



INTERIM HISTORIC DESIGNATION STUDY REPORT

GUGLER LITHOGRAPHIC COMPANY BUILDING

1333-1339 N. MILWAUKEE STREET

JULY 2004

INTERIM HISTORIC DESIGNATION STUDY REPORT

I. NAME

Historic: Gugler Lithographic Company Building

Common Name: Milwaukee Center for Independence

II. LOCATION

1333-1339 N. Milwaukee Street
Milwaukee, Wi 53202

LEGAL DESCRIPTION

FRACTIONAL WEST ½ of SW ¼ SEC 21-7-22 OR GAMMON FLOAT
BLOCK 131 LOTS 1,2,3, & Lot 4 EXC W 39' of S 45', & THE W
88.53' OF THE N 29.5' OF LOT 5, TH N 15' of Lot 9 Lots 10,
11 & 12 AND N 15' of LOT 9, LOTS 10, 11 & 12 ECX STS BLK 131
PARTITION OF SE FRACTION OF SEC 20-7-22 ADJ
TID #48

TAX KEY NUMBER

392-1941-110-7

III. CLASSIFICATION

Building

IV. OWNER

Milwaukee Center for Independence

ALDERMAN

Third Aldermanic District Michael S. D'Amato

NOMINATOR

Heather Winter

V. YEAR BUILT

1896, 1905, 1908, 1919, 1921, 1927

ARCHITECT:

Otto Strack (1896), Ferry & Clas (1905,1908), Eric Gugler (1927)

VI. PHYSICAL DESCRIPTION

The former Gugler Lithographic Company Building is located at the southeast corner of E. Ogden Avenue and N. Broadway at the north edge of Milwaukee's Central Business District. To the north and west is vacant land from the recently removed Park East Freeway. To the east is the Convent Hill housing project dating to the 1960's. To the south is the new Immigration and Naturalization Building along the Broadway side of the block and the 1894 Trenkamp Flats (C.F. Ringer architect) at the Milwaukee Street side of the block.

The Gugler Lithographic Company Building was constructed between 1896 and 1927 with the predominant portion of the structure designed in the German Renaissance Revival Style. The structure extends along Ogden Avenue between Broadway and N. Milwaukee Street and has three articulated facades. The original structure fronts on Broadway and was built into the hill so that the street elevation consists of a three-story structure while the north elevation, extending to the east along Ogden Avenue, is comprised of two stories. The cream brick building rests on a rusticated limestone base that is located at grade and wraps around the Ogden Avenue

façade. The main façade on Broadway is symmetrically arranged and broken up into six bays. The four center bays are defined by pairs of regularly placed rectangular windows. The end bays read as towers and are defined by prominent corbelling and buttress-like corners. An elaborate arcuated corbelled cornice with crenellations crowns the building and is extended higher at the corners to enhance the tower-like appearance at either end of the building. Windows are regularly placed in rectangular openings across the façade with the second story (the story above the rusticated base) being the tallest. Eight-over-sash fill most of the openings and transoms top the windows of the upper stories. The transoms are four-light on the second and single-light on the third. A historic photo shows this to have been the original muntin pattern in the fenestration. All groupings of windows feature stone sills. The first three bays that wrap around from Broadway to Ogden Avenue repeat the same details as the Broadway façade and give the building prominence at the corner.

A one-story, flat roofed, cream brick wing is located to the south or right of the main Broadway façade. It dates to the original 1896 construction and served as the office for the business. It likewise rests on a rock faced cut limestone base and features a prominent corbelled cornice and tourelles. Six-light windows are located in the basement level while one-over-one sash are located above. The smooth ashlar surround of the entry, the use of Bedford stone, and the use of dentil mouldings and pilasters indicate that this feature is a later alteration to the original entry. The fine, seven-paneled door and paneled jamb are of an early date as is the tiled floor spelling out the name "Gugler" so the alteration was probably made in the early twentieth century. An early business card from the company and an early photo confirm that the entry had once been located on the north end of the office wing and was enframed in a different manner.

Behind the office wing is located the one-story pressroom. It extends south from the main block of the building and is distinguished by its sawtooth roof with steel framed windows. Permit records indicate that it was built in 1921.

The north or Ogden Avenue façade consists of a series of bays that are built into the slope of the hill and are two-stories in height. The bay at the corner of Ogden and Broadway has been described above. The remaining three bays of the original 1896 building were constructed without the cut-limestone foundation and windows are arranged in groups of four with pilasters defining the bays. Basement level windows are partially below grade. Windows appear to be original along the first story although a modern, double-door, glass entry has been inserted into the middle bay. Upper story windows are one-over-one sash topped by single-light transoms.

