and even included a gambrel-roofed version called Dutch Colonial. The style was very popular in Milwaukee from the 1890s through the 1930s, and examples can be found throughout the city. Some 13 examples were built along

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Layton Boulevard. The earliest represent the transition from Queen Anne to Colonial Revival and include the Knutson house at 2024, built in 1897, and the Guenther house at 2044, built in 1900. The Henry A. Kroening house at 2167, built around 1909, is a good example of a later variation utilizing brick, a center entrance, and a small portico. Two other fine representatives include the Reinhold E. Kroll house at 1319-1321, built in 1921 and designed by Charles Valentine, and the John M. Schneider house at 1325, built in 1924.

Houses based on English styles make up a significant but lesser body of work on the boulevard. The Arts and Crafts style was based on the vernacular cottages of Medieval England, and examples on Layton Boulevard date from 1907 to 1914, approximately the same time that the style was popular throughout the rest of Milwaukee. The Fred W. Baumann house at 2122 was built in 1907 to the designs of Peter M. Christiansen. Its tall stucco gables are repeated in the stucco-clad carriage barn at the rear of the house. The Manegold house at 1202, built in 1913, is a classic design by society architect Alexander C. Eschweiler, an architect who had very few commissions on the city's South Side.

The Tudor Revival derives its inspiration from the large, sprawling, and picturesque manor houses of Tudor England and frequently combines half-timbering, stucco, brick, and steeply pitched gables. The style was not utilized to any great extent on Layton Boulevard and, interestingly, the few examples are built adjacent to one another. The Dr. Louis Bernhard house at 1918 was built in 1927, by which time much of Layton Boulevard had been developed. It features two front dormers with half-timbering. The Frank Zuehr house was built at 1910 in 1928 and designed by Mark F. Pfaller; it features a cross-gabled roof.

There are a number of other houses that have an English quality, although they are very eclectic in design. Included in this category is the Sylvester Wabiszewski house at 2146, built in 1903 but remodeled to its present appearance in 1926 by Herbst

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& Kuenzli. The difficulty of adapting the original Foursquare style house into a grander building accounts for some of its awkward proportions, but the Tudor-arched entry and English interior confirm the architects' attempts to utilize English designs. Another highly eclectic house is the unique residence built for Dr. Urban A. Schlueter at 1615 in 1923. The half-timbered bay, twin dormers, stone-enframed entry, and tile roof lend a German storybook character to the building.

The Mediterranean Revival is a general term for a style that utilizes forms and design motifs from countries bordering the Mediterranean Sea and includes Italian, Mission, and Spanish Colonial architecture which frequently can reflect Byzantine, Moorish, or Renaissance details. The Mediterranean Revival enjoyed considerable popularity in the 1920s in both residential and commercial buildings. In the Layton Boulevard Historic District, often just a few details are incorporated into a building such as the tiled pent roof of the garage behind St. Joseph's Convent at 1413-1501, built in 1929; the arches and scrolled brackets at the Kozourek bungalow at 1243-1243A, built in 1924; the tile roof of the Mootz bungalow at 1227, built in 1921 and designed by Richard E. Oberst; and the tile roof, arches, and French doors of the Peter Huber house at 1528, built in 1926. A few houses, particularly bungalows, incorporate not only tile roofs but other features, such as the stone-enframed entry of the Frank Maurer house at 1237, built in 1921 and designed by Richard E. Oberst, and the Elibert Tonnsen house at 2051, built in 1923, with its scrolled brackets and stone-trimmed porch. The commercial building erected by the Rock Investment Company at the southeast corner of West Greenfield Avenue and South Layton Boulevard in 1924 is perhaps the only true, full blown example of the Mediterranean Revival on Layton Boulevard.

The long period of development on Layton Boulevard includes three other styles, the Queen Anne, the Romanesque Revival, and the Gothic Revival. The Queen Anne was the preferred style for residences built during the 1890s. Very popular during the last two decades of the nineteenth century, the Queen Anne can be

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found in all of Milwaukee's late nineteenth century neighborhoods. The large population of laborers on the South Side tended to live in modestly-scaled cottages with Queen Anne touches applied to gables and porches. The Layton Boulevard Historic District is fortunate to have surviving one of the truly mansion-scaled Queen Anne style houses on the South Side, the residence of Louis Kretschmar at 938-940, built in 1892 and designed by Gustav H. Leipold & Company. The towered building retains its original clapboarding and shingling and shows the restraint in detail characteristic of the late or Free-Classic phase of the style. Smaller, L-plan cottages include 1110, whose first known occupant, David Geraghty, lived here from 1897 to 1909, and 1566, built in 1890 by Christ Freese, which features a sunburst in the front gable.

Two Medieval-inspired styles of architecture, the Romanesque Revival and the Gothic Revival, can be found on Layton Boulevard in a number of church buildings along the thoroughfare. Their period revival character enhances and adds variety to the streetscape in the historic district. The Romanesque Revival, with its arcaded corbelling and round-arched windows, can be seen in its more Victorian form in the original portion of St. Joseph's Convent at 1413-1501, designed by Herman P. Schnetzky and built in 1890-1891, and dominated by a large tower with open arcading. The convent's magnificent chapel at 1515 was built in 1914 and designed by Brust and Philipp and represents a more historically correct version of the style, based on the architects' studies of the Romanesque in Italy. A freer adaptation of the Romanesque appears across the street from the convent at St. Lawrence Church at 1434 South Layton Boulevard. It was built in 1905 and was designed by one of the foremost church architects in the country, Erhard Brielmaier & Sons, a Milwaukee-based firm. The parish's choice of Romanesque Revival may have resulted from its proximity to the earlier St. Joseph's Convent or may have represented some nationalistic tendencies, since St. Lawrence was founded by German Catholics.

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The Gothic Revival has been constructed in this country in almost endless variations for nearly 200 years. The three Lutheran churches on the boulevard illustrate the wide range of variations on the style. Redeemer Evangelical Lutheran Church at 2000 South Layton Boulevard (a.k.a. 2623 West Rogers Street) exhibits a more Victorianized version of the Gothic Revival and was built economically for a small German congregation in 1906. Frederick Velguth was the architect. The modestly-scaled church has pointed-arched windows and a gabled front with cut shingles above which sits a small cupola-like tower.

Faith Lutheran Church was built in 1922 for English-speaking Lutherans at 1000 South Layton Boulevard and designed by Leiser and Holst. The simple rectangular building is dressed up with pointed arches at the entry and windows, buttresses, and crenellations at the short, square corner tower. This simplistic treatment of the Gothic is characteristic of this century's more forward looking and modern approach to historicism.

Ascension Lutheran Church was erected for a Scandinavian congregation in 1922. Located at 1236 South Layton Boulevard, Ascension's Gothic Revival church is more monumental in form and features two large towers, arcaded corbelling, buttresses, and a variety of window shapes from lancet to Tudor-arched. Ascension's designer, Anton Dohmen, was a noted church architect who had apprenticed under Frederick Velguth, but whose commissions were mostly outside of Milwaukee. Some 15 years older than Julius Leiser, Dohmen's use of detail reflects his nineteenth century training.

The South Layton Boulevard Historic District is of architectural significance under Criterion C as a well-defined historic streetscape that contains an unusually intact and stylistically diverse group of late nineteenth century and early twentieth century residential buildings. Many of these buildings were designed by architects and builders who were among the best known architectural practitioners in Milwaukee during the period of significance and the district is of special interest because

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it affords the opportunity to study some of the smaller buildings these persons designed. In addition, the styles found in the district are representative of styles that were popular elsewhere in Milwaukee in the late nineteenth and early twentieth centuries.

PLANNING SIGNIFICANCE

South Layton Boulevard is of local planning significance as an example of the boulevard planning phenomenon, which had such an important influence on the development of Milwaukee. Layton Boulevard was created at the instigation of the Park Commission as part of a comprehensive plan to link the city's parks with landscaped pleasureways and to extend the park experience into residential areas with boulevards that would act as linear greenways. Layton Boulevard was originally intended to link Mitchell Park with Forest Home Cemetery and other parks and parkways to the south. It was also planned to aggrandize the approach to the 27th Street Viaduct, one of the major public works projects of its era. An important side effect of these civic objectives was the creation of a prestigious residential precinct along the South Side's first boulevard.

The importance of wide landscaped streets or boulevards as urban planning tools has its roots at least as far back as Renaissance Europe, but the large scale, nineteenth century, government-sponsored rebuildings of Paris and Vienna prompted American civic leaders to take a hard look at America's urban areas and formulate plans to make them more beautiful and liveable. Such influential individuals as Frederick Law Olmsted conceptualized boulevards as broad, linear green spaces, essentially linear parks, that could connect or terminate at spacious parks. Improving city life through better urban design received more attention following the Chicago Columbian Exposition of 1893, whose impressively designed grounds were dubbed "The White City." Groups such as the American Civic

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Association also promoted the benefits of rational urban design that would improve city residents' lives and health.

In Milwaukee the first boulevarded street was a short stretch of West Wisconsin Avenue between North 8th and North 11th Streets. It, however, was more the product of an accident than a plan. It was created to rectify a situation that occurred when the old portion of Wisconsin Avenue east of North 6th Street was finally connected to the newer portion of Wisconsin Avenue west of North 8th Street by the removal of an impassable natural bluff. When the bluff was removed, it was discovered that the two streets did not align. To solve the problem, it was decided to create a short section of wide, ornamental boulevard that would serve as a transition zone for the misaligned roadways and also provide an attractive gateway to the exclusive residential area that lay to the west. The press reported optimistically as early as 1848 that the resulting 150-foot-wide boulevard on West Wisconsin Avenue would be extended west to the city limits in emulation of the great boulevards of Paris, but this dream went largely unfulfilled.³² In 1877 another proposal was put forward to ring the city with a series of 100-foot-wide boulevards, probably in imitation of the Ringstrasse in Vienna, but identifying a source of funding and establishing jurisdiction over their construction and maintenance proved elusive.³³

It took the creation of the Park Commission in 1889 before serious boulevard planning could take shape. The park commissioners lobbied tirelessly for the creation of boulevards and pleasureways to link the various public parks they were establishing throughout the city and its environs. The intent was to extend the parks visually throughout the city by way of tree-lined and landscaped thoroughfares and to provide green breathing spaces in congested areas. Chapter 167 of the State of Wisconsin Laws of 1895 created the official boulevard designation and gave the Milwaukee Common Council the power to designate thoroughfares as boulevards upon recommendation of the Park Commission. Official boulevard designation under city ordinance provided not only prestige but prohibited heavy commercial

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vehicles from using the thoroughfare except for deliveries to the residents who lived along it. By 1914 the ordinance was expanded to give the Park Commission control of the planting and care of the parked plots along the boulevards.³⁴ Parked lots were the extra-wide green spaces between the sidewalk and the curb found on some streets or the garden lots that sometimes flanked the entrance to a boulevard.

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

The South Layton Boulevard Historic District is an example of a boulevard that uniquely satisfied a range of city planning objectives including more efficient transportation, enhancement of the park system, and the fostering of better quality residential development. It is Layton Boulevard's transportation function, serving as a major component in the city's efforts to

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link the North and the South Sides of the city by way of a viaduct, that distinguishes it from the city's other boulevard/pleasureways.

Layton Boulevard, in its earlier state as Washington Avenue/22nd Avenue, had always been a broad, but unimproved, thoroughfare. Since the west side of the roadway fell under the jurisdiction of the towns of Greenfield and Wauwatosa, which lacked funds for large public improvements, Milwaukee could never improve the street in a manner befitting its importance as a transportation artery. The expansion of the city and the pressing need to provide a means of crossing the Menomonee River Valley would ultimately transform this South Side street. The decision to link North 27th Street, which was a fairly broad thoroughfare, with Washington Avenue/22nd Avenue was a logical one, as Washington Avenue was one of the few South Side streets to extend without interruption beyond the southern city limits. From the time the construction of a viaduct over the valley was first proposed in 1882 until it received Common Council approval in 1895, a number of other events occurred which would give impetus to the boulevarding of Washington Avenue. The city annexed land to the west of the future boulevard in 1900 and 1903, which gave it control over the entire roadway. Also, the land that would become Mitchell Park was purchased by the park Commission in 1890, and it was adjacent to the future south approach of the viaduct. Construction on the viaduct began in 1904, and in response to the Park Commission's urgings, in 1909 Washington Avenue was laid out with a double roadway separated by a median to form a fitting approach to Mitchell Park and the Viaduct. Various South Side civic and businessmen's groups petitioned that the thoroughfare be named after South Side pioneer and meatpacker John Layton and his philanthropist son, Frederick. On December 6, 1909, the former Washington Avenue/22nd Avenue officially became Layton Boulevard from the viaduct south to West Lincoln Avenue. The 27th Street Viaduct was opened to traffic a short time later on January 27, 1910, and Layton Boulevard has served as a major arterial in north-south transportation ever since. Initially it was planned to extend

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Layton Boulevard south to link Mitchell Park with the Kinnickinnic River Parkway, which linked Pulaski and Jackson parks, but this portion of the project was never completed.³⁵

Due to the intervention of the Park Commission, the designation of Washington Avenue/22nd Avenue as Layton Boulevard encouraged better quality residential development than much of what had previously been built. Layton Boulevard developed in marked contrast to South 6th Street and South 16th Street, neither of which was boulevarded, where viaduct construction led to the commercialization of the thoroughfare. Layton Boulevard developed almost exclusively as a residential street. The prestige and attractiveness of the South Side's first boulevard attracted well-to-do and prosperous merchants, business owners, professionals, and skilled tradesmen through the 1920s, and their well-built homes stand out amidst the more modest homes constructed on adjacent streets.

The South Layton Boulevard Historic District is thus of local significance in the area of Community Planning and Development as one of the few South Side examples of a type of planning that was of considerable importance to the evolution of Milwaukee during the period of significance. Boulevards were frequently used by the City to link Milwaukee's public parks to one another and in the process they became important urban and suburban form generators in turn-of-the century Milwaukee. The South Layton Boulevard represents an important link in this planning process and its significance is enhanced by the high level of integrity of the mostly residential buildings in the district that face onto the Boulevard.

ARCHITECTS AND BUILDERS

Research of original building permits indicates that many of the houses in the South Layton Boulevard Historic District were architect- or builder-designed. Some 55 firms are represented on the boulevard and range from the high-profile, prestigious architectural firms of Alexander C. Eschweiler, Russell Barr

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Williamson, and Frank Lloyd Wright to the little researched, builder/designer Frank Boerger who erected numerous attractive brick houses of a similar design through the city. The architects are of varying ethnic backgrounds as were their clients, and many worked exclusively on the South Side.

Erhard Brielmaier

Erhard Brielmaier was born in Neufra, Wurtemberg, Germany on January 7, 1841 and came to this country with his parents when he was 9 years old. The family settled in Ohio, and Erhard learned how to draft plans and build from his father. Brielmaier married Theresa Haag in 1860, and the couple moved to Piqua, Ohio in 1865 where he opened an architectural office. They subsequently moved to Milwaukee in 1874 and within a few years Brielmaier's reputation as a church architect brought him commissions from all over the country. During his 50-year career, he reportedly designed over 800 churches in every state of the United States and some in Canada, more than any other architect in the country.

The Brielmaiers raised 13 children and also adopted another child from Erhard's cousin's family. Of his nine sons, five went into the architectural firm which was known as E. Brielmaier & Sons by 1887. Erhard died on August 29, 1917 at the age of 76. Joseph M., Bernard A. (Ben), and Leo A. stayed in the firm the longest. The architectural practice was last known as Brielmaier Scherer & Scherer beginning in 1959. The last son to remain active, Leo A., retired from the firm in 1966 and died in 1969. The Scherers retained the Brielmaier name through 1979, and their practice closed in 1984.

St. Josaphat's Basilica in Milwaukee (1896-1901) was Erhard Brielmaier's masterpiece. He also designed St. Casimir's, St. Michael's, and the beautiful woodcarvings of St. Anthony's, as well as the gatehouse and chapel at Calvary Cemetery, the Grutza/Leszczynski building at 610 W. Lincoln Avenue, and the Rudzinski Building at 525-529 W. Mitchell Street. Brielmaier and

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his wife are buried in Calvary Cemetery near the chapel he designed there. St. Lawrence Church in the Layton Boulevard Historic district, designed in the Romanesque Revival style, is representative of his finely crafted religious buildings.³⁶

Peter Brust and Richard Philipp

Brust and Philipp was considered to be one of the quality design firms in the city in the early twentieth century. It was founded in 1906 by Peter Brust and Richard Philipp.³⁷ During their partnership, which lasted until 1926, they designed more than 35 large residences for wealthy Milwaukeeans; most of the company town of Kohler, Wisconsin; the Schuster's Department Stores in Milwaukee, and other buildings throughout the Midwest. The firm worked mostly in period revival styles ranging from Neo-Classical to Tudor Revival. Some fine examples of their work are: the Hays house, 1712 E. Bradford Avenue (1909); the St. Joseph's Convent Chapel, 1501 S. Layton Boulevard (1917); and the William E. Luick house, 2601 N. Wahl Avenue (1922). The huge Gallun house at 3000 E. Newberry Boulevard was one of the firm's major residential commissions.

