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**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 Sensenbrenner, J. Leslie, House

other names/site number Gaylord, George, House

**2. Location**

street & number	256 North Park Avenue	N/A	not for publication
city or town	Nennah	N/A	vicinity
state Wisconsin	code WI	county Winnebago	code 139
			zip code 54956

**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.)

*Alicia L. Gougeon*  
Signature of certifying official/Title

7/16/03  
Date

State or Federal agency and bureau

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

Signature of commenting official/Title

Date

State or Federal agency and bureau

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:)

*E Beall*

SEP 2 2003

*Jan*

Signature of the Keeper

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

2 buildings

1

sites

2

1 structures

objects

3 total

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

None

Number of contributing resources is 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 19<sup>th</sup> and 20<sup>th</sup> Century Revivals

Materials

(Enter categories from instructions)

Foundation concrete

walls brick

roof asphalt

other wood

Narrative Description

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

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**Continuation Sheet**

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Sensenbrenner, J. Leslie, House  
Neenah, Winnebago County, Wisconsin

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The J. Leslie Sensenbrenner House is situated on less than one acre of land on the west side of North Park Avenue, overlooking the head waters of the Lower Fox River. Located just over a mile from Neenah's central business district between Riverside and Kimberly Point parks, the immediate neighborhood is of local historical importance for its association with some of Neenah's most prosperous industrialists and retail merchants. It is also an enclave of architecturally significant late 19th and early 20th century residences, many of which have been individually listed in the National Register of Historic Places.

Within this context the Sensenbrenner house is a sprawling one-story Period Revival residence, built in 1932 by Chicago industrialist George Gaylord and enlarged in 1941 by Leslie Sensenbrenner. The plan configuration is asymmetrical with five 1941 pavilions projecting from the main mass of the original L-shaped core. The foundations throughout are poured concrete, the walls are yellow brick with a stretcher bond, and the roofing materials are contemporary asphalt shingles. The roof form in the original main mass is side gabled with a large hip-roof gable at the southwest corner. This hip-roof is further extended by one of the five 1941 pavilions with a second hip-roof. Four additional front gables, all projecting from the original side-gabled core, are located over the 1941 additions, one on each facade.

Taken by elevation, the east or main facade is one story with a two-story 1941 entrance pavilion projecting from the north end. The south facade is a two-story gable end with a one-story 1941 service pavilion projecting from the east side nearest the street. On the west or waterfront elevation, the facade is again one story with a two-story 1941 pavilion projecting from the center, and the original two-story 1932 pavilion and its two-story 1941 addition projecting from the south end towards the water. On the north elevation the facade is again a two-story gable end with a one-story 1941 pavilion projecting from the west side nearest the water.

In addition to the original core and the 1941 alterations, the roofline is further broken by eleven dormers. On the east facade there are four original inset flat-roofed dormers, one to the north of the entrance pavilion and three to the south, the central one being polygonal. In addition to these a 1941 semi-circular deck-roofed dormer is located where the south side of the entry pavilion meets the east slope of the main mass. On the west or waterfront facade there are two 1941 gabled dormers, one on either side of the center pavilion and faced in flush board sheathing. Projecting from the main mass, the 1941 southwest pavilion has four gabled wall dormers: two on the south facade, one on the west facade, and one on the north.

In addition to the dormers, the roofline includes four chimneys. On the west facade there are two 1932 slope chimneys, on the north facade there is a 1932 exterior gable wall chimney, and where the north pavilion meets the north facade there is a 1941 end wall chimney.

The design of the house is further enriched by a glazed entrance porch, seven bays, two balconies, and a paneled tower, all part of the 1941 remodeling. On the east facade, the entrance porch is located on the east elevation of the entrance pavilion and is glazed on all three sides. A one-story right-angle bay is also located near the center of the east facade of the main mass. On the west facade, a two-story right angle bay with a

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second floor bowed front is located on the west elevation of the central west pavilion. On either side of this pavilion are two curvilinear one-story bays that adjoin the southwest and north pavilions. Over these bays are two balconies connecting the central west pavilion with the adjoining dormers. The south curvilinear bay also has a second floor semi-circular bay that connects the adjoining dormer to the southwest pavilion. A one-story combination bay is also located on the south facade of the southwest pavilion, and a one-story polygonal bay is situated on the north elevation of the north pavilion. In addition to these, a polygonal tower, which is paneled and flat-roofed, is located where the north elevation of the main mass meets the north pavilion.