The remainder of the north façade consists of a two-bay, two-story wing, built of cream brick to match the original structure. A portion of this bay may reflect the \$4,500 addition built in April 1905 according to the designs of Ferry and Clas. A portion of this bay is most certainly the boiler and engine room built in 1908 and designed by Ferry and Clas. Originally built as a one-story structure, the engine room was enlarged with the addition of a second story in 1919. Windows are regularly placed in this two-bay wing, and set in rectangular openings. Some of the windows at grade have been bricked in or fitted with vents. The at-grade windows become smaller as the building approaches Milwaukee Street and consist of six-over-six or three-over-three sash. Upper level windows have two-over-two sash and two-light transoms. The easternmost opening has been filled in with glass block. The stone sill forms a stringcourse that ties into the other bays of this elevation. A tall chimney with ornamental corbelled top extends from the rear of this wing and is featured prominently in the early business card and early photo of the building. An arcuated corbelled cornice and pilasters with corbelled tops complete the architectural embellishment of this wing. The west portion of this two-bay wing has had some alteration to the parapet and is slightly lower than the adjacent parapet walls.

The northeast corner of the building, located at Ogden Avenue and Milwaukee Street, consists of a rectangular, one-story block sheathed in red brick. It was not designed to match the original building and has minimal architectural features. Three rectangular openings on the Ogden Avenue elevation are now filled in with glass block. A large opening on Milwaukee Street has been bricked in and modern, flush metal doors have been set into the north corner.

Today's main entrance to the building is located in an addition constructed in 1927 at a cost of \$50,000 and designed by Eric Gugler of New York. Built of concreted block faced with red brick, this two-story wing reads as a single story on Milwaukee Street. The façade of this Neo-Classical style building is divided into three bays by cast stone pilasters and cornice. The round arched entry is located at the center of the middle bay and defined by a large cast stone keystone. A multi-light transom and fanlight appear to be original but the metal and glass double entry doors are of recent vintage. Rectangular window openings to either side of the entrance are filled with multi-light windows/French doors. Above each window is a decorative cast stone plaque with a butterfly design, the logo or trademark of the company. Shed-style awnings have been installed over each of the window/door openings. The brick veneered handicap ramp at the front of the building was installed in recent years. The plain parapet was probably intended to have been a temporary feature. Gugler records indicate that the company intended to finish a seven-story Graphic Arts Center on the site but the additional floors were never added as a result of the Great Depression.

To the east of the Milwaukee Street office is located a four-story former apartment building, built in the early twentieth century, that is now part of the same tax key parcel as the rest of the complex. It was not built as part of the Gugler complex and is not part of this nomination.

With over one hundred years of continual use, the Gugler Lithographic Company Building is in a remarkable state of preservation. All primary elevations remain intact and most window openings have their original sash. The original office entrance on Broadway was relocated as stated above but the present entrance is of fine quality workmanship and materials and does not detract from the building. Other changes to the building include modern entry doors that have been cut into the main block of the Broadway façade, a loading dock area has been built to the rear of the original office, and a handicap ramp has been added to the Milwaukee Street entrance. The Gugler Company name was originally located in sign panels positioned between the second and third stories and ghost

letters indicate that the Gugler name was later painted onto the corner towers below the crenellation. The tourelles, the corbelled fin-like features that now terminate at the roof, once extended beyond the parapet to provide for a lively skyline. They are easily restorable.

VII. SI GNIFICANCE

The Gugler Lithographic Company Building is significant for both its architecture and history. The Gugler firm is the oldest surviving printing company in the Milwaukee area. It was long considered the finest of the area lithographic firms. Its attention to quality and artistic expression and regional clientele base drew the attention of the Pabst Brewing Company, then the largest brewing company in the world. With Pabst as a client, Gugler's promotional materials, ads, posters and display materials, not to mention product labels, reached a broader national audience. The work of the Gugler firm survives today in older volumes of the city directories, posters, books and other promotional materials about Milwaukee. The Gugler firm is also notable in the field of lithographic printing for its tour de force birds-eye panoramic view of Milwaukee from city hall. Produced in 1898, most likely for the celebration of the city's 50th anniversary, the sixteen-color print was two litho stones in size and the 360-degree vista is thought to be unique among American city views. The Gugler firm was able to survive in the volatile printing field through well-time acquisitions and the creation of specialty subsidiaries.

The Gugler Lithographic Company Building is also significant as an exceptional example of ethnic architecture designed by one of the most flamboyant architects in late nineteenth century Milwaukee. Designed in emulation of Old World castles, the Gugler Building was built by the Pabst Brewing Company to match the other prominent buildings at the main complex west of the Milwaukee River. The castellated appearance was something of a trademark for Pabst. Both Schlitz and Blatz, Pabst's only serious competition, chose a different, although still Germanic, aesthetic for their complexes. And the Blatz Brewery was just down the street. The Gugler Building was meant to make a visual statement along Broadway, a fine thoroughfare that in the 1890s was lined with landmark quality buildings, most of which have been demolished. It is no surprise that Pabst had Otto Strack design the building. Strack's European training in both design and building technology led to his position as supervising architect for Pabst and the architect continued his relationship with the brewery and Captain Pabst after opening his own practice. Strack's European training gave him a perspective on Continental architecture not shared by many other Milwaukee architects. Some of his commissions include the outstanding Pabst Theater, the German Baroque Kalvelage House and the Pabst Pavilion for the Columbian Exposition (now part of the Pabst mansion). Strack was able to successfully merge the technological needs of the Gugler firm with the aesthetic sensibility of the Pabst firm in creating the monumental structure that stands today at the corner of Broadway and Ogden.

