

MICHAEL BEST

& FRIEDRICH LLP

**Michael Best & Friedrich LLP
Attorneys at Law**

One South Pinckney Street
Suite 700
Madison, WI 53703

P.O. Box 1806
Madison, WI 53701-1806

Phone 608.257.3501
Fax 608.283.2275

William F. White
Direct 608.283.2246
Email wwhite@michaelbest.com



December 13, 2007

Nancy E. Fey, Chair
City of Madison Plan Commission
2027 Chadbourne Avenue
Madison, WI 53726

Re: 1022 West Johnson Street

Dear Chair Fey:

This letter is sent to inform the Plan Commission of the current status of the houses located on site at 1022 West Johnson Street and 309 North Mills Street. The Plan Commission referred this matter to the meeting of December 17, 2007 for the purpose of allowing the applicant further time to explore the possibility of relocation of these two houses. We are delighted to give you good news.

First, 309 North Mills Street has found a home. It is located at the intersections of North Franklin Street and East Mifflin Street on land owned by Michael Matty. The house will face Mifflin Street and will require rezoning to a planned unit development zoning classification and creation of a four lot certified survey map. These two applications will be filed at the earliest possible time. Staff believes that the proposed location is consistent with both the character of the neighborhood and the land use plan applicable to this site. We are most appreciative to Mr. Matty for making this site available, and are thrilled that we are able to preserve this structure.

As an incidental matter, Commissioner Cnare requested information concerning the historical significance of the Conklin house. In the 2006 draft entitled "Madison Intensive Survey Architectural Styles" ("Report") prepared by Katherine H. Rankin, Preservation Planner for the City of Madison, it is noted that the Progressive Queen Anne style shows approximately 30 examples prior to 1900 and approximately 30 examples beyond that period. The Conklin house is noted on page 50 of the report (a copy of which is attached) and indicates that

What remains of the 1887 house is unknown at this point, but the exterior design reflects the 20th century more than the 19th...

This house currently enjoys vinyl siding and has been significantly, and rather severely, redesigned on its interior. Nonetheless, we are pleased that we were able to find a home for the Conklin house.

The house at 1022 West Johnson Street continues to look for a home. This has not been identified as having particular architectural significance in the draft Report. Nonetheless, we continue to explore a home for 1022 West Johnson Street.

MICHAEL BEST

& FRIEDRICH LLP

Nancy E. Fey, Chair
December 13, 2007
Page 2

We believe that we have accomplished the major goal that the Plan Commission asked of us. We look forward to working cooperatively with the Plan Staff as well as the Plan Commission to properly zone and relocate the Conklin house.

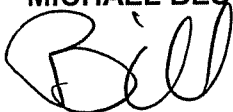
We would ask that the Plan Commission recommended approval the pending GDP/SIP for the new 1022 West Johnson project, with the understanding that we will continue to look for a site appropriate for the current building at 1022 West Johnson Street up until March 15, 2008. If an appropriate site is not prepared to receive the house by that date, we request that a demolition permit be issued for this site.

We are thrilled to be able to accomplish relocation of the Conklin house. We ask that the Plan Commission approve this project at the meeting on December 17, 2007 to allow revitalization of the campus area.

Please let me know if you have any questions prior to that time. You may reach me at 695-4946. I will be unable to be present on December 17. My partner Angela Black will be available to present and answer questions on the project at that time.

Sincerely,

MICHAEL BEST & FRIEDRICH LLP



William F. White
WFW:jas
Enclosure

cc: City of Madison Plan Commissioners
Alder Eli Judge
Alder Marsha Rummel
Bradley A. Murphy
Timothy Parks
Steven Schooler, Porchlight, Inc.
Gary Brown, University of Wisconsin
John Leja
Steve Silverberg
Randy Bruce, AIA
Angela Black, Esq.

Q:\CLIENT\023572\0001\B1203191.1

Queen Anne (1882-1915)

When someone describes a house as Victorian, nine out of ten people will think of a Queen Anne style house. Of course, Victoria's reign as the Queen of England began in 1837 and continued until 1901, a period which includes every style from Greek Revival to Prairie. The name "Queen Anne" was coined in England to refer to a Revival of a style of architecture common during Queen Anne's reign from 1702-1714. The style was most suited to red brick and blended the asymmetricality, half-timber trim and leaded glass casements of the old Gothic style with the classicism of the Renaissance. Hand-crafted materials abounded, such as terra cotta panels, fancy decorative tiles and intricate carved woodwork.

The style was so popular in the British press that Americans soon jumped on the Queen Anne bandwagon. But due to our huge supply of inexpensive lumber and the development of mechanized ways of producing decorative wood trimmings, the Queen Anne in America quickly metamorphosed into a uniquely American style. It retained the multiplicity of details and attention to artistic materials of the English Queen Anne, but, because of the greater freedom of designing in wood, added turrets, corner towers, multiple roof lines, wide verandas, bay windows and whatever other picturesque details the designer could fathom. While the Queen Anne in England was the first style to have as part of its inspiration a return to the beauty of hand-crafted design, the American Queen Anne was an example of the difference between Europe and the United States - in America we embraced modern manufacturing methods to churn out all kinds of spindles and brackets, stained glass, terra cotta sunflowers and pseudo-Japanese wallpapers.

Throughout the Victorian period, houses grew in size such that by the time that Queen Anne was popular a single-family house could be quite massive, with steeply pitched gables, wrap-around porches, large dormers providing living space in the third floor, and tall ceilings. Classical details were popular, but the designers were free to use them in as modern a way as they had the nerve.

From 1880 through the early 1900s Madison grew by leaps and bounds. Not only were new residents attracted to the new factories and a rapid growth of university and government jobs, but the period also brought greater prosperity to many of the existing citizens. Not only did Madison experience the development of its first suburbs, like Wingra Park, University Heights and South Madison, but many of the smaller frame cottages erected downtown during the early years were demolished or moved to the back of the lot to make room for larger, nicer houses and residential two-units and three-units, mostly in the Queen Anne style.

Several showcase Queen Anne houses were constructed by some of Madison's wealthier families. They tended to be in the old grand neighborhoods, such as along Langdon and W. Wilson Streets. Unfortunately all of the most flamboyant houses have been demolished or severely altered. Hundreds and hundreds of Queen Anne residences remain, however. A few are of red or cream brick, and a handful are of rusticated concrete block, but the vast majority of them are wood frame structures.

Our harsh climate has caused the unfortunate loss of decorative detail which was not only difficult to maintain, but also unstylish for most of the 20th century. It was all too easy to take a crowbar to the fussiest elements, thus making the buildings less attractive to 21st century eyes. The advantages of artificial siding in our climate have also resulted in the destruction of unique and beautiful features, which continue to be lost or covered up to this day.

Although not every single Queen Anne house necessarily falls into a category, there are some prevailing shapes of Queen Anne houses that were used over and over. Almost all of the largest Queen Anne houses are two-stories high and have a large central roof either hipped or side gabled. A gabled section almost always projects from the large roof toward the front. Bays and turrets or towers are also frequently projecting from the front, as is a wide porch extending across or almost across the front of the building. Side gables and dormers are also common, so that the final design is almost always asymmetrical and complicated.

Another huge category of Queen Anne houses is the gable-fronted type. As with the hipped roof/side gabled type, bays, turrets and dormers create an asymmetrical and complex massing. Many of the two- and three-unit residences on the isthmus are of this type. In places such two and three-unit residences essentially define the architectural appearance of the neighborhood with street faces virtually lined with houses of this type. Parts of the Bassett neighborhood are like this.

There are also many one-and-one-half story Queen Anne houses with a front gable. Of course, the smaller the house, the less opportunity for complex massing, but such houses often do have bays, and porches that extend across the entire front of the house.