According to architectural historian Richard W. E. Perrin, Richard Philipp was a truly outstanding Milwaukee architect and a "genuinely educated man despite the fact that he sat in no classroom following graduation from [Milwaukee's] East Division High School, and [except for] some private tutoring in the humanities from Dr. Gerhard Balg."³⁸ Philipp was born in Mayville, Wisconsin on May 2, 1874.³⁹ Both his parents were born in Germany, and his father was a cabinetmaker who later operated a furniture factory. The family moved to Milwaukee in 1889. After graduating from high school in 1892, Philipp entered an apprenticeship with Ferry and Clas, one of Milwaukee's most distinguished late nineteenth century architectural firms. Two other draftsmen in the Ferry and Clas office in the early 1890s would later become Philipp's business partners: Peter Brust and Julius Heimerl. According to Perrin, Philipp's forte was the

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ability to create original designs in the Tudor style. Philipp had an early interest in English architecture. In 1898, while still working as a draftsman for Ferry and Clas, he won a \$50 first prize in the House Beautiful competition for the best house costing under \$3,000.⁴⁰ Philipp's entry, called "Halcyon," which means tranquil, happy and idyllic, was a three-bedroom, Tudor style, brick and shingle house. Many of the residences built by Brust and Philipp were done in the Georgian, English Tudor, and the English Arts and Crafts styles. Philipp was credited with designing many of the small English style houses for the village of Kohler, Wisconsin in the early 1920s. Some of those houses are similar in character to Philipp's 1898 House Beautiful design. In 1899 Philipp made his first trip to Europe to study its architecture, followed by two additional European trips before forming his partnership with Peter Brust in 1906.

Peter Brust, the other half of the partnership, was born in the rural Town of Lake (now part of the southwestern portion of the City of Milwaukee north of General Mitchell International Airport) on November 4, 1869.⁴¹ He learned the carpentry trade from his father, who was a carpenter/cabinetmaker and sometimes farmer. Brust entered the Ferry and Clas office as an apprentice in 1890 after working as a draftsman in several smaller offices since 1886. His work history seems to indicate that, like Richard Philipp, he had little formal education beyond high school. During the 1890s Brust worked with his fellow draftsmen, Richard Philipp and Julius Heimerl, on Ferry and Clas projects, including the tower for the St. John Roman Catholic Cathedral, 812 N. Jackson Street (1892) and the Milwaukee Public Library and Museum, 814 W. Wisconsin Avenue (1895-1899). Brust eventually became the chief draftsman for Ferry and Clas, but left the firm in 1900 to take a similar position with a rival firm, H. C. Koch and Company. From 1902 to 1905 he worked as chief draftsman for Werner C. Esser (probably Herman Esser). In 1905 he traveled to Europe with several other Milwaukee architects, one of whom might have been Richard Philipp. In 1906 Brust formed a partnership with Richard Philipp that lasted until 1926.

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The Brust and Philipp firm employed thirty men at its peak. Julius Heimerl became a partner in 1911, and the firm Brust, Philipp and Heimerl appeared in Milwaukee city directories for only two years until 1913 when Heimerl apparently left to work independently. A 1963 biography of Peter Brust in Wisconsin Architect dates Heimerl's partnership with Brust and Philipp from 1905 to 1912.⁴² Although city directories do not confirm Heimerl's name in the firm until 1911, he might have been involved earlier with Brust and Philipp, but on a part-time basis or in some other capacity that did not warrant his name in the title of the partnership. Building permits reinforce the date of 1911 for Heimerl's assumption of partnership status in the firm. The 1908 building permit for the South Branch Library at 931 W. Madison Street lists Brust and Philipp as the architects, while the 1912 permit of the Weil residence at 2515 N. Terrace Avenue lists Brust, Philipp and Heimerl as the architects.

In the mid-teens, Brust and Philipp designed their largest work, a master plan for the Town of Kohler, Wisconsin, which was founded by industrialist Walter Kohler, who had a large manufacturing plant in the area. Brust and Philipp designed the entire community including the houses, a 300-foot-long lodge building, the factory, and the administrative buildings of the Kohler Corporation, a school, a church, and other supporting facilities. The Olmsted Brothers of Boston did the landscape design. The town and factory complex were built as planned and still exist today.

After dissolving their partnership in 1926, both Richard Philipp and Peter Brust continued their own independent practices. Philipp continued his practice until his death in 1959. His last office address was in the Colby and Abbot Building at 759 N. Milwaukee Street. Philipp independently designed the Edith M. Smith house, which is located in the Newberry Boulevard Historic District at 2808 N. Shepard Avenue, in 1931.

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After the partnership dissolved, Brust opened a small office and brought his sons Paul and John into the firm in 1929 and 1936 respectively. Brust was very active in professional circles. He was named as one of the original members of the Milwaukee Park Commission which was created in 1905, and also sat on the Art Commission. Brust was also active in development projects for downtown Milwaukee in the early 1920s. Brust likewise sat on committees that formulated Milwaukee's first building code and the first set of building codes for the State of Wisconsin. For 20 years, he chaired Milwaukee's Zoning Board of Appeals, and also sat on the State Board of Examiners of Professional Architects and Engineers. Brust was elected to the Wisconsin Chapter of the A.I.A. in 1911 and later served two terms as president. He was made a Fellow of the Institute in 1923, and from 1940 to 1943 served as a regional director.⁴³

After Brust died on June 22, 1946, his sons continued the firm of Brust and Brust until 1973. The office reorganized as Brust-Zimmerman in 1974 with Gary V. Zimmerman as president, John J. Brust as board chairman, Paul C. Brust as principal, and David P. Brust as secretary-treasurer. Brust-Zimmerman dissolved in 1982, and David P. Brust formed Brust-Heike Design Associates which operated through 1985. David Brust has since practiced on his own. Gary Zimmerman subsequently opened Zimmerman Design Group in 1983, which is still located in the City of Wauwatosa.⁴⁴

In the Layton Boulevard Historic District is located Brust & Philipp's most significant religious building, the St. Joseph's Convent Chapel at 1515 South Layton Boulevard, under construction from 1914 to 1917. The partners also designed the small addition to the north of the chapel in 1913, the large north wing in 1923, the boilerhouse in 1909, and various smaller remodeling projects. Brust & Philipp also were responsible for numerous additions and alterations to the old Sacred Heart Sanitarium building, now razed. Later on, Brust & Brust received remodeling contracts for the convent during the 1950s and designed the contemporary rectory of St. Lawrence Church at 2600-2604 West Orchard Street in 1949. During the 1950s and 1960s, Brust & Brust continued to

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receive important commissions from various Catholic institutions including Marquette University High School, Marquette University, School Sisters of Notre Dame, De Sales Preparatory Seminary, Little Sisters of the Poor, and St. Sebastian's Church. They were also involved in the design of the Capitol Court Shopping Center, and designed hospitals, government buildings, and school buildings.⁴⁵

Peter M. Christiansen

Not much is known about Peter M. Christiansen other than that he entered the architectural field through his background as a carpenter. He first appears in the Milwaukee city directory in 1886, listed as a carpenter living at today's 927 South 11th Street, and then at 504 West Orchard Street the following year. Christiansen moved to Bay View around 1890, and first lived at 2400 South Woodward Street. He began listing himself as a carpenter-contractor around 1894 at which time he was living at 529 East Dover Street. By 1902, Christiansen listed himself as an architect and had offices in the Grange Building at the southeast corner of South Kinnickinnic and East Lincoln avenues. He later moved his practice to a building on Howell Avenue where he worked from 1906 to 1910, and then to 2273 South Howell Avenue in 1911. A brief partnership with George A. Kemnitz under the name Christiansen & Kemnitz lasted from 1913 to 1914. Christiansen then entered into business with his brother Christian A. under the name Christiansen Brothers, a carpentry, contracting and building firm with offices at 1227 South 6th Street. The business either relocated or closed in 1928, and neither Peter nor Christian, nor their wives, are listed further in the Milwaukee city directory.

Christiansen appears to have worked exclusively on the near South Side and in Bay View, in particular. Some 81 buildings in Bay View are known to have been built or designed by him. They range in style from Queen Anne to Dutch Colonial to Classical Revival and Foursquare and are mostly residential, although

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Christiansen designed the factory for J. B. Meyer & Sons Organ Pipe Company and the Paulina Napierala store at 733 West Lincoln Avenue. Christiansen designed three buildings in the Layton Boulevard Historic District: the stucco and brick Craftsman style bungalow at 1147 for Alexander E. Martin and its matching garage (1910); the side-gabled duplex for Olga Huss at 2013-2015 (1910); and the Arts and Crafts style stucco-clad house for Fred W. Baumann at 2122 (1907).⁴⁶

Anton Dohmen

Anton Dohmen was born in Germany in 1860 and emigrated to the United States in April of 1892. He was apparently trained as an architect in his homeland. During the first two years of his residency in Milwaukee, he worked for Frederick Velguth and Jacob Jacobi before opening his own architectural practice at 1919 North 3rd Street in 1895. Dohmen's offices were relocated to the Metropolitan Block at North 3rd and West State Streets in 1899, then to the First National Bank Building at 735 North Water Street in 1914, and later to the Pabst Building at the northwest corner of North Water Street and East Wisconsin Avenue. He last practiced out of his home at 2534 North Cramer Street. He retired around 1940. Dohmen died at Milwaukee County General Hospital after a short illness on Wednesday, February 21, 1951, at the age of 90 and was buried at Holy Cross Cemetery.

To date, research in Milwaukee has identified some 18 buildings designed by Dohmen between 1894 and 1927. Most of these are 2 1/2-story, front-gabled duplexes, although he did design a few commercial buildings. His obituary indicates that he was noted for his church, hospital, and school buildings. Many of Dohmen's projects appear to have been built outside of Milwaukee in Wisconsin, North Dakota, and South Dakota. Dohmen designed the Gothic Revival style Friedens Evangelical and Reformed Church, one of his most ambitious known works, with Jacob Jacobi in 1905 in Milwaukee. His only other known church here was designed in the Layton Boulevard Historic District for

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Ascension Lutheran at 1326 in 1922 and is also Gothic Revival in style.⁴⁷

Nicholas Dornbach

Nicholas Dornbach came into the architectural field through his trade as a carpenter. He is first listed in the city directories in 1886, and by the late 1880s had expanded his operation to that of carpenter-contractor, running his business out of his home in the 1500 block of South 9th Street. Dornbach first appears as an architect in 1894, at which time he had offices at 832 West Mitchell Street. He moved his offices down to the 1100 block in 1900 and then relocated to the 2200 block of South Kinnickinnic Avenue at the corner of East Lincoln Avenue in 1901. Dornbach maintained his office at this Bay View address until his death at the age of 48 on April 28, 1909.

Dornbach is known to have designed 13 buildings in Bay View, ranging from Queen Anne residences and Colonial Revival apartment buildings and front gabled duplexes. Some four other projects are documented in the Near South Side neighborhood, along with one commercial building on West Mitchell Street (1534) and one on the city's West Side at 2720-2722 West State Street. On Layton Boulevard, Dornbach designed four houses and a carriage barn: a front-gabled duplex at 927-929 for Charles Zacher (1904); the substantial L-plan, brick duplex for physician John N. Rock at 1341-1343 (1907), and the brick and shingled carriage barn at the rear (1907); the duplex for John Napiantek at 1714-1716 (1901) now covered with asphalt siding; and the front gabled duplex with columned porch for August Furtmann at 926-928 (1905). Dornbach's work is representative of the output of the many small scale builder-architects working at the turn-of-the-century who received the city's less significant commissions but who were able to design well-built, if modest, buildings in a variety of styles.⁴⁸

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Description (continued)

Alexander C. Eschweiler/ Eschweiler & Eschweiler

Alexander Chadbourne Eschweiler (August 10, 1865 - June 12, 1940) was born in Boston, Massachusetts, the son of German mining engineer Carl Ferdinand Eschweiler and Hannah Lincoln Chadbourne who was from an old New England family. Alexander's boyhood was spent in Michigan's Upper Peninsula copper country. In 1882, at the age of 17, he relocated to Milwaukee with his family. After attending Marquette University for a year, Eschweiler worked as a clerk and later as a draftsman in an architect's office in 1886. The following year he left town to study architecture at Cornell University in New York and graduated in 1890.⁴⁹ Upon his return to Milwaukee, Eschweiler worked for H. C. Koch & Co. and is said to have done some of the drafting on the City Hall tower.⁵⁰ When he won the design competition for the Milwaukee Downer College buildings in 1893, Eschweiler established his own practice in the Metropolitan Block at Third and State streets.⁵¹ During these early years Eschweiler designed the Milwaukee Gas Light Company Plant in the Menomonee Valley, the Wisconsin Telephone Company Building (now Time Insurance) on Fifth Street, Plymouth Church, and numerous residences on the city's East Side including those for Elizabeth Black, Charles Allis, Charles D. Mann, and Andrew Story Goodrich. Many of Eschweiler's early works were published in the Architectural Record of March, 1905.⁵² Herman H. Bruns and Fitzhugh Scott worked for Eschweiler before establishing their own architectural offices.

Eschweiler's three sons, Alexander Jr., Carl F. and Theodore L., followed in their father's footsteps and studied at Marquette University and Cornell University before being taken into the business in 1923. With the inclusion of the younger Eschweilers, the firm was renamed Eschweiler and Eschweiler. Offices were set up at 720 East Mason Street. The practice continued to design a variety of buildings including schools, churches, office buildings, residences, and industrial complexes. Among their better known projects are the Bankers Building, the Wisconsin Telephone Company Building, the Wisconsin Gas Company Building, WTMJ's Radio City, the Mariner Building, the Rex Chainbelt

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Description (continued)

building, Cutler-Hammer Corporate Headquarters, the Milwaukee Arena, and the Milwaukee Public Museum. In honor of the firm's fiftieth anniversary, a commemorative publication written by Richard S. Davis was published in 1943 with an updated edition produced in 1951.⁵³

Alexander Eschweiler died on June 12, 1940 at his summer home at North Lake in Waukesha County where the family had established summer and permanent homes at a farm on the south end of the lake. The three sons continued the architectural practice after their father's death. Alexander C., Jr. died in 1951 at the age of 58 in a plane crash. Carl F. Eschweiler retired from the firm in 1960 and died at the age of 76 on January 11, 1977. Theodore L. Eschweiler died on November 16, 1966 at the age of 71. Alexander C., Jr.'s son, Thomas L. Eschweiler, worked for the firm between 1954 and 1960 and left to work with Herbst, Jacoby & Herbst and in 1966 became director of construction with the Milwaukee Public Schools. By 1962 the firm was known as Eschweiler, Eschweiler & Sielaff. Between 1966 and 1974 it was known as Eschweiler, Schneider & Associates, Inc. It was last known as Eschweiler & Schneider in 1975 when it finally closed. The Eschweiler legacy continues through the Wisconsin Architectural Archive, begun in 1975 by Thomas Eschweiler with 1,250 drawings of the firm's work and an endowment to the University of Wisconsin-Milwaukee School of Architecture which has brought internationally prominent architects to the school as visiting professors.⁵⁴

In one of his few South Side commissions, Alexander Eschweiler designed a simple Arts and Crafts style residence for Arthur Manegold at 1202 South Layton Boulevard in 1913. The house features a brick first story and stucco-clad second story with half timbering in the gable of the porch. It is of comparable scale and quality to the work he was doing for prosperous middle class clients at the time on the city's East Side, where most of his work is found.

