

HISTORIC DESIGNTION STUDY REPORT
BRADY STREET HISTORIC DISTRICT

I. NAME

Common: Brady Street Historic District

II. LOCATION

The Brady Street Historic District is located about one and one-half miles north of the central business district on the east side of the city of Milwaukee. Its approximate boundaries include the buildings on both sides of Brady Street between North Farwell Avenue and North Van Buren Street.

III. CLASSIFICATION

District

IV. OWNER

Multiple

V. YEAR BUILT

1870-1930

VI. PHYSICAL DESCRIPTION

A. Boundaries

The boundaries of the East Brady Street Historic District are described as follows: Beginning at the intersection of the south curb line of East Brady Street and the east curb line of North Van Buren Street; then south to the south property line of 1690 North Van Buren Street; then east to the east curb line of North Cass Street; then south to the south property line of 807-09 East Brady Street; then east to the west property line of 827-29 East Brady Street; then south to the south property line of the same; then east to the east property line of the same; then north to the south property line of the same; then east to the east curb line of North Marshall Street; then north to the south property line of 1696 North Marshall Street; then east to the west property line of 911-15 East Brady Street; then south to the south property line of the same; then east to the west property line of 919 East Brady Street; then south to the south property line of the same; then east to the east property line of the same; then north to the south property line of 1699 North Astor Street; then east to the east curb line of North Astor Street; then south to the south property line of 1696 North Astor Street; then east to the west right-of-way line of the alley; then south to the south property line of 1017-19 East Brady Street; then east to the east right-of-way line of the alley; then north to the south property line of 1027 East Brady Street; then east to the east curb line of North Humboldt Avenue; then south to the south

property line of 1692 North Humboldt Avenue; then east to the west property line of 1687-89 North Franklin Place; then south to the south property line of the same; then east to the east curb line of North Franklin Place; then north to the south property line of 1688-90 North Franklin Place; then east to the east curb line of North Arlington Place; then north to the south property line of 1301 East Brady Street; then east to the west property line of 1319 East Brady Street; then south to the south property line of the same; then east to the east curb line of North Warren Avenue; then northeast to the south property line of 1401-03 East Brady Street; then southeast to the east property line of 1419 East Brady Street; then northeast to the south property line of the same; then southeast to the east property line of the same; then north to the south property line of 1669 North Farwell Avenue; then southeast to the east property line of the same; then northeast to the south curb line of East Brady Street; then north to the north curb line of East Brady Street; then west to the west curb line of North Warren Avenue; then north to the north property line of 1332 East Brady Street; then west to the west property lines of the same; then north to the north property line of the same; then west to the east curb line of North Arlington Place; then south to the north curb line of East Brady Street; then west to the west curb line of North Arlington Place; then north to the north property line of 1701-09 North Arlington Place; then west to the east property line of 1228-32 East Brady Street; then north to the north property line of the same; then west to the east property line of 1218-20 East Brady Street; then north to the north property line of the same; then west to the west property line of the same; then south to the north property line of the same; then west to the west property line of the same; then south to the north property line of 1214-16 East Brady Street; then west to the west property line of the same; then south to the north property line of Franklin Place; then north to the north property line of 1704 North Humboldt Avenue; then west to the east property line of the same; then north to the north property line of the same; then west to the west property line of the same; then south to the north curb line of East Brady Street; then west to the east property line of 1701 North Humboldt Avenue; then north to the north property line of the same; then west to the west curb line of North Astor Street; then south to the north property line of 928-32 East Brady Street; then west to the east property line of 922-24 East Brady Street; then north to the north property line of the same; then west to the west property line of 901-10 East Brady Street; then south to the north property line of 900 East Brady Street; then west to the west curb line of North Marshall Street; then north to the north property line of 1701 North Marshall Street; then west to the east property line of 830 East Brady Street; then north to the north property line of the same; then west to the west property line of 812-14 East Brady Street; then south to the north property line of 808 East Brady Street; then west to the west property line of 728 East Brady Street; then north to the north property line of the same; then west to the west property line of 706-08 East Brady Street; then south to the south curb line of East Brady Street; then west to the point of beginning in the City of Milwaukee, Milwaukee County, Wisconsin.

B. Architectural Character

The East Brady Street Historic District, an eight-block long commercial strip located about one-and-one half miles north of the city's central business district, contains a mixture of frame and brick commercial buildings, free-standing houses and a large church complex. This jumbled potpourri of building types imbues the

district with the variety and character of a small town business district. Most of the buildings are two or three stories tall with the exception of St. Hedwig's Roman Catholic Church whose 162-foot tall steeple towers over the other buildings in the district. As a commercial district, East Brady Street is somewhat unusual in Milwaukee in that it has always functioned as a mixed-use area randomly incorporating both free-standing houses and commercial structures.

Of the 90 buildings contained in the district, 25 are detached, single family or duplex dwellings. The rest are used for commercial purposes except for the four structures that comprise the St. Hedwig Church complex. Most of the commercial buildings in the district contain flats or apartments above the first floor stores. The majority of the buildings in the district were built between 1875 and 1915, the period during which Polish immigrants settled the surrounding neighborhood. Most of the commercial buildings retain their original late nineteenth and early twentieth century architectural character above the first floor level, while some have their period storefronts intact as well. The free-standing houses and duplexes are well maintained, but many have been cosmetically altered over the years. The buildings that comprise the St. Hedwig's church complex have been little altered since they were built during the period from 1886 to 1926.

East Brady Street is an architectural tapestry of styles, materials and building types. The district's closely spaced, detached structures create a continuous streetscape of stylistically varied commercial buildings and houses. The disparate building heights and roof types create a distinctively jagged skyline along Brady Street. Some structures are built at the edge of the sidewalk, while other are set back a few feet. East Brady Street's unusual array of architectural styles and building types and the irregular siting of the structures sets it apart from the city's more typical neighborhood commercial strips which developed over a shorter period of time with greater architectural uniformity.

Small, nineteenth century commercial buildings with a store on the first floor and a flat above are the most common types of structures found on East Brady Street, particularly in the east half of the district. These structures vary a great deal in age, form and architectural styling. A well-preserved example of the district's early commercial architecture is the two-story, Italianate style, gabled, brick block built at 1702 North Franklin Place (aka 1200-04 E. Brady Street) in 1874. An unusual example of the district's frame commercial architecture is the connected pair of two-story, clapboard-sided, gabled blocks at 1301-07 East Brady Street which were built in 1881. As East Brady Street grew in commercial importance during the late nineteenth century, more imposing brick commercial blocks were built, such as the eclectic style, three-story building constructed in 1888 for Ignatz Trzebiatowski at 1115-1117 East Brady Street. A good example of the development that took place at the end of the district's development period in the early twentieth century is the brick, Mediterranean-style store/flat building located at 1016 East Brady Street that was constructed in 1927 to the designs of architect George Zagel. Interspersed among these commercial buildings are equally varied collections of residential structures.

St. Hedwig's Roman Catholic Church complex constitutes the physical center of the district. After the model of a small European village, the Polish settlers built

their homes and businesses around the towering Victorian Romanesque style church at 1704 North Humboldt Avenue. The church was built on the highest ground in the district in 1886 to replace an earlier church building. The church and Victorian Gothic style school building which stands next to it are the two largest buildings in the district. Clustered around them are a large convent and rectory.

The west half of the street is predominantly residential in character although a large number of commercial buildings are interspersed among the houses in a random manner. Like the commercial structures, the residential structures in the district range in size and degree of architectural pretension from simple working-class wooden Victorian houses, like the two-story, gabled, 1870's, Italianate-style example located at 1319 East Brady Street, to the large, brick, German Renaissance style duplex built in 1906 at 1696-98 North Marshall Street.

