

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE:	Wisconsin
COUNTY:	Outagamie
FOR NPS USE ONLY	
ENTRY DATE	DEC 2 1974

**1. NAME**

COMMON: **Hearthstone**

AND/OR HISTORIC: **Rogers, Henry J., House**

**2. LOCATION**

STREET AND NUMBER: **625 W. Prospect Avenue**

CITY OR TOWN: **Appleton** CONGRESSIONAL DISTRICT: **Eighth**

STATE: **Wisconsin** CODE: **55** COUNTY: **Outagamie** CODE: **087**

**3. CLASSIFICATION**

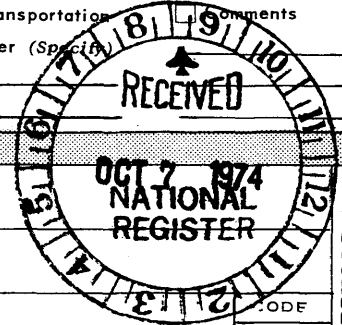
CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No
PUBLIC ACQUISITION: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered			
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify)

**4. OWNER OF PROPERTY**

OWNER'S NAME: **Mares, Mr. Harold D.**

STREET AND NUMBER: **625 W. Prospect Avenue**

CITY OR TOWN: **Appleton** STATE: **Wisconsin** CODE: **55**



**5. LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC.: **Outagamie County Register of Deeds**

STREET AND NUMBER: **410 S. Walnut Street**

CITY OR TOWN: **Appleton** STATE: **Wisconsin** CODE: **55**

**6. REPRESENTATION IN EXISTING SURVEYS**

TITLE OF SURVEY: **Wisconsin's Historic Preservation Plan, Vol. II, The Inventory**

DATE OF SURVEY: **1973**  Federal  State  County  Local

DEPOSITORY FOR SURVEY RECORDS: **State Historical Society of Wisconsin**

STREET AND NUMBER: **816 State Street**

CITY OR TOWN: **Madison** STATE: **Wisconsin** CODE: **55**

SEE INSTRUCTIONS

STATE:	Wisconsin
COUNTY:	Outagamie
ENTRY NUMBER:	DEC 2 1974
DATE:	

FOR NPS USE ONLY

7. DESCRIPTION

CONDITION

(Check One)

Excellent   
  Good   
  Fair   
  Deteriorated   
  Ruins   
  Unexposed

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(Check One)

Altered   
  Unaltered

---

(Check One)

Moved   
  Original Site

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Henry J. Rogers house, also known as Hearth Stone, is a brick, Queen Anne house of 1880-82. It has been attributed to William Waters of Oshkosh, one of the foremost architects of the Fox River Valley. The rambling masses of the house are emphasized by the variety of roof-lines, gables, chimneys, dormers and verandas, and by the multiplicity of materials used. The house is done in a light-colored brick which is accentuated by darker brick, by half-timbering, and by shingles. The Rogers house required three years to build. The first year, the foundation of river-bed rock was laid and allowed to cure, and the lumber used in the house was dried in the basement by a fire kept going all winter. The second year the wooden structure and brick bearing walls were built, and the house was substantially finished on the outside. In the third summer all plastering and finishing was done. Besides its architectural interest, the Rogers house is decorated and furnished with fine Victorian decorative arts including stained-glass Tiffany lampshades, rosewood furniture, art-glass, and oriental rugs. One interesting content of the house is an 1878 silver service by the Racine Silver-Plate Company, the only silversmithing company ever located in Wisconsin. The porches and verandas have elaborately-carved wood spindles and panels which reflect the even higher quality of the wood detailing throughout the interior of the house. All the woodcarving was done by Henry VanStrom, a European craftsman brought to Appleton by the Rogers family especially for work on their house. Woods used include Wisconsin white oak, cherry and bird's-eye maple. The house was electrically lighted soon after its completion and some of the original electrical fixtures remain. The original electrical insulators were in the form of wooden cleats which were nailed to the rafters. Porcelain tubing was run through the joists to carry wiring. The wiring itself was insulated and silk-wrapped. Toggle switches turned the lights on and off. These were hand-made of brass and can still be found in seven places in the house. There were originally nine fireplaces in the Rogers house decorated with Minton tile in scenes from various literary works. For instance, in the foyer the fireplace bore scenes from Shakespeare's plays; there were tiles illustrating the novels of Sir Walter Scott in the library; in the living room, tiles portrayed Longfellow's Evangeline feeding the bluebirds; and in the master bedroom, the fireplace was decorated with scenes from Dickens' Pickwick Papers.

An extensive restoration and renovation program has been carried out by the house's present owners, the H.D. Mares family. This has included cleaning the exterior brick, installing a new roof, replacement of a few porch posts and rails with custom-made duplicates, and a complete re-wiring of the house.

