

Historic Designation Study Report



Edmund Stormowski Duplex

1874-76 North Warren Avenue

*City of Milwaukee
Department of City Development
Summer, 2002*

Table of Contents

Background data...	2
Description...	3
Significance statement...	5
Architectural history...	5
Family history...	7
Architect...	9
Staff recommendation...	11
Map...	13
Preservation guidelines...	14

HISTORIC DESIGNATION STUDY REPORT

EDMUND STORMOWSKI DUPLEX

I. NAME

Historic: Edmund Stormowski Duplex
Common name: Carl and Shirley Ferguson House

II. LOCATION

1874-76 North Warren Avenue

3rd Aldermanic District, **Ald. Michael D'Amato**

Legal Description: Part'n of Plat of SW ¼ in NE ¼ Sec 21-7-22 Block B S 30' Lot 29

III. CLASSIFICATION Structure

OWNERS: Carl and Shirley Ferguson
1874-76 North Warren Avenue
Milwaukee, WI 53202

V. DESIGNATION REQUESTED BY: Carl and Shirley Ferguson

VI. YEAR BUILT: 1904¹

ARCHITECT: Herman J. Esser²

¹ Milwaukee Building Permit #1148 dated July 5, 1904. Filed at Development Center, 809 North Broadway, Milwaukee.

² Ibid, line 5.

VI. PHYSICAL DESCRIPTION

Introduction

Located on a prominent site at the top of a hill, the Stormowski duplex was one of the best residences in a densely populated Polish-American ethnic neighborhood now called East Village that is tucked into a small area between the banks of the Milwaukee River and East Brady Street. The big, red brick luxury duplex and four large houses north of it on Warren Avenue were a pocket-sized “Gold Coast” of the working class village around it.



A circa 1910 photo of the Stormowski duplex shows that it has remained virtually unchanged since it was built in 1904.

Finished in 1904, the Stormowski house was one of the last houses built in the neighborhood that developed between 1870 and 1895. Edmund Stormowski, the builder and original owner, was a local mason and bricklayer who worked from plans supplied by one of the city’s better-known architects, Herman J. Esser. Today, Mr. Stormowski’s duplex is a splendid example of the bricklayers’ trade and there is probably not another like it in the city. It is particularly remarkable that the duplex has remained in the same family for nearly a century and today the lower flat is the residence of Mr. Stormowski’s grandson, Carl Ferguson. He and his wife Shirley are requesting local historic designation for their unique property.

The Stormowski duplex is a pivotal architectural and cultural resource in a fascinating former ethnic neighborhood that is now eligible for listing on the

National Register of Historic Places.³ The area is also the focus of new, ground-breaking preservation efforts since a group of neighbors and Ald. Michael D’Amato recently began studying the possibility of designating East Village a local conservation district, which would be the first of its kind in Milwaukee. A conservation district, which is different from a local landmark district, preserves the best features of a neighborhood according to a plan adopted and enforced by the people who live there. Local designation of the Stormowski Duplex would complement the other preservation efforts.

Description

The Stormowski duplex is a 2-1/2 story, front-gabled, Arts and Crafts style, brick and stucco Milwaukee Duplex. Using local terminology it would typically be called a “duplex with three up

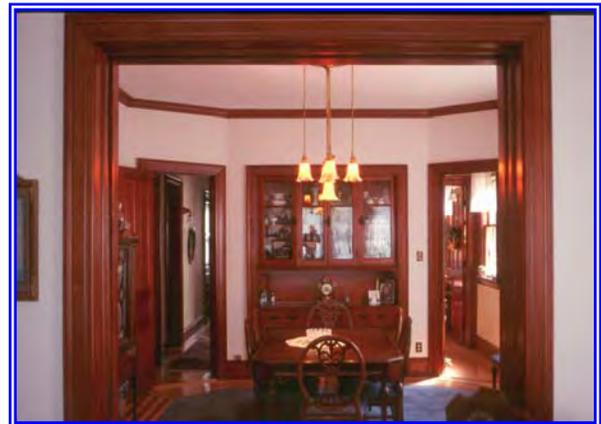
³ Following a site visit by staff from the State Historical Society in Madison the neighborhood was determined to be eligible for listing on the National Register although the formal preparation of nomination papers has not been completed as of 8/2002.

and three down,” in reference to the number of bedrooms in each flat. The building is located on a hilltop lot where East Kane Place terminates at North Warren Avenue.