VII. SIGNIFICANCE

The East Brady Street Historic District is being nominated for local historic designation because of its significance in the areas of architecture, commerce, and ethnic heritage. East Brady Street is architecturally significant as an intact example of a late nineteenth and early twentieth century neighborhood commercial strip. The district is historically significant as the commercial and cultural focus of the large nineteenth century Polish community that settled the neighborhood surrounding the district.

The East Brady Street Historic District, which began taking shape during the early 1870's, is significant as one of Milwaukee's earliest major centers of Polish commerce. In the context of the city's ethnic commercial strips, East Brady Street possesses a unique, village-like character incorporating many early working-class cottages, commercial buildings, and as its focal point, a monumental Polish Roman Catholic church. The district is an excellent example of an early Milwaukee ethnic neighborhood commercial strip that essentially served as the main street for the surrounding Polish immigrant community. The period of significance is from 1875 to 1931, during which time most of the buildings were constructed.

VIII HISTORICAL AND ARCHITECTURAL SIGNIFICANCE JUSTIFICATION

Background History

The East Brady Street Historic District is one of the city's best-known surviving ethnic commercial strips. The street originally served as the "main street" for the working-class Polish immigrant community that lived in the surrounding neighborhood. East Brady Street has the character of a small town business district and includes a major church complex at its center; around which is arrayed a mixture of cottages, duplexes, and small commercial buildings.

East Brady Street was named after James Jopham Brady, a nationally known New York City attorney who championed the cause of states' rights before the Civil War. His name became well known to the public as a result of his frequent contributions to the Knickerbocker magazine, a popular nineteenth century publication. Brady never lived in Milwaukee, but because of his popularity, some of his friends in the city honored him by

having the street named after him. A proposal was made in 1892 to change the name of East Brady Street to Cleveland Avenue, but it failed.

The date of the naming is not known, but Brady Street is among the city's oldest thoroughfares and was already in existence when Milwaukee's first directory was issued in 1847-48, a year after Milwaukee was formally incorporated as a city. Very little building activity took place on East Brady Street before the Civil War, although most of the land along it had been subdivided by 1854. The land on the north side of East Brady Street between North Humboldt and North Farwell Avenues was held in an undeveloped tract and not subdivided until the 1870s.

Brady Street's primary period of growth occurred during the 1880s and the 1890s during which time the street became firmly established as one of the city's major ethnic commercial strips. In the late 1890s, Brady Street reached the zenith of its commercial importance when it included bakeries, groceries, dry goods stores, livery stables, saloons, a bowling alley, and, at its center, a towering Polish Roman Catholic church with its impressive complex of rectory, convent, and school clustered around it. Business was most often conducted in the Polish language.

Although the architectural development of the district spans the years from 1875 to 1931, the vast majority of the buildings were erected between 1880 and 1915. The district includes a broad range of styles and building types. The earliest buildings in the district are generally the simplest. As the street grew in commercial and cultural importance, its buildings increased in size and degree of architectural pretension. The development of the district was essentially complete by the time of World War I. A few scattered sites were developed during the 1920s when the ethnicity of the neighborhood was changing from Polish to Italian. Nearly all new construction activity in the district was halted when the effects of the Great Depression began to be felt in Milwaukee about 1931.

Most of the original building stock still remains on East Brady Street although the neighborhood has undergone significant changes. During the 1960s Brady Street became a haven for members of Milwaukee's counterculture youth movement, the so-called "hippies." Today East Brady street is both an entertainment district whose Italian ethnic restaurants and delicatessens attract patrons from throughout the Milwaukee metropolitan area. In recent years, as the area has again become attractive for new commercial development, a few of the district's older buildings have been destroyed by fire or razed and replaced with modern non-contributing structures or parking lots.

Ethnic Heritage – Poles

The history of East Brady Street is intimately tied to the growth and development of the Polish-American ethnic community in Milwaukee. During the late nineteenth century, waves of immigrant Poles transformed the Brady Street area from a swampy no man's land at the edge of the city into a thriving microcosm of Polish-American life that incorporated a full range of commercial, residential, and institutional functions. The district is of local significance for its associations with this particular ethnic group.

Poles came to America in three principal waves of immigration. The first tide of immigration, which lasted roughly from 1608-1776, was the period of "gentlemen adventurers." The several Polish craftsmen who arrived at Jamestown, Virginia, in 1608

were typical of this epoch. The second wave, which lasted from 1776 to 1865, was the period of “political emigrants” and included Thaddeus Kosciuszko, who fought against the British in America’s Revolutionary War. The third wave, which began approximately in 1865 and lasted into the 1920s, has been called the period of “economic emigrants.”

It was during this last period of immigration that most Poles came to Milwaukee. Although the city census recorded the city’s first identifiably Polish family living near the Central Business District as early as 1844, Poles didn’t begin to arrive in significant numbers until the late 1860s. The third wave of immigration partly resulted from the failed Polish revolt of 1863 against the Prussians, Austrians and Russians who jointly occupied Poland where living conditions were reportedly the poorest.

Although most Poles settled on the city’s South Side of Greenfield Avenue, a sizable group of Polish families settled on the East Side along the east bank of the Milwaukee River north of East Brady Street where many found employment in the riverfront factories and tanneries. The early Polish immigrants had little money and often eked out only a subsistence existence. Nevertheless, a remarkable number of Poles managed to buy small lots and build their own small cottages. Most settled on the undesirable, swampy land that extended north from Brady Street to the Milwaukee River. Although it was not choice real estate, the Poles quickly developed their own Lower East Side community there.

Although Polish immigration did not become significant until after the Civil War, some Poles were living in the East Side area as early as 1854. On July 28, 1854, a family of five Polish immigrants perished when their 12-foot by 12-foot shanty caught fire in an area that was then on the northern fringe of the city in the old First Ward (probably somewhere between East Brady Street and the Milwaukee River). The fire department did not immediately respond to the fire because they initially thought the blaze was outside the city limits.

Religion was central to the lives of the Polish immigrants. The Polish parish church in America served as both a religious and a community center. Priests were highly regarded, and they sought to preserve the Polish culture and language in America. Not surprisingly, the church established by the Poles became the architectural focal point of the principal street of their neighborhood. In the spring of 1871, about 40 East Side Polish families who had been attending St. Stanislaus Church on the South Side decided to establish the city’s second Polish parish, St. Hedwig’s, on the northwest corner of East Brady Street and North Franklin Place. Up to the time, East Side Poles had to travel about four miles south to St. Stanislaus Church, the City’s first Polish Roman Catholic parish founded in 1866, then located at South Fifth and West Mineral Street, to worship in their native tongue.

The first St. Hedwig’s church was a large, brick veneered, German Renaissance style building with a central tower capped with a helmet-shaped spire. It was 44 feet by 83 feet in plan, and the spire was 86 feet in height. The cost was reported to be about \$11,000, and most of the construction was done by parishioners. The first Mass was held in the church on October 17, 1871. The parish also constructed small clapboard-sided rectory directly to the north of the church facing North Franklin Place. It was later moved to the rear of the church where it faced East Brady Street. When the first brick rectory was sold and moved about two blocks north to 1148 East Hamilton Street where it survives today in excellent condition as a private residence. The present rectory at 1716 North

Humboldt Avenue is a large, Neo-Classical, two and one-half story brick structure built in 1903 to replace the 1884 rectory. The 1884 rectory was an elaborate, High Victorian Italianate, two and one-half story brick structure. In 1908 it was moved to 1900 North Warren Street, about four blocks to the northeast, where it still stands. It is now used as a private residence and the original exterior is nearly intact.