The stylistic details on Queen Anne houses changed over the period of the style's popularity. Although no two Queen Anne houses in Madison are exactly alike, some decorative features show up on many of them. The typical early Queen Anne house of the 1880s is trimmed with a gracious porch, often extending across the front of the house. A triangular gablet over the main entrance area of the porch would have fish-scale shingles, as would a front facing gable over a two-story polygonal bay. A frieze on the porch made up of short turned spindles would extend between bracketed and turned posts. Windows were double-hung units and were at least twice as high as they were wide. These tall windows and other trim on the house would accent its verticality. In the first floor of the bay was a wide picture window trimmed with a transom window above it, often featuring stained and leaded glass. The overall effect was of a large house with a variety of delicate "gingerbread" trim.

The Campbell house at 125 E. Gilman Street is a classic example of the early Queen Anne style. The front porch wraps around the side of the house following the curved line of a three-story tower. Shingles decorate the gables and top section of the tower, the porch trim is mildly neo-classical, the massing is complex and asymmetrical and leaded glass lights the stair hall.

Other excellent examples of the early Queen Anne style remaining relatively intact in Madison are:

Horner house, 715 E. Gorham Street
Lamont house, 1151 E. Johnson St. (note the similarity to the Horner house)
Swenson house at 1215-1217 Rutledge Street (Swenson was a well-known builder; note the stick style siding panels)
Corscot house, 1111 E. Johnson St.
Thuringer house, 315 N. Pinckney Street
Wootton house, 1229 E. Johnson St. (the most elaborate example of a one-story Queen Anne cottage)

Other interesting examples

419 W. Washington Ave.
1218 E. Dayton St.
901 Jenifer St.
412 W. Main St.
817 Lawrence St.

Queen Anne houses of the 1890s

The 1890s saw a continuation of the classic Queen Anne of the 1880s, with its vertical lines and "gingerbread" trim. As the decade progressed, however, designers began to tone down the verticality of the Queen Anne house. Windows sometimes were wider than before. Decorative trim was pared down or replaced with more archeologically correct neo-classical decoration and the buildings took on a more solid look. At the same time, the influence of the shingle style became more pronounced, but usually only as surface decoration. As an alternative to the neo-classical some architects introduced more English style trim, such as half timber detailing, pointed arch windows, steeply pitched roofs and Tudor arches.

Good examples of 1890s houses that carry on the 1880s "gingerbread" tradition include:

Biederstaedt house, 1254 Rutledge St.
Montgomery house, 1335 Rutledge St. (has artificial siding)
Bull house, 1724 Jefferson St.
Pudor house, 504 Wisconsin Ave.
McCarthy house, 848 Jenifer St.
322 W. Wilson St.
Luetscher house, 223-225 N. Livingston St.
Olson house, 1011 E. Gorham St., 1895.

Other interesting examples:

Gunkel house, 1415 Chandler St.
Johnson house, 305 N. Livingston St.

Olson house, 1011 E. Gorham St.
Milward house, 1511 Chandler St.
Starcks house, 1302 Rutledge St.
Vernon house, 1716 Jefferson St.
Jaquish house, 1054 Jenifer St.
Case house, 809 Grant St.
Jones house, 15 W. Gilman St.
Jonas house, 20 E. Gorham St.
Schubert house, 844 Williamson St.
Bross house, 1102 Grant St.
Cramer house, 229 Merry St.
Sheldon house, 1922 Madison St.
Thom house, 1005 Grant St.
Gilbert house, 1921 Madison St.
Fletcher house, 653 E. Gorham St.
Williams house, 401 W. Doty St. (determined eligible)
Heim house, 1030 Williamson St.
Reed house, 1208 Spaight St.

One-and-one-half story Queen Annes

Five one-and-one-half story Queen Anne houses stand out because of their intact state and because of their more intricate detail. These are:

Hutton house, 1938 Kendall Ave., 1902.
DeCamp house, 1433 Williamson St.
Conlin house, 903 E. Johnson St.
Mader house, 907 Jenifer St.
Olson house, 317 N. Brearly St.

The Gordon and Paunack Queen Annes

Finally, there are two 1890s Queen Anne houses that are eligible for the National Register not because they are representative examples of the Queen Anne, but rather because they are remarkably idiosyncratic. The second Steensland house at 315 N. Carroll St. and the King house at 212 W. Gorham Street (formerly 660 State Street) were designed by Gordon and Paunack (another very similar house, the first Steensland at 150 Langdon St., was significantly altered many years ago). At the time of design, Gordon was known as the "grandfather" of Madison architects. Gordon designed these three very similar red brick houses that have the staidness of the old French Second Empire but the details and trim of the Queen Anne. Their dignified grandeur speaks of the respectable formality of an earlier era.

Progressive Queen Annes (1890s - 1914)

(note: this section needs to be made more clear)

The 1890s were a period of transition for the Queen Anne style in Madison. The Queen Anne continued to be Madison's favorite house style. But architectural developments in Chicago, the east coast and Europe began to affect the way Madison architects and builders designed houses (put this in proper place later). With only a couple of exceptions, the Queen Anne houses after 1900 were all in the progressive vein (the exceptions are 428 Castle Place and 2202 West Lawn Ave.). I use the term "progressive" because this was the term used at the turn-of-the-century by Chicago architects who were looking toward the future of design.

The classic wood frame Queen Anne house was not as popular on the east coast as it was in the Madison and the west. The primary reason was that the eastern cities had less land available for development, making the masonry rowhouse the preferred new house. But even where the standard detached Queen Anne house could be built, it often had more of the east coast Colonial look about it, with rectangular shingles covering the walls, white trim and colonial shutters. This conservatism and the European desire to express a true national style resulted in American east coast architects to favor colonial and Georgian design sooner than we did in the west. Our country's strong connection with England as a former colony and the large percentage of German immigrants created an affinity for Medieval architecture, also, with half-timbers and pointed arches.

In the United States in the 1890s there were three trends in the design of houses. Some houses constructed in Madison in the 1890s show the influence of modern architectural thought. By the turn-of-the-century, most architects who hung their shingle in Madison had university training and apprenticeship with an experienced architect. Prior to this era many designers were trained as engineers or builders before starting to design buildings. In addition, architectural journals were much more numerous and available, providing relatively up-to-date designs and theory. Chicago also became a center of architecture and several Madison men received their training there. The result of this increased knowledge and awareness was an increase in the variety and inventiveness of design. Two directions looked backward -- the increased archeological correctness in the use of Neo-classical and English design details. One looked the opposite way - toward design elements that would be thoroughly modern and not beholden to east coast or English design. Often, a building could display a little of each -- including sometimes looking backward and forward at the same time. Nowadays, when the typical rehabber buys an old house, they prefer to (FIX) someone wanted an English manor house they would probably require a pure example as close to the original as possible. At the turn of the 20th century, clients were not so concerned with design purity. Many current owners of old houses believe that any diversion from the main style must be either an aberration or a later alteration, while in fact the original architect had no problem at all mixing styles; even to the point of having a Prairie style dining room in a free Georgian style house (as is the case at 1115 Rutledge Street; the house at 845 Jenifer has a Tudor exterior and a neo-classical front parlor).

1890s Progressive Queen Anne houses

The designs for the progressive Queen Anne houses are so individual that it is hard to lump them into a few categories. Therefore, I have listed the relatively intact Queen Annes of this type chronologically with comments on their individualities. They are:

Main house, 127 Langdon St., 1892. This house has the typical Queen Anne hipped plus front gabled roof, but it shows influence of the Shingle style in its smooth wrap of clapboards and shingles and its bracketed porch with a wide overhang. The bay is no longer a projecting polygon, but now a smooth and only slightly projecting curve. Windows on the front are much wider than most.

Brown house, 137 E. Gorham St., 1893-1894. The first floor of this unusual house has a round tower on the front facade that was actually salvaged from the demolition of house called "the Castle" that had been located a few blocks east. The second story side gables are faced with shingles arranged in a typical east coast design with wide bands of shingles and wooden trim surrounding round arched windows. The bottom ends of the eaves flare out into a curving dog ear that became a favorite motif for Queen Anne houses in Madison until World War I.