The principal feature of the asymmetrical main elevation facing North Warren Avenue is a large one-story, brick porch that stretches completely across the front of the building. The porch, topped with a flat roof that serves as a spacious walkout deck for the upper flat, is composed of three, square brick piers that support two segmental arches surmounted by a cornice and brick balustrade. The larger arch, which spans nearly two-thirds of the elevation, is particularly impressive in terms of its size and the advanced masonry skills that were needed to build it. The arch is topped with a limestone keystone and it frames a projecting bay of three double hung windows behind it. The smaller arch, also topped with a wedge-shaped limestone keystone, frames a pair of original wood panel entry doors. The porch’s corbelled brick cornice features a course of Colonial style dentil work and topping off the entablature is a limestone stringcourse surmounted by a brick balustrade with narrow, round-arched openings. The balustrade is capped with a course of flat rectangular dressed limestone blocks.

The second story is fenestrated with a projecting bay of three round-arched windows that are each trimmed with a brick lintel and topped by a wedge-shaped limestone keystone. Flanking the bay window to the north is a small porch that is recessed behind a segmental-arched opening topped with a limestone keystone. The attic story is finished with popcorn texture stucco and centered in it is a bay of three wooden casement windows that are original to the building. The gable and deeply overhanging eaves are finished with a very large, flat bargeboard that is a hallmark of the Arts and Crafts style. Each of the far corners of the gable is embellished with a huge Arts and Crafts style wooden bracket.

The side elevations facing north and south are finished with red brick and randomly fenestrated with double hung windows that are each set into a segmental arched opening finished with a dressed limestone sill. The rear elevation that faces east is finished completely with red brick from the foundation to the peak of the gable. Double hung windows are randomly placed on the elevation and a rear entry door is located on its south half. Behind the house is a small, well-groomed grass lawn that meets the backyards of the neighboring properties. There was never a garage on the property or even a place to build one but that was not a problem for Edmund Stormowski because he never drove a car.



The interior, although not part of the local designation, remains nearly unchanged since 1904.

The Stormowski duplex shows great pride in ownership. It is one of the few buildings in the East Village neighborhood that has been spared any exterior changes and looks basically the same today as it did nearly a century ago. The interior is not part of a local landmark designation although it is worthwhile to note that it is also virtually intact, retaining original lighting, floors, millwork and even a very unusual brick smokehouse in the basement which reflects the original owners’ fondness for the European tradition of home-made smoked meats and sausages.

According to the family, the only major exterior work was finished in 1999 when part of the front porch was rebuilt in the original design. Some of the red brick used in the rebuilding is

new, but nevertheless a very close and appropriate match for the original brick it replaced. Changes also occurred to the brick wall with tall corner piers that originally enclosed the small bermed front lawn. Not only did the wall add an estate-like character to the property but it was a veritable calling card for Mr. Stormowski's trade. Most of the wall and the corner piers were removed years ago but a remnant of it is topped off today with a mature, meticulously pruned rectangular hedge that neatly frames the lawn.

VII. SIGNIFICANCE

The Stormowski Duplex is important as one of the pivotal structures in the East Village, a unique century-old ethnic neighborhood that has been identified by Wisconsin's State Historical Society as a priority for preservation and conservation. It is also a unique example of a classic Milwaukee Duplex designed in the Arts and Crafts style by a leading Milwaukee architect, Herman J. Esser who contributed significantly to the character of the city as it stands today.

VIII. HISTORY

Architecture

The Stormowski Duplex is a one-of-a-kind, architect-designed structure located in a century-old neighborhood that was built like a small European village by Polish immigrants and their descendants. The big duplex made of red brick was a veritable castle compared with the small wooden Polish Flats and Victorian cottages that surround it. Edmund's Stormowski's fine residence at the top of a hill has remained a stand-apart structure in its neighborhood over the years and it is also a very interesting example of a Milwaukee style duplex which is one of the key structures that defines the unique local character of many of the city's older neighborhoods.

Round, transverse brick arches link the square brick porch piers to the house.



Perhaps the most outstanding feature of the duplex is the fine brickwork that also highlights the masonry skills of the builder, Mr. Stormowski and his contracting company. The extensive use of round and segmental arches on both the front and side elevations is particularly impressive. Three structural, transverse brick arches connect the porch piers to the house and help to carry the weight of the roof on top of it. The building of the many arches on the house reflects Mr. Stormowski's advanced knowledge of bricklaying that would also have been very valuable in his later position as Milwaukee's Superintendent of Sewers because the construction and maintenance of brick-lined tunnels and shafts in the sewer system were important if not pivotal tasks supervised by his division at that time.

