

Wisconsin Word Processing Format (Approved 1/92)

United States Department of Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name Stoppenbach, Emil and Flora, House

other names/site number

2. Location

street & number	207 East Racine Street	N/A	not for publication
city or town	Jefferson	N/A	vicinity
state Wisconsin	code WI	county Jefferson	code 055
			zip code 53549

3. State/Federal Agency Certification

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

Dawn Tenbrunsel
Signature of certifying official/Title

9/13/2019
Date

State Historic Preservation Office - Wisconsin

State or Federal agency and bureau

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

Signature of commenting official/Title

Date

State or Federal agency and bureau

4596



Stoppenbach, Emil and Flora, House

Jefferson

Wisconsin

Name of Property

County and State

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register

See continuation sheet

determined eligible for the National Register.

See continuation sheet.

determined not eligible for the National Register.

See continuation sheet.

removed from the National Register.

other, (explain:)

Barbara Wyal
Signature of the Keeper

11-5-19
Date of Action

5. Classification

Ownership of Property
(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- structure
- site
- object

Number of Resources within Property
(Do not include previously listed resources in the count)

contributing	noncontributing
1	1 Buildings
	sites
	structures
	objects
1	1 Total

Name of related multiple property listing:
(Enter "N/A" if property not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/Queen Anne

Materials

(Enter categories from instructions)

foundation stone
walls wood

roof metal

other

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1893

Significant Dates

1893

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Van Ryn, Andree & Lesser

Narrative Statement of Significance

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

Name of Property

County and State

9. Major Bibliographic References

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

Previous Documentation on File (National Park Service):

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

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local government

University

Other

Name of repository:

10. Geographical Data

Acreage of Property less than 1 acre

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

1 16T 352871.00 4763012.29
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

See Continuation Sheet

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

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

11. Form Prepared By

name/title Patricia Lacey

organization

street & number 10688 W Twin Bay Road

city or town Hayward

state WI

date 6-4-2018

telephone 715-642-6421

zip code 54843

Name of Property

County and State

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

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

Property Owner

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

name/title	Bob Mau and Lynn Deschler	date	6-4-2018
organization		telephone	920-674-6286
street & number	207 E Racine Street	zip code	53549
city or town	Jefferson	state	WI

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

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

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Section 7 Page 1

Stoppenbach, Emil and Flora, House
Jefferson, Jefferson County, Wisconsin

Description

Site

The Emil and Flora Stoppenbach house is located at 207 E Racine Street in Jefferson, Wisconsin. The Queen Anne house faces south toward East Racine Street, which is also known as Highway 18, a major artery through the city. Immanuel United Methodist Church is located to the west and an empty lot is located to the east. Both the house site and the empty lot are extensively covered with hardwood trees. The site of the Stoppenbach house is located one block east of Jefferson's Main Street Commercial Historic District (NRHP 97001627). This area has several blocks of wonderfully restored two and three story commercial brick buildings. The surrounding neighborhood is comprised of residential and light commercial properties. The lot is wide and the house itself is set back from the street, but located very close to the west (side) property line. Because the house is so close to the west edge of the property, the neighboring Methodist Church is very close, separated by a narrow strip of mown lawn. A long driveway marks the east edge of the property; it extends straight back and then turns to the left (west) to access the garage. The grade of the lot rises slightly from the sidewalk and a low retaining wall of stone, approximately two feet high, surrounds the front yard. A wrought metal fence is anchored to the top of the wall. The stone wall and metal fence are newer. The neighboring empty lot to the east, at first glance, appears to be part of the Stoppenbach property because the stone wall and metal fence continue along the sidewalk and wrap around the east edge of that neighboring lot; but the area to the east of the driveway is a separate property. This neighboring lot is covered with mowed lawn and interspersed with trees, contributing to the feeling that this is a side yard for the Stoppenbach house. In front of the Stoppenbach house is an expanse of mown lawn divided by stone steps and walkway leading to the front porch from the sidewalk. Black walnut trees shade the property; others include large pines and hardwood trees.

Joseph, Emil's brother, also built a Queen Anne style house a very short distance from the Stoppenbach house. It is located at 120 S. Whitewater Avenue, which is the next street east of the Stoppenbach house. The Joseph Stoppenbach house was also designed by Van Ryn, Andree & Lesser and it too was built in 1893. Joseph's house is more restrained in design and is composed of brick and limestone.

Exterior

The Emil and Flora Stoppenbach house is 2 ½ stories on a raised basement and has irregular and asymmetrical massing. The footprint of the house has an overall measurement of 52-4" deep by 39-0" in width. The ½ story attic area although generous in size is not a full story. The house rests on an

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ashlar cut sandstone block foundation that rises three feet above grade. The sandstone block foundation is interrupted by several windows.

The house features a 2 1/2 story main body, which displays a steeply pitched irregularly shaped compound roof having a hipped section as well as numerous cross gabled sections. Perhaps one of the most captivating features of the house is the multitude of roof planes created by the main front projecting gable, two cross gables on the west facing, a combination roof dormer and projecting bay on the east façade and the conical roof of the three-story round tower. Additional wall planes are created by the two angled two-story bays on the east facing façade, a clipped bay located on the first floor of the main south-facing façade and the west-facing second story angled projecting bay. The irregular rooflines and multi-surface planes on the house create a complex composition of texture through light and shadow as cast by the changes in the sun's position throughout the day.

The house expertly blends both Free Classic and Spindework stylistic elements, both subgroups of the Queen Anne style. Classical columns appear in paired and tripled column groups on the main entry porch and the colonnade which separates the parlor from the sitting room. The four window ribbon located within the tympanum of the main south-facing façade is a newly emerging architectural element normally found after 1900.¹ Both porch balustrades support turned spindles. Extensive ball and spindle detailing is found on the interior main staircase. Unlike most Queen Anne houses, the Stoppenbach house has no gable end cut out fret work or spindling.

The house has many windows of two different styles. The majority of the windows are double-hung that have a single lower light and a single upper light. There are several Queen Anne style windows on the south-facing main and the east-facing façades. All of the Queen Anne windows have a large stationary light which are topped by stunning stained and clear leaded glass transom lights.

A three-story round tower projects from the southeast corner of the south-facing main entry façade. The tower pierces the roof of the east-facing façade. It also supports a steeply pitched conical roof which has very closely spaced carved wood brackets. The house is clad with wood clapboard and wood shingles, some with a saw tooth edge.

A brick chimney rises from the east-facing attic roof on the main body of the house. Corner boards (6" in width) are present on all corners of the house. Four projecting, wood, string courses encircle the body of the house. One is located at the top of the basement masonry wall, there is one beneath the first floor windows, one appears at the top of the first floor windows and the fourth is located at the bottom of the second floor windows. The roof is covered with metal shingles that resemble the original slate shingles that were removed. The eaves have gutters. The vibrant polychrome paint scheme of the

¹ www.buffaloah.com/a/DCTNRY/w/windows.html#Band, band or ribbon of windows

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home includes soft yellow, dark blue, light blue and mauve, and highlights the many decorative details.

The extensive ornamentation of the house is described below.

Primary (South) Façade

The dominant feature of the main entry south-facing façade is the large third story projecting gable, and one's eye is immediately drawn there. A ribbon of four double-hung windows is centered within the gable. The window grouping has a wide wood surround with narrow wood molding appearing at the edge of the surround. Centered above the ribbon windows is a large cartouche. It is composed of two different oval shapes placed one on top of the other, each painted different colors (one is mauve and the other is blue). On top of the two ovals is a raised-relief scroll that is painted a gold color. At the very peak of the gable, there is a circle with the initials E S in raised relief and painted a gold color. The bargeboards within the gable are composed of small rectangular overlapping shingles, placed in a line following the line of the roof. The gable wall is shingled with multiple rows of straight cut shingles and double rows of saw tooth cut shingles, painted yellow.

The main façade has a two-and-one-half -story round tower at the southeast corner. The round tower has double-hung windows on the first, second and third floors of the tower. The windows are trimmed with blue and have wood surrounds. The body of the tower is clad with multiple rows of straight cut shingles and double rows of saw tooth cut shingles. To the west of the tower is a two-story recessed area followed further to the west by the two-story main body of the projecting gable.

The recessed area referenced above has a centered wood spandrel panel decorated with a raised relief pattern of scrolls and cattails. The background of the panel is light blue, the scrolls and cattails are light yellow and the heads of the cattails and the band holding the grouping together painted brown. Above the wood panel on the second floor is a Queen Anne window which has a large diamond pattern but does not have a transom. The first floor Queen Anne window has a transom that contains a clear leaded glass pattern. The first floor Queen Anne window, centered wood panel and second floor Queen Anne window are vertically emphasized with wood trim which frames the entire grouping.

The two-story main body of the front façade has two double-hung windows evenly spaced on the second floor. A Queen Anne window with a clear leaded glass patterned transom is centered on the first floor. In addition to the transom, a panel containing a multicolored festoon is located above the transom. The panel is topped with a projecting cornice. The combination of these three elements, painted different colors, creates an impactful eye-catching element. A clipped corner with a double-hung window appears at the east side of the Queen Anne window grouping.

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The area between the top of the clipped gable and the bottom of the second floor windows are clad with multiple rows of straight cut shingles and double rows of saw tooth cut shingles. The first and second floor exterior walls are clad with clapboard. The areas beneath the windows of the first floor are also clad with clapboard.

At the west edge of the south-facing façade is a rectangular one-story flat-roofed porch which wraps around the southwest corner of the house. The one-story porch defines the main entry. Five large piers resting on the stone foundation support paired and tripled groupings of classic Doric columns. These piers project higher than the porch floor providing the area for a spindled balustrade. The columns have square capitals, smooth shafts, and round bases. These column groups support a wide architrave on which is a row of several draped festoons. Above the entablature is a polychromatic projecting cornice. Tucked up under the cornice, a carved lion head appears at the east and west corners of the porch, adding a whimsical decorative feature.

Above the entablature and cornices is the second floor porch floor. Six rectangular newel posts with large rectangular caps support a grid-patterned balustrade. This balustrade secures the edge of the second floor porch. Both the first floor piers and the second floor newel posts are trimmed with rows of straight cut shingles and rows of saw tooth shingles.

