

Wisconsin Word Processing Format (Approved 1/92)

**United States Department of Interior
National Park Service**

**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900A). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Schramka Funeral Home
other names/site number

2. Location

street & number	608-612 East Burleigh Street	N/A	not for publication
city or town	Milwaukee	N/A	vicinity
state Wisconsin	code WI	county Milwaukee	code 079
			zip code 53212

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

<input type="checkbox"/> entered in the National Register. ___ See continuation sheet.		
<input type="checkbox"/> determined eligible for the National Register. ___ See continuation sheet.		
<input type="checkbox"/> determined not eligible for the National Register. ___ See continuation sheet.		
<input type="checkbox"/> removed from the National Register.		
<input type="checkbox"/> other, (explain:) _____		

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property (check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count)	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	contributing	noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	1	buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> structure		sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> site		structures
	<input type="checkbox"/> object		objects
		1	0 total

Name of related multiple property listing: (Enter "N/A" if property not part of a multiple property listing.) N/A	Number of contributing resources previously listed in the National Register 0
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6. Function or Use

Historic Functions (Enter categories from instructions) FUNERARY: Mortuary/Funeral Home	Current Functions (Enter categories from instructions) DOMESTIC: Residence

7. Description

Architectural Classification (Enter categories from instructions) LATE 19 TH AND EARLY 20 TH CENTURY REVIVALS: Tudor Revival	Materials (Enter categories from instructions) foundation CONCRETE walls STONE: Limestone, BRICK, WOOD
	roof ASPHALT, CONCRETE, SYNTHETICS: Rubber
	other

Narrative Description
 (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1929

Significant Dates

1929

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Kurtz, Roland - Architect
Schramka, Valentine M. - Builder

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous Documentation on File (National Park Service):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

X State Historic Preservation Office

- Other State Agency
- Federal Agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet.)

1 16T 426441 4769534
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

See Continuation Sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title	Kate Bissen, Preservation Associate, Hongyan Yang, Architectural Historian, and Keith Stachowiak, Owner	date	06/20/2022
organization	Preserve, LLC	telephone	414-712-1271
street & number	5027 N Berkeley Boulevard	zip code	53217
city or town	Whitefish Bay	state	WI

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional Items (Check with the SHPO or FPO for any additional items)

Property Owner

Complete this item at the request of SHPO or FPO.)

name/title	Keith R. Stachowiak, Jr. and Elisa J. Stachowiak			date	6/20/2022
organization				telephone	414-313-3065
street & number	608 East Burleigh Street			zip code	53212
city or town	Milwaukee	state	WI		

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects, (1024-0018), Washington, DC 20503.

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SUMMARY

The Schramka Funeral Home, located on the north side of East Burleigh Street, mid-block between Pierce and Booth Streets in the City of Milwaukee, is a highly intact example of purpose-built funeral homes that emerged nationwide in the 1920s. Designed by architect Roland Kurtz in 1928 and constructed in 1929, the home represents a common home/business configuration typical of funeral homes of the era: a funeral parlor on the first floor and living quarters for the funeral director on the second floor. The funeral home includes its historic entry vestibule, chapels, and embalming room, all of which retain high integrity with original built-in fixtures. In addition, a porte cochère covers the east entrance to accommodate hearses and deliveries, reflecting the increasing use of automobiles in the 1920s. Designed in the Tudor Revival Style, one of several Period Revival styles that were popular at the time, the home's design incorporates multi-gabled rooflines, decorative half timbering, intact historic plaster, and large expanses of tall and narrow windows. Between 1929 and 2001, three generations of the Schramka family operated the funeral service business on the main floor and lived upstairs, serving the multi-ethnic community in Milwaukee's Riverwest Neighborhood.

SITE AND SETTING

The Schramka Funeral Home, located at 608 East Burleigh Street, is part of Milwaukee's Riverwest neighborhood and located about a mile north of downtown Milwaukee along the west bank of Milwaukee River. Oriented south facing East Burleigh Street, the home is set back minimally from the street, just twenty feet from the curb, and separated from the concrete sidewalk by planted beds flanking either side of its main entrance. This rectangular, two-story building was built on a double lot, replacing a home and garage on the west lot. The east was vacant according to Sanborn maps. A driveway bordering the east edge of the property connects Burleigh to the alleyway to the north. The driveway passes under the covered porte cochère along the building's east elevation and accesses an attached rear north-facing two-car garage. Between the building and the alley that forms the north site boundary is a paved area with limited parking and a small rear yard. The driveway pushes the building to the west edge of the property. A wood fence encloses narrow space between the funeral home and the adjacent building.

The surrounding neighborhood is predominantly residential, but densely packed for Milwaukee. The other properties along East Burleigh Street form a mix of single-family, duplex and quad plex structures built from 1890-1910, all pre-dating the Schramka Funeral Home. The blocks both east and west on Burleigh contain some commercial structures. The commercial blocks contain mainly brick or stone buildings with rectangular footprints. A few commercial buildings have a larger footprint but almost all are two stories, similar to the Schramka Funeral Home. Some single-family homes were later converted into mixed usage with businesses located on the bottom and living quarters on the upper floors; others were subdivided into flats. While surrounding residences are built into steep

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berms, the Schramka Funeral home is built closer to street and sidewalk level, with a short set of stairs to a main entry. In lieu of grass like its neighbors, the area between the sidewalk and the curb is paved with brick pavers. This treatment is more typical of a commercial use and the frequent high-volume foot traffic in and out of the main entrance during its use as a funeral home. The lack of large trees and grassy lawn differentiate it from neighboring homes with a sense of visibility and solemnity in alignment with its historic usage as a funeral home.

DESCRIPTION OF THE FUNERAL HOME (Contributing, 1929¹)

This two-and-one-half story Tudor-Revival building is constructed of eight-inch traditional cinder block faced with a mix of four-inch Lannon stone on primary facades, buff-colored brushed face brick on secondary facades, and cream common brick on non-public facades. The primary south façade is the most visible and public due to the building's orientation and siting, but the drive and delivery access via the porte cochère result in a visible and decorative east façade despite running perpendicular to the public right-of-way. The other facades are clearly treated as secondary and are not visible from the public right of way either due to the neighboring building's proximity (west) or alley frontage (north). The building sits on a twelve-inch-thick concrete foundation with primarily steel columns and beams serving as the interior structure through the first floor. While the building displays many Tudor-inspired elements—asymmetry, a single steeply pitched primary gable with front facing cross-gabled roofs, decorative half-timbering over brick and stone, it also displays other elements atypical to the Tudor Revival style, including a long row of rounded arched windows on the primary façade and the use of local limestone (Lannon stone). Both of these elements, however, are typical in Milwaukee homes in the 1920s and in keeping with the predominantly residential neighborhood.

Typical of the Tudor Revival style, the building massing is dominated by a series of asymmetrical cross gables with varied eave heights. The primary gable runs north-south on the east half of the building and is dominant due to its materiality, half-timbering, and eaves, which flare from their starting point at the second floor level. The crossing gable transitions to a mansard roof that is more to serve the practicality of interior second-floor space than for any stylistic purpose; it is completely concealed behind the crossing gable. The one-story rear entrance and garage are located beneath a lower flat roof at the rear. The front porch, porte cochère, and garage are the only projections, but the front asymmetry conceals the otherwise rectangular massing. The main gables, including the crossing gable, are clad in their original concrete (asbestos) shingles. The mansard roof is clad in replacement asphalt shingles. The flat roofs over the one-story portions are protected by a rubber roofing membrane.

¹ Original permit for 70-72 Burleigh Street, 20 November 1928 (not completed until July 1929). This permit, as well as those to follow, is on file at the Department of City Development, 809 N Broadway, Milwaukee, WI.

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Distinctive half-timbering covers both the prominent wood and brick gable end on the south façade and the smaller stucco gable end on the east façade, contributing to the stylistic expression. Tall, narrow arched windows in pairs of two, three, and four with historic decorative limestone or brick lintels and sills are prominent features of the primary façades. Windows are predominantly wood casement units on the first floor, vinyl double-hung units on the second floor, and infilled with glass block at the basement level. All of the east, south, and west first-floor windows retain their original wood storm windows. Most have been reglazed with clear glass, and the east first-floor storms at the main chapel were reglazed with textured glass for privacy. The storms retain window tags matching those at the jambs.

South Façade (Primary)

The asymmetrical south façade is the most architecturally interesting side of the building, characterized by its limestone facing, half-timbering, and cross gabling. The eastern two-thirds of the asymmetrical façade projects slightly from the western one-third; both are predominantly clad in Lannon stone which also forms the sills, lintels, and arched window headers. At the corners of the south façade and the corner of the projecting east bay, the wall edges taper so that the building appears wider at the base than at the top.

The first-floor windows are arched historic wood casement leaded-glass units, with two on each side of the public entrance and three to the east of the private entrance. Lannon stone forms the arches with a prominent keystone and voussoirs of varying heights to create a sunburst effect. The primary gable end above the projecting east section is half-timbered with buff-colored brick nogging laid in a basketweave pattern. The gable is supported on shallow corbels and features a flared bargeboard and wood ball-tipped finial. In contrast, the secondary gable end sits atop the east one-third of the facade, is notched out of the cross-gable rather than projecting from it, and carries the Lannon stone wall treatment up the gable end, which terminates in line with the wall face. The secondary gable has a thinner profile with no additional wood trim.

The second-floor windows are one-over-one vinyl replacement units organized in a group of four on the west one-third of the façade and in two pairs of two under the primary gable. The half-timbering of the gable end aligns with the window lintels, jambs, and mullions. Under the secondary gable end, the window is capped with a Lannon stone flat arch that incorporates the alternating-height sunburst motif similar to the arched windows.

There are two main entrances at the south façade. The primary public entrance (612 East Burleigh) is centered within in the projecting two-thirds section and surrounded in honed Indiana limestone that forms a shallow pointed arch. An "S" is engraved in the keystone. The extra-wide historic wood door is intact and features nine inset panels and three small upper panes of glass. An intact brass kickplate and separate brass plaque containing the words "Schramka Funeral Home" followed by the phone

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number adorn the door. The primary private entrance (608 East Burleigh) leads to the second floor living unit and is located on the west end of the façade. This door is a replacement custom wood door with an upper glass light and mail slot. A modern-era aluminum screen door is installed on the exterior side.

In 1958, a covered porch was added to the front entry. The porch addition included a new concrete porch slab and short stair set on a Lannon stone plinth. Decorative cast iron railings and posts displaying oak leaf and acorn motifs and a metal-clad flat roof comprise the porch canopy. This work was overseen by the original building owner, Eugene Schramka.² The roof drains to narrow downspouts on either side, painted to blend in with the surrounding stone. The camera and light fixtures on top of the porch canopy were added in 2020.

East Façade (Secondary)

The east façade, while secondary and intended to facilitate deliveries, is highly visible from the street due to the adjacent driveway. It is clad in buff-colored brushed face brick that matches that used in the primary gable end on the south façade. While the façade has almost no surface articulation, the roof line variance keeps it from becoming too monolithic. The roof begins at the south end in a gable end (the primary cross-gable seen from the south façade) and then continues straight along the mansard roof portion until it steps down to a single-story height at the garage.