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Description (continued)

Ferry & Clas / George B. Ferry and Alfred C. Clas

George B. Ferry (February 7, 1851 - January 29, 1918) was born and educated in Springfield, Massachusetts, and studied architecture at the Massachusetts Institute of Technology in 1871 and 1872 after which he began his architectural career in his hometown. A year following his 1880 marriage to Springfield resident Cora Frances Phillips, Ferry moved to Milwaukee and established his practice. One of his prominent works during the 1880s was the clubhouse for the Woman's Club of Wisconsin on East Kilbourn Avenue. In 1890 Ferry went into partnership with Alfred C. Clas, and the two had offices on Broadway between Wisconsin Avenue and East Mason Street. During their partnership, which lasted until 1912, the two were responsible for many major architectural projects.⁵⁵

After the dissolution of the partnership with Clas, Ferry retained the offices on Broadway and continued in practice until about 1916. Ferry was instrumental in organizing Wisconsin's first architectural association, and was also a member of the organizational committee that framed the by-laws and constitution of the American Institute of Architects. He was chairman of Milwaukee's building code commission for four years, president of the Milwaukee Art Commission, and a member of the National Academy of Sciences.⁵⁶

Throughout his life, Ferry lived at a variety of residences on North 17th Street, East Kilbourn Avenue, Farwell Avenue, Woodland Court, and Prospect Avenue. He last lived on Cambridge Avenue.⁵⁷ While his wife and daughter were away in New York, Ferry died at the residence of his son, Robert P. Ferry, who was then living at 1502 East Royall Place. His passing on Tuesday, January 29, 1918 was the result of grippe complicated by an infection of the heart. Upon his death, George B. Ferry was cited as an ideal architect, conscientious, extremely well-educated, well-read, and artistic, and a professional who was inspirational and helpful to younger members of the profession.⁵⁸ His former partner, Alfred C. Clas, stated that

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Description (continued)

Ferry "was one of the best designers ever in Milwaukee, an architect of exceptional good judgment and of very artistic temperament."⁵⁹

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 in offices on Milwaukee Street.⁶⁰ Several years later Clas went into partnership with George B. Ferry who had been practicing in Milwaukee since 1881. The two carried on a very successful business from 1890 through 1912 and were responsible for a number of civic and institutional structures as well as residences: Milwaukee Public Library and Museum, Northwestern National Insurance Headquarters, the State Historical Society Library at Madison, St. John's Cathedral Tower, the Matthews Brothers Building, the Y.W.C.A. Building, Buena Vista Flats, the Milwaukee Auditorium building, the Wisconsin State Building at the Pan-American Exposition in Buffalo, and the Wisconsin State Building for the St. Louis Exposition.

In the early decades of this century, Alfred Clas was very much involved with civic projects and 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

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Commissioners and the County Parks Commission, and served as president of the Metropolitan Park Commission.⁶¹

After dissolving his partnership with Ferry in 1912, Clas continued in partnership with his son Angelo Robert Clas from 1912 to 1921 and later with another son Rubens Frederick Clas and John S. Shepherd under the name Clas, Shepherd and Clas from 1921 until 1931. After Shepherd left, the firm became Clas and Clas once again. Their offices had remained in the Colby-Abbot Building since 1914. Alfred Clas remained active in the practice into 1933 after which time a corporation was established, Clas and Clas Inc. Clas apparently retired from active participation at that time although he served as president of the corporation through at least 1936. The corporation was continued under Rubens Clas into the 1940s. Following his retirement, Clas and his second wife, Lucille, spent most of their time in Fort Lauderdale, Florida. After Lucille's death in 1939, Clas made his home with his son Rubens. His last year was spent at the Masonic Home in Dousman where he was under care for complications following a fall on the ice. Clas died of those complications on July 8, 1942 at the age of 82. Following Masonic funeral services at the Weiss Funeral Home on Milwaukee's Lower East Side, Clas' cremated remains were buried in Sauk City.⁶²

The Dr. Stephen Sylvester Stack house at 1546 South Layton Boulevard was designed by Ferry & Clas when the firm was at the height of its prestige. The 2 1/2-story residence with its monumental 2-story portico is one of the finest on the boulevard and is reminiscent of the architect's Fitzgerald house at 2022 East Lafayette Place (1901) and the Ira B. Smith residence (1897) at 2924 East Newberry Boulevard. The architects also designed the side-gabled, 1 1/2-story barn at the rear, which originally had two box stalls, three open stalls, and a coachman's apartment.

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Description (continued)

Leon M. Gurda

Leon M. Gurda was born September 21, 1888, one of 11 children of Polish immigrants Sylvester Gurda and Victoria Orzechowski Gurda. Sylvester Gurda had come to the United States and Milwaukee in 1878, and between 1880 and 1891 he worked at a variety of occupations including helper, blacksmith, laborer, and tailor. From 1892, he worked as a mail carrier for the postal service. The family lived at 1833 South 10th Street.

Leon Gurda first appears in the city directories in 1903 as a student. He was then listed as a draftsman in 1907 and apparently took on other occupations for a brief time including laborer (1908) and advertising solicitor (1909). In 1910 Gurda moved away from home to live at 2210 South 7th Street and resumed work as a draftsman. At the present time, we do not know with which architectural firm he apprenticed in those early years. He opened his own practice at his residence in 1912 but moved to offices at 734 West Mitchell Street in 1915. It was during this period that Gurda designed the J. Kwasniewski Building at 1024 West Lincoln Avenue in 1916 and the foundation for the Holy Name Polish National Catholic Church at 2364 South 11th Street in 1914.

For a brief time, it appears that Leon Gurda practiced again out of his home before forming a partnership with his younger brother, Francis. Francis had studied architecture at the University of Illinois and worked for the firm of Buemming & Guth here before joining his older brother, Leon, in 1922. The partnership of Gurda & Gurda opened offices at 632 West Mitchell Street; their known projects include a number of handsome period revival buildings, most of which were built on the South Side. Many of their clients were prosperous South Siders of Polish ethnicity. Some of these projects include: 1135 South 3rd Street, a Georgian Revival residence (1922); 3086 South Superior Street, the R. T. Hibner residence (Tudor Revival, 1923); 3094 South Superior Street, the J. Hempe residence (Tudor Revival, 1925); 3024 South Logan Street, a Chateausque residence (1927);

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909 West Mitchell Street, the Fons & Company Building (1924); 935 West Mitchell Street, the Strozyk Company Building (1922); and 830 South 3rd Street, the World Theater (Mediterranean Revival, 1926).

The two brothers parted company when Leon was appointed the city's Building Inspector in 1927. Francis Gurda continued his architectural practice alone through about 1970. He is known for designing St. Adalbert's Church in Milwaukee, Holy Family Church in Cudahy, the Sheridan Telephone Exchange on East Oklahoma Avenue and St. Francis Hospital. Francis shared his 733 West Mitchell Street office for many decades with another brother, Casimir, who operated a real estate business. Francis's last office was at 1015 West Mitchell Street.

Leon Gurda served as Building Inspector until his retirement in 1955 at the age of 67. Leon Gurda is known for his zealously in trying to rid the city of blighted buildings during the Great Depression. He even proposed that the City of Milwaukee should limit the age of buildings as a way to keep blight in check and proposed that the City should order demolition unless the building was kept in good condition by its owner. During the time that Gurda served as head of the Department of Building Inspection, he lived in a handsome Tudor Revival house, built in 1927, overlooking Humboldt Park at 3020 South Logan Street.

Leon Gurda retired from city service in 1955, and in 1956 moved to 2640 South Kinnickinnic River Parkway; and then in 1958 he moved to 5701 West Jackson Park Drive, his final home. During his lifetime, Gurda was a member of numerous Polish veteran societies, fraternal clubs, and planning organizations: the Woodrow Wilson Post, Polish Legion of American Veterans; the Milwaukee Society of the Polish National Alliance; the Red Arrow Club for veterans of the 32nd Division; the World War II Red Cross Advisory Committee on Housing; the American Legion Past Commanders Club of Wisconsin; Chaplain of the George Washington American Legion Post; Secretary-Treasurer of the Military Order

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of Foreign Wars; President of the Wisconsin Chapter of American Relief for Poland; the Milwaukee Housing Authority; the American Society of Planning and Building Officials; Past President of the Wisconsin State Building Inspection Association; Honorary Life Member of the Building Officials Conference of America; the Wisconsin Chapter of the A.I.A. (American Institute of Architects); lifetime member of the A.I.A.; a director of the Retired City Employees of Milwaukee Association; the Holy Name Society of Blessed Sacrament Catholic Church; the International Institute; and a charter member of the Milwaukee Elks Club.

Leon Gurda died of a heart ailment at the Veterans Administration at Wood, Wisconsin on September 13, 1967 at the age of 78. Funeral services were held at his parish church, Blessed Sacrament at 4100 West Oklahoma Avenue. He was survived by his wife, Agnes, and by three daughters: Mrs. August H. Stecher (Sheboygan), Adele Gurda (Germany), and Mrs. David J. Schmechel of Milwaukee.

Leon M. Gurda designed three houses in the Layton Boulevard Historic District: the fine Craftsman style bungalow at 1825 for Kasimir Celichowski (1915); the substantial 2-story, hip-roof residence of John C. Kleczka at 2059 (1916); and the Craftsman style duplex for Louis A. Fons at 1803-1805 (1916). The somewhat heavy quality of Leon Gurda's individual work is absent in the work he designed with his brother Francis, examples in the district being: the fine brick bungalow with small porch built at 1717 for Michael Wabiszewski (1922); and the one-of-a-kind eclectic bungalow at 1800 for Joseph A. Rozewski (1926) with its arcaded porch, oriel window, and half-timbered bay.⁶³

William G. Herbst

William G. Herbst was born in Milwaukee in 1885, the son of William and Helen (Sanders) Herbst. William's father was born in Kohler, Wisconsin and came to Milwaukee in 1874 at the age of 20.

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A published biography indicates that William's father worked for a street car company, was a grocer, and was then associated with the wholesale grocery firm of Inbusch Brothers. City directories, however, show William's father to have been employed as a teamster. The Herbst family lived on the South Side at 910 West Lapham Street for many years.⁶⁴

William G. Herbst attended parochial schools and then South Division High School and worked as an apprentice at various local architectural offices. He then attended the Armour Institute of Technology in Chicago and completed his studies in 1903. Herbst subsequently worked for the American Appraisal Company and traveled in 14 states appraising manufacturing plants. He returned to Milwaukee in 1905 and worked for the firm of Kirchhoff and Rose and later opened his own practice in 1911 in the Juneau Building at South 6th and West Mitchell streets. The following year, Herbst took William F. Hufschmidt as a partner, and the firm moved to larger quarters in the Caswell Block downtown in 1914. The partnership of Herbst & Hufschmidt continued until Hufschmidt's death in 1918. The firm of Herbst & Hufschmidt designed a number of South Side and West Side buildings: 2977-2979 South Superior Street (1913); 914 South 5th Street (1912); 961-967, 1003-1005, 1009-1011 and 1013-1015 North 33rd Street (all in 1912); 1230 South 16th Street (designed in 1916 for Walter Mathiesen); 1554 West National Avenue (designed for the Swendson Auto dealership company in 1916); and 1039-1041 West Mitchell Street (designed in 1916 for the Mitchell Street State Bank). The partners designed the Barney Czerwinski building at 575 West Lincoln Avenue in 1912.⁶⁵

The stylistically versatile Herbst & Hufschmidt firm also designed three houses on Grant Boulevard in 1915: the Prairie School style Harry Herz residence at No. 2436, the Mediterranean Revival style house for Theodore Scholl at No. 2424, and the Colonial Revival residence of Joseph Goldbach at No. 2431.

In the spring of 1919, Herbst formed a new partnership with Edwin C. Kuenzli. Kuenzli (January 24, 1871 - November 21, 1948)

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was a Milwaukee native, educated in Milwaukee's public schools. He started his apprenticeship with Charles Kirchhoff and later completed formal training at the University of Pennsylvania School of Architecture. Upon his return to Milwaukee, Kuenzli joined the firm of Charlton, Gilbert & Dewey, and when two of the partners retired, he became a partner of Charlton until the latter's retirement in 1917. Kuenzli subsequently formed a partnership with William G. Herbst in 1919.⁶⁶

Herbst & Kuenzli moved their offices from the Caswell Block to the Bartlett Building at 176-178 West Wisconsin Avenue and then relocated to the former Bloodgood-Hawley house at 1249 North Franklin Place in 1929. Herbst & Kuenzli designed a large number of projects ranging from factories to stores to residences. It is said that Kuenzli devoted much of his time to the design of ecclesiastical buildings. Among their many projects in Milwaukee are: 742 West Capitol Drive (1922, Messmer High School); 3401-3411 West Wisconsin Avenue (1924, Marquette University High School); 5400 West Washington Boulevard (1929, St. Sebastian Church); 1914 West National Avenue (1920, Milwaukee Glove Company); 1004 South 16th Street (1923, National Tea Company); 3021 North Lake Drive (1922, Albert P. Kunzelman house); 710 West Mitchell Street (1929, addition to Kunzelman-Esser Company); 1135 West Mitchell Street (1927, Wabiszewski/Penney's Building); and 1308 West Mitchell Street (1923, Mitchell Street Building Company). In Wauwatosa, Herbst & Kuenzli designed 2900 North Menomonee River Parkway (1929, Notre Dame Hall, Mount Mary College).

Edwin Kuenzli retired in 1942 and spent his last years in Wauwatosa until his death in 1948. In 1947, William G. Herbst established William G. Herbst & Associates with his son, Roger M. Herbst. Also in the firm were John P. Jacoby (architect) and J. Herbert Haebig (chief draftsman). The firm subsequently underwent other changes in name over the years: Herbst, Jacoby & Herbst (1955-1963); Herbst, Jacoby & Herbst Inc. (1964-1980); Pfaller, Herbst & Associates Inc. (1981-1984); Pfaller, Herbst & Eppstein Inc. (1985); Herbst, Eppstein, Keller & Chadek Inc.

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(1986-1992); and Eppstein, Keller & Chadek (Summer, 1992 - the present). The Pfaller firm with whom Herbst joined was likewise an old, established architectural office that dated back to the 1920s.

William G. Herbst died in 1959 or 1960; his last residence was in Fox Point, Wisconsin at 6421 N. Berkeley Boulevard. His son, Roger, maintained either the presidency or board chairmanship of the firm after his father's death. The firm left its Franklin Place office in 1982 to move briefly to 3113 West Highland Boulevard (1982) and then located at 210 East Michigan Street in Downtown Milwaukee. Roger Herbst withdrew from the firm in 1992 and now lives in Florida.

William G. Herbst designed two buildings on Layton Boulevard, the simple, front-gabled duplex for Michael Schneider at 2256-2258 (1909) and the Arts & Crafts style duplex with stucco-clad gables at 1127-1129 for Frederick Kresse (1911). With Edwin Kuenzli, Herbst designed the Amy and Leslie Davis house, a period revival bungalow with tile roof at 1703 (1919). The partners' most significant commission in the district was the 1926 remodeling of the Sylvester Wabiszewski house at 2146. The original Foursquare style house of 1903 was given a tile roof, front chimney and bays, a new bay window on the south elevation, and a stone enframed entry. Extensive interior alterations were made as well to give the house an English character.

Stanley F. Kadow

Stanley (Stanislaus) F. Kadow was born in Germany on March 26, 1868, the son of Frank Kadow. The family emigrated to the United States before Stanley was one year old and settled in Manitowoc, Wisconsin, where Frank operated a meat business. Stanley Kadow was educated in his hometown and briefly joined his father and brothers in the family business. He subsequently decided to study architecture and moved to Milwaukee. Kadow first appears in the Milwaukee city directory in 1888 as a

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student living at 801 West Mitchell Street. The following year, he worked as a bookkeeper at the German-American Bank. Kadow subsequently worked as a draftsman for the firm of Ferry & Clas between 1890 and 1893, and then opened his own practice out of his home at 1663 South 10th Street in 1894. He moved his residence and practice to Bay View the following year and remained a resident there for the rest of his life. Over the years, Kadow's office was located at a variety of addresses: 2472 South Howell Avenue (1895-1902); 2272 South Kinnickinnic Avenue (1910-1916); 701 West Mitchell Street (1917-1919); 229 East Wisconsin Avenue (1920-1921); 915 West Juneau Avenue (1923); and 2466 South Howell Avenue (1924-1933, his residence also). For a brief time in 1904, it appears that Kadow worked as an architect for the Vilter Manufacturing Company.

Virtually all of Kadow's known commissions are located on Milwaukee's South Side. Around 81 buildings were designed in the Bay View neighborhood alone. Many of Kadow's commissions were for residences and duplexes and were designed in a variety of styles such as Queen Anne, Dutch Colonial Revival, Craftsman, and Mediterranean Revival. Many of his residences and duplexes, unfortunately, have been so altered with aluminum or asphalt siding that stylistic details have been lost. Other South Side projects include the Frank Heller house (1900) at 2217 South 10th Street, the Wladislaus Nowakowski duplex (1903) at 2141 South 10th Street, and the Lincoln Theater at 1104 West Lincoln Avenue (1910). Kadow designed some commercial buildings with upper flats including 1319 West Lincoln Avenue (1910); 1017 West Lincoln Avenue (1910, 1926), and 1530 West Lincoln Avenue (1914). He is also known to have designed the Mikado Theater, the parish house of St. Boniface Congregation, and over 20 residences in Manitowoc.

Kadow ranks among the large number of small but prolific Milwaukee architectural firms which produced few truly significant commissions, but did design solid, well-built, if plain, buildings. In the Layton Boulevard Historic District, Kadow designed the front gabled, 2-1/2-story brick store at 1904

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(a.k.a. 2633-2635 West Burnham Street) for John Kempa in 1921; the building housed Kempa's hardware store and the Kempa family living quarters. Kadow also designed the duplex at 1643-1645 for Anton M. And Charles L. Fischer in 1921. The simple, hip-roofed, brick building features a prominent bay window on each story and a small porch over the two entrances. One of Kadow's best commissions is the brick bungalow he designed for Attorney Leonard J. Kleczka at 2174 in 1925. The steeply-pitched gabled roof of the house and entry porch and the exceptionally deep soffits are unique on the South Side and give the otherwise simple house a slight Oriental quality. A matching 2-car brick garage, still retaining its original double doors was also designed by Kadow and is located at the rear of the property.

Kadow died at his home on December 6, 1933 at the age of 65 of cerebral apoplexy. Burial services were held at St. Augustine Church on South Howell Avenue, and Kadow was buried at Arlington Cemetery.⁶⁷

Gustave H. Leipold

Gustave H. Leipold was born in Germany on September 29, 1863, the son of John Nicholas and Emily Leipold. Gustave Leipold graduated from Leipzig University and, according to his obituary, came to Milwaukee in 1882. City directories, however, first list him in 1886, at which time he was already a practicing architect. Leipold formed a brief one-year partnership with Charles L. Lesser in 1888 as Leipold & Lesser, and the two men had offices in the Marine Block, which was located at the northeast corner of today's East Seeboth and South 1st streets. The rooms they occupied had previously been tenanted by architect T. N. Philpot, with whom Lesser worked in 1886 and 1887. Philpot apparently retired or died, and the two men took over his practice. Leipold continued the office on his own after Lesser joined Henry J. Van Ryn in 1889. In 1891, Leipold formed a new partnership, with Augustin V. Wiskocil, and the firm moved to 144 West Wisconsin Avenue. This partnership dissolved after one

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year, and Leipold resumed his practice as Gus. H. Leipold & Co. in the Metropolitan Block, which once stood at the northeast corner of West State and North 3rd streets. Another brief partnership was formed in 1893 with Waldemar H. Richter as Leipold & Richter with offices in the Metropolitan Block. The partnership dissolved in 1894 when Leipold joined the Chicago Loop District Tax Commission, and he apparently lived in Chicago for the next six years.

Leipold returned to Milwaukee in 1901 and, again, established a brief, one-year partnership, this time with Frank B. Marshall, and the firm had offices in the Metropolitan Block. Following the termination of his partnership with Marshall in 1902, Leipold practiced on his own until retirement. Leipold maintained his office in the Metropolitan Block through 1903, moved to the Cawker Building in 1904, and then worked out of his home at 514 East State Street until his retirement in 1930. He last lived at 209 East Knapp Street. From 1906 to 1910, Leipold worked as the architect and associate chief engineer for the Wisconsin Central Railroad. Leipold died of arteriosclerosis on June 24, 1944 at the age of 80 at his home. His cremated remains were buried at Valhalla Cemetery on June 27, 1944.

Leipold's obituary indicates that he designed many important buildings in Minneapolis, Superior, Baltimore, and Philadelphia, although those projects are not known today. Of his ten known Milwaukee projects, Leipold's large, frame, Queen Anne style houses are probably his most distinctive and include the Frank Koge house at 2452 West Juneau Avenue (1889), the Frederick Manger house at 416 West Scott Street (1890), and the Albert Bublitz house at 3019 West Kilbourn Avenue (1894), a project Leipold worked on with either Edward V. Koch or Henry C. Koch, the permits merely list "Koch & Leipold," and no formal partnership appears in the city directory. Leipold concentrated a wealth of detail at the rooflines of his buildings with multiple gables and window openings and distinctive square towers with pyramidal roofs. The Bublitz house is one of the most elaborate in the city and is on the scale of the Kretschmar house

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at 938-940 South Layton Boulevard built in 1892. Like his other projects, Leipold's design for the Kretschmar house includes a tower, here with a conical roof, and a large front gable with a window recessed behind a large arch.⁶⁸

Julius Leiser/Leiser & Holst

Julius Leiser of the firm Leiser & Holst was a Milwaukee native, born on November 9, 1875, one of eight children of German immigrants Isadore and Sarah (Kaufman) Leiser. Leiser was educated in the Milwaukee Public Schools, and at age 15 he apprenticed himself to local architect Gust. H. Leipold. After four years with Leipold, Leiser learned the carpentry, plumbing and steamfitting trades and worked briefly for the Cedar Rapids, Iowa firm of Josslyn & Taylor. He then returned to Milwaukee and worked as a draftsman for Fred Graf and other architects and formed a short-lived partnership with Frank H. Mueller in 1898. Leiser subsequently went into partnership with Charles J. F. Holst in 1903. Holst had previously worked for the South Side architectural firm of Uehling & Linde. Holst remained Leiser's partner until his death in 1924. The firm, which had offices in the Germania Building, was known for its apartment house and church design as well as residential commissions. Many of their houses were built in the newly developing neighborhoods on the city's East and West Sides and also the adjacent suburbs. Leiser & Holst designed in a broad range of styles from Prairie School to Craftsman, and from Tudor Revival to Colonial Revival.

Julius Leiser continued to practice architectural design after Holst's death. He was also a member of the Aurora Lodge Masons, the Juneau Lodge of the Knights of Pythias, the treasurer of the Juneau Lodge Realty Company, the president of the James Realty Company, as well as secretary of the Teleopetic Corporation, manufacturers of sign devices. Leiser, who last lived at 3443 North Oakland Avenue, died on December 5, 1930, at the age of 55.⁶⁹

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Among the firm's church commissions were St. Marcus in Brewer's Hill, Trinity Evangelical Lutheran Church of Racine, Gethsemane Lutheran at South 24th and West Harrison streets in Milwaukee, and Saron Evangelical Lutheran Church at 2830 West Hadley Street in Milwaukee. Leiser and Holst designed the church building for the Faith Lutheran Congregation in the Gothic Revival style at 1000 South Layton Boulevard in 1922.

Charles L. Lesser

Charles L. Lesser was born in Milwaukee in 1864 and began his architectural career in the spring of 1881 as an apprentice of society architect Howland Russel, and went on to work for firms in Omaha and St. Louis. Lesser later worked as a draftsman for architect T. N. Philpot at the latter's South Side office through 1887 and then formed a one-year partnership with Gustave H. Leipold in 1888 when the two apparently took over Philpot's practice. Lesser joined Henry J. Van Ryn in 1889 and in 1891 became a partner in the firm under the name Van Ryn, Andree & Lesser. By 1901 Lesser had his own practice on South 9th Street and then South 5th Street, and later the Tivoli Building in Walker's Point. Lesser moved his office to the Majestic Building around 1911 and rejoined his old partner, Frank W. Andree, for a year in 1917. In 1919, Albert J. Schutte joined Lesser as a partner, and Joseph Lindl was added in 1923 when the firm became Lindl Lesser & Schutte. Lindl and Schutte retained the offices in the Camp Building and stayed partners when Lesser went off on his own in 1925. Charles L. Lesser apparently practiced alone for the rest of his career.

Lesser's architectural practice encompassed a wide variety of projects from schools and churches to municipal buildings, manufacturing plants and foundries, offices, stores, grain elevators, and residences. Among his commissions are many small taverns for the Schlitz Brewing Company: 1801 South 3rd Street (1901); 101-109 West Mitchell Street (1905); 501 South 6th Street (1907); 601-605 South 6th Street (1907); 2501 South Superior

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Street (1907, Club Garibaldi today); and 3527 West National Avenue (1907). Also for Schlitz was built the commercial block at 2079 South 15th Street in 1905 occupied by pharmacist Stanislaus A. Rakowski from 1906 to 1929. The multi-talented Lesser designed the natatorium-branch library building at North 16th Street and West North Avenue and the Riviera Theater at 1001 West Lincoln Avenue.

Lesser lived for many years on the city's South Side and in West Allis, but in 1924, at the age of 60, he moved to the Washington Heights neighborhood and took up residence at 1822 North 51st Street where he continued his architectural practice out of his home until his death in 1941.

Lesser's broad range of styles is in evidence on Layton Boulevard. He designed the Foursquare style house for William G. Schuerman at 2115 in 1908, the Craftsman style house at 2143 for Herman Lindemann in 1910, the expansive bungalow with beautiful leaded glass windows at 1977 for Joseph Kuczynski in 1922 (with Schutte), and the Dutch Colonial at 1742 for Arthur H. Schneider in 1924 (Lindl, Lesser & Schutte).⁷⁰

R. A. Messmer and Brother

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

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for many years. Robert's younger brother, Henry J., entered the firm as a draftsman around the turn-of-the-century, and by 1905 the city directories list him as an architect working for the family firm. In 1911 the firm name was finally changed to R. A. Messmer and Brother, and they made a specialty of designs for hospitals and public buildings. Robert Messmer was a member of the American Institute of Architects and was active in Milwaukee as a member of the Old Settlers' Club and the Association of Commerce. He also maintained fraternal membership with the Elks, the Modern Woodmen of America, and the Independent Order of Odd Fellows.⁷¹

R. A. Messmer & Brother designed two houses on South Layton Boulevard, both for the same client, Christian Glaus. Ethnicity may have been a factor in the commissions since Glaus, like Henry A. Messmer, was a native of Switzerland. Glaus' first house at 2120 South Layton Boulevard was built in 1911 and is of Prairie School style design, while his second house at 1311 is a brick bungalow built in 1920 with some half-timbering on the porch.

Richard E. Oberst

Richard E. Oberst was born in either 1885 or 1886 and was a life-long Milwaukee resident. His father was a grading contractor, which undoubtedly contributed to his early exposure to the building trades. The family home was at 3019 West Lincoln Avenue on Milwaukee's South Side, and Oberst first appeared in the 1902 Milwaukee city directory as a laborer when he was about 16 years old. In 1903 and 1904, he still lived at the family home, but his occupation had changed to student. Presumably he went to technical school, or at least finished high school, because in 1905 he had become a draftsman, according to the city directory. Oberst continued to work as a draftsman until 1910 when he is first listed as an architect in partnership with Albert Jewett. Their office was located at 152 West Wisconsin Avenue. Little is known about Jewett. He first appeared in the Milwaukee city directory in 1909 as an instructor at the

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Milwaukee School of Trades, which was located at 226-228 South 1st Street. It is possible that Oberst was enrolled there and that he subsequently met Jewett. In 1911, the partnership dissolved, and both Jewett and Oberst began separate practices. Oberst remained in the West Wisconsin Avenue office. Jewett appears for the last time in the 1912 city directory, and his career might have been floundering because his occupation had reverted to draftsman. It does not appear that Oberst served as an apprentice under Jewett before they formed their partnership, so it is more likely that Jewett was also just beginning to establish himself as an architect when the two became partners.

Oberst was very active during the booming 1920s when many American cities, including Milwaukee, were experiencing rapid growth and high levels of building activity. His other known major works include: the Excelsior Masonic Temple, 2422 West National Avenue (1922); the Oddfellows Lodge, 745 North 10th Street (1917, razed); the Anderson Funeral Home, 2427 West National Avenue (1924); the Lois McNally residence, 2535 North Terrace Avenue (1925); the Pythian Castle Lodge, 1925 West National Avenue (1927); an early apartment building at 1022 South 11th Street (1913); and numerous other residences and small commercial structures. Oberst designed the residence of Charles F. Puls at 2442 North Grant Boulevard in 1916, a house noted for its prominent porch with arched openings and a pent roof.

In the 1920s, Oberst moved to 2474 North Lake Drive. The Tudor Revival style house dates from the 1920s and could have been designed by Oberst, but unfortunately no building permit can be found to confirm a designer. His office at that time was located nearby at 1821 North Farwell Avenue. Oberst was a member of the Tripoli Shrine Masonic Temple at 3000 West Wisconsin Avenue at the time of his death at the age of 86 in 1972. He was a 32nd degree Mason, which is the second highest possible rank in the Order. Most likely it was his fraternal affiliations that helped him win the commissions for the Excelsior Masonic Temple, the Pythian Castle Lodge, and the Oddfellows Lodge.

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Beginning in the late 1930s, Oberst continuously maintained an office at 2659 North 27th Street almost up until his death. He was listed as an architect in city directories until 1972. Oberst became one of Wisconsin's first registered architects in 1917 when the American Institute of Architects became a regulatory body that enforced professional standards.⁷²

He favored various period revival and modern styles for his 1920s and 1930s buildings. Many of his buildings were constructed with quality, low maintenance materials such as brick, stone, copper and clay roof tiles and, as a result, many of the exteriors of his early buildings survive intact and in good condition.

Oberst designed eight houses on Layton Boulevard, the highest number of known projects by any architect in the district. Examples include the Craftsman style duplex at 2074-2076 for John Mehl (1913); the Colonial Revival residences at 1039 for Rudolph Meissenheimer (1919) and at 2109 for David Kupper (1926); and the L-plan house at 1816 for Andrew Turinsky in 1924. Oberst's most interesting buildings are the eclectic bungalows designed on the west side of the boulevard which combine brackets, arches, tile roofs, and wrought iron: at 1237 for Frank C. Maurer (1921), at 1227 for Carl Mootz (1921), and 1139 for Joseph J. Gebhardt (1919). The permit for the Joseph J. Kozourek house at 1243-43A (1924) indicates Joseph De Brozzo as the architect, but city directories show De Brozzo working as a draftsman for Oberst at the time, so the project can be attributed to Oberst. Oberst's name also appears on a permit for a 2-car garage at the rear of 2067 built in 1920 by Charles Nimmer and distinctive for its English Cottage style thatch-like roof.

Mark Frank Pfaller

Mark Frank Pfaller (June 3, 1892 - May 16, 1982) was born in Jefferson, Wisconsin, the son of Frank and Mary Pfaller. The

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family first appears in the Milwaukee city directories in 1907 where Frank Pfaller is listed as running a grocery store at 1025 West Walnut Street. In 1908 the family relocated to Eleventh Street, and young Mark F. Pfaller, having recently completed a mathematics course at the University of Wisconsin, is shown with the occupation of candy maker. The following year Mark worked as a clerk at Steinmeyer's Grocery, and in 1910 he began employment as a draftsman for local architect Henry C. Hensel. The family moved to South Layton Boulevard at the corner of Greenfield in 1910, and Frank Pfaller operated a tavern there until Prohibition. Published biographical information about Mark Pfaller's early career differs from information in the city directories although both agree that he worked for Hensel for a period of time. Biographical information indicates that Pfaller worked for Hensel from 1909 to about 1911 and then for Charles Tharinger and A. C. Clas in 1912. Family history states that he also worked for Herman Buemming. City directories list Hensel as Pfaller's employer from 1910 through 1913 after which time Pfaller worked as a window trimmer in 1914 and 1915. Pfaller's biographical entry in the American Architects Directory shows him as having worked for the City of Milwaukee Engineering Department in 1913 and 1914, but directories show him as a draftsman for the city's Department of Public Works in 1916 and 1917.⁷³

Mark Pfaller subsequently formed a partnership with Nicholas P. Backes, who had previously worked for architect Otto C. Uehling. The two established offices at 738 North Plankinton and maintained the partnership from 1918 through 1924. During their partnership, Backes and Pfaller are known to have designed the Stephen Italiano Building (1920) at 700 East Lyon Street; the Lyon Building Apartments (1922) at 702-712 East Lyon Street; and the Catholic Knights Building, now the American Legion Headquarters, at 812 East State Street (1923). Like many architects of the day, Backes and Pfaller designed in a variety of period revival styles that were popular after World War I.⁷⁴

In 1925 the partnership was dissolved, and Backes formed a new business with Bruce Uthus. Pfaller became the president of

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Eastern Manufacturing Company and, along with secretary Eugene Held and treasurer S. R. Deakin, retained the same offices that Pfaller had shared with Backes. The dye stuffs company apparently folded after one year, and in 1926 and 1927 Pfaller is listed in the directories without an occupation although he apparently continued to receive architectural commissions. He designed the Studio Apartments at 1111 North Astor Street in 1925, the Del-Ray (now the Waterford) Apartments at 1924 North Prospect Avenue in 1925 and the Sydney Hotel at 770 North Marshall Street in 1927 (razed). From 1927 through 1929 Pfaller worked as an architect out of his apartment in the Catholic Knights/American Legion building on East State Street. After a three-year absence in the Milwaukee city directories, Pfaller reappeared as the vice-president of the Residence Park Building and Loan Association at 3418 West Fond du Lac Avenue, a position he held from 1933 through at least 1939.⁷⁵

Pfaller's subsequent listings in the Milwaukee city directories are sporadic and show him to be residing on Ravenswood Circle in Wauwatosa in 1944-1945 and on North Seventy-sixth Street in 1949. His son Mark Arthur Pfaller (b. September 23, 1921) worked for his father as a draftsman in 1940 and 1941 and graduated from the University of Notre Dame in 1942. Following service in World War II, Mark Arthur Pfaller returned to work for his father.⁷⁶

During the 1950s and 1960s the Pfallers, under the name Mark F. Pfaller Associates, Architects, were quartered at offices at 7613-7617 West State Street in Wauwatosa. Among the firm's later projects were: Pius XI High School (1950, 1955); Little Flower Church and School; Milwaukee County Hospital Food Service Buildings (1955-1956); Mercyville Sanitarium in Aurora, Illinois (1955); St. Joseph High School in Kenosha; Our Lady of Sorrows School, Church and Convent (1957-1961); the Pan American Hotel (1960); the former Jaeger Olds Auto Dealership on National Avenue (1942-1955), and the Catholic Knights Tower at 1100 West Wells Street (1970).⁷⁷

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About 1971 the firm moved to the former Fred Pabst Jr. Residence at 3112 West Highland Boulevard and Pfaller's son Mark A. served as president. His grandson, Mark F. Pfaller II, served as vice-president in the late 1970s. The elder Mark F. Pfaller retired to Ft. Lauderdale, Florida, in 1976 but remained chairman-of-the-board. The firm merged with Herbst Jacoby & Jacoby in 1980 and became Pfaller Herbst Associates Inc. Mark F. Pfaller served as the board chairman emeritus. Pfaller was active in various Catholic organizations, served on the Wauwatosa Building Board (1945-1955) and served as president of what is now the Wisconsin Chapter of the American Institute of Architects in 1947 and 1948. Pfaller died at the age of 90 of complications of age on May 16, 1982, while visiting his daughter in Augusta, Georgia. His firm later became Pfaller Herbst & Eppstein Inc. (1985) and then Herbst, Eppstein, Keller & Chadek Inc. (1989-1992) after which the Pfallers withdrew from the business. Mark F. Pfaller II is still a practicing architect.⁷⁸

Pfaller's projects on South Layton Boulevard are among the most interesting in the district: the Prairie School style residence at 1510 for Francis X. Pfaller, Jr. (1919), the Prairie School style house for John S. Jung at 1516 (1922), the very stark duplex at 2153-2155 for Michael Schneider (1927), and the simple Tudor Revival cottage at 1910 for Frank J. Zuehr (1928).

Charles Tharinger

Charles Tharinger's architectural career has not been extensively studied to date, and we do not have many details regarding the exact nature of his training and subsequent practice. He may have been something of a gentleman architect whose family business enabled him to take commissions at his leisure. Charles Tharinger was born in Racine, Wisconsin on May 21, 1874, the son of Louis Tharinger and Louise Schrank. Louis was a native of Germany, and Louise was from Austria. Charles Tharinger and his siblings eventually settled in Milwaukee. In 1896 Charles started a grocery business, McKercher and Tharinger

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at North 24th and West State streets. In the following year, his brother William A. joined him to form Tharinger Brothers at that same location. Within a short time, brothers Frank J. and John S. also joined the business. John is said to have purchased Charles' interest in the family grocery business in 1901, although Charles is still listed as partner in the 1902 and 1903 city directories.

Charles Tharinger suddenly made the transition to architect in 1904 when he was working for John Menge, Jr. at the latter's office at North 3rd Street and West Wisconsin Avenue downtown. In 1905 Charles is listed as a draftsman there. It is not known at this time whether Charles apprenticed with Menge or had had prior training in Racine before moving to Milwaukee in 1896. In 1906, just two years after entering the architectural profession, Charles established his own practice, located above the family store at North 24th and West State Streets. In 1909 Charles moved out of the family flat above the store to 3330 West State Street and would eventually practice out of his home.

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

In the late teens, Charles became an officer in the Tharinger Macaroni Company. Charles' brothers, William and John, purchased controlling interest in the old Lorenz Macaroni Company in August of 1912, and in 1913 they took over the old plant at

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12th Street. In 1915 a brand new plant was erected at 3372 North Holton Street. The firm, which had been founded during the Civil War, produced macaroni products under the White Pearl label. Products included macaroni, egg noodles, spaghetti, soup rings, alphabets, vermicelli, and cut spaghetti. The White Pearl brand was sold in every state east of the Rockies. By the early 1920s, the company produced some 20,000 pounds of macaroni products daily. Charles Tharinger is first listed as vice-president of the company in 1917. After 1919 Charles' primary occupation appears to have been the family business. He maintained his listing as architect in the business section of the directories, however, through 1930 and practiced out of his home.

After his brother John's death at the age of 53 on February 3, 1931, Charles became the company secretary-treasurer and then secretary in 1932. From 1933 through 1938 Charles served as company president and then apparently retired. In the early 1940s he invested in a neighborhood filling station at 835 North 27th Street, run by Christ. W. Clafendetcher. The macaroni company was run by other family members and was eventually taken over by LaRosa & Sons Inc. in the 1960s. Charles Tharinger's last years were spent as a widower at 3334 West State Street, the home occupied by Charles and his wife, Jennie Griffith, since the early 1930s. Charles died at St. Camillus Hospital at the age of 90 on December 1, 1964. Only a simple death notice in the Milwaukee Journal commemorated his passing. Burial was handled by the Feerick Funeral Home at 4620 West North Avenue, and services were held at St. Rose of Lima Church. Charles was buried at Calvary Cemetery. The Tharinger home on State Street has been razed for what is now the Marian Catholic Home.

One of Tharinger's projects, a large bungalow designed for Edward J. Dahinden at 3316 West Wisconsin Avenue is listed in the National Register of Historic Places. The mansion-scale Theodore Trecker house at 1735 N. Hi Mount Boulevard (1915) is one of Tharinger's largest known residential projects. Tharinger designed the duplex at 945-947 South Layton Boulevard for Andrew Oswald in 1908.⁷⁹

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John Topzant

John Topzant is a little-known Milwaukee architect about whom only a few facts are available at this time. Topzant started his architectural career in 1907 when the city directories list him for the first time with the occupation of draftsman. He was then living at 2665 North 28th Street. Later listings indicate that Topzant worked as a draftsman for architect Fred Graf, whose offices were in the Matthews Building at North 3rd Street and West Wisconsin Avenue. In 1920, Topzant opened his own practice in the same building, but by the mid-1930s, he had moved to 424 East Wells Street where his firm remained for the remainder of his career. Topzant resided in Wauwatosa after 1920.

Research on Topzant to date in the City of Milwaukee has turned up mostly apartment buildings and commercial blocks he designed and very few residences. Almost all his known projects date to the 1920s, when he designed chiefly in the Mediterranean Revival style. Many of his commissions probably came from the adjacent suburbs.

Topzant continued his architectural practice through 1950. His only known later project is a simple, 2-story factory building at 530 South 2nd Street designed in 1943 for the Automatic Screw Machine Products Company.⁸⁰

Among Topzant's residential projects are three houses he designed on Grant Boulevard for Samuel Herman (2453), Alex Ritter (2530), and Max Kupper (2576). His projects on Layton Boulevard show great diversity: the duplex at 1117-1119 for Ida Wegner (1922) is a side-gabled house with a 2-story front bay window crowned with a gable; the upper story was clad in shingles, but its details are now obscured by aluminum siding; the brick and stucco bungalow at 2128 for Theodore L. Moritz (1920) features a charming 5-sided dormer with leaded casement windows; the 2-story hip roof house at 2121 for Elmer Budzian (1925) shows the

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influence of the Prairie School style with its corner windows and narrow upper story, defined by a brick beltcourse.

Walter G. Truettner

One of the most prominent builders who worked in the city was Walter George Truettner. Truettner was born in 1885 in Manitowoc County, Wisconsin, the son of William H. and Julie (Krueger) Truettner. His mother was born in Milwaukee, which probably accounts for the family's being established here by 1901. William ran a grocery store at 2779 North 8th Street. Walter first appeared in the city directory in 1902 with the occupation of clerk, and from 1903 through 1906 he worked at Allis-Chalmers. In 1907, Walter briefly managed the Iolo Electric Theater in the 1400 block of N. 11th Street. In 1909 Truettner served as the vice-president of the National Theater Managers Association which had its offices at 746 North 3rd Street. He began work at the city's Department of Public Works in 1910 and held this position through 1915 except for a brief stint as vice-president of the National Guide Post Company in 1911.

Walter Truettner embarked on his career as a builder, architect, and general contractor in 1916 and remained in this profession until his death. For the first years, Truettner ran the company out of his home at 2477 North 44th Street. In 1918 his brother Oscar also went into the building business. There is no evidence that the two brothers collaborated on projects together. Oscar concentrated on selling real estate after 1921.

In 1920, Walter Truettner opened his contracting business office at its new location in the 4800 block of Lisbon Avenue. An early historic photograph of the intersection shows Truettner's office to have been located in a bold, Craftsman style bungalow that had broad overhanging eaves and a fieldstone porch. This distinctive building must have served as his sales office and model home. In the late fall of 1926, Truettner began

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the construction of a 2-story commercial block that replaced the bungalow and served as the company headquarters until his death. The commercial block housed four stores with offices on the second story and is addressed today as 4734-40 W. Lisbon Avenue.

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

Truettner-built houses are often striking in appearance and exude "charm." Charm was the catchword of the 1920s and was used over and over again in popular periodicals to describe those intangible sensations of coziness, homyness and cuteness that some houses possessed. Truettner houses frequently combine stucco, brick and steeply pitched roofs of tile, although his clapboard bungalows are also eye-catching. On Grant Boulevard, the Robert P. Trapp bungalow at 2762 North Grant Boulevard is characteristic of his distinctive design. Other Truettner-built houses on Grant Boulevard include the charming Colonial Revival bungalow for Albert E. Reichardt at No. 2804 (1920), the English style bungalow for Nicholas S. Thelen at No. 2756 (1918), the Prairie School style bungalow for Charles H. Schefft at No. 2823 (1921), and the brick and stucco bungalow for Herbert C. Schultz at No. 2843 (1921).

In the Layton Boulevard Historic District, Truettner built the handsome bungalow at 1603 for Dr. Earl Baum (1921) that has a distinctive double-gabled dormer and arched sun porch windows and hooded entry. He also built the attractive, tile-roofed, storybook cottage next door at 1615 for Dr. Urban A. Schlueter

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(1921). It is one of the most eyecatching houses in the district.

Further research will be needed to determine the extent of Truettner's participation in the design of the houses he constructed. He employed architect Ray C. Dieterich to work for him from about 1923 through 1928. Dieterich later formed Dieterich & Peterson Inc. with Robert Zahn and Harry E. Peterson. The firm specialized in general contracting, architectural design, and engineering. Truettner listed himself as an architect only twice in the city directories, although his death certificate listed him as architect-builder. Truettner also sold real estate, and in 1932 was the president of a short-lived business called Trio Realty.

Truettner lived at only a few residences during his lifetime: 2779 North 8th Street until 1914; 2477 North 44th Street from 1915 to 1918; and 2504 North Sherman Boulevard from 1919 through 1940. In 1941 he moved briefly to Hartland, possibly due to his health, but in 1942 he was living at the Ambassador Hotel at North 23rd Street and W. Wisconsin Avenue. After his death on December 10, 1943, his widow Ida continued the business out of the Lisbon Avenue office through 1947, probably to finish up projects under construction.⁸¹ Truettner was buried at Valhalla Cemetery.

Charles W. Valentine

Charles W. Valentine was a very capable and facile architect, who apparently specialized in the design of private residences and worked mainly in the period revival styles that were popular during the early twentieth century when his practice was at its peak.

Examples of Valentine's residential design work, often found in the finest residential neighborhoods in Milwaukee and the surrounding communities, include the S. A. Weyenberg residence at

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Description (continued)

3435 North Lake Drive, the Oscar T. Husting residence at 2670 North Lake Drive, and the Carl A. Miller house at 2909 E. Newberry Boulevard, as well as many large houses in Shorewood and Whitefish Bay.

Charles Valentine was born on November 17, 1879 in Milwaukee to William C. and Margaret (Buckenberger) Valentine. William Valentine was a cabinetmaker, and his job probably acquainted his son, Charles, with a construction-related trade at a very early age. William Valentine died at the age of 71 on January 16, 1908. The Valentine family lived for many years at 2035-37 North Palmer Street (razed). In 1895 when Charles was about 16 years of age, he appeared for the first time in the Milwaukee city directory, and was working as a clerk on North Water Street in Milwaukee's Central Business District. Two years later in 1897, according to the city directory, Valentine became a draftsman for the prestigious Milwaukee architectural firm of Ferry and Clas, which was noted for its designs of fine Neo-Classical and period revival style buildings. Valentine became an architect after an apprenticeship period of several years, which in those days was a common way to enter the architecture profession. He worked for Ferry and Clas until starting his own architectural practice in 1910. For a few years, Valentine worked out of his home at 2562 North Palmer Street on Milwaukee's Near North Side and then moved his office to a downtown Milwaukee location in 1912 at 324 East Wisconsin Avenue. Valentine had a very successful career, and over the years he changed the location of his office to several different downtown Milwaukee locations. He also left his North Palmer Street house shortly after moving his office to downtown Milwaukee and then lived with his wife, Eda, and their daughter, Almira, in a succession of at least seven different houses in northeast suburban Milwaukee. Near the end of his active career in 1940, he moved his architectural office to his home at 5537 North Berkeley Boulevard in the Milwaukee suburb of Whitefish Bay. Valentine retired in 1946, but reportedly worked in some capacity, perhaps as a consultant, for the Milwaukee architectural firm of Brust and Brust. Valentine was still working for the firm when he died at Milwaukee's Mount Sinai

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Description (continued)

Hospital on January 31, 1951 at the age of 72. Valentine was a member of the American Institute of Architects, the State Association of Wisconsin Architects, the Men's Sketch Club, and Lake Park Lutheran Church on the southwest corner of East Park Place and North Stowell avenues on Milwaukee's East Side.⁸²

Charles Valentine is not known to have had many South Side commissions, although he designed three houses on Layton Boulevard, the earliest of which is the Marie Thiessenhusen house at 939, built in 1911 in the Arts and Crafts style. A second house in the same style at 1203 was designed for Dr. Henry McCabe in 1914. For Reinhold E. Kroll at 1319-1321, Valentine designed a Colonial Revival house in 1921.

Frederick Velguth

Frederick Velguth was born in Magdeburg, Germany in 1838 and came to the United States around 1858 where he settled in Milwaukee. Published biographies indicate that he embarked on his architectural career as soon as he settled in the city, but Velguth first appears in the city directory in 1862 as a carpenter. The carpentry trade was traditionally a vehicle through which many Milwaukee architects such as Bernard Kolpacki and Peter M. Christiansen entered the architectural design field. Velguth first listed himself as an architect in 1878 with offices at 3rd Street and Plankinton Avenue, but he moved to the Second Ward Bank Building, which he designed, in 1880. By the early 1890s, he is said to have had a full staff of assistants. Anton Dohmen is one architect who is known to have worked for Velguth early in his career.

Velguth did not appear in the city directory from 1896 through 1898, perhaps because he was practicing elsewhere, but in 1900 he opened offices in the Germania Building. Velguth subsequently ran his firm out of the Pereles Building (1905), then moved to East Wells Street (1906-1908), and thereafter practiced out of his home. Velguth lived at a variety of

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addresses throughout his residency in Milwaukee but lived longest at 2612 West Wells Street (1884-1895). His final home was at 605-607 North 25th Street where he lived with his wife, Clara, his daughters, Clara and Julia, and his sons, Carl, Fred, Jr., Roland and Waldemar. His son Carl was a partner in Fred Velguth & Son in 1911, but thereafter Roland worked with his father in the practice. Frederick W. Velguth died on April 9, 1914 at the age of 76. Roland continued Fred Velguth & Son through 1915.

Velguth's projects included the German Theater, the Skating Rink, Milwaukee's Water Works and North Point Water Tower, the Republican House Hotel, the Deutscher Maennerverein Hall, the Schoenleber Building on Old World Third Street and the original Concordia College building. His Victorian Gothic style buildings, such as the Republican House, were among the most flamboyant in the city. Velguth also designed residences such as the Queen Anne style house at 817 North 26th Street and churches including Trinity Lutheran at 1046 North 9th Street, the remodeling of St. Stephan's Church at South 5th and West Scott Streets, and Christ Lutheran Church at 2235 West Greenfield Avenue. In the Layton Boulevard Historic District, Velguth designed the Gothic Revival style Evangelical Lutheran Church of the Redeemer at 2000 South Layton Boulevard (a.k.a. 2623 West Rogers Street), built in 1906.⁸³

Henry Voelz

Henry Voelz was born in Milwaukee on June 18, 1887, the son of German immigrants Fred Voelz, Jr. and Mathilde Seidenschwarz Voelz. Fred Voelz, Jr. had emigrated to the United States as an adult in 1881 at the age of 27 with his parents, sister, and two brothers. The following year he married Mathilde Seidenschwarz. Both Mathilde's and Fred's fathers were shoemakers by trade, and it appears that the Voelz family had a shoe store on West Mitchell Street at the turn-of-the-century. Fred Voelz, Jr. had been trained in carpentry in Germany and continued in this occupation in Milwaukee, most likely influencing his son Henry's

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choice of profession. The family lived at various South Side addresses including 1707 West Mitchell Street, 2902 West Arthur Street, and 1030-1034 South 23rd Street.

A published biography indicates that Henry W. Voelz attended local Milwaukee schools, graduating from South Side High School in 1904, although city directories already show him as a draftsman in 1903. After high school, Voelz worked for the Allis Company (presumably Allis-Chalmers) at the drawing and tracing boards while being tutored privately in mechanical drawing for three years. He subsequently studied architecture for two years in Chicago under Bert Lanyon. When he returned to Milwaukee in 1908, Voelz worked for architects Buemming & Dick for eight months before opening his own practice at 1284 South 16th Street. His offices were later at a variety of South Side and downtown locations including National Avenue near South 8th Street (1909-1912), 1332 South 16th Street (1912-1915), 152 West Wisconsin Avenue (1916), 210 East Michigan Street (1917-1921), and 611 North Broadway (1923-1925). Voelz apparently practiced alone but formed a brief partnership with Valentine A. Siebert under the name Voelz & Siebert in 1923 and 1924.

Henry Voelz specialized in the construction of dairy buildings and installed plants for the Trapp Brothers Dairy Company, the Layton Park Dairy Company, and the Quality Dairy Company, all in the Milwaukee area. Voelz also designed and superintended the construction of the Hyde Park Dairy Company of Cincinnati, Ohio in that city. Local commercial projects included the Mehl Brothers Building at Mitchell and Muskego Streets; the Butter Building (with Siebert) at 1225 West Mitchell Street (1924), a store with flat at 939 West Greenfield Avenue (1909), a store with flat for Anton Kirschbon at 636 West Lincoln Avenue (1914), and a number of buildings on South 16th Street including the Knights of Pythias Hall, 1032-1036 South 16th Street (1911), 1216-1220 South 16th Street (1914), 1305 South 16th Street (1909), and 2029-2031 South 16th Street (1915), the latter two of which are of German Renaissance Revival style.

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Description (continued)

Voelz's known residential projects include two duplexes on Greenfield Avenue, 1533-1535 (1911) and 1435-1437 (1910) as well as seven houses on South Layton Boulevard. These include: a handsome Arts and Crafts style duplex with twin dormers at 1335-1337 for John Ebbe (1910); a handsome brick and stucco house with twin dormers at 2031 for Charles Nimmer (1912); a front gabled duplex at 1755-1757 as income property for himself (1913); a bungalow with a front pergola at 1737 for developer Albert A. Arras, occupied by Arnold F. Grede (1917), and a second one for Arras at 1733 occupied by Charles Wesley (1917); a simple hip roofed duplex at 1815-1817 for Frederick W. Beidatsch (1918); and a duplex with combination hip and gabled roof at 1710-1712 for Stanley Matela (1924).

Voelz became a permanent resident on Layton Boulevard after 1914 and lived at 1803 South Layton Boulevard. Voelz was a member of nearby Faith Lutheran Church and belonged to the Walker Lodge No. 123 of the Knights of Pythias and to the Elks Club. A sports enthusiast, Voelz enjoyed fishing, hunting, boating, boxing, baseball, and bowling. During World War I, Voelz served as a registrar in his district's draft board. Voelz married Idabelle Helburg, an accomplished pianist, on January 3, 1914. They had a son, Robert. Oddly, city directories show Voelz living at 1757 South Layton Boulevard from 1923-1925, although his death certificate indicates that his permanent address was at 1803. Voelz died on July 17, 1926 at the age of 39 of chronic nephritis and arteriosclerosis while at his parents' house at 1028 South 23rd Street. Voelz was buried at Valhalla Cemetery.⁸⁴

Oliver Webb

Oliver Webb began his career around 1902 as a draftsman and worked at least a couple of years for the architectural firm of Charlton, Gilbert & Kuenzli. In 1905, Webb became a draftsman for Alexander Eschweiler. City directories do not indicate his place of employment between 1906-1909, but it is possible that he continued at the Eschweiler firm. Webb first lists himself as an

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architect in 1910 and primarily worked out of his home. Between 1910 and 1916, he lived at a number of locations on the city's South Side. In 1916, Webb briefly rented offices on North 3rd Street (2105) and then at 735 North Water Street.

Webb and his wife, Olga, took up residency in the Washington Heights neighborhood beginning in 1917, and the two lived at 2164 North 48th Street for two years. Beginning in 1918, Webb worked exclusively out of his home. From 1919 through 1932, the Webbs lived at 1648 North 49th Street, and then moved out of the neighborhood to 2562 North 49th Street. By 1940, Webb had moved once again to Sarnow Street, east of Washington Park.⁸⁵

Not much is known about Webb's stylistic development at this time, and it appears that most of his work was done in the newly developing neighborhoods just before and after World War I. He is known to have designed a house at 2736 South Logan Street in the Craftsman style (1914), the Universal Printing Company building at 3232 North Green Bay Avenue (1925), and the large Mediterranean Revival style house at 4926 West Washington Boulevard for Dr. Robert C. Buelow. Webb designed a fine Georgian Revival style residence with a pedimented entrance at 2665 North Grant Boulevard in 1919.

Webb designed four houses on Layton Boulevard: the large, front-gabled duplex for acrobat Charles Washicheck at 1667-1669 (1909); the Foursquare style house at 2137 for Herman Schuerman (1910), today clad in permastone and missing its upper balustrade; the Foursquare style house at 2159-2161 for Valentine and Catherine Nortmann (1912); and a bungalow at 1745 for developer Albert A. Arras and occupied by Dr. Frank S. Rybak (1917).

Russell Barr Williamson

Russell Barr Williamson was born on May 2, 1893 at Royal Center, Indiana and was raised in Princeton, Kansas. Williamson

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entered Kansas State Agriculture College in 1909 and transferred to the School of Architecture and Engineering in his second year.

Williamson probably became familiar with Frank Lloyd Wright's work when he studied at the Art Institute of Chicago in the summer of 1913. A year later, he began working for the famous architect. By 1916, Williamson had become Wright's chief assistant and also participated in planning for the Imperial Hotel in Japan.

Williamson supervised all of Wright's Milwaukee projects including the Bogk house and the Munkwitz Apartments. Williamson was left in charge of Wright's office when Wright left for Japan in December of 1916, but he left in 1917 when work ran out. Williamson subsequently practiced architecture in Kansas City, Missouri for eight months, and then accepted a position with the Pennsylvania Railroad in Logansport, Indiana as a construction engineer. Williamson later returned to Kansas City but applied for his state architect's license from Wisconsin in 1919 and eventually settled in Wisconsin where he had made contacts, especially with developer Arthur L. Richards, during his supervision of Wright's work in Milwaukee.

Williamson wrote two articles for Concrete magazine in 1921, "The Architecture of the Small Concrete House" (January, 1921) and "In the Cause of Concrete House Architecture, The Medium Sized House" (February, 1921).⁸⁶ The house designs which illustrate these articles strongly resemble Wright's work; Williamson continued to produce Prairie School style residences in Milwaukee into the 1920s: a duplex at 2130-2132 North Hi Mount Boulevard (1923), a duplex at 3009-3011 North Downer Avenue (1922), a duplex at 2213-2215 East Kenwood Boulevard (1923), and the Bours house at 2430 East Newberry Boulevard (1921). Williamson also designed commercial buildings, frequently in the Mediterranean Revival mode, such as the Eagles Club at 2401 West Wisconsin Avenue (1925) and the Avalon Theater at 2473 South Kinnickinnic Avenue. Later in his career, Williamson designed in the Moderne style popular in the 1940s and 1950s. The Forty

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Winks Inn at 11017 West Blue Mound Road is one of his later modern projects, but has since been remodeled.

While known chiefly for his Prairie School style work, Williamson did design a brick and stucco bungalow at 1967 South Layton Boulevard for Anton Harlfinger in 1921. The side-gabled house features battered brick porch piers and represents the type of residence Williamson's more conservative clients were commissioning from him.

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Description (continued)

ENDNOTES

- ¹ Building permits for 921-923 to 2264 South Layton Boulevard.
- ² From analysis of building permits for the district.
- ³ James S. Buck, Pioneer History of Milwaukee from the First American Settlement in 1833 to 1841 (Milwaukee: Milwaukee News Company, 1876), pp. 54-56.
- ⁴ Milwaukee City Engineer's Department, Annexation Maps A, H, I, J, 1, 5.
- ⁵ Milwaukee Department of City Development, South Side Neighborhood Historic Resources Survey, July, 1987, pp. 378-381.
- ⁶ [Frank A. Flower] History of Milwaukee, Wisconsin (Chicago: The Western Historical Company, 1881), p. 433; Milwaukee Sentinel 1885 August 18 3/2; Illustrated Historical Atlas of Milwaukee County, (Chicago: H. Belden & Company, 1876), p. 43; Property Abstract at the St. Joseph Convent Archives.
- ⁷ Property abstract for 1237 South Layton Boulevard.
- ⁸ Industrial History of Milwaukee (Milwaukee: E. E. Barton, 1886), p. 142.
- ⁹ Edward S. Kerstein, "National Avenue Once Known for Its Park," My South Side Series, Milwaukee Journal, Monday, May 21, 1976; Department of City Development, South Side Neighborhood, pp. 344-348.
- ¹⁰ Edward S. Kerstein, "'Celery King' Pioneered Here," My South Side. A compilation of articles originally published in the Milwaukee Journal 1975-1976, compiled and bound by the Milwaukee Public Library.
- ¹¹ Milwaukee Department of City Development, South Side Neighborhood, pp. 410-412.

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Description (continued)

¹² Clippings on file at the City's Legislative Reference Bureau: Wisconsin News, December 8, 1920; "City's Housing Move Backed by Rival Body," Milwaukee Leader, November 11, 1920; "Find Key to House Problem," Milwaukee Journal, July 4, 1920; "\$1,000,000 for Homebuilding Is Plan of A. C.," Milwaukee Journal, March 4, 1920; "Actual Work to Begin Saturday on Housing Plan," Milwaukee Journal, June 11, 1920.

¹³ The Catholic Church in Wisconsin (Milwaukee: Catholic Historical Publishing Company, 1897), p. 939; 1876 Illustrated Historical Atlas, p. 43.

¹⁴ Catholic Church, p. 933; Historic Milwaukee Inc. Script prepared on St. Joseph's Convent for Spaces and Traces Tour, 1987; Erinnerungen an Die Ehrwürdige Mutter M. Alexia (Milwaukee: St. Joseph's Convent, 1929) pp. opposite 54, 56, 58.

¹⁵ Sister M. Francis Borgia, He Sent Two (Milwaukee: The Bruce Publishing Company, 1965) p. 121.

¹⁶ Milwaukee City Building Permits; The American Architect, May 1, 1918, Vol. CXIII, No. 2210, Plate 162; Informational material and pamphlets supplied by St. Joseph's Convent.

¹⁷ Milwaukee City Building Permits; Interview with Sister Georgina, September 15, 1993; Interview with Sister Connie Halbur, October 21, 1993.

¹⁸ Community Resources Directory for Milwaukee County (United Community Services of Greater Milwaukee, Inc., 1976) p. 68; Information supplied by Alverno College.

¹⁹ Interview with Sister Georgina, September 15, 1993.

²⁰ Edward S. Kerstein, "Old Health Spa Looks to New Era Here," My South Side.

²¹ Kerstein, "Old Health Spa"; Milwaukee City Building Permits; Interview with Sister Georgina on September 15, 1993; Interview with Bill Lange, president of Sacred Heart Rehabilitation Hospital in September, 1993.

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Description (continued)

²² Catholic Church, pp. 346-347; Interview with Lois Breister on September 21, 1993; Milwaukee City Building Permits; St. Lawrence Parish, St. Lawrence 100 Years (Milwaukee: no publisher, 1988), pp. 11-12.

²³ Milwaukee Houses of Worship Survey, 1975, Milwaukee County Historical Society; Interview with Pastor Carol Heglund on September 10, 1993.

²⁴ Milwaukee Department of City Development, West Side Neighborhood Historic Resources Survey, September, 1984, pp. 11-14.

²⁵ Milwaukee Sentinel, October 7, 1967; Milwaukee Times, October 11, 1917; Milwaukee Daily News, January 27, 1911; Milwaukee City Building Permits for 2612 W. Mineral Street; Faith of Our Fathers, anniversary publication of Faith Lutheran Church, (no location: n.d., c. 1957), pp. 4-9.

²⁶ Milwaukee City Building Permits; Milwaukee Journal, February 27, 1970; Interview with Kathy Bajczyk on September 24, 1993.

²⁷ Interview with Kathy Bajczyk.

²⁸ Historic Milwaukee Inc. Script prepared on Ascension Lutheran Church for Spaces and Traces 1987 Tour; Josephine Lane, One Hundred Years for Christ 1852-1952 (Milwaukee: Ascension Lutheran Church, [1952]), pp. 11-24.

²⁹ Historic Milwaukee Inc., Ascension Church; Building Permits.

³⁰ Milwaukee City Building Permits.

³¹ Historic Milwaukee Inc., Ascension Church; Mary Beth Murphy, "Lutheran Pastor's Call Is Milestone for Women," Milwaukee Sentinel, September 7, 1985, Part 3, Page 7.

³² Marion Ogden, Homes of Old Spring Street (second edition; Milwaukee: Hammersmith-Kortmeyer Company, 1946), p. 7.

³³ Milwaukee Sentinel, 1877 April 28 8/1.

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³⁴ Milwaukee Board of Park Commissioners Annual Report, 1897, p. 8; General Ordinances of the City of Milwaukee, 1896, p. 735; Milwaukee Code of 1914, p. 504.

³⁵ Department of City Development, South Side Neighborhood, pp. 410-412; William George Bruce, History of Milwaukee City and County (Milwaukee: S. J. Clarke Publishing Company, 1922), Vol. 1, p. 508.

³⁶ "E. Brielmaier, Noted Church Designer, Dies," Obituary of Erhard Brielmaier. Milwaukee Free Press, August 30, 1917; "Death Summons Church Architect," Obituary of Erhard Brielmaier. Milwaukee Sentinel, August 30, 1917; Brielmaier Family Genealogy (private publication, 1937), located at Milwaukee Central Library.

³⁷ John B. Gregory, History of Milwaukee, Wisconsin (Milwaukee: S. J. Clarke Publishing Company, 1931), Vol. III, p. 241.

³⁸ Richard E. Perrin, Milwaukee Landmarks, revised and enlarged edition. (Milwaukee: Milwaukee Public Museum, 1979), p. 118.

³⁹ Ibid.

⁴⁰ The House Beautiful, Vol. 4, August, 1898, p. 75.

⁴¹ Wisconsin Architectural Archive, architect biography card for Peter Brust.

⁴² Wisconsin Architect, June, 1963, p. 13.

⁴³ Henry F. Withey and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Los Angeles: New Age Publishing Company, [1956]), p. 86.

⁴⁴ Wright Directory Company, Milwaukee City Directory.

⁴⁵ Wisconsin Architect.

⁴⁶ Wright's Milwaukee City Directory.

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Description (continued)

⁴⁷ Ibid.; Anton Dohmen Naturalization Papers, Milwaukee County Historical Society; "A. J. Dohmen Dies; Aged 90," Obituary of Anton Dohmen. Milwaukee Journal, Thursday, February 22, 1951; South Dakota Historical Preservation Center, information compiled on Anton Dohmen.

⁴⁸ Wright's Milwaukee City Directory.

⁴⁹ Eschweiler Biographical Clippings, Milwaukee County Historical Society, Reel No. 86; "An Era of Eschweilers," Milwaukee, September, 1963, pp. 20-24, 31.

⁵⁰ "An Era," p. 23; Wright's Milwaukee City Directory, 1891-1892.

⁵¹ "An Era," p. 21; R. T. Both, "Architect Eschweiler Left Stately Legacy on City's East Side," The Milwaukee Business Journal, week of April 7, 1986, pp. 10-11.

⁵² Samuel Ilsley, "The Work of Alexander C. Eschweiler," Architectural Record, Vol. XVII (March, 1905), pp. 209-230.

⁵³ Both, p. 11; "An Era," p. 24; Richard S. Davis, 50 Years of Architecture [Eschweiler and Eschweiler] (Milwaukee: Hammersmith-Kortmeyer Company, 1943).

⁵⁴ Eschweiler Biographical Clipping; Both, p. 11; "An Era," pp. 24, 31.

⁵⁵ George B. Ferry, Obituaries, Evening Wisconsin, January 29, 1918, p. 1; Milwaukee Sentinel, Home Edition, January 29, 1918, p. 5; Milwaukee Journal, market edition, January 29, 1918, p. 1.

⁵⁶ Ibid.

⁵⁷ Wright's Milwaukee City Directory, 1881-1918.

⁵⁸ Ferry, Obituary, Milwaukee Journal.

⁵⁹ Ferry, Obituary, Evening Wisconsin.

⁶⁰ Gregory, Vol. III, p. 188. Wright's Milwaukee City Directory, 1880-1887; Milwaukee's Leading Industries (New York: Historical Publishing Company, 1886), p. 142.

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Description (continued)

⁶¹ Gregory, Vol. III, p. 191; Alfred Clas, Obituary, Milwaukee Journal, Local News, July 8, 1942, p. 1; Alfred Clas, Obituary, Milwaukee Sentinel, July 9, 1942, Sec. 1, p. 4.

⁶² Wright's Milwaukee City Directory, 1912-1942; Obituaries, Milwaukee Journal and Milwaukee Sentinel.

⁶³ Wright's Milwaukee City Directory; "Leon Gurda Dies; Was City Aide," Obituary of Leon Gurda, Milwaukee Sentinel, Thursday, September 14, 1967; Thaddeus Borun, We, the Milwaukee Poles 1846-1946 (no publisher, 1946), pp. 248, 282; Gregory, Vol. II, pp. 617-618; Milwaukee County Historical Society clippings, box 391, article dated July 20, 1944.

⁶⁴ Gregory, Vol. IV, p. 428; Wright's Milwaukee City Directory.

⁶⁵ Ibid.

⁶⁶ Withey and Withey, pp. 355-356.

⁶⁷ Wright's Milwaukee City Directory; Wisconsin Necrology, Vol. 33, pp. 137-138, "Supervised the Building of First Modern Movie House in City," Obituary of Stanley Kadow, Manitowoc Herald-Times, December 7, 1933; Stanley F. Kadow, Obituary, Milwaukee Journal, December 8, 1933, p. 12; Stanley Kadow Death Certificate, Milwaukee Department of Vital Statistics, Vol. 4722, 1933 December.

⁶⁸ Wright's Milwaukee City Directory; Gustave H. Leipold Death Certificate, Milwaukee Department of Vital Statistics, Vol. 3055, 1944 June; Wisconsin Necrology, Vol. 51, p. 143.

⁶⁹ Gregory, Vol. IV, p. 713; Wright's Milwaukee City Directory; Associated Compilers, Men of Milwaukee (Milwaukee: Aetna Press Inc., 1929-1930), p. 148.

⁷⁰ Wright's Milwaukee City Directory; Julius H. Burbach, West Allis "A City of Marvelous Growth" in a Decade (no publisher, c. 1912), p. 142.

⁷¹ Bruce, Vol. III, p. 817.

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Description (continued)

⁷² Richard E. Oberst, Obituary, Milwaukee Journal, April 9, 1972, Milwaukee Public Library Obituary Scrapbooks.

⁷³ Wright's Milwaukee City Directory; George S. Koyl, ed., American Architects Directory (2nd edit., New York: R. R. Bowker Company, 1962), p. 549; Mark A. Pfaller, Interview by Sharon Bates, April 12, 1987.

⁷⁴ Milwaukee City Building Permits; Wright's Milwaukee City Directory, 1907-1986.

⁷⁵ Wright's Milwaukee City Directory, 1930-1940.

⁷⁶ George S. Koyl, ed., American Architects Directory (New York: R. R. Bowker Company, 1955), p. 432.

⁷⁷ Ibid. and 2nd ed., p. 549.

⁷⁸ Wright's Milwaukee City Directory 1870-1986; Mark F. Pfaller, Obituary, Milwaukee Journal, May 19, 1962, Milwaukee Public Library Obituary Scrapbooks.

⁷⁹ Wright's Milwaukee City Directory; Bruce, Vol. III, pp. 738-739; Charles Tharinger Death Notice, Milwaukee Journal, December 1, 1964.

⁸⁰ Wright's Milwaukee City Directory.

⁸¹ Ibid.; Walter G. Truettner, Death Certificate, Milwaukee Department of Vital Statistics, p. 5741, 1943 December.

⁸² Charles W. Valentine, Obituary, Milwaukee Sentinel, February 1, 1951; "C. Valentine Dies, Aged 72," Obituary of Charles W. Valentine, Milwaukee Journal, January 31, 1951, Section M, p. 18; Wright's Milwaukee City Directory.

⁸³ Milwaukee of To-Day, the Cream City of the Lakes (Milwaukee: Phoenix Publishing Company, n.d. (c. 1893), p. 153; Milwaukee's Leading Industries, p. 145.

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Description (continued)

⁸⁴ Wright's Milwaukee City Directory; Henry W. Voelz Death Certificate, Milwaukee Department of Vital Statistics, Vol. 343, p. 3525, 1926 July; Henry W. Voelz Death Notice, Milwaukee Journal, July 20, 1926, p. 22; Henry W. Voelz Death Notice, Milwaukee Sentinel, July 19, 1926, p. 15; Bruce, Vol. III, pp. 819-820.

⁸⁵ Wright's Milwaukee City Directory.

⁸⁶ Shirley du Fresne McArthur, Frank Lloyd Wright American System-Built Homes in Milwaukee (Milwaukee: North Point Historical Society, [1985]), pp. 10-12.

S. Layton Boulevard Historic District
Name of Property

Milwaukee County, WI
County and State

9. Major Bibliographic References

Bibliography

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

See Continuation Sheets

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 # _____

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local government

University

Other

Name of repository:

Dept. of City Development, Milwaukee

10. Geographical Data

Acreeage of Property 60 acres

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

A 1/6 4/2/2/7/2/0 4/7/6/3/4/4/0 C 1/6 4/2/2/8/8/0 4/7/6/2/9/1/0
Zone Easting Northing Zone Easting Northing

B 1/6 4/2/2/8/2/0 4/7/6/3/4/4/0 D 1/6 4/2/2/8/8/0 4/7/6/2/8/1/0
Zone Easting Northing Zone Easting Northing

See Continuation Sheet

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

See Continuation Sheet

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

See Continuation Sheet

11. Form Prepared By

name/title Carlen Hatala; Les Vollmert, Historic Pres. Officer
organization Department of City Development date 12-29-1993
street & number 809 N. Broadway telephone 414/286-5705
city or town Milwaukee state WI zip code 53202

S. Layton Boulevard Historic District
Name of Property

Milwaukee County, WI
County and State

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

Photographs Representative black and white photographs of the property.

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

Property Owner

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

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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

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

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S. Layton Boulevard Historic District
Milwaukee County, WI

Description (continued)

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**S. Layton Boulevard Historic District
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Section 9 Page 3

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Milwaukee County, WI

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Milwaukee County, WI

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Section 10 Page 1

**S. Layton Boulevard Historic District
Milwaukee County, WI**

Description (continued)

E	<u>1/6</u>	<u>4/2/2/7/8/0</u>	<u>4/7/6/1/3/9/0</u>	G	<u>1/6</u>	<u>4/2/2/5/6/0</u>	<u>4/7/6/2/6/0/0</u>
	Zone	Easting	Northing		Zone	Easting	Northing
F	<u>1/6</u>	<u>4/2/2/6/9/0</u>	<u>4/7/6/1/4/0/0</u>	H	<u>1/6</u>	<u>4/2/2/5/6/0</u>	<u>4/7/6/2/9/3/0</u>
	Zone	Easting	Northing		Zone	Easting	Northing

VERBAL BOUNDARY DESCRIPTION

Beginning at the intersection of the west curb line of South Layton Boulevard and the north property line of 921-923 South Layton Boulevard; then west to the rear property line of 921-923 South Layton Boulevard; then south along the rear property lines of all of the properties with frontage on South Layton Boulevard to the intersection of the south property line of 2257 South Layton Boulevard; then east to the east curb line of South Layton Boulevard; then south along the east curb line of South Layton Boulevard to the intersection of the south property line of 2264 South Layton Boulevard; then east to the rear property line of 2264 South Layton Boulevard; then north along the rear property lines of all the properties with frontage on South Layton Boulevard to the intersection of the south curb line of West Scott Street; then west along the south curb line of West Scott Street to the intersection of the east property line of 2617 West Scott Street; then south to the south property line of 2617 West Scott Street; then west along the south property line of 2617 West Scott Street to the intersection of the rear property line of 1202 South Layton Boulevard; then north along the rear property lines of all the properties with frontage on South Layton Boulevard to the intersection of the north property line of 920-922 South Layton Boulevard; then west along the north property line of 920-922 South Layton Boulevard to the point of beginning, in the City of Milwaukee, Milwaukee County, Wisconsin.

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**S. Layton Boulevard Historic District
Milwaukee County, WI**

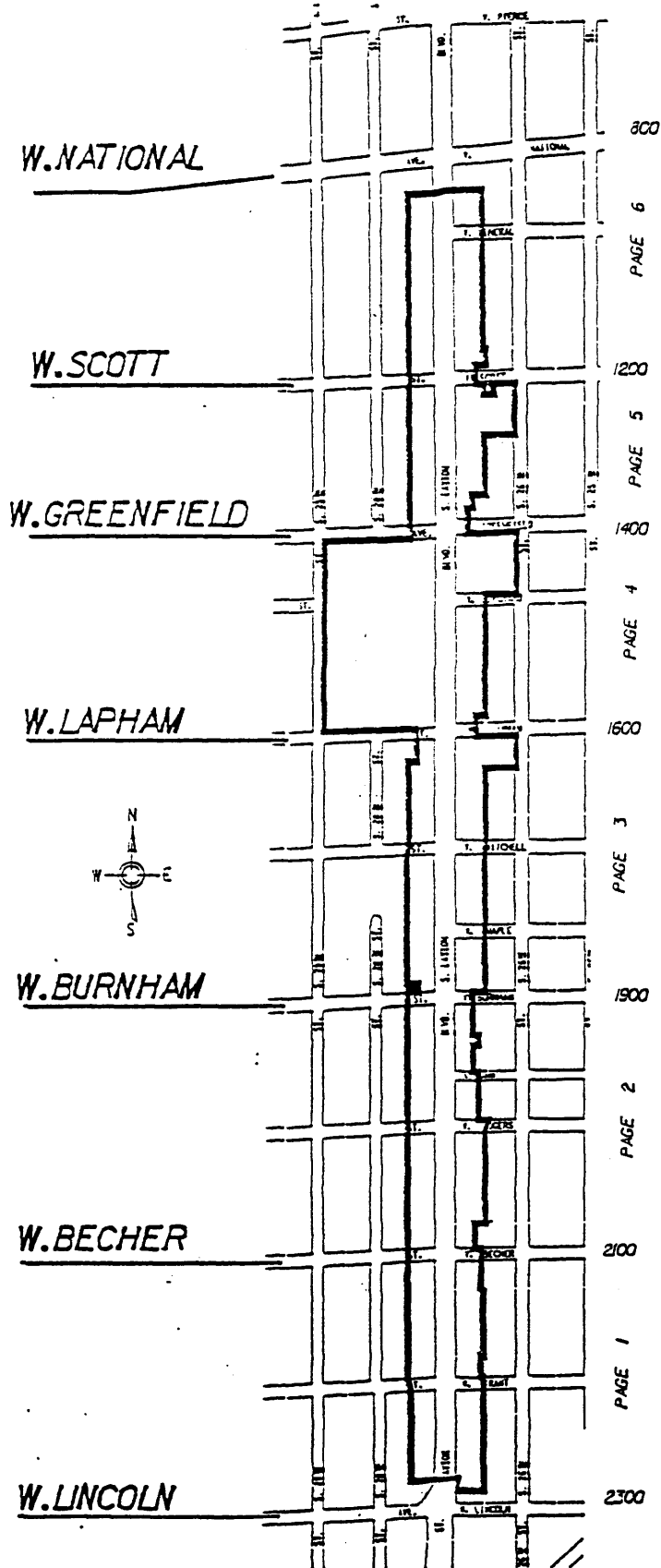
Description (continued)

BOUNDARY JUSTIFICATION

The district is distinguished from its environs by the visual cohesiveness of the broad, landscaped street with its fine collection of late nineteenth and early twentieth century houses. To the north, the district is bordered by a commercial area. To the south, Layton Boulevard becomes South 27th Street, a mixed residential and commercial street of little architectural character. To the east and west are conventional streets lined with early twentieth century houses that are generally modest in scale and lacking in architectural pretention.

SOUTH LAYTON BOULEVARD HISTORIC DISTRICT
MILWAUKEE, MILWAUKEE COUNTY, WISCONSIN

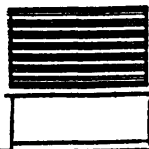
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SOUTH LAYTON BOULEVARD HISTORIC DISTRICT
MILWAUKEE, MILWAUKEE COUNTY, WISCONSIN

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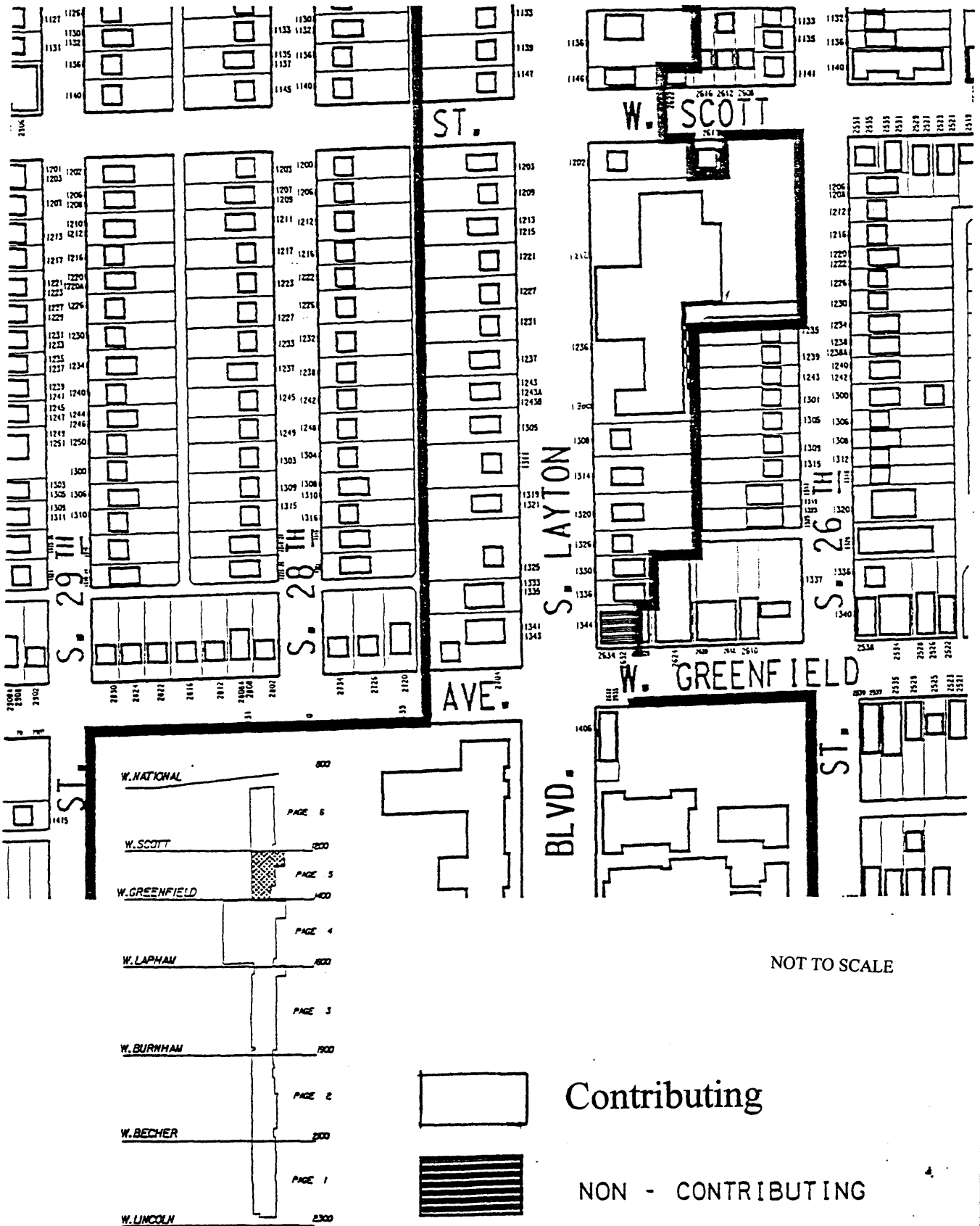


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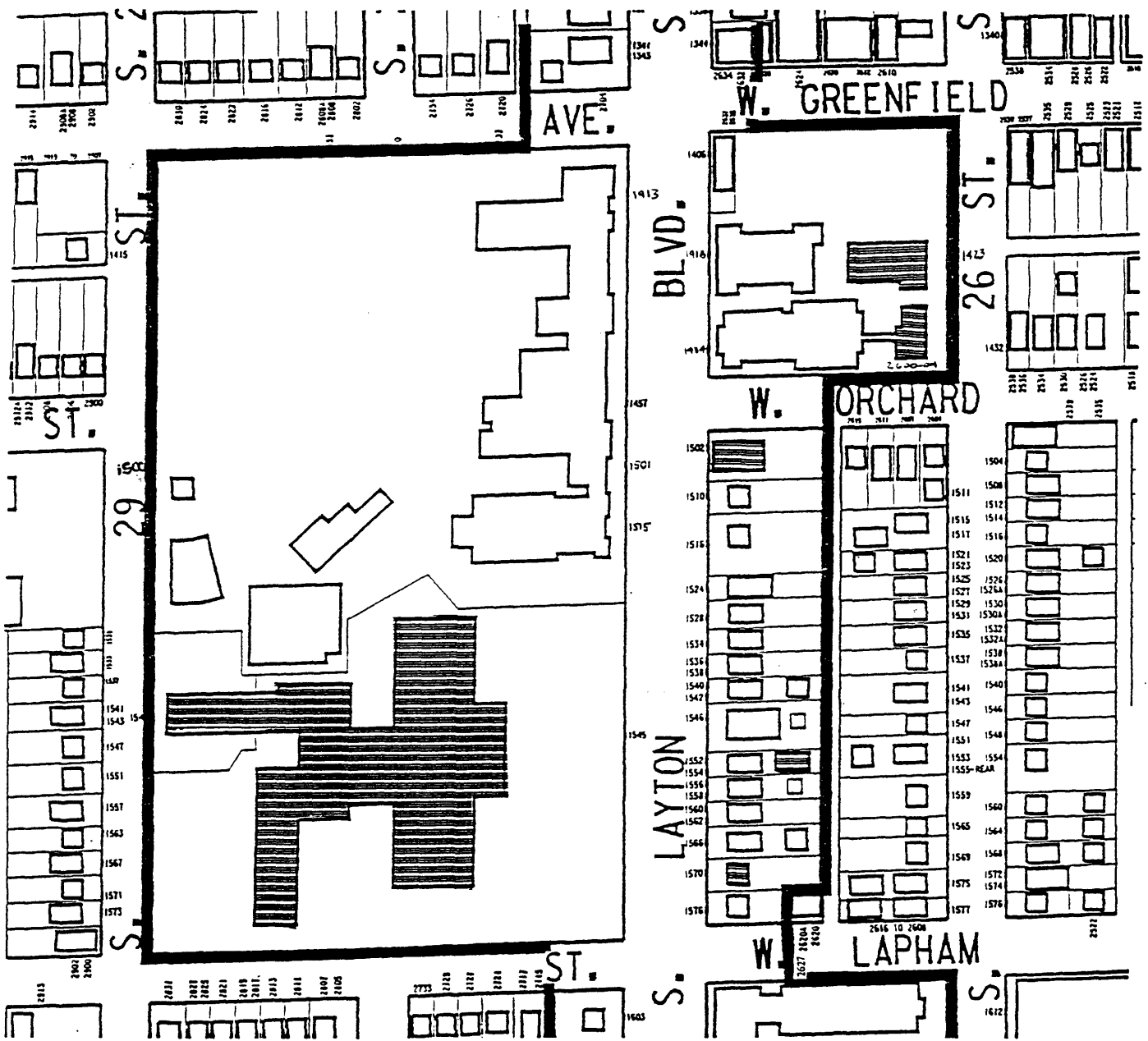
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MILWAUKEE, MILWAUKEE COUNTY, WISCONSIN**

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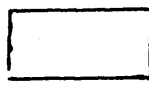


SOUTH LAYTON BOULEVARD HISTORIC DISTRICT
MILWAUKEE, MILWAUKEE COUNTY, WISCONSIN

INVENTORY MAP



W. NATIONAL	100
W. SCOTT	100
W. GREENFIELD	100
W. LAPHAM	100
W. BURHAM	100
W. BECHER	100
W. LINCOLN	100



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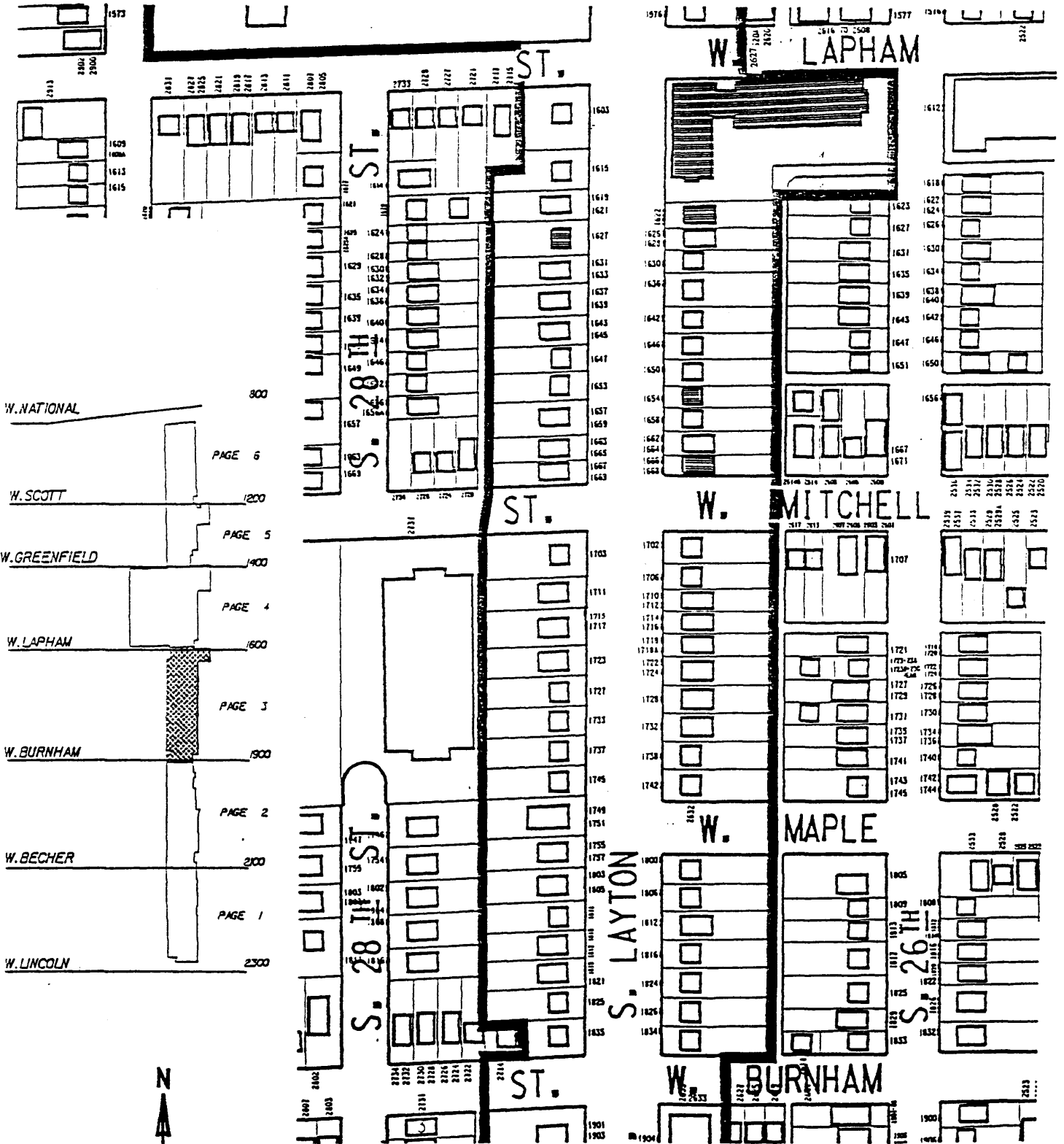
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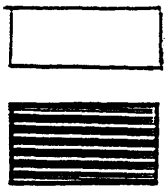
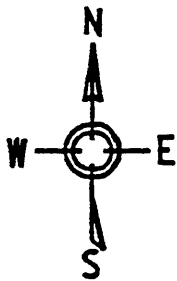
DEPT. OF CITY DEVELOPMENT
MILWAUKEE, WISCONSIN

**SOUTH LAYTON BOULEVARD HISTORIC DISTRICT
MILWAUKEE, MILWAUKEE COUNTY, WISCONSIN**

INVENTORY MAP



W. NATIONAL	800
PAGE 6	
W. SCOTT	1200
PAGE 5	
W. GREENFIELD	1400
PAGE 4	
W. LAPHAM	1600
PAGE 3	
W. BURNHAM	1900
PAGE 2	
W. BECHER	2100
PAGE 1	
W. LINCOLN	2300



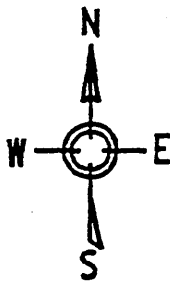
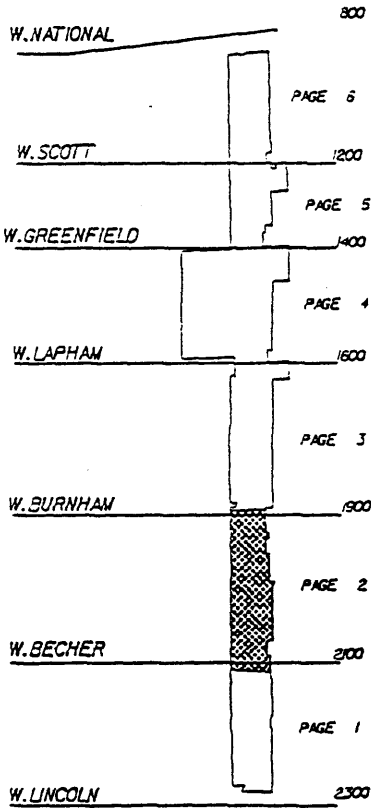
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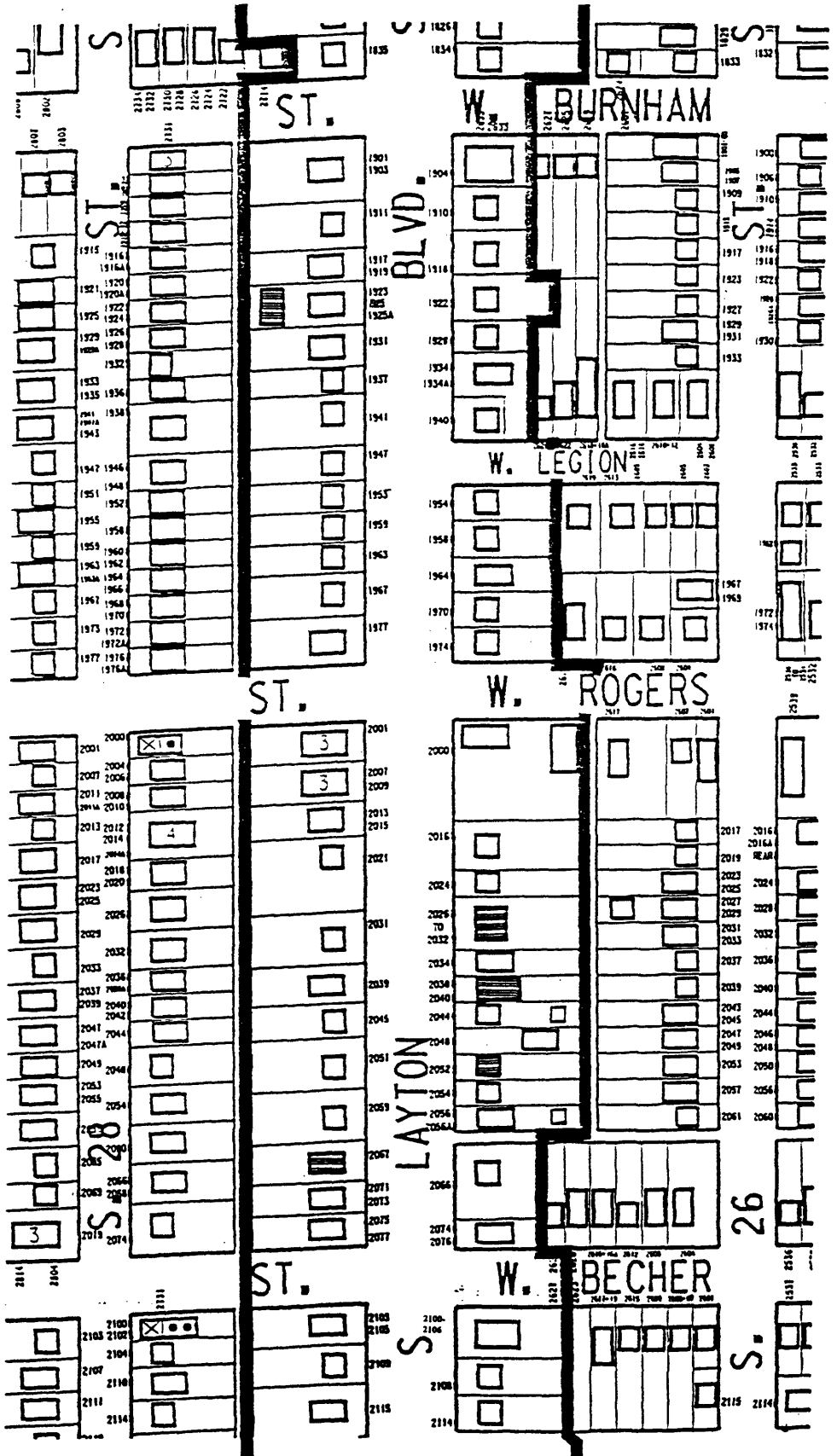
SOUTH LAYTON BOULEVARD HISTORIC DISTRICT MILWAUKEE, MILWAUKEE COUNTY, WISCONSIN

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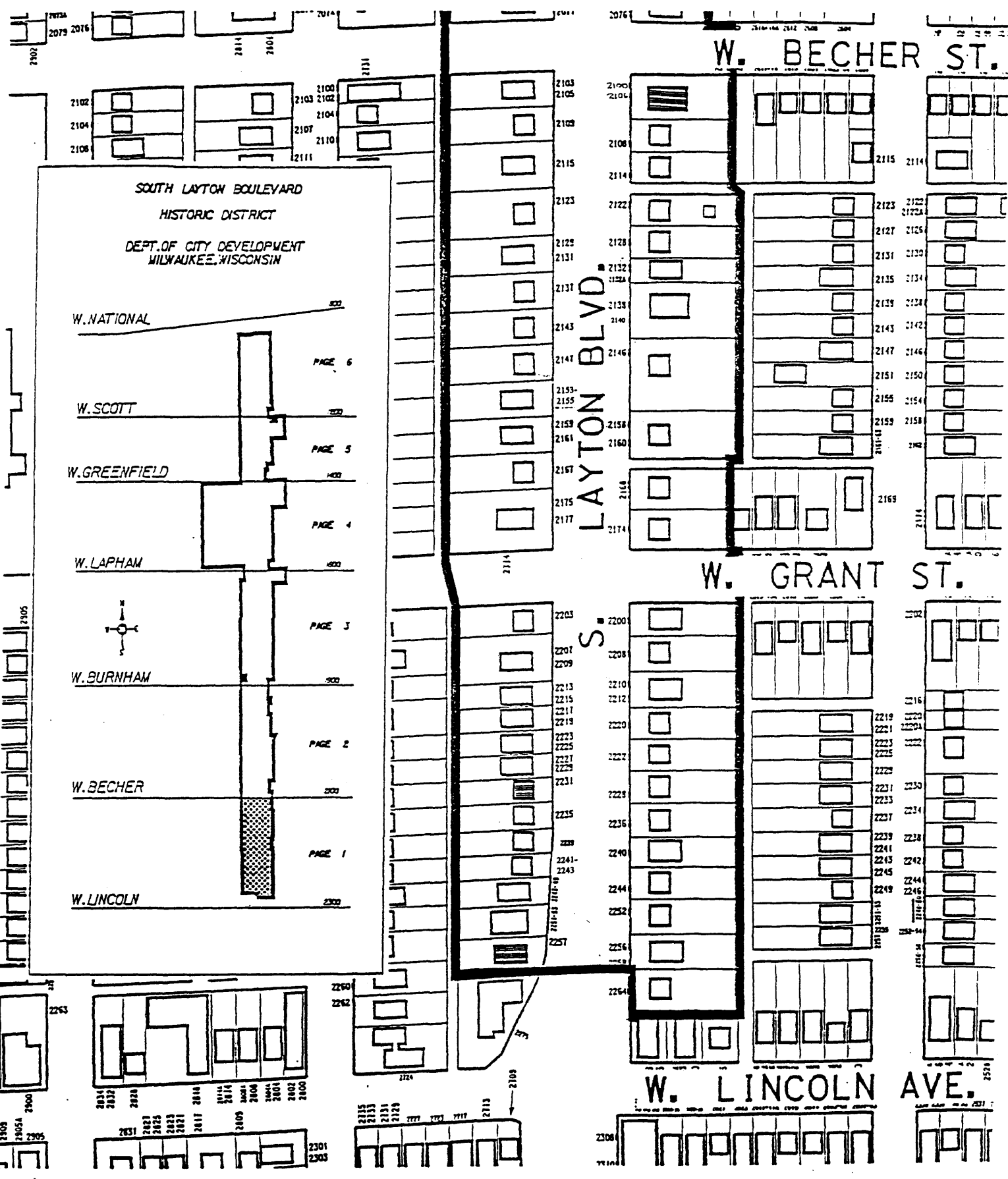


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SOUTH LAYTON BOULEVARD HISTORIC DISTRICT
MILWAUKEE, MILWAUKEE COUNTY, WISCONSIN

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