Six stairs ascend the east side of the porch. They rise directly beneath the Queen Anne window. The stairs are edged with square column newels which support the same spindled balustrade as the porch. Each newel is topped with a bell-shaped cap. A wood paneled single light entry door opens into the entry vestibule.

Beneath the floor of the porch are three lattice vent panels. These panels have wood surrounds with a lattice insert for ventilation. Small decorative ovals are mounted on the lattice.

Side (West) Façade

The west-facing façade has two projecting gables which appear to the north of the main entry porch. The two gabled ends project outward from the main body of the house and are supported by large, solid, paired brackets at the north and south ends. A single centered double-hung window appears within each gable. The windows are trimmed with wood surrounds. The face of the gable is clad with rows of straight cut and sawtooth shingles.

Beneath the projecting gable to the right side is a second floor three-sided bay that rest on small brackets. Each side of the bay has a double-hung window; beneath each window is a square panel. Centered beneath the projecting bay, on the first floor, is one double-hung window. This stained glass window lights the reception hall with splashes of color from its many intricate cut glass pieces.

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Beneath the projecting gable on the left side, is an eight panel rectangular design. The centers of the panels are of wood and are recessed; the frames edging the panels are of wood. Directly beneath the panel design are two double-hung stained glass windows which light the landing of the formal staircase. The exterior walls of the west facing façade are clad with wood clapboard and a horizontal band of shingles bisects the clapboard walls with a decorative device providing visual interest.

Rear (North) Façade

The north-facing or rear façade is treated in a more utilitarian manner than the other sides of the house. The gable of the rear projecting bay has a grouping of three double-hung wood windows, trimmed with wide molding. The bargeboards within the gable are composed of small rectangular shingles, like the front façade. The gable is shingled with multiple rows of straight cut shingles and double rows of saw tooth cut shingles. Several rows of wide cornice molding separates the gable from the lower portion of the house.

A small one-story gabled roof porch projects from the center of the main body at the first floor. Above the porch, at either corner of the second floor is one double-hung window. A single double-hung window is on the first floor to the west of the projecting bay porch. The small gable of the porch has the same bargeboards as the third story gable. The porch is open with simple turn porch posts supporting the gable end. A balustrade of turned spindles encloses the porch. A band of spindling appears at the top of the porch under the gable. The first and second floor exterior walls are clad with clapboards.

Garage (non-contributing)

The garage, built outside of the period of significance in 2008 a 26' x 36', one-and-a-half story side-gabled, three car garage was built onto the rear of the house. It was attached to the north wall of the east one-half of the one-story porch. At the time of construction this area was enclosed with a side stairway rising to an access door. The east one-half of the rear porch was always open. A central shed roof dormer appears on the east-facing roof of the garage. A single fixed window with a diamond pattern is centered on the east wall of the dormer. Carriage doors give the garage period detailing. The walls of the garage are clad with steel clapboards. This garage addition obscures much of the rear façade of the house.

Side (East) Façade

The two-and-a-half story tower dominates the south end of the façade, and a large projecting, full-height bay dominates the north end of the façade. This bay has fairly standard features at the first and second floors with clipped sides, recessed porches, and bay windows; however, the roof configuration

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is quite complex. The roof combines a hipped form and a shed form (the shed form creating a dormer), and where they intersect there is a diminutive hipped-roof wall dormer. There is a pair of large brackets at the second floor at the south end of the bay. A rainbow motif ornaments the diminutive wall dormer.

The shed roof dormer has two side-by-side double-hung windows. The wall under the hipped portion has an identical pair of side-by-side double-hung windows. Wood molding connects the two window units horizontally. A large arrow (painted blue) points downward from the rainbow (between the window units.) The walls are shingled with multiple rows of straight cut shingles and double rows of saw tooth cut shingles.

The large bay has a recessed porch on both the first and second floors. A Queen Anne window, with one stained glass and one clear glass leaded transom, is located on the east-facing wall of both the first and second floors. A double-hung window is located on each side of the two bays on both the first and second floors.

The second floor porch bows out from the house in a semi-circle. An opening at the top of the semi-circle contains a multiple square balustrade identical to the main entry porch. A narrow arch frames the outer wall of the porch. The corners created by the semi-circle arch contain square metal mesh.

The first floor porch is recessed and is accessed by a two-sided stairway which rises to a small porch from both the north and the south. The balustrade at the east edge of the porch is identical to the main entry stairway. The wood paneled door with a single window in the upper panel accesses a small interior foyer which provides entry into the dining room and the room that historically was Emil Stoppenbach's office and library.

The wall area between the bottom of the windows of the second floor and the top of the windows of the first floor are shingled with multiple rows of straight cut shingles and double rows of saw tooth cut shingles. The main walls of both the first and second floors are clad with wood clapboard siding. The windows are trimmed with wood molding.

Interior First Floor

The interior of the Emil and Flora Stoppenbach House has been handsomely detailed. The nucleus of the house is the large stair hall (reception room), richly ornamented with an abundance of stained wood – all other rooms radiate from it. This configuration is repeated on the second floor. The first floor of the home has six major spaces: reception room, sitting room, parlor, dining room, library, and kitchen. Formal entry to the house is through a vestibule then into the reception hall. A secondary entrance at the east side of the house enters a small hall which then accesses two rooms: the dining

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Jefferson, Jefferson County, Wisconsin

room and the office and library. At the back of the house, a third door enters the kitchen where domestic help could access the second floor living quarters.

The formal stairway is a major focal point of the home and is its most stunning feature. It is entirely surrounded by carved headers, carved columns, carved newels, wainscoting, carved panels, and an abundance of spindlework with ball details. Even with all of these embellishments, it still maintains a light and airy feeling. The wood floors are embellished with a wood inlay border and the walls are of plaster. Due to the large pair of stained glass windows at the midway stair landing, the room is flooded with natural light.

The formal stairway is a half-turn stair (or dogleg stair) and is accessed by two wide steps that rise to the north and a quarter space landing. The half-turn stair then rises to the west to the midway landing. The midway landing is awash with colored light from two stained glass windows located on the west wall. The stairs then rise to the east ascending to the second floor central hall. A large elaborately carved square newel rests on the first step projection. The shaft of the newel is fluted. Atop the newel is a brass urn with three fluted lights at the top of the urn. A taller newel comprised of a square column that is beaded on the edges rest on the first stair of the turn to the west. The top of the newel is square with a carved flower motif inset on each side. The newel is topped with a fluted bell cap. The stairway balustrade is comprised of carved ball and spindles which are topped with a shaped handrail.

Opposite from this newel is a square column which rises from the floor to support the carved header. The shaft of the column is square and is beaded on the edges. The capital is square and has a carved flower motif inset on each side. The base of the column widens and contains deep carvings of leaves and tendrils. The entire column rests on a square coffered base. Between this column and the north wall of the stairway is a panel comprised of spindles ornamented with ball details. The center of this panel contains a solid carved square comprised of a fluted inset circle surrounded by leaves and tendrils. The ball and spindle panel rests on a large rectangular carved panel which exhibits large carved scrolls at each end. The rectangular carved panel rests on rectangular coffered panels.

The formal stairway continues to rise in the same width and with the same balustrade to the second floor. Each landing newel has a fluted bell cap. The apron and walls of the stairway are covered with deeply paneled wainscoting. The rest of the walls, and the ceiling, are comprised of the original smooth plaster in perfect condition.

From the reception room the parlor is to the south, the sitting room is in the southeast corner with the turret, the dining room is to the east, and to the north is the back stair hall and the kitchen. Directly north of the dining room is the library. There is a bathroom between the library and the kitchen.

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A pair of five-panel pocket doors enters the parlor from the south wall of the reception room. A large ten-panel single pocket door enters the dining room on the east wall of the reception room. A colonnade separates the sitting room from the parlor. The colonnade is comprised of two low walls which appear at both corners of the north and south wall. A large Doric column rests at the interior edge of both walls. The columns support an entablature that extends the width of the opening. A pair of five-panel sliding doors enters the dining room from the north wall of the sitting room.

The sitting room has a fireplace in the northeast corner. Two pilasters support an ornate carved mantle which contains two flying dragons holding a shield. The overmantle has paired fluted pilasters which surround a mirror and support an ornately carved projecting cornice atop the mirror. The firebox has its original cast iron insert. The slip is comprised of sea green rectangular ceramic tiles. These same tiles also appear on the hearth. The walls and ceiling are comprised of the original smooth plaster in perfect condition.

The walls of the dining room have stained wood, paneled wainscoting which rises four feet from the floor. The walls above the wainscoting are original smooth plaster in excellent condition. The ceiling is of smooth plaster and is coffered with stained wood beams which divide the ceiling into twelve grid sections. The plaster areas have hand painted oak leaves bordering each gridded section. A built-in china cabinet is located in the hallway between the dining room and the kitchen.

Beautifully milled and carved native woods were used throughout the first floor. Each window and door opening has wide surrounds. The edges of the upright portion of the surrounds are beaded. The top of each window and door has a large projecting cornice with a row of dentils. The dentil row is supported at each corner with two small brackets. Between the brackets is a deeply carved corner block containing a spiral and leaves.

Large carved ceiling cornices ornament the ten-foot-high walls throughout the first floor. One style includes a row of egg and dart molding. The other style has a row of tiny brackets. The base boards are 12" in height. Red birch is used in the parlor and sitting room; oak is used in the reception room, dining room, library, and kitchen.

The floor boards in each room are of the same material as the room moldings. The reception room, parlor, sitting room and dining room have parquet borders on their floors. One design is created using the same boards as the floor but set at an angle. Every other board is dark in color. The other design uses the floor boards at an angle in a band around the floor and then outlines the band with a dark colored board. The kitchen area has its original maple floor, but the counters and cabinets have been remodeled.

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Interior Second Floor

The second floor has seven major spaces surrounding the front and back halls: three bedrooms, sewing room, dressing room, servant's room and bathroom. Entry to the second floor is gained from two sources; the formal staircase, and the service stairwell which rises from the kitchen. The dressing room at the northeast corner is only accessed by the bedroom to the south, or the bathroom to the west; otherwise, every room has a door connecting it to the front or back halls.

