

**FINAL HISTORIC DESIGNATION STUDY REPORT
DIEHNELT HOUSE**

I. NAME

Historic: Walter Diehnelt House

Common Name: Honey Acres House

II. LOCATION

4430 West Roosevelt Drive
(formerly 4504 West Fond Du Lac Avenue)

Legal description

Tax Key Number: 267-0117-000

Diehnelt Park in NE ¼ SEC 11-7-21
BLOCK 2 LOT 8

III. CLASSIFICATION

Structure

IV. OWNER

Michael A. Woodson Sr. and Brigette Peace-Woodson

ALDERMANIC DISTRICT

10th Aldermanic District Ald. Rosa Cameron-Rollins

NOMINATOR

Michael A. Woodson Sr. and Brigette Peace-Woodson

V. YEAR BUILT

1924

ARCHITECT:

Charles W. Valentine

VI. PHYSICAL DESCRIPTION

The Diehnelt House is located on the northeasterly corner of West Roosevelt Drive and Fond du Lac Avenue on a spacious, trapezoidal-shaped lot that measures roughly 90 by 121 by 130 by 133 feet. The house is set back near the north lot line creating a landscaped, park-like setting along the building's Fond du Lac and Roosevelt Drive frontages. The surrounding neighborhood is characterized by middle-class, period revival houses constructed mostly in the 1920's and 1930's, although two 1950s apartment buildings stand directly east of the Diehnelt house, while a mix of smaller houses and apartment houses extend north along Fond du Lac Avenue.

The Diehnelt residence is a cross-gabled, red brick, T-plan, English Cottage Revival style dwelling that features a slate roof, copper gutters and six-over-one leaded double-hung windows, many of which are now fitted with aluminum awnings. The main portion of the house extends parallel to the north lot line and is roughly 56 feet by 23 feet in size. It features a twin-gabled front facing Fond du Lac Avenue with two single windows on the second story above a shallow, rectangular box bay window with a bellcast copper roof on the first story. Shed-roofed wall dormers on the north and south faces interrupt the eave line. On the north elevation is a tapering chimneystack anchored to the roof by an ornamental iron tie rod. The north elevation also features twin jerkinhead gables, below which is located a side entrance sheltered by a shed roofed hood supported by trusswork. The rear or east elevation features a simple, single gable and a small airing porch.

The small south wing, which forms the stem of the T-plan, extends perpendicular to the main body of the house. Its jerkinhead gable has a prominent shed roofed dormer on each roof slope and is steeply sloped to cover two porches, one each on the west and east sides. The west one serves as the main entrance to the house, while the east one is a more private sun porch. The heavily timbered porches feature square posts with arched braces infilled with leaded glass casement glazing.

To the rear or east of the house is a freestanding, hip-roofed, two-car garage built of the same brick as the house. A 6 by 21-foot addition was constructed to the garage in 1948. Sometime after 1990, the windowed garage doors were replaced with the current ones that do not have windows.

With the exception of the addition to the garage, the new garage doors and the installation of the aluminum awnings, no major alterations have been made to the property. It is in an excellent state of preservation.

VII. SIGNIFICANCE

The Diehnelt House is a fine example of an intact 1920s English Revival style residence that combines the massing of a Tudor Revival house with the detailing and wall surfaces of an English cottage. The building's uniform coloration with an absence of stone and half timbering at first glance makes it appear a simplified rendition of the English style. However, a careful look at the asymmetry of the form, the steeply pitched roof lines with a variety of gable ends, the variety of dormers and the rustic timbering of the porches actually shows a sophisticated handling of the English Revival by one of the foremost residential architects of the day, Charles W. Valentine.

The house is also significant for its association with the Diehnelt family and the now-vanished occupation of beekeeping and honey processing in the city of Milwaukee. For about 80 years this property was the only known site in the county to have been involved with the beekeeping and honey processing industry, a business small in comparison to the brewing industry but one that has had a steady and consistent consumer market. Not many people realize today that the popular brand, Honey Acres Honey, had its origins here at this location in the City of Milwaukee, a once rural setting that is now built up with fine period revival houses. It serves as a reminder of the time when Milwaukee was known for more than just beer and yeast and pork and produced such comestibles as cookies, chocolate, candies, potato chips and other edibles that have largely disappeared from local production.

