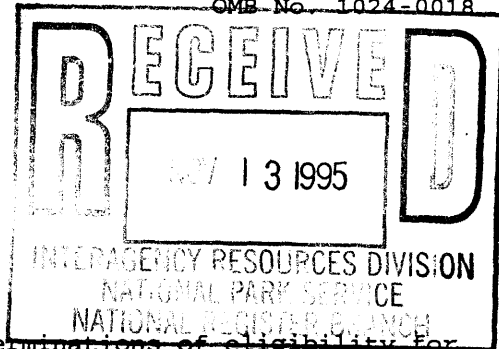


NPS Form 10-900
(Rev. 8/86)
Wisconsin Word Processor Format (1331D)
(Approved 3/87)

OMB No. 1024-0018



United State Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register form (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries. Use letter quality printer in 12 pitch, using an 85 space line and a 10 space left margin. Use only archival paper (20 pound, acid free paper with a 2% alkaline reserve).

1. Name of Property

historic name Crosby, James B., House
other names/site number N/A

2. Location

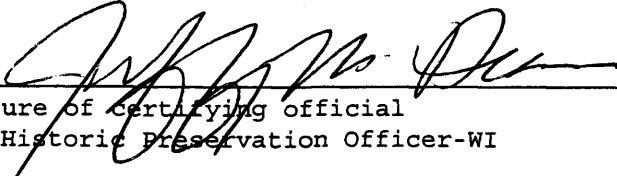
street & number 1005 Sutherland Avenue N/A not for publication
city, town Janesville N/A vicinity
state Wisconsin code WI county Rock code 105 zip code 53545

3. Classification

Ownership of Property	Category of Property	No. of Resources within	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	contributing	noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<input type="checkbox"/> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<input type="checkbox"/>	<input type="checkbox"/> structures
	<input type="checkbox"/> object	<input type="checkbox"/>	<input type="checkbox"/> objects
		<u>1</u>	<u>0</u> Total
Name of related multiple property listing:		No. of contributing resources previously listed in the National Register <u>0</u>	
<u>N/A</u>			

4. State/Federal Agency Certification _____ As

the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this x 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 x meets _____ does not meet the National Register criteria. _____ See continuation sheet.



7 NOV, 1995
Date

Signature of certifying official
State Historic Preservation Officer-WI

State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. _____ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification _____

I, hereby, certify that this property is:

entered in the National Register.
_____ See continuation sheet



12.14.95

_____ determined eligible for the National Register. _____ See continuation sheet

_____ determined not eligible for the National Register.

_____ removed from the National Register.
_____ other, (explain): _____

Entered in the
National Register

Signature of the Keeper

Date

6. Functions or Use _____

Historic Functions

(enter categories from instructions)

Current Functions

(enter categories from instructions)

DOMESTIC/single dwelling

HEALTH CARE/hospital

DOMESTIC/multiple dwelling

COMMERCE/TRADE/professional

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
<u>MID-19th CENTURY/Italian Villa</u>	foundation <u>limestone</u>
<u>LATE VICTORIAN/Italianate</u>	walls <u>weatherboard</u>
	roof <u>asphalt</u>
	other <u>wood</u>

Describe present and historic physical appearance.

The James B. Crosby House is a two-story Italianate/Italian Villa style building that sits on a large lot in the northeastern section of Janesville, a medium-sized city in south-central Wisconsin. The site of the Crosby House is at the northern end of Sutherland Avenue, a two-way urban street improved with concrete curbs and gutters. In front of this house, there are no sidewalks. Sutherland Avenue ends just north of this house, as does this residential neighborhood due to the industrial and railroad development to the north. The open space to the north of Sutherland Avenue gives this part of the street an "edge of town" appearance despite the fact that it is less than a mile from Janesville's downtown.

Most of the nineteenth and early twentieth century residential growth in northeastern Janesville occurred to the south and southeast of Sutherland Avenue. So, for many years, the Crosby House had a rural or suburban setting. After World War II, the northeastern area of Janesville expanded and many modern homes were built near the Crosby House on typical twentieth century urban lots with similar setbacks. The resulting neighborhood is one of primarily post-World War II housing interspersed with a few older buildings. Local history accounts state that the Crosby house was erected in 1852, although the abstract indicates the deed for the property was not entered until 1854.

The Crosby House stands out in the neighborhood because of its age, but also because it sits on a very large lot with a generous, estate-like setback from the street. The lot is landscaped with a large, mature lawn punctuated with many large, mature trees. There is a large circular driveway leading from the street to the house, but there are no outbuildings on the lot. The topography of the site is flat along Sutherland Avenue and to the north and south of the house. But, at the back of the house, the land slopes sharply down toward the west. The closest street behind the house is obscured because of this slope and the many trees and bushes in the back of the property.

The Crosby House is a large, two-story building with details from the Italianate style. It has a main block with a cruciform plan and a large one and one-half story rear wing. The builder of the Crosby House probably used a plan that nineteenth century architect Samuel Sloan published in his pattern book, The Model Architect, in 1852 (reprinted in 1980 as Sloan's Victorian Buildings). Sloan called the design an "ornamental villa," and the main block of the house reflects almost all of the details of this design (see Figure 1). And, although the house has gone through numerous changes since its original construction date, its main block still reflects much of Sloan's design.

x See continuation sheet

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The main block of the Crosby House has a low-pitched intersecting gable roofline. The wide, overhanging eaves of the roof are elaborately decorated with single and paired pendant brackets. Also under the eaves is a very narrow band of dentils. Projecting from the center of the main block is an octagonal cupola with wide eaves decorated with pendant brackets and dentils. There are four-light openings in each face of the cupola.

The walls of the main block are sided with weatherboards and are punctuated with sets of tall, narrow windows. Each window set on the main block consists of two four-over-six-light double-hung sashes decorated with thin architrave surrounds. Above the main entrance, the window set consists of a single four-over-six-light double-hung sash flanked by very narrow two-over-three-light sashes. There are single four-over-six-light double-hung sashes in the narrow side walls of the projecting entry pavilion. The entire main block of the house sits on a cut limestone foundation.

Projecting from the rear of the main block of the house is a one and one-half story rear ell. Part of the ell wraps around the north wall of the rear of the main block. The ell features wide, overhanging eaves decorated with pendant brackets and dentils. It is sided with weatherboard siding and sits on a cut stone foundation. The openings in this part of the house are less decorative than in the main block. They consist of a combination of medium-sized double-hung sashes, some with six-over-six lights, and small single or multi-paned rectangular windows.

Attached to the south wall of the main block and the south and west walls of the rear ell are several other projections that were later additions to the house. Attached to the south wall of the main block is an addition that has the appearance of an enclosed porch. It features a low-pitched roof, weatherboard siding, and many large single-light double-hung sashes. Attached to this addition on the east is another small projection that was once a decorative bay window. The enclosed porch was once part of a large ell projecting from the south wall of the house that ended in a large, octagonal room (see Figure 2). This ell was added to the house when it was converted into a hospital. The octagonal room was used for the hospital "surgery" or operating room. It deteriorated in the twentieth century, and was removed, leaving only the existing enclosure. Attached to the rear ell is a large porch that is enclosed in places.