The high-quality red brick used to build the duplex is also a fine reminder of a turning point in Milwaukee's history around 1900 when builders and architects abandoned the use of Milwaukee's unique cream-colored brick as a finish material and switched to red and brown brick imported from other states, particularly Ohio and Missouri. The very narrow mortar joints between the brick give the house a fine-finished appearance and required more labor and material to construct compared with walls built with wider joints, which were more common.

In a broader context, the Stormowski duplex is also an eye-catching and perhaps unique example of Arts and Crafts style duplex architecture. The classic Milwaukee duplex is a two-family dwelling consisting of an upper and lower flat and thousands were built over a period of more than four decades between about 1890 and 1930. During the golden era of the duplex, the basic form seldom varied and each was a large, 2-1/2 story structure set on a raised foundation with a steeply pitched roof and a spacious front porch. A duplex is easy to spot because of its distinctive massing, paired front entry doors and regularly-placed windows. Most were built of wood-frame construction and embellished with extensive trim but some, such as the Stormowski duplex, were made of brick. Duplexes were designed in the popular architectural styles of their day, which include Queen Anne, Colonial Revival, Arts and Crafts, Tudor/Jacobean Revival, and Craftsman/Bungalow and Prairie styles of architecture.

The first duplexes of the late 1880s and early 1890s were often embellished with Queen Anne and Colonial Revival style carved woodwork that framed the attic windows and adorned the steeply pitched front gables. During the first decade of the 20th century, the Arts and Crafts and Colonial Revival styles were generally favored for duplex construction and it was during this period that the Stormowski duplex was built in 1904.

The Stormowski duplex is also a fine, early example of a so-called Luxury Duplex that was a premium structure combining the amenities and spaciousness of two fine single family houses under one roof. The Luxury Duplex was constructed primarily in the period between the two World Wars, but some examples began appearing in Milwaukee during the early 1890s. The grandest examples of Milwaukee's luxury duplexes were "architecturally disguised" to resemble a rambling, single-family house with a single front entry door and randomly placed windows.

After World War I the so-called Bungalow style duplex became a Milwaukee favorite and it is identified by a distinctive *jerkinhead* front gable that also is often called a *clipped* gable. Duplex construction nearly ground to a halt in 1930 with the onset of the Great Depression, but some were still built during the next decade. America's entrance into World War II in 1941 and the subsequent nation-wide moratorium on residential building construction finally brought the golden era of the Milwaukee duplex to an end.

Duplex construction resumed in the years immediately after the war and, remarkably, still continues today. Duplexes of the post war era, however, tend to have relatively little in common architecturally with their predecessors from the pre-World War II years. A few traditional-looking luxury duplexes were built in Milwaukee during the late 1940s, but most duplexes of that era were hip roofed blocks built to accommodate compact floor plans. In the past several years a few local builders, most notably the Walkers Point Development Corporation, have revived the construction of traditional Milwaukee duplexes for infill housing in older neighborhoods. While sharing some of the massing and detailing of the classic Milwaukee duplex, the new construction still stands distinctly apart from the older structures that have played such an important role in Milwaukee's architectural and economic development.

Today the Stormowski Duplex is a model of preservation and a tribute to the family that has done such a fine job of maintaining it over the past century. Passers-by still often marvel at the big red brick duplex at Kane and Warren that towers over the much smaller wooden cottages around it. The continued preservation of this visually important anchor is vital to the character of the East Village neighborhood which itself is finally being recognized for its unique role in the city's ethnic history and the great quality of life that it will offer to future generations.