VIII. HI STORY

BACKGROUND

Information in this portion of the report was taken primarily from the research of Susan K. Appel, Ph.D., Champaign, Illinois. It is included to address the concerns of brewery historians and outline the site's long association with the brewing industry.

The locale of the Gugler Lithographic Company Building has had an interesting history. The hilly area, overlooking the Milwaukee River, attracted a variety of settlers. There were small and large residences built in the neighborhood including the block in which the current building stands. In the block to the east, bounded by Ogden Avenue, Knapp Street, Milwaukee and Jefferson Streets, was located the convent of the School Sisters of Notre Dame, erected over the decades from 1853 through 1876. It was one of the major visual landmarks of the downtown until its demolition in 1959. Two blocks south was the Blatz Brewery, begun by John Braun at the corner of Broadway and Juneau in 1846, a brewery whose modest beginnings could not have foretold the large, multi-block complex that would evolve by the end of the nineteenth century. The hilly site at Broadway and Ogden was the type preferred by the early brewers because of the need for excavating caves in which beer could be kept cool in this era before mechanical refrigeration.

Brewing would become one of Milwaukee's most famous industries. Less than a decade after the pioneer settlement of the 1830s, at least ten breweries had been established, eight of them German, reflecting the growing population of German immigrants in the city. One of these early breweries was the Union Brewery, established in the 1840's by founders Stoltz and Krell. By about 1850 the business had relocated from Water Street to the north end of the block bounded by Broadway, Milwaukee Street, Ogden Avenue and Knapp Street, the later site of the Gugler Building. By the mid-1860's capacity was 1500 barrels per year and out-of-town orders were being filled. The business was operated by a succession of owners and managers until members of the Borchert family purchased the firm in 1874.

Ernst, Charles and Fred Borchert organized as F. Borchert & Son. Ernst Borchert was in charge of operations, a German immigrant who had experience in bookkeeping and as an employee of the family grain commission business. Production was increased and F. Borchert & Son grew to become the seventh largest out of twenty-two breweries in Milwaukee by 1879. At the end of 1879, Philip Jung bought out the interest of two of the Borcherts and the firm was reorganized as Jung & Borchert. Philip Jung was likewise a native of Germany, but one whose ancestors included a long line of brewers, distillers and coopers. He himself had been trained as a brewer and cooper in Germany, and in Milwaukee worked his way up to superintendent of the Philip Best brewing Company (later Pabst) by 1873. Jung left this prestigious position to go into partnership with Ernst Borchert in 1879.

With the influx of capital and the expertise of Jung, the Union Brewery expanded capacity to 17,000 barrels annually within a few short years. By 1881 the company would boast fifty employees and a \$75,000 investment in the business. The company opened an agency in Chicago as well. The number of employees soon doubled to one hundred and a large malt house was built at Eighth and State Streets with malting plants opened in Fond du Lac and Chilton, Wisconsin. The Rascher Fire Insurance Atlas from 1876 (updated to 1887) shows the main brewery to have been a collection of mostly frame buildings stretched along Ogden Avenue between Broadway and Milwaukee Street. The buildings varied in size from the 1-story coal, office and growing floor buildings to the 2-story cooper shop/storage building. Large masonry buildings included the 2 ½ story malt house with malt kiln, the 2 ½ story wash house and hop storage building, the 2 story brew house and the 2 to 2 ½ story ice houses. The fire insurance atlas shows production at 50,000 barrels annually.

The company reorganized as the Jung & Borchert Brewing Co. in 1887 with Philip Jung, A. Jung, Ernst Borchert and M. Borchert as principals. By December 1887 the corporation was ranked sixth out of the nine major breweries in Milwaukee and had an annual output of 62,000 barrels of beer.

A year later, in 1888, Jung & Borchert consolidated with the Franz Falk Brewing Co. of Milwaukee, a business of comparable size. The new corporation, Falk, Jung & Borchert Brewing Company, consolidated all of its operations at the former Falk plant at South 29th and South Pierce Streets in the Menomonee Valley where the construction of newer and larger buildings with more up-to-date technology was possible.

The old Union Brewery site along Ogden Avenue was relegated to a minor role in the new corporation's operation. The Rascher Fire Insurance Atlas of 1888 (updated to 1892) shows the complex as "Falk, Jung & Borchert's Beer Depot (formerly brewery)". The icehouse at the corner of Milwaukee and Ogden was identified as vacant. The malt house and growing floor were identified as "beer cellars". The one-story ice storage structures on Broadway were used for furniture storage and repair and annotations indicate that the boiler and engine were not being used.