The east façade is predominantly unadorned except for the projecting arched porte cochère and the half-timbered gable end. Windows are placed according to interior needs, but some consideration seems to have been made to align and group them for aesthetic balance. South of the porte cochère at the first floor, three sets of paired historic pointed-arch leaded glass casement windows are protected by paired one-over-one historic wood storm windows with textured glass. These are supported by brick sills and pointed-jack-arch headers. The southern-most second-floor double-hung one-over-one vinyl windows are vertically aligned with the pointed-arch windows on the first floor. Above the other two sets of first-floor windows, a single double-hung second-floor vinyl replacement window is aligned with one of the lower units. A vertical downspout visually separates the first pair of windows from the northern units, roughly aligned with end of the crossing gable's end. At the attic level, a single vinyl replacement window is positioned in the gable end, which is half-timbered with plaster nogging.

The projecting porte cochère covers the delivery entrance on the east façade. A set of wide, pointed-arch French doors beneath the porte cochère allowed for caskets to be carried to the hearse at the end of ceremonies for transportation to the cemetery. These intact historic double doors consist of one long upper glazed light divided by a horizontal muntin and one bottom wood panel. On the left leaf is a

² Building permit for addition of covered porch at 612 E Burleigh St, dated 23 May 1958.

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plaque that reads, "DELIVER FLOWERS IN REAR." Flanking on either side of the door are two modern-era exterior sconces in keeping with the historic character of the home. These sconces, installed in 2021, replaced previous modern-era fixtures.

The porte cochère is a projecting volume, roughly square-shaped in plan, with a wide arched opening for cars to pass through and an intact plaster ceiling with chandelier fixture that is not historic to the home (the pendant location is historic). The porte cochère is constructed of face brick matching the rest of the east façade with a flat roof and small brick scuppers. The low parapet is capped with concrete coping; the roofing currently continues over the coping and terminates at the exterior side of the parapet to address a previous water infiltration issue. At the south end of the porte cochère, the large brick chimney extends up past the roof of the east façade. A single door opening from the northeast second floor bedroom accesses the flat roof of the port cochère. The door is a hollow steel replacement with an upper half light, with an aluminum replacement storm door on the exterior.

North of the porte cochère is the one-story garage. The two east-facing garage windows are infilled with wavy-pattern glass block windows. A vinyl hopper-style vent is located in the center of the east windows. The flat roof of the garage drains to a scupper and downspout at the north end of the garage volume on the east facade.

North Façade (Secondary)

The north façade consists of three parts: the projecting one-story north façade of the garage at the east half, the one-story rear entry volume at the west half, and, set back, the second floor of the main house and mansard roof above. The garage is clad with the same buff-colored face brick as the east façade, arranged symmetrically about a set of two garage doors, previously replaced with overhead steel sandwich panel doors. The garage parapet terminates at a concrete coping with roofing that continues up over the top and attaches to the exterior face. One window opening on the west wall of the garage overlooks the back patio and two on the east wall overlook the driveway; these have been infilled with glass block matching that described on the east elevation.

The west one-story volume is set back from the garage and is simple in design with two windows, one on either side of the rear entry door. An aluminum storm/screen door with upper glazing and one bottom panel leads to the historic wood panel door with upper glazed light at the rear entry of the home. All the original windows have been removed, and the openings have been infilled with glass block similar to the garage openings. Electrical meters are placed between the rear door and the west glass block window. Further west, a radon mitigation exhaust pipe runs along the west edge of the façade.

Above the one-story volumes, the second floor is clad in Milwaukee cream common brick with no other adornments. The setback and close proximity of other buildings makes this wall face nearly

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invisible from the ground. The window openings are placed according to interior program; windows have been replaced with vinyl one-over-one double-hung replacements. They have brick sills and simple soldier-course brick headers on steel lintels. A single door provides access to the roof above the garage and rear entry. At the attic level, the sloped vertical face of the mansard roof is clad in asphalt shingles. Two shed dormers on the west half of the roof are clad in beige-painted aluminum siding and have vinyl double-hung replacement window units similar to the rest of the second floor.

West Façade

The west façade is clad in Milwaukee cream common brick. Atmospheric soiling has discolored the brick surface. As is common in the dense areas of Milwaukee, there is less than four feet between the exterior wall and the neighboring building to the west. First-floor windows on this side are six-over-one wood single-hung units with lead muntins in the upper sash. They are protected by intact historic wood storms. One single window on the ground floor of this façade is visible from the outside but was covered on the inside during a renovation in 1943. Three downspouts are spaced out evenly on the west façade.

Interior

(Refer to the included floor plans, Figures A to C.)

The interior of the Schramka Funeral Home is remarkably intact and retains many interior finishes and features in keeping with early-twentieth-century homes, as well as several nods to its purpose-built use as a funeral home. The main interior spaces are characterized by original textured plaster walls and wood floors accented by stained wood detailing at trim and window and door casings. The plaster is installed over Rock Lath, a predecessor to modern gypsum board with a higher cementitious content. This plastering system still requires a typical scratch coat and finish coating. Decorative cast plaster ceiling trim elements adorn only the primary spaces on the first and second floors. Stained millwork has been maintained and preserved with very limited exception.

While the original building plans are not available, newspaper descriptions, photographs, and in-person interviews show that the primary functions of spaces within the structure have not changed considerably since its initial construction. The first-floor interior includes a front entry/lobby and adjacent office (see Figure A) through a pointed-arch opening with intact leaded-glass French doors. Through another pointed-arch opening, guests move from the entry vestibule to the primary East Chapel, which measures 43'-6" x 23'. The intact wood framing around the opening is squared at the top, with the spandrels above the arch articulated with recessed wood panels. A pointed arch recess in the north wall of this space functioned for the display of the caskets of the deceased. On either side of the recess are hinged doors raised several feet off the floor. They feature intact turned dowels and fabric screening. The left door accesses a room that housed an organ for music during ceremonies. The right door leads to a small closet that held a counterpart speaker and storage. All primary doors along

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this rear corridor are 42 inches wide to allow for the passage of caskets.

The most significant alteration was made to the building in 1943 when a portion of the west side of the floor plan was reconfigured. The current West Chapel formerly contained smaller family rooms and a single bathroom on the first floor. When modern-era flooring was removed in 2019, the tile from the former bathroom was discovered and remains exposed as part of the current flooring surface. These rooms were removed in 1943 to create a second chapel to allow back-to-back or, in some cases, simultaneous services, as there was a significant influx of business during World War II. This renovation relocated and enlarged the previous functions of the West Chapel area to the basement, which was at least partially unfinished. The basement received two new toilet rooms separated for men and women with an adjacent Ladies Lounge. Several Family Rooms were also added in the basement at this time and allowed families to gather outside the main chapel displaying the casket. As described by fourth-generation funeral director Michael Schramka, “The basement had two main rooms: the smoking room, and the chain-smoking room.”³

Connected to the north ends of the East and West Chapels is the main rear corridor. It links the public areas of the funeral home to the Preparation (Embalming) Room, a rear entry hall, and the metal-plated double doors to the attached garage. The stair at the southwest corner leads from the first floor down to the basement. It is located directly beneath the stair accessing the upper residence with a dedicated exterior entrance. The back hall is open to a second stair leading from the basement to the second floor.

The historic second floor plan (See Figure C) is almost entirely intact. It includes a quite substantially sized living space for a 1920s home, featuring a formal dining room, reading room, sitting room, kitchen, breakfast nook, a single bathroom, and three bedrooms. A separate bedroom in the attic was added in the 1940s after the birth of the third Schramka son, though most of the full-height attic remains unfinished. There is no evidence of significant alterations to any part of the second floor plan. Among the intact historic features are the original buff-colored brick fireplace, light fixtures, wood flooring, arched plaster openings, bathroom tile, and wood millwork in the kitchen and hallways.

The building heating is hydronic with a single boiler in the basement tied to five separated heating zones. Various sizes of historic radiators are extant on each floor, cast by the American Radiator company. Radiators are primarily bronze/gold on the first floor and silver on the second floor; this appears to be the original factory finish. Basement hydronic baseboard radiators were subsequently added to finished spaces in the basement.

³ Schramka, Michael and Joy, Former owners of Schramka Funeral Home, Conversation with Keith Stachowiak, 23 April 2022. Notes on file with Stachowiak. Loan register document dated 16 November 1943 titled “REMODELING”, including all contractors and contracted amounts, courtesy of Michael and Joy Schramka, copy on file with Stachowiak.

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Furnishings and Fixtures

One of the more notable features is the collection of cast iron, polychrome painted light fixtures, most of which were executed by the Milwaukee-based Moe Bridges Company, a well-established lighting manufacturer of the time. Though the company has changed hands a number of times, Moe Lighting, and more recently Visa Lighting, is still operating in the Milwaukee suburbs. A total of thirty-five original wall sconces still exist on all three floors of the building, in addition to many other flush-mounted and hanging fixtures. A 1932 Moe Bridges Catalog identifies many of the light fixtures as being from the Stratford Series: "A design suggesting the turrets, battlements and castles of old England."⁴ Other unique non-Stratford Series fixtures include the two candelabra sconces on either side of the casket alcove, each nearly twenty inches tall containing three candles each, with floral embellishments and the profiled heads of bearded dragons cast into the supporting arms. Separately, a brass hexagonal ceiling mounted fixture at the center of the main East Chapel contains cast floral motifs screening sections of red textured glass.

While furnishings are not permanent, it should be noted that several original pieces dating to the 1929 construction remain with the building as validated by historic photos and interviews. These pieces were passed on with the house when the Schramka family sold it to the previous owner and again to the current owners. Extant historic furnishings include the white brass candle torchieres that adorned the sides of the caskets, a dozen original folding chairs (patented as "Solid Kumfort" by the Louis Rastetter Company in 1928), and a framed oil painting by German-born Milwaukee artist Robert Heuel, which has been hung in its current location on the wall of the West Chapel since its opening.⁵

⁴ Moe Bridges: Residential and Commercial Lighting Equipment, Catalog No. 35, 1932, page 41, accessed May 2022, <http://www.vintagelights.com/catalogue.html>.

⁵ Schramka, Michael and Joy, Conversation with Stachowiak. U.S. Patent #1,693,349 for W.C. Rastetter, Folding Chair, Dated Nov 27, 1928. Accessed through google patents archive online, <https://patents.google.com/patent/US1693349A/en>

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SUMMARY

The Schramka Funeral Home is nominated to the National Register of Historic Places under Criterion C for local architectural significance as a purpose-built neighborhood funeral home with a family residence on the upper floor. Designed by Milwaukee architect Roland Kurtz, the Schramka Funeral Home retains extremely high integrity as an example of a Period-Revival-style funeral home with all the requisite spaces for funerary service still intact. Constructed on a double lot, the structure was built as “fireproof construction” for its age. Minimal changes have been made since its original construction in 1929, with just three changes of ownership over its lifespan.