Frawley building, 619 Mendota Court, 1893-1895. This house is one of the first examples of a simpler mass composed of a hipped roof with a smaller dormer projecting toward the front. The front two-story bay is still evident, but it is now less decorative, with shingles replacing the large central window on the second floor. The porch has a simple shed roof with pared down posts. The overhangs are wide with long thin brackets, and show that designers were beginning to experiment with details that would soon develop into the prairie school. Note also the pedestals for the front porch posts that are plain blocks of shingle siding. This is a shingle style element used often from this time onward.

Dudgeon house, 1820 Jefferson St., 1893-1894. The mass of this house is a more typical Queen Anne and it has a three-story corner tower. Progressive elements are the triangular bay on the first floor and the extensive use of shingles.

Buell House, 115 Ely Pl., 1894. Another house with a Queen Anne massing but Progressive decorative elements, including covering the whole house with shingles, a porch with the curved brackets that don't really reflect any historical style, and a castellated tower reminiscent of the Romanesque Revival.

Kremers house, 1720 Vilas Ave., 1894. The Progressive element of this house is its roof line. It has actually two turrets, a polygonal one over the front entrance and a smaller cone-shaped roof over a nearby dormer. The entire roof line is an elegantly arranged composition of masses, with the main elements all tied together so that it looks like they all flow from the main roof.

Berryman house, 407 Wisconsin Ave., 1894. A huge front gable projects from the hipped roof. Elements that are more fluent than the 1880s Queen Anne include a rounded corner that merges smoothly from the front wall and side walls on the dormer that curve backward toward an inset window.

Cramer house, 1012 Jenifer Street, 1895. A typical gable fronted Queen Anne mass with the bands of round shingles and thin "keystone" of the shingle style on the front gable. It also has simple long thin brackets under the front gable and rectangular posts of a non-historic design on the front porch.

Knowlton house, 1717 Kendall Ave., 1895. The Queen Anne massing of this house is not only more flowing than the earlier Queen Anne houses but the horizontal is more pronounced, with widely overhanging eaves and string courses that also serve as sills for the windows and one that flows into the strong horizontal line of the front porch roof. Except for a classical swag on a side bay and a wide band of shingles around the gable end windows, there is no historical detailing. The turret has a band of windows under the roof that presages the Prairie style. The building also has extensive shingling.

820-822 Spaight Street, 1896-1897. This is another unique combination of Queen Anne massing with strong shingle style elements. The second floor and even the fascias of the widely overhanging eaves are covered with shingles. The eaves have the shingle style curved dog ears, also covered with shingles. The porch railing is covered with shingle siding and a dormer and turret flow out from the roof.

O'Connell house, 1022 Mound Street, 1897. This house has a wrap-around porch and front gable often seen on Queen Anne houses. What is unusual is that in each gable end, including a little one on the porch over the front door, there is stick style paneling that recalls medieval half-timbering. The gable ends on the side and front also extend down below the lintel of the second story windows and project slightly over the siding below. With the steep pitches of the roof, this house is a unusual example of a Queen Anne with Tudor Revival elements. The unusual design suggests that perhaps it came from a pattern book.

Erdall house, 1228 Sherman Ave., 1896-1897. A Queen Anne with shingles on the upper stories, a Palladian window trimmed with decorative shingling and dog eared eaves. A turret is enveloped within the lines of the roof.

Gottlieb house, 119 W. Gorham St., 1897. A simpler hipped roof house with a corner tower.

Statz house, 223 E. Mifflin St., 1897. Jim Draeger, architectural historian for the State Historical Society, says that rectangular corner towers are more prevalent in Madison than elsewhere in the state. This house is a simple hipped roof structure with a porch that curves into the lintel line of the first floor of the tower. The second story has a Baroque pediment over the second story windows and the tower is capped by a steeply pitched roof.

Burd house, 1603 Jefferson Street, 1897. This idiosyncratic house has curving half timber work in the gable end and shingles dog-eared eaves with a round shingle motif at the top of the roof. It is certainly an atypical design and may have come from a pattern book.

Williams house, 919 Spaight Street, 1898. This house has very steeply pitched gables that are clearly a reference to medieval English design, which is enhanced by the diamond panes of the attic windows. It has the smooth skin of narrow clapboards that shows progressive tendencies, as do the bands of shingles under the front bay window. This is one of the first uses of a cornice between the second and third floors that is basically a very shallowly pitched triangle. This motif would become common in the 20th century.

Harper house, 308 N. Carroll St., 1898. Another relatively intact Queen Anne house that blends shingle style and medieval elements. The woodwork on this house is especially fine, but is often overlooked because it is in the side gables.

Marks house, 2006 Madison St., 1898-1900. This is another example of the Queen Anne house that has a flowing roof that continues uninterrupted over the front porch. The house bears a resemblance to the house at 1720 Vilas, although the western one-third of this house was constructed in the 1980s.

Sendt house, 16 N. Broom St., 1898. This is one of the larger and more intact houses of the gable front type with the two-story bay and the porch across the front. The attic window is inset behind a classical composition of narrow columns and a vaguely neo-classical pediment. (may have recently been resided)

Maurer house, 167 N. Prospect Ave., 1898. A hipped roofed Queen Anne with English elements, including dog eared eave fascias, a grouping of three windows with tiny square panes in the upper sash (a standard element of the English Arts and Crafts), bracketed porch posts, and a shingled second story.

Clarke house, 1150 Spaight St, 1899. Similar to the Maurer house, but with more clear Tudor Revival elements, including a triple window in the gable end that has Gothic arches and wood trim on the porch between the columns that suggests wide Tudor arches. The trim on this house is quite beautiful and includes vertical tracery on the attic windows, little ears on the raking sides of the eaves trim, a side stair oriel window with Gothic sash and panels of Gothic tracery below.

Cummings house, 125 N. Hancock Street, 1899. Another good and apparently intact example of the gable fronted Queen Anne. The house is covered with narrow gauge clapboards except that there is a small shingled triangle in the gable end above the attic windows. An oval window with diamond shaped panes and narrow "keystones" adds a nice decorative touch.

1900s Progressive Queen Annes

Mitchell house, 1020 Sherman Ave., 1900. A one-and-one-half story stucco and half-timber house with a round turret cantilevered out over the front entrance area.

Constantine house, 129 N. Butler St., 1900. A steeply pitched hipped roof with flared eaves and a corner bay with its own roof.

Teckmeyer house, 141 N. Butler St., 1900. Another steeply pitched hipped roof with a steeply pitched gablet over the front porch, wood trim on the porch that suggests Tudor arches and the little ears along the fascias of the eaves.

Williams house, 139 E. Johnson St., 1900. An unusual combination of a steeply pitched roof with a large Palladian window in the shingled gable end. Long eaves brackets and neo-classical porches. Designed by Robert Wright, a progressive young architect at the time.

1002 Erin Street, ca. 1900. An unusual house because it is one story with a corner tower.

514 S. Paterson St., ca. 1900. Half-timber and an unusual triangular topped window in the gable end, a wide porch with two gablets and a two-story corner tower; all with medieval overtones. Palmer house, 1901 Jefferson St., 1901. This house has a corner porch on two sides wrapping around a three-story corner tower. Palladian windows in the gable ends and shutters give the house a neo-colonial look.

148 N. Breese Terrace, 1901. A three-story tower on a hipped roof rusticated sandstone house.

Hansen house, 2326 Lakeland Ave., 1902. A good example of the 20th century Queen Anne one-and-one-half story cottage with wood trim on the porch that suggests Tudor arches.

Curtis-Kittleson house, 1102 Spaight St., 1902. This masonry house is larger than most in Madison. It features a corner round tower, a large Palladian window in the front gable end, decorative brick and stonework and a former porte-cochere on the east side. NRHP. A more pleasing composition than most Gordon and Paunack houses.