Falk, Jung & Borchert survived but a brief period. The business was merged into the Pabst Brewing Company in late October 1892 and ceased operation under the old name. In the merger, Ernst Borchert became second vice-president and Franz R. Falk became treasurer. Jung pursued other business ventures as he was prohibited from participating in the field of brewing for a specified time as part of the merger agreement. Borchert would eventually leave Pabst, buy the former Menomonee Valley site and start Borchert Malting Co. there in September 1900.

The Ogden Avenue site remained in limbo for several years under Pabst ownership. The buildings were no longer useful as production facilities. A non-updated Sanborn Fire Insurance Atlas from 1894 shows "Old brewery used by Pabst Brewing Co. for Storage and Stables." Beer barrels and stables occupied the former ice storage buildings on Broadway, the same buildings that had been used for furniture storage and repair under Falk, Jung & Borchert. A large two-story storage building on Milwaukee Street was being used as a vinegar warehouse.

With the acquisition of the Falk, Jung & Borchert Brewing Co., Pabst became the largest brewery in the world. Given the financial resources of the company and its nation-wide distribution, it was only a matter of time until the Ogden Avenue site would be redeveloped.

NOTE: The substantial part of the following information is taken from a State Historical Society Determination of Eligibility Report prepared in November 2000 on 1333-1339 N. Milwaukee Street in response to Section 106 requirements generated by the removal of the Park East Freeway. Section 106 of the National Historic Preservation Act requires consideration of historic preservation when Federal actions are undertaken such as road/freeway projects. Section 106 requires Federal agencies to consider the effects of their actions on historic properties and provide the Advisory Council on Historic Preservation an opportunity to comment on Federal projects prior to implementation. As part of the process, buildings are evaluated as to their eligibility for listing in the National Register of Historic Places, determinations are made as to how the historic properties might be affected and alternatives are explored to avoid or reduce harm to those properties. When historic properties will be harmed, Section 106 review usually ends up with a legally binding agreement that establishes how the Federal agency will address the adverse effects. In the case of the Gugler Lithographic Company Building, the structure was found to be eligible for listing in the National Register of Historic Places and that the process of demolishing the freeway would not physically harm the property.

GUGLER LITHOGRAPHIC COMPANY

The Gugler Lithographic Company has been a prominent institution in Milwaukee for over a century and is now the oldest lithographic firm in Wisconsin. Its labels, advertising and printing have served an important role in promoting and selling Milwaukee products like Pabst beer as well as other nationally famous brands. The firm continues today under the name Northstar Print Group in Brown Deer.

German born Henry Gugler immigrated to the United States in 1853 with his wife and six-year-old son Julius at the invitation of a fellow engraver who had earlier settled in this country. Gugler had studied art and had twenty-two years experience in metal engraving in Germany where he prepared book illustrations, zoological studies and city views. He found work with a New York firm specializing in bank note engraving. By the early 1860s he began working at the National Note Bureau (later the Federal agency known as the Bureau of Engraving and Printing) in Washington, D.C. In 1903 it was written "some of the work of his hand still adorns the paper money handled daily by the people of the United States." Perhaps even more notable of Gugler's work is the life-size portrait that he engraved of President Abraham Lincoln. Begun in 1866 and finished in 1868, the steel-engraved, posthumous

portrait was reportedly worth \$10,000 and was nationally reproduced by the New York firm, William and Henry Pare Company. Gugler had previously engraved the ticket for Lincoln's 1865 inaugural ball. Henry Gugler was at the height of his distinguished career and his Lincoln portrait was said to have been the finest likeness of the late president then in existence. Gugler also was commissioned to produce a steel-engraved portrait of General Grant.

Son Julius Gugler was trained in the lithographing and engraving field beginning at age fifteen. He subsequently worked for firms in Philadelphia, Cincinnati and New York. On March 15, 1869 the twenty-one year old Julius signed a contract to work for the Milwaukee firm of Seifert & Lawton, pioneers in the lithographic printing process in Milwaukee, and relocated to this city. He is said to have brought with him from the east the first lithographic power press used in Milwaukee. The lithographic process was invented in Germany shortly before 1800 but it took until the 1830's for the process to become widely used in the United States. This printing process, which used special limestone, was only about one third the cost of steel engraving and rapidly became the industry standard.

Henry Gugler joined his son in Milwaukee in 1871. The following year the two Guglers were admitted into partnership with Henry Seifert and James Lawton and the firm was reorganized as Seifert, Gugler & Co. In 1878, Henry and Julius left the Seifert concern, were joined by Robert and Henry Gugler, Jr., and formed the new lithographic institution of Henry Gugler & Sons. Their first three years were spent with one steam press in small quarters referred to as the "cubby hole" on Huron Street (today's Clybourn Street) between the Milwaukee River and East Water Street. The company relocated to the corner of Water and Detroit Streets (83 Detroit Street, today's St. Paul Avenue) where they rented two floors. Henry Gugler Sr. passed away in 1880.