Access to the interior is gained through thirteen entryways including six French doors, four of which are no longer functional. The main entrance is through a paneled door on the glazed 1941 entrance porch. A 1932 paneled door, located near the south end of the east facade, provides access to the kitchen and maids' quarters. Glazed doors on the south and west facades of the 1941 south pavilion open into what was respectively the maid's sitting room and laundry area. On the west side of the house, six multi-paned 1941 French doors connected the interior with the slate and flagstone terrace that overlooks the river. Four of these, located on either side of plate glass windows in the curvilinear bays, have been replaced by matching windows for security. Another two, located in a similar window grouping on the north facade of the southwest pavilion, are still functional. Two more 1941 doorways, with segmentally-arched glazed doors, open onto the second floor balconies, one on the north side of the west pavilion and one on the north side of the south dormer. In addition to these, there is a 1941 basement entrance on the west facade of the north pavilion, and three 1941 overhead garage doors on the south facade of the main mass.

The fenestration, both in the original 1932 core and the 1941 additions, is fundamentally simple and functional, consisting chiefly of double-hung, single-paned sash except as noted. Four of these basic window units are located on the first floor of the east elevation. One is north of the east pavilion, two are between the pavilion and the right angle bay, and one is south of the kitchen entrance. Another three are located on the south facade of the main mass over garage doors. On the north facade there are two more on each floor plus single-paned lights on either side of the exterior chimney. The same window units are predominately used on three of the five pavilions. On the east facade of the east pavilion there are four more basic windows, two on the first floor on either side of the main entrance, and two more on the second. On the south pavilion there are two located on the east facade and a third on the west facade south of the utility entrance. A multi-paned casement can also be found near the southern corner. Another three basic window units are located on the north pavilion, one on the east facade and two on the west.

Elsewhere the fenestration is similarly functional but with more widely varying sash. On the east elevation the first-floor rectangular bay has a central multi-paned light flanked by four-over-four sash, with two-over-two sash on the bay sides. On the second floor the north inset dormer has four-over-eight sash, while the other three have multi-paned lights. The hipped dormer has leaded windows. The combination bay on the southeast pavilion has two windows with single-paned sash on the right angled east side and four single pane lights on the polygonal west side. Above these on the second floor are two wall dormers with two-over-four sash. To the east of these are two more windows, one with three-over-six sash and the other with the basic sash. As previously

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described, the southwest pavilion also has a plate glass window and French door grouping on the first floor of the north and west facades. Above these are similar window groupings of four-over-four sash on either side of a plate glass window. On the north facade the grouping is incorporated into the wall dormer, on the west facade the grouping combines the wall dormer with a small hanging bay. On the west elevation of the main mass, the plate glass and French door treatment is repeated on the two curvilinear bays along with a single-pane light on each curve. The right-angle bay on the west pavilion is similarly composed of a central plate glass window flanked by two-over-six sash, with one-over-three sash on the bay sides. The second floor of the bay is comprised of the basic sash flanked by four-over-four. The north dormer has the basic sash, while the adjoining north balcony has a three window grouping with the basic sash flanked by four-over-four. The south balcony has two windows with two-over-two sash, while the adjacent semicircular bay has three windows with the basic sash. The polygonal bay on the north facade of the north pavilion has two-over-two sash flanking a central plate glass window. The windows in the tower have two-over-six sash on the first floor, two-over-two on the second.

Decorative features on the exterior are predominately Period Colonial Revival, of which the 1941 entrance porch with its dramatic swan's neck pediment is the most predominate. In addition to this are the Cape Cod massing of the 1932 core, the molded brick quoins on the east and southwest pavilions, the brick lintels and keystones, the suggested dovecotes in the gable ends of the east and west pavilions, the fan vents in the north and south gable ends of the 1932 main mass, dentiled brickwork cornices, a wrought iron and copper canopy over the kitchen entrance, and the lattice canopy over the south entrance to the south pavilion. Significant departures from historical precedent include the use of yellow brick, the sprawling irregular footprint, and the incorporation of features from other historic and contemporary styles. These are found largely in the 1941 additions and include the Regency motifs of the wrought iron balcony railings, the curvilinear Art Deco bays, the French Period tower, and the round hipped dormer and leaded windows, which appear to be Germanic in origin.