The bedroom located in the southeast corner of the house has a fireplace located in the northeast corner. The fireplace is simpler than the first floor fireplace with less ornamentation and no overmantle.

The opulent woodwork and flooring from the first floor is continued only in the floor and cornice of the central hall. The second floor window and door surrounds are much simpler and they do not have the large cornices found on the first floor. The bedroom floors are comprised of wide birch boards. The room entry doors are five-panel in design. Each room has a closet.

The house was designed with a central heating system. The original radiators continue to circulate hot water throughout the first and second floors to heat the house.

Third Floor and Basement

Due to restricted access to the home by the property owner, the basement and attic were not observed, but according to the property owner, these spaces have not been altered from their original configurations. The owner described the basement as maintaining its original configuration and materials. The attic is unfinished, used for storage, and has not been altered.

Alterations

The only alterations that have been made to the house are found in the kitchen and bathroom. These rooms have been updated for living convenience.

A three car garage has been added to the north wall of the rear porch. This addition in no way compromises the integrity of the house.

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Integrity

The Emil and Flora Stoppenbach house is marked by a high degree of historic integrity and the house has experienced only minor alterations over time. The interior of the house maintains all of its original woodwork and floors as well as retaining their original finishes. The integrity of the Emil and Flora Stoppenbach house is exceptional especially in light of the complexity of the house's design and the abundance of wood ornament.

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Stoppenbach, Emil and Flora, House
Jefferson, Jefferson County, Wisconsin

Statement of Significance

The Emil and Flora Stoppenbach House is nominated to the National Register of Historic Places for local significance under criterion C in the area of Architecture. It is architecturally significant as an excellent example of the Queen Anne style of architecture. The house expertly blends elements of two subtypes: Free Classic and Spindework. Built in 1893, the house was designed by architects Van Ryn, Andree & Lesser who utilized classical columns both on the exterior and interior of the home as well as a multitude of spindework. The Queen Anne style is characterized by irregularity of exterior roof forms, wall planes and finishes to create visual interest; often a dominant front-facing gable, cutaway bays, porches, and patterned shingles are used. This home has a prominent gabled-end, a corner turret, a partial porch, cutaway bays, recessed wall planes, patterned shingles, and decorative flourishes in the gable, at the windows, and at the porch – all at the front façade, the other façades include additional variety. The interior is richly detailed and retains its historic plan. The home has excellent integrity and an overall effect of complexity and irregularity that distinguishes the Queen Anne from all preceding American styles; the abundance of these design features makes this an excellent example of the style in Jefferson.

Summary

Fueled by the wealthier upper class, the Queen Anne style house has a distinctive form, an abundance of decorative detail and was being built nationwide as the country experienced tremendous economic growth and expansion. The Queen Anne architect was allowed unfettered artistic expressions in designing these monuments to the era's exuberance for decorative embellishment.

The exterior and interior of the Emil and Flora Stoppenbach House is exquisite in detail and one is astonished by the quality of the materials that were used in construction. The house presents a strong physical impression as it interprets the irregularity of plan, asymmetrical massing and a variety of roof planes and wall projections. Texture is created by a variety of surfaces including clapboard and shingling. The many windows bathe the interior with natural light. Although the abundance of ornament suggests a fanciful aesthetic, Queen Anne houses had practical layouts with kitchen, dining room, and other socializing rooms adjoining large reception halls.

Period of Significance

The period of significance coincides with the construction date of the house which is 1893.

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History of the City of Jefferson

The city of Jefferson is located in central Jefferson County amid gently rolling hills and alongside the Rock River. The Rock River travels from north to south through the city. The first settlers to arrive in the area were attracted by the intersection of the Rock River and the Crawfish River. Here there was substantial water power for manufacturing and the Rock River provided a transportation route for their products.

Jefferson County was created with lands removed from Milwaukee County on December 7, 1836. The first settlers arrived on December 18, 1836 to the location of the present day city. They built homes and the Jefferson House which was used as a tavern, a court house, and a dry goods store. In the spring of 1842, E. G. Darling & Kendall constructed a dam across the Rock River and erected a saw mill on the east side of the river.

By 1845, Jefferson had eighty residents and the village contained a blacksmith shop, gunsmith shop, two carpenter shops, county buildings, and a saw mill. The brickyard of Waldo & Murray enabled the first brick building to be built in 1849, with many brick homes, commercial buildings and churches to follow. The Jefferson Flouring mill began operation the same year. Railroad ties that were made from lumber harvested nearby were rafted down the Rock River. They would be used in the construction of the railroad from Chicago to Oshkosh that would travel through the village of Jefferson.

By 1850 the population had grown to 550. The decade from 1850 to 1860 saw a tremendous amount of expansion within the city. In 1856, Jefferson became the county seat and a substantial court house was constructed. Jefferson was incorporated as a village on March 9, 1857.²

The *Jefferson Banner* from July 5, 1855 stated: "At no former period, we can safely say, has this village displayed such signs of prosperity as it does at the present time... The Wisconsin Central Railroad is rapidly progressing...and when it reaches this place...the resources of Jefferson will be fully developed and wealth and prosperity must follow, which is the only conclusion we can arrive at."³ The first train arrived in Jefferson in October of 1859.

A *Milwaukee Daily* reporter wrote an article on November 3, 1859 describing his trip by train from Milwaukee to the village of Jefferson:

A run of twenty minutes over the Chicago & NorthWestern Railroad over a remarkably smooth road for a new one, not yet ballasted, brought me to this thriving village, situated

² *The History of Jefferson County*, (Western Historical Company, Chicago, 1879), pages 466-483

³ *The Jefferson Banner*, July 5, 1855.

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at the confluence of the Crawfish and Rock River, six miles north of Fort Atkinson. Two cars, well filled with passengers, speaks well for the importance of this road as a thoroughfare, and there is every indication that it is destined to do a large business.

The people of Jefferson have a most ample water power in connection with the Rock River, and I noticed that they have taken advantage of it to a considerable extent in the erection of mills, shops, etc. They also use steam power in running a stave machine, of recent invention, which is capable of producing about sixty staves per minute, and furnishing employment for a large number of workmen.

The Village of Jefferson contains a population of about 2,000 inhabitants, and so great has been the demand for tenements, that not a house is unoccupied...I noticed three churches in the process of erection, all of brick....they will add much to the beauty of the town....when we take into consideration the fact that Jefferson has six churches.

The yellow brick manufactured here will compare very favorably with the famous Milwaukee brick, and I was informed that they have manufactured about 600,000 this season...the public park or court house square is very pleasant and their public buildings very good.⁴

On April 2, 1866, the Jefferson Woolen Manufacturing Company was founded by nine men including Charles Stoppenbach. The mill was located on the west bank of the Rock River and had an employment of thirty-six men. The mill produced cassimere, flannel and blankets. That same year the Wisconsin Manufacturing Company, who produced furniture, enlarged its facility. Due to the growth of the village, the charter was amended in 1867 dividing the village into four districts and increasing the number of village trustees to eight.

During the 1860s and 1870s the village of Jefferson continued its prosperous growth. Additional businesses were attracted to the village due to its access to water power and the railroad. Some of the businesses who established a presence in Jefferson during this time period were; Vaughn Manufacturing who produced plows and agricultural equipment, Copeland & Ryder who produced boots and shoes, the Evaporated Milk Company, Union Upholstering Company, Neuer & Geigleins Brewing Company, Ellis Schweiger Soda Water Company, and the Riverside Cheese Factory.

In 1871 Charles Stoppenbach and John Hillyer formed a partnership in a meat packing house. In 1879, Charles Stoppenbach became the sole owner. He expanded the operation erecting a larger packing

⁴ *The Milwaukee Daily*, November 3, 1859.

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house facility on the northwest side of the Rock River. The new company became known as C. Stoppenbach & Sons. The company processed beef, lamb, and pork products from local growers.⁵ (In 1934 the business was sold and it operated under several new owners. The plant became a major producer of pepperoni for pizza in the 1960s and 1970s, and eventually came under the ownership of Tyson Foods).⁶

On March 19, 1878 the village of Jefferson incorporated as the city of Jefferson and was divided into three wards. The population of the city of Jefferson expanded to 2,115 in 1880 and by 1890 had grown to 2,287.⁷

In February of 1893, George Grimm constructed an electric light plant, and in March of 1893 Edward Mueller established the first water system. He installed water pipes along Main and Mechanic streets connecting them to the well in Heger's Brewery. Later the system was upgraded by John H. Brown with the installation of two miles of pipe and a standpipe.⁸

The year 1893 was a banner year for Jefferson. Not only were new businesses opening frequently, but the owners of these businesses were building substantial homes. In 1893 Emil and Joseph Stoppenbach, co-owners of C. Stoppenbach & Sons Packing Place (along with their brother Frank) decided to build elaborate Queen Anne style homes. Both homes were designed by architects Van Ryn, Andree & Lesser a Milwaukee architectural firm.⁹ Emil Stoppenbach's home was complete by March of 1893.¹⁰

Emil Stoppenbach (b. 1/4/1860, d. 5/20/1947)

Emil Stoppenbach was born in Jefferson, Wisconsin, to parents Charles (b. 12-11-1824, d. 1884) and Catherine (b. 1832, d. 1913). Charles and his father Joseph immigrated to America in 1848 from Cologne, Germany. After arriving in the United States they spent one year in Virginia. In 1850, they came to Dodge County Wisconsin and after a few months continued on to Watertown in Jefferson County, Wisconsin. At this time, the remaining family was summoned to Watertown from Germany where they reunited.

⁵ John Henry Ott, *Jefferson County Wisconsin and It's People, a record of Settlement, Origin, Progress and Achievement Vol. I*, (S. J. Clarke Publishing Co., Chicago, 1917), pages 220-231.

⁶ www.wkow.com/Story/30563153/2015/11, WKOW Channel 27, "Update: City officials in Jefferson stunned by Tyson Foods decision to close plant."

⁷ John Henry Ott, *Jefferson County Wisconsin and It's People, a record of Settlement, Origin, Progress and Achievement Vol. I*, (S. J. Clarke Publishing Co., Chicago, 1917), pages 220-231.