His sons continued the business and, in 1883, reorganized as The Gugler Lithographic Company with Julius as president. The publication Milwaukee-Her Commerce, Manufactures and Industries from 1882-1883 indicates that the company employed some "fifty-five artists, artisans, and others". It went on to say "From a personal examination of the work executed by H. Gugler & Son, we are led to remark that from an ordinary business card to the finest chromolithograph, it is in many respects superior to any that we have had occasion to pass upon, especially in the artistic skill and designs displayed in bankers' and merchants fine commercial blanks, manufacturers' labels and show cards, which cannot be too highly extolled. That such is the public verdict may be truthfully assured, from the fact that a business has been established which ranges from Maine to California, and from the upper Mississippi to the Gulf, and aggregating in its yearly magnitude a shade over \$100,000." In 1892 the firm received a certificate of award at the World's Columbian Exposition for its commercial lithographic work. A large framed product display believed to have been prepared for the Exposition was donated by the Gugler family to the Milwaukee Public Library is on display today in the Milwaukee Central Library third floor rotunda.

Despite the Crash of 1893 and the depression that followed, the Gugler concern survived, admittedly with the help of one of, if not their largest accounts, the Pabst Brewing Company. It is believed from surviving artwork that Gugler handled all of the brewing giant's advertising and promotional work as well as business blanks, stationery, labels and other more utilitarian materials. The fact that Pabst was now the world's largest brewing company would have meant an enormous workload for Gugler given the national and international scope of Pabst's expansion into new markets, all of which demanded new promotional souvenirs, posters, pamphlets, advertising copy and other printed materials. By this time the firm had expanded beyond its original two floors to occupy the entire building at the corner of Water and Detroit Streets as well as the four-story structure to the rear. To quote from the anniversary booklet

"Whilst growth by stages is desirable and a gratifying one, yet it hampers the convenient and economical distribution of machinery and men over the area occupied. Realizing this, and feeling that the Company had secured a firm footing in the line, and that it could confidently look forward to a bright future, it cast about for a larger piece of ground whereupon to build its future permanent home. Later thus, in the fall of 1896, and in the midst of the depression following the panic of 1893, the Company had erected for its sole use, on the southeast corner of Broadway & Ogden Avenue, the spacious building it now occupies, upon an area of ground 120 x 140 feet. Designed by its officers in keeping with the recognized necessities and conveniences of a modern plant dedicated to the graphic arts, it was carried out by the most approved architectural methods as to light and sanitation, and fire-proof in construction throughout."

On June 25, 1896 the Pabst Brewing Company took out a permit to construct a "lithographic institution" costing \$30,000, to be located at the corner of Broadway and Ogden. The exact arrangement between Gugler and Pabst in the construction of this building is not known at this time. It is likely that the volume of work generated by Pabst outstripped Gugler's now-cramped quarters in the Third Ward and the changing technology required a building with a more modern conveniences. Otto Strack was the architect, the former supervising architect for Pabst, but one whom Captain Pabst called upon regularly to design both commercial and residential buildings and such special projects as the Pabst Theater. Well-trained in the building arts through study at the polytechnic schools of Berlin and Vienna, Strack imbued his work with a continental flair that appealed to the German American businessmen of Milwaukee. Strack gave the new building the same attention to detail as other buildings in the Pabst Brewery complex some blocks to the west. The foundation was built with large rusticated blocks of limestone. The upper stories were built of cream city brick and the corners given a castle-like appearance with crenellated parapets and corbelled cornices. This building was meant to be a major improvement to the north end of Broadway, a street already embellished with the castle-like County Jail, the Light Horse Squadron Armory, the Police Station, St. Mary's Church and the growing complex of the Blatz Brewing Company.

Through a study of permits and fire insurance atlases, it appears that the new building for Gugler Lithographic replaced the old structures that once comprised the complex of the Jung & Borchert Brewery. Permit records are clear that the new construction was not a remodeling. Permit forms indicated whether or not the proposed work would be an alteration and annotations by permit staff summarized what the alterations would consist of. In this instance, there are no annotations for removing portions of walls or

incorporating old foundations. The permit itself indicates that the building was to be 112 feet by 140 feet, 37 feet high and located on Lots 11 and 12 of Block 131. These lots were located at the southeast corner of Ogden and Broadway. The heights of each story were indicated as 13 feet (first), 15 feet (second) and 12 feet (third). Research is continuing to see if the removal of the old Jung & Borchert Brewery buildings were commented upon in the press. The Evening Wisconsin on June 27, 1896 did cite the permit for the new building but did not indicate anything about the old buildings on the site. The 1898 Baist's Property Atlas shows that some remnants of the old brewery survived, including the old masonry ice house along Broadway and the ice houses along Ogden Avenue. The 1894 Sanborn that was updated to 1906 shows that these two structures along with the old stables had been removed by 1906.