This incorporation of historic decorative features with contemporary design elements is reinforced and broadened upon entering the home. The high-ceilinged entrance hall opens onto the circular stair hall through a Mediterranean Period arch, revealing a spiral staircase with a delicate bronze balustrade, lighted overhead by the leaded windows in the circular hipped dormer. Tucked behind the staircase on the first floor is an Art Deco bathroom with etched vanity mirrors and original fabric trim including ruffled mirror and cornice hangings. Through bi-fold doors the entrance hall opens onto the vast central living room, dominated by a bronze Colonial Revival chandelier and a fireplace surrounded by plaster molding evocative of master English carver Grinling Gibbons. Off this room, through curvilinear Art Deco galleries paneled in exotic veneers, are the dining room and the Marine Room to the south, and the guest rooms and lower level study to the north. The dining room is notable for its silver leaf panels with hand painted oriental scenes, while the Marine Room has a bar, kitchenette and grill, a curved Art Deco banquette for dining, and a vaulted ceiling ribbed like the inside of a boat. Off the north gallery two guest rooms include such eclectic features as a French-style bed alcove, a white marble mantelpiece and Art Deco mirror, and a chinoiserie chandelier. The lower level study at the end of the gallery is notably paneled in walnut and includes a variety of hidden cupboards behind the panels and bookcases. Throughout the first floor the principal rooms have at various bi-fold doors, crystal doorknobs, and

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wall pockets to conceal curtains and blinds.

On the second floor there are three bedrooms off the main hall at the top of the stairs, each with a private bath and dressing room. The north bedroom includes an octagonal vestibule and a drafting room in the tower, while the west bedroom has a boudoir and balcony. Comprising nearly a quarter of the entire second floor is the dramatic master bedroom suite, located in the southwest pavilion and connected diagonally through the house to the main hall by three passageways interconnected by an octagonal room and a mirrored boudoir. The octagonal room provides the principal access point to three maid's rooms and two baths in the service portion of the house. The mirrored boudoir, which incorporates both a built-in fainting couch and Art Deco mirrored vanity, provides access to the mistress's bath and the south balcony. The bedroom beyond these has an additional master dressing room and bath. Throughout the second floor the principal rooms have markedly low ceilings and segmentally arched doors. On both levels of the home light switches in the principal rooms were specifically designed to be thirty inches from the floor so that lifting a hand would be unnecessary.

In addition to these interior features the grounds include several notable original landscape features. Near the entrance porch an original electric lantern is wired into a hawthorn tree to light the flagstone path that leads to the front door. A secondary flagstone path runs south to the driveway, which was also originally flagstone but is currently overlaid with asphalt. On the west side of the house a slate and flagstone terrace serves the curvilinear bays and the party room in the southwest pavilion. The terrace at one time included a koi pond (now grassed) and is enriched by rock gardens, steps, and cascading ponds and fountains that lead down to the waterfront. Along the shoreline near the northwest corner of the property is a large circular lagoon that acts as a private harbor and mooring. Because the landscaping is extensive and contributes to the setting of the house, it is considered a contributing site. In addition to these historic features the property includes three non-contributing features: a storage shed adjacent to the lagoon, a pool immediately south to the southwest pavilion, and a nearby pumphouse for the pool. A wrought iron fence, running the length of North Park Avenue, is also non-historic, although the front walk gates belonged to the Sensenbrenners but were never installed during their occupancy of the house. The fence is of insignificant size and scale and is not counted.

The house retains a very high degree of architectural integrity.

Sensenbrenner, J. Leslie, House  
Name of Property

Winnebago County  
County and State

Wisconsin

## 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

1932-1941 (1)

### Significant Dates

1932 (2)

1941 (3)

### Significant Person

(Complete if Criterion B is marked)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Childs and Smith (4)

Van Alyea, Thomas S. (5)

### Narrative Statement of Significance

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

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The J. Leslie Sensenbrenner House is of local architectural significance under criterion C as an outstanding example of Period Revival design. Begun in 1932 and completely remodeled in 1941, the Sensenbrenner house is the last major residence built during Neenah's preeminence as one of the principal paper manufacturing centers of the United States. Incorporating Tudor, French and American Colonial period elements with Art Deco features, the home's extravagant but deceptively simple exterior design and lavish interior appointments dramatically reflect the declining acceptability of ostentation following the Great Depression.

#### HISTORICAL BACKGROUND

Neenah began in 1835 as an industrial and agricultural mission for the Menominee Indians. Its early white settlement, attracted by the water power of the Fox River, started a few years later. Developing in the 1850s as an important flour milling center in Wisconsin, Neenah's industrial economy evolved into a nationally prominent center for paper milling in the late 19th century, dominated by what is today Kimberly-Clark Corporation.

The economic development of the late 19th century produced a large number of substantial local fortunes, which many of Neenah's industrialists used to build notable residences on East Wisconsin Avenue, the city's principal thoroughfare. The more imposing structures were constructed by prominent paper industrialists, including J. A. Kimberly, C. B. Clark, F. C. Shattuck, Havilah Babcock, J. R. Davis, and C. W. Howard. Inventor John Stevens and stove manufacturer G. O. Bergstrom also built homes in the neighborhood, which was locally referred to as "Piety Row" and "Piety Hill."

Neenah's industrial development reached a plateau at the turn of the century and remained level until World War I, at which time military demand for war related materials created new production opportunities. The most significant of these were disposable surgical dressings and gas mask filters developed by Kimberly-Clark Corp. from its patented Cellucotton process. Subsequently repositioned as Kotex and Kleenex, these products and others shifted local industry away from commodities towards consumer products, producing even greater wealth than was known in the late 19th century. During this early 20th century period the number of prominent mansions nearly doubled, coming only to an end with the Great Depression. Thereafter only a handful of industrialists built homes on the same lavish scale.

One of the men primarily responsible for the shift to consumer products was Kimberly-Clark president F. J. Sensenbrenner. The company's second and longest serving president, he was considered one of the most powerful men in Wisconsin, active in the state's economic, educational and religious development. His son Leslie Sensenbrenner (1892-1982) was the third of four children. Beginning his career with Kimberly-Clark in 1910, he began working in the wood room at the Kimberly mill and eventually became manager of the company's operations at Niagara Falls, N.Y. Returning to Neenah in 1937, he gradually rose through the ranks of management, being elected assistant secretary-treasurer in 1946 and then corporate secretary in 1952.



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Ultimately passed over as president, he retired four years later having also served as a director of the First National Bank of Neenah and a trustee of St. Norbert College in De Pere. (6)

**ARCHITECTURE**

Upon returning to Neenah, the younger Sensenbrenner acquired a waterfront summer home on North Park Avenue, built by Menasha industrialist George Gaylord in 1932. A relatively modest Colonial Revival Period residence, the house was an oversized but finely detailed Cape Cod minimally distinguished by keystone lintel pieces, paneled shutters and blinds, and a full width porch along the north facade. It was more than likely the work of Childs & Smith of Chicago, architect of the Period French Revival William C. Wing House (NRHP 1993) originally built for Gaylord in 1918. The firm also designed a similarly sized and proportioned waterfront house (no longer extant) on Doty Island for industrialist Mowry Smith Sr. In addition to these factors the basic core of the house bears a striking resemblance to the 1926 C. B. Clark Jr. House (617 E. Wisconsin Ave.), another Childs & Smith waterfront residence with integral garages and front and service doors in close proximity on the main facade.

After acquiring the property, Sensenbrenner spent the next several years working with Milwaukee architect Thomas S. Van Alyea on a remodeling project that would gut the house, nearly double the size, and transform its simple appearance to one of luxurious yet contemporary excess. The addition of the east, southwest, west, and north pavilions were all planned and executed along with the inclusion of the Regency balcony railings, Art Deco gallery bays, and the expansive terrace. On the interior, the original stairs were replaced by a round hall and spiral staircase. An archway connecting the living room and dining room was removed in favor of access through the adjacent gallery with its Art Deco paneling and curtain pockets. Colonial Revival features were elsewhere eliminated or minimized in favor of other period styles and Art Deco features, often combined in a single room. The nautical Marine Room, for example, includes an Art Deco banquette, while the master bedroom boudoir incorporates Mediterranean arches with an Art Deco mirrored vanity. Only the kitchen and staff areas of the house were ultimately untouched. And no feature was too small to escape notice, including the location of light switches, which Sensenbrenner's wife had placed low enough so they could be operated without lifting a hand. Sensenbrenner himself also insisted on incorporating various items taken from his period style home in Niagara Falls, including light fixtures and the silver leaf murals in the dining room. Interior wrought iron gates were stored but never hung during for lack of a suitable location. (7)