⁸ <http://www.jeffersonutilities.com/history>, History of Jefferson Utilities, pages 1-3.

⁹ Wisconsin Historical Society, AH I 6889 and AH I 6903

¹⁰ *Jefferson Banner*, March 1893, News about town column.

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In 1851, at the age of twenty-seven, Charles was appointed the Deputy Jefferson County Register of Deeds. After the appointment, Charles moved to Jefferson which was the county seat for Jefferson County. In the fall of 1854, Charles was elected Register of Deeds and served subsequent elected terms.

In 1854, Charles married Catherine Bruckner who was also a native of Germany. They had seven sons; Charles and Daniel who died very young, Frank (b.11-2-1857, d. 2-25-1934), Emil (b. 1-4-1860, d. 5-20-1947), Joseph (b. 1862, d. 8-7-1944), Fred (b. 6-2-1867, d. 12-6-1894) and Edward (b. 2-20-1872, d. 4-26-1899). Edward was the one son not involved in the family businesses as he chose to study medicine.

Emil's father, Charles was one of the most prominent businessmen in the community and played a significant role in the development of Jefferson. In 1864, Charles owned a dry goods store: the Stoppenbach General Store; a saw mill at the east end of the dam; and in 1865, helped organize the Jefferson State Bank.¹¹

Between 1866 and 1868 Charles owned the Jefferson Woolen Mills, a large lumber yard, and a brickyard.¹²

In 1871, John Hillyer and Charles Stoppenbach began a slaughter and meat packing plant. In 1879, Charles became the sole owner and changed the name of the company to Stoppenbach & Sons Packing Co. The manufacturing complex consisted of multiple stock pens, a slaughter and processing house, and a combination refrigeration and meat curing house.¹³ A large three-story brick building was erected to serve as storage for the hams and meat supplies. The steam run plant was capable of slaughtering 500 hogs and 50 beef cows in a day. As the company expanded, it employed over 40 workers.¹⁴ Stoppenbach & Sons Packing company produced meat cuts, ham, and sausage that was marketed outside of Jefferson and at their Stoppenbach Sausage & Meat Company store located at 109 South Main in Jefferson.¹⁵

¹¹ Goodspeed Brothers, *Memorial and Genealogical Record of Dodge and Jefferson Counties Wisconsin; together with biographies of prominent men of other portions of the state both living and dead*, (Goodspeed Brothers Printing, Chicago, 1894), pages 381-382

¹² 175 year commemorative booklet, *The Founding of Jefferson 1836-2011 – Jefferson Wisconsin*, pages 24-25

¹³ John Henry Ott, *Jefferson County Wisconsin and It's People a Record of Settlement, Organization, Progress and Achievement*, (S. J. Clarke Publishing Co., Chicago, 1917), pages 220-231

¹⁴ 175 year commemorative booklet, *The Founding of Jefferson 1836-2011 – Jefferson Wisconsin*, page 38

¹⁵ National Register Nomination, Main Street Commercial District Jefferson Wisconsin, prepared by Mead & Hunt, September 10, 1996, Sec7-6

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In 1876, Charles built a three-story brick building on Main and Racine Street that became known as the Stoppenbach Opera House. Over time, Charles constructed six brick commercial blocks in downtown Jefferson. In 1878, Charles became a partner in the Stoppenbach and Koenig Feed Mill, and co-owner of the Lytle-Stoppenbach Malt Company. Upon Charles' death on February 1, 1884, the operation of the many Stoppenbach businesses fell to his sons. In memory of Charles Stoppenbach the family donated land known as Eastside City Park to the city of Jefferson. The park was renamed Stoppenbach Park in his honor.¹⁶

Certainly Emil, and all of Charles Stoppenbach's sons, grew up in the shadow of their father's many accomplishments. Upon their father's death, Charles' holdings were divided evenly between his wife Catherine and his sons.¹⁷ Frank took over the management of the Jefferson Woolen Mills and the Stoppenbach Opera House. Emil and Joseph managed the Stoppenbach Packing Company, the Lytle-Stoppenbach Malt Company and various other Stoppenbach businesses.¹⁸

At the age of nineteen, Emil married Flora Reed (b. 4-1-1857, d. 2-22-1926). The 1879 Christmas Eve ceremony was held in the lavish home of the bride's father, Dr. W. W. Reed. Reed was Jefferson's first physician.¹⁹ To them were produced five children; Mary A. (b. 8-14-1881, d. 1-18, 1935), Kathryn A. (b. 7-29-1884, d. 9-26-1931), Reed C. (b. 10-20-1887, d. 1930), Frank (b. 5-7-1889, d. 1964) and Helen (b. 2-24-1891, d. 9-26-1933). Unfortunately, no other information about Flora was located.

Emil's first job was as the head clerk in the general store owned by Moak & Peabody. After this position he traveled for several years as a salesman. At twenty-four, Emil took over the management of Stoppenbach Packing, Lytle-Stoppenbach Company as well as other family businesses located in Jefferson. Emil served one term as Mayor of Jefferson from 1890 to 1891.

By 1892, Emil's family had grown to a considerable size. He purchased the lot adjacent to his father in laws house and sold the existing building to Anton Pachi. Pachi was instructed to move the house to another location.²⁰ Emil then hired the architectural firm of Van Ryn, Andree & Lesser to design a large Queen Anne home to be built on the lot. Construction began on the house in the spring of 1892. By June the newspaper reported that "the building is about enclosed and forms a very imposing structure."²¹

¹⁶ 175 year commemorative booklet, *The Founding of Jefferson 1836-2011 – Jefferson Wisconsin*, pages 24-25

¹⁷ Last will and testament for Charles Stoppenbach 1884

¹⁸ 175 year commemorative booklet, *The Founding of Jefferson 1836-2011 – Jefferson Wisconsin*, pages 24-25

¹⁹ *Jefferson Banner*, January 1880

²⁰ *Jefferson Banner*, March 17, 1892

²¹ *Jefferson Banner*, June 30, 1892

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The building was completed in March of 1892. Contractor Frank Greve of Watertown, Wisconsin oversaw the entire project. The *Jefferson Banner* spoke of the very finest building materials and ornamentation used throughout the house noting that the “most attractive feature is the reception hall and carved staircase.”²²

Brothers Frank, Joseph, and Emil (Fred passed in 1894 and Edward passed in 1899) began to retire in November of 1931. They sold Stoppenbach Sausage Company to the Janesville Sausage Company.²³ Liquidation of additional Stoppenbach businesses was a continuous process. Brother Frank died in 1934. Emil Stoppenbach passed away on May 20, 1947 in Lake Forest, Illinois at the home of his grandchildren from daughter Helen.²⁴ He outlived his brothers, wife, and all but one of his children, Frank. The Emil and Flora Stoppenbach house was then purchased by John Zeidler on July 10, 1947 for \$8,000. Zeidler converted the house into apartments. Roger and Ella Reinel purchased the house for \$13,000 in 1958. Three years later LeRoy and Beulah Dustin purchased the house for \$15,000.²⁵ The house was purchased by Pam and Steve Doucette in the late 1970s or early 1980s. They completely restored the home in 1981 following the original blueprints found in the attic.²⁶ Lynn Deschler and Bob Mau are the current owners having purchased the property in 1986.

Architects Van Ryn, Andree & Lesser

The architectural firm of Van Ryn (1891-1936), Lesser (1889-1901), & Andree (1891- 1893), designed many substantial buildings as a firm, separately and with other architects. The blueprints for the Emil and Flora Stoppenbach house were drawn in early 1892 with building commencing in spring of 1892.

Architect Henry J. Van Ryn (1864-1951)

Henry J. Van Ryn was born in Milwaukee, Wisconsin on June 8, 1864. His father immigrated to Milwaukee from Utrecht, Netherlands and became a successful tobacco merchant. Van Ryn received a public school education. In 1881 at the age of 17 he apprenticed as a draftsman in the Milwaukee architectural offices of James Douglas and Edward T. Mix. Once he completed his apprenticeship, Van Ryn went into partnership with Robert G. Kirsh in 1885. Known as Van Ryn & Kirsh the firm had two offices in Milwaukee, one on south Second Street and one on Juneau Avenue. Architectural pattern

²² *Jefferson Banner*, March 1893

²³ *Jefferson Centennial 1836 – 1936*, Stoppenbach Sausage Co., page 59

²⁴ *Janesville Daily Gazette*, May 21, 1947, Emil Stoppenbach obituary

²⁵ Abstract produced by the Jefferson County Abstract Company, entries filed 8-6-1947 Vol. 246, pages 329-335, 6-26-1958 Vol. 309, page 233, July 25, 1947, 12-30-1961 Vol. 330, page 223

²⁶ *Wisconsin State Journal*, May 17, 1993, “Two masterpieces built to last”

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books were a popular way to disseminate design ideas and Van Ryn & Kirsh joined the trend with their offerings: *The Carpenter and Joiner's Hand Book*, and *Model Houses & Cottages: Hints on Economic House Building*. Their house designs were devoted to brick and frame homes costing over \$5,000.

Henry Van Ryn partnered with Charles Lesser and Frank W. Andree in 1889 and 1891. Their firm was known as Van Ryn, Andree & Lesser. The firm designed mostly houses, but they did have some commissions for public and apartment buildings. It was in 1892 that the firm designed Queen Anne style homes for Emil and Joseph Stoppenbach in Jefferson, Wisconsin.