Social History of the neighborhood and the Stormowski Family

Over the past century, four successive generations of the Stormowski family have lived in the duplex and maintained it in nearly original condition. It's a remarkable record of ownership that has seldom been duplicated in Milwaukee. The original owner and builder, Edmund Stormowski (1869-1916), was a mason contractor who worked his way up to become Milwaukee's Superintendent of Sewers in 1912. He and five of his six sisters were born in Poland and brought to this country in 1874 by their parents, Joseph and Catherine. The Stormowski family arrived in a significant wave of Polish immigration that began approximately in 1865 and lasted into the 1920s. It was fueled in part by a failed Polish revolt in 1863 against the Germans, Austrians and Russians who jointly occupied Poland at that time. Most of Milwaukee's early Polish settlers, including the Stormowski family, came from the northwestern, German (Prussian) sector of Poland where living conditions were especially desperate.⁴

Joseph Stormowski and his family began their new lives in a Polish immigrant neighborhood clustered around East Brady Street on Milwaukee's Lower East Side. Their residence in 1877 was in the 1800 block of North Franklin Place, which was just a few doors north from St. Hedwig's Roman Catholic Church complex where the Stormowski children attended the parish grade school.⁵ Polish language and culture were included in the curriculum at St. Hedwig's which was called an *ethnic parish* because it was founded specifically cater to the needs of Polish-American families. The church was an important part of the social and religious activities of the Polish ethnic community that grew rapidly around it during the late 19th century. In its heyday, 75-110 years ago, the neighborhood really didn't have a formal name. In 1946 the neighborhood was referred to generically as the Eighteenth Ward in the Polish-American history book, *We the Milwaukee Poles*.⁶

The Polish-American ethnic neighborhood that originally surrounded the Stormowski house developed in a manner similar to a small European town. At the heart of the community was St. Hedwig's Roman Catholic Church with its soaring, Polish Renaissance style steeple. In its shadows, East Brady Street developed into a vibrant downtown shopping hub for the community which spread north of the Milwaukee River to the Riverwest neighborhood between Humboldt and Holton and to another lower east side neighborhood bordered by North Oakland, the river, North Avenue and Park Place.



During the 1880s and 90s the Stormowski family lived in flats at these two buildings, 1327 (R) and 1329 East Brady Street

Over the years, Joseph Stormowski worked as a laborer, carpenter and finally, bridge tender. In 1880 he moved his family to a house at 1327 E. Brady Street that was later converted to a store with an upper flat and still stands there today.⁷

⁴ Robert Carroon, "Foundations of Milwaukee's Polish Community." *Historical Messenger of the Milwaukee County Historical Society*, Sept. 1970, p. 88.

⁵ Milwaukee City Directory, 1877. Entry for Joseph Stulmowski (sic), p. 471.

⁶ *We the Milwaukee Poles*, p. 154.

⁷ City Directory research: 1881, page 545 and Rascher's Fire Insurance Atlas, Vol. 3, 1888 and Sanborn's Insurance Map of Milwaukee, Vol. 1.

By 1886 the family moved next door to another house at 1329 E. Brady Street, which is also still standing today with its first floor converted to a store long ago.

After finishing grade school and high school at St. Hedwig's, Edmund Stormowski attended Marquette University and then Spencerian Business College from which he graduated. He steered his career away from an office job and instead became a mason, learning the bricklayers' trade while working for his brother-in-law Francis (Frank) Niezorawski who was one of the city's prominent contractors during the late nineteenth century. Mr. Stormowski probably met Herman J. Esser, the architect who would eventually design his house, while working for his brother-in-law who was the principal mason contractor for several Esser-designed buildings in Milwaukee. Mr. Niezorawski, incidentally, was Alderman between 1890 and 1896 of the 18th Ward that included the East Brady Street and the East Village neighborhood. His name, along with his fellow alderman, is permanently emblazoned on the giant Solomon Juneau Bell in Milwaukee's City Hall tower, which was completed during his term in office.

In 1898 Mr. Stormowski married Helen Piotrowski who had come to America from Poland as an adult. The couple first lived at 1906 North Warren Avenue in a big East Village "Gold Coast" duplex they rented from their brother-in-law Frank Niezorawski. The couple raised three children there before moving in 1904 just two doors to the south where they built their new luxury duplex at 1874-76 North Warren Avenue. It was a choice lot, purchased from their brother-in-law Frank, and to this day it provides a commanding view of the neighborhood. North Warren Avenue is reportedly named after a Revolutionary War patriot, Joseph Warren who died at the Battle of Bunker Hill in 1775.⁸ Pulaski Street, just two blocks west in East Village, is named after another Revolutionary War hero, Casimir Pulaski, who was a Polish nobleman who also died in service to America's continental army.

After moving into their new house, two more children were added to the Stormowski family, although a son, also named Edmund after his father, died in 1910 from pneumonia. In 1912 Mayor Emil Seidl appointed Mr. Stormowski Milwaukee Superintendent of Sewers during a crucial time period when miles of new sewers had to be built in order to meet the needs of the city's rapidly growing population. During Mr. Stormowski's tenure, the city's first sewerage commission was set up in 1913 and this is the predecessor institution of the modern-day Metropolitan Milwaukee Sewage District.⁹

Mr. Stormowski never learned to drive and reportedly had a driver take him to work each day. According to family history, his passion for riding in a cold, open-air car made him ill with a case of pneumonia that caused his death in 1916. He was buried from St. Hedwig's Catholic Church and the John I. Suminski Funeral Home, which is still in business at 1218 East Brady Street. It is believed, incidentally, that only the Suminski and Stormowski families can presently boast of a continuous presence in the East Village neighborhood since the late 19th century.

The neighborhood around the Stormowski duplex began to change in the 1920s and 1930s as the Polish ethnic community gradually left and other ethnic groups, especially Italian-Americans, began to move in. In 1940, according to the Federal Census, about 250 native Poles lived in the neighborhood between East Brady Street and the Milwaukee River. In 1946

⁸ Carl Baehr. *Milwaukee Streets: The Stories Behind Their Names*. Milwaukee: Cream City Press, 1995, p.

⁹ *History of the Milwaukee Sewer System*. Unpublished manuscript dated 1953 and filed in the city's Legislative Reference Bureau, 200 E. Wells St. Milwaukee. Call # 628. h62 [1953]. Probably written by the City's Department of Public Works, p. 6.

a Polish history book noted, “The 18th Ward [around Brady Street] some 30 or 40 years ago had a very high percentage of residents of Polish ancestry. Since then, boundary changes of this East Side ward and the moving out of the younger Polish-American element have reduced the percentage.”¹⁰

The Stormowski family never left, however, and Helen Stormowski continued to live in the big duplex her husband built, raising her children there as a single parent and then passing away in 1956. Her daughters Mania and Helen subsequently inherited the family home. Today, Mania’s son Carl Ferguson is the owner and he lives in the lower flat with his wife Shirley where they raised four children. The Fergusons hope that their house will remain in the family for years to come.

Architect



**Herman Esser from an
1897 publication,
*Milwaukee Feeds and
Supplies the World***

Herman J. Esser (1865-1957) was a talented architect whose outstanding work includes the riverfront colonnade of the former Gimbel Brothers Department Store at 116 West Wisconsin Avenue, which is one of the city’s signature buildings and a major structure associated with early 20th century retailing in America. Mr. Esser specialized in the design of commercial buildings and the Stormowski duplex is a rare and decidedly anomalous example of his residential work. He was one of Milwaukee’s first college-trained architects and his work is generally characterized by meticulous detailing and a scholarly application of traditional architectural styles. Other prominent examples of his work that are pivotal to the city’s development and architectural histories include the former interurban terminal at 231 West Michigan Street and the TMER&L power plant at 108 East Wells Street. Both are enduring symbols of the city’s economic and technological advancement during the early twentieth century.

Relatively little is known about the early life of Mr. Esser who was born in Madison, Wisconsin. A major turning point in his life, however, was enrolling in Cornell University at Ithaca, New York during the mid 1880s to study architecture. During his college years it is believed that he worked part-time, probably during the summers, in Milwaukee as an apprentice architect/draftsman for H.C. Koch and Company.¹¹ After graduating from the prestigious school in 1888, he worked for a few architectural firms in New York City before returning to Milwaukee in 1890 to become a full partner with H.C. Koch and Company.¹² Examples of Koch and Company’s work during Mr. Esser’s tenure with the firm include the Milwaukee Protestant Home (1892) at 2449 North Downer Avenue and Gesu Roman Catholic Church (1892) at 1145 West Wisconsin Avenue, and the Milwaukee City Hall (1893) at 200 East Wells Street.¹³

After leaving the H.C. Koch firm in 1899, Mr. Esser worked at his own independent architectural practice for nearly 40 years until he retired in 1937. An early example of his

¹⁰ We the Milwaukee Poles, P. 154.

¹¹ Milwaukee City Directory research 1884-1890.

¹² Milwaukee Journal, Jan. 18, 1957 “Stroke Fatal to H.J. Esser.” No page number.

¹³ Milwaukee Building permit files, 809 N. Broadway, Milwaukee, WI.