In guiding his clients through the project, Van Alyea succeeded in staying true to the original architect's intention on the east facade, keeping the lines of the house from the street low, modest and uncluttered. To underscore this simplicity, an inexpensive electrified lantern was hung from a tree to light the front walk. On the west facade, however, the Sensenbrenners' whims were given full reign. Overlooking the terrace and river Van Alyea added dormers, balconies, pavilions and Art Deco bays, bays on top of bays, all of which were fitted out with traditional sash, plate glass windows and multiple French doors. To bring both halves of the house together, each new element was given some modest Colonial Revival feature. The original shutters and blinds were also ultimately removed, a deceptively simple decision which unified the fundamental period style of

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the house with the streamlined Art Deco features. On a parallel line the grand formality of the living room and dining room are made to commingle with the Art Deco galleries, the flamboyant Marine Room, and the intimate but equally luxurious lower level study. Etched and beveled Art Deco mirrors were similarly made to coexist with Mediterranean arches, French bed alcoves, and marble fireplaces.

According to Cultural Resource Management in Wisconsin, the Period Revival styles were popular in Wisconsin from 1900 to 1940, running the gamut of historically "correct" copies to creative interpretations of historic precedent. Period Colonial Revivals typically included Georgian elements in an informal architectural context, relying heavily on the entrance to communicate the architectural origins. Shutters, dentiled cornices and a Cape Cod aspect are also typical, the latter more so in frame construction. Although the study unit does not address the eclectic combination of historic styles or Art Deco elements, the fundamental interpretive nature of the Period Revival style allowed architects the requisite freedom.

As a highly interpretive or eclectic example, the Sensenbrenner house is an outstanding representative of eclectic Period Revival design. Beginning with the 1932 core, the it exhibits the Cape Cod form as applied to greater massing, with keystones, dormers, and a variety of traditional entrance canopies. To this Van Alyea consistently added the projecting east pavilion with its quoins, dovecote, and the Georgian swan's neck pediment on the entrance porch. On the less prominent facades he introduced a dizzying combination of pavilions, bays, dormers, balconies, and a tower, each adopting some nominal Colonial revival feature to bring unity to the whole. Even the intrusive Art Deco bays are masked in part by dentiled brickwork cornices. This eclecticism is even more evident on the interior where Period Tudor Revival, Period French Revival and Art Deco elements are made to effectively coexist.

The majority of Neenah's Period Revival homes were constructed between 1918 and 1939, many of them in the immediate neighborhood. They include the previously mentioned Clark and Wing houses along with the 1918 Tudor Period A. C. Gilbert House (620 E. Wisconsin Ave.), the 1922 Elizabethan Period D. W. Bergstrom Jr. House (157 N. park Ave.), the 1929 Tudor Period Dan Kimberly House (569 E. Wisconsin Ave.), the 1930 Tudor Period John N. Bergstrom House (165 N. Park Ave.), the 1934 Tudor Period George Gilbert House (173 N. Park Ave.), the 1939 Colonial Revival Period Irving Stafford House (240 N. Park Ave), and the 1939 French Revival Period J. Fredrick Hunt House (603 E. Wisconsin Ave.). Additional examples located on Doty Island are the 1921 Tudor Period Ernst Mahler House (1450 E. Forest Ave.) and the 1926 Colonial Revival Period Carlton R. Smith House (1205 E. Forest Ave.). Although though all exhibit the characteristic free interpretation of historic precedent, none combine more than one period style or include Art Deco elements in their designs.

In all Van Alyea is known to have designed only three houses in Neenah. Either independently or as a partner in the firm of Van Alyea & Spinti he is also credited with the George Gilbert house and the Irving Stafford House. Of these the Period Colonial Revival Stafford house is comparably simple facing the street with an elaborate balcony and terrace on the waterfront facade. The overall design, however has been adversely affected by several radical additions in recent years. The grounds have been similarly altered by the construction of a

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massive new residence on a subdivided lot. The Period Tudor Revival Gilbert house, by comparison, is far less interpretive in spirit than the Sensenbrenner house, being more historically "correct."

Completed in 1941, the Sensenbrenner house remains distinguished as the last of a long line of lavish Period Revival style homes constructed in Neenah during the early 20th century. Although deceptively simple in its street facade, the design artfully masks a commingling of historic and contemporary design elements, underplaying an essentially lavish spirit revealed in the appointment and arrangement of interior spaces. Discrete in its ostentation, the home's extravagant but deceptively simple exterior design, juxtaposed to the luxurious interior appointments, dramatically reflects the declining acceptability of ostentation in post-Depression America.