Both Lesser and Andree had left the practice by 1893. Henry Van Ryn then partnered with architect Gerrit J. De Gelleke. The firm had many commissions of both residential and commercial buildings which were predominately designed in Period Revival styles. The firm specialized in institutional work between 1912 and 1925, designing Milwaukee public schools including Central Milwaukee Area Technical College, Bay View High School and Riverside High school. In 1920 the firm was awarded first prize in a national architectural design competition for the Milwaukee County General Hospital. Henry Van Ryn retired in 1936 and he died on January 2, 1951 at the age of 86.²⁷

Buildings listed in the National Register of Historic Places:

- Cyrus C. Yawkey House, Wausau (NRHP 74000098)
- Agriculture & Manual Arts Building Platteville Normal School, Platteville (NRHP 85000578)
- Boscobel High School, Boscobel (NRHP 86003518)
- F. A. Chadbourn House, Columbus (NRHP 90001961)
- Hudson Public Library, Hudson (NRHP 84000062)
- Charles W. Stribley House, Kaukauna (NRHP 84003770)
- Schofield Hall, Eau Claire (NRHP 83003393)
- Nelson Hall, Stevens Point (NRHP 05000643)
- Milwaukee County Dispensary and Emergency Hospital, Milwaukee (NRHP 85000639)
- Lincoln County Courthouse, Merrill (NRHP 78000116)

Architect Charles L. Lesser (Germany May 4, 1864-1941)

Charles L. Lesser was born in Milwaukee, Wisconsin on May 4, 1864. In the spring of 1881 Lesser began an apprenticeship with Milwaukee architect Howland Russell. From there he went to work for architectural firms in Omaha and St. Louis. Lesser returned and became a draftsman for Milwaukee architect T. N. Philpot, where he worked until 1887. He then formed a partnership with Gustave H.

²⁷ www.city.milwaukee.gov/imageLibrary/Groups/cityHPC, Historic Study Report, Lester L. Carr House, Milwaukee, WI by Carlen Hatala, pages 6-7.

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Leipold which lasted one year. In 1889, Lesser joined in partnership with architect Henry J. Van Ryn. The firm added architect Frank W. Andree. Their partnership was known as Van Ryn, Andree & Lesser.

By 1901, Lesser had his own practice on the south side of Milwaukee. Later he moved his office to the Majestic Building around 1911. He then rejoined his former partner Frank W. Andree for one year in 1917. In 1919 architect Albert J. Schutte joined Lesser followed by Joseph Lindl in 1923. In 1925, Charles L. Lesser went into private practice where he remained for the rest of his career.

Lesser's career encompassed designs for school, churches, municipal buildings, manufacturing plants, foundries, offices, stores, theaters, grain elevators and many homes.²⁸ Lesser was a staff architect for the Schlitz Brewing Company designing many small neighborhood taverns for the company.²⁹ He is known for his use of a broad range of architectural styles including Renaissance Revival, Neo Classical Revival, Queen Anne, Craftsman, bungalow, and Dutch Colonial. In 1924, at the age of 60, Charles Lesser operated his business out of his home on North 51st Street in Milwaukee where he remained until his death in 1941.³⁰

Buildings attributed to Charles L. Lesser:

- Kenosha County Court House and Jail, Kenosha (NRHP 82000677)
- Queen Theater, Milwaukee
- Riviera Theater, Milwaukee
- Schlitz Brewing Company Taverns (South 3rd Street, West Mitchell Street, 501 and 601 South 6th Street (NRHP 78000120), South Superior Street, and West National Avenue in Milwaukee)
- Several high style commercial blocks South 16th, South Logan Avenue, and two on West National Avenue, Milwaukee

Architect Frank W. Andree (b.11-14-1868)

Frank W. Andree began his career in the architectural office of Edward Townsend Mix where he served as a draftsman for seven years. In 1888, Andree opened his own practice on East Wisconsin Avenue in Milwaukee. He formed a brief one year partnership with Jacob Jacobi in 1889. In 1891, Andree joined with Henry J. Van Ryn and Charles Lesser to form the firm of Van Ryn, Andree & Lesser. Andree left the firm in 1893 and established an independent practice which lasted for thirty-six

²⁸ www.city.milwaukee.gov/imageLibrary/Groups/cityHPC/SchlitzTavernCoventry.pdf, Permanent Historic Designation Study Report, Former Schlitz Tavern/Coventry Inn, December 2009, pages 5-6

²⁹ *Souvenir Kenosha County Court House and bits of Yesterday-Foundations of Today*, 1925, page 17

³⁰ www.city.milwaukee.gov/imageLibrary/Groups/cityHPC/SchlitzTavernCoventry.pdg, Permanent Historic Designation Study Report, Former Schlitz Tavern/Coventry Inn, December 2009, page 5-6

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years. In 1929, Frank W. Andree organized the firm of F. W. Andree & Company. The firm included both architects and construction engineers. The business was dissolved five years later due to the Great Depression. Andree again practiced on his own until his retirement in 1942. Andree passed away in the late 1940s or early 1950s.

Andree was most proficient in residential Colonial Revival and Queen Anne architectural interpretations.³¹ Early Andree houses were often designed in the Queen Anne style with steeply pitched roofs, dormers, turrets and intricate details. This may indicate that he played a major role in the design of the Emil Stoppenbach house.³²

Buildings attributed to Frank W. Andree:

- Kilbourn State Bank, Milwaukee
- William J. Kershaw House, Milwaukee
- State Theater, Milwaukee
- Peter Hirt Apartments, Milwaukee
- Frederick Koenig House, Milwaukee (Queen Anne)
- Cawker Building, Milwaukee (NRHP 86001328)

Queen Anne Style

The Queen Anne style of architecture dominated domestic building in the United States and was popular in Wisconsin during the period from 1880-1910. It replaced the Second Empire and the Gothic Revival styles, becoming the most popular style of the time.³³

Often referred to as Neo-Jacobean or Free Classic in England, the style was initiated by British architect Richard Norman Shaw (1831 – 1912). Shaw believed that architecture should be viewed as an art form. This philosophy was reflected in his house designs which evoked the return to the domestic architecture of some two hundred years earlier. His country houses were free from the Neo-Gothic designs popular in England in mid to late 1800s, drawing on an eclectic combination of classical, Tudor and Flemish architecture. He revived the use of projecting gables, massive chimneys,

³¹ [ftp://ftp.dot.wi.gov/DOE%20-%20Story%20Hill%20Residential%20Historic](http://ftp.dot.wi.gov/DOE%20-%20Story%20Hill%20Residential%20Historic), Story Hill Residential Historic District, Milwaukee, Wisconsin, Wisconsin Dept. of Transportation, Wis. DOT Project #1060-27-01, Michael T. McQuillen Heritage Research LTD, October 2012, pages 12-13

³² www.city.milwaukee.gov/imageLibrary/StudyReports/KilbournStateBank1999, Final Historic Designation Study Report Kilbourn State Bank Building Milwaukee Wisconsin, pages 6-7

³³ Wyatt, ed. *Cultural Resource Management in Wisconsin, Vol. 2 A Manual For Historic Properties*, (Wisconsin Historical Society, June 1986), page 2-15.

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towers, decorative surfaces, and an abundance of windows. This produced a picturesque and dignified air of serenity.³⁴

The Queen Anne received its first major exposure in America at the 1876 Centennial Exposition in Philadelphia, Pennsylvania. The fair was a celebration of the centennial signing of the Declaration of Independence and was the first World's Fair held in the United States. The British government constructed several buildings in the Queen Anne style at the fair.³⁵

The Queen Anne style spread quickly throughout the country through the publishing of the first architectural magazine "The American Architect and Building News".³⁶ Soon additional pattern books such as *The House That Jill Built after Jack's Had Proved a Failure* were published.³⁷ Cousin Georges' Queen Anne was described by E. C. Gardner in *The House That Jill Built After Jack's Had Proved a Failure* as having: "larges halls for style, ceilings nine to eleven feet in height, calcimined walls that are painted, frescoed and papered, multiple low-roofed piazzas all around the house for living outdoors in the summer, and it must be made of a combination of bricks, wood and stone for it to be a Queen Anne."

The first Queen Anne constructed in the United States was the Watts-Sherman house built at Newport, Rhode Island in 1874. Henry Hobson Richardson (1838 – 1886) was the designing architect. Richardson's Sherman house was a large two-and-one-half story house with a basically rectangular, but somewhat irregular plan. Asymmetrical in composition, the exterior of the house was stone, half-timbering and shingles. Historians have speculated on the influence Stanford White (1853 – 1906), an architect in Richardson's employ, had on this structure. The mass conception and overall planning of the Sherman house was done by Richardson; however, much of the credit for the detailing goes to White.³⁸

The earliest American examples followed Shaw's early half-timbered designs. The creation of balloon framing, whereby the framework of a house could be made out of uniform lumber, furthered the popularity of the Queen Anne. The framing system comprised of inexpensive two-by-four-inch boards, combined as upright studs and cross-members that were held together by cheap mass produced nails. This technique replaced the traditional hewn timber construction and simplified the construction

³⁴Richard Norman Shaw (1831-1865), Online Encyclopedia Online, 1911 Encyclopedia Britannica Vol. V24, page 814, http://encyclopedia.jrank.org/SHA_SIV/SHAW_RICHARD_NORMAN_1831_HTML,

³⁵ Rachel Carley, *The Visual Dictionary of American Domestic Architecture*, (Henry Holt & Co., New York, 1994), page 154

³⁶ Virginia & Lee McAlester, *A Field Guide to American Houses*, (Alfred A. Knopf Inc., New York, 1997), page 268

³⁷ E. C. Gardner, *The House That Jill Built After Jack's Had Proved a Failure*, (W. F. Adams Co., 1896), pages 7-20

³⁸ Jeffrey Karl Ochsner, *H.H. Richardson Complete Architectural Works*, (MIT Press, 1982), pages 133,134

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of such architectural features as overhangs, bay windows, and towers.³⁹ Due to the abundance and affordability of machine-cut wood building components, and nurtured by the expansion of pattern books, the Spindlework subtype gained popularity during the 1880s. The Chicago Columbian Exposition in 1893, and its decidedly classical themes in architectural design, influenced the style's shift toward the Free Classic subtype by the turn of the twentieth century, where dainty spindles and lacey details were replaced by classical columns and dentils.

The Queen Anne is often characterized by asymmetry, is two-and-one-half to three stories in height with irregular rooflines and steeply pitched gables. The Queen Anne grew organically from the inside out; its inner structure determining its outer shape.⁴⁰ A dominate front gable is often present. Many include a tower, but each exhibits a porch that covers all or part of the front façade. A variety of surface textures are created through shingling, vertical and horizontal boards that divide the clapboard surfaces, and wall and roof projections. Light and shadow as it moves over projections and roof variations during the day creates another level of surface texture. The Queen Anne projected exuberance through decorative elements including spindle work, elaborate brackets, and lacy spandrels. In many instances these decorations were made locally. In other areas, factory made precut architectural elements were shuttled across the country on the rapidly expanding railroad network.