Mr. Esser worked for H.C. Koch when the firm designed Gesu Church. Subsequently, in 1902, he designed the magnificent, tri-gabled front entry addition. Mr. Stormowski may have worked on the construction of the church because his brother-in-law, Frank Niezorawski was the mason contractor.

independent design work is the Milwaukee Electric Railway and Light Co. Building (1900) at 108 East Wells Street. Today the former power plant has been sensitively rehabilitated for a new use as the home of the Milwaukee Repertory Theater. Another local masterpiece attributed to Mr. Esser is the Gothic Revival stone portico addition (1902) for Gesu Roman Catholic Church. It is likely that he worked on the original plans for the church a decade earlier when it was designed by H. C. Koch and Company and he was a full partner with the firm. Another outstanding Esser-designed structure is the former interurban terminal (1905) at 231 West Michigan Avenue. The large Neo-classical style structure is a national register-listed gem that was the center of operations for the Milwaukee Electric Railway and Light Co. (TMER&L). At the time of its completion it was reportedly the largest interurban electric train station in America. Today the recently restored structure is the headquarters for the modern-day power utility institution, WE Energies that succeeded the old electric train and power firm.

Mr. Esser kept up with the dramatic changes in architectural practices and tastes during the early twentieth century. His eye-catching design for the Art Deco style Robert A. Johnston Co. building (1920) at 4023 West National Avenue was actually a few years ahead of its time because the style really didn't have a formal name until 1925. Today many architectural historians rank the Johnston building as one of the city's most distinguished early twentieth century industrial structures and it is one of the most familiar visual features of the near south side.

Perhaps the most enduring example of Mr. Esser's work is the impressive riverfront colonnade of the Gimbel Brothers Department Store (1923), which was based on the renowned Selfridges's department store in London, England. The English store has a connection to the state because its founder, Gordon Selfridge, was a native of Ripon, Wisconsin. Gimbels represents the zenith of the American department store and it is one of the principal landmarks associated with one of the best-known retailers in American history.

Mr. Esser reportedly designed his own winter residence in Texas near the banks of the Rio Grande River. The Spanish Colonial Revival structure was described as one of the showplaces of Texas and was finished in clear white stucco with a brilliant red tile roof. All of the furniture in the house was reportedly hand-carved from the area's native mesquite wood. Mr. Esser and his wife Elizabeth sold the home around 1947 and the couple



Herman Esser designed the riverfront colonnade of the former Gimbel Brothers Department store (1923) at 116 W. Wisconsin Avenue

apparently spent their remaining years in Milwaukee. At the time of his death from a stroke, Mr. Esser was living at 4332 North Lake Drive in the Milwaukee suburb of Shorewood.¹⁴

* * *

IX. STAFF RECOMMENDATION

The Edmund Stormowski House merits consideration by the Historic preservation commission as locally-designated landmark structure because it meets criteria e-6, e-8 and e-9 of the city's Historic Preservation Ordinance.

e-6 Its identification as the work of an artist, architect, interior designer, craftsperson, or master builder whose individual works have influenced the development of the City of Milwaukee, State of Wisconsin or the United States.

Rationale: Criterion **e-6** is applied because the designer of the house, Herman J. Esser, made outstanding architectural contributions to Milwaukee including the riverfront colonnade of the Gimbel Brothers Department Store, the Gothic Revival portico for Gesu Roman Catholic Church and the former interurban terminal.

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

Rationale: Criterion **e-8** is applied because the house is a key structure in a unique century-old ethnic neighborhood, now called East Village, which was built for Polish immigrants and their descendants. The State Historical Society has acknowledged the architectural and historic significance of the neighborhood, which is eligible for listing on the National Register of Historic Places.

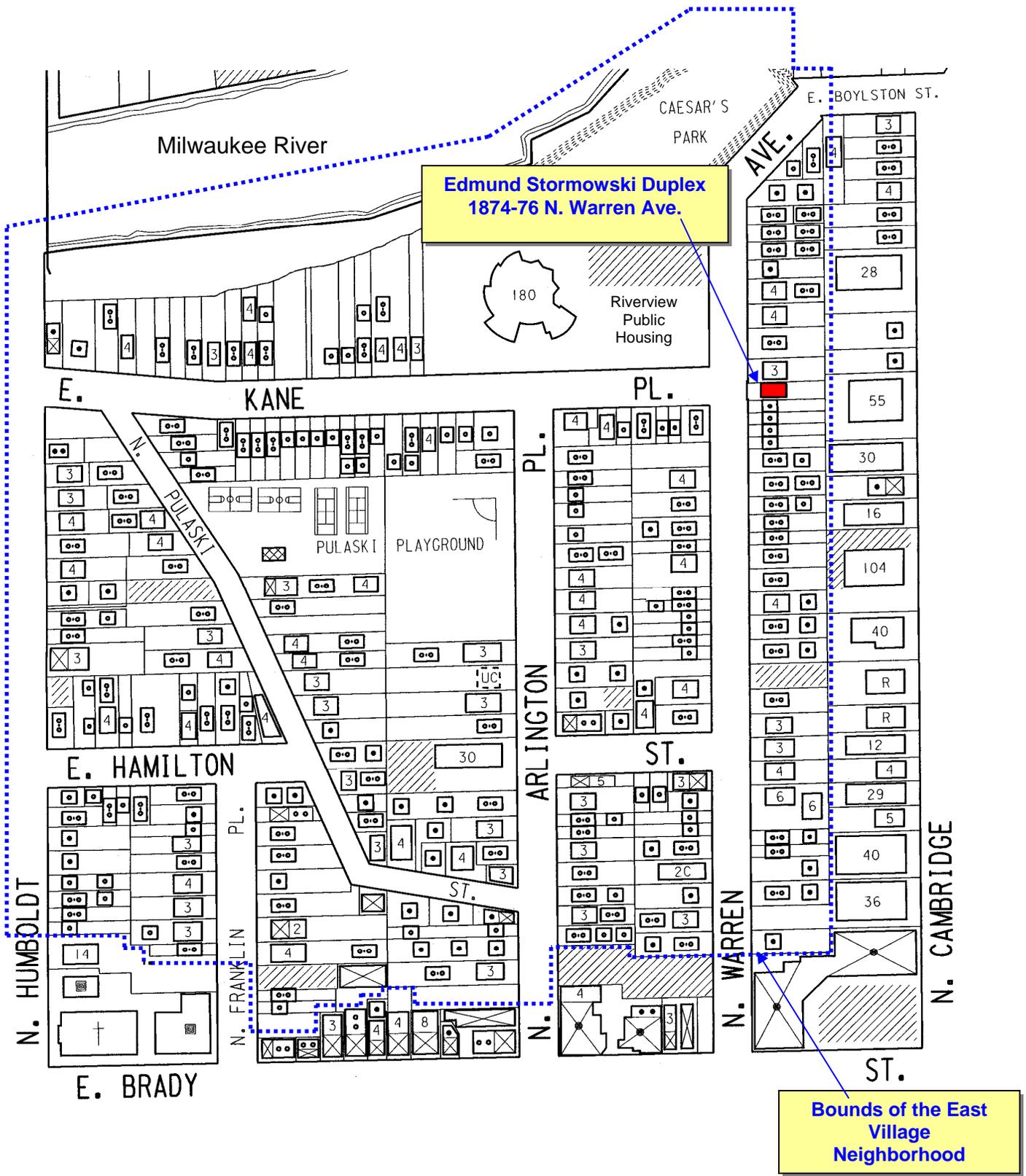
e-9 Its unique location as a singular physical characteristic which represents an established and familiar visual feature of a neighborhood, community or the City of Milwaukee.

Rationale: Criterion **e-9** is applied because the Stormowski house is a visual anchor of the East Village neighborhood. Located on top of a hill where East Kane Place dead-ends at North Warren Avenue, this duplex has always stood apart from the smaller wooden flats and cottages that surround it.

¹⁴ Milwaukee, Journal, Jan. 18, 1957, Ibid.
Jakubovich/word/Stormowski House

REFERENCES

- Carl Baehr. *Milwaukee Streets: The Stories Behind Their Names*. Milwaukee: Cream City Press, 1995.
- Robert G. Carroon, "Foundations of Milwaukee's Polish Community." *Historical Messenger of the Milwaukee County Historical Society*, September 1970, pp. 88-96
- Federal Census, 1940
- Carl and Shirley Ferguson. Conversation with the owners of the house, August 21, 2002.
- Peter Davey. *Arts and Crafts Architecture*. London: Phaidon Press Limited, 1980.
- History of Milwaukee, City and County*, Vol. III. Chicago: The S. J. Clarke Publishing Co. 1922.
- History of the Milwaukee Sewer System*. Unpublished manuscript dated 1953 and filed in the city's Legislative Reference Bureau, 200 E. Wells St. Milwaukee. Call # 628 H62 [1953].
- Milwaukee building permit records. Milwaukee Development Center, 809 North Broadway.
- Milwaukee City Directories.
- Milwaukee Feeds and Supplies the World*
- Milwaukee Journal*
- Rascher's 1888 *Fire Insurance Atlas of Milwaukee*.
- Sanborn's 1894 *Fire Insurance Map of Milwaukee*
- Jerome A. Watrous, ed. *Memoirs of Milwaukee County*. Madison, Wisconsin: Western Historical Association, 1909.
- We the Milwaukee Poles*. Thaddeus Borun, Compiler. Milwaukee: Nowiny Publishing Co., 1946.



Edmund Stormowski Duplex & the East Village Neighborhood
 Milwaukee ↑ North

X. PRESERVATION GUIDELINES

The guidelines are primarily intended to preserve the exterior of the house and are not meant to inhibit or prevent ordinary repairs. The continued preservation of the intact exterior is encouraged through maintenance techniques outlined in the guidelines. The preservation guidelines represent the principal concerns of the Commission regarding his historic designation. The commission reserves the right to make final decisions based upon particular design submissions. Consult the books *Living With History* and *As Good As New* for more detailed explanations of the exterior rehabilitation guidelines.

A. Roofs

Retain the original roof shape. Avoid making changes to the roof shape that would alter the building height, roofline or pitch.

B. Materials

1. Masonry

- a. Unpainted brick or stone should not be painted or covered. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.
- b. Repoint defective or deteriorated 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 joints.
- c. Clean masonry only when necessary and with the gentlest method possible. Sandblasting and other abrasive blasting to brick or stone surfaces is not acceptable. These methods of cleaning erode the surface of the material and accelerate deterioration and the accumulation of dirt on the exterior of the building. 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.
- d. Repair or replace deteriorated material with new materials that duplicate the old as closely as possible. It is advisable to avoid using new material that is inappropriate or was unavailable when the building was constructed.

2. Wood/Metal

- a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance. The wooden rafter tails and wooden bargeboards along the eaves are important features and should be retained.
- 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 modern materials that are incompatible with the historic character of the building. The installation of new vinyl trim or siding would alter the character of the house and is therefore not allowed.

C. Windows and Doors

1. Retain existing window and door openings. 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 window panes or sash.
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 of the original window sash or doors. Avoid filling-in or covering up openings with incompatible materials such as concrete or glass block. Avoid the installation of modern window units with glazing configurations that are incompatible with the style of the building (e.g., installing Colonial style windows in place of original Arts and Crafts style double hung windows). The original wooden windows should be retained and repaired if at all possible.

D. Trim and Ornamentation

Existing trim or ornamentation should not be changed except as necessary to restore the building to its original condition. Replacement features should match the original member in scale, design and appearance, but not necessarily in material.

E. Additions

Additions are permitted with the approval of the Historic Preservation Commission. Ideally an addition should either compliment or have a neutral effect upon the historic character of the building. The commission will review the compatibility of the addition with the historic house and may consider the following details: Window size and placement, scale, design, materials, roof configuration, height and the degree to which the addition impacts the principal elevation(s) of the house.

F. Signs

The installation of any permanent exterior sign requires the approval of the Commission. Approval will be based on the compatibility of the proposed sign with the architectural character of the building.

G. Site features

New plant materials, fencing, paving and lighting fixtures should respect and enhance the historic architectural character of the building.

H. Guidelines for New Construction (garages, outbuildings, etc.)

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

1. Siting

New construction must respect the historic setting of the house. It should be designed and built in a manner that will maintain the appearance of the house from the street as a free-standing structure.

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 proximity to a historic building must be compatible to and sympathetic with the design of the house.

3. Form

The massing of new construction must be compatible with the goal of maintaining the integrity of the house as a distinct, freestanding structure. The profile of roof and building elements that project and recede from the main historic building should express the same continuity established by the historic building if they are in proximity to it.

4. Materials

The building materials, which are visible from the public right-of-way and in proximity to the house, should be consistent with the colors, textures, proportions and combinations of cladding materials used on the house. 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 are instances when demolition may be acceptable if approved by the Historic Preservation Commission. The Commission shall take the following guidelines, with those found in subsection 9(h) of the ordinance, into consideration 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 original design of the structure or does not contribute to its character.