The present church building on the northeast corner of East Brady Street and North Humboldt Avenue was built in 1886 on a lot directly west of the first church. By that time the parish had grown to about 500 families. In August of 1886, builder Francis Niezorawski, who was also a parishioner and a city alderman, began work on the foundation. The cornerstone was laid on September 5th of that year, and one year later the church was finished. Henry Messmer, a prominent Milwaukee architect, designed the Romanesque style church. The most outstanding feature of the large, cream brick, gabled building is a 162-foot high tower capped with copper-clad spire. The nave building originally accommodated 1,150 people, and the gallery had seating for another 300. Three massive bronze bells were christened in a special altar ceremony before being hoisted into the tower. The bells were named Maria, Klemens (after Father Klemens Rogozinski, the pastor at the time), and Hedwig. The exterior of the church is nearly in its original state except for a large vestibule that was added to the rear in 1951. The interior has undergone several remodelings. The most extensive took place in the late 1950s when the elaborate, carved, wooden main altar that adorned the apse and the two flanking side alters were removed and replaced with simple, modern liturgical furniture. The original oak pews were also replaced. The original stained glass windows, plaster barrel vaulting, and other ornamental plasterwork throughout the church remain intact. A large 39-rank pipe organ built by the Kimball Company of Chicago in 1900 fills most of the gallery.

St. Hedwig's established an elementary school in 1872, but according to a newspaper writer at that time, initially only a small percentage of the children in the parish actually attended. Apparently, many Polish children quit school at an early age and worked to help bolster the immigrant families' meager income. Polish parents also were often reluctant to send their children to a church school, and perhaps a language barrier discouraged them from using the English-language public school system. According to an 1874 newspaper estimate, "probably not 50 Polish children attend public schools even though there are about 1,000 Polish families in the city." The article confirms the reluctance of early Polish settlers to use the public school system.

The first school building was a small, red frame structure that was moved to church property directly north of the rectory on North Franklin Place. The original date of construction is not known. The first teachers were lay people, but soon an order of nuns belonging to the School Sisters of Notre Dame assumed teaching responsibilities. They lived in a modest frame house built next to the school. In 1879 the decision was made to replace the school building, which had become too small for the growing parish. Rather than demolish the old school, the parish used it as a raffle prize in order to raise money for the new school. The price of a raffle ticket was one dollar, and the parish raised \$400. The building was won by Mr. Francis Miszewski who subsequently sold it to Mr. Joseph Polczynski for fifty dollars. Polczynski moved the school to the northwest corner of East Brady Street and North Arlington Place, encased in brick veneer, and built a rear addition. The building still stands at 1701 North Arlington and is used as a tavern.

The second St. Hedwig's School was a two-story brick structure with a basement hall. It was built on the site of the old school about 75 feet north of the northwest corner of East Brady Street and North Franklin Place. The still-expanding parish soon outgrew the second school.

In 1890 the old church on the northwest corner of North Franklin and East Brady Street was demolished and replaced with the parish's third school building. Prominent Milwaukee architect Henry Messmer designed the present three-story, cream brick Gothic Revival school. The third story contained a large meeting hall that was used for many parish activities.

The second school, built in 1880, was remodeled into a convent and the original clapboard-sided convent, which had been owned by the School Sisters of Notre Dame, was purchased by the parish and moved to 1731A North Franklin Place where it is still located today. It is now a private residence retains most of its original exterior detailing including the elaborate, round-arched, Italianate window casings. In 1922 the old remodeled convent on North Franklin was demolished, and a new convent was built at 1724 North Humboldt Avenue to accommodate the 21 nuns who served the elementary school. The three-story, Neo-Classical, brick, hip-roofed building contained a third floor chapel with a Gothic-arched plaster ceiling, stained glass windows, and a choir loft.

Attendance at the school peaked in 1919 when 1,129 pupils were registered. After that there was a steady decline in enrollment. By 1928 the enrollment had dropped to 914 pupils, who were taught by nineteen School Sisters of Notre Dame. The pastor at that time, Monsignor Wenta, planned to establish a high school in the parish, and for that purpose a three-story brick addition was added to the old school building in 1919 at a cost of \$32,000. The temporary face brick on the north side of the addition indicates that future expansion was contemplated, but never materialized. The school continued to serve only the elementary grades.

St. Hedwig's parish was divided in 1893, and a new Polish church, St. Casimir's, was founded about one and one-half miles to the north on the northeast corner of North Bremen and East Clarke Streets. All families living west of the Milwaukee River who had been attending St. Hedwig's were requested to join the new parish. St. Casimir's grew rapidly and two years after it opened it surpassed St. Hedwig's in membership.

St. Hedwig's played an important role in the social life of the East Side Polish community. One of the more interesting organizations was the St. Adalbert Society that was a fraternal benefit group established by parishioners on February 1, 1874. The society was financed by an initiation fee of five dollars. This amount was increased to 10, 12, and 15 dollars depending upon the age of the new member. Besides this fee, there was a monthly membership fee of 25 cents. A sick benefit of four dollars per week was paid by the society to eligible members. In the case of death, burial expenses were paid by the organization and 200 dollars was given to the family of the deceased. The society disbanded around 1910 when commercial insurance companies began to offer better sickness and death benefits for working class Americans.

The first English language services at St. Hedwig's began in 1933, signaling a change in the parish. Many parishioners were third generation Americans by that time and the Polish language was not as central to their lives as it was to previous generations. In

addition, the neighborhood was becoming ethnically diverse, spurred by the influx of a sizable Italian community.

Presently about 500 members belong to St. Hedwig's and most of them are of Polish descent. The elementary school closed in 1981 due to declining enrollment. The parish contributes to the support of the Catholic East Elementary School at 2461 North Murray Avenue, which was formed by the merger of the parish schools of St. Hedwig's, St. Rita's, Saints Peter and Paul, and Holy Rosary. Part of St. Hedwig's school building is leased to Seton Children's School, a day care center operated by St. Mary's Hospital. After the school closed in 1981, the School Sisters of Notre Dame vacated the convent. Several different Catholic Orders used the convent for living quarters until it was converted to apartments for senior citizens in 1985.

The Polish neighborhood north of East Brady Street has a unique character. The narrow, winding residential streets lined with small, closely-spaced cottages and duplexes imbue the area with the atmosphere of a small village in contrast to the wide, straight swath of Brady Street, the main street of the area. In the residential quarter, two and sometimes three houses are squeezed onto a single city lot. Usually this was done to accommodate relatives rather than for rental income. Frequently, the one-story cottages that were initially built on cedar post foundations were enlarged by underpinning them with tall brick basements to create a two-family dwelling that has come to be known in Milwaukee as the "Polish flat". Less common was the case of a one-story cottage that was raised and a complete new wooden first story and brick basement built underneath. An example is the house at 916-916A East Hamilton Street, which was remodeled in 1892. Many of the wooden houses in the neighborhood were moved there from older neighborhoods in the central business district. The Queen Anne-style house now at 1772-1774 North Astor Street, for example, was moved there from its original site near North Broadway and East Juneau Avenue in 1894, according to City of Milwaukee Building Permits. According to an 1880 newspaper account, about 30 Polish houses were moved from a ravine near the Humboldt Avenue bridge to East Brady Street because their leases on the land had expired. Not only does the article confirm the frequency of house-moving during the nineteenth century, but it also reveals that some Poles might have resorted to leasing land in order to be able to afford to build a small house or cottage.

Although many of the streets had been platted and named before the Poles moved to the area, a few streets east of North Humboldt Avenue have in the past had names that reflected the influence of the Polish community. Between 1857 and 1926 the present North Arlington Place was named Sobieski Street, presumably after the Polish king who stopped the Turkish invasion of Poland in 1683. North Pulaski Street was named in 1875 after Casimir Pulaski, a Polish general who gallantly fought for American independence during the Revolutionary War.

The area surrounding Brady Street remained heavily Polish into the 1940s. In 1940, according to the Federal Census, the Lower East Side included about 500 residents who had actually been born in Poland. More than half lived in the original Polish neighborhood between East Brady Street and the Milwaukee River. The remainder were scattered throughout the surrounding area. At that time the Poles were the third largest foreign-born ethnic group living on the Lower East Side behind the first-place Italians and the second-place Germans. By 1970, the Brady Street Polish neighborhood was experiencing a decrease in the number of Polish residents. Post-World War II

immigration probably contributed some new residents to the area, but the Polish community's period of growth was essentially over.

Many of the descendents of the Polish immigrants apparently moved out of the area to the suburbs and newer sections of the city in the 1960s and 1970s. In 1970 the Brady Street Polish neighborhood still had about 150 Polish-born residents and about an equal number of Italian and German natives. Many of these foreign-born residents have lived in the same homes for decades. The membership of St. Hedwig's Church, once the focus of the Brady Street Polish neighborhood, now stands at about 500, although it once must have numbered in the thousands. Many of St. Hedwig's parishioners are still of Polish descent, although the church discontinued all of its Polish-language services long ago.

The Poles had the greatest influence on the historical development of East Brady Street. St. Hedwig's Roman Catholic Church, the landmark building that is most clearly identified with East Brady Street, is the symbolic as well as geographic center of the district. East Brady Street developed around it along the lines of a full service, small town business district because it functioned as the commercial heart of a self-contained Polish immigrant community that for a time, remained somewhat separate from the larger commercial life of Milwaukee.

Ethnic History – Italians

The ethnic character of East Brady Street changed from Polish to Italian during the third and fourth decades of the twentieth century as Poles began moving out of the area to newer neighborhoods in the city. The self-contained, small town atmosphere of East Brady Street suited the Italian immigrants who, like the Poles, were initially isolated from mainstream life in Milwaukee by language and cultural barriers. The Italians transformed the commercial flavor of the district, but made few physical changes in the building stock they had inherited from the Poles.

In contrast to the Poles who began arriving in Milwaukee soon after the Civil War, it was not until the first decade of the twentieth century that large numbers of Italian immigrants transformed the city's small existing Italian community into its third largest ethnic group. During the 1920's Italian merchants set up business on East Brady Street to serve the Italian immigrants who were moving into the surrounding working-class neighborhood.

Although city directories list a few men with Italian sounding surnames dating back to the late 1840's, the city's first Italian immigrant of record is believed to have been Michael Biagi, who arrived in Milwaukee in 1860 aboard the steamship Lady Elgin. He later became the proprietor of Milwaukee's St. Paul Hotel (razed). By 1886 an estimated 400 Italians had settled in the city. Most Italians lived in the city's lower Third Ward, south of the Central Business District. The area was bounded by Lake Michigan, North Broadway, the Milwaukee River, and East Michigan Street. Originally the Third Ward was the nucleus of the city's Irish community. As the Irish were dislocated from that neighborhood after the devastating Third Ward Fire of October 28, 1892, Italian immigrants moved into the Third Ward. In other American cities, historians have found that the Italians also often moved into older, traditionally Irish neighborhoods, although no clear explanation for this pattern has been offered.

As late as 1900 only about 700 Italians lived in Milwaukee, although total Italian immigration to the United States by the turn of the century was reportedly about five million. Milwaukee's Italian population was swelled by an unprecedented wave of immigration between 1900 and 1910 when 10 million Italians settled in America. Perhaps 90 percent of Milwaukee's turn-of-the-century Italian immigrants were from the south of Italy and of these 98 percent were believed to have come from Sicily. Among these Sicilians were three distinct groups. Natives of the province of Palermo formed the first group, which was the first to arrive and numerically the largest. Many came from the coastal villages between the cities of Palermo and Termini. Another large group came from the province of Messina, and a third group originally made their homes in the province of Trapani and on the island of Marettimo. The Italians from the southern and central part of the Italian mainland came from the Puglie, Abbruzzi, and Campania regions. A smaller group of northern Italians emigrated from an area between the cities of Florence and Pisa.

The new Sicilian immigrants were overwhelming single males and most had originally been farmers. Unlike earlier immigrant groups who came to America to find political or religious freedom, the Italians were drawn to America primarily for economic reasons. As a result, some went back to Italy after accumulating enough money to return to their villages and buy farms or businesses. After the financial panic of 1907, more than 1,200 Italians returned to their homeland from Milwaukee. As a result of the ensuing economic recession in America, only 50 Italians came to Milwaukee in 1908. Many of the Italians had to be content with low paying, hard labor jobs in the city's smokestack industries. Living conditions in the Third Ward were crowded and often substandard.

Like the Poles, religion was an integral part of the lives of the city's Italians. Milwaukee's Italian community did not have a church of its own until the late 1890s when the Sacred Heart Mission was opened in a former saloon at the intersection of East Clybourn and North Jefferson Streets. The mission increased in size, and in 1899 a small chapel was built in the 600 block of East Clybourn Street (razed). The chapel was quickly outgrown. In 1904 a brick church was built at 427 North Jackson Street (razed) and named Our Lady of Pompeii. About 120 families were on the membership roster at that time.

The church was vitally important to the Italian Community and the parish sponsored many elaborate street festivals honoring Italian saints. Third Ward streets were closed and colorfully costumed men marched through the streets carrying religious statues recalling the similar festivals that had been held in their villages in Italy. Food vendors sold their Italian specialties on the sidewalks. Although most Italians tended to follow Roman Catholicism, a Protestant Italian mission church was founded in 1907 in the Third Ward called the Italian Evangelical Church. The congregation built its first permanent brick church in 1911 at 535 North Van Buren Street (razed, 1957).

By the late 1930s the city's Italian population had grown to about 30,000 according to one estimate, but that number probably included many American-born Italians. As the Italian immigrant community grew in size and prosperity, it sought better housing outside the dilapidated Third Ward, particularly in the First Ward on the lower East Side south of East Brady Street. The new Italian neighborhood was bounded approximately by the Milwaukee River, East Ogden Avenue, North Farwell Avenue, and East Brady Street. The new Italian neighborhood was bounded approximately by the Milwaukee River, East Ogden Avenue, North Farwell Avenue, and East Brady Street.

Italian churches that were founded in the Third Ward followed the migrating Italian community north to the First Ward near Brady Street. St. Rita's Roman Catholic Church was originally founded in the 1920s as a mission of the old Third Ward church, Our Lady of Pompeii, since the Italians did not feel comfortable worshipping at St. Hedwig's. In 1939 St. Rita's became an independent parish and built a new, Neo-Gothic style church and school building at 1601 North Cass Street four blocks south of East Brady Street. The Protestant Italian Evangelical Church open a mission in an old store building on the 1500 block of North Astor Street (razed), and in 1929 the congregation built a large, Tudor Revival church building at 1527 North Astor Street. The congregation was subsequently renamed Guiliani Memorial Evangelical Church after its former pastor, who died a few days before the building was complete. The growing Italian community founded two additional Protestant churches in their new First Ward neighborhood as well.

By 1940, according to the Federal Census, about 1,500 Italian immigrants lived in the city's lower East Side in the vicinity of East Brady Street, as well as many more second generation Italian-Americans.

By that time, the Italians represented the largest foreign-born ethnic group in the entire survey area, outnumbering the Polish- and German-born population. The Italians continued their exodus out of the old Third Ward to the lower East side throughout the 1940s, 1950s, and 1960s until the remaining residential portion of the old Third Ward neighborhood was finally demolished in the late 1960s for freeway construction. The Italian community near Brady Street reached its zenith in the 1950s, after which the Italians had made Brady Street their own, almost totally replacing the Polish merchants that had dominated the street up into the 1920s. It retains much of its Italian commercial character today with many Italian restaurants, groceries, and bakeries still in business there.

Commerce

East Brady Street is historically significant as the commercial and cultural focus of one of the city's major early Polish settlements. In its development, it illustrates the evolution of a distinct Polish merchant class that gradually replaced the German merchants who originally dominated the Polish community's commercial life. The history of early commerce in the district is difficult to trace. Records of the numerous small businesses that originally comprised the district are scarce and not all Polish businesses appeared in city directories. The city directories, for example, usually did not record Early Polish banks, because they were informally organized concerns that often occupied a corner of a grocery store, saloon, real estate office, or some other small business. The so-called Polish immigrant banks operated very simply and were vastly different from other financial institutions in the city at that time.

There were few merchants among the earliest Polish immigrants who lived in the East Brady Street area, since many of the early immigrants came from farming or laboring backgrounds. The first Polish settlers shopped mostly in stores that were owned by Germans. The Poles, however, eventually established their own merchant class. By 1900, according to the U.S. census, Wisconsin had 346 Polish merchants, ranking seventh in the United States, although that number does not include Poles who operated saloons or hotels.

Little is known about many of the early Polish-owned stores in the district. Most of the immigrant stores were “mom and pop” establishments. Typically the owners lived in a flat above the store and every member of the family at one time or another worked in the business. The Polish merchants catered almost exclusively to the Polish immigrant population and business was usually conducted in the Polish language. Stores commonly used Polish language signage, which gave the neighborhood a distinctive ethnic character.

Many of the early East Brady Street merchants are known only by an entry in the city directory. In 1905, for example, C. Zdrojewski and Son operated a shoe store at 1224 East Brady Street. Adam Kilinski also sold shoes at 1338 East Brady Street. Mary Zawatski was a dry goods merchant located at 1316 East Brady Street. Anton Orcholski was perhaps the most important dry goods merchant in the district, and his business occupied the twin buildings at 1301-07 East Brady Street. All of the buildings these merchants used are still standing.

Some of the oldest commercial buildings in the district are saloons, which played an important role of the early Polish community life. Beyond the opportunity to socialize in their native tongue, saloons frequently offered immigrant men a variety of services including sleeping rooms and the notarizing of legal documents. It is believed that some of the saloons even offered simple banking services for their customers. Boleslaw Jazdzewski, for example, who operated a saloon in the district at the turn of the century, later became a prominent Milwaukee executive and was the vice-president of a local savings and loan.

Architecture

The East Brady Street Historic District is architecturally significant as an intact, nineteenth century ethnic neighborhood commercial strip illustrating a wide range of building types and architectural styles. Spatially organized along the lines of a European village with a towering church in the center and commercial buildings mixed with houses fanning out around it, East Brady Street functioned as the commercial heart of the Polish village that first became established in the area during the 1860s. The buildings in the district reflect the architectural styles popular for commercial and residential structures between 1870 and 1931.

Brady Street has the character of a small town, in part because the district developed as the commercial and social heart of a Polish immigrant community that was initially somewhat isolated from the larger life of the city by language and cultural barriers. The district’s ethnicity is principally reflected in the intentional juxtaposition of commercial and residential structures throughout its period of development. The persistent mixing of freestanding houses, some quite large and imposing, with commercial buildings reflects a different attitude toward urban development than was prevalent in many of the city’s German and Anglo-American commercial area at the time, which tended to be exclusively commercial with residential uses limited to flats above the stores. The Poles developed Brady Street after the model of the small European towns or villages they had known where there was little prejudice against randomly mixing houses with commercial buildings. The buildings themselves, other than St. Hedwig’s Church, reflect the architectural styles popular in Milwaukee at the time and do not display any particular ethnic stylistic influences. The somewhat mainstream Victorian appearance of the buildings is probably a reflection of the Poles’ desire to outwardly fit into their adopted

homeland and the scarcity of Polish-trained architects or master builders in the community, which consequently had to rely on the services of Milwaukee's large and well-established corps of German architects and builders during the greatest part of the district's period of development.

The commercial structures in the district are primarily representative of the styles and building types popular in Wisconsin between 1870 and 1915, with a few later structures illustrating the styles of the 1920s. There was never a large department store in the district. At its commercial peak around the turn of the century, East Brady Street was a flourishing strip of small stores. Retail space invariably is located at the street level and the upper floors of the commercial buildings contain the shopkeeper's flats or rental apartments. There was little demand for office space, since the Polish professional community was relatively small, and many professionals, including most doctors, operated out of their homes.

The oldest commercial structure in the district is the Italianate-style Charles Sikorski building built in 1875 at 1200-04 East Brady Street, across from the original St. Hedwig's Church, in what was at that time the nucleus of commercial and social activity in the neighborhood. The remarkably well preserved Sikorski store with its simple gabled form and modest Italianate style detailing is one of the few surviving buildings of its type in the city.

The John Kunitzky block located at 1673-77 East Brady Street where it intersects with North Farwell Avenue is the major surviving Victorian building at the eastern boundary of the East Brady Street commercial strip. Built in 1880 in the Italianate style, most of the first floor was originally a saloon, the second floor was the shopkeeper's flat, and the third story was a meeting hall that could be rented for social functions and meetings. The building is a fine example of a Victoria Italianate style commercial block and because of its size and the way it addresses its corner site, it is one of the focal points of the district. When it was built, it was the largest brick commercial block in the district.

The former Anton Steidl Bakery located at 1688-90 North Franklin Place was built in 1881 and is a well-preserved example of an early Queen Anne style brick commercial building with a second story shopkeeper's flat. Compared with the Sikorski building built six years earlier, the larger Steidl building featured a much more ambitious design which perhaps reflected the rapid economic growth of the district and the confidence that local businessman had in the commercial future of the neighborhood. The main elevation of the Steidl building, which faces North Franklin Place, features much more detailing than the Sikorski building including the brick quoins that frame the first story and the corner pilasters trimmed with ornamental brick on the second story. Illustrating the influence of the emerging Queen Anne style, the second story features a large oriel window fenestrated with double hung windows and the facade is crowned with a pedimented gable trimmed with fish scale wood shingles.

Two remarkably well preserved examples of the district's early 1880s vernacular frame commercial architecture are the unusual pair of two-story, front-gabled blocks built in 1882 at 1301-07 East Brady Street. The architecturally simple exteriors are believed to be nearly original, and they contribute to the small town character of the district. The nearly identical pair of buildings is believed to be the only surviving complex of its type in the city. A small, one-story, infill building was constructed in the narrow space between the two stores before the turn of the century.

The Felix Trzebiatowski building, a three-story, brick block located at 1115-17 East Brady Street is well known to many Brady Street area patrons and residents because of the large cast iron gargoyle perched atop the apex of the front gable. The Queen Anne style building, built in 1889, was a saloon in its early years and the owner lived in one of the upper flats. One the main elevation facing East Brady Street the building features extensive ornamental brickwork and stained glass transoms above the windows.

East Brady street is believed to be the only ethnic commercial strip in the city to retain two turn-of-the century brick saloons built by local breweries. The saloon located at 1006 East Brady Street built in 1890 was designed by prominent Milwaukee architect Otto Strack for the Pabst Brewing Company. Across the street from the Pabst saloon, the Joseph Schlitz Brewing Company built a saloon in 1903 at 1699 North Astor Street, according to the designs of Milwaukee architects Kirchoff and Rose. Both architectural firms were among the most prominent of their day. The two saloons are noteworthy for their quality construction and ornamental brickwork and stonework.

The Schlitz saloon reflects the preference for classical design during the early twentieth century. The most outstanding feature of the saloon is the street level arcading of round-arched window and door openings trimmed with unusual ornamental brickwork. An original mosaic of the Schlitz Brewery logo incorporated into the East Brady Street elevation is the only one of its kind known to survive in the city.

The older Pabst saloon is an excellent example of the eclectic architecture of the 1890s, featuring massive rusticated limestone lintels above the second floor windows and rusticated voisoirs in the first story arched window and door openings. The basement originally contained East Brady Street's first bowling alley, but it has since been removed. Both buildings reflect the zenith of the city's brewing industry. With the exception of the prohibition years, the Pabst saloon has apparently been in continual use as a saloon since it opened, although the brewery long ago sold it. The former Schlitz saloon has recently been converted to office use. The exteriors of both buildings are well preserved.

The Charles Ross hardware store and apartment building located at 1234-38 East Brady Street is an excellent example of the classical Revival style. Two houses were demolished to make way for the building when it was constructed in 1897. The Classical Revival style was only occasionally used for small commercial buildings in Milwaukee and the Charles Ross building is one of the city's few surviving examples and probably one of the most decorative. The building features extensive ornamental pressed sheet metal embellishment, more than any other building in the district. The original storefront also appears to be virtually intact including the original double leaf entry doors. The Charles Ross building is the largest nineteenth century store with flats building in the district.

When East Brady Street was approaching its zenith as a commercial area at the turn of the century, some older store buildings were extensively enlarged and remodeled to bring them up to date. The former Felix Zinda store located at 1315-17 East Brady Street is an excellent example of a small frame building that was completely transformed between 1902 and 1903 into a much larger, brick veneered, commercial style building. In 1902 the building was underpinned with brick foundations and the following year it was encased with brick veneer and a large addition was added to the rear and side. The

exterior apparently has been virtually unaltered since 1906 when the original small paned display windows were replaced with large sheets of plate glass. The wooden storefront, which was probably retained intact from the original building, is remarkably well preserved.

The former Hellmann Butcher shop, a German Renaissance Revival style building built in 1910 at 1024 East Brady Street, is an excellent reminder of the district's German merchants and the links between the German and Polish communities. Although in Europe Poles had objected to German attempts to undermine Polish culture and national identity, many Poles spoke German, and German acquaintances were useful in guiding Polish immigrants to destinations in America. Nearly all Poles came to America from the north German ports of Bremen and Hamburg. Such links partially explain why Polish communities often developed in the same cities where Germans had large settlements such as in Milwaukee. The Hellmann building is noteworthy for its elaborate sheetmetal coping on the shaped gable and finely detailed leaded glass top sash in the second story windows.

Architecturally, Milwaukee's funeral homes reached their zenith between the World Wars, and the Suminski Funeral Home, located at 1218 East Brady Street, is an excellent example of the period. The eclectic Arts and Crafts style building, built in 1916 to the designs of architect Hugo Miller, appears to be completely unaltered on the exterior. The pressed metal tile roof, formed to look like clay tile, is the only one of its kind in the district. The Suminski Funeral Home is believed to be the oldest business in the district and is still operated by descendants of the original owner. Many of the city's early twentieth century funeral homes like the Suminski funeral Home were designed in period revival styles.

In summary, the commercial buildings on Brady Street as a grouping are architecturally significant for the range of building types and architectural styles represented. Some of the individual buildings are among the city's most outstanding examples of the periods and styles they represent. They are arrayed against a backdrop of less architecturally ambitious structures that illustrate the more modest types and styles of buildings that filled out Milwaukee's commercial districts in the late nineteenth and early twentieth centuries.

St. Hedwig's Roman Catholic Church complex was the central institution of the community and was placed on a hill at the midpoint of Brady Street, the neighborhood's most important street. The Poles built their homes and businesses around the church, as was common in the European towns and cities they had come from. The church was central to the lives of the Poles who were settling in the area as the focus of their religious, social and educational activities. The parish expanded as immigrants poured into the neighborhood and today the church complex is a fine example of a late nineteenth century neighborhood ethnic parish.

The church building located at 1704 East Brady Street where it intersects with North Humboldt Avenue, is the most architecturally outstanding structure in the whole Brady Street district. Sited on a high elevation, its 162-foot tall steeple towers over the surrounding neighborhood of modest wooden cottages and two- and three-story commercial buildings. The church dominates the neighborhood the way that a European village church dominates its village. Designed by local architect Henry Messmer, the church was built in 1886 to replace an earlier, smaller building. The Romanesque-

influenced building incorporates Gothic and eighteenth century motifs. The copper-clad spire that tops the central brick tower is particularly unusual and is similar in design to eighteenth and nineteenth century church spires built in eastern Europe. The three massive bronze tower bells have an exceptionally clear timbre, and when pealed they can be heard clearly throughout the lower East Side. On the interior, the large barrel vaulted nave retains its original plasterwork and stained glass windows. The interior has recently been sensitively redecorated and the entire church building shows pride and ownership.

St. Hedwig's parochial school, a large, three-story, High Victorian Gothic building constructed in 1890, stands on the site of the original church, which was built in 1871 at 1703 East Brady Street at North Franklin Place. The well-preserved grade school, designed by Henry Messmer, is one of the largest buildings in the district and features extensive ornamental brickwork. The building is a reminder of the parish's commitment to parochial education.

The rectory, which was built in 1903 and stands next to the church at 1716 North Humboldt Avenue, is a fine example of early twentieth century English-influenced design. The imposing residence reflects the high regard that the parish had for its priests. Designed by builder E. Stormowski, the building is noteworthy for the exceptional craftsmanship of its masonry.

Standing next to the rectory at 1724 North Humboldt Avenue is a large, brick, Neo-Classically influenced convent built in 1922. According to the Wisconsin Cultural Resource Management Plan, convents are worthy of research because they are closely associated with the rapidly declining Catholic clergy population. The St. Hedwig's convent is particularly well preserved on the exterior although the interior has been converted to apartments for the elderly. The most outstanding feature of the building is the projecting entry pavilion with its extensive dressed limestone trim and a wrought iron lunette above the door.

St. Hedwig's church complex is the architectural centerpiece of the district. The church building is the landmark most closely identified with East Brady Street. Its siting and design allude to the Eastern European ethnic origins of its congregation.

East Brady Street is one of the city's most unusual nineteenth century commercial strips in that it has always contained a surprisingly large number of detached houses mixed with its commercial buildings. Research has not revealed when the first house was built on East Brady Street, but most of the district's earliest surviving houses are modest in character and built at the edge of the sidewalk or set back behind very small patches of grass lawn. Although some parts of Brady Street are predominantly residential, such as the blocks between North Marshall and North Van Buren Streets, many other houses are mixed in with the store buildings in the most densely commercial part of the district. Many of these houses were built after their surroundings were already densely developed retail areas. An example is the large Queen Anne style middle class duplex located at 1227 East Brady Street, which was built in 1891 when that part of the district was already bustling with commercial activity.

As business activity grew in the district, some houses on East Brady street were remodeled into stores and storefront additions were made to others. A typical example is the duplex located at 1021-23 East Brady Street atop an earthen berm. It has a small

brick storefront attached to the front of the house extending from the basement to the street. The addition appears to date from the early twentieth century. Nearly all of the house is visible behind the addition. For more than sixty years the storefront has been an office for a succession of plumbing contractors. The house is a well-preserved example of a Victorian residence with modest stick-style detailing. This building represents an interesting accommodation of the need for more commercial space in the district and a desire to retain a residential presence on Brady Street. As a result, relatively few houses in the district were converted to purely commercial use. An example of a house that was, is the vernacular, one-and one half story building at 1327 East Brady Street. Originally a small cottage, it was converted to a store in 1903 by widening the building by eight feet and extending the front with an addition about six feet. The building contrasts greatly with the more substantial brick commercial blocks nearby that were built before and after it.

The large, German Renaissance style brick duplex located at 1696-98 North Marshall Street is an excellent example of the district's later residential architecture built when East Brady Street was at the zenith of its commercial and cultural importance. Designed in 1906 by Milwaukee Architects Wolfe and Evans, the house features a shaped brick gable facing North Marshall Street and a large, circular, three-story corner tower trimmed with pressed metal and topped with a bellcast roof. The sienna-colored pressed brick laid with exceptionally thin mortar joints, exhibits particularly fine craftsmanship.

By the 1920s when the ethnicity of the street began to change to Italian, only a few undeveloped lots remained on East Brady Street. In 1927, local investor Tom Mason built a large three-story store and apartment building at 815-821 East Brady Street adding to the district's architectural diversity. The Mediterranean-style building stands in contrast to the earlier Victorian commercial buildings and small working class cottages surrounding it.

The district's residential buildings, both high style and vernacular, are an integral part of Brady Street's small town character and architectural diversity. Although a number of the cottages have been altered, they are still important parts of the streetscape and fulfill a valuable function in maintaining the district's historic character as a mixed-use urban commercial strip.

Architects

An interesting variety of architects contributed to the design of the buildings in the district. The district's most outstanding buildings, such as St. Hedwig's Church and the Pabst and Schlitz Brewery saloons, were designed by leading Milwaukee architectural firms. A number of lesser-known architects also worked in the district including a few Polish designers such as Wiskocil, Leipold and Bernard Kolpacki.

Many of the small, earlier buildings (particularly the working class cottages) were probably designed by builders or were builders' modifications of published plans. One builder, Edmund Stormowski, displayed considerable skill in his design of St. Hedwig's rectory. Following are the biographies of some of the district's designers.

Architects

Otto Strack Otto Strack (1857-1935), who designed the former Pabst Saloon located at 1006 East Brady Street, was one of Milwaukee's outstanding nineteenth century architects. Some examples of Strack's work include the Pabst Theater (1895) located at 144 East Wells Street, the Kalvelage Mansion (1895-96) located at 2432 West Kilbourn Avenue, and the William Goodrich residence (1894) located at 2232 North Terrace Avenue (all listed in the National Register of Historic Places).

Strack was born in Roebel in northern Germany where he received his early education in the public schools. His father was a fifth or sixth generation forester and his mother was the daughter of a prominent musician. Strack moved with his family to Weimar, Germany where he attended high school. After graduation he became a carpenter. Strack later learned the blacksmith and mason trades before enrolling in the building school in Hamburg, Germany. After graduating, he enrolled at the polytechnical schools of Berlin and Vienna, and graduated in the building arts in 1879. Two years later he went to Chicago and began a career as an architect and civil engineer with a large bridge and iron construction contractor.

In 1886 he opened his own architectural office in Chicago, but moved to Milwaukee in 1888 to accept a position as supervising architect of the Pabst Brewing Company. Strack designed and supervised the construction of the brewery's buildings built in Milwaukee and around the country, including many "corner saloons" such as the one on East Brady Street. Strack left his job with Pabst in 1892 to open his own practice in Milwaukee. In 1895 he designed the National Register listed Pabst Theater located at 144 East Wells Street in the city's central business district. 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 posts.

In the late 1890s Strack left Milwaukee to work for the George A. Fuller Construction Company in New York City where he helped to design and build many large office buildings. Later in life Strack acknowledged that Milwaukee's Pabst Theater was his greatest achievement. Strack worked for the construction company until he became ill about a year before he died at the age of 78 on Friday, October 11, 1935.

Henry Messmer Henry Messmer, who designed St. Hedwig's Roman Catholic church (1886) located at 1704 North Humboldt Avenue and the parish's parochial school (1890), was born in Switzerland and studied with architects in Europe before coming to Milwaukee in 1867. He was employed as a draftsman for several years before starting his own architectural office. Some fine examples of Messmer's work include: St. Hyacinth Roman Catholic Church (1882) located at 1414 West Becher Street; St. Casimir's Roman Catholic Church rectory (1894) located at 2618 North Bremen Street; and SS. Peter and Paul Roman Catholic Church (1889) located at 2491 North Murray Avenue. Before the turn of the century, Messmer took his son as a partner and changed the name of the firm to Henry Messmer & Son. Together they designed many commercial buildings and middle-class homes still standing on Milwaukee's near North and East sides. Messmer's own brick, Italianate style house still stands at 2302 North Booth Street about a mile and a half northwest of the East Brady Street Historic District. Messmer died on February 20, 1899 at the age of 59. His sons, Robert and Henry, continued the architectural firm many years after their father's death and retained the name Henry Messmer and Son until about 1910.

Kirchoff and Rose The well-known architectural firm of Charles Kirchoff and T. Leslie Rose designed the former Schlitz Brewery Company saloon located at 1699 North Astor Street. Kirchoff was born in Milwaukee and his father was a carpenter. Kirchoff worked for local architect Henry Messmer before opening his own practice during the early 1880's. In 1887 Kirchoff formed a partnership with T. Leslie Rose. One of their first major commissions was the Schlitz Palm Garden built in 1888 at 730 North Third Street (razed). Kirchoff and Rose designed many other buildings for the owners of the Schlitz Brewery, the Uihlein family, including saloons at 1531 East Park Place (1800); 2414 South St. Clair Avenue (1897); and 733 East Clark Street (1904), and such fine residential and commercial buildings as the former Second Ward Savings Bank (1912) at 910 North Third Street; the Erwin Uihlein Residence (1913) at 3319 North Lake Drive; the Conrad Trimborn Residence (1920) at 2647 North Wahl Avenue; the Majestic Building (1908) at 231 West Wisconsin Avenue; the Empire Building (1927) at 710 Plankinton Avenue; and the Home Bank Building (1930) at 2300 North Dr. Martin Luther King, Jr. Drive.

Hugh Guthrie Hugh Guthrie, who designed the duplex located at 706-708 East Brady Street, is best known for his association with the architectural firm of Leenhouts and Guthrie formed in 1900. The Brady Street duplex built in 1890 is one of Guthrie's earliest known works. The architectural firm of Cornelius Leenhouts and Hugh Guthrie worked mainly in the period revival styles popular in the early twentieth century. The firm designed many fine residences, churches and apartment buildings including: the Herman Reel Residence (1906) at 2520 North Terrace Avenue; the G. H. Norris Residence (1914) at 2933 North Lake Drive; and the Kenwood Methodist Church (1923) at 2319 East Kenwood Boulevard. The firm was active into the mid-1920's. Guthrie was born in Ayreshire, Scotland. His father was a manufacturer of agricultural implements in Scotland.

George Zagel George Zagel was an early twentieth century Milwaukee architect whose busiest years were during the booming 1920s. His firm designed many commercial and apartment buildings and residences in the city including the store/flat building built in 1927 at 1016-1020 East Brady Street. Zagel was adept at handling the Mediterranean and period revival styles popular at that time. Other examples of this firm's work include the Leo Goldman apartment building (1924) at 3407 North Oakland

Avenue; the Gary Rice apartment building (1927) at 2631 North Cramer Street; and the Rory Gotfredson Store (1928) at 1531 North Farwell Avenue.

Bernard Kolpacki Bernard Kolpacki was a Polish-born architect who designed the duplex located at 1415-1417 East Brady Street. Kolpacki, who was born in 1853, came to America at the age of 17. Nothing is known about his education, but he apparently entered his profession by working under the tutelage of an established architect for several years before starting his own practice. Kolpacki lived in Milwaukee's large South Side Polish community, and his most important work is concentrated there. Two outstanding examples of his design work include SS. Cyril and Methodius Roman Catholic Church (1893) located at 2433 South Fifteenth Street and St. Vincent DePaul Roman Catholic Church (1900) located at 2114 West Mitchell Street. Kolpacki also designed the Daniel Giworsky store (1891) located near the East Brady Street Historic District at 1728 North Franklin Place. Kolpacki was only 47 when he died unexpectedly at his South Side home on West Becher Street on December 27, 1900. He is buried in St. Adalbert's Cemetery on the city's South Side.

Edmund Stormowski Edmund Stormowski was a mason contractor and built the St. Hedwig's rectory at 1716 North Humboldt Avenue in 1903. Little is know about Stormowski, but he appears to have been a talented individual whose career rapidly progressed from tradesman to contractor to city official. Stormowski, who would have been about 29 when the rectory was built, was appointed Milwaukee's Superintendent of Sewers in 1912. He held that job with the city until he died on February 26, 1916 at the age of 42.

Summary

In summary, the Brady Street Historic District is architecturally significant for its wide range of building types illustrating a variety of architectural styles popular between 1870 and 1930. It is interesting as an unusual example of a neighborhood commercial center that exhibits its ethnic origins principally in its integration of commercial and residential land uses spatially arrayed around a massive church complex that serves as the focal point of the district.

IX. STAFF RECOMMENDATION

Staff recommends that the Brady Street Historic District be designated as a City of Milwaukee Historic District as a result of its fulfillment of criteria e-1, e-5, e-8, and e-9 of the Historic Preservation Ordinance, Section 308-81(2)(e).

X. Preservation Guidelines

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding this historic designation. However, the Commission reserves the right to make final decisions based upon particular design submissions. These guidelines shall be applicable only to the Brady Street Historic District. Nothing in these guidelines shall be construed to prevent ordinary maintenance or restoration and/or replacement of documented original elements.

A. Guidelines for Rehabilitation

The Brady Street Historic District is important because of its concentration of period commercial and residential buildings from the late nineteenth and early twentieth century. These guidelines are based upon those contained in Section 2-335(10) of the historic preservation ordinance. These guidelines are not intended to restrict an owner's use of his/her property, but to serve as a guide for making changes that will be sensitive to the architectural integrity of the structure and appropriate to the overall character of the district.

1. Roofs

- a. Retain the original roof shape. Dormers, skylights and solar collector panels Avoid making changes to the roof shape which would alter the building height, roofline or pitch. This includes parapets, pediments and cornices.

2. Exterior Finishes

a. Masonry

- (i) Unpainted brick or stone should not be painted or covered. Avoid painting or covering natural stone and unpainted brick. This is likely to be historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.
- (ii) Consider retaining the paint on previously painted. Removal of paint could cause irreversible damage to the masonry. If it is decided to remove the paint from masonry surfaces, use the gentlest method possible. Sandblasting or other abrasive cleaning methods are not permitted.
- (iii) Repoint defective mortar by duplicating the original in color, style, texture and strength. Avoid using mortar colors and point styles that were unavailable or were not used when the building was constructed.
- (iv) Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting brick or stone 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 or marble.

- (v) 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 such as artificial cast stone or fake brick veneer.

b. Wood and Metal

- (i) Retain original material, whenever possible. Avoid removing architectural features such as clapboards, shingles, cornices, brackets, half-timbering, window architraves and doorway pediments. These are in most cases an essential part of a building's character and appearance that should be retained.
- (ii) Repair 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 are inappropriate or were unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, vinyl or aluminum siding or composition panels.

c. Terra Cotta

- (i) Unpainted terra cotta should not be painted or covered. Avoid painting or covering naturally glazed or finished terra cotta. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.
- (ii) Clean terra cotta only when necessary to halt deterioration and with the gentlest method available. Sandblasting terra cotta is prohibited. This method of cleaning destroys the material.
- (iii) Repair or replace deteriorated terra with new material that duplicates the old as closely as possible. Pre-cast tinted concrete or cast fiberglass are acceptable replacement materials as long as it is finished with a coating to resemble the original appearance. Avoid using new material that is inappropriate or does not resemble the original.

3. Windows and Doors

- a. Retain existing window and door openings that are visible from the public right-of-way. Retain the original configurations of panes, sash, lintels, keystones, sills, architraves, pediments, hoods, doors, shutters and hardware. Avoid making additional openings or changes in the principal elevations by enlarging or reducing window or door openings to fit new stock window sash or new

stock door panes or sash. Avoid discarding original doors and door hardware when they can be repaired or reused.

- b. Respect the stylistic period or periods a building represents. If replacement of window sash or doors is necessary, the replacement should duplicate the appearance and design of the original window sash or door. Avoid using inappropriate sash and door replacements such as unpainted galvanized aluminum storm and screen window combinations. Avoid the filling in or covering of openings with materials like glass-block or the installation of plastic or metal strip awnings or fake shutters that are not in proportion to the openings or that are historically out of the character with the building. Avoid using modern style window units such as horizontal sliding sash in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building.

4. Trim and Ornamentation

There shall be no changes to the existing trim or ornamentation except as necessary to restore the building to its original condition. The historic architectural fabric includes all terra cotta ornament; all pressed metal elements including the cornices, pediments and oriels, and all carved and cast stonework. Replacement features shall match the original member in scale, design, color and material.

5. Additions

Make additions that harmonize with the existing building architecturally and are located so as not visible from the public right-of-way, if at all possible. Avoid making additions that are unsympathetic to the original structure and visually intrude upon the principal elevations.

6. Non-Historic Additions/Non-Historic Structures

Alterations to non-historic buildings or portions of buildings shall be made in such a way as to be as sympathetic as possible to the historic building or neighboring buildings. If possible, alterations to these structures should seek to lessen the adverse impact of the non-historic addition or building on the historic components of the structure or district.

B Guidelines for Streetscapes

The visual character of the streetscapes in the district is maintained by the general consistency of the blockfaces in terms of height, scale, siting and density. This has resulted in a compact, cohesive building stock with relatively few intrusions that detract from the district's historic character.

1. Maintain the height, scale, mass and materials established by the buildings in the district and the traditional setback and density of the block

faces. Avoid introducing elements that are incompatible in terms of siting, materials, height or scale.

2. Use traditional landscaping, fencing, signage and street lighting that is compatible with the character and period of the district. Avoid introducing landscape features, fencing, street lighting or signage that are inappropriate to the character of the district.

A. Guidelines for New Construction

It is important that additional new construction be designed so as to harmonize with the character of the district.

1. Siting

New construction must reflect the traditional siting of buildings in the Brady Street Historic District. This includes setback, spacing between buildings, the orientation of openings to the street and neighboring 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 porches, overhangs and fenestration must be compatible with the surrounding structures.

3. Form

The massing of new construction must be compatible with the surrounding buildings. The profiles of roofs and building elements that project and recede from the main block must express the same continuity established by the historic structures.

4. Materials

The building materials that are visible from the public right-of-way should be consistent with the colors, textures, proportions, and combinations of cladding materials traditionally used in the Brady Street Historic District. The physical composition of the materials may be different from that of the historic materials, but the same appearance should be maintained.

B. 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 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.

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 affect 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.

6. Replacement

Consideration will be given to whether or not the building is to be replaced by a compatible building of similar age, architectural style and scale or by a new building that would fulfill the same aesthetic function in the area as did the old structure (see New Construction Guidelines).

G. Fire Escapes

Additional required fire escapes and circulation towers shall be designed and located so as to minimize their visual impact from the public right-of-way.

H. Signs

The installation of any permanent exterior sign other than those now in existence shall require the approval of the Commission. Approval will be based on the compatibility of the proposed sign with the historic and architectural character of the building.