By the early 1800s, advances had been made in the manufacturing of glass. Windows were no longer an extravagance. Queen Anne architects utilized large single fixed-pane windows, multiple one-over-one windows and in some instances stained glass windows in order to admit massive amounts of light to the interior of the structure.⁴¹

The Queen Anne style of architecture reached Wisconsin in the 1880s. The ascending middle-class and wealthy industrialists and businessmen used the decorative excesses of the Queen Anne as an opportunity to display their wealth and success, and to express their individualism and particular preferences for how this style could be conveyed. Given the popularity of the style, it made its way into most communities in Wisconsin, and due to the variety of design options available with the style many chose to use a select few of the characteristics instead of employing the full range of options. As a result, many communities have Queen Anne homes with considerably fewer design variations and with less exuberance and ornament, or are of a smaller scale.

³⁹ Illustrated Architectural Dictionary, balloon framing, <http://buffaloah.com/a/DCTNRY/vocab.html>, page 1

⁴⁰ *Old House Journal*, January 1977, "The Queen Anne Style", page 3

⁴¹ "About Queen Anne Victorian Homes" The Richmond Hill Historical Society, <http://www.richmondhistory.org/queenanne.html>, page 1-2

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Comparative Analysis

There are no Queen Anne style homes individually listed in the National Register of Historic Places in Jefferson. Although an intensive architectural survey of Jefferson has not been completed, there are property records recording almost 30 Queen Anne style homes in the Architecture and History Inventory at the Wisconsin SHPO office. Most of these buildings are of a smaller scale and have fewer design features identifying the style. Of these records, three have been identified as potentially eligible for the National Register, and they all exhibit many of the design characteristics including prominent gables, bays, recessed and projecting wall planes, and porches. These homes are of similar scale, but one is clapboard, one is brick, and one is cut stone, bringing individuality to how the style is interpreted. The Stoppenbach House compares favorably when evaluated against these other examples of the style in Jefferson, and confirms that it is one of the most distinctive examples of the Queen Anne style in the community.

Conclusion

While many Queen Anne houses like the Emil and Flora Stoppenbach house have been preserved as private homes, many have fallen to conversion to multiple family occupations. The cost of maintaining and preserving these large homes has made them vulnerable to other uses and awakens the need to appreciate those who do care for them. The Emil and Flora Stoppenbach house is locally significant under Criterion C and is an excellent example of the Spindlework subtype of the Queen Anne style house, while also exhibiting elements of the Free Classic subtype. The house was built during of a period of great expansion and prosperity for the city of Jefferson and the Stoppenbach family.

Designed by architects Van Ryn, Andree & Lesser, the Stoppenbach house presents a strong physical impression as it interprets irregularity of plan, asymmetrical massing and variety of roof planes and wall projections which characterize the Queen Anne style. Asymmetrical in design, the house utilizes the elements of hipped roofs and cross gables, projecting and angled bays, corner boards, a wraparound porch, a round tower, and roofline dormers to provide changes in the horizontal continuity of the wall planes. The house seems to expand in every direction.

Texture is created by a variety of surfaces including the horizontal clapboard siding and straight and saw tooth shingling. The extensive use of glass in the many windows, bathe the interior with natural light. Additional texture is created by the multitude of rooflines that cast a changing shadow throughout the day.

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The interior of the Queen Anne home also represents the last expression of opulence, which would become minimized and controlled within the Colonial Revival and Arts and Crafts styles. The interior columns, extensively detailed and spindled main staircase, raised panel wainscoting, wide cornice moldings, coffered dining room ceiling and elaborate first floor fireplace created an environment in which Emil Stoppenbach could demonstrate his financial success to others. The exterior and interior design features and its high integrity make this one of the most distinctive examples of the Queen Anne style in Jefferson.

Preservation Activities

The house was purchased by Pam and Steve Doucette in the late 70's or early 80's. They began restoration of the home in 1981 from multi-family back to single-family following the original blueprints found in the attic.⁴² Lynn Deschler and Bob Mau are the current owners having purchased the property in 1986. They have lovingly cared for the house and have continued exterior repair and maintenance.

Acknowledgements

The Fuldner Heritage Fund paid for the preparation of this nomination. This endowed fund, created through a generous donation by the Jeffris Family Foundation and administered by the Wisconsin Historical Society, supports the nomination of historically and architecturally significant rural and small town properties.

⁴² *Wisconsin State Journal*, May 17, 1993, "Two masterpieces built to last"

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Stoppenbach, Emil and Flora, House
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Stoppenbach, Emil and Flora, House
Jefferson, Jefferson County, Wisconsin

Verbal Boundary Description:

LOT 2 & E2FT OF LOT 1. ALSO ROW OVER W4FT OF S102FT OF LOT 13 & E4FT OF S102FT LOT 2, BLK 2, SANBORN'S ADD. SBJ TO 20FT OF 5FT ROW IN NW/C IN 654-067. ALSO W62.5FT OF S132FT LOT 13, BLK 2, SUBJ TO 4FT ESMT IN 434-77 SANBORN'S ADD.

Boundary Justification:

The historic boundary corresponds with the current legal description of the property.

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Section photos Page 1

Stoppenbach, Emil and Flora, House
Jefferson, Jefferson County, Wisconsin

Name of Property:	Stoppenbach, Emil and Flora, House
City or Vicinity:	Jefferson
State:	Wisconsin
Name of Photographer:	Patricia Lacey- Photos 1-8, 16-19 Bob Mau- Photos 9-15
Date of Photographs:	April 2018
Location of Original Digital Files:	Wisconsin Historical Society
Number of Photographs:	19

Photo 1
South-facing main entry façade
Camera facing north

Photo2
South-facing main entry
Camera facing north

Photo 3
South-facing façade gable end
Camera facing north

Photo 4
West-facing façade
Camera facing northeast

Photo 5
Tower and east-facing façade
Camera facing northwest

Photo 6
East-facing façade
Camera facing west

Photo 7
East-facing façade, brackets under projecting roof dormer
Camera facing northwest

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Section photos Page 2

Stoppenbach, Emil and Flora, House
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Photo 8
East-facing façade, recessed porch
Camera facing west

Photo 9
Main formal staircase
Camera facing northwest

Photo 10
Staircase lighted urn
Camera facing north

Photo 11
East edge of staircase
Camera facing west

Photo 12
Fireplace sitting room
Camera facing southwest

Photo 13
Colonnade separating parlor from sitting room
Camera facing southeast

Photo 14
Coffered ceiling dining room
Camera facing east

Photo 15
Pocket door to dining room
Camera facing northeast

Photo 16
Stained glass window Emil's office
Camera facing east

Photo 17
Stained glass window reception hall

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Section photos Page 3

Stoppenbach, Emil and Flora, House
Jefferson, Jefferson County, Wisconsin

Camera facing west

Photo 18
2008 Garage
Camera facing west

Photo 19
Garage attachment to rear porch
Camera facing west

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Continuation Sheet**


Stoppenbach, Emil and Flora, House
Jefferson, Jefferson County, Wisconsin

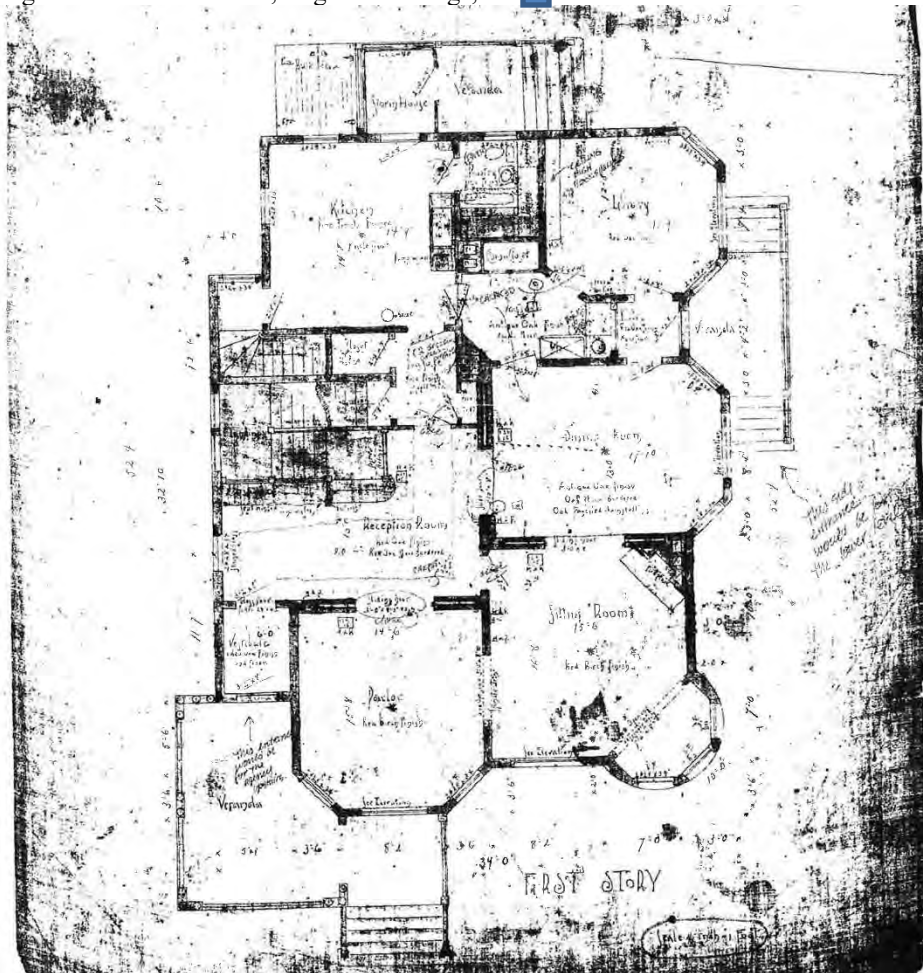
Section figures Page 1

List of Figures

- Figure 1: First Floor Plan, original drawings
- Figure 2: Second Floor Plan, original drawings
- Figure 3: Basement Floor Plan, original drawings
- Figure 4: East (Side) Elevation, original drawings
- Figure 5: West (Side) Elevation, original drawings
- Figure 6: North (Rear) Elevation, original drawings
- Figure 7: USGS Map

Note: the front façade (south) elevation drawing is missing from the set of drawings in the possession of the current homeowners.