VIII. HISTORY

The Diehnelt House stands at the southwesterly corner of what had been the 7 1/2-acre (some sources say 12-acre) farm of Christian Friedrich Diehnelt, a German immigrant from the

Dresden area, who settled here in 1852. His choice of site probably was the result of the proximity of the Fond du Lac Plank Road, an early plank road laid out in the 1850's that connected Milwaukee with outlying agricultural areas and the city of Fond du Lac. The 71/2-acre parcel was of irregular shape and is bounded today on three sides by Fond du Lac Avenue, Roosevelt Drive, and North Sherman Boulevard. Diehnelt was a beekeeper or apiarist and wool carder by profession who was mentioned in the 1876 Historical Atlas of Milwaukee County. He was the only apiarist listed for Milwaukee County and continued in this occupation until his death in 1882 at the age of 70. His son August continued beekeeping and also worked as an interior carpenter. Beekeeping is a separate business from the processing of honey and requires open fields where clover and wildflowers are in abundance nearby to the bee colonies or hives. The area around Fond du Lac Avenue and Roosevelt Drive was originally located in the Town of Wauwatosa and far from developing neighborhoods for over 70 years. It provided the rural and then semi-rural setting needed to sustain such an enterprise.

August's son Walter expanded the beekeeping business and saw the commercial value in packaging his own honey. He incorporated as Walter Diehnelt Inc. in 1919 and added other products to his line including mustard, horseradish, pickles and olives. The processing was done on the family farmstead in an 80 by 110 by 10-foot factory that stood on the site of today's 4522-4540 West Fond du Lac Avenue.

The expanded business was initially successful, and Walter decided to build a fine new house on the property on the site of the original family home. He had the old farmhouse moved to today's 4546 West Fond du Lac Avenue, just beyond the processing plant. From some of the architectural features that remain, the old house appears to have been built in the 1880's and expanded in the late 19th or early 20th century. Walter's son Walter J. Diehnelt recalls that the subject English Revival style house was built in 1924, and that the family moved into it when he was three years old. His father secured the services of local architect Charles W. Valentine for the design of the house and bids were taken starting April 16, 1924. The Daily Reporter of May 15, 1924 lists the different contractors for the house:

- W. G. Kasdorf did the excavating, masonry and iron work
- A. G. Lederburh did the carpentry
- J. F. Stephens Co. did the plastering
- Badger Sheet Metal Works did the sheet metal and tile roof
- Universal Tile Company did the tile
- Economy Plumbing Co. did the plumbing
- John R. Buth did the hot water heating
- M. Berendsen did the electrical
- Math Felber did the painting
- Gavin Mirror & Art Glass Works did the glass
- National Metal Weather Strip Co. did the weatherstripping

At about the same time the new house was under construction, the family built the small house next door at 4512 West Fond du Lac Avenue for Walter J's maternal grandparents. In its day, the Diehnelt house was very modern and had many amenities including hot water heat, a water softener, and an incinerator. The family was also proud of the slate roof and copper gutters. Local architect Charles W. Valentine designed the house to take advantage of its frontage on two main thoroughfares, Fond du Lac Avenue and Roosevelt Drive and gave the house a variety of gables, dormers and porches that give it visual interest. The quality materials from which the house was built, the elegant treatment of the main elevations and its siting at a prominent corner make the Diehnelt House stand out from other residences in the area.

As urban residential development approached the Diehnelt farm, Walter Sr. platted his property in June 1925, calling it Diehnelt Park. The processing plant was retained, however, and beehives were

kept on the property through 1928, the year that this portion of the old Town of Wauwatosa was annexed by the City of Milwaukee.

Walter J. Diehnelt indicated that the packaging of olives hurt the family business and was his father's downfall. The olives had to be pre-paid and the family could not sell them at a profit. This, coinciding with the Great Depression, led to financial difficulties and the Diehnelts were forced out of their house in 1931. It remained vacant for two years. City records show that a building and loan association acquired the house through a sheriff's sale on November 27, 1933 for \$13,500, subject to outstanding taxes. During the 1930's, the house was rented to a variety of individuals including Christian H. and Emmy L. Petersen (1934), Edward H. and Monica F. Bannon (1935), Alex E. and Katherine Benz (1937-1939, 1941) and Chester L. and Evelyn M. Wetzler (1940). The former factory was also rented to a variety of businesses that used the building to produce food and chemical products, for trailer storage, as a sheet metal company, and as a beer warehouse.

Physician Fabian Derse and his wife Agnes purchased the Diehnelt house on October 30, 1941, and the fourth owner, James Piechura, acquired the property from the estate of Derse's widow in June of 1990. The old Diehnelt processing plant was razed in 1948, and a grouping of four, four-unit apartment buildings was built on the site in 1950 and is now addressed at 4522 through 4540 West Fond du Lac Avenue.

Although the Diehnelts lost their old homestead property during the Great Depression, they started over again, along Fond du Lac Avenue, in Menomonee Falls raising bees and processing honey on their new farm. Walter J. Diehnelt reminisced that he has moved five times, each time along Fond du Lac Avenue. He continued the business after his father and probably would have remained in Menomonee Falls but the village would not allow the business to expand and residential development had begun to encroach on the once-open fields. In 1978 the beekeeping operation was moved to Ashippun, Wisconsin in Dodge County. The offices and processing plant relocated there in 1980 and in 1983 the company opened the Bee Museum, the only one of its kind in the state. The company's honey brand, Honey Acres, is a well-known household name to consumers. In 1992 the business employed 20 persons and had annual gross sales of \$2,800,000 with a net worth of \$300,000. While the company was not as large as some in Michigan or Pennsylvania, it was and remains the largest packager of honey gifts in the country with outlets through K-Mart and Walmart and on the internet through Rock Cheese & Honey. The Manufacturers Directory 2000 indicates that the company currently has 30 employees and estimated sales of \$5 to 9.9 million. Eugene Brueggeman, Walter J. Diehnelt's brother-in-law, is now the company president although Walter ("Wally") Diehnelt is still active in the business. Current products include honey, honey mustards, honey cremes (black cherry, mango, raspberry, etc.), honey cordials and mints, and Hi-Honey fruit bars and gummies.

The Diehnelt House was nominated for historic designation once before, on August 6, 1992, by former owner James E. Piechura, Ph.D. The Historic Preservation Commission, at its preliminary review on September 11, 1992, decided that it did not meet any of the criteria for historic designation and did not schedule a public hearing on the property. The Commission, however, did give Mr. Piechura a preservation award in 1995 for his efforts at maintaining the Diehnelt House in pristine condition. The current owners, Michael A. and Brigette Peace-Woodson acquired the property in 1999 after Mr. Piechura's death and had the house address changed from 4504 West Fond du Lac Avenue to 4430 West Roosevelt Drive. The building is worthy of reconsideration at this time.

THE ARCHITECT

Charles W. Valentine was born on November 17, 1879, the son of William C. Valentine and Margaret Buckenberger. William was a cabinetmaker by trade and then became a superintendent for the W. S. Seaman company. From about 1877 the Valentine family home was at 707 Island Avenue, today's 2035 North Palmer Street in the Brewers Hill neighborhood. The family home was apparently razed by the mid-1930's.

Charles Valentine first appears in the city directory in 1895 at age 16, working as a clerk on East Water Street. He entered the prestigious architectural firm of Ferry and Clas in 1897 and is thereafter listed as either an architect or draftsman. He remained with the firm through about 1909. In 1910, two years before the partnership of Ferry and Clas would dissolve, Valentine embarked on his own practice and set up a studio at his residence at 970 Island Avenue (today's 2562 North Palmer Street). As his business picked up, Valentine occupied a number of offices downtown from 1912 through 1939 at the following locations: the Wells Building at 120 Wisconsin (today's 324 E. Wisconsin, 1912); 428 Jefferson (today's 734 N. Jefferson 1913-1919); today's 707 North Broadway (1920-1923); the Colby-Abbot Building (1924-1927); the Loyalty Block at today's 611 N. Broadway (1928-1939).

After leaving his Palmer Street home, Valentine and his wife Eda and daughter Almira lived in the north shore suburbs and occupied at least seven residences, the last being 5537 N. Berkeley Blvd in Whitefish Bay. He was 61 years of age when moving to this house and apparently retired from his practice at that time. Around 1946 the firm of Brust and Brust called him out of retirement to work on a project and he remained with that firm until his death on January 31, 1951. As a side note, Valentine's daughter Almira married an architect, Ewald B. Buscher, who worked for the firm of Peacock and Rose during the late 1920's and early 1930's but later took on a variety of non-architectural positions. The Buschers lived with the Valentines during the Depression. They later lived next door to the widowed Eda on North Bay Ridge.

Charles Valentine was a member of the American Institute of Architects and the State Association of Wisconsin Architects. A multi-talented man, Valentine belonged to the Men's Sketch Club and was known for his watercolors. He made three trips to Europe to paint and to study architecture. He was a member of Lake Park Lutheran Church.

After his death at Mt. Sinai Hospital on January 31, 1951 at the age of 72, services were held at the Fass Funeral Home on North Oakland Avenue and his remains were interred at Wisconsin Memorial Park.

Charles Valentine was one of many Milwaukee area architects that received training in the traditional manner, working his way up from draftsman in a large architectural firm. Ferry and Clas was one of the best firms in the city in the 1890's and Valentine would have received exposure to a large number of varied projects.

Early 20th century economics favored the proliferation of small scale architectural practices and Valentine like many of his contemporaries went out on his own when conditions proved favorable. While not getting the plum big ticket commissions like Kirchhoff and Rose or Van Ryn and DeGelleke who specialized in commercial and institutional buildings, Valentine nevertheless catered to a client base that was prosperous and successful and who demanded well design. Valentine also designed some commercial buildings although residences were his forte. While we know nothing at present about his office/studio, it would have been typical for a practice like Valentine's to have had a handful of draftsmen working on the various projects. The downtown location helped to retain a large client base. A downtown office also put him in proximity to other architects as well and it can be assumed that there were lively exchanges of ideas about architectural design and the future of the profession. At his early office in the Wells Building, Valentine might have crossed paths with the likes of H.C. Koch & Co. and Clare C. Hosmer who were also tenants there. Likewise when he moved to Jefferson Street, Valentine could have rubbed shoulders with Leenhouts and Guthrie, William H. Schuchardt and Fitzhugh Scott.

Valentine appears to have appealed to or cultivated a city-wide client base and his commissions span the city's west and east sides as well as the suburbs of Wauwatosa (in the Washington Highlands), Whitefish Bay and Shorewood. His work can be found on all the prominent residential boulevards of the era including Washington Boulevard, Grant Boulevard, Hi Mount Boulevard, Newberry Boulevard, Layton Boulevard and Sherman Boulevard. Examples can also be seen in the Story Hill

neighborhood on Woodlawn Court. Self made businessmen and professionals appear to have made up a substantial part of his client list. One of his major commissions came from Clara Miller, daughter of beer baron Fred Miller, who built a very European looking stone clad "palace" at 2909 East Newberry Boulevard. Walter Diehnelt was more typical of Valentine's clients, a man who expanded his family's business and packaged honey and other food products that were retailed to consumers around the community

Valentine was well versed in the various styles of his era and he turned out charming designs for Arts and Crafts houses and bungalows in his early years as can be found on Grant Boulevard. Later work in the 1920's encompassed the English and Colonial Revivals. One of Valentine's obituaries said he specialized in the Gothic and Colonial Revivals. His best work is picturesque in character and probably reflects the inspiration derived from his three trips to Europe to paint and study architecture and his abilities as a watercolor painter. The interiors of houses that have been featured in local house tours show Valentine to have an uncommon touch with spatial proportions and to devote attention to fine detail such as ornamental plaster and millwork.

