

HISTORIC DESIGNATION STUDY REPORT

PABST TAVERN/METROPOLITAN HALL

(Written January, 2002)

I. NAME

Historic: Pabst Tavern/Metropolitan Hall

Common: The Met

II. LOCATION

537-541 W. Clarke Street

Tax Key Number: 323-0533-000

Legal Description: Subdivision into city lots of the SW $\frac{1}{4}$ Sec 17-7-22 Block K W 65' Lots (1 & 2) – N 20 inches of W 75' Lot 3

III. CLASSIFICATION

Structure

IV. OWNER

L. C. Whitehead

V. NOMINATOR

L. C. Whitehead

VI. YEAR BUILT

1890-91¹

ARCHITECT:

Otto Strack²

VII. PHYSICAL DESCRIPTION

The Pabst Tavern/Metropolitan Hall is located at the southeast corner of North 6th and West Clarke Streets in a residential area that was developed from the 1870's to the 1890's. The mix of wood clad single-family houses, cottages and duplexes are interspersed by small churches and

¹ City of Milwaukee Building Permit No. 922, 537-541 W. Clarke St., December 16, 1890.

² Ibid.

storefronts and some taverns. High density once characterized the area and many of the lots contained rear dwellings. Today, economic depression is evident as there are numerous vacant lots in the vicinity of the nominated property. The Pabst Tavern/Metropolitan Hall is built up to its lot lines and has no landscaping. It is the prominent structure at the intersection of 6th and Clarke Streets. This corner location resulted in two articulated elevations, one along 6th St. and the main façade along Clarke St.

The Pabst Tavern/Metropolitan Hall is a wood clad, two-story-with-attic building in the Queen Anne style that actually encompasses two distinct structures melded into one. The east portion of the building contains the social hall and encloses a single two-story space with stage at its south end. The hall has a flat, stepped down roof behind a boomtown front. The west portion of the building serves as the tavern. It features a gabled roof behind the boomtown front and has an apartment on the second story which once served as living quarters for the proprietors. There is also a full attic story in this portion of the building.

The main façade of this flamboyant structure shows all the asymmetricality associated with the Queen Anne style. A boomtown front unifies the two functions of the structure but is articulated to show their separate character. Punctuating the bracketed cornice are two tower-like elements as well as a paneled gable with spindle ornament that lend a picturesque quality to the skyline.

The west or tavern end of the façade features a corner entrance whose location is marked by decorative brackets. Another doorway, addressed as 539 W. Clarke St., is located on the first story to the east of the corner entrance but is not distinguished by decorative detail. It may lead to the upstairs apartment or perhaps serve the hall. The present doors are not original to the period of the building. A historic photograph shows that the tavern once had large plate glass windows flanking the corner entry but permit records show that the openings were reduced in size in 1951.³ A large box oriel window extends from the second story and rises above the bracketed cornice like a tower. It is crowned by a steeply pitched pyramidal roof that is capped with a decorative finial. The oriel features decorative glass in the windows on the second story and a pair of plain one-over-one sash windows in the attic story. The box oriel itself is flanked by simple one-over-one wood sash windows at the second story.

The east side of the building that houses Metropolitan Hall is marked by a double door entrance with transom that is crowned by a paneled gabled hood supported by decorative brackets. Originally the entrance was flanked by a tall window to the left or east and two tall windows to the right or west. The left window was covered over with asphalt siding and the two right window openings were shortened. At the second story are one-over-one sash windows. The three at the center are smaller in size and grouped together above and off-center to the entrance below. This is how they appear in the historic photo. At the attic story is a small but distinctive one-over-one sash window that is flanked by curved lunettes with small panes. This window in turn is framed by a large gable that rises above the boomtown front. It retains its panel and spindle detail and is supported by decorative brackets. To either side of the gable, in the attic story, are pairs of simple one-over-one sash windows. The east corner of the building is crowned by a pyramidal roof to suggest that there is a corner tower on the building. It is capped with a decorative finial that matches the one at the west end of the building.

The side and rear elevations are much simpler in treatment than the main façade. A historic photo shows that on the 6th Street façade there was once a double door entry flanked by large plate glass windows centered below the second story oriel window. To the south of this entry was a single

³ Ibid. Permit dated November 8, 1951.

double hung window. Today the North 6th Street elevation has a windowless first story with an exit door located near the rear south end of the building. The door is capped with an aluminum awning. The second story of this façade features a prominent three-sided oriel window that retains its decorative detail. Two one-over-one sash windows flank the oriel. This oriel in turn is emphasized by a prominent gabled dormer that frames a small attic window. A prominent chimney one extended up from the roof to the north of the gabled dormer but it has since been removed.

The rear or south elevation clearly shows the differing functions of each portion of the building. At the rear of the tavern a single two-over-two sash window is located at the attic story and there is an exit door on the first floor. The rear of Metropolitan Hall extends about twenty feet beyond the tavern and is windowless.

The east elevation is clad entirely with vinyl siding and has no window or door openings. This siding was applied in 1998.⁴

Alterations to the building have been minimal although their visual impact has been strong. Asphalt siding was applied over the original clapboards and decorative shingles in 1945 and “themolap” was applied to the front first story in 1951 at the same time that the plate glass windows were taken out and replaced by smaller windows at the tavern.⁵ Also removed were decorative cornices that delineated the first from the second stories. The hall’s timbers and joists were replaced in 1908 and underpinned with concrete in 1945. Cream-colored brick shows as the foundation today. The tavern portion of the building was underpinned with concrete block in 1928.⁶ The decorative detail was all preserved, however, complete to the decorative sheet metal finials on the mock tower roofs.

VIII. SIGNIFICANCE

The Pabst Tavern/Metropolitan Hall is significant as an outstanding example of a brewery-built corner tavern that also contained a social hall. It demonstrates that the Pabst Brewing Company, despite its hundreds of local, regional and national corner taverns, used variety and inventiveness in its designs. It also speaks to the popularity of constructing a hall in conjunction with a saloon. The large number of social clubs, service groups and fraternal organizations in the late nineteenth and early twentieth century necessitated public spaces for meetings and events. Breweries like Pabst found it financially advantageous to add such spaces to their tavern buildings and capture a ready market. The building was constructed during the heyday of tavern building in the city when Pabst, Schlitz, Blatz, Miller and Jung were all vying for corner lots on which to erect saloons or saloons with halls that would serve only their brand of beer. While Pabst did erect tavern buildings that played on upon several major design themes, the Queen Ann style of Metropolitan Hall is not replicated in any other known examples of Pabst taverns in or outside the city.

The Pabst Tavern/Metropolitan Hall is also significant as an unusual example of the work of the renowned architect Otto Strack, designer of the Pabst Theater and the Kalvelage House. While famous for his German and European-inspired structures it was not known until this example that Strack also was well versed in such American styles as the Queen Anne.

IX. HISTORY

⁴ Ibid. Permit no. 352810, dated February 5, 1998.

⁵ Ibid. Permit no. 15940, dated September 19, 1945; permit dated November 8, 1951.

⁶ Ibid. Permit no. 8494, dated June 19, 1908; permit no. 16002, dated July 6, 1928; permit no. 15940, dated September 19, 1945.

The Pabst Brewing Company acquired the southeast corner of N. 6th and W. Clarke Streets on March 17, 1890 from Henry and Augusta Dervirs along with other parcels that would soon be developed for taverns or other commercial purposes.⁷ Nine months later on December 16, 1890 the company took out a permit to begin construction on the \$3,000 hall. The hall would have been completed in 1891. It is thought that the tavern portion of the building was constructed slightly earlier than the hall, between March and December 1890 although permit records do not survive for this portion of the building. The company architect Otto Strack designed the structure in the flamboyant Queen Anne style, giving it an asymmetrical façade that incorporated tower-like elements at the corners, a box bay with colorful glass, ornately hooded entrances and distinctive windows. Interestingly, the building was put up on a brick pier foundation instead of a traditional basement. At the time, Strack was working as the supervising architect for the Pabst Brewing Company and signed the permit with his title.⁸ The prominent building, just several blocks away from the bustle of North Third Street, today's King Drive, was meant to make a splash in the neighborhood which was built up with modestly scaled frame houses in the Italianate, Carpenter Gothic and Queen Anne styles.

This tavern and hall was constructed in what could be considered the high point of saloon building in Milwaukee. It was common for the various breweries, particularly Pabst and Schlitz and to a lesser degree Miller and Blatz and Jung, to accumulate real estate in the frenzy for choice corner lots. A Milwaukee Sentinel article from April 26, 1885 indicated that the three major breweries (Schlitz, Best later known as Pabst, and Blatz) had purchased around 200 corner lots in the past year alone. The article went on to say that the fact "that there should be room for a saloon for every 130 inhabitants (including men, women and children), had given the city the name of being the saloonkeeper's paradise." The article continued it "is hardly possible, however, that all of these saloons could be profitably continued were it not for the backing of the brewers. The brewers have invested an enormous aggregate of capital in the business of brewing beer, and have a vital interest in having the demand for beer kept up. Within the past two years the export trade has been affected by a more active competition, and in order to utilize the full strength of their productive facilities, local brewers have seen the need of maintaining home trade."⁹

Rather than merely supplying stock and fixtures to saloonkeepers who might otherwise prove untrustworthy or unbusinesslike, the breweries took it upon themselves to erect their own tavern buildings with the result that "[I]t secures the erection of better buildings in place of the wretched structures occupied by the proprietors of low groceries, and better order will be maintained." All this development was viewed with skepticism by the paper which commented that saloon sites were being acquired even in better residence portions of the city, and "every property owner knows that they do not advance the value of his adjoining property, and although he may be a good patron of the saloon, he does not care to have it for his next door neighbor."¹⁰

Interestingly, while Pabst was the leading brewery in Milwaukee from the late 1860's through the turn of the century, it seemed to lag behind Schlitz in local tavern construction. The result is that today we have any number of Schlitz taverns and even examples of the more modest Miller taverns but only a few remaining from the Pabst Brewery. Pabst concentrated on better quality structures and better-placed structures and relied more heavily on advertising than its competitors. The fewer but more prominent examples of Pabst taverns included such memorable structures as the castellated Empire Building at the corner of N. Plankinton and W. Wisconsin Avenue and the German Renaissance Revival tavern adjacent to Turner Hall, both of which have been razed. Still extant are the castellated former saloon,

⁷ Milwaukee County Register of Deeds. Warranty Deed, Volume 258, page 196, dated March 17, 1890.

⁸ City of Milwaukee Permit Records for 537-541 W. Clarke Street dated December 16, 1890.

⁹ "Beer and Reality", Milwaukee Sentinel, April 26, 1885, page 6 column 1.

¹⁰ Ibid.

now church, at 1338-40 W. Juneau Avenue and the structure that now houses Bartolotta's Ristorante at 7616 W. State Street in Wauwatosa. The eclectic Pabst Tavern at 35th and Vliet Street is locally designated and the Romanesque style tavern building at the corner of Brady and Astor Streets is part of the Brady Street local and National Register historic districts. Pabst historian Thomas Cochran wrote that by 1910 Pabst had 428 selling properties in 187 cities.¹¹

The Pabst Tavern/Metropolitan Hall was used as a saloon and dance hall for almost all of its existence except during Prohibition and a brief time in the 1960's when a church rented out the hall. It is not known whether Metropolitan Hall served as a meeting place for local chapters of the numerous fraternal and social organizations that proliferated throughout the city in the late nineteenth and early twentieth centuries but such halls tended to be gathering spots for those kinds of organizations. During Pabst's thirty-year ownership of the building the company leased the building to a variety of barkeepers all of whom lived in the apartment above the tavern. These proprietors included: Charles Mann (1890-1891) who died on July 1, 1891; Jacob Blum (1894-1897); William Guetzlaff (1898-1901); Mrs. William Guetzlaff (1902); Gustav Marien (1903); August J. Schwerin, Jr. (1904); Louis Blank (1905-1910); and Emil Kruse (1911-1921). Louis J. Schoeneck (1922); Emil Holland (1923-1924); Charles J. Heicher (1926-1927); and Charles H. Gibbs (1929) all operated the premises as a "soft drink parlor" during Prohibition. No oral history has been conveyed as to whether or not the building was a speakeasy during the turbulent twenties as were many such establishments that housed a tavern and hall under one roof.

When government regulations required breweries to divest themselves of their real estate holdings, the Pabst Brewing Company transferred this property to the Pabst Realty Company on December 20, 1920.¹² In turn, the property was transferred to the Vantor Corporation on December 21, 1921, then to Gustav Pabst on January 15, 1924. The senior Pabst turned the property over to his son Gustav Pabst Jr. of Washington D. C. on the same day.¹³

While the main property transfers were taking place, the Vantor Corporation had entered into a land contract with proprietor Emil Holland and his wife Adolfine on April 30, 1923 whereby they would acquire the property for \$9,500 by paying monthly installments of \$50 at 6% interest.¹⁴ In addition to running the soft drink parlor for several years, Holland also had his contracting business, Holland & Klas, operating out of the premises. The Holland's subsequently leased the premises to Heicher as indicated above. The Holland's received title to the property in March 1929 and subsequently sold the premises on land contract to Mary Jarnig.¹⁵ It was at this time that Jarnig must have hired Charles Gibbs to run the business as he shows up as proprietor in the 1929 city directory. It was also in this year of the city directory that the name Metropolitan Hall is used to describe the dance hall although the Sanborn Fire Insurance maps show the name by the mid-1920's. It is possible that the hall always had this name but that the name did not show up in records until this later time period. Interestingly, Emil Holland was back managing the premises for one year in 1930 although he and his family had moved to 11th Street.

The Great Depression had a severe impact on small business owners during the 1930's and it appears that Jarnig lost the property to Marquette Mutual Building & Loan Association sometime during the

¹¹ Thomas Childs Cochran, The Pabst Brewing Company. The History of an American Business (New York: NYU Press, 1948), p.198.

¹² Milwaukee County Register of Deeds, Warranty Deed, Volume 868, page 277, dated December 20, 1920.

¹³ Ibid., Warranty Deed, Volume 918, page 446, dated December 21, 1921; Warranty Deed, Volume 1019, page 148, dated January 15, 1924; Deed Volume 1038, page 252, dated January 15, 1924.

¹⁴ Ibid., Land Contract Volume 827 page 586, dated April 30, 1923.

¹⁵ Ibid., Land Contract Volume 1294, page 180, dated March 14, 1929; Warranty Deed, Volume 1287, page 294, dated March 28, 1929.

1930's. The chain of title is unclear as to the exact date. From 1931 to 1960 members of the Bucher family leased and operated then owned the premises. Joseph Bucher and his wife Mary ran the business until Joseph's death on April 20, 1940. A Land Contract in 1939 and then Warranty Deed in 1945 show Victor Bucher, probably Joseph's son, as the owner.¹⁶ A corporation, Bucher Inc. was formed and included Frank J. Bucher as president, Anton Bucher as vice-president, Victor Bucher as secretary and Otto Bucher as treasurer. The tavern was known as Bucher's Tavern and Otto's name is listed as the manager.¹⁷

Buchers Inc. sold the premises to Aaron & Menroe Johnson on June 28, 1961.¹⁸ The tavern was still called Metropolitan Hall and Bar and city directories show that the hall was leased to the Church of Christ from 1963 to 1965. For a brief time Vincent Hardy ran the business in 1979.¹⁹ The Johnson's sold the building to Wilson & Sublett Inc. on January 19, 1980 on land contract for \$30,000 and the latter received full title to the property on March 23, 1992.²⁰

The current owner, L.C. Whitehead, received an occupancy permit for the building on November 24, 1999 and has owned the building since May 2000.²¹ The hall is called "The Met" and the building is still a tavern today.

Alterations to the buildings have been summarized above and include the installation of new joists at the dance hall in 1908, the underpinning of the tavern in 1928, the underpinning of the hall with concrete in 1945 and the installation of insulbric and thermolap sidings in 1945 and 1951 respectively. The large plate glass windows at the tavern were removed in 1951 and other window alterations may have occurred at the same time. Permit records show that the vinyl siding was applied to the east wall in 1998. It is not known whether the stage shown in fire insurance maps along the hall's south wall still remains. The decorative details are all intact, however, down to the finials at the mock tower roofs, and the building could be easily restored with the removal of the substitute siding.

The Architect

Otto Strack was one of the most talented architects in Milwaukee in the late 19th century. Trained in Germany, Strack had a background in engineering as well as design and brought a European touch to many of his projects in Milwaukee.

Otto Strack (1857 – October 11, 1935) was born in Roebel in northern Germany where he received his early education in the public schools. His father was a fifth or sixth generation forester, and his mother was the daughter of a prominent musician. Strack moved with his family to Wismar, Germany where he attended high school. After graduation he became a carpenter and joiner. Strack later learned the blacksmith and mason trades before enrolling in the building school in Hamburg, Germany. After graduating, he enrolled at the polytechnical schools of Berlin and Vienna, and graduated in the building arts in 1879. Two years later he went to Chicago and began a career as an architect and civil engineer with a large bridge and iron construction contractor.²²

¹⁶ *Ibid.*, Land Contract Volume 2163, page 15, dated April 1, 1939; Warranty Deed, Volume 2163, page 15, dated September 10, 1945.

¹⁷ Milwaukee City Directories.

¹⁸ *Ibid.*, Volume 4152, page 619, dated June 28, 1961.

¹⁹ Permit records, occupancy permit no. 34090, issued April 24, 1979.

²⁰ *Ibid.*, Warranty Deed, Volume 2742, page 155, dated March 23, 1992.

²¹ Permit records, occupancy permit no. 1105443, issued November 24, 1999. City of Milwaukee Assessors records.

²² Andrew J. Aikens and Lewis A. Proctor, Men of Progress, Wisconsin (Milwaukee: Evening Wisconsin Company, 1897), p. 532

In 1886 Strack opened his own architectural office in Chicago and designed many buildings there as well as securing commissions in Milwaukee for the Hansen Hop & Malt Company and the Romadka Brothers. Liking Milwaukee he moved here in 1888 and soon after accepted the position as supervising architect of the Pabst Brewing Company. Strack designed and supervised the construction of the brewery's buildings built in Milwaukee and around the country. His work included supervising the construction of the Pabst Building, Milwaukee's first skyscraper designed by Chicago architect Solon S. Beman, which stood at the northwest corner of Water and East Wisconsin Avenue, also an addition to the Pabst residence (the Columbian Exposition pavilion) as well as the Pabst Union Hotel in Chicago.²³ His work also included many "corner saloons" such as the one at 1006 East Brady Street. It was during this time period that he designed the Pabst Tavern/Metropolitan Hall on West Clarke Street, unique in his body of known commissions and unique among the known tavern buildings erected by Pabst. Surviving albums of Pabst real estate show no other tavern/hall to have used this design, although frame taverns were common as well as the more popularly known castellated brick taverns such as the one occupied by Bartolotta's in Wauwatosa today.²⁴ Perhaps Strack's most flamboyant commercial commission was the remodeling of the Empire Building on the northeast corner of North Plankinton Avenue and West Wisconsin Avenue, which transformed a High Victorian Gothic structure into a castellated fantasy of towers and crenellations. This latter building was replaced by the Empire Building and Riverside Theater in the 1920's.

Strack's European training gave him a perspective on Continental architecture not shared by many other Milwaukee architects and enabled him to design ethnically inspired buildings, which are still visual landmarks today. His two most famous projects are the Pabst Theater and the Kalvelage House. Strack left his job with Pabst in 1892 to open his own practice in Milwaukee, although he continued to work on various projects for Pabst well into the 1890's. The Pabst Theater is an example of his continuing relationship with the beer baron. The Pabst Theater, located at 144 East Wells Street in the city's central business district, was built in 1895 following the fiery destruction of an earlier theater on the site. The theater's cantilevered balcony was claimed to be one of the first that was self-supporting, thus eliminating the need for view obstructing posts. The Joseph Kalvelage House at 2432 West Kilbourn Avenue (1896) was inspired by German Baroque palaces, especially the Zwinger Palace in Dresden, Germany, built in the eighteenth century. Both the Pabst Theater and the Kalvelage House are listed in the National Register of Historic Places.

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

The Pabst Tavern/Metropolitan Hall on Clarke Street shows that in addition to European inspired buildings Strack also was familiar with the popular American styles like the Queen Anne that was in vogue in the 1880's and 1890's. A historic photo shows the eye-catching building to have made use of an asymmetrical picturesque arrangement of panels, decorative shingles, oriel box bays and distinctive windows to give the corner building its presence in the neighborhood. It is the only known frame building that is documented to have been designed by Strack and is important in our understanding of his work for the Pabst Brewing Company.

²³ Ibid.

²⁴ Pabst Mansion has loan of photo albums from a private collection that show Pabst real estate, December 2001 and January 2002.

SOURCES

Aikens, Andrew J., and Proctor, Lewis A. Men of Progress, Wisconsin. Milwaukee: Evening Wisconsin Company, 1897.

City of Milwaukee. Building Permit Records. 537-541 W. Clarke Street.

_____. Assessors Records. 537-541 W. Clarke Street.

Cochran, Thomas Childs. The Pabst Brewing Company. The History of an American Business. New York: NYU Press, 1948.

Milwaukee City Directories.

Milwaukee County Register of Deeds. Premises described as Subdivision into city lots of the SW ¼ Sec 17-7-22 Block K W 65' Lots (1 & 2) – N 20 inches of W 75' Lot 3.

Milwaukee Sentinel. "Beer and Reality", April 26, 1885.

Pabst Mansion. Photo collection on loan from private collector. December, 2001 and January, 2002.

X. STAFF RECOMMENDATION

Staff recommends that the Pabst Tavern/Metropolitan Hall at 537-541 W. Clarke Street be given historic designation as a City of Milwaukee Historic Structure as a result of its fulfillment of criteria e-1, e-5, and e-6 of the Historic Preservation Ordinance, Section 308-81(2)(e) of the Milwaukee Code of Ordinances.

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

Rationale: The Pabst Tavern/Metropolitan Hall is a significant example of the brewery-owned corner tavern in Milwaukee. The phenomenon of the brewery-owned tavern was a short lived one, existing from the mid-1880's to about 1907 when the Milwaukee placed a moratorium on the construction of new tavern buildings. Taverns, or saloons as they were known then, served as informal and formal gathering spots for local residents and were designed to high standards by the breweries to attract customers and serve as focal points in the neighborhoods.

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

Rationale: The Pabst Tavern/Metropolitan Hall is a significant example of the Queen Anne style. The asymmetrical arrangement of the façade and exuberant skyline are unique in Milwaukee's collection of Queen Anne style buildings.

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

Rationale: Otto Strack was one of the most talented architects in late 19th century Milwaukee. While famous for his European inspired buildings, this commission shows Strack to have been equally well versed in the popular American styles like the Queen Anne. His versatility and creativity in this building also helps us to re-evaluate his work for the Pabst Brewing Company.

XI. PRESERVATION GUIDELINES

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

A. Roofs

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

B. Materials

1. Masonry

- a. Unpainted brick, terra cotta, or stone should not be painted or covered. Avoid painting or covering natural terra cotta or stone. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.
- b. Repoint defective mortar by duplicating the original in color, style, texture and strength. Avoid using mortar colors and pointing styles that were unavailable or were not used when the building was constructed.
- c. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting limestone, terra cotta, or cream brick surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. Avoid the indiscriminate use of chemical products that could have an adverse reaction with the masonry materials, such as the use of acid on limestone.
- d. Repair or replace deteriorated material with new material that duplicates the old as closely as possible. Avoid using new material that is inappropriate or was unavailable when the building was constructed.

2. Wood/Metal

- a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance such as the boomtown front with its prominent brackets, tower-like elements, gable detail, ornamental hood above the entry and colorful windows.
- b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Avoid covering architectural features with new materials that do not duplicate the

appearance of the original materials. Covering wood trim with aluminum or vinyl is not permitted.

C. Windows and Doors

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

D. Trim and Ornamentation

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

E. Additions

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

F. Signs/Exterior Lighting

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

G. Site Features

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

H. Guidelines for New Construction

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

1. Siting

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

2. Scale

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

3. Form

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

4. Materials

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

I. Guidelines for Demolition

Although demolition is not encouraged and is generally not permissible, there may be instances when demolition may be acceptable if approved by the Historic Preservation Commission. The following guidelines, with those found in subsection 9(h) of the ordinance, shall be taken into consideration by the Commission when reviewing demolition requests.

1. Condition

Demolition requests may be granted when it can be clearly demonstrated that the condition of a building or a portion thereof is such that it constitutes an immediate threat to health and safety and is beyond hope of repair.

2. Importance

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

3. Location

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

4. Potential for Restoration

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

5. Additions

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