Figure 1: First Floor Plan, original drawings, N  Not to scale




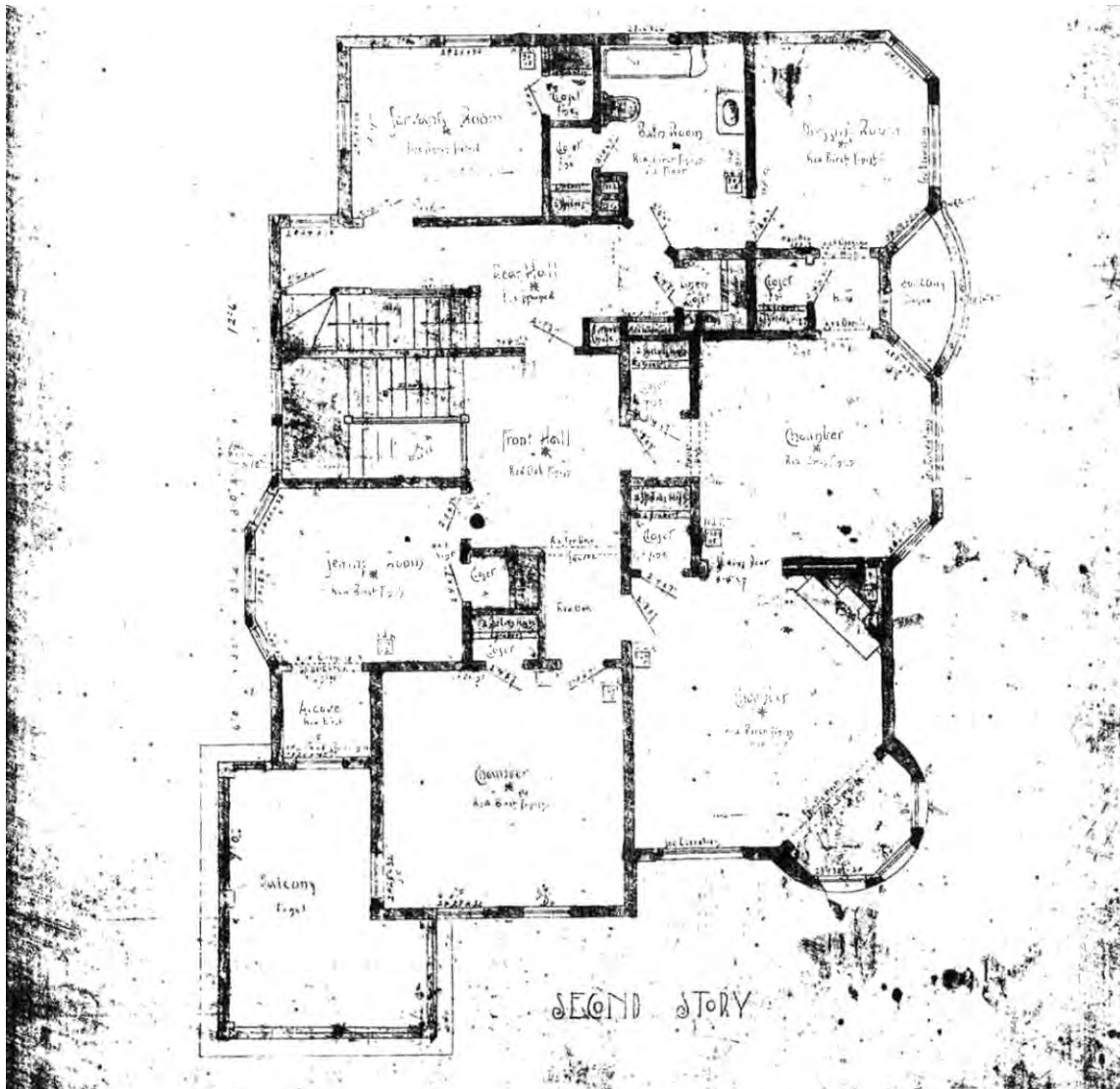
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Section figures Page 2

Stoppenbach, Emil and Flora, House
Jefferson, Jefferson County, Wisconsin

Figure 2: Second Floor Plan, original drawings N  Not to scale




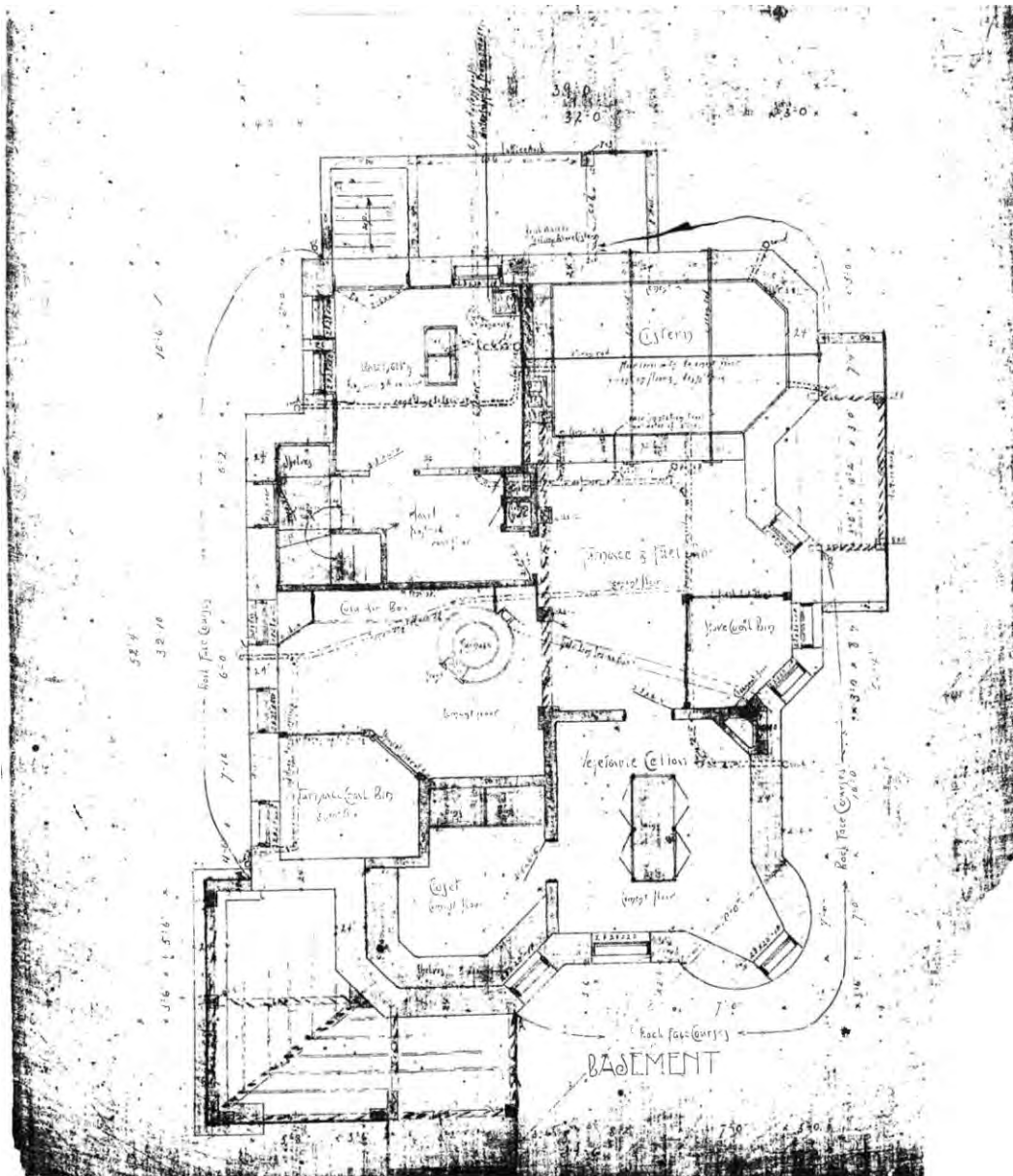
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Section figures Page 3

Figure 3: Basement Floor Plan, original drawings, N  Not to scale



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Figure 4: East (Side) Elevation, original drawings



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Section figures Page 5

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Figure 5: West (Side) Elevation, original drawings



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Section figures Page 6

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Figure 6: North (Rear) Elevation, original drawings