NOTES:

- (1) The period of significance coincides with the initial construction by George Gaylord in 1932 through to the completion of the Sensenbrenners' additions in 1941.
- (2) 1932 Neenah Tax Rolls, p. 32.
- (3) J. Leslie Sensenbrenner House Blueprints, dated from 1939 through 1941.
- (4) The attribution to Childs & Smith, drawn from physical evidence in the community of the firm's work, is detailed in the text.
- (5) Blueprints.
- (6) Post-Crescent; Jan. 14, 1982.
- (7) O'Regan, undated interview with Leslie Sensenbrenner.

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:**

X State Historic Preservation Office

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

Name of repository:

**10. Geographical Data**Acreage of Property less than one acre

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

1 16 384520 4893440  
 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 Peter J. Adams

organization

street &amp; number 604 East Forest Avenue

city or town Neenah

state WI

date 7/15/2002

telephone 920-725-1945

zip code 54956

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TEXTS

Adams, Peter J. Neenah Historical and Architectural Survey and Nomination Project. City of Neenah, 1982. Neenah, Wisconsin.

Glaab, Charles N. and Larsen, Lawrence H. Factories in the Valley. State Historical Society of Wisconsin, 1969. Madison, Wisconsin.

McAlester, Virginia and Lee. A Field Guide to American Houses. Alfred A. Knopf, 1985. New York, New York.

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OTHER

Blueprints, J. Leslie Sensenbrenner House, by Thomas Steven Van Alyea, dated 1939-1941.

Interview between Peter Adams and J. Leslie Sensenbrenner, June 1981.

Interview between Peter Adams and George Gilbert, June 1981.

Interview between Suzanne O'Regan and J. Leslie Sensenbrenner, undated.

Neenah City Tax Rolls, 1932.

Post-Crescent, Jan. 14, 1982.

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

**National Register of Historic Places  
Continuation Sheet**

Section 10 Page 1

Sensenbrenner, J. Leslie, House  
Neenah, Winnebago County, Wisconsin

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**Verbal Boundary Description:**

Lots 6, 7 and 8 as described in Document #461916, Block E, Lakeview Addition.

**Boundary Justification**

The boundaries correspond to the legally recorded boundary lines of the lots historically associated with the nominated property.

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

**National Register of Historic Places**  
**Continuation Sheet**

Section photos Page 1

Sensenbrenner, J. Leslie, House  
Neenah, Winnebago County, Wisconsin

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**Photographic Materials - Identification**

Sensenbrenner, J. Leslie House  
Neenah, Winnebago Co., Wisconsin  
Photos by Peter J. Adams; July 2002  
Negatives at the Wisconsin Historical Society

- Photo #1 of 19: Exterior, view of house from southeast.
- Photo #2 of 19: Exterior, entrance porch detail.
- Photo #3 of 19: Exterior, view of house from northeast.
- Photo #4 of 19: Exterior, view of house from northwest.
- Photo #5 of 19: Exterior, view of verrace showing former koi pond.
- Photo #6 of 19: Exterior, view of house and gardens from west.
- Photo #7 of 19: Exterior, view of house from southwest.
- Photo #8 of 19: Exterior, view of house from south.
- Photo #9 of 19: Exterior, view of boat shed.
- Photo #10 of 19: Exterior, view of lagoon.
- Photo #11 of 19: Exterior, view of pool.
- Photo #12 of 19: Exterior, view of pumphouse.
- Photo #13 of 19: Interior, view of entry hall.
- Photo #14 of 19: Interior, view of lavatory mirror and fabric trim.
- Photo #15 of 19: Interior, view of living room.
- Photo #16 of 19: Interior, view of dining room.
- Photo #17 of 19: Interior, view of Marine Room.
- Photo #18 of 19: Interior, view of Study.
- Photo #19 of 19: Interior, view of master bedroom boudoir.

Sensenbrenner, J. Leslie, House  
Name of Property

Winnebago County  
County and State

Wisconsin

### 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.)

<b>name/title</b>	Mr. and Mrs. Thomas J. O'Regan	<b>date</b>	7/15/2002
<b>organization</b>		<b>telephone</b>	920-725-8772
<b>street&amp;number</b>	256 North Park Avenue	<b>zip code</b>	54956
<b>city or town</b>	Neenah	<b>state</b>	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.



J. LESLIE SENSENBRENNER HOUSE  
JEENAH, WINNEBAGO COUNTY, WI