The main entrance to the house is centered in the projecting entry pavilion that projects from the east wall. It sits under an Italianate entry porch that features a flat roof, square posts, delicate brackets and floral decoration, and a frieze

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with a dart molding. This is the original porch that exists on the building. Historic photographs show that the house had other elaborate porches and balconies that were part of Sloan's original house plan (see Figure 2). These porches and balconies featured balustrades in a cut-out pattern, brackets, and dart moldings. The form and plan of the main block of the house, along with the front porch details were built exactly as Sloan designed them in his house plan. The decoration around the windows and the design of the front entrance also are exactly as those details are shown in his plan. And, the original porches and balconies on the house were also built to Sloan's specifications (see Figure 3). However, the brackets under the roof eaves are slightly different than those pictured in the design. The original design also called for a rinceau frieze above a scalloped molding that was not executed on this house (see Figure 4). Instead, there is a row of dentils.

During the post-World War II era, the Crosby House deteriorated significantly. A 1944 photograph of the house shows that the octagonal ell was still extant, but the porches and balconies had already been removed. A photograph in the Rock County Historical Society from a later time period shows an almost dilapidated house. During the last decade or so, the exterior of the house has been slowly rehabilitated. The current owner has stemmed the exterior deterioration and plans to rebuild the original porches and balconies. He also plans to rebuild the old hospital ell, with its octagonal room, that was a later addition, but was a picturesque part of the building's physical history.

The main entrance to the building consists of two wood-paneled doors decorated with darts and circles. The entrance is topped with a rectangular transom and decorated with a wooden architrave molding. The entrance leads into a rectangular vestibule and two wood panel and glass doors lead into the central hallway of the main block of the house. These doors each feature two square and two rectangular panels along with two round-arched glass panels.

The interior plan in the main block of the house is based somewhat on Sloan's interior plan for this house design, although some remodeling and original variation from the plan can be seen when the modern and historic floor plans are compared (see Figures 5, 6, 7). Sloan's plan called for a large vestibule or foyer in a triangular shape, a small square lobby, and an octagonal main hallway, with the main staircase at the back of the building. Possibly because the Crosby House was built with a rear ell, the staircase was moved to the side of the hallway, which runs straight through the main block of the house (see Figures 5, 6).

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The central hallway of the main block features plaster walls covered with wallpaper, carpeting over wide pine flooring, and a plaster ceiling. There are wide baseboards and very wide cornice moldings. On either side of the east end of the main hallway are two sets of massive double doors that lead to the living and dining rooms. At the center and west end of the hallway are two smaller single doors that lead into a storage room (marked "office" in Figure 6). At the rear of the hallway is a door that leads into the rear ell. A small bathroom sits under the main staircase.

The massive double doors off of the central hallway are trimmed with wide moldings. The southern set of doors leads to the dining room. On Sloan's plans, this is the Drawing Room (see Figure 5). This room features plaster walls; wide cornice moldings; wide window and door trim; a carpeted floor; and a plaster ceiling. A crystal chandelier hangs from an elaborate carved plaster decoration in a floral motif. The room is lighted by a set of two windows that run almost from the floor to the ceiling. The room also features a marble fireplace decorated with foliated spandrels and a round-arched opening accented with a scroll.

The northern set of massive doors leads into the living room, the dining room on Sloan's plans. This room has also been restored and features plaster walls; wide cornice moldings; wide window and door trim; a carpeted floor; and a plaster ceiling. The unusual feature of this room is the classically-appointed stage, added when drama lessons were given in the house. It is located approximately where the kitchen is on Sloan's plans. The oak stage is raised with two oak steps leading up to it. The front of the stage is accented with two large unfluted columns with Ionic capitals.

Two individual six-panel wooden doors allow access into the storage room, marked "office" on Figure 6 and "library" on Figure 5. The room is simply decorated with plaster walls covered with wallpaper, smaller door and cornice moldings, and floors covered with vinyl flooring and carpeting. An addition to this room sits behind a formal arch that is supported by unfluted columns with Ionic capitals. This part of the room was probably added when the hospital ell was constructed. A plain door leads out of this room into the enclosed porch.

The two rooms in the rear ell (Figure 6) have been remodeled. The first room, marked "family room" on Figure 6 is currently being used as an architect's office. This room features modern wall surfaces, a new plaster ceiling, and carpeting. Modern trim pieces accent the windows and the cornice of the room. There is another marble fireplace, decorated like the others in the dining and living rooms, along the west wall of this room.

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Behind the office is the kitchen, also remodeled. The kitchen features modern plastered walls, ceiling, floor materials, and cabinets. A narrow staircase on the north wall leads to the second floor of the building. Also off of the kitchen is a modern bathroom.

A graceful curved staircase leads from the central hallway of the main block to the second floor. This open-string staircase features ornamental brackets, turned walnut balusters and handrail, and a walnut newel post in a teardrop shape that sits on a large walnut base. The staircase curves up to the second floor central hallway of the main block. It is lighted by the second story tripartite window above the main entrance. The hallway features plaster walls covered with wallpaper, a plaster ceiling, carpeting, and simple moldings around the large window and the four-paneled wooden doors. At the west end of the central hallway is a smaller version of the main staircase that leads up to the cupola. The cupola staircase decoration is identical to the main staircase.

The second floor plan of the main block is also based on Sloan's second floor interior plan with some modifications (see Figures 5 and 7). Instead of the central bedroom, lobby, and octagonal gallery seen in Sloan's plan, the Crosby House has a plain central hallway. But the bedrooms are in roughly the same place as in the Sloan plan. On the south side of the main block are a large bedroom and bathroom. These spaces are similar to the spaces marked "chamber" and "bed room" on Sloan's plan. These rooms have plain plaster walls, simple wooden trim around doors and windows, and in the bathroom, modern fixtures.

Across the hall from the bedroom and bathroom is a two-room bedroom suite, roughly equivalent to the other side Sloan's plan. This bedroom suite has simple plaster walls and ceilings, molded trim around doors and windows, carpeted floors, and an arched opening between the two rooms. Behind the west room of the two-room suite, and accessed from that room and from the back staircase in the rear ell, is another small bedroom that features modern wall and ceiling materials and a carpeted floor.

Taking up most of the rear ell space on the second floor is a modern apartment. Accessed from the rear staircase, the apartment features a modern galley-style kitchen, a full bathroom, a living room, and a bedroom (see Figure 7). This apartment has been recently remodeled with modern plaster walls, modern ceilings, and some wood paneling. A small staircase and door in the apartment bedroom leads back into the main block of the house. The cupola can be reached from the second floor staircase in the main block of the house. It is relatively spacious and provides a fine view of the city.

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Because of the size of the house and the costs involved in rehabilitating it, the current owner rents out some of the interior rooms. They include, of course, the apartment; the two-room bedroom suite, and one of the other bedrooms. But his high usage of the house has not had a detrimental effect on its historic character. Although much of the interior space in the rear ell has been modernized, much of the original character of the house is extant in the main block, and all important interior details are extant. The current owner is taking great care to maintain this historic character in the main block, while maintaining some of the unusual alterations made during the building's historic period. The result is a beautiful historic house, brought back from deterioration to become again an architectural landmark in Janesville.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: nationally statewide x locally

Applicable National Register Criteria x A B x C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance

(enter categories from instructions) Period of Significance Significant Dates

 Architecture 1854 (1) c.1854 (2)

 Health/Medicine 1854-1888

Significant Person Architect/Builder

 N/A Sloan, Samuel(3)

 x See continuation sheet

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James B. Crosby came to Janesville in 1852, two years after his father, Nathaniel, came to the community. Nathaniel Crosby built a flour mill, operating it until his death in 1857. James Crosby at first tried his luck with a retail business in Janesville, but by 1855, he abandoned it for a better position as Cashier of the newly-formed Rock County Bank. He remained Cashier of that bank until 1870, then went to New York City for seven years. In 1877, he came back to Janesville to become the manager of the Harris Manufacturing Company, one of the city's major industries in the late nineteenth century. (5)

Crosby and his family only lived in this house until 1868, just before he went to New York City. In that year, he sold the house to Harriet J. Judd, wife of physician Frederick H. Judd. Dr. Judd, and his brother, Dr. S. S. Judd, were prominent physicians in Janesville, and in 1882, they established a hospital in this building. It was called Oaklawn Hospital and it was a private hospital, reportedly the first opened in Janesville. It was at this time that the ell with the large octagonal room was added for a surgery or operating room. (6)

The hospital was modern for its era, with an indoor hot and cold running water system and steam radiators in every room, as well as a large surgery. The hospital was incorporated as the Janesville City Hospital in 1887, shortly before it moved to a new location. Even though the hospital had good facilities for its time, it was not very profitable, probably due to its location in the north end of the community, and the feeling of the general public at that time that hospitals were places for people with chronic diseases or for the dying. But this attitude soon changed. The Janesville City Hospital was more successful after it moved to a new location on Mineral Point Avenue (not extant) where Mercy Hospital is now located. (7)

After the hospital moved to a new location, Harriet Judd sold the property to Cora Wemple in 1888. There were several other owners of the property during the turn of the century years, including Alphonse Bourchard, George & Sarah Carrington, Arnold Shumway, and Charles and Mollie Bowles. In 1907, the property was sold to Father Lawrence Vaughan, a noted Catholic priest who became a popular lecturer. (8)

Father Vaughan led a colorful life prior to becoming a Catholic priest. Lawrence Vaughan was born in 1863 in Fond du Lac, Wisconsin. The family later moved to Newark, New Jersey, and he attended school there. He enrolled in college, but left soon after to pursue a career in the theatre. He taught acting and performed in Newark, and he eventually became a noted professional actor. He returned to Fond du Lac in 1889 and organized drama performances for charity. As part of this work, he met Father W. G. Goebel in Ripon, Wisconsin, who was a Catholic priest. He became

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interested in the idea of becoming a priest himself and Father Goebel trained him for admittance to a seminary. He was eventually ordained in Minnesota and appointed to a church in western Wisconsin. He became noted for his lectures and writings; and he traveled widely as a speaker. He was particularly interested in working with boys who had an interest in the theatre. (9)

At the turn of the century, Father Vaughan founded a boy's school in Altoona, Wisconsin, but he soon became ill. He came to Janesville in 1907 for medical treatment for his illness, but in 1908, he was sent to Cuba City to serve a Catholic church there. He died in May of 1908 and is buried in Janesville. While Father Vaughan's stay in Janesville was brief, it was notable. He turned the old surgery into a chapel and probably built the stage that is in the living room of the Crosby House. He is said to have tutored many boys in acting while he lived at the Crosby House, in particular, an Alan Dinehart, who went on to some success in early Hollywood. (10)

After Father Vaughan's brief tenure in the Crosby House, the house was owned by several others and by 1938, it had been converted into apartments. As stated in Section 7, the house began to deteriorate in the mid-twentieth century, and some exterior features were demolished, including decorative porches and balconies, and the old surgery ell. Today, the house is home to a number of people, as well as the owner, who is gradually rehabilitating the building.

Architecture

The James B. Crosby House is architecturally significant as a fine example of the Italianate style that has elements that suggest the Italian Villa style. Built from a design in a pattern book of a fine nineteenth century architect, the Crosby House has all of the major elements of the Italianate style. The Crosby house stands out in a city with other fine examples of this style, popular in Janesville during the mid-nineteenth century, as one of the finest Italianate houses in the city.

The Italianate style was widely popular in Wisconsin between 1850 and the early 1880s. Italianate houses are generally square, two-story buildings with hipped roofs; wide, overhanging eaves with brackets; arched openings; and picturesque porches with thin posts and decorative brackets. Italianate houses built during the early period of the style's popularity are usually "boxy" in form, with a low, square plan, low-pitched hipped roof, wide eaves with brackets, and other picturesque details. Later Italianate houses are generally taller and more rectangular in plan, with more classical details and often a gable roof. (11)

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The Crosby House is both typical of and different from the above description of the Italianate style. It is typical in that it features a low-pitched roofline with wide, overhanging eaves decorated with elegant brackets. The tall, narrow windows with the architrave surrounds are also typical of the style of the house. The beautiful cupola, decorated with brackets, is a typical Italianate detail, although not often extant.

The overall plan of the main block of the house, though, is different from the "boxy" Italianate houses often built during the mid-nineteenth century period. Since Samuel Sloan called this design an "ornamental villa" in his pattern book, perhaps this design was meant to suggest the Italian Villa style that usually features a square tower and, often, a gable roofline. In the case of this design, the projecting entry pavilion of the main block suggests a tower, and the vertical emphasis of the building is similar to some Italian Villa designs.

This house was also different from other Italianate houses in Janesville because of the original porches and balconies, which were much more elaborately decorated than porches seen on more typical Italianate houses. In particular, the cut-out pattern of the balustrades gives the design a highly picturesque appearance, different from the heavy classicism of many of Janesville's Italianate houses. The result of these variations is an elegant house that is different from other Italianate houses in Janesville, particularly given the era in which it was constructed.

These unusual details are only part of the reason this house is architecturally significant. The overall plan of the main block of the house gives the building a spaciousness that is very attractive. The abundance of wood trim, even when the porches and balconies were extant, does not overwhelm the design, rather, they give the house a picturesque quality the style was supposed to have as a reaction to the classical styles popular in the early 1800s. The large rear ell might have overwhelmed the rest of the house, but it does not, and it retains many of the design elements of the main block.

That the Crosby House is one of the finest Italianate houses in Janesville can be seen upon reviewing the intensive surveys for almost all of the city's historic neighborhoods that have been completed in the last decade. These surveys show that most of the fine Italianate houses still extant in the city are of brick construction and are different, more typical, interpretations of the Italianate style. The best and most well-preserved example of the style is the brick Tallman House (440 N. Jackson St., NRHP 1970), a house museum. There are a number of good example of the style executed in brick in the Courthouse Hill Historic District

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(NRHP 1986) and a few good examples in both the Look West Historic District (NRHP 1987) and the Old Fourth Ward Historic District (NRHP 1990). But in these historic districts, as well as in other older neighborhoods in Janesville, there are no non-brick Italianate houses that are better examples of the style than the Crosby House.

And, in fact, the Crosby House compares favorably to the brick examples noted above. The Italianate style flourished in Janesville in the nineteenth century, but few of these houses surpass the Crosby House in elegance, charm, and outstanding design.

As Figure 2 illustrates, the surgery ell for the Oaklawn Hospital conversion was a picturesque and historically significant addition to the building, and it was unfortunate that it was demolished. It is hoped that the current owner's plan to replicate this ell is achieved some time in the future. The owner's plan to replicate the porches and balconies of the house would also bring back some of its rich architectural detail. But, even though these elements of the house are not extant at the present time, the Crosby House still retains much of its historic integrity.

The reality of living in historic houses in the twentieth century has meant that some historic interior details have been altered or lost through remodeling efforts and conversion from a single family home in the nineteenth century to a hospital to a multi-family dwelling. But, remarkably, the majority of the significant interior architectural details are extant, and the current owner's plans to continue his rehabilitation of the building, while using it to its fullest potential, means that this historic house will be preserved well into the twenty-first century.

Health/Medicine

The Crosby House is significant for local history because it was the first hospital established in the city of Janesville and because it is the only extant historic structure related to the historical development of hospital services in the community. The building also housed the activities that led to the modern hospital services offered in the city today, since the hospital that began in the Crosby House eventually developed into Mercy Hospital, an important regional medical center in southern Wisconsin today.

According to Wisconsin's Cultural Resource Management Plan, health services in the nineteenth and early twentieth centuries were rudimentary at best. Large community hospitals are a relatively recent phenomenon in Wisconsin. There were few hospitals in the nineteenth century other than at military facilities, and the lack of

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community hospitals was typical of the low quality of health care at that time. The first hospital was established during a cholera epidemic in Milwaukee in 1848, and during the Civil War, a few hospitals were established for wounded soldiers. But, by 1900, there were still few community hospitals in the state. Most of these were operated by religious orders. As medical services improved during the twentieth century, the number of hospitals increased dramatically. More common surgical procedures and new treatments for severe illnesses resulted in a dramatic expansion of hospital facilities as the twentieth century progressed. (12)

Like most communities, medical services in nineteenth century Janesville were limited to the ability and training of private doctors in the city. Practicing primarily out of their homes, these doctors often set up make-shift hospital rooms in their homes or at other locations. The establishment of the Oaklawn Hospital by the Drs. Judd in 1882 was a significant step in the history of medical services in Janesville. That this hospital was modern, with a large surgery, suggests that the Drs. Judd were high-quality physicians and/or surgeons who expected to deliver the most modern treatments to their patients.

But the Drs. Judd were perhaps a little too advanced for their time, since their hospital in the Crosby House was not an overall success. However, a combination of a more convenient location and additional medical advances by 1887 made the now-known Janesville City Hospital more successful and led to the development of modern Mercy Hospital.

It was common for doctors in many communities to establish "hospitals" in their homes or other large houses, and often these hospitals grew into larger community hospitals, often operated by a religious order, as was the case in Janesville. But, the quality of these early hospitals varied from place to place. And, most of these early hospitals were established later than Oaklawn, often after the turn of the century. Because the Crosby House was used as a "modern" hospital as early as 1882, and because it was the beginning of an important health care resource for Janesville and the surrounding area during the twentieth century, the Crosby House is historically significant.

Notes to Section 8:

(1) The period of significance includes the construction date of the house and the dates of historic alterations. The dates also include all of the historic activity related to the building.

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- (2) Building Abstract, in possession of the owner.
- (3) Samuel Sloan, Sloan's Victorian Buildings, New York: Dover Publications, Inc., 1980, p. 41; a reprint of The Model Architect, 1852.
- (4) Building Abstract; local history information from the Rock County Historical Society, Janesville, Wisconsin.
- (5) C. W. Butterfield, The History of Rock County, Wisconsin, Chicago: Western Historical Company, 1880, p. 703.
- (6) Building Abstract, Jeanne Lamoreaux, "22 Room Mansion Served as Janesville's First Hospital," Janesville Gazette, 23 April 1938, n.p.; clipping in the site file of 1005 Sutherland Avenue in the Rock County Historical Society, Janesville, Wisconsin.
- (7) Lamoreaux, n.p.
- (8) Building Abstract.
- (9) Life and Works of Father Vaughan, Chicago: Vaughan Publishing Company, 1909, p. 11.
- (10) Ibid.; Lamoreaux, n.p.
- (11) Barbara Wyatt, ed., Cultural Resource Management in Wisconsin, Vol. II, Madison: State Historical Society of Wisconsin, 1986, Architecture, p. 2-6.
- (12) Ibid., Vol III, Social and Political Movements, pp. 6-1--6-4.

ARCHEOLOGICAL STATEMENT

Because the site of the Crosby House is much larger than the average urban lot in Janesville, and because there was Native American activity along the Rock River in the City of Janesville, there is a potential for archeological sites on this property. A thorough investigation of this potential was beyond the scope of this nomination, but such an investigation may uncover either pre-historic or history archeological resources on this property.

9. Major Bibliographical References

x See continuation sheet

Previous documentation on file (NPS):

- 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
- Specify repository: _____

10. Geographical Data

Acreage of property 3.75 acres

UTM References

A	<u>1/6</u>	<u>3/3/4/2/0/0</u>	<u>4/7/2/8/6/9/0</u>	B	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / /</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / /</u>	D	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / /</u>

 See continuation sheet

Verbal Boundary Description

The legal description of the Crosby House is its boundary: Lot 1, Blk 1, Highland Park Addition.

 See continuation sheet

Boundary Justification

While the Highland Park Addition was platted after the construction of this house, the spacious lot (almost 4 acres) given to the Crosby House includes the historic dimensions of the property.

 See continuation sheet

11. Form Prepared By

Name/title Carol Lohry Cartwright, Consultant
organization City of Janesville date June 22, 1994
street & number 18 N. Jackson St. telephone (608) 755-3107
city or town Janesville state WI zip code 53545

NPS Form 10-900a
(Rev. 8-86)
Wisconsin Word Processor Format
Approved 2/87

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 9 Page 1 Crosby, James B., House
Janesville, Rock County, Wisconsin

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Lamoreaux, Jeanne. "22 Room Mansion Served as Janesville's First Hospital."
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1980; a reprint of The Model Architect, 1852.

Wyatt, Barbara, ed. Cultural Resource Management in Wisconsin, Vol. II & III.
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and Political Movements.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number photos Page 1 Crosby, James B., House
Janesville, Rock County, Wisconsin

CROSBY, JAMES B., HOUSE, Janesville, Rock County, WI. Photos by C. Cartwright, November, 1993. Negatives on file in the Historic Preservation Division of the State Historical Society of Wisconsin, Madison, Wisconsin. Views:

- 1 of 13: Site view, looking west
- 2 of 13: looking Northwest
- 3 of 13: looking Northwest
- 4 of 13: looking Northwest
- 5 of 13: Interior, central hallway of the main block.
- 6 of 13: Interior, dining room, main block.
- 7 of 13: Interior, living room, showing stage, main block.
- 8 of 13: Interior, main kitchen, first floor of rear ell.
- 9 of 13: Interior, main staircase, main block.
- 10 of 13: Interior, second floor hallway showing stairs to cupola.
- 11 of 13: Interior, master bedroom, second floor.
- 12 of 13: Interior, second floor apartment kitchen.
- 13 of 13: Interior, second floor apartment bedroom.

Crosby, James B., House; Janesville, Rock County, Wisconsin

Design XV

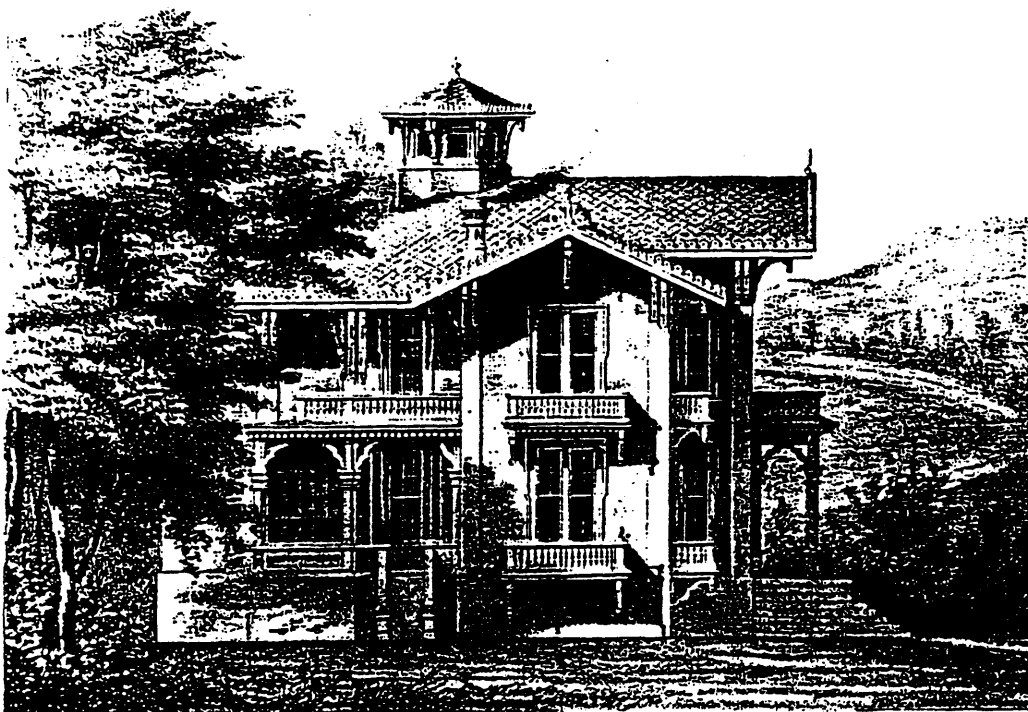
PL. XXXV



FRONT ELEVATION.

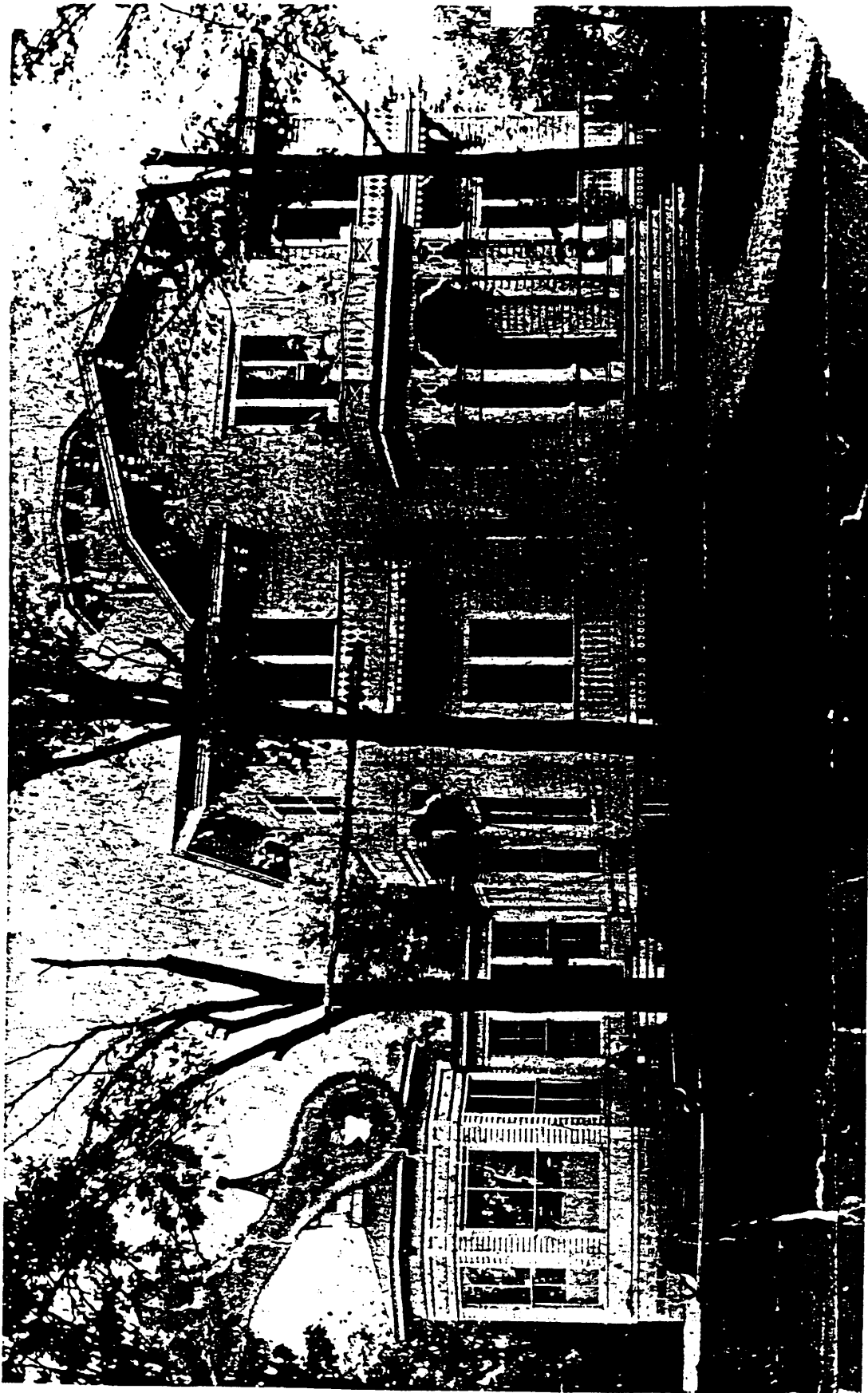
Design LX.

PL. XXXIV.



SIDE ELEVATION.

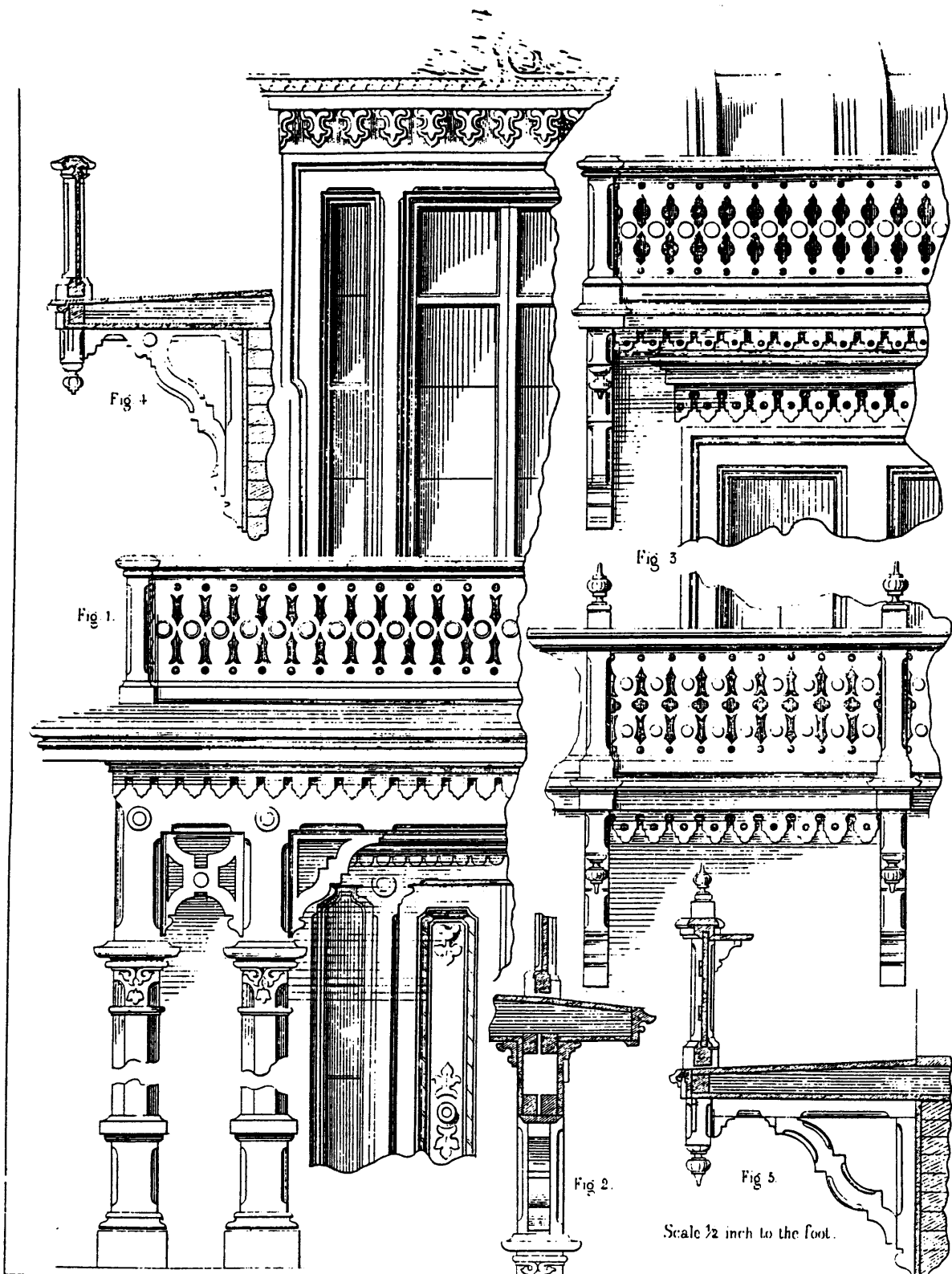
FIGURE 1: Samuel Sloan's design for an "ornamental villa."
From: Samuel Sloan, Sloan's Victorian Buildings, New York:
Dover Publications, Inc., 1980, p. 41.



Crosby, James B., House, Janesville, Rock County, Wisconsin
FIGURE 2: view from c. 1890 showing porches, balconies, and surgery ell not extant today.

Crosby, James B., House; Janesville, Rock County, Wisconsin

FIGURE 3: details from Samuel Sloan's design for an ornamental villa. For citation, see figure 1



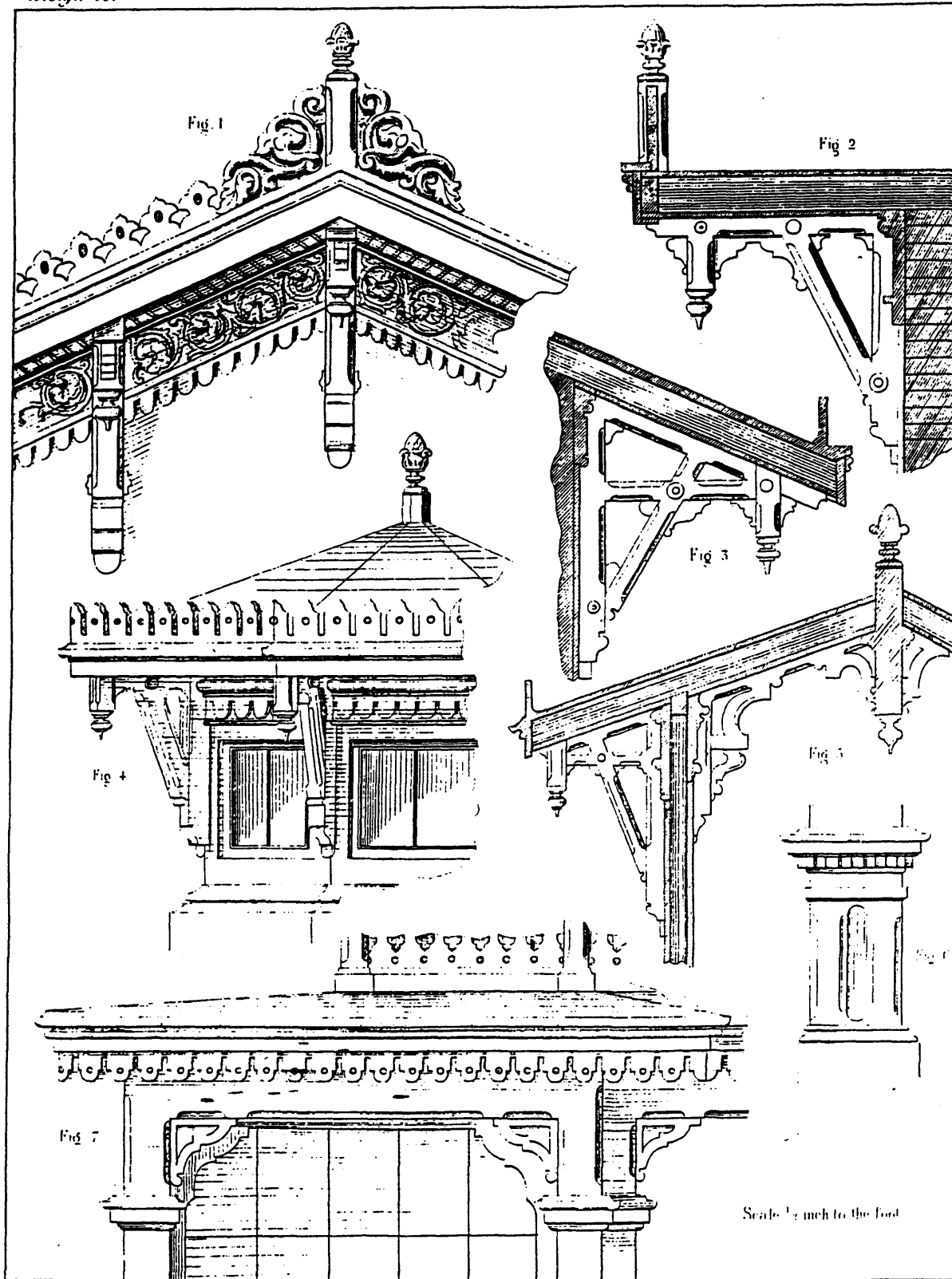
P. S. Davis Steam Ink Press, Philad.

DETAILS.

Crosby, James B., House; Janesville, Rock County, Wisconsin
FIGURE 4: details from Samuel Sloan's design for an ornamental villa. For citation, see figure 1

Design IX

PL. XXXVIII.

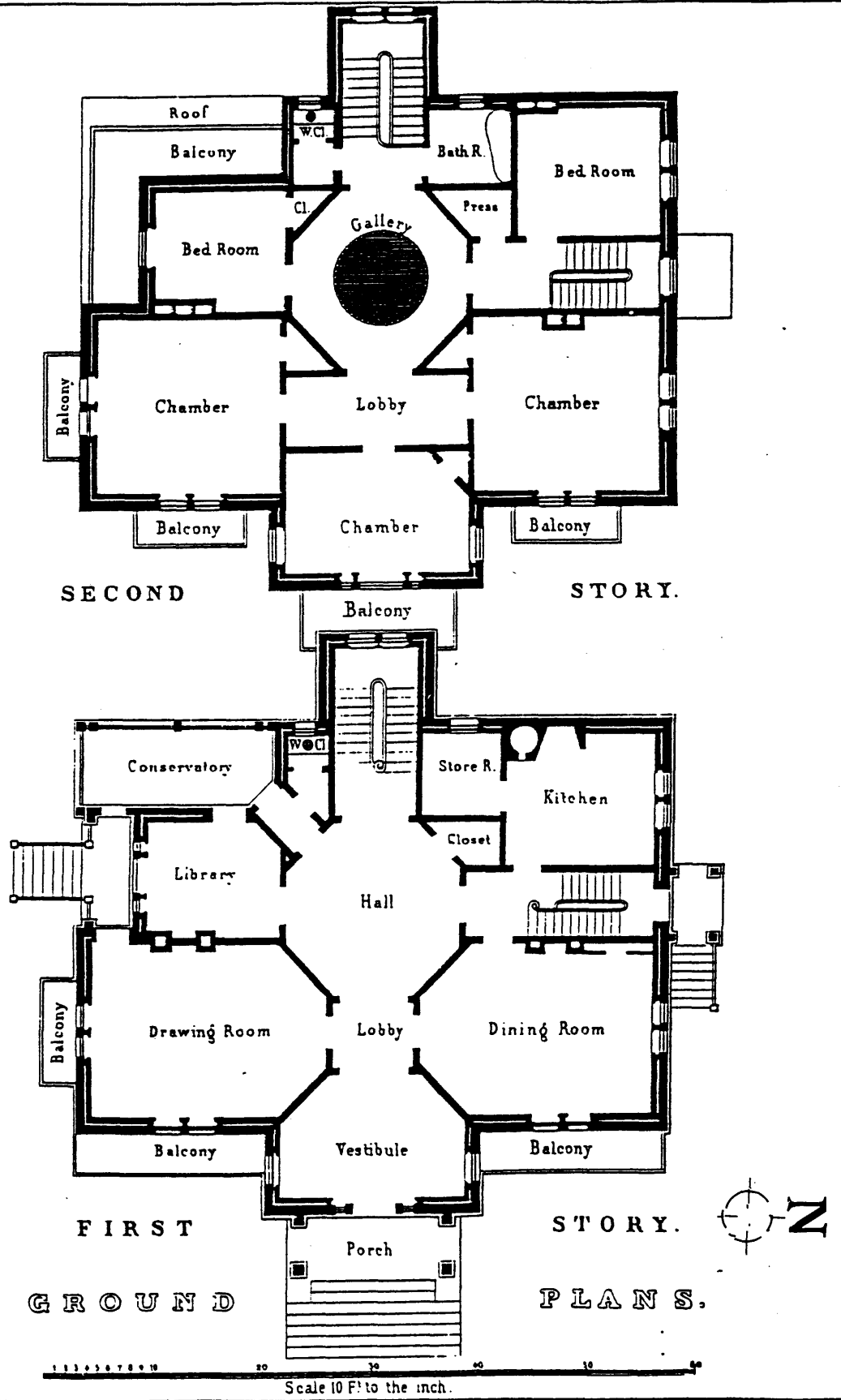


DETAILS.

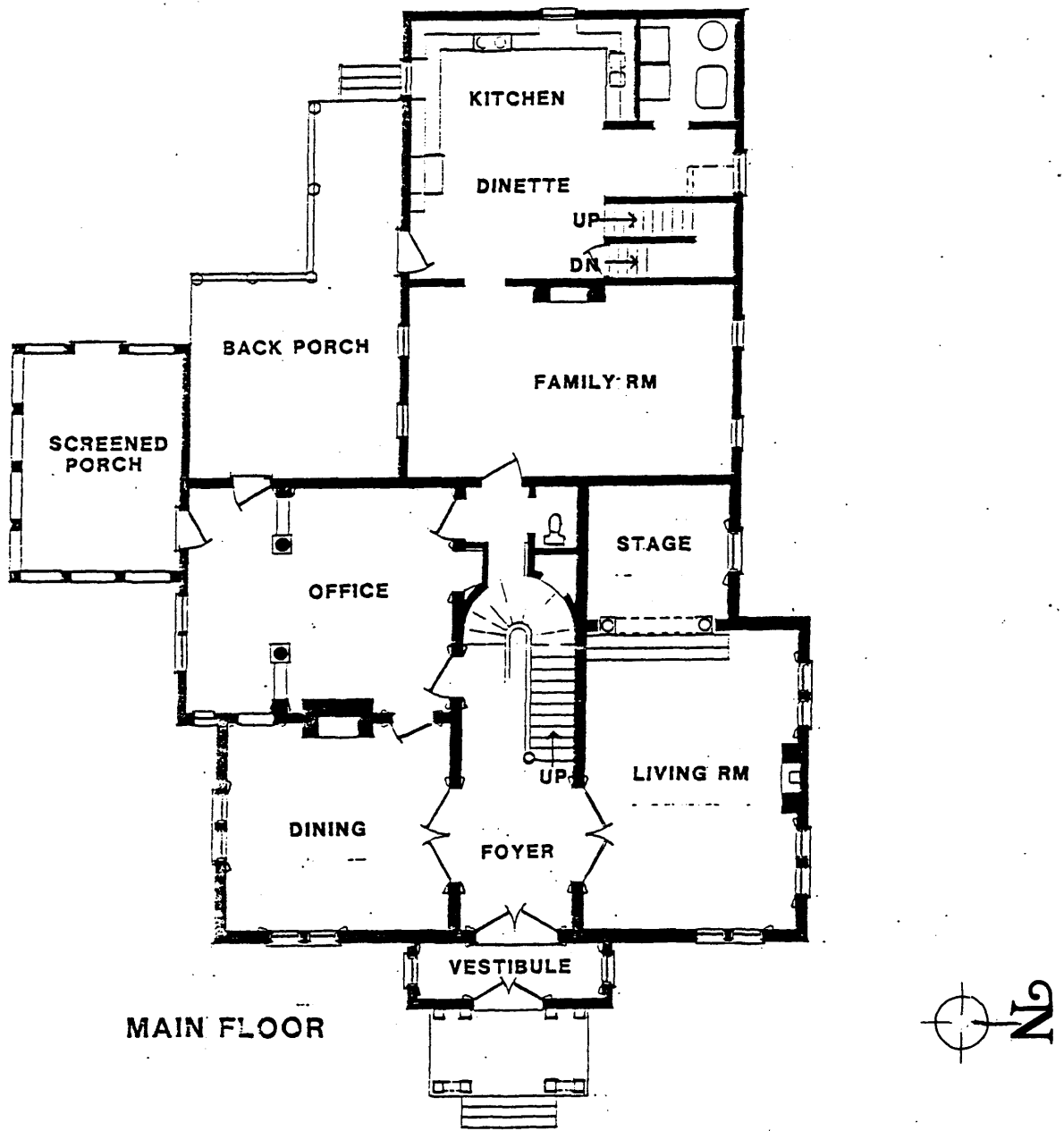
Crosby, James B., House; Janesville, Rock County, Wisconsin
 FIGURE 5: Floor plan for Sloan's Ornamental Villa

Design IX.

N XXXVI.

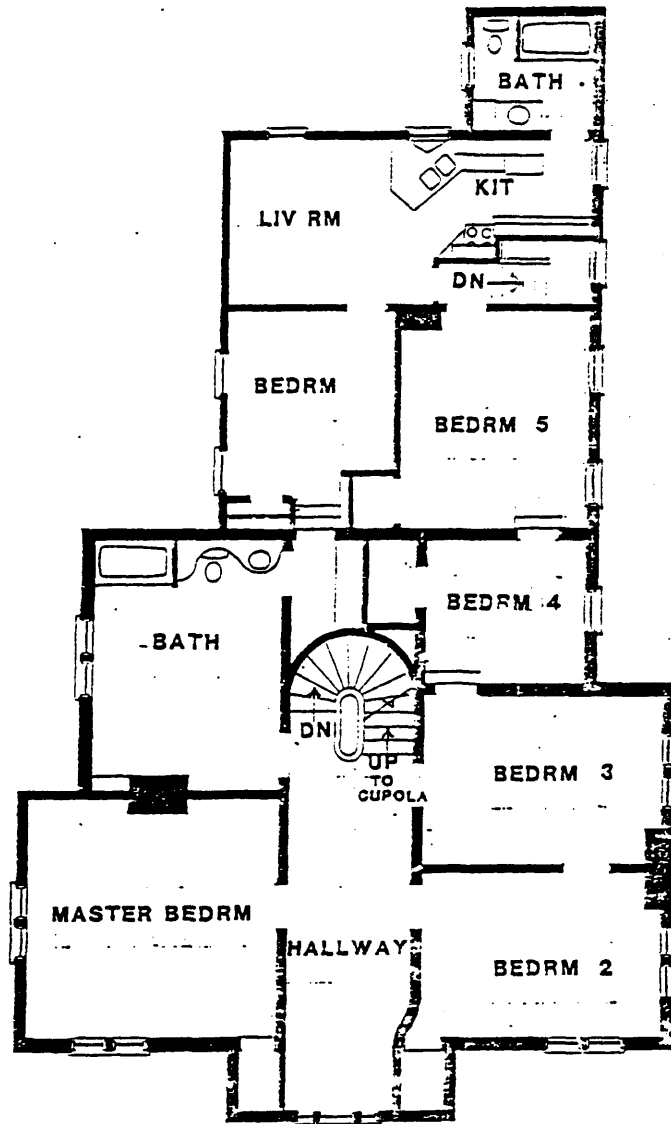


F.S. Duvall architect, New York

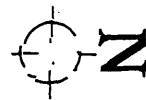


Crosby, James B., House; Janesville, Rock County, Wisconsin

FIGURE 6: Current first floor plan.



SECOND FLOOR



Crosby, James B., House; Janesville, Rock County, Wisconsin

FIGURE 7: Current second floor plan.