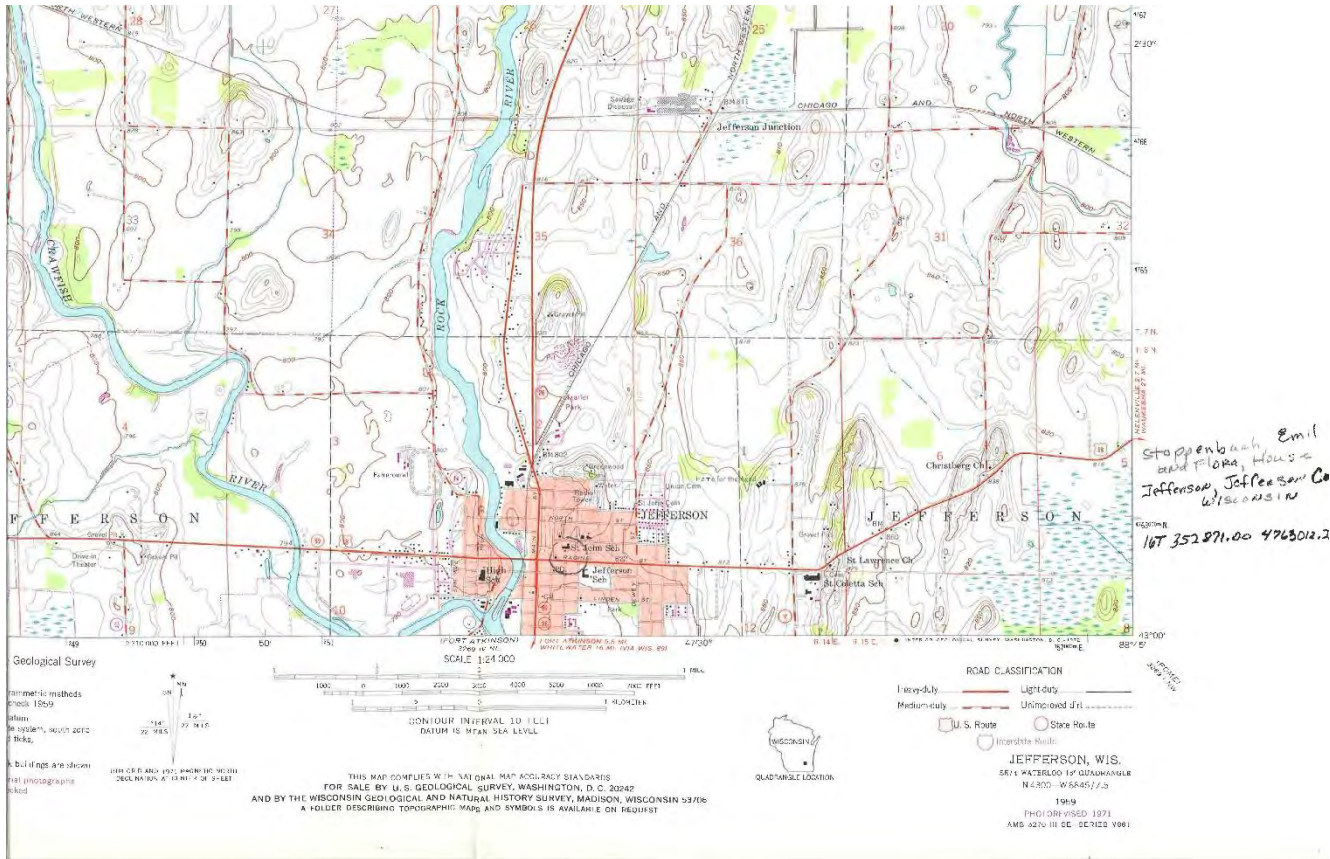
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Continuation Sheet**

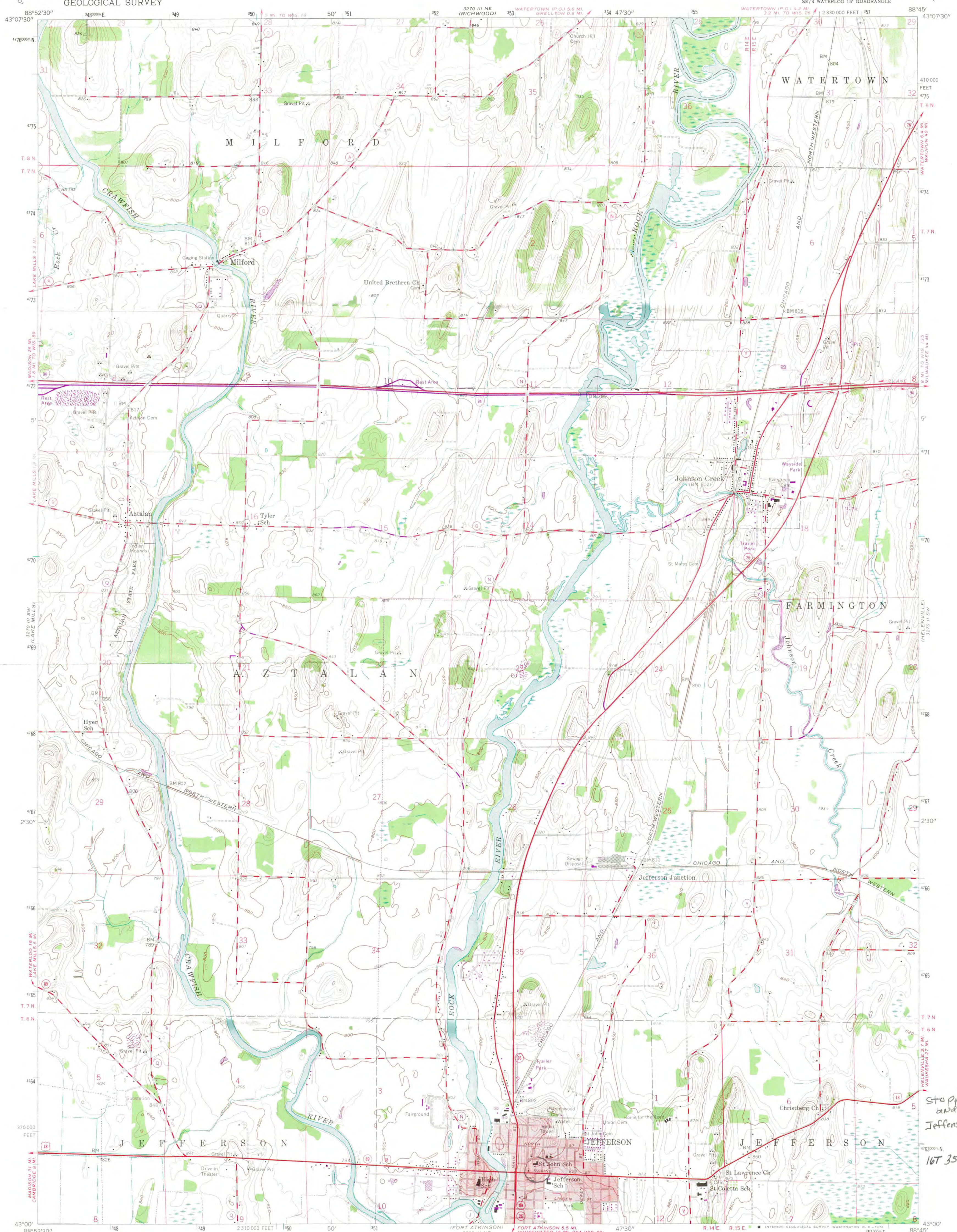
Section figures Page 7

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Jefferson, Jefferson County, Wisconsin

Figure 7: USGS Map



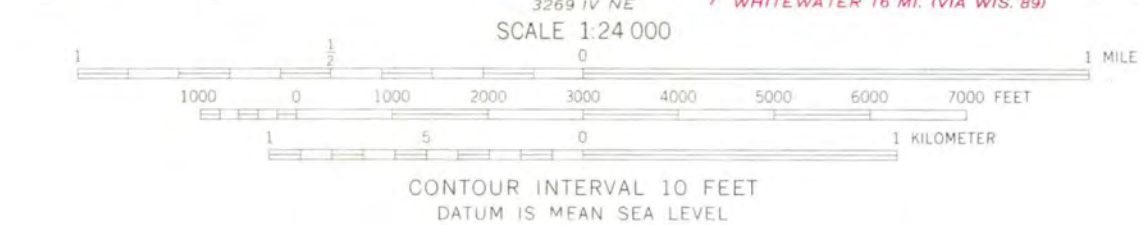
End Figures



Mapped, edited, and published by the Geological Survey
Control by USGS and USCGS

Topography from aerial photographs by photogrammetric methods
Aerial photographs taken 1954-1955. Field check 1959
Polyconic projection. 1927 North American datum
10,000-foot grid based on Wisconsin coordinate system, south zone
1000-meter Universal Transverse Mercator grid ticks,
zone 16, shown in blue

Red tint indicates areas in which only landmark buildings are shown
Revisions shown in purple compiled from aerial photographs
taken 1971. This information not field checked



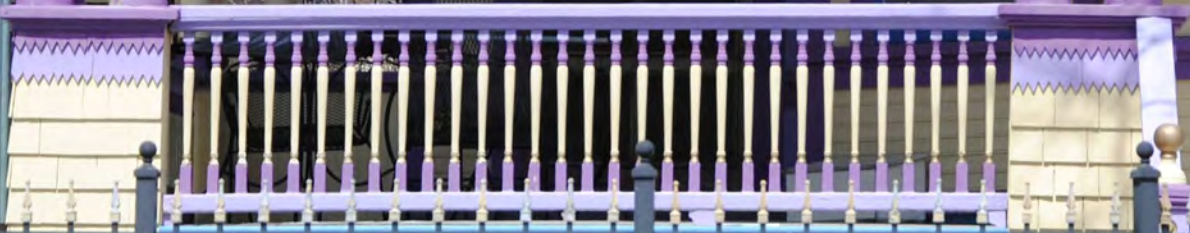
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FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
AND BY THE WISCONSIN GEOLOGICAL AND NATURAL HISTORY SURVEY, MADISON, WISCONSIN 53706
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JEFFERSON, WIS.
SE/4 WATERLOO 15' QUADRANGLE
N 4300—W 8845/7.5
1959
PHOTOREVISED 1971
AMS 3270 III SE—SERIES V861

*Stappenbach, Emil
and Flora, House
Jefferson, Jefferson Co
Wisconsin
16T 352 871.00 4763012.*







































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 9/26/2019 Date of Pending List: 10/16/2019 Date of 16th Day: 10/31/2019 Date of 45th Day: 11/12/2019 Date of Weekly List: 11/8/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 11/5/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Barbara Wyatt Discipline Historian

Telephone (202)354-2252 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



W I S C O N S I N
H I S T O R I C A L
S O C I E T Y



TO: Keeper
National Register of Historic Places

FROM: Peggy Veregin
National Register Coordinator

SUBJECT: National Register Nomination

The following materials are submitted on this Twenty-fifth day of September 2019, for the nomination of the Emil and Flora Stoppenbach House to the National Register of Historic Places:

- 1 Original National Register of Historic Places Nomination Form
- 1 CD with NRHP Nomination form PDF
- Multiple Property Nomination form
- 19 Photograph(s)
- 1 CD with image files
- 1 Map(s)
- 7 Sketch map(s)/figures(s)/exhibit(s)
- Piece(s) of correspondence
- Other:

COMMENTS:

- Please ensure that this nomination is reviewed
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do or do not constitute a majority of property owners
- Other: