



2005 East Kenwood Boulevard



2009 East Kenwood Boulevard



2015 East Kenwood Boulevard



2019 East Kenwood Boulevard



2025-27 East Kenwood Boulevard



2029 East Kenwood Boulevard

Louis Auer & Son Houses

2005, 2009, 2015, 2019, 2025 and 2029 E. Kenwood Boulevard

February 2007

NOTE: ALTHOUGH ALL SIX PROPERTIES WERE NOMINATED FOR HISTORIC DESIGNATION AS SHOWN IN THIS REPORT, ONLY FOUR OF THE HOUSES RECEIVED DESIGNATION IN 2007: 2015, 2019, 2025 AND 2029 E. Kenwood Boulevard. THE PROPERTIES AT 2005 AND 2009 RECEIVED HISTORIC DESIGNATION IN 2008.

## PERMANENT HISTORIC DESIGNATION STUDY REPORT

### I. NAME

Historic: John S. and Rosa Seifert House (No. 2005)  
Joy M. and Nettie T. Hackler/William J. and Elizabeth Sutton House (No. 2009)  
Dr. Julius H. and Leola Sure House (No. 2015)  
Charles J. P. and Margaret Blyth House (No. 2019)  
William A. and Gladys McCarrell House (No. 2025)  
John A. and Mildred J. Harrington House (No. 2029)

Common Name: Louis Auer & Son / Kenwood Boulevard Houses

### II. LOCATION

2005, 2009, 2015, 2019, 2025, and 2029  
E. Kenwood Boulevard

**Legal Description - Tax Key No.:** 316-1803-000-0 (2005)  
316-1802-000-5 (2009)  
316-1801-000-x (2015)  
316-0929-000-8 (2019)  
316-0928-000-2 (2025)  
316-0927-000-7 (2029)

2005 E. Kenwood Boulevard (Assessor's Plat No 102 In NW ¼ SEC 15-7-22 Block 1 Lot 3)

2009 E. Kenwood Boulevard (Assessor's Plat No 102 in NW ¼ SEC 15-7-22 Block 1 Lot 2)

2015 E. Kenwood Boulevard (Assessor's Plat No 102 in NW ¼ SEC 15-7-22 Block 1 Lot 1 and W 3' Lot 3 Adj)

2019 E. Kenwood Boulevard (Gross Park in W ½ of NW ¼ SEC 15-7-22 Block 2 W 3' Lot 2 and E 37' Lot 3)

2025 E. Kenwood Boulevard (Gross Park in W ½ of NW ¼ SEC 15-7-22 Block 2 W 3' Lot 1 and E 37' Lot 2)

2029 E. Kenwood Boulevard (Gross Park in W ½ of NW ¼ SEC 15-7-22 Block 2 E 40' Lot 1.

**III. CLASSIFICATION**

Buildings

**IV. OWNERS**

(2005 and 2009)	Milwaukee Jewish Federation Schlitz Bottle House 101 W. Pleasant Street, Suite 201 Milwaukee, WI 53212
(2015)	William and Julie Felsing
(2019)	David J. Lieske and Robin Van Harpen
(2025)	Rahim Reshadi-Nezhad and Soheila Sanatzadeh
(2029)	Brian B. McGinley

**ALDERMAN**

Ald. Michael D’Amato, 3rd Aldermanic District

**NOMINATOR**

Robin Van Harpen  
Resident and owner, 2019 E. Kenwood Boulevard

**V. YEAR BUILT**

1916 (permit records)

**ARCHITECT:**

Not Known, possibly Hugo Miller

**VI. PHYSICAL DESCRIPTION**

The proposed historic buildings addressed at 2005 through 2029 E. Kenwood Boulevard are located at the south side of E. Kenwood Boulevard between N. Murray Avenue and N. Frederick Avenue in the city’s Upper East Side, approximately two and a half miles from the Central Business District. This portion of the East Side is predominantly residential with Oakland Avenue, Maryland Avenue, Downer Avenue and Lake Drive forming major north-south arterials and Newberry Boulevard, E. Locust Street and Kenwood Boulevard forming east-west arterials. The 1800 and 1900 blocks of Kenwood Boulevard are comprised of duplexes and single-family residences built between 1911 and 1922. The 2100 block has a mix of two apartment buildings, a single-family house and a duplex, all developed by M. A. Busswitz between 1911 and 1919.

A change in character along Kenwood Boulevard is notable east of Maryland Avenue. The south side of Kenwood Boulevard between Maryland and Downer Avenues is characterized by a number of church/institutional buildings or buildings with religious affiliations that have expanded into the residential area to the south to accommodate parking and other development needs.

Kenwood Boulevard east of Downer Avenue changes character again and is noted for the high style and large-scale residences and mansions of Milwaukee's economic elite. This latter area is listed in the National Register of Historic Places.

In the neighborhood between Oakland Avenue and Maryland Avenue, the blocks to the south of Kenwood Boulevard are residential with a mix of single family houses, duplexes and apartment buildings built in the early years of the 20<sup>th</sup> century to the 1920s and designed in mostly the Craftsman, Arts and Crafts Style and various English revival styles with some Mediterranean Revival evident as well.

The residential character of the neighborhood changes north of Kenwood Boulevard and east of Cramer Street. The large campus of UW-Milwaukee extends along the north side of Kenwood Boulevard from Cramer Street to Maryland and north to Hartford Avenue, and from Maryland Avenue to Downer Avenue between Kenwood Boulevard and E. Edgewood Avenue at the city limits. There is also the campus of Columbia Hospital (now Columbia-St. Mary's campus, soon to be vacated in favor of a combined campus at the St. Mary's location) bounded roughly by Hartford, Maryland, and Newport Avenues and Cramer Street. Residential blocks border these institutions.

The dwellings in the 2000 block of E. Kenwood Boulevard are a unified grouping of six houses that are located along the south side of Kenwood Boulevard between N. Murray Avenue and N. Frederick Avenue. They were all the product of one developer, Louis Auer & Son, with construction beginning late in the year 1916. They were all built as single-family bungalows although Number 2025 was later converted into a duplex. All are rectangular in form with side gabled roofs sheathed in asphalt. All have lower rear wings with gabled roofs set perpendicular to the main roof. All have dormers at the front but each has a distinctive design from shed roofed style (Numbers 2009 and 2025-27) to twin dormers with either gabled or arched roofs (Numbers 2005 and 2029) to a tower-like polygonal shaped form (Number 2015). All have red or brown brick chimneys and poured concrete foundations. All show Arts and Crafts or Colonial Revival detail but no two are alike. There are inventive combinations of details as well as the Colonial Revival porch with Arts and Crafts pergola at Number 2025. Five out of the six have front porches with masonry piers and open side terraces while the sixth (Number 2029) has a wood portico with square piers that give it the appearance of a small Mt. Vernon. Colonial Revival details consist of six-over-six double hung sash windows, columns, Chippendale balustrades and round-headed windows with keystones. Arts and Crafts and English inspired details include stucco cladding, diamond paned windows, exposed rafter tails, multi-paned windows and scroll-sawn balusters. All feature unique oriel windows that illuminate the entry hall. No two are alike. There are near twins of three of the houses in the proposed historic district. They are addressed at 1802, 1808 and 1814 E. Kenwood Boulevard. They were built by Louis Auer & Son as well and at the same time as those in the 2000 block but there are slight differences and the houses are not in the same state of preservation as the ones under consideration for this nomination. The bungalow at 1814 E. Kenwood Boulevard, for example, has lost its architectural integrity through the application of substitute siding.

This grouping of bungalows in the 2000 block of Kenwood Boulevard is distinctive in its neighborhood. A windshield survey of the surrounding blocks east of Oakland Avenue indicates that there is no contiguous row of bungalows that have the degree of architectural integrity, rich detail and consistent scale as these examples. Most blocks

show a mix of tall, two-and-one-half-story duplexes and smaller single-family residences.

### **Description of 2005 E. Kenwood Boulevard**

The Colonial Revival style bungalow at 2005 E. Kenwood Boulevard occupies the corner at Murray Avenue. It is set back approximately 14 feet from the sidewalk along Murray Avenue by a grassy lawn and approximately 20 feet from the sidewalk along Kenwood Boulevard by a grassy lawn. (1989 Survey of Number 2005 contained with the permit records) The bungalow is a clapboard-clad structure, rectangular in form with a side gabled asphalt-shingled roof, poured concrete foundation and a large red brick chimney on the west elevation. The front elevation facing Kenwood Boulevard consists of an entry with porch on the east end and two six-over-six sash windows on the west. A gable-roofed porch with brick piers shelters the entry. The porch is glazed in with multi-light panels on the east, 15-light French doors with sidelights on the west and the entrance itself has a 15-light door with multi-paned sidelights. The concrete front steps are bordered by low brick knee walls topped with stone or cast concrete. An open terrace extends to the west of the enclosed porch out to the west end of the house and features low brick piers with a balustrade of flat wood pickets. The roof dormer features two round-headed windows with keystones between which are located a rectangular window. On the east and west return walls of the dormers are small square windows that complete the dormer unit.

The west elevation along Murray Avenue is broken up into two distinct areas. The north front portion under the gable features the large chimney flanked by two small square "piano windows" and a large three-sided bay window with twelve-over-twelve sash windows. Two six-over-six-sash windows are located on the second story. Behind the gable is a long wing with a gabled roof set perpendicular to the house's main gable. This features three six-over-six-sash windows. At the apex of this roof is located another brick chimney. A modern skylight is located in the west slope of this rear wing.

The rear or south elevation is utilitarian in character with an enclosed mudroom-type entry and several windows with multi-paned sash.

The east elevation features a small three-sided oriel window with diamond paned glass and various multi-paned windows conforming to the needs of the interior layout. A flat roofed box bay is also located at this elevation.

Colonial Revival features include the front pediment of the porch, the 6-over-6 multi-paned sash windows, the simple shaft-like rectangle of the chimney, and the round-headed Georgian inspired dormer windows with keystones.

Alterations to 2005 E. Kenwood Boulevard appear to minimal and none alter the character defining features that give it its Colonial Revival style. All can be reversed. Permit records show that the first floor bath was enlarged in 1948 and that a bedroom and bath were added on the second story at the same time. (Permit No. 6663, March 29, 1948) A concrete block garage was built at a cost of \$13,000 in 1994, accessed from Murray Avenue, but is not considered contributing to this nomination. There is no permit record for the installation of the skylight and the replacement porch balusters. The multi-light porch enclosure appears to be of older design and is either original to

the house or installed early in the house's history and is an important feature of the house.

### **Description of 2009 E. Kenwood Boulevard**

The Arts and Crafts style bungalow at 2009 E. Kenwood Boulevard is the second house east of Murray Avenue and is located next door to Number 2005. It is set back approximately 20 feet from Kenwood Boulevard behind a grassy lawn that is terraced with limestone blocks. The bungalow is a stucco-clad structure, rectangular in form with a side gabled asphalt-shingled roof, poured concrete foundation and a red brick chimney extending from the east end of the front roof slope. The front elevation facing Kenwood Boulevard consists of an entry with porch on the west end and a three sided bay window with six-over-one sash windows on the east. The entry is sheltered by an extended pent roofed porch with brick piers. The porch is glazed with multi-light panels on the west, a 10-light French door and sidelights on the east and 15-light door with multi-paned sidelights at the front entrance. The concrete front steps are set between the porch piers, which extend to the ground. To the east is an open terrace with a balustrade consisting of turned balusters. The east end of the terrace is open with concrete steps leading to an asphalt drive. These steps feature modern iron handrails. The shed roof dormer features corner boards with recessed panels and a bank of four six-over-six double-hung sash windows. On the east and west return walls of the dormer are small square windows that complete the dormer unit.

The west elevation features a three-sided oriel window, a story and a half bay with gabled roof and various windows. Ivy now obscures the window details.

The east elevation has a number of interesting elements. The chimney, which in Number 2005 extends all the way up the exterior wall and breaks through the plane of the roof, is here truncated. Only the lower portion of the chimney is visible and is capped with a small pergola. The remainder of the chimney extends from the roof in two stages with ornamental corbelling at the top. The chimney is flanked by small "piano" windows on either side. To the south of the pergola is a flat roofed bay with a bank of windows. On the upper story is a bank of three windows. The apex of the gable features a bracket and is half-timbered with brackets at the flared fascia boards.

Like Number 2005 E. Kenwood Boulevard, this bungalow has a rear wing with gabled roof set perpendicular to the main roof. There is an enclosed mudroom entry with an upper level porch that has a replacement "picket fence" balustrade that does not match the character of the rest of the house.

Arts and Crafts style features include the rafter tails at the front slope of the roof and the porch, the flared fascia boards at the porch and sides of the gable, the brackets at the east and west gables, the pergola on the east elevation, the multi-stage chimney with corbelled top, the multi-light windows, the tile insets at the porch piers and the half timbering at the east gable end and at the porch.

Alterations to Number 2009 appear to be minimal and do not impact the character-defining features of the house. All are reversible. Two bedrooms and a bath were added to the second floor in 1932. (Permit records December 7, 1932) A 12-foot by 20-foot shed was built in 1983-84 at the rear but is not considered contributing to this nomination. The balustrade at the front porch appears to have been rebuilt at some

time and the iron hand rails are not original. The rear porch railing over the mudroom entry is a later undocumented alteration but can be replaced with one more appropriate to the design of the house. The porch enclosure is either original to the house or installed within a few years of the house's completion. It is an important feature of the house.

### **Description of 2015 E. Kenwood Boulevard**

The bungalow at 2015 E. Kenwood Boulevard is the third house east of Murray Avenue and is located next door to 2009. It is set back from Kenwood Boulevard approximately the same as its neighbors behind a gently bermed lawn with foundation plantings. This lawn features a small, stacked stone retaining wall at its west end and a poured concrete retaining wall at the east end. The bungalow is a clapboard-clad structure, rectangular in form with a side gabled, asphalt shingled roof, poured concrete foundation and a brown brick chimney extending up the east wall of the house and through the north slope of the roof. The front elevation facing Kenwood Boulevard is arranged with an entrance at the west and a bank of three, six-over-six sash windows to the left or east. The entry is sheltered by a flat roofed masonry porch with brick piers. Buttress-like extensions to either side are capped with stone trim and stone is also used for lintels and impost blocks. The concrete porch steps are bordered by low brick knee walls topped with stone or cast concrete caps. An open terrace extends across the house to the east and concrete steps at the east end, framed by brick piers, extend down to the driveway. A low wood railing extends along the terrace, featuring flat, sawn balusters. The gabled front dormer is centered above the masonry porch and features stucco cladding at the front, brackets, rafter tails, half timbering and groupings of windows with diamond paned sash windows. The detailing of the dormer lends an Arts and Crafts character to the bungalow.

The west elevation features a hip roofed bay on the first story, a rectangular oriel with shed roof and various windows with six-over-six sash. A small rectangular vent is located in the apex of the gable.

The east elevation features a brown brick chimney, flanked on the first story by two "piano" windows. A slight change in the color of the brick in upper courses of the chimney suggests that the chimney was repaired at one point and perhaps originally had a corbelled top. There is also a prominent three-side bay with twelve-over-twelve sash. Three six-over-six sash windows are located in the gable end. A one-story wing with gabled roof is located to the rear and features windows that correspond to the interior floor plan.

The south or rear elevation is not visible from the street.

Alterations to the house appear to have been minimal. Dr. Sure added a bedroom in the upper level in 1925. A rear wood deck was added in 1988. There are no permit records for the garage at the rear but it appears to be of more recent vintage. It is not considered contributing to the designation. None of these alterations impact the character defining features of the house.

### **Description of 2019 E. Kenwood Boulevard**

The Arts and Crafts style bungalow at 2019 E. Kenwood Boulevard is set back from the street the same distance as the other houses in this nomination, with a small grassy front lawn and landscape plants at the foundation of the porch. Here the berm has been replaced with a flat lawn bordered at the front and east side by a stacked timber retaining wall. On the west side of the lawn is a low, poured concrete retaining wall. The bungalow is a clapboard-clad structure with wide boards and beveled corners without the traditional corner board detailing. It is rectangular in form with a side gabled asphalt-shingled roof, poured concrete foundation and a reddish brown brick chimney extending up the east elevation of the house. The front elevation facing Kenwood Boulevard consists of an entry at the west and a large three-sided bay to the east with nine-over-nine sash windows. The entry is sheltered by an extended pent roofed porch with brick piers. Similar to Number 2015, there are stone lintels and impost blocks at the openings. The concrete steps are set between low brick knee walls. An open terrace extends across the façade, ending with brick piers and concrete steps that lead to the driveway. There is no balustrade along the terrace although there most likely would have been one originally. An original portion of balustrade survives at the west end of the porch and features turned balusters. A distinctive feature of this house is the three-sided front bay that breaks through the front plane of the roof to extend to the upper story, forming a dormer. At this upper story a tall six-over-six sash window is located at the center, flanked by shorter sash windows. These in turn are flanked by small square windows in the return walls at the east and west ends.

The west elevation is similar in treatment to that at Number 2015. Here the oriel window is a v-shaped, 2-sided element with shed roof. Brackets hold up the roof and an ornamental corbel is located at the base.

The east elevation is almost identical to the east elevation of Number 2015 but has only two windows at the upper story instead of three and rafter tails at the rear wing. Different from Number 2015 also is the treatment of the chimney which here is interrupted by the plane of the roof slope rather than cut through it. The form of the chimney is different as well with stone blocks marking where the upper portion of the chimney shaft is set in or narrows from the lower. The upper courses of brick are corbelled as well.

The rear elevation is not visible from the street.

A frame garage, built in 1980, is located in the rear yard. It is not considered contributing to this designation.

Permit records document few changes to the house. Aside from the garage, records indicate that the kitchen was remodeled in 1987 and a wood fence was installed in the rear yard in 1991. None of these negatively impact the character defining features of the house.

### **Description of 2025 E. Kenwood Boulevard**

The Colonial Revival style bungalow at 2025 E. Kenwood Boulevard is set back from the street approximately the same distance as the other houses in this nomination, with a small grassy front lawn and landscape plants at the foundation of the porch. Here the berm has been replaced with a stepped back, stacked timber retaining wall

that wraps around the east and west sides of the lawn. The bungalow is a stucco-clad structure, rectangular in shape with a side gabled asphalt shingled roof, poured concrete foundation and a large red brick chimney on the east elevation. The front elevation facing Kenwood Boulevard consists of an entry on the west side with a three-sided bay to the east. The bay features a central eight-over-one sash window flanked by six-over-one sash windows. The bay is almost identical to the one at Number 2009. The entry is sheltered by a porch whose pent roof extends from the front plane of the main roof. It is supported with brick piers and features a pediment and two Tuscan columns set in antis. An open terrace extends across the façade, terminating at the east end with one brick pier and one wood pier that frame concrete steps leading to the driveway. The original classically inspired balustrade of Roman grille design survives on the west side of the porch. The replacement balustrade across the facade is a picket-on-board home improvement store type. The shed roof dormer is shingle-clad and features a bank of three windows with six-over-one sash and small square multi-paned windows on the east and west return walls.

The west elevation has an arrangement of box bay, oriel window and other windows similar the other houses on the block.

The east elevation has a distinctive chimney, pergola, and box bay. The chimney features an ornamental recessed arch, accented with stone impost and keystone, and like Number 2019, is interrupted by the plane of the roof instead of breaking through it as at Numbers 2005, 2015 and 2029. Like Number 2009, there is a pergola extending across the chimney, but the rafters have different arrangement and profiles. This pergola exemplifies the inventiveness of the designer who here is mixing a more Craftsman/Arts and Crafts element with Colonial Revival detail. Small “piano” windows are located on either side of the chimney and are framed by the pergola’s brackets. A single window is located in the upper story. The box bay is located to the south of the chimney. The rear one story wing features two skylights on the east slope of the roof.

Documented alterations to the house include its conversion into a duplex in 1957, bathroom fixture replacement in 1962, repair of fire damage to the basement and living room in 1991, the installation of a wood privacy fence in 1995 and the removal of an underground oil tank in 2000. The original front balustrade, as mentioned above, has been replaced and the east pier to which it has been attached has been replaced with wood and painted white. The skylights at the rear wing were installed without permits at an unknown date. These alterations do not negatively impact the character defining features of the house and are reversible.

### **Description of 2029 E. Kenwood Boulevard**

The Colonial Revival bungalow at 2029 E. Kenwood Boulevard sits at the corner of Frederick Avenue. Its setback from Kenwood Boulevard is consistent with the other Louis Auer & Son houses on the block. There is small bermed front and side lawn and foundations plantings. The bungalow is a rectangular building with side gabled asphalt shingled roof, poured concrete foundation and a brown brick chimney at the east elevation. It is clad in wide clapboards. The front elevation facing Kenwood Boulevard consists of an entry at the west and two windows to the east with six-over-six sash. The most outstanding feature of this bungalow is the full length, flat roofed, front portico supported by four square piers and two pilasters that feature simple caps and bases. The portico is topped with an ornamental Chinese Chippendale balustrade.

The portico rests on a concrete slab at grade. Several concrete steps with metal handrail lead to the front door from the portico. The portico's styling gives it the appearance of a miniature Mt. Vernon and gives prominence to this portion of the block. The form of the front dormer recalls that of Number 2005, with two large windows flanking a smaller center window, but here the two large windows are topped with curved hoods.

The west elevation features the signature oriel window. Here it is three-sided with a shed roof supported by two brackets and there is an ornamental corbel at the case. Also on this elevation is a box bay with two windows and a pair of windows at the upper story.

The east elevation resembles Numbers 2015 and 2019. There is a large rectangular brown brick chimney with corbelled top that breaks through the edge of the roof plane. There is a three-sided bay with eight-over-eight windows with the corner boards dressed up as pilasters. Two windows are located on the upper story and a small rectangular vent is found at the apex of the gable.

The rear or south elevation resembles that at Number 2005. There is a one-story mudroom entry with door, sidelight and a 6-over-one sash window. Individual windows are located to either side of the entry, corresponding to the interior floor plan. A pair of windows is located on the upper story.

The clapboard-clad, gable roofed garage is located at the rear of the property and is accessed off Frederick Avenue. It was built in 1928 by the second owner, Oscar J. Leins. Originally planned to be a 20-foot by 20-foot structure, the garage had to be set back further west on the property to keep it in line with the setbacks on Frederick Avenue. It was later described in the permit records as being an 18-foot by 20-foot structure. This garage is considered contributing to the character of the district. The driveway to this garage cuts into the berm of the side lawn and features a stacked limestone retaining wall. There is a metal/iron fence of hairpin picket design enclosing the portion of the property next to the driveway and back entry.

## **VII. SIGNIFICANCE**

The houses in the Louis Auer & Son / Kenwood Boulevard Historic District are significant as intact examples of period revival Bungalows designed as an ensemble of houses by one of the leading developers of the era, Louis Auer & Son. Known for the quality of its construction, Louis Auer & Son contracted with some of the best-known designers of the era including Robert Messmer & Brother and Hugo Miller. The houses are a theme and variation upon the Colonial Revival and Arts and Crafts styles. Milwaukee's first reference to use the word "bungalow" dates to an Evening Wisconsin news story on June 18, 1904 and the early examples consistently show the influence of the Craftsman style which emphasized simplicity and avoided overt historic references. Later, after World War I, and particularly in the 1920's, the Craftsman style lost favor and bungalows were dressed up with English Arts and Crafts, Mediterranean, Tudor, and even Colonial Revival details. This grouping represents one of the earliest documented examples of the use of Colonial Revival and Arts and Crafts style applied to pre-1920s bungalows and foreshadows the application of period revival detail to the bungalow form which became common after 1920.

The bungalows in the 2000 block of E. Kenwood Boulevard have been on the preservation radar for some time. Four of the houses, Numbers 2009, 2019, 2025, and 2029, were inventoried in the city's first reconnaissance survey of potentially historic properties in 1979. No member of the public has submitted nominations for historic designation until this point because there has not been any challenge to the residential character of the neighborhood west of Maryland Avenue until the present time.

## **NOTE**

Kenwood Boulevard property owner Robin Van Harpen submitted this nomination in response to the proposed demolition of Numbers 2005 and 2009 E. Kenwood Boulevard by the Milwaukee Jewish Federation for the construction of a new Hillel Center for students. The application for a demolition permit was filed on October 11, 2006.

It is important to note that the neighborhood and UWM participated in a lengthy planning process that led to the publication of the UWM Neighborhood Strategy and Vision Project, which was adopted in principal by the City Plan Commission on Monday September 8, 2003. The planning process was undertaken to form a comprehensive neighborhood strategy and vision and address critical issues for the area immediately surrounding the University. The project report listed a series of initiatives and Ald. Michael D'Amato requested quarterly updates to report on implementation. Initiative #10 is entitled Preserve Architectural and Historic Character. Action Strategy 10.2 reads: "Seek designation for the UWM neighborhood as a National Register District, Local Landmark District, and/or Neighborhood Conservation District as a means of protecting architectural character". A copy of the relevant pages is attached to this report. This interim historic district nomination can be seen as acting upon the Action Strategy that was arrived at by agreement between UWM and the surrounding neighborhood. The full report can be found at [www.mkedcd.org/planning/plans/UWM/index.html](http://www.mkedcd.org/planning/plans/UWM/index.html).

The Department of City Development has also just initiated the planning process for the Northeast Side, which addresses a host of issues for a larger area that includes the UWM neighborhood. The topics will include among others: identifying the strengths of the neighborhoods within the planning area; providing a predictable regulatory process; optimizing the long-term value of public and private investment; generating consensus among the stakeholders; identifying important cultural assets within the plan boundary; and identifying areas that have historic and/or architectural significance and outline means to preserve their unique character since they contribute to the economic vitality and stability of a neighborhood.

Richard Moe, president of the National Trust for Historic Preservation, quotes from With Heritage So Rich, the founding document that led to the National Historic Preservation Act of 1966 (40 years old this year):

If the preservation movement is to be successful, it must go beyond saving bricks and mortar. It must go beyond saving occasional historic houses and opening museums. It must be more than a cult of antiquarians. It must do more than revere a few precious national shrines. It must attempt to give a sense of society, using structures and objects of the past to establish values of time and place.

(Richard Moe, "Introduction: Celebrating a Year of Preservation Anniversaries", Forum Journal, The Journal of the National Trust for Historic Preservation, Fall 2006, Volume 21, No. 1 page 7)

## VIII. HISTORY

The bungalows in this nomination represent a stylistic departure from most of the development that was occurring to their south and along the area of Kenwood Boulevard between Oakland Avenue and Maryland Avenue. The grouping along the 2000 block of Kenwood Boulevard have a unity of scale, detail, setback, and proportion that set them apart from their neighbors. They were all built at the same time as single family dwellings, started in 1916 and finished in 1917, and were the product of the real estate, loan, mortgage and development firm known as Louis Auer & Son. The firm was active on the Upper East Side in the years immediately preceding the Kenwood development. Louis Auer & Son also built a distinctive cluster of bungalows in the 3000 blocks of Bartlett Street and Newhall Streets several years earlier although the designs are more Craftsman Style and differ from those on Kenwood Boulevard. We would consider these to be eligible for local historic designation as well. Louis Auer & Son also built a number of bungalows, single-family houses and duplexes in the surrounding blocks on individual lots. These latter lack the consistency of the 2000 block because there are only two or three individual Louis Auer & Son buildings between dwellings designed by other architects and there are differences of scale and materials.

The neighborhood immediately south of Kenwood Boulevard developed in the early 20<sup>th</sup> century with many examples of duplexes, single-family homes and bungalows being built between 1911 and 1919. The Wisconsin State Normal School, predecessor to today's University of Wisconsin-Milwaukee, moved to the corner of Kenwood Boulevard and Downer Avenue to occupy a new building called Mitchell Hall in 1909. Two other educational institutions were located or would locate here at the north city limits: the campus of the Milwaukee-Downer College (late 1890s) and the Milwaukee University School (1920s). Directly across the street from the buildings under consideration by this report are located what are known as the Physics Building (1966), E Building (1959) and Campus Elementary School (now the Kunkel Center, 1954), which were built many decades after the adjacent residential development.

Today's Numbers 2005, 2009 and 2015 E. Kenwood Boulevard are located in Assessor's Plat No. 102, recorded on April 8, 1938. The remainder of the development, Numbers 2019, 2025, and 2029, falls within Gross Park Subdivision that was platted in 1899. The history of Numbers 2005, 2009 and 2015 trace back to the Gross Park Company which sold a portion of its multi-acre holding to Sarah Singer on October 22, 1897. (Deeds 390:622) As development pushed northward toward Kenwood Boulevard, William Singer, Florence Singer, Mortimer Singer and his wife Celia, and Estella Singer Stern, all residents of Chicago, Illinois, transferred the property to Kittie Coyne of Milwaukee on April 12, 1916. (Deeds 734:143) Kittie was an employee of Louis Auer & Son. The parcels were sold as urban-sized lots, but described in metes and bounds, and only later became the Assessor's Plat # 102 in 1938.

Members of the Gross family, Bernard, Hugo, Laura, Rosa, Annie and Joseph, were involved in the ownership of the Gross's Park, originally platted in 1899. Numerous deeds exist showing transfers of interest to a variety of individuals before the properties at 2019,

2025 and 2029 were sold to individual owners. Among those listed in the deeds were Gustav H. Gottschalk, John H. Telford and William J. McWade (both men of Cook County, Illinois), J. E. Patton, and Magdalena Wellauer. (Deeds 408/510; 409/578; 409/580; 436/618; 478/345; 484/331; 605/29; 862/180) (Deeds 748/345) The lots addressed today as Number 2019, Number 2025 and Number 2029 were eventually sold to Kittie Coyne of the Louis Auer & Son Company.

Louis Auer & Son took out permits for six new bungalows in the 2000 block of Kenwood Boulevard on October 5, 1916. Notice of their construction was posted in the Daily Reporter on October 6, 1916, on page 5. Louis Auer & Son is cited as the architect, contractor, carpenter and mason of the houses. Permit records and inspector's notes indicate that all six were "about completed" on July 10, 1917. The people who would come to own and occupy these houses were all professionals who held positions as physicians, bookkeepers, managers, engineers, officers of companies, attorneys, or city administrators. Their purchase of these dwellings shows a shift away from the preference for the type of large, tall residences that were located on blocks to the south, toward the more compact, easily managed bungalow that appealed to smaller sized families. The bungalow form was reaching its heyday in the city as many of the houses built in the late teens and 1920s were of bungalow form. Much like the business owners and professionals of Grant Boulevard, a National Register Historic District that has a preponderance of bungalows, the Kenwood Boulevard owners could most likely have afforded larger houses but chose these bungalows as something that represented a new and forward looking way of living.

### **Louis Auer & Son**

Louis Auer & Son was one of the most respected names in real estate development in Milwaukee in the late 19<sup>th</sup> and early 20<sup>th</sup> century. The original Louis Auer (1827-1882) was a German born immigrant who came with his family to Milwaukee in 1846 when it was still a pioneer town. He apprenticed with his uncle Louis Trayser in the latter's hotel/tavern business located at the edge of a swamp at what is now the corner of Market and State Streets. Auer married Christine Hartung in 1849 and the following year opened his own hotel, the Fond du Lac House, which catered to German clientele. It was much written up in the early histories of old Milwaukee. A decade later he began a business that handled European passage, foreign exchange and insurance and took in his son, also name Louis, under the name Louis Auer & Son. The senior Auer held offices as alderman, county supervisor and school commissioner.

The younger Louis Auer (1857-1910) attended public schools and unnamed institutions of higher learning. At the age of 20 he entered into partnership with his father and took over the business at his father's death. He was known as "General Auer" for his lifelong service to the Wisconsin National Guard. General Auer was intimately involved with Milwaukee's development throughout his lifetime. To quote from Gregory's 1931 History of Milwaukee, Wisconsin:

General Auer "was recognized as the foremost real estate dealer of Milwaukee. He not only acted as agent in many of the most important property transfers in this city, but also did a great deal of building on his own account. He was a man of positive opinions on social economic questions and, with the courage of his convictions, initiated some innovations as a landlord, which gained him a wide reputation. He had no sympathy with landlords who refused

to rent buildings to families with children and, appreciating the fact that many families were having difficulty in finding suitable habitations because of their children, he erected the Stuart and Elizabeth flats, named after his children, and in their construction spared no expense in making the floors as noiseless as possible, also providing courts, playgrounds and every other facility favorable for the rearing of children. Because of his activities along this line he was given the name of "The Baby Flat Landlord," which he did not resent in the least. Moreover, he granted a month's rent-free whenever a baby was born in one of these apartments. He erected buildings on the entire block bounded by State, Fourteenth, Prairie and Fifteenth streets, and as many as fifty other buildings, and then undertook the erection of a gigantic apartment building to be called Auditorium Court, containing one hundred and fifty-one apartments, with front and rear courts, each room having light and fresh air facilities. However, before the completion of this building the General was called to a higher sphere of action." (Gregory, Vol. 4 pp. 89-90)

General Auer married socialite/actress Jane Holahan (stage name Jane Stuart) in 1896 and received congratulations from a whole host of influential political figures including President and Mrs. Grover Cleveland. General Auer had five children of whom Louis, Angela and Frank died in childhood. Stuart and Elizabeth (Mrs. Gordon Braman Reese of Milwaukee) survived into adulthood.

General Auer was a member of Milwaukee's first Park Commission and served for seven years, promoted "Buy Milwaukee First" instead of purchasing goods and services from outside the city, and gave generously to the needy. His memberships included the Milwaukee Lodge No. 46 B. P.O. E., the Milwaukee Press Club, and the Diana Club of Horicon, and Auer was one of the original incorporators of the Milwaukee Real Estate Board. To quote Gregory again: "for a quarter of a century there was not a movement of any civic importance and having for its object the advancement of Milwaukee which he did not support heart and soul, giving his time and energy freely and gladly to promote its success." He was also the chief marshal in arranging parades for public events and the carnival association. The Milwaukee Journal indicated in a caption to his photograph that "[s]ome of the ideas he originated in connection with his home-building and apartment house operations were widely copied throughout the country." (Gregory, Vol. 4, p. 91; "Louis Auer Dead. A Leading Home Builder of Milwaukee" Milwaukee Journal February 16, 1910)

General Auer was also known for being a genial host, inviting friends to his retreat at Pewaukee Lake where they could sail, hunt and engage in outdoor activities. He even invited the Milwaukee Press Club to hold its annual outing at his summer home one year. When diagnosed with terminal heart problems, Auer was advised to pull back from his business and he went to Excelsior Springs, Arkansas for a time but his health did not improve. He died at Sacred Heart Sanitarium, once located on Layton Boulevard, on Tuesday evening, February 15, 1910. Funeral services were held at Gesu church and burial was in Calvary Cemetery. ("General Lewis Auer is Dead, Aged 52" Milwaukee Sentinel February 16, 1910, p.1 and "Louis Auer Dead. A Leading Home Builder of Milwaukee" Milwaukee Journal February 16, 1910)

After General Auer's death on February 15, 1910, his employees Joseph Fehrer, Jr. (owner of one of the properties in the Wentworth/Superior Interim Historic District), Frank J. Meyer and Edward Porth took over the business. (Auer's son Stuart was only 11 years

old at the time of his father's death so was unable to take over the company) Julius Bacher joined them later and eventually Edward Porth left to start his own company. The city directories show the firm to be handling real estate, loans, insurance, and steamship passage as well as building homes and providing factory sites with railroad frontage. These partners were in charge when the company was developing lots on the upper east side and, from the quality of the extant examples, appear to have been as committed as General Auer himself to constructing buildings that added to Milwaukee's character. The partners changed the business name to Fehrer & Meyer Company in 1917, just when the bungalows along Kenwood Boulevard were being completed.

General Auer's son, Stuart, eventually started his own business. Stuart (1898-1958) was educated at Gesu School, Marquette Academy, East Side High School, Thomas Military Academy of St. Paul, Minnesota, Marquette University and the University of Wisconsin. He entered military air service for World War I on April 8, 1917 just before the completion of the bungalows in the 2000 block of Kenwood Boulevard. He was discharged from service in 1919 and for the remainder of his life was known as one of the outstanding Taperwing pilots. ([www.earlyaviators.com/eauer.html](http://www.earlyaviators.com/eauer.html); Gregory, Vol. 4, pp. 91-92)

On June 7, 1921, Stuart Auer married Ruth Valentine Bartlett and in September organized Stuart F. Auer Company, a real estate, mortgage, and loan business. A month later he reorganized as Auer, Incorporated with Clyde C. Cross as vice president and treasure and John S. Bartlett as secretary. By 1931 it was considered on of the leading real estate and insurance concerns of Milwaukee.

Stuart Auer's interests included flying, skiing, tennis, hunting, yachting, golf and motoring. His memberships included Holy Rosary Church, Milwaukee Lodge No. 46 B. P. O. E., Delta Kappa Epsilon, University Club, Town Club, Milwaukee Yacht Club, Aero Club of Wisconsin, National Aeronautic Association, the Quiet Birdmen, the Early Birds, the Cudworth American Legion Post and Oconomowoc Lake Club. (Gregory, Vol. 4, p. 92)

### **Louis Auer & Son Projects**

Comprehensive lists of residences built by the Louis Auer & Son firm have not yet been compiled although a number of projects are known as a result of various surveys of Milwaukee architecture, particularly the Reconnaissance Survey of 1979. City permit records are kept by building address and not by architect, builder or developer. A paper like the Daily Reporter lists daily permits taken out but that publication has not been inventoried although Historic Preservation staff has used the publication to track specific projects, and find the architects and contractors who worked on them.

A list of the known Louis Auer & Son projects in the vicinity of the nominated properties includes:

- E. Kenwood Boulevard
  - 1811-13 (1913)
  - 1819-21 (1912)
  - 1829-21 (1912)
  - 1802 (1916) (similar to Number 2015)
  - 1808 (1916) (similar to Number 2005)
  - 1814 (1916) (similar to Number 2019)
  - 1903-05 (1912)

1909 (1012)  
1919-21 (1915)  
1925 (1915)  
1931 (1915)

N. Newhall Street.

3000 (1915)  
3003 (1915)  
3006 (1915)  
3007 (1915)  
3012 (1914)  
3013 (1914)  
3016 (1914)  
3019 (1915)  
3023 (1914)  
3026 (1913)  
3027 (1914)  
3032 (1913)  
3033 (1914)  
3038 (1913)  
3039 (1914)  
3042 (1913)

N. Bartlett Street

3002 (1913)  
3006 (1913)  
3007 (1914)  
3012 (1913)  
3013 (1913)  
3022 (1913)  
3023 (1913)  
3028 (1913)  
3029 (1913)  
3032 (1913)  
3033 (1914)  
3038 (1913)  
3039 (1913)  
3042 (1916)  
3048 (1916)

The collection of bungalows on the above streets, some of which were referred to as “cottages” in the permits, form a clearly recognizable grouping, much like the six bungalows in the 2000 block of Kenwood Boulevard. The bungalows here, however, are of primarily Craftsman style with a number having been altered by substitute siding, the enclosure of porches, the installation of modern windows and so on.

As indicated above, the Louis Auer & Son firm was apparently building many residential structures on the Upper East Side in the early years of the 20<sup>th</sup> century. There is also evidence that they were constructing bungalows in neighborhoods west of the Milwaukee

River, particularly 3141 N. Achilles Street (1914). It is not known whether or not they had an in-house design staff. Most likely, the firm made use of local architects to produce a variety of designs for speculative projects. This practice was popular and is well documented in the 1920s. Architects like George Zagel, prominent in the 1920s, recorded all the building contractors for whom he designed apartment buildings, bungalows and residences. In most instances, Zagel's name did not appear on the building permits for a contractor's project that he designed. Building permit records show that that Louis Auer & Son used at least three architects on east side projects.

The first is Charles Keller (1871-1966) who is known to have designed 2828-30 N. Cramer Street (1908), 2836-38 N. Cramer Street (1907) and 2853-55 N. Murray Avenue (1907).

The second is H. Messmer & Son (later Robert Messmer & Brother) who designed 2823 N Cramer Street (1905-06), 2905 N. Cramer Street (1907), 2920 N. Cramer Street (1903), 2976 N. Cramer Street (1909-0), 2861 N. Frederick Avenue (1912), 1819-21 E. Kenwood Boulevard (1912), 1829-31 E. Kenwood Boulevard (1912), 1903-05 E. Kenwood Boulevard (1912), and 1909 E. Kenwood Boulevard (1912). The Messmer firm's work for Louis Auer & Son can be characterized by the use of the Craftsman Style with simple forms and broad planes.

The third architect employed is Hugo Miller (1885-1949). Projects he did for Louis Auer & Son include: 2853-55 N. Frederick Avenue (1914-15); 3014-16 N. Frederick Avenue (1915-16); 3042 N. Bartlett Avenue (1916), and 3048 N. Bartlett (1916). His work for Louis Auer & Son and elsewhere can be characterized by a love of detail and the use of the Arts and Crafts Style.

### **Chronology of 2005, 2009, 2015, 2019, 2025 and 2019 E. Kenwood Boulevard**

Much like the Frank Lloyd Wright American System Built Houses along Burnham Street, built at the same time, the houses built by Louis Auer & Son in the 2000 block of Kenwood Boulevard appear to have remained vacant immediately after their completion although we know that the first owners in several instances were living on the premises by 1918 and only later acquired title to their properties. This may reflect the downturn in the economy immediately following World War I, a reason cited for the lag in ownership in the American System built houses.

#### **John and Rosa Seifert House 2005 E. Kenwood Boulevard**

**Number 2005** was conveyed by members of the Singer family to Kittie Coyne on April 12, 1916. (Deeds 734/143) Coyne conveyed the property to John and Rosa Seifert on September 1, 1920. (Deeds 875:501) The Seifert's had previously lived on Booth Street. Seifert was a salesman/department manager for P. H. Gross Hardware & Supply Co. Seifert died either 1922 or 1923 and his widow occupied the house until her death and the property passed to her daughter on February 18, 1932. (Deeds 1372:130) Her daughter Annette and husband, Ray W. Ruehl, an attorney, lived in the house from 1931 to 1947 and city directories show them with up to five occupants in the house. Members of the Seifert family thus occupied the house for 27 years.

The Ruehl's sold the house to Brooke and C. Idell Tibbs on November 3, 1947. (Deeds 2431: 372) Brooke Tibbs was a lawyer. During their occupancy, the Tibbs changed out a sink per plumbing permits dated December 12, 1947. Brooke died around 1960 and after

a thirteen-year occupancy, Idell Tibbs sold the premises to Milton Katz on December 28, 1962. (Deeds Reel 61:Image 649)

Milton Katz did not live on the premises. He quit claimed the property to Milton B. Katz and Leon Joseph as copartners in the Wellston Company on January 9, 1963. (Deeds Reel 61:Image 650) The company owned the bungalow until 1970. During that period occupants included:

Richard and Clara Weir (product manager Milprint), from 1963-1964.

William E. and Nancy Hinchliff (personnel director, Public Library) from 1965-1967

Ida Skrzypczynski (Matron Police Department) 1968-1969

Wellston Co. (Milton Katz and Leon Joseph) sold the premises on land contract to Jam Pew Lie and Ada Yuet Lie on July 1, 1970 and the Lies got full title on January 28, 1972. (Deeds Reel 543:Image 1989; Reel 633:Image 1643) City directories show that a George "Lee" was living on the premises in 1970. Later names of occupants include a Judy P. Lie (student) on the premises as well as L. P. Johnson (student, 1972). The Lie's would own the property until 1978.

James G. and Audrey J. Brownell acquired the house from the Lie's on June 30, 1978. (Deeds 1125:491) Brownell was the executive director of the Pabst Theater and Audrey Brownell was listed as an employee of the Milwaukee Repertory Theater.

Later owners included Daniel Wack and his wife Veronica who owned the house and lived on the premises from about 1990 to 1994. Wack was an employee of General Electric. (City Directories) He did take out a permit on November 5, 1991 to construct a garage on the premises but never followed through with construction. (Permit record 657547)

Daniel Wack sold the premises to Steve and Jennifer Huebler on January 17, 1994. (Assessors Intranet Records) They installed central air conditioning and built a \$13,000 garage at the rear that same year. (Permit Records May 24, 1994 Permit Number 238459 and August 22, 1994 Permit Number 247697) They installed the rear fence a year later in 1995 and removed a 550-gallon fuel oil tank in 2000. (Permit Records June 12, 1995 Permit Number 272758 and May 24, 2000 Permit Number 406069) City directories through this time show the Hueblers on the premises alternating with Jennifer Dacquisto and Antoinette Dacquisto.

Owners Mark C. and Carla J. Brieman of Fox Lake acquired the property from Jennifer Huebler on March 2, 1994 and owned the property until the fall of 2006. (Assessor's Intranet Records) Their son and his friends occupied the house while attending UW-Milwaukee. Their son vacated the house about a week and a half before the sale to the Milwaukee Jewish Federation. The Milwaukee Jewish Federation entered into contract with the owners and closed on the sale on October 11, 2006. (Conversation with Mark Brieman, October 23, 2006; Conversation with Ian Martin, Godfrey & Kahn, October 19, 2006)

### **Hackler/Sutton House 2009 E. Kenwood Boulevard**

**Number 2009** was conveyed by Kittie Coyne of Louis Auer & Son to Nellie T. Hackler on October 11, 1919. Nellie and her husband Joy M. Hackler lived in the house briefly. Joy was the resident manager of the Updike Grain Company. (Deeds 814:553; Milwaukee City Directory)

The Hacklers conveyed the house to L. B. Wright on May 19, 1921. Wright is not shown in the city directories and the house is listed in the city directories as vacant at this time. (Deeds 887:358)

Wright sold the property to William J. Sutton and his wife Elizabeth on July 14, 1922. (Deeds 946/620) Sutton was the president of W. J. Sutton Fuel & Cartage Co. that was located at 2224 N. 3<sup>rd</sup> Street, now Martin Luther King, Jr. Drive. Members of the Sutton family would live in the house for close to twenty years. The Suttons added two bedrooms and a bath to the second floor in 1932. (Permit records dated December 7, 1932) William Sutton died on March 8, 1941 and on June 15, 1941 his heirs consolidated their ownership of three parcels, including 2009 E. Kenwood Boulevard, between Maria Sutton of Laredo, Texas, Mary Sutton Rebholz of Milwaukee, David J. Sutton of Milwaukee, William P. Sutton of Milwaukee and Germain P. Sutton of Texas and Henry D. Sutton. It appears that William J. Sutton may have moved out shortly before his death as city directories show Theo Leser on the premises from 1939 through 1940. (Deeds 804:567)

Sutton's son-in-law Andrew J. Rebholz conveyed the house to Herbert M. and Erma Israel on September 8, 1942 for \$8,400. They lived on the premises with Herbert's mother, Bertha for two years. (Deeds 1848:275)

John E. and Elizabeth K. Holmes purchased the house from the Israel's on May 27, 1943. John Holmes was born in Milton, Wisconsin and attended Milton High School and Milton College and obtained his master's degree at the University of Wisconsin. Holmes taught one year at St. John's Military Academy in Delafield before coming to Milwaukee in 1924. He taught first at North Division High School for many years and then at Boy's (now Milwaukee/Bradley) Tech High School. In 1949 he began teaching at Riverside High School. In 1954 his house on Kenwood Boulevard was vandalized by students who resented being failed and five were arrested. In addition to his membership in the AFL Teacher's Union Local 252, Holmes also served as its president and later as school board president. He died of a heart attack at the age of 59 in July, 1956 at an Alexandria, Virginia hospital and his widow is listed in the house through 1957. (Deeds 1911/120; 3644/38; Milwaukee Journal July 28, 1956)

The next documented owner, Jerrold L. Buerer, acquired the house December 1, 1977. On December 1, 1978 Buerer entered into an easement with Robert and Linda Tevis, who lived at 2015 E. Kenwood Boulevard, for driveway purposes so that a garage could be built. Buerer took out a permit to construct a garage on June 12, 1981 but never followed through with the construction. He later built a 12-foot by 20-foot shed for \$1,000 at the back of his lot that was completed in 1984. (Deeds 1168:38; Permit records July 14, 1983; Assessor's Intranet Records <http://199.196.85.244/propdata/ownhist.asp?taxkey=3161802000>)

Buerer sold the property to Edward J. Lefforge and Thomas J. Paschke on April 24, 1998 and they are listed in the directories as living on the premises. (Assessor's Intranet Records Deeds 4319/1246) Paschke and Lefforge sold the house to Guy Merten and Scott A. Smith of Menomonee Falls on July 12, 2005. (Assessor's Intranet Records) They

rented to students. The Milwaukee Jewish Federation entered into contract on the property and closed on the sale on October 11, 2006. (Conversation with Ian Martin, Godfrey & Kahn, October 19, 2006)

### **Dr. Julius H. and Mrs. Leola Sure House 2015 E. Kenwood Boulevard**

**Number 2015** was conveyed by Louis Auer & Son (later Fehrer & Meyer Company) employee Kittie Coyne to Julius Hilton Sure on land contract for \$10,000 on April 7, 1920. Sure was forty years old when he purchased this house. He was a physician who worked for forty years in Milwaukee, thirty years of which were on the staff of Mt. Sinai Hospital. Sure was a Russian immigrant who came to the United States as a child. He graduated from the University of Illinois medical school and in 1926 took postgraduate work in Vienna. His area of specialty was obstetrics and gynecology and he taught at the Physicians and Surgeons Medical School in Milwaukee. His memberships included the American Medical Society, the Wisconsin State Medical Society, the Wisconsin Gynecological and Obstetrical Society, the American Board of Obstetrics and Gynecology and the Kenwood Masonic Lodge. His obituaries indicate that he was survived by one daughter, Mrs. J. E. Bercey, and two grandchildren with brothers in Arkansas and Chicago and three sisters. ("Dr. J. H. Sure, of Mt. Sinai Staff, Dead" Milwaukee Sentinel Friday August 20, 1943; "Dr. J. H. Sure Is Dead Here. Funeral Rites Sunday" Milwaukee Journal Friday, August 20, 1943)

Dr. Sure made a couple of improvements to the property during his tenure. He built a one car, 10-foot by 20-foot garage in June of 1920 and added a bedroom on the upper story in 1925. There might have been some monetary problems during the Great Depression as a court order ruled in 1935 that the property was exempt from liens of judgment since the value of the improvements did not exceed \$10,000. City directories show that there were six people occupying the house, presumably Dr. and Mrs. Sure and their daughter and her family, by 1938. Sure's wife Leola died a couple of years later. Dr. Sure died August 19, 1943. Sure's daughter, Leahbelle S. Bercey became administratrix of the estate and sold the house for \$10,000 to Cedric E. and Kathryn Breitzman Sentenne on December 13, 1943. (Deeds 826/416; 1056/632; 1086/24; 1394/1933; 1394/607; 1426/627; 1997/219; 1952/186; 1970/268; 2001/636; Milwaukee Permit Records 2015 E. Kenwood Boulevard)

Cedric E. Sentenne was an inspector with the City and Western Weighing and Inspection Bureau. He and his wife would occupy the house for 33 years.

The Sentenne's conveyed the property to Robert L. Titley on July 8, 1976. Cedric Sentenne last lived in Shorewood where he died on May 28, 1982 at the age of 87. He was survived by his son Charles J. Sentenne and Charles' wife Margaret and grandchildren Carol J. and Kathryn A. Sentenne. (Milwaukee Journal May 29, 1982)

Robert L. Titley was an associate at the Quarles & Brady law firm. Titley was only a short-term occupant in the house. He and his wife, Sharon A. Riley, sold the house to Robert R. and Linda Tevis on August 10, 1978. The Tevis's would occupy the house for 9 years. Tevis worked as a branch manager for McDonald's. (Deeds reel 942/1340; 1010/535; 1137/1831; Milwaukee City Directories)

Robert F. and Linda Broman acquired the property from the Tevises on October 22, 1987. Linda Broman was City of Milwaukee Tax Commissioner. The Bromans upgraded the

electrical service (1987) and added a rear wood deck (1988). (Deeds 2154/1494; Permit records December 14, 1982 and May 20, 1988)

Later owners/occupants of the house included Neal/Neil and Christine Dziadulewicz from 1989 through May 23, 2001 (Deeds 2344/1084, 08070897), Peter and Debra Brey from 2001 through June 13, 2005 (Deeds 08070897, 08991452) and William and Julie Felsing from 2005 through the present. (Deeds 08991452)

### **Blyth/Bohmann House 2019 E. Kenwood Boulevard**

**Number 2019** was part of a multi lot package that was acquired by Rosa Gross when the stockholders of Gross Park decided to divide up the property in December, 1900. (Deeds 408/510) She obtained a warranty deed to the lots on June 18, 1901 and turned them over to Gustav H. Gottschalk the same day. (Deeds 409/578; 409/580) Gottschalk in turn, quit claimed the property to Nathan Glicksman on June 20, 1901. (Deeds 436/618). Nathan Glicksman and his wife Effie sold the lot, along with other property in a different block, to Kittie Coyne on May 23, 1916, about five months before construction began on the house.

Kittie Coyne in turn, quit claimed the future Number 2019 to C. A. Miller on December 30, 1918. (Deeds 795/105) This was followed by a quit claim from C. A. Miller and his wife Clara Miller back to Kittie Coyne September 30, 1919 (Deeds 818/361). Clara Miller was the daughter of Fred Miller, founder of the Miller Brewing Company, and the Miller's were probably involved in the financial transactions that allowed Louis Auer & Son to buy real estate, develop it and then sell to owner occupants.

On October 1, 1919 a land contract was entered into between Ms. Coyne and Charles J. P. Blyth and his wife Margaret Leighton Blyth for \$9,100. The amount of \$1,800 was paid at ensembling and there was a mortgage of \$4,500 with \$2,800 to be paid in monthly installments of \$20 over the course of five years. (Deeds 973/85) By the time of the land contract, the Blyths had already been living on the premises for at least a year. Blyth was a bookkeeper for Swift & Company and son Thomas Blyth worked as general manager for American Mutual Liability Insurance Company. Charles Blyth died on April 11, 1923 at the age of 56, with the funeral services held in the Kenwood Boulevard house. He was survived by his wife Margaret and sons Kenneth and Thomas. (Milwaukee Journal, April 12, 1923) The terms of the land contract were fulfilled on July 14, 1923 and widow Margaret Leighton Blyth sold the premises to Henry P. Bohmann and his wife Carrie on August 13th that year. (Deeds 973/85; 999/2; 999/1; 994/300; 992/105; 994/301, 973/279; Milwaukee City Directory)

Members of the Bohmann family would occupy the house for over half a century. Henry P. Bohmann was superintendent of the Milwaukee Water Works and was a member of St. Robert's Church in Shorewood. Carrie Bohmann died on June 8, 1933. (Deeds 1426/174) The 1938 city directory shows there were three occupants in the house. Henry P. Bohmann died on October 24, 1948 at the age of 82. He was survived by his son Edgar H. and daughter Mrs. A.T. Karow and grandchildren Robert and Lorraine Karow as well as his sister Mrs. Ann Dornbach. (Milwaukee Journal, October 26, 1948) His will specified that Number 2019, along with all the furniture and household effects and his personal effects, be left to his son Edgar H. Bohmann. His daughter Carola Lorraine Karow would get property at 3209 N. Cramer Street along with \$1,500. (Deeds 2654/58; 2654/63)

Edgar H. Bohmann, credit manager for Art Kuesel Coal, continued to live on the premises into the 1970s. (Milwaukee City Directory)

Edgar H. Bohmann, described as single, sold the house to Robin Lynn Colman on June 1, 1978. She took out a mortgage on the house for \$46,000. (Deeds R1114/1373; R1114/1374)

Colman, described as single, later sold the house to Steven G. Baum and his wife Patricia L. Baum on October 30, 1980. The Baum's had a mortgage of \$64,800 on the property. (Deeds R1334/487; R1334/488) Steven Baum built the 20-foot by 22-foot garage at the rear in 1981. (Permit Records October 21, 1980)

The Baums sold the house to Mark F. Foley and Gretchen M. Farrar-Foley on November 20, 1981 and they took out a mortgage of \$62,800. (Deeds R1416/931; R1416/932) Mark Foley was an attorney with Foley & Lardner. The Foley's remodeled the kitchen in 1987. (Permit Records February 18, 1987 and February 25, 1987)

The Foleys sold to David I. Albert, described as single, on October 5, 1990. (Deeds R2501/72) David Albert added a wood fence at the rear of the property in 1991. (Permit Records July 5, 1991)

The current owners, David J. Lieske and his wife Robin L. Van Harpen acquired the house from Mr. Albert on October 30, 1998. (Deeds R4440/940)

### **McCarrell/Bittmann House 2025 E. Kenwood Boulevard**

**Number 2025** was part of a multi lot package that was acquired by Laura Gross when the stockholders of Gross Park decided to divide up the property in December, 1900. (Deeds 408/510) Subsequent deeds show that the disposition of the lots were involved in complex legal and financial transactions in the era before development occurred. The lots were quit claimed back and forth from Adolph Segnitz back to Gross Park Company (August 30, 1902) and from Laura Gross back to Gross Park Company (September 16, 1902). (Deeds 458/533; 458/539) Gross Park Company in turn transferred all of Laura Gross's lots to John H. Telford and William J. McWade, bachelors, of Chicago on September 18, 1902. (Deeds 472/82) Telford and McWade turned over all of Laura Gross's lots to James E. Patton of Milwaukee on September 19, 1902. (Deeds 484/331)

Patton's widow Sarah quit claimed the lots to Jacob Wellauer of Milwaukee on August 25, 1904. (Deeds 461/582; 461/583) Telford and McWade deeded the lots again to Jacob Wellauer on August 24, 1904 for an amount of \$26, 512. (Deeds 497/113)

Jacob Wellauer's widow Magdalena, of Wauwatosa, deeded the properties at what would become Number 2025 and 2029 to Kittie Coyne on April 3, 1917. Construction had already begun on the house by April of 1917 so there must have been arrangements made to build before Louis Auer & Son actually had title to the property. Coyne later returned Number 2029 to the Wellauer Estate on April 25, 1917 per quit claim deed. (Deeds 748/345; 764/640)

Number 2025 was sold on land contract by Kittie Coyne to William A. McCarrell and his wife Gladys on August 1, 1919. City directories listed a Martha McCarrell, widow, on the premises as early as 1918. The McCarrell's fulfilled the terms of the land contract and

received the warranty deed to the property on April 1, 1922. McCarrell was a mechanical engineer. (Deeds 929/50; Milwaukee City Directory)

William A. and Gladys I. McCarrell sold the house to Veronica L. Bittman on November 11, 1927. Her husband was Otto Bittman. Veronica Boesel Bittman died on May 22, 1928 at the age of 46. She was survived by her husband and children Othmar, Armin, Theresa Loraine, Otto, Jr., Cecilia and Rosalind. (Milwaukee Journal , May 23, 1928) Members of the Bittman family occupied the house for nine and one half years. Bittman was vice-president of Badger Monument. A legal action taken by family member Omar (Othmar) A. Bittman, possibly due to the death of his mother, resulted in the sheriff's sale of the property on December 5, 1929. Daniel F. Ryan, a widower, acquired the property at the public auction and later conveyed the premises to Otto C. Bittman on December 21<sup>st</sup> that year. (Deeds 1228/184; 1315/192; 1320/620; 3598/533)

Otto C. Bittman quit claimed the property to his son Armin P. Bittman and Armin's heirs on April 25, 1932.. Armin worked as a custodian for the Board of Education per city directories. (Deeds 1369/526)

Armin Bittman and his wife Alice sold the house to George A. Mangan and his wife Marlea Blackbird Mangan on June 21, 1938. (Deeds 1509/457) City directories show that the Mangan household had five persons in 1938. George Mangan worked as a conductor for the Chicago & North Western Railroad. He died on May 5, 1950 at the age of 69. He was survived by his Marlea, his son James, and sisters Mrs. John Dahlem and Pat Mangan. His estate went to his widow Marlea. (Deeds 2866/345; 2866/343; Milwaukee Sentinel May 6, 1950)

Marlea Bittman sold the property to Alvin H. Hanson and his wife Mildred on July 10, 1956. Hanson converted the house into a duplex in 1957 following approval by the Board of Zoning Appeals on June 28, 1956. (Deeds 3598/534; Permit records October 13, 1957) Hanson also made plumbing repairs in 1962, the same year he is shown at the premises in the City Directory. (Permit Records November 15, 1962; Milwaukee City Directory)

The Hanson's sold Number 2025 to Alfred H. Zarse on August 31, 1964. (Deeds R209/295) Zarse and his wife Cecile M. transferred the house to Leigh Bryant Zarse and his wife Elaine A. the next day, September 1, 1964. (Deeds R220/2399) They divorced four years later with Elaine Zarse getting the household items, the 1963 Chevrolet and \$13,300. Leigh Bryant Zarse was awarded the house at Number 2025 E. Kenwood Boulevard. Since there was an outstanding loan on the property in the amount of \$7, 500, Zarse had to sign an agreement with the Marine National Exchange Bank of Milwaukee not to sell, mortgage, transfer or dispose of the property without consent of the bank. Zarse did sell the property a short time later, on September 20, 1968, to James V. Welch and his wife Cynthia M.. The property was subject to a mortgage of \$19,800 at that time. (Deeds R439/1006; R439/1499; R441/2011)

Cynthia Welch quit claimed the property to her husband on September 21, 1972. James Welch later sold the house to Michael Remsik and Gordon Remsik on October 22, 1979. (Deeds R688/1680; R1261/703)

Gordon Remsik sold his interest in the property to Martin M. Johnson and his wife Susan W. on April 28, 1987 and Michael sold his interest to the couple on April 29, 1987. (Deeds R2101/393 and R2101/394) Owners Marty and Sue Johnson repaired fire damage at the

northwest corner of the basement and first floor living room in 1991. (Permit records July 10, 1991, August 8, 1991, August 30, 1991, and September 16, 1991)

The Johnson's sold the property to Mary Gwin, a divorced woman, on June 30, 1993 and records show there was a \$112,500 mortgage on the property at that time. Gwin installed the rear privacy fence in 1995 and upgraded the electrical service in 1996. (Deeds R3083/1168; Permit records August 31, 1995; February 21, 1996) She later had the underground oil storage tanks removed in 2000. City Directories show her living on the premises in 1996 but this may be in error. (Permit records August 21, 2000; Milwaukee City Directories)

Mary Gwin sold the house to Lilia Bohannon, a single woman, on January 31, 2002. Bohannon is shown living on the premises in the 2002 city directory. (Deeds R5271/2536; Milwaukee City Directory)

The current owners, Rahim Reshadi-Nezhad and his wife Sohelia Sanatzadeh, purchased the house from Bohannon on February 17, 2006. They do not live on the premises. (Deeds #09206929; City of Milwaukee Assessor's records)

After the conversion to a duplex, at least 27 different occupants are shown on the premises through the present time. It appears that since its conversion to a duplex in 1957, most if not all of the owners lived elsewhere and have used this as income property.

### **Harrington/Leins House 2029 E. Kenwood Boulevard**

**Number 2029** was part of a multi lot package that was acquired by Laura Gross when the stockholders of Gross Park decided to divide up the property in December, 1900. (Deeds 408/510) Subsequent deeds show that the disposition of the lots were involved in complex legal and financial transactions in the era before development occurred. The lots were quit claimed back and forth from Adolph Segnitz back to Gross Park Company (August 30, 1902) and from Laura Gross back to Gross Park Company (September 16, 1902). (Deeds 458/533; 458/539) Gross Park Company in turn transferred all of Laura Gross's lots to John H. Telford and William J. McWade, bachelors, of Chicago on September 18, 1902. (Deeds 472/82) Telford and McWade turned over all of Laura Gross's lots to James E. Patton of Milwaukee on September 19, 1902. (Deeds 484/331)

Patton's widow Sarah quit claimed the lots to Jacob Wellauer of Milwaukee on August 25, 1904. (Deeds 461/582; 461/583) Telford and McWade deeded the lots again to Jacob Wellauer on August 24, 1904 for an amount of \$26, 512. (Deeds 497/113)

Jacob Wellauer' died January 10, 1916 and his widow Magdalena, of Wauwatosa, deeded the properties at what would become Number 2025 and 2029 to Kittie Coyne on April 3, 1917. Coyne later returned Number 2029 to the Wellauer Estate on April 25, 1917 per quit claim deed. (Deeds 748/345; 764/640) There must have been some legal arrangement for the Louis Auer & Son Company to build a house on the lot before actually having a deed to the property. A number of deeds passed back and forth between the Wellauer Estate and Kittie Coyne to correct an error in the name. (Deeds 837/88; 842/324; 837/89)

Number 2029 was sold on land contract by Kittie Coyne to Mildred J. Harrington on December 23, 1919 for \$8,700 with \$1,000 to be paid at ensealing with a \$4,800 mortgage and \$2,900 to be paid in installments of \$400 on the 23<sup>rd</sup> of each month. By the time of

this transaction, Mildred and her husband John had been living on the premises for at least a year. The terms of the land contract were fulfilled on March 31, 1922. Mildred's husband John A. Harrington was secretary of the Edward F. Gillen Company, still in business in Milwaukee. (Deeds 826/286; 795/13; 931/502; Milwaukee City Directory)

Oscar J. Leins and his wife Zeulah were the next owners, executing a short term land contract on April 2, 1924 with \$1,000 down and \$10,500 due upon execution of the warranty deed on May 15, 1924. City directories do not show an occupation for Leins. The Leins would own the property for about fifty-three years. (Deeds 1014/144; 1038/157)

Oscar Leins added a 20-foot by 18-foot garage to the rear of the property in 1928, accessed from Frederick Avenue. Permit records show that the garage had to be set back further on the lot to match the setback lines for the houses on Frederick Avenue. (Permit records June 8, 1928)

Zeulah M. Leins died on August 26, 1961 at the age of 78. She was survived by her sister Mrs. Adele J. Decker of Stoughton, Wisconsin, and her brother Louis Johnson of Youngstown, Ohio as well as one niece and three nephews. (Milwaukee Journal, August 27, 1961) Oscar J. Leins died on May 14, 1966 at the age of 83. He was survived by cousins Lenore Leins of Chicago, Illinois, William Leins of West Bend, Mrs. George Stube of West Bend, and Mrs. Frances Kuehne of Eagle River. (Milwaukee Journal, May 15, 1966) His will established Erna Bock as executrix. A sum of \$5,000 went to Joseph Kosidowski for his assistance to Oscar Leins through 40 years. A sum of \$5,000 went to Angeline Paikowski for her assistance to both of the Leins. A sum of \$5,000 went to Charlotte Leins Stube, (daughter of his cousin William T. Leins). The bulk of Zeulah's estate went to her sister Mrs. Adele Decker. The residue of the estate went to Oscar's good friend and co-worker for 32 years, Erna Bock. (Deeds R369/669; R369/637)

Erna Bock is not listed as living on the premises in the 1970s and 1980s and city directories in error show Oscar J. Leins on the premises through 1977. They do show Erna Bock on the premises in 1985 and 1986. Erna Bock replaced the oil fired burner in 1979/80. By 1988 Erna Bock had died. James L. Stocking, as representative of the estate of Erna Bock, transferred the property to Charles Rea, unmarried, on May 17, 1988. Rea was an employee of Enryco and had been living on the premises from about 1985. (Deeds R2212/1104; Milwaukee City Directory; Permit Records November 13, 1979)

Rea then turned around and sold the property to Joan W. Hubbard, a single woman, on August 2, 1988. Hubbard upgraded the electrical service in 1988 and removed the underground oil storage tank in 1998. Ms. Hubbard later transferred the property to the Joan W. Hubbard Trust. She apparently lived on the premises per the city directories. (Deeds R2464/572; Permit Records September 16, 1988; March 30, 1998; Milwaukee City Directory)

The current owner, Brian B. McGinley, purchased the house from the Hubbard Trust on August 24, 2004. (Deeds #08877291)

## **THE BUNGALOW**

The properties at 2005, 2009, 2015, 2019, 2025 and 2019 E. Kenwood Boulevard are excellent examples of the bungalow form and display a high degree of architectural

integrity. The bungalow is first and foremost a housing type not a style. It refers to the one story or one and a half story dwelling that has all of its principal rooms on the first floor including bedrooms. They were designed with a spatial flow between the living room and dining room with the two areas divided only by short bookcases or cabinetry. The upper level was left unfinished for storage or future bedrooms as families expanded.

The bungalow was not merely an innovative housing type, but the physical embodiment of a lifestyle captured in wood, stucco, stone, and brick. Unlike many earlier styles, which trickled down to the middle and working classes from the architecture of the well to do, the Craftsman style bungalow began as a middle class phenomenon. Robert Winter in The California Bungalow states that the Craftsman bungalow “provided psychic fulfillment of the American Dream.” It epitomized upward mobility when that was an expected, if not always attained, feature of American life. The Craftsman mode in general, the style in which the earliest bungalows were designed, was also hailed as an honest architectural style for the average workingman. The houses were simple yet artistic, and artistic was equated with respectable. They were considered to be modern in that they were compact, efficient, and informal with many built-in conveniences and a flow of space between the living and dining rooms. The bungalow, in particular, was considered to be an ideal family home and a stepping-stone on the way up to a more substantial house for the industrious family.

The term bungalow had its roots in the Bengali word bangala, sometimes bangla, bungaloes or bangalos, a term used to describe a part of India, as well as the native buildings of that region. By the eighteenth century, Europeans in the region had adapted the native house type to their own purpose and the word came to refer to a one-story building with a porch or verandah and wide overhanging eaves. The English in particular, combined elements of indigenous building types with aspects of the English cottage and the British army tent. Eventually, “bungalow” became the standardized spelling in the early nineteenth century and came to mean a simple one-story dwelling with a wide porch. From the very beginning, the bungalow was considered to be suitable for use as a retreat, a non-urban structure symbolic of a return to a simpler life. Bungalows were built by the English for Colonial administrators throughout the British Empire and were later adapted as second homes, seaside cottages, or rural retreats in England where the name imparted an exotic character.

As far as can be determined, the term “bungalow” first appeared in reference to an American building in the American Architect and Building News in 1880 in a discussion of a Cape Cod summer house. A second reference appears in A.W. Brunner’s Cottages or Hints on Economical Building (1884) where again the bungalow is associated with a vacation retreat. The bungalow evolved into its currently recognizable form in Southern California. By the early years of the twentieth century, the bungalow was being heavily promoted throughout the U.S. as a model house type in many popular broadly read publications including The Craftsman, Ladies Home Journal, and House Beautiful. There was even a Bungalow Magazine published between 1909 and 1918. Many bungalow house plan books were published by contractors and builders across the country. One such local publication is a catalogue published by builder-contractor Harry Mewes, now in the collection of the Milwaukee County Historical Society.

Of all the various publications that promoted bungalows, The Craftsman was probably the most significant. The Craftsman, a monthly magazine published between 1901 and 1916, promoted the philosophy of editor Gustav Stickley, a Wisconsin-born designer and the

leader of the Craftsman movement in America. Articles stressed the ideal of a democratic and functional architecture based on the integration of natural materials and forms, handmade decorative arts, and naturalistic garden design. At the center of the Craftsman philosophy was a concern for “home” and the domestic life. The Craftsman encouraged the improvement of all aspects of domestic design, offering articles or advertisements for such items as “bungalow furniture” and wickerware, earthenware, table-runners, and hammered-copper bookends made by the Roycrofters of East Aurora, New York. Stickley and his followers were indebted to William Morris and the late nineteenth century English Arts and Crafts tradition for the philosophy of a high standard of craftsmanship and of design derived from natural forms intended to counter the machine-oriented industrial order.

Milwaukee followed the national trend and witnessed an extraordinary boom in bungalow construction from 1904 through the 1920s. The first known documented mention of the term “bungalow” in Milwaukee was in an article from 1904 in the Evening Wisconsin describing a unique, small scale, “English bungalow sort of house” for Lyle Olson at the corner of E. Hampshire and Downer Avenue that was quite different from its two and a half story neighbors.

Great numbers of bungalows were built both individually and in speculative tracts in newly platted neighborhoods throughout the city. Bungalows were also built on vacant sites scattered throughout the older neighborhoods. In the 1920s, bungalows, and the casual lifestyle they epitomized, gradually became unfashionable. Craftsman designs were supplanted with the more exotic period revival styles as Dutch Colonial, Georgian, and Tudor and details like Spanish tile roofs, half-timbering, and columns were even added to bungalows. In the 1920s as well, the full front porch bungalow examples gave way to a type that featured a projecting glazed sunroom entrance and open terrace on the front. (The above summary is based on the chapter on bungalows, written by Carlen Hatala, in the City’s publication, As Good as New)

The bungalows at 2005, 2009, 2015, 2019, 2025 and 2029 are notable in their early use of the Arts and Crafts style and the Colonial Revival style, distinctive from the Craftsman style of the “pioneer” bungalows that were still being built at this time.

The quality of design in the detailing of this grouping of bungalows is exceptional and mimics features often found in far larger and more expensive houses. The use of half timbering, rafter tails, diamond paned windows, stucco cladding and stone lintels with stone impost blocks are suggestive of English design characteristics and are associated with Arts and Crafts design. Examples of Arts and Crafts style houses can be found on the city’s upper east side in the early 20<sup>th</sup> century but were generally not applied to bungalows until the 1920s. The handling of these details shows someone with an expert knowledge of and mastery in design.

The Colonial Revival examples at 2005, 2025 and 2029 are the earliest known use of this style as applied to bungalows in Milwaukee. What inspired the designer to utilize the porticos, columns, keystones and multi-paned windows in this fashion at this early date is not known at this time. Other documented examples date to the 1920s. A check through reproductions of house catalogues of the period, and the Sears ready cut houses, all show that Colonial detail did not appear to be introduced until after 1920. There was, however, a lot of interest in Colonial Revival style in house design and décor that was appearing in the popular shelter magazines of the era like Woman’s Home Companion, issue dated

November, 1916. Colonial Revival detailing on bungalows was, on the whole, not that common in Milwaukee, owners preferring to build more standard Dutch Colonials or Georgian-inspired houses featuring floor plans with formal layout and bedrooms placed on the second story. This grouping is definitely unique in Milwaukee.

## THE ARCHITECT

Attribution is being made at this time to the architect Hugo Miller. The attribution is based on an architectural detail found in a number of his projects. The houses in the 2000 block of Kenwood Boulevard all share a distinct oriel window located near the entrance that illuminates the interior entry hall. Sometimes the oriel is two-sided, as at 2019 E. Kenwood Boulevard, sometimes it is three sided or even box shape as at 2015 E. Kenwood Boulevard. Permit records indicate that Hugo Miller worked with Louis Auer & Son on other projects including a number of Craftsman style bungalows in the 3000 block of Bartlett Avenue, specifically Number 3042 and 3048. The house at 603 N. 50<sup>th</sup> Street in the Story Hill neighborhood, also designed by Miller, has this same feature. It was built in 1919 for Pawling and Harnischfeger vice-president Arthur G. Henricks. Other houses in the vicinity of those cited above, some documented by other architects, lack the distinctive oriel detail. (Daily Reporter May 8, 1919, June 18, 1919, and July 23, 1919)

Hugo V. Miller (June 22, 1885 – February 23, 1949) was born in Milwaukee, Wisconsin the son of Anton Mueller and his wife Elizabeth Becke. The family included eight children and most spelled the name “Miller” as adults. Hugo did not attend college but beginning as a teenager trained in the architectural offices of John Menge Jr. and Ferry and Clas. The latter firm was grounded in Classical and Beaux Arts design while Menge was something of a renegade with boldly detailed bungalows and eye-catching residences like the log cabin bungalow on Sherman Boulevard. Hugo Miller practiced independently from 1911 and had offices in the Merchants and Manufacturers Bank Building on Plankinton Avenue in his early years but practiced out of his home for most of his career.

In the two decades prior to the Great Depression he designed a substantial number of residential buildings and commercial buildings. Miller’s grandson, Phillip H. Miller, has several scrapbooks that document his career. The Great Depression hit the small architectural offices hard and Miller is said to “lost everything” and is not known to have owned a home afterwards. He kept his professional office open, however until his death in 1949. He took various jobs with a variety of companies, the last being the John Weiss Mfg. Co., which distributed store, office, and tavern equipment and produced architectural woodwork and specialty cabinets. (Historic Milwaukee Spaces and Traces Tour Script, Suminski Funeral Home, 1999)

Among Hugo Miller’s commissions are included:

- (1913) Bungalows for Louis Auer & Son, 3042 and 3048N. Bartlett Avenue, possibly the remainder of the bungalows in this section of Bartlett Street
- (1913-14) Urban double house 2853 N. Frederick Avenue
- (1914-15) Delaney House 3031 N. Frederick Avenue
- (1914) Astor Theater, Brady and Astor Street (Brady Street Pharmacy today—altered)
- (1915) Jastrow House 2218 S. 7<sup>th</sup> Street
- (1915) Herman House 2457 N. Grant Blvd.
- (1915-16) Louis Auer & Son project 3014 N. Frederick Avenue
- (1916) Suminski Funeral Home, Brady Street

(1920) Hoerman House 2624 N. Grant Blvd.  
(1920) Kaiser House 2630 N. Grant Blvd.  
(1926) Wells House 5603 W. Washington Blvd.  
(1926) Lewenaeuer Duplex Marion St. Shorewood  
(1927) Kitz House 3360 N. Hackett Avenue  
(1927) Judge Joseph Padway House Lake Drive Whitefish Bay  
(1928) Wile Brothers Store 1211-13 W. Vliet Street  
(1929) Three homes for Bert C. Broude Co. in Park Ridge

Copies of news clippings illustrating Hugo Miller's work indicate that he also designed numerous commercial buildings and apartment buildings in addition to residences. Like many of the architects of his day, his design work showed the influence of the Craftsman style in his early years and evolved with the public's shift in taste toward more period revival styles like Tudor Revival and Mediterranean revival. Some projects, like the Wile Brothers Store on Vliet Street, exhibit an exuberant Art Deco flare. From citations in the Daily Reporter in the 1920s and news clippings held by his grandson, Miller was at the peak of his career in the teens and 1920s. Miller appears to have designed for a range of clientele from those who built speculative houses for middle class buyers to the prominent socialites. Since Miller had a small office, his work has not had the evaluation and research that has been given to the larger offices like Ferry and Clas and A. C. Eschweiler. If Hugo Miller is indeed the designer of the bungalows in the 2000 block of E. Kenwood Boulevard, then he was very forward thinking in departing from the Craftsman style that was popular at that time in Milwaukee and utilizing elements from the Arts and Crafts and Colonial Revival styles.

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## **IX. STAFF RECOMMENDATION**

Staff finds that the bungalows at 2005, 2009, 2015, 2019, 2025, and 2029 E. Kenwood Boulevard appear to meet criteria e-5 and e-8 of the Historic Preservation Ordinance.

- e-5 Its embodiment of the distinguishing characteristics of an architectural type or specimen

RATIONALE: The bungalows in the 2000 block of E. Kenwood Boulevard are remarkably intact examples of the bungalow form that exhibit details of the Arts and Crafts Style and the Colonial Revival Style. In contrast to the tract development bungalow with simple exterior details as seen in various blocks near the A. O. Smith/Tower Automotive complex, along south 35<sup>th</sup> Street and other parts of the city, these examples show the finesse of an architect’s hand, possibly Hugo Miller, who is known to have worked for Louis Auer & Son on other commissions in this same time period and in the same neighborhood. These bungalows also foreshadow the evolution of bungalow design in the 1920s when period revival details began replacing the more rustic and simpler forms of the Craftsman bungalow. These examples are among the earliest documented examples to show this future trend. Colonial Revival styling was not commonly used in bungalows.

- e-8. Its relationship to other distinctive areas, which are eligible for preservation according to a plan based on a historic, cultural or architectural motif.

RATIONALE: The bungalows in the 2000 block of E. Kenwood Boulevard are a grouping of six contiguous bungalows with distinctive Arts and Crafts

and Colonial Revival styling. They have a unity of scale, setback and quality construction and retain their architectural integrity. They read as a unit distinct from their surroundings. The blocks to the east, west, north and south have a different character in their mix of single family, duplex and bungalow dwellings. The bungalow grouping by Louis Auer & Son west of Oakland Avenue has a character distinct from those on Kenwood Boulevard. The grouping of Kenwood Boulevard bungalows would stand out in other city neighborhoods such as Washington Heights, where architect-designed bungalows are common and dispersed among other forms of single family and duplex housing. The removal of one or more of these bungalows on Kenwood Boulevard would jeopardize the ensemble and diminish the importance of the block.

## **X. PRESERVATION GUIDELINES**

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding this historic designation, should the commissioners decide to approve interim designation. However, the Commission reserves the right to make final decisions based upon particular design submissions. Nothing in these guidelines shall be construed to prevent ordinary maintenance. Buildings come into a historic district in their current condition. Owners are not required to return their properties to their original states. However, when new alterations to the exteriors are proposed, Historic Preservation staff will work with the owners for changes that are appropriate to the historic building or assist owners in replacing/restoring documented elements to their houses.

### **A. Roofs**

Retain the roof shape. Skylights or dormers are discouraged but may be added to roof surfaces if they are not visible from the street or public right of way. Dormers at the front of the houses are to be retained in their original form. Avoid making changes to the roof shape, which would alter the building height, roofline or pitch. If replacement is necessary, duplicate the appearance of the original roofing as closely as possible. Locate mechanical systems and vents on portions of the roof not visible from the public right of way and paint them out to minimize impact.

### **B. Materials**

#### **1. Masonry**

- a. Unpainted brick, terra cotta, or stone should not be painted or covered. Avoid painting or covering natural terra cotta or stone. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.
- b. Repoint defective mortar by duplicating the original in color, style, texture and strength. See the masonry chapters in the books, As Good As New or Good For Business for explanations on why the use of a proper mortar mix is crucial to making lasting repairs that will not contribute to

new deterioration of the masonry. Replaced mortar joints should be tooled to match the style of the original. Avoid using mortar colors and pointing styles that were unavailable or were not used when the building was constructed.

- c. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Cleaning of the porch piers would be allowed to restore them to their original condition. Sandblasting or high pressure water blasting or the use of other abrasive materials (glass beads, walnut shells, etc.) on limestone, terra cotta, or cream brick surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. Avoid the indiscriminate use of chemical products that could have an adverse reaction with the masonry materials, such as the use of acid on limestone. Work should be done by experienced individuals.
- d. Repair or replace deteriorated material with new material that duplicates the old as closely as possible. Avoid using new material that is inappropriate or was unavailable when the building was constructed. Chimneys will be retained with their historic profiles and corbeling.

## 2. Wood/Metal

- a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance. Rafter tails, brackets, pergolas and oriel windows are among the character-defining features of the houses.
- b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Avoid covering architectural features with new materials that do not duplicate the appearance of the original materials. Covering wood with aluminum or vinyl is not permitted. Restoration of the original wood siding is encouraged. When front balustrades need replacement, staff will work with owners for appropriate design, scale and material.

## C. Windows and Doors

- 1. Retain existing window and door openings except to restore to original shape and size. Retain the existing configuration of panes, sash, surrounds and sills, except as necessary to restore to the original condition. Avoid making additional openings or changes in existing fenestration by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes.

Avoid changing the size or configuration of windowpanes or sash. Use storm windows or protective glazing which have glazing configurations similar to the prime windows and which obscure the prime windows as little as possible. Retain the glazing at the front porches. This is an original or very early feature of some of the houses.

2. Respect the building's stylistic period. If the replacement of doors or window sash is necessary, the replacement should duplicate the appearance and design and material of the original window sash or door. Avoid using inappropriate sash and door replacements. Avoid the filling-in or covering of openings with inappropriate materials such as glass block or concrete block. Avoid using modern style window units, such as horizontal sliding sash or casements, in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building. Any original windows should be retained and repaired if at all possible. Vinyl or metal clad prime window units are not permitted. Glass block basement windows are not permitted, but may be considered for elevations where they will not be visible from the street.
3. Steel bar security doors and window guards are generally not allowed. If permitted, the doors or grates shall be of the simplest design and installed so as to be as unobtrusive as possible.

#### D. Trim and Ornamentation

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

#### E. Additions

No additions will be permitted on the north (front) elevations of the houses, as this would destroy the character defining features of the buildings. Any other addition requires the approval of the Commission. Ideally an addition should either compliment or have a neutral effect upon the historic character of the building and can consist of a literal replication of elements from the original or an invention within the same style. At times, an abstracted reference to the existing building is appropriate. Approval shall be based upon the addition's design compatibility with the building in terms of window size and placement, building height, roof configuration, scale, design, color, and materials, and the degree to which it visually intrudes upon the principal elevations or is visible from the public right of way. Additions must be smaller than the houses and not obscure the historic houses or the architectural reading of the original houses.

F. Signs/Exterior Lighting

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

G. Site Features

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

H. Guidelines for New Construction

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

1. Siting

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

2. Scale

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

3. Form

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

4. Materials

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

I. Guidelines for Demolition

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

1. Condition

Demolition requests may be granted when it can be clearly demonstrated that the condition of a building or a portion thereof is such that it constitutes an immediate threat to health and safety and is beyond hope of repair.

2. Importance

Consideration will be given to whether or not the building is of historical or architectural significance or displays a quality of material and craftsmanship that does not exist in other structures in the area.

3. Location

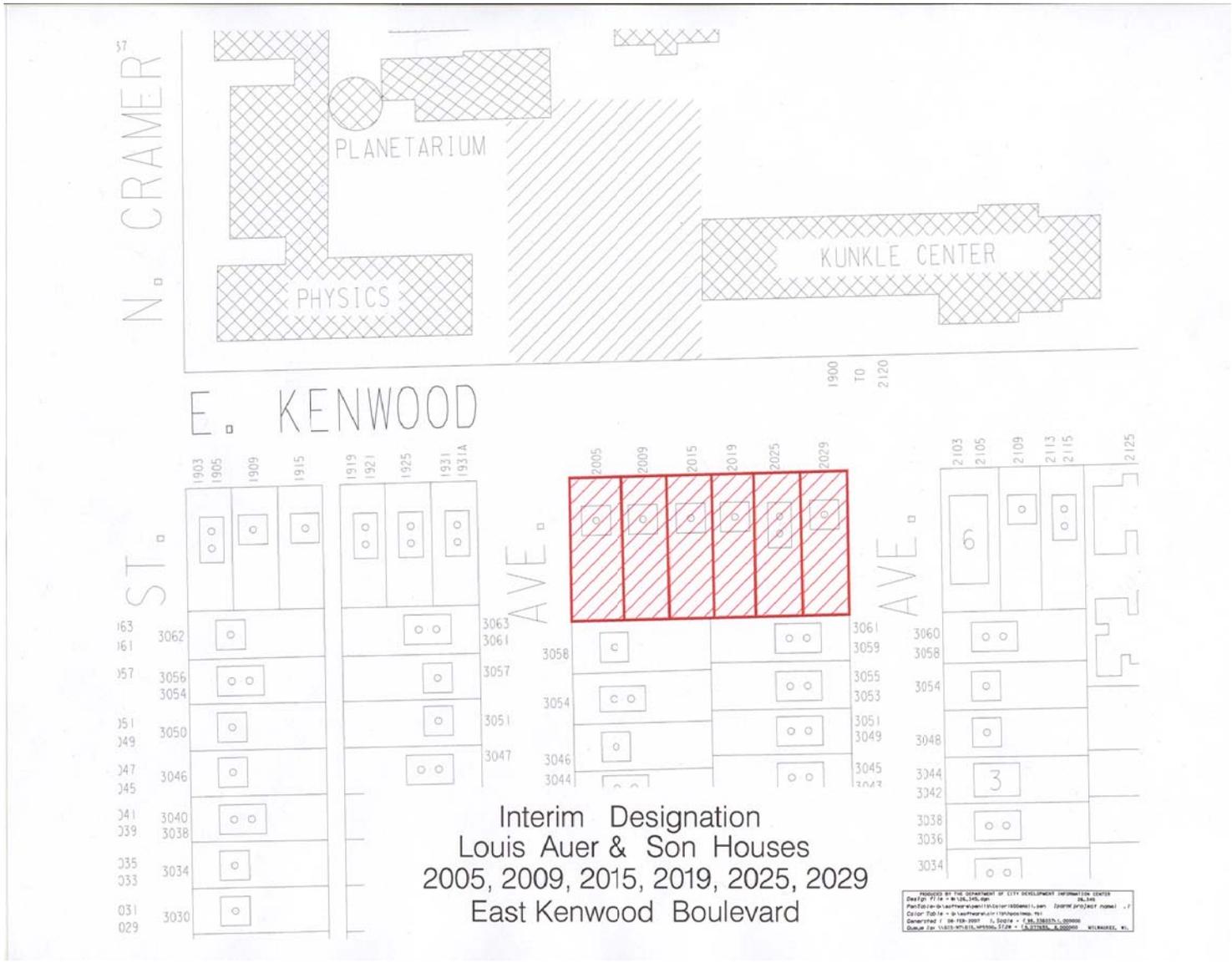
Consideration will be given to whether or not the building contributes to the neighborhood and the general street appearance and has a positive effect on other buildings in the area.

4. Potential for Restoration

Consideration will be given to whether or not the building is beyond economically feasible repair.

5. Additions

Consideration will be given to whether or not the proposed demolition is a later addition that is not in keeping with the original design of the structure or does not contribute to its character.



Interim Designation  
 Louis Auer & Son Houses  
 2005, 2009, 2015, 2019, 2025, 2029  
 East Kenwood Boulevard

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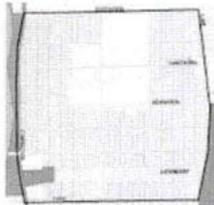


A Strategy and Vision for the UWM Neighborhood pdf  
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Section 1 Section 2

### UWM Neighborhood Strategy and Vision Project

#### Status

The University of Wisconsin -- Milwaukee (UWM) Neighborhood Strategy and Vision was approved in principle by the City Plan Commission on Monday September 8th, 2003 with the condition (requested by Third District Alderman Mike D'Amato) that the University Neighborhood Association (UNA) do a quarterly progress report on implementation. Smithgroup/JJR and Hurtado Consulting were the consultant team for the project.



Study area (click to enlarge)

#### Background

UWM, the near-university neighborhood groups, and Alderman Michael D'Amato requested that the City of Milwaukee undertake a comprehensive neighborhood strategy and vision process to identify and address critical issues for the area immediately surrounding the University. [Read more](#)

- ⌵ Area map
- ⌵ Background
- ⌵ Read the report

#### Main Objectives

- » Provide a coordinated long-term strategy for addressing neighborhood issues in the critical areas of parking, housing, transit, and quality-of-life.
- » Provide practical methods for implementation with emphasis on community involvement, high quality design, and adding long-term value.
- » Serve as a model for ongoing, collaborative, university neighborhood planning.

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Office of Mayor Tom Barrett

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<http://www.mkedcd.org/planning/plans/UWM/index.html>

11/14/2006

University, the City of Buffalo, and the towns of Amherst, Tonawanda and Cheektowaga. Ultimately a real-estate development organization will be created under the working title of University Development Corporation.

(Go to: [www.buffalo.edu](http://www.buffalo.edu), then search "University Community Initiative")

Benchmark example: At Yale University in New Haven, Connecticut, the Greater Dwight Development Corporation (GDDC) is a partnership between the University and the Dwight Neighborhood. The group secured a \$2.4 million HUD university partnership grant, and leveraged extensive matching funds and in-kind contributions from Yale and other partners.

(Go to: [www.yale.edu](http://www.yale.edu), then search "Dwight Neighborhood")

Benchmark example: Also at Yale University, the Hill Development Corporation is a partnership between the University and the Hill Neighborhood, which works to increase home ownership with support from the Fannie Mae Foundation. The group rehabilitates homes for sale to first-time homebuyers.

(Go to: [www.yale.edu](http://www.yale.edu), then search "Hill Neighborhood")

**Action Strategy 9.2: Provide student tenant and advocacy assistance; organize community clean-ups and UWM Neighborhood landlord training program.**

The CDC could provide some of the counseling services proposed elsewhere in this strategy such as student tenant advocacy, organizing community clean-ups, and landlord training tailored to address UWM Neighborhood issues.

**Action Strategy 9.2 Evaluation:**

The joint cooperation between the University, City, Neighborhood and private partners that form the CDC would promote a unified effort for student tenant and

advocacy assistance, clean-ups, landlord training programs and other programs related to housing. In addition, consolidating the related programs simplifies their management, promotion and implementation.

**INITIATIVE #10 - PRESERVE ARCHITECTURAL AND HISTORIC CHARACTER**

**Action Strategy 10.1: Develop programs to assist property owners better maintain historic residential properties.**

The University's architectural program can continue to offer assistance to organizing efforts and its collective resources for Neighborhood use. The City's Historic Preservation Section offers technical advice on the maintenance, care and alteration of historic properties, which include several books on a wide range of topics affecting older homes. Neighborhood groups might choose to do weekend seminars on maintenance, updates, and common remodeling topics, drawing on their own considerable expertise as homeowners (perhaps with support from local architects, interior designers or Historic Milwaukee, Inc., a non-profit educational organization).

**Action Strategy 10.1 Evaluation:**

In addition to the benefits of well-maintained and preserved historic homes, relationships between the neighborhood residents, City and University are strengthened through their cooperative efforts to enhance the quality, value and significance of the Neighborhood's historic architecture and character.

**Action Strategy 10.2: Seek designation for the UWM Neighborhood as a National Register District, Local Landmark District, and/or Neighborhood Conservation District as a means of protecting architectural character.**

These options carry different design guidelines and financial incentives. Therefore, the Neighborhood needs to consider which alternative(s) will produce the best outcome.

- The ability to receive tax credits (state and federal combined equal to 25%) for property investment is a big reason to seek a National Register District designation. Tax credits are available for basic maintenance items like roofing, plumbing, electrical, HVAC, brick repointing, and similar items. Approval of work for which the owner seeks tax credits is subject to State Historical Commission approval. Work is reviewed in \$10,000 increments. However, if the property owner does not seek tax credits, they do not have to receive an approval.
- The Local Landmark District subjects every building permit to approval by the Milwaukee Historic Preservation Commission. If protection from inappropriate alterations is a goal, then this is a good avenue to pursue.
- The Neighborhood Conservation District is a zoning overlay district that imposes design guidelines (subject to review by the Milwaukee City Plan Commission) on all properties in the district. The building permit process activates design review. Design guidelines for a Neighborhood Conservation District can go well beyond historic preservation.

**Action Strategy 10.2 Evaluation:**

- The least restrictive, in the sense that owners choose whether or not to seek approval and tax credits, yet financially supportive option would be a National Register District designation. Because of the opportunity to benefit from tax incentives, this designation could be beneficial to have in place on its own, or in combination with one or both of the other districts. The Neighborhood should investigate all the options and decide which will produce the best overall result.

**INITIATIVE #11 – DEVELOP STUDENT HOUSING DISTRICTS/PROJECTS**

**Action Strategy 11.1: Establish public/private partnerships to develop student housing throughout the metro area.**

Promote student-housing in neighborhoods that are convenient to future remote or satellite UWM campuses and that could also benefit from the presence of student residents and related commercial activity. (Possible candidates: Northridge, Cedarburg, Waukesha, others.)

Near campus is defined as within 5-10 miles of the campus (e.g. the North Avenue area, Brady Street area, Riverwest, and downtown). It can also include Whitefish Bay or Wauwatosa. Ideally, near-campus housing is linked to transit and located in a high-activity, high-amenity area where students will want to live.

**Action Strategy 11.1 Evaluation:**

- Many universities have partnered with private developers to expand the housing stock available to students. Public/private partnerships are appealing because they provide an alternative way for universities to offset the cost of developing housing, yet the University has the ability to determine the location, type, quantity and quality of housing. Developers benefit because they have a captured market, which dramatically reduces if not eliminates their risk.
- Benchmark example: The University of Minnesota at Minneapolis, in partnership with the Wedum Foundation, completed University Village in 1999. The University leases a little more than half of the building and assumes responsibility for its management under the direction of Housing & Residential Life. Referred to as U Village, residents have the same contract obligations and receive comparable amenities to other University residence facilities. The University strongly recommends that