The new Pabst-built structure was completed in late 1896. Gugler's move into the new facility allowed them to take advantage of the new technology in printing and to have specialized departments all under one roof. To paraphrase from the company's 25th anniversary booklet, the building contained a modern photographic gallery for indoor work and portraiture; photo-lithographic process rooms; letter press equipment; stamping presses for steel engraved stationery; a bookbindery for binding, collating and numbering business forms and blanks; and a finishing department that included embossing, die-cutting, folding and roughening and stitching machines for the completion of book covers, novelties, cut-outs and display cards. The designing, color and engraving departments were "if not the largest, we believe to be the best organized and managed of any in the lithographic line in the West." The production area contained eleven power presses run by electricity that was generated on the premises. Over fifteen million impressions were produced annually from stones up to 38 x 58 inches in size to aluminum plates 44x 64 in size. These metal plates began to be introduced in 1903 and it was at this time the firm started offset printing. It was reported that the company had \$19,000 invested in the lithographic stones themselves, all of which were imported from Europe and which were "costlier than ever in the larger sizes."

By the time Gugler celebrated its 25th anniversary in 1903, the company employed 135 people comprised of artists, engravers, pressmen and assistants. It was reported "Most of this force of high-class artisans has been in its employ a great many years, not a few having started with the principals in 1878. The skilled staff and greater efficiency of the new facility were credited with the company's "uniformly high order of its varied product." The 1903 anniversary publication indicated that "the pecuniary profits in lithography have ever been small" but a company's achievements should be measured "by the standing of this company in the profession, the character of work it produces at the present day, and by the appreciation of same by an ever increasing clientele." Gugler produced not only such commercial color work as show cards, calendars, and folders for advertising but also novelties, window displays and posters as well as difficult color work like reproductions of paintings. Around this time as well, the firm incorporated the butterfly as their logo. Within a short time after locating in their new building the company printed two known city views, one of Sandusky, Ohio and the other of Milwaukee. The latter is probably the most famous of all the Milwaukee views, a 360-degree birds-eye depiction of the city from City Hall. A tour de force of printing, the view was printed in sixteen colors and was the width of two lithographic stones laid end to end. At least sixteen colors were used. It was prepared in 1897 and printed in 1898 and some copies were folded into four sections and sold in leatherette covers in 1899. Many were sold for a mere fifty cents. This image featured prominently in the Milwaukee Art Museum's exhibition Milwaukee Illustrated: Panoramic and Bird's-Eye Views of a Midwestern Metropolis, 1844-1908 and it was thought that Gugler's lithograph might be unique among American city views since it depicted a full 360 degree vista. Of all the company's that produced Milwaukee views, only the Gugler Lithographic Company survived.

In 1905 the firm purchased the building from Pabst Brewing Company. It has been suggested that the sale was motivated by a liquidation of excess real estate by the Pabst Brewing Company following Captain Pabst's death in 1904. This year also marked the first expansion to the building; a 36-foot by 72-foot addition built of concrete and tile and designed by the prominent firm of Ferry & Clas. The \$4,500 building was followed by a \$5,000 boiler and engine room in 1908. The designers were, again, Ferry and Clas. During this period of the plant's expansion, the Gugler's began using the photographic "half-tone" process instead of engraving, followed by a screen method of reproduction in three colors that replaced the labor-intensive hand method that required many impressions, one for each color. In 1918, roof of the engine and furnace room on East Ogden was raised to two stories and in 1921 the south pressroom was added with its sawtooth roof. After thirteen years of expansion and prosperity, Julius Gugler passed away in 1919 at the age of 71 and his son Oswald took over as president. Brothers Robert and Henry Jr., who had helped establish the company, had by this time left and started other businesses.

In 1921 the company experienced a strike, which lasted nearly a year. In 1922, Alfred E. Harris was installed as plant manager. By 1926, the evolution of changing printing surface material from stone to metal had been completed. In 1927, the last of the significant additions to the complex was completed along Milwaukee Street. Erected at a cost of \$40,000 plus an additional \$10,000 for the foundation, the two-story, Neo-Classical office addition was designed by New York architect Eric Gugler, perhaps a relative of the family. Although first conceptualized to be a seven-story, Graphic Arts Center, the subsequent floors were never added as a result of the Great Depression.

Despite the Depression, however, a product sample book from 1931 indicates that the Guglers were not without a significant number of both local and nationwide clients and were producing items including maps, product labels, letterhead, diplomas and insurance forms, among other materials. Gugler company letterhead from the 1930s indicates that in addition to the main plant in Milwaukee, the firm had offices in both New York and Chicago and was servicing such national accounts as Orange Crush, Canada Dry, Beech Nut and Gulden's Mustard. During World War II the firm printed maps and manuals for the Armed Services.

In 1935 Gugler acquired its first business, Key Lithographic Company (later known as Mid-States). Later acquisitions or subsidiaries include Posters, Inc., Mann-Anderson Company, Norway Gravure, Edwards & Deutsch Lithographing Company/Chicago, Litho Building Corp., and Tempo Communications, Inc. (TCI)

Company president Oswald B. Gugler died in 1949 and his brother Ralph Gugler, a resident of New York City, became Chairman of the Board. A. E. Harris, who had begun as plant manager, now assumed the position of president. When Ralph Gugler died in 1956, Harris took over as Chairman of the Board and John B. Harris became president, thus ending nearly eighty years of Gugler family control.

In 1973 ground was broken in Brown Deer for the new, 132,000 square foot Gugler plant at 5100 W. Brown Deer Road. This was nearly double the size of the old plant at Broadway and Ogden. The Gugler Lithographic Company celebrated its 100th Anniversary in 1978 and an exhibit of the firm's work was on display at the Milwaukee Central Library between July and August of that year. The successor firm of the Gugler Lithographic Company, Northstar Print Group, Inc., remains in Brown Deer today. It was listed in The Business Journal as the fifth largest Milwaukee-area printing company in 1999 and employs 400 persons locally. Its products include labels on paper, foil, metalized paper and film substrate; stacked and roll-fed labels; box wraps; display and promotional products; and out of home media and its volume of sales totaled \$57,300,000.

After the Gugler firm vacated 1339 N. Milwaukee Street, Jewish Vocational Services moved into the premises. JVS, as it was commonly known, had been established in 1937 to provide educational guidance and vocational training to German refugees fleeing the oppression of the Nazis. Later the organization provided services to young people and Russian immigrants. The organization trained the physically and developmentally disabled for independent living and established a sheltered workshop for job training. The agency was renamed The Milwaukee Center for Independence in 1989 and is no longer a Jewish-sponsored organization. The Milwaukee Center for Independence does job evaluation, provides job training and placement, adult day care and home delivered meals, teaches independent living skills, and provides speech and psychotherapy.

The Architect

Otto Strack (1857-October 11, 1935) was born in Roebel in northern Germany where he received his early education in the public schools. His father August was a fifth or sixth generation forester, and his mother, Emma Unger, was the daughter of a prominent musician. Strack attended high school in Weimar, Germany then learned the trade of carpenter and joiner. He joined his mother in Hamburg Germany where she had moved following August Strack's death. Otto subsequently took up blacksmithing and masonry before entering the building school there. Following completion, Strack studied at the polytechnical schools of Berlin and Vienna and graduated in the building arts in 1879. After securing experience and building a reputation as a designer of great ability, Strack moved to Chicago in 1881 and served as architect and civil engineer for a large building and iron contractor there. In 1886 he opened his own office and designed many structures in Chicago while also getting commissions from Milwaukee businesses such as the Hansen Hop & Malt Company in the Third Ward and the office of the Romadka Brothers on Third Street. Strack found Milwaukee to his liking and moved here in 1888. Shortly thereafter, Strack was offered the position of supervising architect for the Pabst Brewing Company. He worked in that position for four years and designed and supervised the construction of Pabst's brewery buildings in Milwaukee and around the country, including many "corner saloons" such as the one at 1006 East Brady Street. In New York Strack designed casino buildings for Pabst at Coney Island and in Harlem, a hotel at Times Square and the Pabst Grand Central Restaurant at Columbus Circle. Strack left his position with Pabst in 1892 to open his own practice in Milwaukee, although he continued to work on various projects for Pabst well into the 1890's. Strack's office was located in the prominent Pabst Building, once located at the northwest corner of North Water Street and East Wisconsin Avenue.

Perhaps Strack's most flamboyant commercial commission was the remodeling of the Empire Building on the northeast corner of North Plankinton Avenue and West Wisconsin Avenue, which transformed a High Victorian Gothic structure into a castellated fantasy of towers and crenellations. It was said to have contained one of the most complete barrooms and restaurants in the country. Strack's European training gave him a perspective on Continental architecture not shared by many other Milwaukee architects and enabled him to design ethnically designed buildings which are still visual landmarks today. His two most famous projects are the Pabst Theater and the Kalvelage House.

The Pabst Theater, located at 144 East Wells Street in the city's central business district, was built in 1895. The theater's cantilevered balcony was claimed to be one of the first that was self-supporting, thus eliminating the need for view obstructing supporting poles. The Joseph Kalvelage House at 2432 West Kilbourn Avenue (1896) was inspired by German Baroque palaces, especially the Zwinger Palace in Dresden, Germany, built in the eighteenth century. Both buildings today are listed in the National Register of Historic Places.

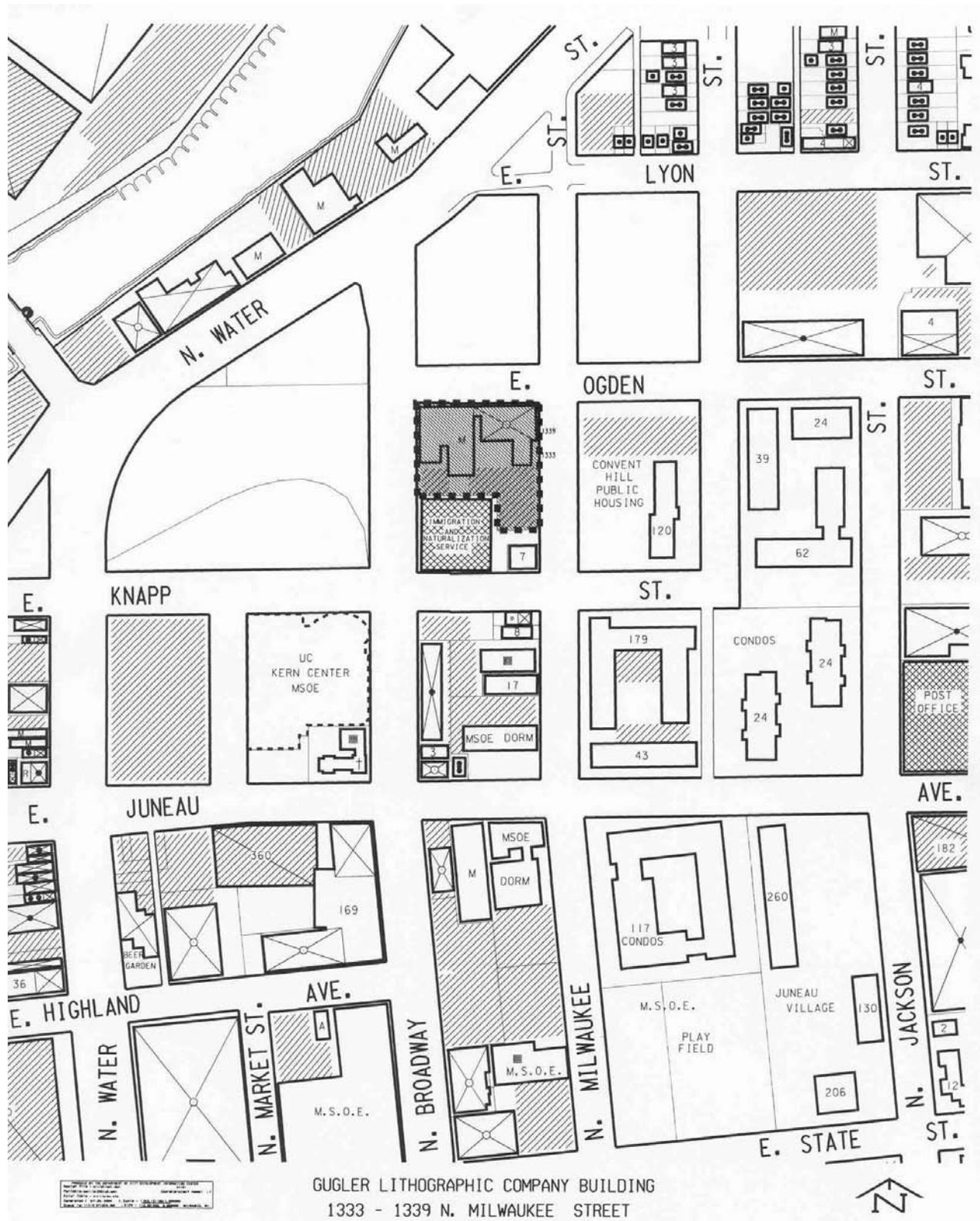
Other commissions for the Pabsts include the William Goodrich House at 2232 N. Terrace Avenue, built for Captain Pabst's daughter and her husband, an addition to the Captain Pabst house (the pavilion that was originally designed for the Columbian Exposition in Chicago), the Pabst Power House, and Pabst Metropolitan Hall at 541 W. Clarke Street (1890). Other work included the Borchert Residence, the Julius O. Frank residence at the corner of Lake Drive and Newberry Boulevard (demolished 1929), the Val Blatz Jr. Residence (1903, demolished), the manual training school at the Milwaukee Orphan Asylum (1898), the Blatz Hotel, the Pabst Union Hotel in Chicago, the Hanson Malting plant, and William Rahr's Sons Brewery and malting plant in Manitowoc. The 1897 publication, Men of Progress. Wisconsin, also cites the "Gugler Lithographic institute" as one of Strack's commissions.

In the late 1890's Strack left Milwaukee to work for the George A. Fuller Construction Company in New York City but he also maintained offices in Milwaukee through at least 1900. In New York he helped to design and to build many large office buildings and

skyscrapers. He also designed a 12-story loft building of unusual design for E.W. Browning now part of the Ladies Mile Historic District at 11 West 17th Street (1907-1908). Strack also was the owner and president of the New York Realty Corporation.

Otto Strack like many of the well-educated architects of his day was also an amateur painter and an organist. He was a fellow of the American Institute of Architects and a member of the Architectural League of New York.

Later in life Strack acknowledged that Milwaukee's Pabst Theater was his greatest achievement. Strack worked for Fuller until he became ill about a year before he died at the age of 78 on Friday, October 11, 1935. His obituary in the Milwaukee Journal concluded, "A number of Milwaukee architects served their apprenticeship under Mr. Strack. Much of the old world charm of many older Milwaukee buildings was due to Strack's influence, they said. He had a penchant for ornamenting his buildings with towers and battlements reminiscent of the old castles of Germany."



GUGLER LITHOGRAPHIC COMPANY BUILDING
 1333 - 1339 N. MILWAUKEE STREET

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