Hobbs house, 519 N. Pinckney St., 1902. A Queen Anne form house with strictly Tudor style elements throughout, including heavy eave trim suggesting the beams of a medieval truss roof, bracketed eaves, stone first floor and multi-paned upper sash.

Bischoff Apartment Building, 912-914 Jenifer St., 1903. Designed by a young architect named Lew F. Porter, this house is a gawky version of the front gable Queen Anne. The stucco trim and belt courses, along with a triangular topped window in the gable end and Sullivanesque block capitols on the front porch give the building a brittle look.

Krings house, 1016 Garfield St., 1904. The unique element of this large one-and-one-half story house is a corner one-story turret with a paneled railing above.

Berg house, 2325 Willard Ave., 1904. The side gabled roof flows over the front bay and inset porch on this one-and-one-half story house. Trim is Tudor Revival.

Kahlenberg house, 234 Lathrop St., 1904. A massive two-and-one-half story Queen Anne with shingled siding, Gothic arches not only in the three gable end attic windows, but also in the lines

of the shingles, cushion capitals on the paired porch columns, which are another Medieval element. Most windows have leaded glass in upper sashes.

Kindschi building, 128 N. Butler St., 1904. This house is a classic gable fronted Queen Anne, but all decorative trim is now pared down to be modern rather than archeologically correct, such as the Palladian window in the front gable that has a square topped central window instead of a round-arched window and the window surrounds have geometric dog ears at the top corners. The width of the overhangs are exaggeratedly wide, the fascias in the front gable have been simplified to a flat strip of shingles trimmed with plain boards that trim the gable in a large triangle, the porch posts have square bosses rather than a more classical treatment.

Conklin house, 309 N. Mills Street, 1887, remodeled in 1905. What remains of the 1887 house is unknown at this point, but the exterior design reflects the 20th century more than the 19th. It is a massive frame building trimmed with English details, including barge boards in the gable ends, diamond-paned sash, a steeply pitched cap roof over a corner tower, a wide veranda with soffits suggesting the curves of Mediaeval architecture and even Tudor arches in the lattice panels under the porch.

Renschler flat building, 1306-1308 Jenifer St., 1905. A good example of the gable fronted Queen Anne flat with the standard shape and an oversized Palladian window in the gable end. This building appears more intact than many.

O'Malley house, 416 N. Butler Street, 1905. A gable-fronted Queen Anne with a curvilinear leaded glass window on the second floor and half-timber effects in the gable ends. The stucco siding gives the building a somewhat brittle look, especially with the pointed triangle over the central gable end window.

Marks house, 1815 Jefferson St., 1905. Charles Marks was a builder who constructed many houses in this neighborhood. This is a somewhat enlarged version of the gable-fronted Queen Anne, but all details are modern. A unique feature that is quite artistic in execution is a gable end window with a triangular top, a narrow balustrade and shingles widening above the top triangle in a pattern that radiates from the center. This is an example of the delightful design that can occur when an artistic designer puts his stamp on a standard form.

Beck house, 2202 West Lawn Ave., 1905. A one-and-one-half story house with a strong Progressive massing of a large second story front gable over an inset porch and a band of first floor windows.

Palmer house, 1809 Jefferson St., 1906. The modern touch in this design is a square diamond shape in the top sash of some windows.

Prendergast house, 608-610 S. Ingersoll St., 1906. The standard house type enlivened with a sculptural three column attic window.

Prendergast two flat, 843-845 Jenifer Street, 1906. The standard design in this case has a two-window opening in the gable front with a triangular pediment above.

Barry house, 2101 Jefferson St., 1907. The typical hipped roof plus gables with a wrap around porch, here with much simplified decoration.

Blind Apartment Building, 842-844 Jenifer St., 1907. The standard design is here made more modern by the use of some strong horizontal lines. The front porch spans the front facade with square piers at each end and no center posts to mar the horizontality. The attic window is a wide three-window design with an abstract modern pediment over. It is like the designer stretched the standard design a little to each side.

Luther house, 2002 Madison St., 1908. This simple house has typical 20th century modern posts and trim, but a somewhat awkward front-facing gable with tiny windows above an expanse of clapboards.

Loftsgordon house, 2330 Sommers Ave., 1908. The standard hip plus gables design with pared down ahistoric details.

Kappa Sigma Fraternity house, 621 N. Lake Street, 1909. This is a stuccoed Queen Anne with a Palladian window in the front gable. It is possible that the massive rusticated stone porch and piazza across the front are later additions to make the Queen Anne style house blend in better with the Tudor Revival Greek society houses of the 1920s.

Casson house, 2122 West Lawn Ave., 1909. Still retaining the front-gable with porch across the front shape, this house has astylistic trim,, the only historicity being the heavy tapered wood columns on the front porch.

McCormick house, 705-707 S. Dickinson St., 1909. Using no historical details the designer of this house created a symmetrical two-unit residence with two bays on the second floor.

Hansen building, 935-937 Spaight St. A gable-fronted flat building showing the side horizontal line of the front porch with no center piers, two bay windows on the second floor.

Breitenfeld house, 422 S. Baldwin Street, 1910. The standard gable-fronted style but with Progressive finesse in the wide overhangs multi-centered arches over the side gable and rear porch, a fancy Palladian window that shows its modernity by the heaviness of its trim, A front porch with ahistoric corner posts, wide overhangs and an original modern designed lattice under the front porch. Also special is the asymmetrical but balanced composition on the Jenifer Street side and the flat "skin" created by the narrow gauge siding and simple window trim.

38 Waubesa Street, 1910. This one-and-one-half story house is included because it shows what happened to the gable-fronted Queen Anne house in the 20th century. The gingerbread has been replaced with a sculptural second story bay that extends across most of the front of the house.

Hart house, 302 Lathrop Street, 1910. This large house shows what a standard gable-fronted Queen Anne looks like when it continues the Progressive tradition of a skin of shingles on the second floor, and decorative trim in the normal places, but now mostly of a modern ahistoric style.

Brumm house, 413 W. Washington Ave., 1910-1911. Another Progressive version of the Queen Anne with the triangular top to the string course above the second story windows, a wide front porch that spans from one corner post to the other and a three-part window in the gable end with simple columns and an ahistoric cornice.

McKee house, 137 Langdon St., 1910. This is a gable fronted flat building with the two story bay, but the result is much bolder than usual, with T-shaped medallions on the front piers and a castellated bay on the third floor. A criss-cross pattern in the old railings is a hearkening to the Chippendale style balustrades of some Georgian style houses, but in a modern pared down way. (fix)

1812 Adams Street, 1911. A somewhat 19th century form for this one-and-one-half story house, but the shingles in the gable ends are applied over the second story windows in an abstract modern pattern.

Sixth Ward Land Co. house, 1402 Morrison Street, 1912. The typical one-and-one-half story Queen Anne with simplified corner columns on the porch, a triangular string course above the second story windows and muntins in the second story windows in a geometric double arch pattern.

Hile house, 1326 Morrison Street, 1912. Similar to the Casson house, with a standard gable fronted form and a wide porch across the front. All details have been abstracted into a modern design.

Ring two-flat building, 2213 Sommers Ave., 1914. The standard one-and-one-half story Queen Anne with non-historic details.

Queen Anne Commercial Buildings

As we have seen, the late-19th-early 20th century period in Madison was a time of growth and prosperity. Just as many Queen Anne houses were being constructed, many commercial buildings were also being constructed. One of the most obvious elements of the residential Queen Anne that could be used for commercial properties was the bay window. Commercial sites often being quite limited in size, the bay no doubt added a much needed expansion on space; if not in square footage, at least in visual effect. Since a commercial storefront was essentially a flat design, the bay windows of the Queen Anne provided some sculptural interest and variety.

One type of Queen Anne storefront was essentially an adaptation of the front gabled Queen Anne house for commercial purposes. Typically it had windows across the first floor for displaying the product. The upper story sometimes had a parapet front to the front gable to give a more commercial look. Often the second floor has one or two bay windows. The type was typically erected outside of the downtown in areas where a more residential type storefront would blend in with its surroundings. Quite often the family who ran the commercial business lived upstairs. Relatively intact examples include:

Lavin Grocery Store, 817 E. Johnson St., 1899-1900. Second story has a bay window and third story has a double window in the gable end with a fanciful pediment.

Kautz Shoe Store, 1014 Williamson St., 1904. This building has no bay windows, but it does retain its original first floor storefront windows. The second story has two-toned brick flat lintels over the four windows, the third story is identical to a residential design.

Gaertner Saloon, 1354-1356 Williamson St., 1907. This building has a bay window on the second story and a decorative Dutch parapet on the third story.

Neighborhood barber shops in Madison were often one-story frame buildings that housed only one or two rooms. Only one remains that is in fairly intact condition - the Lacher Barber Shop of 1897 (951 Williamson St.). This tiny clapboarded building with a gable roof is residential in feeling. The front gable is trimmed with Stick style panels.

Flat-roofed Commercial Queen Anne buildings

While the front gabled commercial Queen Annes are interesting for the fact that the designers recognized their more residential quality, most commercial Queen Annes had flat or slightly sloping roofs. The front facade usually consisted of storefront windows on the first floor; bay windows with or without additional double-hung windows on the second and third floors (if such existed) and a strong cornice usually with neo-classical trim. Some buildings even had neo-classical columns on the upper stories to enhance the classic look. These still qualify as Queen Anne, however, because the essence of Queen Anne was a mixture of historic styles, and often mixed neo-classical trim with more medieval bay windows.

The best examples of Queen Anne commercial building the fenestration of the upper story(ies) of which are essentially one big bay are:

Lamb building, 114 State St., 1905. Distinguished by two-story bays on the front and rear facades and leaded glass transoms of a medieval design.

Boelsing building, 126 State Street, 1907. The two-story bay is flanked by columns in the brick wall to either side and a very wide classical entablature with a rounded pediment above.

Schumacher building, 214 State Street, 1907. A wider, two-story bay flanked by brick columns, a

classical cornice with a laurel wreathes in the frieze above each column.

Schubert building, 120 W. Mifflin St., 1908. The trim on the bay window and cornice are in a Progressive non-historical design much like that seen on similar Progressive houses of the same period.

McCarthy building, 2134 Atwood Ave., 1907. The original storefront is probably intact on this two-story building, which is further distinguished by the fact that its side facade, facing a side street, is articulated by more bay windows.

Olwell building, 602 University Ave., 1907. Also has a bay windowed side facade, but this building is three-stories in height.

Queen Anne commercial buildings with two second story bays

Badger Block, 14 S. Carroll St., 1898-1899. A bay window flanks to either side two symmetrically placed double hung windows. The bay windows have an elaborate cornice that slightly resembles medieval strap work. The central windows have brick flat arches in a decorative design.

Fess Hotel, 119-123 E. Doty Street, 1901 section. This is probably the most detailed and delicate Queen Anne building. It has two bays flanking a central windows on each of the two upper stories. The bay windows have denticulated cornices, narrow piers between each window, and a decorative floriate design in the panels below each window. The cornice is a classical one with dentils and mutules. The center windows are crowned with fanciful pediments.

Marks Grocery, 1398 Williamson Street, 1904. One central window under a flat arch is flanked on the left by a frame bay window and on the right a similar designed bay that wraps around the corner like a flat roofed turret. Another bay graces the side street facade.

Ehrmann store, 1234 Williamson St., 1902. A very simple, stripped version of the two-bay Queen Anne. It does not have a cornice; but whether there ever was one is not known.

Schmitz building, 419 State St., 1902. This brick building has two evenly spaced bay windows on the second floor. The dentils on the cornice and other decorative trim is particularly fine.

Badger Block annex, 6 S. Carroll St., 1904. A similar design to the Badger Block, but no longer with the fanciful trim.

Queen Anne commercial buildings with three or more upper story bays

Carroll Block, 18-20 N. Carroll St., 1900 and 1905. This pleasant three-story building has four simply designed bay windows on the second story. Above each bay on the third story is a large Chicago style window with stone flat arches with keystones.

Standard Building, 208-212 State St., 1909. In between each two-story bay is a brick column. The columns hold up a cornice with may or not have been simplified over the years. The trim on the bays consists of panels with rectangular molding strips of a non-historic design.

Queen Anne corner buildings

Being on a corner allowed designers to make a corner feature, such as a tower or bay window. These buildings are usually larger than other Queen Annes.

Elver house, 520-524 E. Wilson St., 1873, remodeled in 1891. In 1891 this originally Italianate hotel was remodeled and updated to the Queen Anne style. A beautiful corner tower was added, along with new brickwork, neo-classical cornices and heavy stone columns on the first floor.

Gay Building, 302 State St., 1899. This small building is renowned on State St. for its round corner tower, capped with a steeply pitched conical roof. A bay on the facade has decorative stamped metal trim, as does the corner tower.

Cardinal Building, 704-714 University Ave., 1899. A large two-story building with double-hung windows in between frame bay windows, including corner bays that wrap around the corners like a turret.

Neibuhr restaurant, hotel and saloon, 1522 Williamson St., 1902. A simple, two-story building that has flat arches composed of narrow bricks, a cornice with crenellations spaced far apart and a corner tower over the main entrance.

Kelley and Meier building, 14-1-1403 University Ave., 1905. A relatively intact building with frame bays at the corner entrance and along the Randall St. side.

Queen Anne churches

There are two churches in Madison that were constructed at the turn-of-the-century. They do not fit within the Romanesque Revival, even though they have round-arched windows because their details are more delicate than the Romanesque Revival and they have cross-gabled floor plans with a tower tucked into one corner of the building. These are:

Bethel Norwegian Lutheran Church, 304 N. Hamilton St., 1902

Greenbush Chapel, 1123 Vilas Ave., 1892

MICHAEL BEST
& FRIEDRICH LLP

Michael Best & Friedrich LLP
Attorneys at Law

One South Pinckney Street
Suite 700
Madison, WI 53703

P.O. Box 1806
Madison, WI 53701-1806

Phone 608.257.3501
Fax 608.283.2275

William F. White
Direct 608.283.2246
Email wwhite@michaelbest.com

December 5, 2007

Alder Brenda Konkel
District 2 Alder
City of Madison Common Council
511 East Mifflin Street
Madison WI 53703

Mr. Phil Hees
James Madison Park Neighborhood Association
The McBride Companies LLC
139 West Wilson Street
Madison, WI 53703

Re: Michael Matty Application for Rezoning



Dear Brenda and Phil:

I am acting as the agent for Michael Matty, the owner of lands at 101-109 North Franklin Street. Mr. Matty proposes to create a certified survey map and zoning for a general development plan to allow the relocation of a house from 309 North Mills Street to that site. Our intention is to file the Rezoning Application around December 15, 2007. We look forward to meeting with the neighborhood representatives at your earliest convenience to share the proposed design elements, landscaping plan and related issues for the residential development. This notice is sent pursuant to Madison General Ordinance § 28.12(10)(c).

Sincerely,

MICHAEL BEST & FRIEDRICH LLP

William F. White
WFW:jas

- cc: Bradley A. Murphy
- Timothy Parks
- Michael Matty
- John Leja, Managing Member, Ten Twenty-Two LLC
- Steve Silverberg
- Randy Bruce, AIA

Q:\CLIENT\023572\0001\B1198613.1



September 19, 2007
Revised: October 31, 2007

Mr. Brad Murphy
Director of Planning
Department of Planning & Development
City of Madison
215 Martin Luther King Jr. Blvd
PO Box 2985
Madison, Wisconsin 53701

Re: Letter of Intent
R-6 to PUD-GDP
1022 West Johnson Street
Madison, WI

Dear Mr. Murphy:

The following is submitted together with the plans, application and zoning text for staff, Plan Commission and Common Council consideration and approval.

Organizational structure:

Project: 1022 West Johnson
Madison, WI

Owner: Ten Twenty Two, LLC
John Leja, Managing Member
c/o Michael Best & Friedrich, LLP
1 S. Pinckney St. Ste 700
(608) 257-3501
(608) 283-2275 fax
Contact: Bill White
WFWhite@michaelbest.com

Architects: Knothe & Bruce Architects, LLC
7601 University Avenue, Ste 201
Middleton, WI 53562
608-836-3690
608-836-6934 fax
Contact: J. Randy Bruce
rbruce@knothebruce.com

Development Assistance: Housing Resource Group, LLC
448 W. Washington Ste 100
Madison, WI 53703
(608) 258-8289
(608) 255-5005
Contact: Steve Silverberg
ssilver@chorus.net

Landscape Design: Ken Saiki Design
303 S. Paterson St. Ste 1
Madison, WI 53703
(608) 251-3600
Contact: Ken Saiki
ksaiki@ksd-la.com

Letter of Intent – PUD-GDP-SIP
1022 West Johnson
September 19, 2007
Revised: October 31, 2007
Page 2 of 7

Historic Preservation Consultant: Isthmus Architecture, Inc.
616 Williamson St.
Madison, WI 53703
(608) 294-0206
Contact: Charlie Quagliana
quagliana@is-arch.com

Engineer: Calkins Engineering
5010 Voges Road
Madison, WI 53718
(608) 838-0444
(608) 838-0445 fax
Contact: Dave Glusick
dglusick@calkinsengineering.com

Introduction:

This project proposes the redevelopment of six lots on the northeast corner of West Johnson and North Mills Street. The properties have been owned for many decades by two religious organizations, Luther Memorial and the Francis Wayland Foundation, who are looking to sell their property in order to reinvest in their core ministries. As part of this proposal, a CSM will be submitted to create the appropriate development parcel.

The 28,000 square foot site is currently zoned R-6 and occupied by a surface parking lot on the street corner and two houses at 1022 W. Johnson Street and 309 N. Mills Street. Both houses were constructed near the turn of the century and have been operated as UW student rooming houses by the non-profit Francis Wayland Foundation since the 1950's as part of their Christian ministry.

The site is well located on the southern edge of the UW-Madison campus and presents an excellent opportunity for infill redevelopment. The development proposal envisions new, higher density housing that will complement the University's development plans, including the new Discovery Center, while enhancing the emerging West Johnson Street Corridor. Redevelopment of the property helps the religious organizations and augments their ability to continue serving the downtown/campus community.

Project Description:

The redevelopment plans for a 14-story residential building with a total of 163 units in a range of apartment sizes. Residents for the building could include students, graduate assistants, university staff and researchers associated with the Discovery Center.

The building integrates into its urban context with a strong presence on the street corner. A generous landscaped plaza and associated commons area activate the street corner. Appropriate building setbacks and a comprehensive landscape and street terrace plan substantially improve the pedestrian streetscape on this corner of campus. Pedestrian access is clearly articulated off the corner and plaza space.

Vehicular access is provided from a shared driveway along the east side of the site. The driveway will improve an existing one-way drive, which will be widened to provide two-way access between West Johnson Street and Conklin Place for residents and emergency vehicles. Parking for 160 cars is provided in an underground parking garage. Convenient bicycle and moped parking is provided both on-site and within the underground parking structure.

Site Development Data:

Dwelling Unit Mix:

Efficiency	21
One-Bedroom	33
Two-Bedroom	37
Three-Bedroom	27
Four-Bedroom	35
<u>Four-Bedroom+ Den</u>	<u>10</u>
Total dwelling Units	163

Densities:

Lot Area	27,933 SF or .64 acres
Lot Area / D.U.	171.3 SF/unit
Density	254 units/acre

Building Height:

14 Stories

Floor Area Ratio:

Total Floor Area (floors 1-14)	176,397 SF
Floor Area Ratio	6.31

Parking Ratios:

Automobile parking (underground)	156 stalls	.95 spaces/unit
Moped parking (surface)	20 stalls	.12 spaces/unit
Moped parking (underground)	15 stalls	.09 spaces/unit
Bicycle parking (underground)	69 stalls	.42 spaces/unit
Bicycle parking (surface)	39 stalls	.24 spaces/unit

Comprehensive Plan and UW-Madison Campus Master Plan:

Neither of the major land-use plans directly addresses the subject site. The City of Madison Comprehensive Plan defers to the UW-Madison Campus Master Plan, while the Master Plan does not include the site within its scope. In meetings with University officials they have reiterated that the property is not in their current or future plans for growth. Although the site is not directly within the City of Madison Comprehensive Plan, the development proposal does meet many of the objectives of the plan:

- It promotes land-use diversification and increases in development densities in the downtown/campus area.
- It increases the amount of housing available to the University population within walking distance to campus and downtown.
- It decreases rental housing demand in residential neighborhoods bordering campus, encouraging the increase in single family and campus/downtown worker home ownership.
- It supports the University as an employment generator by complementing the

- proposed Discovery Center.
- It does not result in extensive demolition of quality existing housing that is valuable to the neighborhood.

Downtown Design Standards:

Although this site is not in a downtown design district, the architectural requirements of the Downtown Design Zone 2 are worthy of review and comparison to this proposal. The following is a discussion of the project design as outlined in the Zone 2 guidelines:

Building Height

Height: The building height is consistent with the buildings in the immediate surroundings. It has a total of 14 stories with multiple step-backs and exceptional building design.

Floor Area Ratio: The FAR is 6.31.

Exterior Building Design

Massing: The building massing has been defined into clear and appropriately scaled components to ensure compatibility with the nearby structures. The building is composed of twelve stories of glass and masonry architecture that steps back at the thirteenth floor to a lighter glass and precast concrete expression. Additional step-backs and architectural differentiation is provided to create a four story street presence as the building meets the adjoining parcels. The window composition and precast concrete from the upper levels is also used at lower elevations to enhance the scale, composition and consistency of the entire architecture.

Orientation: The building is directly oriented to the public sidewalk and street corner. At the lower level the building façade opens into an arcade that provides a transition between the building interior and the more public plaza space.

Building Components: The building has a clear base, body and cap, which are consistently reinforced in the four story, twelve story and fourteen story elements. The two-story base, while contemporary, is a derivative of the historic campus architecture on the north side of University Avenue with a highly detailed masonry and glass architecture. The mechanical equipment is screened within the penthouse.

Articulation: The building is well articulated with vertical modulation, horizontal step-backs and finely composed window patterns. The articulation is achieved by incorporating a variety of floor plans, unit sizes and types and is reinforced with the use of exterior materials.

Openings: The size and rhythm of the window openings within the body of the building express a traditional residential architecture. At the base, the building becomes more transparent and the larger openings are reflective of the urban context. The garage and service areas are screened from street view.

Materials: A variety of materials are used to reinforce the building articulation and to provide visual interest. Traditional brick and glass materials are used in conjunction with more contemporary glass and precast concrete panels for a durable building shell. The materials are used in a consistent manner across all the building facades.

Entry treatment: The building has a clearly defined pedestrian entry on the corner,

which opens to the plaza and public sidewalk.

Terminal Views and High Visibility Corners: The building site is located at a street corner and the architecture has been designed to respond to its location. A strong architectural element is defined at the corner, which references the bell tower of the adjacent Luther Memorial church.

Site Design / Function

Semi-Public Spaces: The street-side setback has been devoted to a thoughtfully designed semi-public plaza space. A landscaped plaza with raised planters at the perimeter provides an area for the building and its occupants to interact with the street. The Commons area within the building opens to the plaza and integrating the interior and exterior spaces of the building.

Landscaping: A detailed and comprehensive landscape and hardscape plan has been prepared that compliments the building architecture and provides an attractive ground plane that is easily maintained. Raised planters, scored concrete patios and terraces, and crushed stone are used to enhance the architecture and define interesting private, public and semi-public spaces.

Lighting: Exterior lighting will be limited to the lower floor levels and will be used to provide appropriate lighting at the entry and terrace areas and to highlight the awnings along the streetscape. The ambient lighting from within the building will light the upper levels of the building without producing excessive light pollution.

Interior Building Design

Mix of Dwelling Unit Types: A wide variety of unit sizes and types are available within the building from studio apartments to four bedroom apartments.

Dwelling Unit Size, Type and Layout: The unit sizes are larger than typical student housing to provide living areas that are sufficient for proper furniture placement and to meet the social needs of the occupants. Some of the bedrooms in the apartments are sized to allow for double-occupancy, however, the bedrooms in the larger apartments are sized to discourage multiple occupants and limit occupancies to no more than five unrelated individuals.

Interior Entryway: The entryway has a transparent vestibule leading to an inviting commons area and elevator lobby.

Usable Open Space: Both private and public open spaces are provided. The street level plaza provides a public space at the corner of Johnson and Mills, while a south facing roof terrace above the twelfth floor becomes a space for semi-public social gatherings. Private balconies and patios provide private outdoor spaces to each apartment and exceed the 4 feet by 8 feet suggested minimum size.

Trash Storage: A centrally located trash chute will be located on each floor for the convenience of the residents. The trash is then collected in the basement level of the building and compacted. The refuse management company will have easy access to

the basement trash room from the overhead garage door.

Off-Street Loading: An off-street loading zone is provided off of Conklin Place allowing for convenient resident pick-up and drop-off area and incidental deliveries to the building.

Resident Parking for Vehicles, Bicycles and Mopeds: A significant number of parking spaces are provided in the multilevel underground parking garage. Based on the applicants experience the level of parking provided should exceed the immediate needs of the residents but will allow for future needs and market conditions. Adequate and convenient bicycle and moped parking is also provided both on-site and in the parking garage. The on-site bicycle parking is conveniently located near the building entry.

Building Security and Management: The building will be professionally managed and an on-site management office on the first floor of the building will provide a continuous management presence. The building will have security entrances and surveillance cameras in the public areas to promote the safety and well-being of the residents. A management plan will be supplied for city staff and plan commission review.

Existing Structures:

The site contains two houses at 1022 E. Johnson Street and 309 N. Mills Street that will be relocated or removed. The structure at 1022 E. Johnson Street is a typical “worker” home of the era. The structure at 309 N. Mills is of more complex history. Originally designed by others, it was extensively remodeled by Claude and Stark Architects in 1905. Many of its former elements have been lost or removed over time.

The developers have retained a local independent architectural historian to examine the houses. An objective review of the houses revealed neither has the appropriate combination of criteria qualifying them for City of Madison Landmark Status. These characteristics include the context, integrity and significance of the structures, as well as their current economic viability. Most significantly the context of these two structures is absent within the larger University buildings.

The developer intends to take all practical steps to move the houses to better residential locations and will work with an independent firm to assist them in this effort. In the event this relocation effort is not successful, the developer will take steps necessary to create and follow a sensitive materials reuse and recycling plan associated with the removal of the houses. The developer would intend, under this latter scenario, to remove and appropriately incorporate the few preserved interior elements of 309 N. Mills into the new building’s common area lounge/reading room.

Demolition Standards:

Section 28.04(22) of the Madison Zoning Code outlines the standards by which a demolition permit may be issued. These standards require that the Plan Commission find that the requested demolition and proposed use are compatible with the intent and purposes of the zoning code. Although the zoning code clearly encourages the preservation of existing structures, its purpose also includes promoting the general welfare of the city, encouraging the most appropriate land uses and conserving and enhancing the taxable value of lands and

Letter of Intent – PUD-GDP-SIP
1022 West Johnson
September 19, 2007
Page 7 of 7
buildings.

As the Plan Commission considers the demolition request the following standards are to be considered:

- The effects the proposed demolition and use would have on the normal and orderly development and improvement of the surrounding properties.
- Reasonableness of efforts to relocate the buildings including the costs of relocation and the limits that the location of the building would have on its relocation.
- Availability of affordable housing after giving due consideration of the master plan.
- Encourage the reuse and recycling of the materials from the buildings.

Given consideration of the context of the structures, the objectives and goals of the Comprehensive Plan and the efforts to relocate the buildings, we believe that the demolition standards can be met.

Project Schedule:

It is anticipated that construction will start in April of 2008 and be completed by August of 2009.

Social & Economic Impacts:

This development will have a positive social and economic impact. The development will substantially increase the city tax base on an infill site with minimal, if any, increased costs to the city. New higher-density housing in the central city reduces vehicular traffic and promotes mass-transit, pedestrian and bicycle circulation. It also promotes the relocation of student residents from existing rental houses in the surrounding older neighborhoods so that those homes may transition back to owner occupancy.

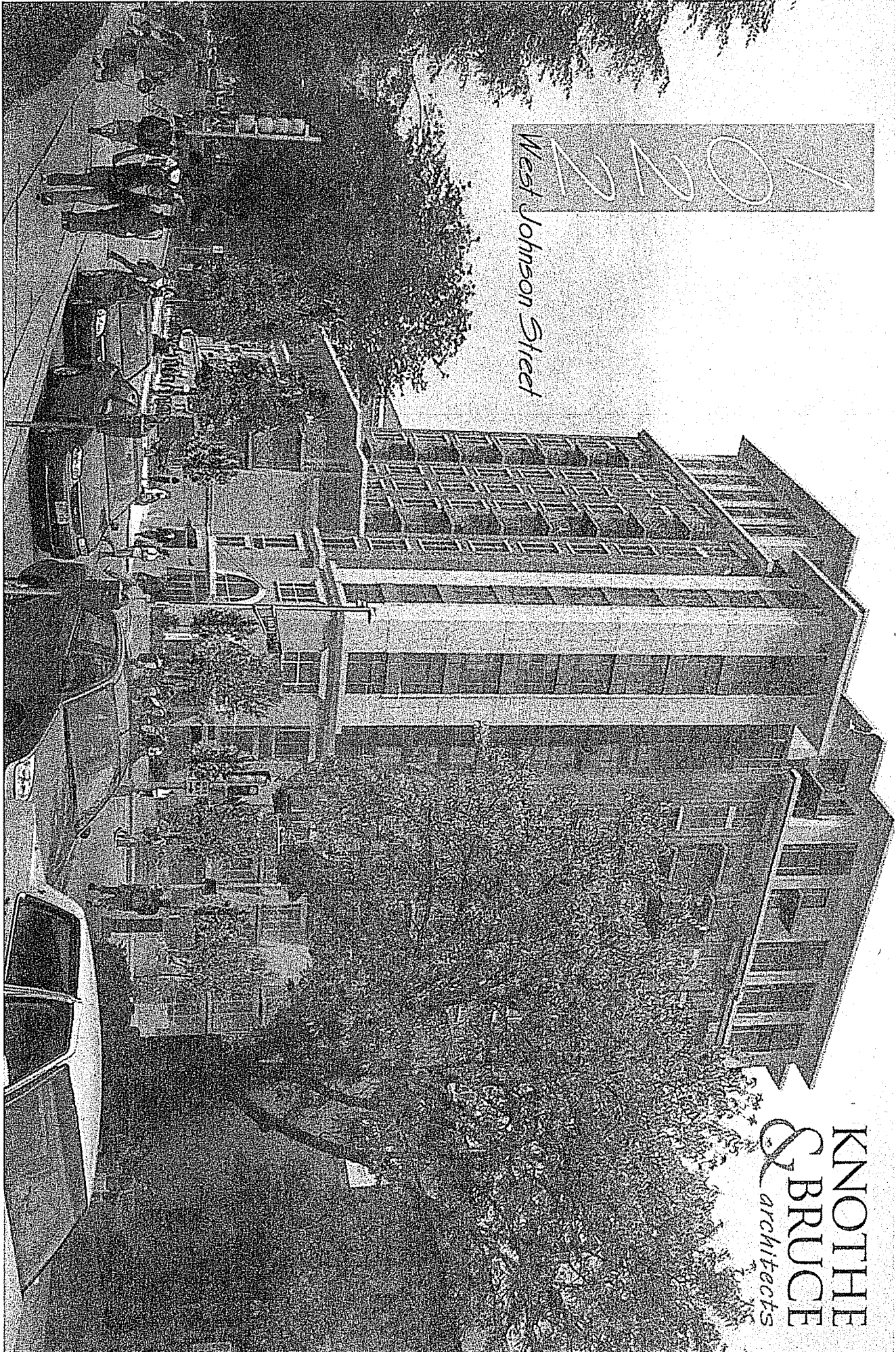
Thank you for your time in reviewing our proposal.

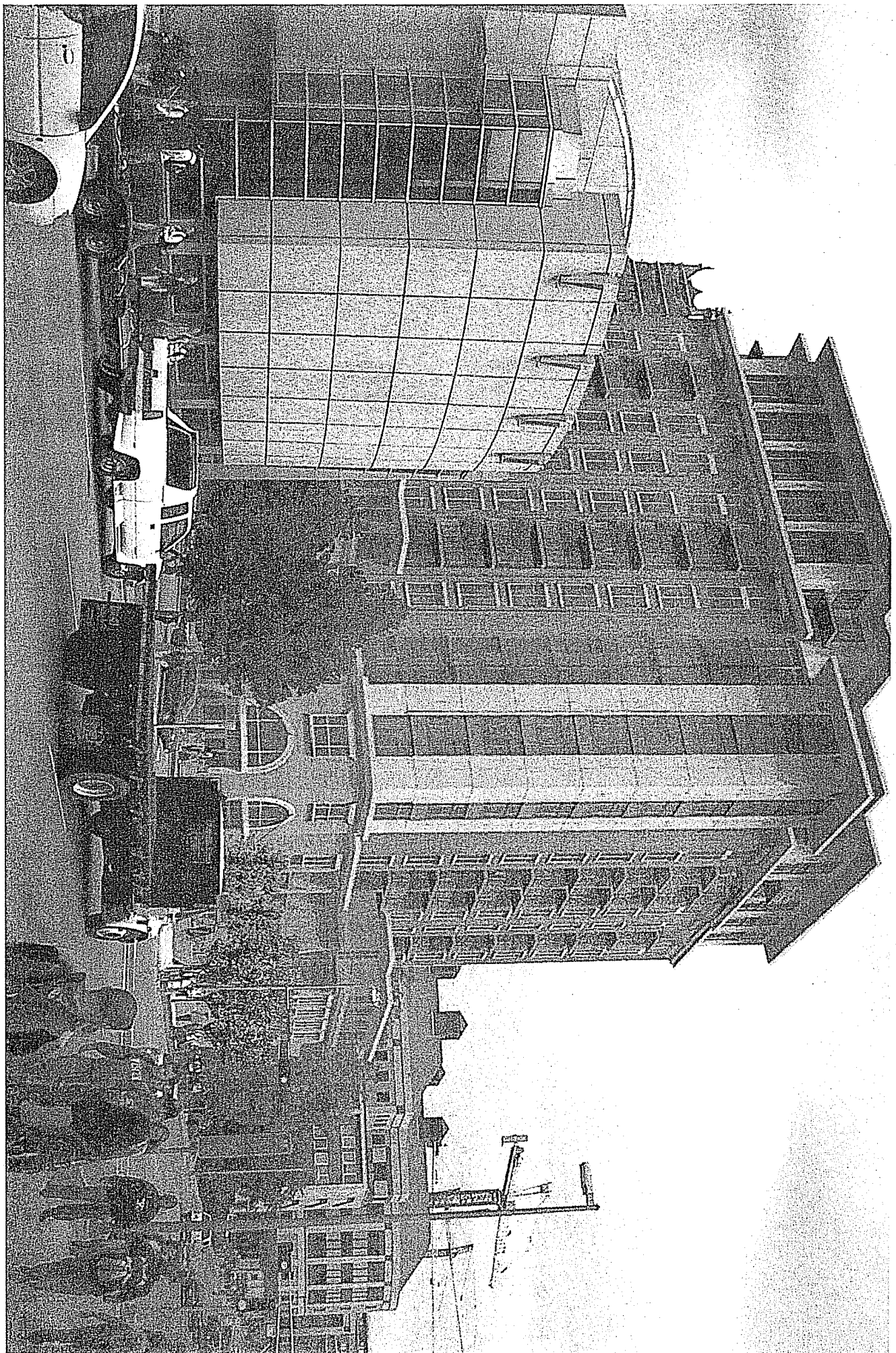
Very truly yours,

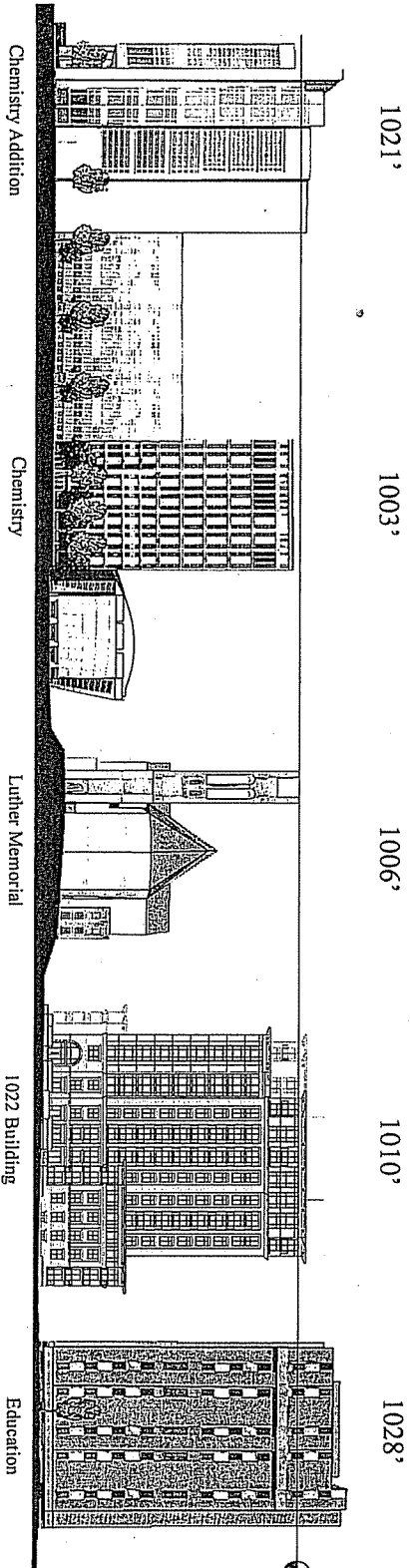
J. Randy Bruce, AIA
Managing Member

1022
West Johnson Street

KNOTHE
& BRUCE
architects







KNOTHE & BRUCE ARCHITECTS
 7401 University Avenue Suite 201
 Middleton, Wisconsin 53582
 608.815.3190 Fax 608.814.6734

Client: _____
 Date: _____

1006'
 City Datum
 Bell Tower

Author: _____
 Revised for Printing - Sept. 18, 2007

Project No: _____
 Ten Twenty Two

1022 M. Johnson
 Drawing Title: _____
Elevation Heights
 M. Johnson
 Project No: _____ Drawing No: _____
 0622 A-2.5