The Diehnelt House represents an important commission for Valentine, not as grandiose as the Clara Miller residence but larger than most of his designs for Grant Boulevard. The choice of an English Cottage Revival Style house for Walter Diehnelt fits with the prevailing ideology of the 1920's. English and Colonial revivals were associated with "Americanness" and distancing oneself from immigrant beginnings. There are numerous examples of second and third generation German Americans who left their German Renaissance Revival mansions in the 1920's to build new Tudor houses that proclaimed their allegiance to this country. Valentine and Diehnelt were both of German ethnicity. Interestingly, Valentine gave a twist to the typical English cottage. While utilizing the steeply pitched roofs, twin gables and timber work porches found in English precedents, he left off the flashy half timbering, stone and decorative masonry often seen in examples of this type. Valentine instead imparts an almost Germanic quality to the house by use of a monochromatic color palette and jerkinhead gables. In the neighborhood around the Diehnelt House are many examples of the English Revival and many repeats of the exact same builder designs but none to match this house. Likewise, this design is distinctive among Valentine's known commissions.

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VIII(A). SOURCES

Abstract Of Title. 4504 West Fond du Lac Avenue (former address of 4430 W. Roosevelt Drive)

Articles of Incorporation. Walter Diehnelt Inc. July 14, 1919. Collection of Milwaukee County Historical Society.

Daily Reporter. April 15, 1924 page 6 and May 15, 1924 page 6.

Diehnelt, Walter. Interviewed by Carlen Hatala September 1, 1992 and February 14, 2001.

Johnson, Michelle Dresser. Ed. 51st Edition Classified Directory of Wisconsin Manufacturers. WMC Service Corporation, 1992.

Milwaukee Building Permits.

Milwaukee City Directories.

Milwaukee. Records and Research Department. Property Ownership Records for 4504 West Fond du Lac Avenue.

Rock Cheese & Honey Web Site. <http://store.yahoo.com/rockcheeseandhoney/info.html> or

Valentine, Charles. "C. Valentine Dies, Aged 72", Milwaukee Journal January 31, 1951 Section M page 18 and "Charles W. Valentine", Milwaukee Sentinel, February 1, 1951 Part 2 page 10.

Wisconsin Manufacturers Directory 2000. Twinsburg, Ohio: HarrisInfoSource, 2000.

IX. STAFF RECOMMENDATION

Staff recommends that the Diehnelt House be considered for historic designation for its fulfillment of criteria e-1 and e-5 of the Historic Preservation Ordinance, Section 308-81(2)(e) of the Milwaukee Code of Ordinances.

- e-1. Its exemplification of the development of the cultural, economic, social or historic heritage of the City of Milwaukee, State of Wisconsin or of the United States.

RATIONALE: The Diehnelt House is significant for its associations with a business once uncommon in Milwaukee and now vanished from the local economy, beekeeping and honey processing. The house was built and occupied by members of the Diehnelt family as part of their pioneer homestead and their place of residence while the business made the transition from small scale processing to the popular grocery store product known today as Honey Acres honey. This property is the only site in the City of Milwaukee that can be directly associated with the beekeeping and honey processing industry and serves as a reminder of the time when Milwaukee was known for such items as cookies, chocolate, candies, potato chips and other comestibles that have largely disappeared from local production.

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

RATIONALE: The Diehnelt House is a fine example of an intact 1920s English Revival house that combines the massing of a Tudor Revival house with the detailing and wall surfaces of an English cottage and the monochromatic quality of a German revival building. It is a unique handling of a style whose popularity gave definition to many of our 1920's neighborhoods. The shift from the Milwaukee Landmarks Commission to the Historic Preservation Commission in 1981 reflects more than just a change in the City's ordinance relative to historic properties. It reflects a shift in the preservation movement itself. As its name implies, the Landmarks Commission was once involved in honoring the mansion quality houses and one-of-a-kind structures in a listing that implied a certain amount of elitism, much as an exclusive club. Historic Preservation has evolved much further than that in the past 20 years. Today it recognizes the importance of context and texture, those buildings that convey a true picture of the past when not every structure was built by a millionaire but for persons of diverse economic and social backgrounds. These are the buildings that tell us about building technology, social conditions and social status and what the larger body of the community wanted to say about itself. The ordinance is not written so that only "the best" of its kind can be designated because what constitutes the best has varied from decade to decade as we continue to lose more and more of our older built environment and we look at buildings in new ways. While the Diehnelt House may not at first glance appear as impressive as a Lake Drive Tudor, for example, it is a beautiful and sophisticated house that was designed for a prosperous

self made businessman, a type of owner that represented an important segment of Milwaukee's population in the 1920s

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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. Nothing in these guidelines shall be construed to prevent ordinary maintenance or the restoration and/or replacement of documented original elements.

A. Roofs

Retain the roof shape. Skylights or dormers are discouraged but may be added to roof surfaces if they are not visible from the street or public right of way. Avoid making changes to the roof shape that would alter the building height, roofline or pitch. If replacement is necessary, duplicate the appearance of the original slate roofing as closely as possible.

B. Materials

1. Masonry

a. Unpainted brick, terra cotta, or stone should not be painted or covered. Avoid painting or covering natural terra cotta or stone. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.

b. Repoint defective mortar by duplicating the original in color, style, texture and strength. Avoid using mortar colors and pointing styles that were unavailable or were not used when the building was constructed. Avoid using a mortar mix comprised solely of Portland cement as its strength and hardness can damage old brick.

c. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting limestone, terra cotta, brick or cream brick surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. Avoid the indiscriminate use of chemical products that could have an adverse reaction with the masonry materials, such as the use of acid on limestone.

d. Repair or replace deteriorated material with new material that duplicates the old as closely as possible. Avoid using new material that is inappropriate or was unavailable when the building was constructed.

2. Wood/Metal

a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance.

b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Avoid covering architectural features with new materials that do not duplicate the appearance of the original materials. Covering wood trim with aluminum or vinyl is not permitted.

C. Windows and Doors

1. Retain existing window and door openings. Retain the existing configuration of panes, sash, surrounds and sills, except as necessary to restore to the original condition. Avoid making additional openings or changes in existing fenestration by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes. Avoid changing the size or configuration of windowpanes or sash. Use storm windows or protective glazing which have glazing configurations similar to the prime windows and which obscure the prime windows as little as possible.
2. Respect the building's stylistic period. If the replacement of doors or window sash is necessary, the replacement should duplicate the appearance and design and material of the original window sash or door. Avoid using inappropriate sash and door replacements. Avoid the filling-in or covering of openings with inappropriate materials such as glass block or concrete block. Avoid using modern style window units, such as horizontal sliding sash or casements, in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building. Vinyl or metal clad prime window units are not permitted. Glass block basement windows are not permitted, except on elevations where they will not be visible from the street.
3. Steel bar security doors and window guards are generally not allowed. If permitted, the doors or grates shall be of the simplest design and installed so as to be as unobtrusive as possible.

D. Trim and Ornamentation

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

E. Additions

No additions will be permitted on the front elevations of the building, those elevations fronting on Fond du Lac Avenue and Roosevelt Drive, as this would destroy the character of the building. Any other addition requires the approval of the Commission. Approval shall be based upon the addition's design compatibility with the building in terms of height, roof configuration, fenestration, scale, design, color, and materials, and the degree to which it visually intrudes upon the principal elevations or is visible from the public right of way.

F. Signs/Exterior Lighting

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

H. Site Features

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

I. Guidelines for New Construction

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

1. Siting

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

2. Scale

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

3. Form

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

4. Materials

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

J. 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 and is beyond hope of repair.

2. Importance

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

3. Location

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

4. Potential for Restoration

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

5. Additions

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