Like many early twentieth century Period Revival-style buildings, Kurtz’s design includes a combination of stylistic elements influenced by the popularization of these styles through architectural journals.⁶ The design is most aligned with Tudor Revival but incorporates an eclectic mix borrowed from the Colonial Revival and Italian Renaissance Styles, which were also increasing in popularity during this period. Nods to the Tudor Revival Style include asymmetry in plan and elevation, multi-gabled rooflines, an prominent cross-gable that spans two floors, decorative half timbering with brick basketweave nogging, tall, narrow windows with leaded glass muntins, and a stone label mold over a pointed-arched front door.⁷ The leaded glass and frequent mixing with pointed arches sufficiently integrates the round-arched windows into the other stylistic motifs of the home so as to appear consistent with the overall Tudor Revival style.⁸

The overall style and embellishment of the building is understandably modest. Though larger in size than its direct neighbors, its humble expression does not overtake its surroundings. More importantly, it does not evoke the elegance of similar period establishments in very affluent neighborhoods, instead reflecting the setting’s immigrant and working-class roots. The surrounding community, now referred to as the Riverwest neighborhood, has maintained a working-class population for multiple generations. The Schramka Funeral Home primarily served the surrounding Polish Catholic community, many of them were first- and second-generation immigrants.

LAND ACKNOWLEDGEMENT

This nomination recognizes the depth of human presence here, the ancestral homeland of American Indians for millennia, including the Menominee and Ho-Chunk tribes. From as early as the 17th century, inter-tribal conflict, Euro-American exploration and settlement, and ensuing military

⁶ Barbara Wyatt ed., *Cultural Resource Management in Wisconsin* (Madison: Wisconsin Historical Society, 1986), 2-28.

⁷ Barbara Wyatt ed., *Cultural Resource Management in Wisconsin* (Madison: Wisconsin Historical Society, 1986), 2-29; Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 320.

⁸ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 396.

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campaigns, all had the effect of repeated displacement of Indians of many tribal affiliations. This continuous tribal movement resulted in Wisconsin being home to many tribes who originated from other parts of the country, generating a pattern of immigration, relocation, and formation of a new homeland. Some of these tribes remain in Wisconsin; others may not, but numerous count Wisconsin as home: Brotherton, Dakota, Fox/Meskwaki, Ho-Chunk, Kickapoo, Mascoutens, Menominee, Miami, Munsee, Odawa, Ojibwa, Oneida, Potawatomi, Stockbridge, Sauk, and Wyandot tribes. We acknowledge that the property that is the subject of this nomination is located on land long occupied by American Indians, especially members of the Potawatomi tribe.

PERIOD OF SIGNIFICANCE:

The period of significance is 1929, the date construction was completed. The building retains good integrity to this period. Subsequent minor changes were made predominantly by the original family in service of its continued use as a funeral home.

HISTORICAL CONTEXT: MILWAUKEE AND 1920s RIVERWEST

The City of Milwaukee is located along Lake Michigan at the confluence of the Milwaukee, Menomonee, and Kinnickinnic rivers. The first mention of a community at this location was during the visit of Father Zenobius Membre to Fox and Mascouten Indians at what is now Jones Island near the mouth of the Milwaukee River. The native population of the area grew in subsequent years, including Potawatomi, Sauk, Ottawa, Ojibwa, and Menominee groups.⁹ Settlers of European descent initially used the area as a seasonal trading post during winter months when conditions further north were too harsh. As early settlement of the United States pushed west, land was forcibly taken from native peoples, many of whom were relocated to Iowa and Kansas. The early settlements that became Milwaukee were founded in the 1830s by Solomon Juneau (Juneautown, with business partner Morgan Martin), Byron Kilbourn (Kilbourntown), and George Walker (Walker's Point). Each claimed a piece of land and began settlements around the rivers, drawn by the large bay and deep mouth of the Milwaukee River, the deepest on the western shore of Lake Michigan. Although the settlement's growth was driven by commerce, political, religious, and cultural institutions quickly followed. The Town of Milwaukee was officially established in 1839 when Juneautown and Kilbourntown combined. Walker's Point was incorporated in 1845.¹⁰

Boosted by an influx of European immigrants, Milwaukee's population more than doubled in the four years following incorporation. By 1860, it had doubled again. After the Civil War, the trend increased, encouraged by industrial development. The economy was growing at an astounding rate. In the twenty years following incorporation, Milwaukee became Wisconsin's center of commerce. The railroad, new regional roads, and the harbor made Milwaukee a trade hub for many products, most notably wheat

⁹ John Gurda, *The Making of Milwaukee* (Milwaukee: Milwaukee County Historical Society, 1999), 7.

¹⁰ Gurda, *The Making of Milwaukee*, 49.

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from the Wisconsin countryside. By 1865, it was the greatest shipper of wheat on earth and one of the top twenty cities in America in the trade of a wide range of other products.¹¹

In the 1850s, commerce moved north along the Milwaukee River and subsequent development occurred in a neighborhood on the west bank now known as Riverwest. Bounded by the Milwaukee River on the east and south, North Holton Street on the west and East Capitol Drive on the north, the neighborhood's growth was spurred by dams on the river. In about 1851, an adventurous lawyer from New York State named John J. Orton built a dam just south of today's Capitol Drive. Mills were established shortly after, capitalizing on Wisconsin's wheat trade, and a small village called Humboldt was formed. By the 1870s, the mill activity had diminished due to frequent flooding, and Milwaukeeans were mostly drawn to the area for recreation rather than work. Following the construction of another dam at North Avenue, more recreational activities were added to the area including swimming schools and beer gardens. During this period, a number of affluent German immigrants bought land on the west bank of the Milwaukee River and began to build homes.¹²

In the 1880s, Milwaukee's large-scale urban development began. Two streams of settlement—Germans following Third Street north and multiethnic groups moving to the East Side between the Milwaukee River and Lake Michigan—converged and spilled over into Riverwest. Affluent Germans built Victorian homes near the North Avenue water reservoir, but the majority were Germans of more modest means. Germans were soon outnumbered by Polish groups relocating from the Milwaukee's East Side. Striving for home ownership, Polish immigrants built modest frame houses on the east edge of the Riverwest neighborhood while the west edge remained heavily German. With proximity to jobs, neighborhood churches, and ample recreational activities, the neighborhood was soon characterized by dense working-class residential development.

Polish settlement in Milwaukee was largely based around Catholic parishes – the first “Polonia” community (meaning Polish-American settlement outside of Poland) was on Milwaukee's South Side near Mitchell street, centered around St. Stanislaus Parish. For the early Polish settlers near Brady Street, this was nearly a four-mile walk, so in 1871 a group of forty families living east of the Milwaukee River built St. Hedwig's church on what is now Brady Street and Humboldt. (NRHP-listed in the East Brady Street Historic District, #90000363). The new church was centered in the neighborhood known as the *Kepa* (pronounced “Kompa” in the Kaszub dialect). The community and its parish, which now included a school, grew to 250 families by 1874. Most of the residents were poor, working-class families who subsisted on the budding industry along the Milwaukee River to the north, while many women worked as servants and maids to the affluent families to the east. While

¹¹ Gurda, *The Making of Milwaukee*, 103.

¹² Gurda, *Milwaukee: City of Neighborhoods* (Milwaukee: Historic Milwaukee, inc., 2015), 210-215.

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these blocks were among the densest by population in Milwaukee, most families also kept ducks, geese, chickens, and even pigs, cows, or goats on the very meager land leftover between houses.¹³

By the 1880s, these Polish settlements were running out of land and began to move to land on the west side of the river (now Riverwest) that had previously been developed by Germans. Those lots were subdivided and modest wood frame dwellings were built, and often added on to. In many cases the original frame was raised on stilts with a new unit built below, in a building type known as a “Polish Flat.” The Poles also outgrew St. Hedwig’s, and by 1893 established St. Casimir, effectively creating a separate settlement and parish nucleus from the *Kepa*. By 1901, the new parish had grown rapidly, and a new Victorian Gothic style church was built, designed to seat 1,200 people. Finally in 1907, St. Casimir was split in two, with a new parish, St. Mary of Czestochowa established on the north half of what is now Riverwest. These two parishes defined the Polish community west of the Milwaukee River over the twentieth century. Largely due to a decline in congregants, the two Parishes were merged in 2003, creating Our Lady of Divine Providence.¹⁴

By the 1920s, Italians, who initially settled in the Third Ward in the 1890s, moved north across the Menomonee River and continued to work their way north until they too settled in the Riverwest neighborhood, though the neighborhood close to the subject property retained a strong Polish identity throughout the early- to mid-twentieth century. The neighborhood remains predominantly working class and retains a strong communal spirit.¹⁵

HISTORICAL CONTEXT: EARLY TWENTIETH CENTURY FUNERAL INDUSTRY

Practices around death and dying vary significantly, impacted by geography, culture, historical precedent, political and social circumstances, and spiritual practices. This section will focus on practices that would’ve been relevant to the Schramka Funeral Home in the early to mid-twentieth century.

The modern process of embalming, with its roots in Ancient Egypt, began in earnest in the United States during the Civil War, which often necessitated that bodies be prepared and preserved to be delivered back home by rail. By 1900, despite public skepticism regarding the invasive procedure of embalming, it had become popularized to preserve the body for viewing before burials. Over the coming decades, the visible condition of the deceased at burial and the ability to have one last look at a lost loved one took on a particular cultural importance that carried beyond ethnicity or religious denomination. Within a short period, embalming became common practice in urban areas with access to training in the procedures. Funeral directing, with its roots in casket making and now with the

¹³ Tom Tolan, *Riverwest: A Community History* (Milwaukee: Past Press, 2003), 30-43.

¹⁴ Tom Tolan, *Riverwest: A Community History* (Milwaukee: Past Press, 2003), 30-43.

¹⁵ Gurda, *Milwaukee: City of Neighborhoods* (Milwaukee: Historic Milwaukee, inc., 2015), 211-215.

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addition of the skill of embalming, became an increasingly common profession. In 1890, there were 9,891 funeral directors across the United States; in 1920 that number had increased to 24,469 despite a significant decline in the death rate.¹⁶

Through the first two decades of the twentieth century, funeral ceremonies traditionally operated primarily within the deceased's home or the home of a family member. The body preparation and viewing also took place at the home. The funeral director or undertaker typically owned or leased a storefront office and shop space to display and sell caskets and an adjacent livery stable for a carriage and horses. The undertaker secured or built a casket, notified family, organized a religious official, and arranged transport of the body to the church or cemetery. Such was the case with both Valentine Schramka and his son Eugene in the early decades of the family business prior to the construction of the subject property in 1929.

By the 1920s, the way most urban American families related to death had changed drastically. Many factors began to take the grieving process out of the family home, including increased life expectancy, growing family size, the availability of medical care, and the establishment of hospitals, which had already taken the end of life care out of the family home. As a direct result, dedicated "funeral homes" began to crop up in many urban areas. This facility was often referred to as a "funeral parlor," reflecting the practice of using the formal parlor of a family home for the process of grieving following a death.¹⁷

By the 1920s living quarters for the funeral director were often included in funeral home designs.¹⁸ A funeral home, which was often occupied by the owner or an associate who was also involved in the funeral work, was "a mélange of business, residence, religion, and consumerism."¹⁹ Funeral homes became an important yet complex part of the urban fabric. The merger of the business and family home was both strategic and symbolic. Laderman argues, "The domestic atmosphere was a significant factor in gaining the public's trust that the corpse indeed belonged in the funeral director's hands and in his home." Funeral directing is stereotypically a family profession; many children joined the practice at a young age and continued the family business, extending community trust over multiple generations. Though public trust was one factor, the more strategic factors in living on the premises were proximity and availability—often the family of the deceased were from the surrounding neighborhood and stopped by in person in lieu of phoning ahead. In addition, calls for the removal of

¹⁶ Laderman, Gary. *Rest In Peace: A Cultural History of Death and the Funeral Home in Twentieth Century America*. New York, NY: Oxford University Press, 2003.

¹⁷ *Ibid*, Laderman, Gary.

¹⁸ "Bay State Mortuary Has its Face Lifted," *The American Funeral Director*, November 1937, 38-39 (as cited in NRHP Koelsch Funeral Home, #10000822).

¹⁹ "Funeral Industry." In *Encyclopedia of Death and Dying*. <http://www.deathreference.com/En-Gh/Funeral-Industry.html>. Accessed on 30 April 2022.

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deceased came at all hours of day and night, and a missed call or drop-in could mean lost business.²⁰ Funeral directors that lived on site could extend the comfort of literally inviting families into their own homes, and could remain with their own families while being “on call” when the need for their services arose.

According to trade catalogs of the time, the funeral home of the 1920s typically included some variation of the following spaces: A reception room for the arrival of guests, an office for meeting with the family of the deceased and preparation of the service, and one or more large chapels for the viewing of the deceased and to hold the ceremony. Chapels were set up for the display of the casket, sometimes with a built-in alcove or focal point, and sometimes with an adjacent music/organ room. Often the chapels were connected to an exterior drive with a porte cochère which protected caskets from weather while they were transferred to the hearse for travel to the cemetery. Other common spaces located on either the main floor or a separate floor include a room for the gathering of the family, a ladies slumber room/lounge often with adjacent bathroom facilities, a show room for the display of caskets available for purchase, a stock room for the storage of supplies, and a preparation room for bodies (embalming). With some exception, the living quarters was nearly always on the second floor and separated from the business on the lower floors.²¹

As described in Section 7 of this document, most of these spaces were not only part of the original design of the subject property but are retained with a high degree of integrity. The only typical space that the Schramka Funeral Home did not include was a Show Room or Casket Display Room. According to the family, the bereaved were offered the opportunity to visit the show room at the Milwaukee Casket Company, located in the West St. Paul Avenue Industrial Historic District (422 North 15th Street, NRHP #100002198). In subsequent years, families were invited to visit the casket room at other Schramka Funeral Home locations which eliminated the need to have to duplicate stock displayed at the subject property.

Funeral Homes in the 1920s were both integral parts of dense neighborhoods and considered by some to be a nuisance. Lawsuits were sometimes filed to prohibit funeral homes in residential and semi-residential districts. For example, in 1920, eighty neighbors sued to force the closure of the Hoffman Mortuary in Omaha, Nebraska. The case went in front of the U.S. Supreme Court, where the funeral director lost and was forced to relocate his business. The plaintiffs sought to relocate the mortuary for three reasons: 1) The fear of spread of contagious diseases from the deceased, 2) Noxious odors from the preparation of bodies, and 3) The perception that mental depression and reduced property values was caused by the constant reminder of death. In response to these alleged reasons, the attorney

²⁰ Ibid, Laderman, Gary.

²¹ *The American Funeral Director* (New York, N.Y.), various months January 1927 to March 1930, on file in the Howard C. Raether Library, National Funeral Directors' Association (NFDA), Brookfield, WI.

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representing the Hoffman Mortuary articulated the improved treatment of the deceased and other recent changes in the character of funeral services.²²

The success of anti-funeral home suits often depended upon the state where the suit took place and the judge, as well as the funeral homes' surroundings and the manner in which the funeral directors conducted themselves in court.²³ In many cases, convincing statements by the mortuary and successful demonstration of its role could remove objections. Funeral directors reiterated their qualifications, including the examination required to practice embalming, to demonstrate that their business was "quiet, dignified and sanitary."²⁴ As a "monument in architecture," prospective funeral home owners argued that a funeral home could help promote civic pride.²⁵ Most arguments against funeral homes were unfounded, the result of outdated information about sanitary regulations for handling the deceased and bias resulting from the growing discomfort with death.²⁶

In September of 1927, a proposed zoning change to restrict the building of funeral homes in residential districts in Harrisburg, Pennsylvania, prompted outrage from local funeral directors and sparked a national dialogue amongst funeral directors. Subsequent articles in the publication of *The American Funeral Director* (AFD) persuaded readers to advocate against similar zoning changes in other cities. These articles noted that the funeral homes were "usually far superior in architectural design to the homes around [them]" and were even showplaces. It stated, "The modern, scientifically managed funeral home is an asset to the neighborhood in which it stands, and that there alone can it fulfill its mission of service to the community."²⁷

There is no record of opposition to the construction of the Schramka Funeral Home. The business and family appear to have had a strong relationship with its surrounding neighbors. The children attended the same schools, shared a parish, and had fostered personal connections with largely working-class Polish families for many years. According to the family, even into later decades as the use of automobiles increased and the surrounding streets would often be flooded with cars of those visiting the deceased, the neighbors were gracious and accommodating.²⁸

²² "Review of Court Case Involving Right to Locate Mortuary in Residential District", *The American Funeral Director*, July 1928, 39-40.

²³ Leo T. Parker, "Funeral Homes are Considered Legal Nuisances When –", *The American Funeral Director*, May 1929, 48, 62.

²⁴ "Defends Right to Build Mortuary in Residence District," *The American Funeral Directors*, January 28, 43, 65.

²⁵ "Defends Right to Build Mortuary in Residence District," *The American Funeral Directors*, January 28, 43, 65.

²⁶ "Locating Mortuaries in Residential Districts: How Objections of Neighbors are Overcome," *The American Funeral Director*, June 1928, 39, 76.

²⁷ "A New Angle On Zoning", *The American Funeral Director* (New York, N.Y.), January 1928, 35-36.

²⁸ Schramka, Michael and Joy. Conversation with Stachowiak.

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HISTORY OF SCHRAMKA FAMILY AND FUNERAL HOME

The Schramkas are a fourth-generation family of funeral directors. Valentine (Walenty) Leo Schramka was born in West Prussia, Germany, in 1873 to Peter and Justina Schramka, of Polish descent. Valentine was educated in public schools in Germany before immigrating to the United States at the age of thirteen. Though his mother died in Germany, his father, Peter, his brother, John, and other siblings also immigrated. Valentine continued his education in the United States, where he learned English and entered the employment of a local undertaker. In 1892, he started his own undertaking business located at 351 Brady Street (now 1317 East Brady Street, extant, NRHP-listed in the East Brady Street Historic District, #90000363). He soon opened a second location including a livery stable at #9 Clark Street.²⁹ (1011 East Clarke Street, nonextant). Valentine handled arrangements for one of the first burials in Holy Cross Cemetery. Over the next several years, there were so many Schramka-supervised burials on the south side of the sizeable cemetery that a section of it came to be nicknamed “Schramka’s Gardens.”³⁰

When the formal system of funeral director licensure was formed, Valentine was one of the first in the State to gain licensure in 1899. By that year, Valentine had moved to 993 Bremen (2623 North Bremen Street, nonextant), with a livery stable at 885 Racine (1775 North Humboldt Avenue, nonextant). None of these locations were built or used for the preparation or viewing of the deceased since, as previously noted, most funerals were still done within family homes.

Valentine and his wife Mary (nee Zynda) had two sons, John and Eugene (also called Idzi). Eugene, born in 1899, took on his father’s profession as an undertaker. By the time of his father’s death due to tuberculosis in 1921, Eugene had become well established in the business despite not having a formal university education. John died the following year (1922), and their widowed mother moved in with Eugene and his wife Rose (nee Fons) at 1031 Humboldt Avenue (2669 North Humboldt, extant). The undertaking business was tied to both this address as well as a livery stable at what is now 1311 East Brady Street (NRHP East Brady Street Historic District, #90000363).

In 1928, Eugene and Rose planned the first purpose-built physical establishment for his undertaking business just north and west of their home and within the same largely Polish-Catholic neighborhood now called Riverwest. Financing for the construction was through the National Savings & Loan Association for the amount of \$25,000. Account statements showing payments to contractors from January 1928 – June 1929 are under title “Rose R. Schramka Bldg Acc’t”—notably not under the

²⁹ Watrous, Jerome Anthony. *Memoirs of Milwaukee County: from the earliest historical times down to the present, including a genealogical and biographical record of representative families in Milwaukee County*. Madison: Western Historical Association, 1909. Accessed through archive.org April 2022.

³⁰ Jowzik, Tom. “The Schramka Family: A Legacy of Service in 3 Centuries”. *Riverwest Connection* (Publication), Winter/Spring 2009 / Issue 10.

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name of Eugene Schramka. On the titleblock of those same statements is listed “Louis A. Fons, Sec’y and Treas.” Rose’s older brother Louis was a south side real estate developer and went on to become president of the National Savings & Loan Association. It is feasible that this family connection had a major influence on the Schramka’s ability to get such a sizeable loan and reinforces the idea that this was very much a family business.³¹

The building has had two separate addresses since its construction (originally 70-72 Burleigh Street). Just a year following its construction, the City of Milwaukee re-structured all its address numbering, and the building received its current street address. The separate addresses help demonstrate an important distinction in that the family home was separated from the business, though the two were very much connected with shared services and entries.

Milwaukee City Directories show that Eugene and Rose moved into the new business and residence in 1929 but maintained the livery stable on East Brady Street through 1934. It is unknown when the business transitioned solely to automobile hearses, but the building was purpose-built with a garage for automobiles, as was common for the time.³² The home on Humboldt was retained for Eugene’s mother.

Over the following seventy-two years, the Schramka Funeral Home would host visitations for thousands of deceased, up to 300 ceremonies per year at its height.³³ The funeral industry tended to operate on generational allegiance, wherein bereaved families often hired the same funeral directing family for multiple generations. This is very much evident in the obituary records of deceased that were buried through Schramka Funeral Home. One advertised tagline used by the Schramka’s through the decades of the 1950s-60s was “We serve to serve again.”³⁴

Eugene and his wife Rose had three sons: Paul (b. 1928), Eugene Jr. (b. 1931) and Thomas (b. 1938). In an interview in 2005, Paul noted that his parents “never took a vacation together... someone had to always stay at home, just in case.”³⁵ Like other funeral homes of the period, it was important to be home with access to the phones; calls came in at any time of day or night for body removals. In addition, the door to the funeral home was to be left unlocked during the day for anyone to come

³¹ United States Federal Census, 1920, accessed through Ancestry.com, 26 April 2022. Milwaukee Journal Obituary Record, Louis A. Fons, 16 May 1959. Accessed via Newsbank through Milwaukee County Library System.

³² Milwaukee City Directory, 1929-1934. These and other dates to follow accessed through the Humanities Room at Milwaukee Central Library, 23 April 2022.

³³ Schramka, Michael. Conversation with Stachowiak

³⁴ Milwaukee Sentinel, 1 May 1949. These and other dates to follow accessed through Newsbank via Milwaukee Public Library, Various dates 1928-2001, scans on file with Keith Stachowiak.

³⁵ Snyder, Molly. “Supertitious-free locals live in former funeral homes” *Onmilwaukee* (online news publication). <https://onmilwaukee.com/buzz/articles/funeralhouse.html>

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inside; a buzzer system tied to the door still exists. An important psychological component to funeral homes is that the family of the deceased would feel comfortable leaving the body in the care of the director. Though perhaps symbolic, the director and his family living above or adjacent to the funeral home was a critical factor in earning this trust.

Schramka Funeral Home also played a part of the community beyond funeral services. The spaces were available for rental for other functions and served as the site for other community meetings such as neighborhood clubs and societies. In September of 1942, neighborhood meetings were held in the main East Chapel for the planned erection of a new flagpole in nearby Kern Park to honor men and women serving in the armed forces.³⁶ Eugene Schramka was the secretary-treasurer on that committee. The flagpole still stands in Kern Park. Both the family and the building had an important role in the community.

Civic involvement was a common practice amongst funeral directors and was a source of pride for the Schramka family. Eugene was a member of the Police and Fire Commission, established in 1885 as a non-political body responsible for oversight of police and fire department operations as well as the appointment of both Chiefs in the City of Milwaukee. This is a seven-member commission made up of civilians. In 1944, he was elected as chairman of the commission. Eugene served on the commission until 1950.³⁷

Perhaps less common was the combination of professional sports and funeral directing. Eugene's and Rose's oldest son Paul was an established athlete, a standout at Messmer High School. After graduation, Paul secured a sports scholarship playing baseball for the University of San Francisco, where he had continued success until he was offered a contract by the Chicago Cubs in 1948. Paul spent the most of his time with the Cubs on their Class A farm team, the Des Moines Bruins, in addition to other minor league affiliates. Soonafter, Paul was drafted into the Army where he served in Germany during the Korean conflict. While in service, Paul continued his baseball career with the 8th Infantry Regiment Bullets, in the Western Conference of the European GI baseball league. Paul had continued success at bat, and was given the nickname "Digger", a reference to his family profession back in Milwaukee. Upon returning to the States in 1952, he married his first wife, Barbara Malley, and resumed his contract with the Cubs franchise. To open the 1953 season, Paul got his call to start for the Chicago Cubs, set to fill in for the previous year's MVP, Hank Sauer, who had broken his finger in Spring training. Paul was assigned number 14, though apart from some brief appearances in the outfield and pinch running, he mainly sat the bench for the first games of the season. The Cubs then endured four straight cancelations due to snow and rain, and by the time their season resumed,

³⁶ Milwaukee Sentinel, 16 Sept 1942.

³⁷ Milwaukee Sentinel, 8 Sept 1944. Various undated photos of Eugene Schramka with other commission members, permission to scan photos given by Michael and Joy Schramka, 23 April 2022, scans on file with Stachowiak.

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Hank Sauer had returned to form and Paul was sent back to the Minors. The next, and last, Chicago Cubs player to wear the number 14 was baseball Hall of Famer Ernie Banks. After shuffling between minor league affiliates and being traded, Paul was released by the Macon Peaches in 1955 and he and Barbara returned to Milwaukee. Paul went through licensure to become a funeral director and carry on the family business with his brothers, along the way becoming a well-known anchor of the local community. Paul continued to play baseball, first internationally, representing the United States in the third annual Global World Series, and then locally with the Milwaukee Falk semipro team from 1955-1967. His last year in baseball was 1968. Paul also founded and for many years ran an organization called “The Old Time Ballplayers Association of Wisconsin.”³⁸

All three sons of Eugene and Rose would go on to work for the family business. Through the 1950s and 60s, Paul and Eugene had become licensed and had moved to homes further west but still commuted to the subject property for services. In 1962, Eugene and Rose moved to a single-family home just blocks away on 3176 North Humboldt Boulevard (extant), and their youngest son, Thomas, who had just finished school at Marquette, joined the family business and moved into to the upstairs apartment where he had grown up. Thomas and his wife Jeanne lived upstairs until 1979 and raised five children. Over the following years, Paul’s son Michael and his wife Joy lived upstairs, followed by Eugene Jr.’s youngest son, Kevin. Notably, a member of the Schramka family directly involved in the business operations lived on the second floor of the subject property continuously from 1929-1996.

A *Milwaukee Journal* advertisement from 1958 touts, “Three Generations Serving in the Finest Traditions.” It includes photos of Eugene, Gene Jr., and Paul, with the tagline, “Serving Families Everywhere,”³⁹ (see Figure G). Just as the three sons were coming of age and joining the family business, the still primarily Polish-Catholic clientele began to leave the neighborhood for newer areas on the outskirts of the city. In response, the family decided to expand their operations and opened a second location at 7841 West Appleton Avenue in March of 1968. This facility did not include a residence, reflecting changes in the industry over the past four decades. The invention of call diversion and call forwarding allowed funeral homes to be disconnected from residences. Though this meant that the funeral director’s family could live elsewhere, it was still important in some communities to have a physical presence, as seen with other subsequent Schramka Funeral Home locations in Cudahy and Cedarburg where family members lived above through the 1990s.

The new location on Appleton Avenue had very modern facilities for its time, featuring a nearly symmetrical first floor plan with one large chapel that could be subdivided, separated family rooms, one of which could be used as a third chapel, and vehicle garages at both east and west, allowing for

³⁸ Buege, Bob. “Paul Schramka”, Society for Milwaukee Baseball Research. <https://sabr.org/bioproj/person/paul-schramka/>.

³⁹ Milwaukee Journal, 4 October 1958. These and other dates to follow accessed through Newsbank via Milwaukee Public Library, Various dates 1928-2001, scans on file with Keith Stachowiak.

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up to three back-to-back or simultaneous ceremonies. In the lower level, a general lounge, ladies lounge, toilet facilities, meeting rooms, and a large casket display room are all accessed by a main public stair. At the rear of the plan, a separate private stair and body elevator carried the deceased to a large preparation and dressing room. This more modern facility became the primary location for body preparation for both Schramka Funeral Home locations, and after 1968, the embalming room at the subject property was no longer used for this function.⁴⁰

This new purpose-built funeral home on Appleton Avenue was the last that the Schramkas constructed. The fourth generation of funeral directors in the family included three of Paul's sons, Michael, Peter, and Stephen, and Eugene's two sons, Kevin and Paul. With two generations at the helm, Schramka Funeral Home did expand considerably through mergers and acquisitions from the 1970s to the 1990s. As was common practice in the industry at the time, these mergers often resulted in hyphenated names to retain the reputation and client base from both family names. The business expanded to locations in Thiensville (Schramka-Densow), Menomonee Falls (Schramka-Herrick-Haack), Cudahy (Schramka-Nero), Hartford (Schramka-Matenaer), Hales Corners (originally Borgwardt but renamed to be just Schramka) and St. Francis (Schramka-Rembowski). Additionally, the family repurposed a former lighting store in Brookfield as a location in the 1990s.

The Schramka family's business followed the national trend in the consolidation of funeral homes. Just as they had grown the business by acquiring and merging with other firms, the family sold their business in 1998 to an out-of-state company, Equity Corporation. In 2001, Equity was purchased by Service Corporation International (SCI), currently the largest consolidator of funeral homes in the United States, owning an estimated fifteen to sixteen percent of the national market with over 1,900 locations. Though owned and operated by SCI, Schramka Funeral Home still operates with locations in Brookfield, Menomonee Falls, Hales Corners, and Thiensville. Peter Schramka is the only family member still employed by the business.⁴¹

In 1996, when Kevin Schramka moved out of the house, Ron and Ellie Haines lived in the upstairs residence in exchange for cleaning the spaces between services downstairs.⁴² The flagship Burleigh location continued to operate until 2001, when the Haines' offered to purchase the property from the Schramkas and converted it to a single-family home with few additional changes beyond removing the business sign from the front as required by the City of Milwaukee.

⁴⁰ Schramka, Michael and Joy. Conversation with Stachowiak.

⁴¹ Investor Fact Sheet v7, Service Corporation International. Accessed online April 2022: <https://news.sci-corp.com/>

⁴² Snyder, Molly. "Supertitious-free locals live in former funeral homes" *Onmilwaukee* (online news publication). <https://onmilwaukee.com/buzz/articles/funeralhouse.html>

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Notable Funeral Service

Over decades of service, the Schramka family was called to many instances of public tragedy. One of the early high profile funeral services held at the Schramka Funeral Home was for Joyce Roberts, an eleven-year-old girl from the surrounding neighborhood. In July of 1937 she was abducted from McKinley Beach. Her body was found hours later in the Milwaukee River near Granville. This sparked a massive manhunt throughout the Midwest.

Photos from the *Milwaukee Journal* show the scene outside of her funeral at the Schramka Funeral Home and provide a snapshot of the building about ten years after construction. Hundreds of people gathered, blocking off all of Burleigh Street and filling the driveway. The newspaper described the scene in great details, including noting to the writer's disgust that some of the people were wearing shorts to a funeral. Six of Joyce's female classmates were pall bearers. Though her killer was sought for many years following, no one was ever convicted of the crimes.

DESIGN AND CONSTRUCTION

News of the planned funeral parlor at 70-72 Burleigh Street was published in the *Milwaukee Journal* on December 18, 1928, stating the structure would cost \$24,500. Weeks later, on January 6, 1929, an architectural rendering titled "New Funeral Home and Residence" was published in the *Milwaukee Journal* (see Figure D). A description with the rendering contains several factual inaccuracies. It states that a pipe organ would be installed in the Chapel (subsequent articles and verbal history show it was an electric organ), that "about 200 persons can be seated in the chapel" (even by older standards this would be inconceivable), and that the building would cost "about \$45,000" (far more than the amounts listed on the building permit and loan statements).

The Schramka Funeral Home was designed by notable local architect, Roland Kurtz.⁴³ Born in Milwaukee in 1902, Kurtz studied architecture at Carnegie Mellon University before returning to help support his family.⁴⁴ He became licensed to practice in Wisconsin in 1925 and established the firm "Roland C Kurtz, Architect" in 1929. Designed in 1928, the Schramka Funeral Home was a very early commission for Kurtz before the establishment of his company. This is reinforced by the fact that the title "architect" was crossed out on the original building permit and replaced with "designer." In addition, the permit was signed "Eugene Schramka per Roland Kurtz." According to the construction ledger book of Eugene Schramka, Kurtz was contracted \$500 for the design work, though the last entry shows that he was paid \$275 of this contract.⁴⁵ Original building plans were not on record with

⁴³ Original permit for 70-72 Burleigh Street, 20 November 1928.

⁴⁴ Milwaukee County Historical Society Abstract, Kurtz Architects, Inc., Reference Code Mss-1779.

⁴⁵ Original Construction Ledger Book of Eugene Schramka dated 1928, permission to scan ledger given by Michael and Joy Schramka, 23 April 2022, scans on file with Keith Stachowiak.

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any local institution or the family, but the original rendering of the front façade published in the *Milwaukee Journal* is signed “Roland C. Kurtz – Designer.”⁴⁶

Over the following decades, Roland Kurtz designed dozens of single-family homes for prominent businessmen, earning a reputation as one of the area’s leading residential architects. Many of his earlier homes were designed in Period Revival Styles, largely in the nearby communities of Shorewood, Whitefish Bay, Washington Highlands, and Wauwatosa,⁴⁷ all of which had significant booms in development in the 1920s-40s. Many of these homes were of masonry construction, including some with Lannon stone. Of the 74 buildings designed by Roland Kurtz listed in the Wisconsin Historical Society archives, only 4 others were designed in a similar Tudor Revival Style: 1806 Martha Washington Dr, 4875 N Cumberland Blvd, 4938 N Ardmore, 5318 N Santa Monica, . In the late 1940s-early 1950s, Kurtz adopted a much more contemporary style that incorporated large panes of glass and low-pitched roofs with extended eaves.

After graduating with degrees in architecture, Roland’s sons, Kenneth and James, joined their father’s practice in 1957 and 1963 respectively, and the firm name changed to Kurtz Architects. The firm designed office buildings, apartments, and churches as well as other commercial, medical and hospitality structures, many of which still exist in Milwaukee and surrounding communities. Roland practiced with his sons until 1980, and his sons closed the firm in 1981.

The builder of record was Valentine M. Schramka (1894-1984), the first cousin of Eugene, not to be confused with Eugene’s father and the original undertaker, Valentine L. Schramka. Eugene and Valentine M. shared paternal grandparents. Valentine M. built dozens of homes in Shorewood and Whitefish Bay in the late 1920s and 30s. While many of these homes were built for specific individuals, others were also speculative, financed and sold by Valentine as described in for sale advertisements in the *Milwaukee Journal*. While the homes vary in architectural style, many were built of stone and contain characteristics similar to the Schramka Funeral Home, including the use of Lannon stone, chiseled limestone, brick, and leaded glass windows. After a career building hundreds of homes, Valentine established a Millwork & Supply Company with his son Daniel in the 1950s.

A copy of the original ledger book of Eugene Schramka shows the dates, contracted prices and amounts paid for each trade. It shows that V.M. Schramka was paid \$8,300 for “excavating, mason and cement work.” Other work was done by local Polish laborers, including carpentry and lumber by Stanley Kosecki, plastering by Ed Ody, plumbing by Robert Landowski, and wiring by August Majewski, among others. Interestingly, nearly all the contractor’s family names are among the

⁴⁶ Milwaukee Journal, Sunday, January 6, 1929. Accessed via Newsbank through Milwaukee County Library System.

⁴⁷ Wisconsin Historical Society, Architecture and History Inventory Search, accessed 26 April 2022.

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deceased whose last rites were held by the Schramkas in the following decades.⁴⁸ The inspection report log shows the construction beginning in November of 1928 and completed in July of 1929, just a few months before the Stock Market Crash of 1929 and the Great Depression.⁴⁹

COMPARATIVE ANALYSIS

For a business that was very much a part of twentieth-century life (and death), the owner-occupied funeral parlor or funeral home is an underrepresented building type in Wisconsin's inventory of buildings listed on the National Register of Historic Places (NRHP). Sixteen extant Wisconsin funeral homes/parlors are listed in NRHP. Most of the properties were listed as contributing to historic districts. The only individually listed funeral home is Koelsch Funeral Home (1937, NRHP#10000822) located in West Allis, Milwaukee County. It is also the only NRHP-listed funeral home in Wisconsin that still retains highly intact features of the Tudor Revival style. Like Schramka Funeral Home, the Koelsch Funeral Home features steeply pitched gables as well as groups of tall, narrow windows. Other similar features include Lannon stone facing and arched openings. Compared to the Koelsch Funeral Home, the subject property incorporates half-timbering, an important and distinctive feature of the Tudor Revival Style that is absent from the Koelsch Funeral Home. Furthermore, the Schramka Funeral Home was intended to be owner-occupied with completed living quarters while the living quarters on the second floor of the Koelsch Funeral Home were largely unfinished until 1967.⁵⁰ Both properties tell an important story about funeral service during this period, but the Schramka Funeral Home adds to this story the importance of the second-floor residence in building community trust and operating as a family business.

Several Milwaukee-area funeral homes are listed in historic districts and retain good integrity. Two properties—the Suminski Funeral Home (1218-1220 East Brady Street) and 1019 South 5th Street—are listed as contributing to the East Brady Street Historic District (NRHP#90000363) and Walker's Point Historic District (NRHP#78000120) respectively. The Suminski Funeral Home, built in 1916, is in many ways comparable to the subject of this nomination. Designed in the Eclectic Arts and Crafts Style, this two-and-one-half-story gabled building is also a brick construction with limestone cladding on the primary façade. Similarly, the first floor was used for funeral service while the second floor was the general director's apartment, which could be accessed using the side entrance located at the west end of the elevation. In addition, the building features leaded double-hung windows on the first floor and common double hung and a large oriel window on the second floor, reflecting a similar decorative emphasis on the bottom floor. Although not originally built with a garage like the subject of this

⁴⁸ Obituary records, Milwaukee Journal and Milwaukee Sentinel. Accessed through Newsbank via Milwaukee Public Library, various dates 2020. Copies on record with Keith Stachowiak.

⁴⁹ Inspection Report Log, On file with

⁵⁰ The Koelsch Funeral Home, NRHP#10000822.

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nomination, the Suminski Funeral Home had a garage added to the rear in 1917 reflecting the need to accommodate automobile hearses.⁵¹ The Schramka Funeral Home incorporation of garage and porte cochère are just as deserving of listing. Both the Suminski Funeral Home and the Schramka Funeral Home retain high degree of integrity compared to the funeral home at 1019 South 5th Street, which appears to have been significantly altered on the exterior since its listing.

As a necessary and relatively common building type, several funeral homes from the early twentieth century are still extant throughout Milwaukee. Several have been modified for continual funeral service use, while others are no longer in operation and have been modified for other uses, Wisconsin's Architectural and History Inventory lists twenty-nine buildings in Milwaukee that were historically used as funeral parlors. The Schramka Funeral Home is the only funeral home that historically served the Riverwest neighborhood and still retains high historic integrity. In the areas surrounding Riverwest, only a few funeral homes from this era remain in operation today, such as the Mediterranean Revival-style North Shore Funeral Services in Shorewood, historically known as Fred C. Fass & Sons Funeral Home (built in 1931, AHI#226583) and the Heritage Funeral Home in the Lower East Side, historically known as Philipp J. Weisse Funeral Home (built in 1926, AHI#106629). Despite being highly intact on the exterior, neither of the two homes are currently listed on the National Register of Historic Places, though the Fred C. Fass & Sons Funeral Home was determined to be potentially eligible as an example of the increasingly purpose-built funeral parlors of the 1920s. In addition to these two, the Pitts Funeral Home (AHI#89107), historically the Wendler & Son Funeral Home, is still in operation. Designed in a Tudor Revival Style in 1931, the Pitts Funeral Home features steeply pitched roof and tall, narrow windows. However, in 2016, majority of the original windows were replaced with snap-in muntins.

The readaptation of funeral parlors into modern uses such as churches and residences inevitably led to the modification of historic features. The Schramka Funeral Home is one of many purpose-built funeral homes throughout the City of Milwaukee dating to the 1920s and '30s, but few retain such a high degree of integrity.

There are currently no NRHP listed properties in the Riverwest neighborhood, despite its rich immigrant history and large amount of intact historic building stock.

CONCLUSION

The Schramka Funeral Home is significant at the local level under Criterion C as a highly intact example of a 1920s purpose-built funeral home. Nestled in the Riverwest neighborhood, the Schramkas' incorporation of a dwelling above the funeral home helped imbue their business with a

⁵¹ Old Settlers' Book. Vol. I, p. 47. Milwaukee County Historical Society Reference Library Collection (as cited in NRHP#90000363).

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reliability and sense of care that contributed to their success. It is an excellent example of the building type, including all of the requisite features for the use of the first floor as funeral service and the second floor as living quarters for the funeral director, including a fully intact main chapel, embalming room, entry lobby with adjoining office, and generously sized second-floor home. The inclusion of a large garage and porte cochere suitable in width for a hearse was also anticipatory of the growing reliance on automobiles. Additionally, the building represents an important piece of the community history of Riverwest, a working-class neighborhood that has no other NRHP-listed properties despite a wealth of historic building stock.

ARCHEOLOGICAL POTENTIAL

The land where the nominated property is located is in close proximity to recorded burial mounds (located approximately four blocks east). These mounds are listed in the ASI as MI-0072 and MI-0131. The people who created the mounds were not identified in the ASI, but the culture is listed as woodland, and they would've lived near the bluff above the Milwaukee River. The ASI lists the mounds as heavily disturbed and partially destroyed. Investigations for nearby public works projects (ARI 14-0499 and 19-0250) also found few artifacts and noted heavy disturbance due to urbanization. The proximity of precontact findings indicates that there may be archeological potential at the subject property, but no further excavations or earth works are planned at this time. Further archeological potential at the Schramka Funeral Home site remains unassessed.

PRESERVATION ACTIVITY

Since purchasing the Schramka Funeral Home in 2018 the current owners have carefully restored many historic features, including exterior wood trim boards, eighteen leaded-glass windows on the first floor, historic storm windows, wood flooring, and the interior stairs. They also repaired and refinished the porch ironwork. Preserving the original lighting features such as the candelabra scones, they replaced the light bulbs with LED blubs that are more appropriate for contemporary uses. In addition, they used original furnishings passed down from the previous owners as well as purchasing furnishings from other historic funeral homes of the period to refurnish the space according to its historic functions. The home has additional restoration projects planned using Wisconsin's Residential Rehabilitation Tax Credit program.

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Verbal Boundary Description:

The boundary encompasses the entire less-than-one-acre parcel with the following legal description: Lots 15 and 16 in Block 2 in C.D. Richards Subdivision of a part of the East ½ of the West ½ of the Southwest ¼ of Section 9, Township 7 North, Range 22 East, In the City of Milwaukee, Milwaukee County, Wisconsin. The property fronts the north side of the sidewalk along East Burleigh Street sixty feet to the west of North Booth Street. Beginning at the driveway that connects East Burleigh Street to the alley along the east side of the property, continue west sixty feet to the corner of the legal parcel boundary. Then turn north one hundred and fifteen feet to the public alley. Continue sixty feet to the east along the alley, and back south one hundred and fifteen feet to East Burleigh Street.

Boundary Justification:

The boundary encompasses the full legal parcel which is also the historic parcel when the building was constructed in 1929. Including the adjacent driveway, which is part of the parcel and passes under the porte cochère, allows the historic access of hearses and service vehicles to be retained as part of the site boundary.

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PHOTOGRAPHS

SCHRAMKA FUNERAL HOME, Milwaukee, Wisconsin.
Photos by Keith Stachowiak, April 2022.

Photograph 1 of 16: (WI Milwaukee County Schramka Funeral Home 0001)
Looking north at the south elevation from West Burleigh Street.

Photograph 2 of 16: (WI Milwaukee County Schramka Funeral Home 0002)
Looking northwest at the east elevation from the southeast corner of the property and driveway.

Photograph 3 of 16: (WI Milwaukee County Schramka Funeral Home 0003)
Looking at the east entry door standing under the porte cochère.

Photograph 4 of 16: (WI Milwaukee County Schramka Funeral Home 0004)
Looking south at the two-car garage in the north extension from the rear of the property.

Photograph 5 of 16: (WI Milwaukee County Schramka Funeral Home 0005)
Looking southeast at the west side of the north elevation from the fenced yard.

Photograph 6 of 16: (WI Milwaukee County Schramka Funeral Home 0006)
Looking northeast at the west elevation from the interstitial space between the property and the property to its west.

Photograph 7 of 16: (WI Milwaukee County Schramka Funeral Home 0007)
Looking west at the first-floor entry vestibule from the east end.

Photograph 8 of 16: (WI Milwaukee County Schramka Funeral Home 0008)
Looking through the arched doorway into the office on the east side of the first floor.

Photograph 9 of 16: (WI Milwaukee County Schramka Funeral Home 0009)
East chapel on the first floor.

Photograph 10 of 16: (WI Milwaukee County Schramka Funeral Home 0010)
Looking north from the south of the west chapel towards the door connecting the back hallway.

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Photograph 11 of 16: (WI Milwaukee County Schramka Funeral Home 0011)

Embalming room on the first floor.

Photograph 12 of 16: (WI Milwaukee County Schramka Funeral Home 0012)

Looking west in the garage towards the double doors leading to the back hallway.

Photograph 13 of 16: (WI Milwaukee County Schramka Funeral Home 0013)

Family-smoking room in the basement?

Photograph 14 of 16: (WI Milwaukee County Schramka Funeral Home 0014)

Looking west at the fireplace against the west wall of the living room on the second floor.

Photograph 15 of 16: (WI Milwaukee County Schramka Funeral Home 0015)

Looking north in the dining room towards the door connecting the hallway.

Photograph 16 of 16: (WI Milwaukee County Schramka Funeral Home 0016)

Looking northeast into the kitchen on the second floor from the doorway.

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Figure A: Basement Plan

Figure B: First Floor and Site Plan

Figure C: Second Floor Plan

Figure D: Rendering of the Schramka Funeral Home in 1929

Figure E: Historical Photograph of the Schramka Funeral Home in 1929

Figure F: Eugene Schramka in front of the Schramka Funeral Home, Pre-1958

Figure G: Schramka Funeral Home Advertisement

Figure H: 2018 Geospatial USGS Map

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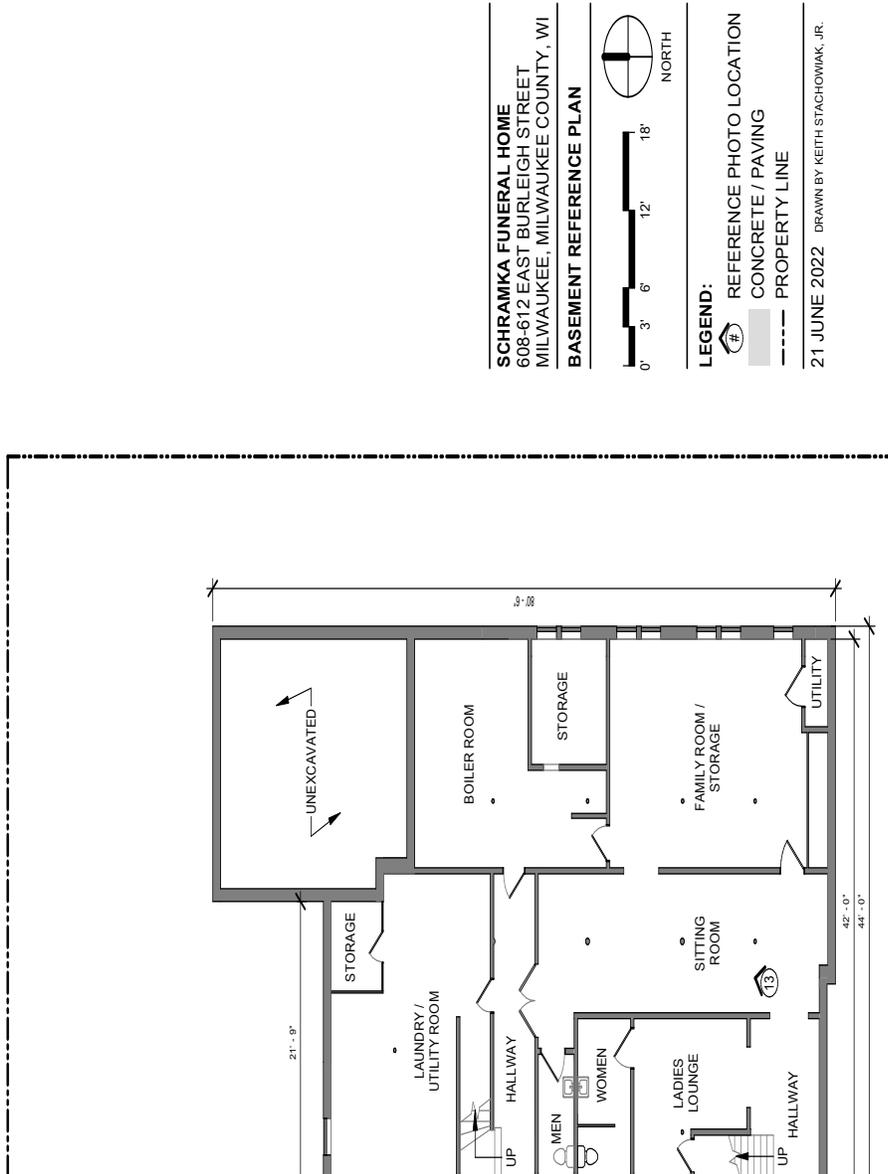


Figure A: Basement Plan (Drawing by Keith R. Stachowiak, Jr., Owner).

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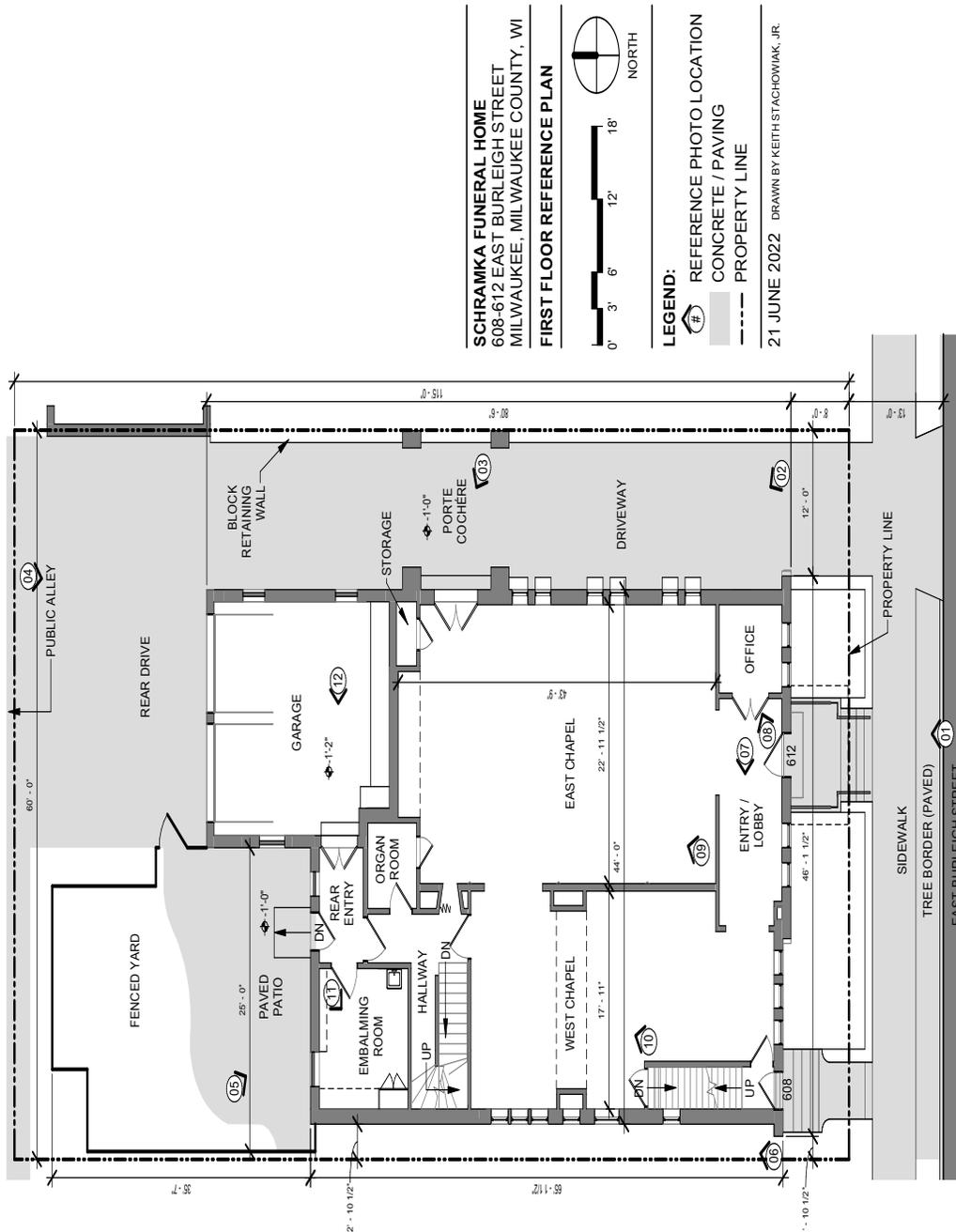


Figure B: First Floor Plan (Drawing by Keith R. Stachowiak, Jr., Owner).

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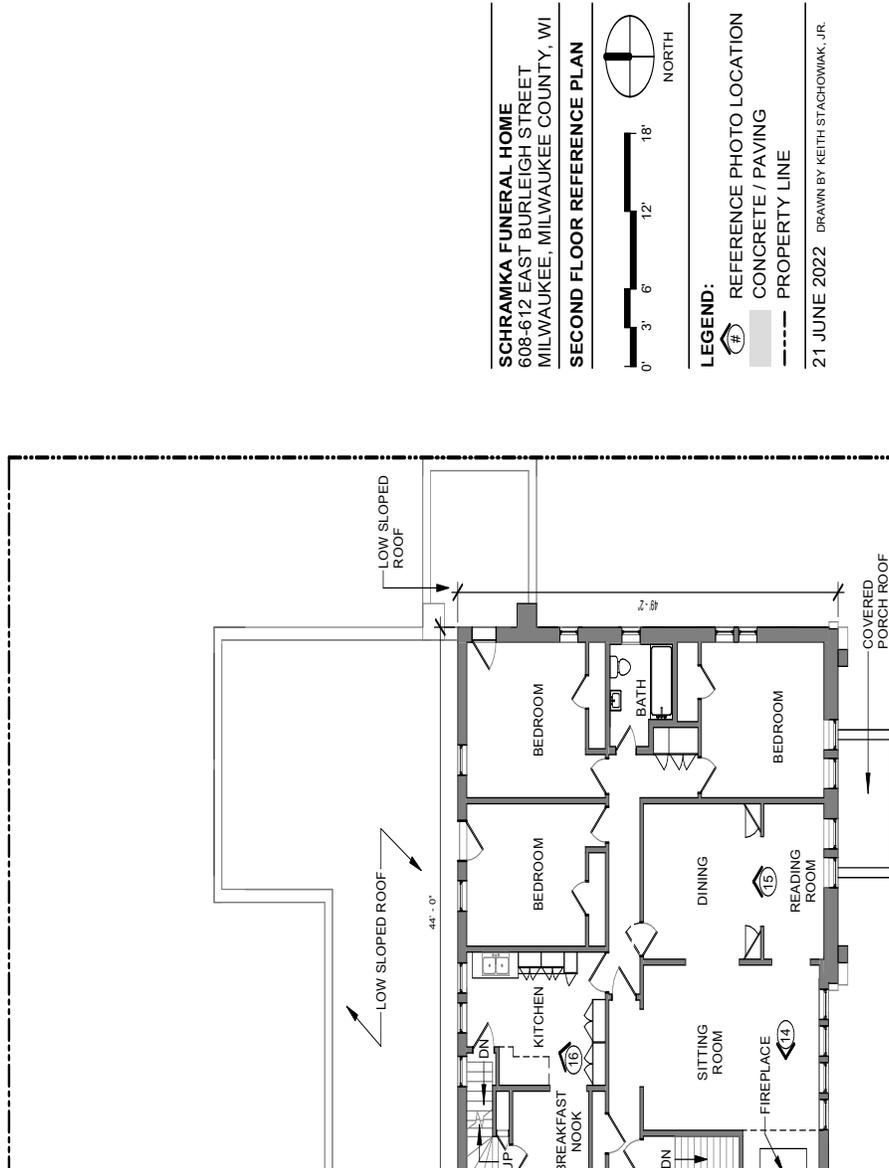


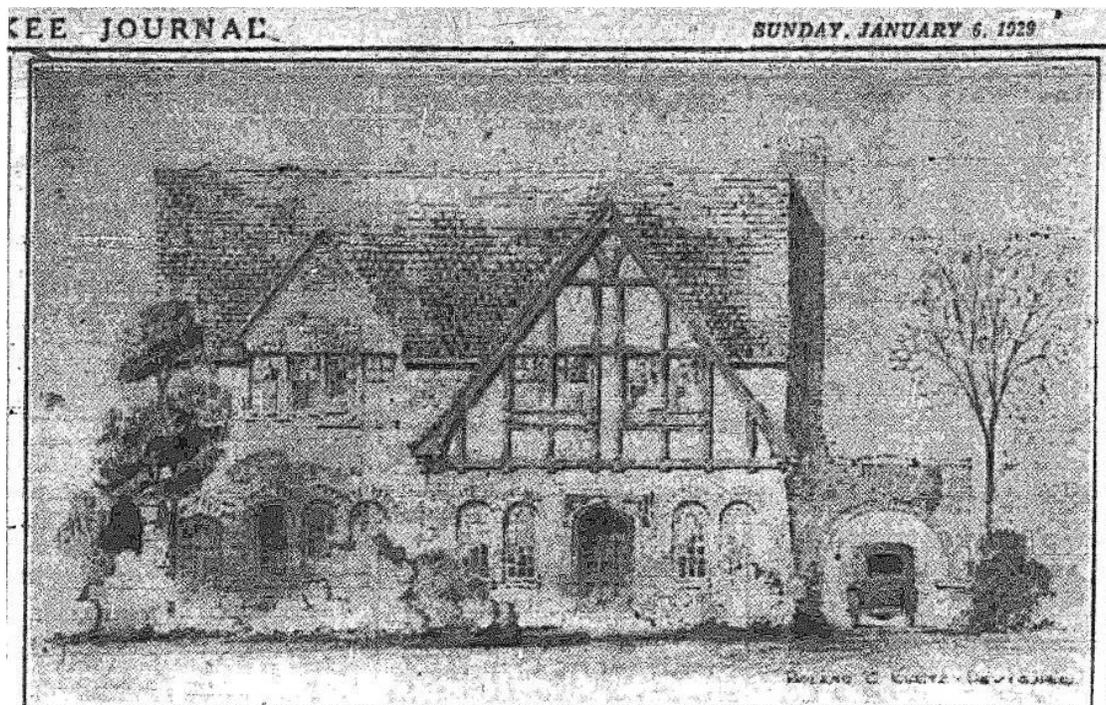
Figure C: Second Floor Plan (Drawing by Keith R. Stachowiak, Jr., Owner).

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New Funeral Home and Residence

Pictured above is the new funeral home and residence being erected at 70 Burleigh st. for Eugene Schramka. A pipe organ is being installed in the chapel. About 200 persons can be seated in the chapel, which is at the right in the drawing. The building is of Lannon stone front and has sides of brick. The roof has concrete shingles. The building has a two-car attached garage and cost about \$45,000. It was designed by Roland C. Kurtz, 287 Thirty-third st.

Figure D: Rendering of the Schramka Funeral Home in 1929 as it was being erected at 70 Burleigh Street for Eugene Schramka (*Milwaukee Journal*, January 6, 1929).

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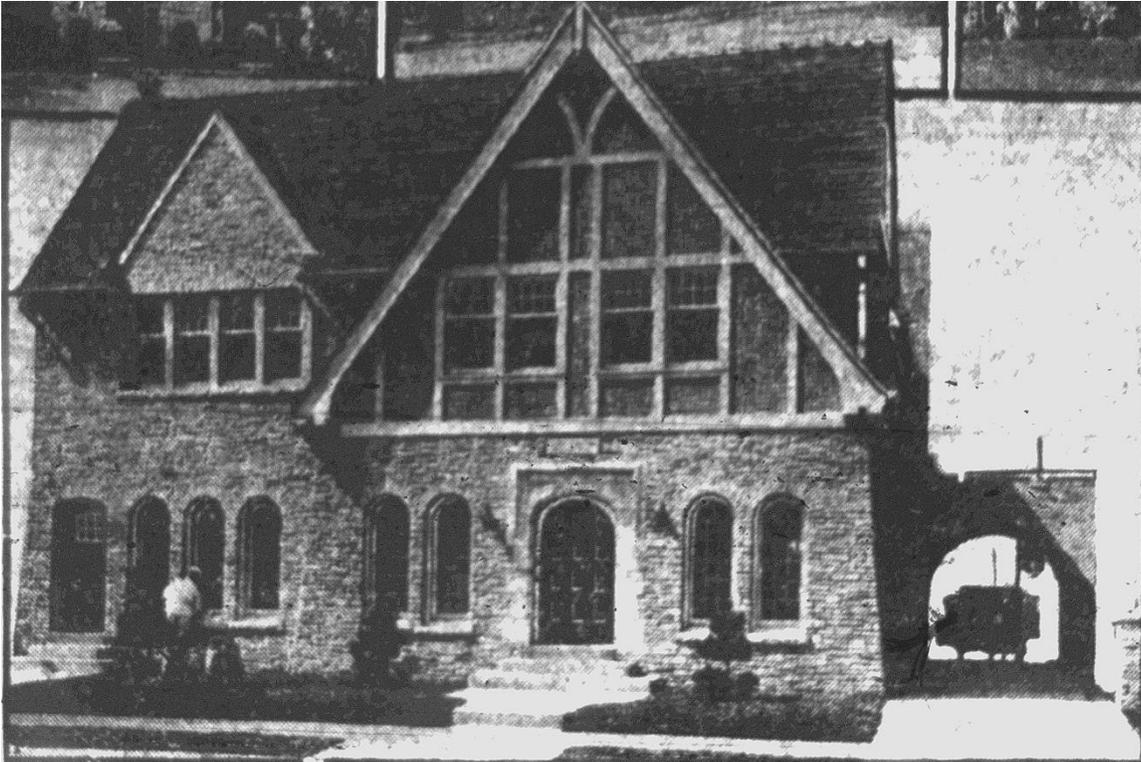


Figure E: Historical Photograph of the Schramka Funeral Home in 1929 (*Milwaukee Journal*, July 21, 1929).

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Figure F: Eugene Schramk in front of the Schramka Funeral Home, Pre-1958 (Schramka Family private collection).

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*Three Generations Serving in
the Finest Traditions*



Eugene H.
Schramka



Gene J.
Schramka



Paul E.
Schramka

*Schramka
Funeral
Home*

*Established
1893*

612 E. Burleigh St.
Milwaukee 12, Wis.

*“Serving Families
Everywhere”*

For friendly counsel and
sincere outstanding in
time of need, call —

COncord 4-3367

Figure G: Newspaper advertisement (*Milwaukee Journal*, October 4, 1958).

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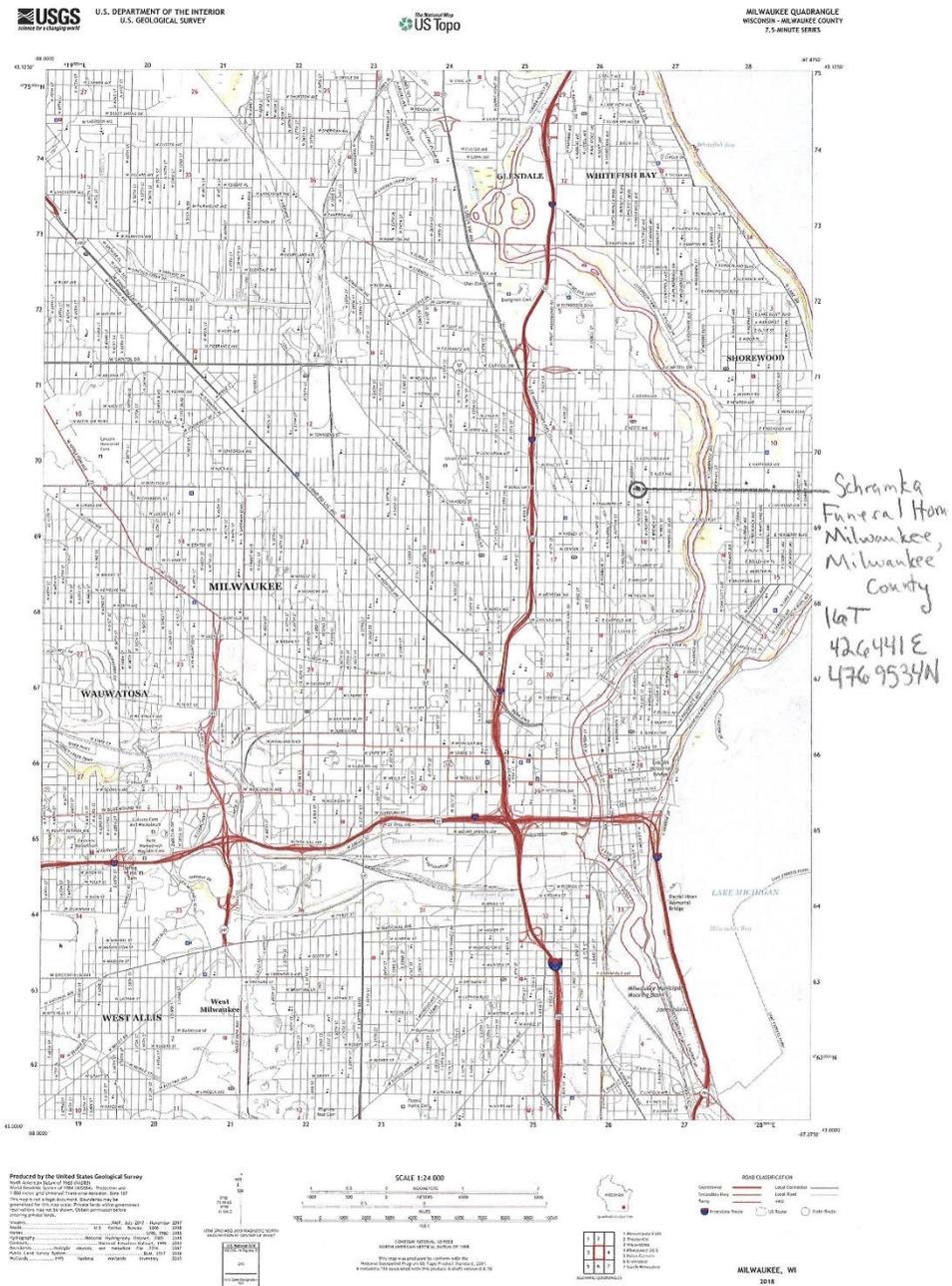


Figure H: 2018 Geospatial USGS Map