SEE INSTRUCTIONS



**SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- |  |                                       |  |                                       |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century            | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century  | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century |                                       |

SPECIFIC DATE(S) (If Applicable and Known) 1880-1882

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |   |  |  |
|--|---|--|--|
| <input type="checkbox"/> Aboriginal              | <input type="checkbox"/> Education              | <input type="checkbox"/> Political           | <input type="checkbox"/> Urban Planning  |
| <input type="checkbox"/> Prehistoric             | <input checked="" type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic                | <input checked="" type="checkbox"/> Industry    |  | <u>local history</u>                     |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention              | <input type="checkbox"/> Science             | _____                                    |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Sculpture           | _____                                    |
| <input checked="" type="checkbox"/> Art          |   | <input type="checkbox"/> Social/Humanitarian | _____                                    |
| <input type="checkbox"/> Commerce                | <input type="checkbox"/> Literature             | <input type="checkbox"/> Theater             | _____                                    |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Military               | <input type="checkbox"/> Transportation      | _____                                    |
| <input type="checkbox"/> Conservation            | <input type="checkbox"/> Music                  |  | _____                                    |

STATEMENT OF SIGNIFICANCE

Hearth Stone is interesting architecturally as an example of a fine Queen Anne house still in excellent condition. The hand-crafted interior woodwork as well as the fine stained-glass, Minton tiles, and antique furniture make it important for Victorian decorative arts as well. A further significance of Hearth Stone is historical. It was built by Henry J. Rogers an industrialist who had come to Appleton from the East. Rogers' wife missed the social life of her native Baltimore, and Rogers is said to have built Hearth Stone to provide her with elegant surroundings which would reconcile her to life in the West. Rogers was a friend of H.E. Jacobs who in 1882 had taken a job with Thomas Edison. Jacobs convinced Rogers that electricity was the wave of the future, and Rogers devised a scheme to light Hearth Stone, the Vulcan Paper Mill, and the Appleton Paper and Pulp Mill electrically. A generator was purchased from Thomas Edison, and Rogers and three other men founded the Appleton Edison Light Company, Ltd., using the Fox River as their source of power. On September 30, 1882, Hearth Stone was illuminated electrically for the first time.

This first operation of the Appleton plant followed the opening of Thomas Edison's steam operated Pearl Street Station by only twenty-six days; and Edison's plant was not originally used to light any buildings used solely for residential purposes, though it did light some houses associated with industrial purposes. Thus, Hearth Stone was the first residence in America to be lighted from a centrally-located power plant.

Hearthstone is a Wisconsin Registered Landmark.

SEE INSTRUCTIONS



9. MAJOR BIBLIOGRAPHICAL REFERENCES

Mares, H.D. "Hearth Stone," an unpublished pamphlet on the house. Ten pages.  
 Schubert, W.E., Letter of November 25, 1963 to Mr. Raymond Sivesind, Supervisor of the Office of Sites and Markers, State Historical Society of Wisconsin. Page 1.  
 "Plan to Save Pioneer House," The Milwaukee Journal, April 7, 1963, pp. 1-2.

No UTM  
 HM

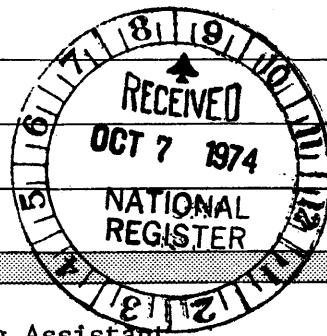
10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		° ' "	° ' "	
NE	° ' "	° ' "		N44 15 16	W88 24 54	
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **Less than one.**

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE



SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE:  
**Charlene Stant Engel, Preservation Planning Assistant**

ORGANIZATION: **State Historical Society of Wisconsin** DATE: **July 13, 1974**

STREET AND NUMBER:  
**816 State Street**

CITY OR TOWN: **Madison** STATE: **Wisconsin** CODE: **55**

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National  State  Local

Name James Morton Smith  
 James Morton Smith  
 Title Director, State Historical Society of Wisconsin  
 Date Oct. 1, 1974

I hereby certify that this property is included in the National Register.

AK Martensen  
 Director, Office of Archeology and Historic Preservation

Date 12/2/74

ATTEST:  
Acty George Puery  
 Keeper of The National Register

Date Nov. 26, 1974



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

1. NAME

COMMON

Hearthstone

AND/OR HISTORIC

Rogers, Henry J., House

NUMERIC CODE (Assigned by NPS)

DEC 2 1974

2. LOCATION

STATE

Wisconsin

COUNTY

Outagamie

TOWN

Appleton

STREET AND NUMBER

625 W. Prospect Avenue

3. PHOTO REFERENCE

PHOTO CREDIT

Joyce Ksicinski

DATE

1973

NEGATIVE FILED AT

State Historical Society  
of Wisconsin

4. IDENTIFICATION

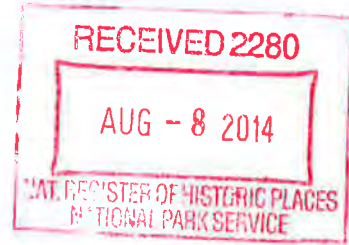
DESCRIBE VIEW, DIRECTION, ETC.

Rogers House, view looking south, south-east.



# 1081

# 1081



**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** Rogers, Henry J. and Cremora, House (additional documentation)  
**other names/site number** Hearthstone

**2. Location**

<b>street &amp; number</b>	625 West Prospect Avenue	N/A	<b>not for publication</b>
<b>city or town</b>	Appleton	N/A	<b>vicinity</b>
<b>state</b> Wisconsin	<b>code</b> WI	<b>county</b> Outagamie	<b>code</b> 087
			<b>zip code</b> 54911

**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 A. Teubner*  
Signature of certifying official/Title

7/21/14  
Date

Deputy State Historic Preservation Officer - 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

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 **Additional Documentation Approved**

*for Ealsen M. Beall*  
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
	buildings
	sites
	structures
	objects
0	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**

1

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

Domestic: Single Dwelling

**Current Functions**

(Enter categories from instructions)

Recreation and Culture: Museum

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Queen Anne

**Materials**

(Enter categories from instructions)

foundation stone

walls brick

roof shingle

other limestone

**Narrative Description**

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



Name of Property

County and State

**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)

Engineering  
 Industry  
 Architecture  
 Art

**Period of Significance**

1881-1891

**Significant Dates**

1881  
 1882

**Significant Person**

(Complete if Criterion B is marked)

Rogers, Henry J.

**Cultural Affiliation**

N/A

**Architect/Builder**

Waters, William

**Narrative Statement of Significance**

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

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
[X] 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

Acreege of Property less than one

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

1 16 387035 4901094
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 date 12-02-2013
organization organization telephone 715-743-4799
street & number W5055 US HWY 10
city or town Neillsville state WI zip code 54456

Rogers, Henry J. and Cremora, House

Outagamie

Wisconsin

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	date
organization	telephone
street & number	zip code
city or town	state

**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.

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 1

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

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**Introduction**

The Henry J. and Cremora Rogers House was listed in the National Register of Historic Places on December 2, 1974 under the name "Hearthstone." The previous nomination was completed for significance at the state level under Criteria A and C in the areas of Engineering, Art, and Architecture. Since that time, a greater understanding of the significance of this property has developed. It is now understood that this property has national significance for its role in the history of electrical generation and the use of electricity in residential illumination. This nomination has been written as a supplement to the original, to appropriately convey this information and provide a more complete record of the significance of the property. This new nomination will explain the change in the name of the property; include a comprehensive description of the exterior and interior of the house; clarify the property boundaries; establish a period of significance, establish Henry Rogers' association with the house and his significance, and demonstrate significance at the national level under Criterion A in the area of Engineering.

**Name Change**

The house was previously listed in the National Register of Historic Places under the name Hearthstone. Hearthstone was the name of a restaurant that operated in the house from 1933 until 1938. Although the restaurant lasted only a very short time, the name had a more enduring presence. The house was commonly referred to as Hearthstone in the community long after 1938, and after the house passed back into private ownership as a residence. The name Hearthstone has no association to the property's historic name, nor with the significance of the building; therefore, the name of the house is being corrected to its historic name. The house was constructed by Henry J. and Cremora Rogers, who lived in the house during the historic period. The name Henry J. and Cremora Rogers House thus accurately reflects the historic significance of the building.

**Site Description**

The Henry J. and Cremora Rogers House at 625 W. Prospect is located within the corporate limits of the City of Appleton in Outagamie County, Wisconsin. The massive 9,000 square foot, two-and-a-half-story, brick house is located amid other late 19<sup>th</sup> and early 20<sup>th</sup> century residential houses. The Queen Anne style house rests on a grass covered flat corner lot which faces Prospect Avenue on the north and Memorial Drive on the west. The rear of the house is situated in close proximity to a wooded bluff which overlooks the Fox River. At the time of the Rogers' residency the house overlooked his paper mill, the Appleton Pulp and Paper Mill, located below on the north bank of the Fox River. The original parcel was larger than it is now; however, the current boundaries of the property are the same as when the house was originally nominated to the National Register.

A driveway covered with brick pavers enters the property at the northeast corner. The driveway leads to the formal front entry on the north side of the house and continues around the east side to the rear

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 2

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

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stairway of the wrap-around porch. People walking on the sidewalks that travel alongside both the north and west facing sides of the house can look up and view the multitude of elaborate porches, towering chimneys, bays and complex rooflines. To passersby, the Henry J. and Cremora Rogers House is a window into a past era of exuberance and indulgence.

**Exterior Description**

The design of the two-and-a-half-story, brick Queen Anne is rectangular in plan with north facing and south facing full-height, projecting gabled bays. The projecting gabled bays create a cross-shaped floor plan which is elongated along the east-west axis. The main north facing facade is somewhat symmetrical; however, some of the decorative elements, as well as the multiple roof lines, lend an asymmetrical presentation.

The house rests on a raised foundation of rusticated cut dolomite stone blocks set in a running bond. Each course is approximately 8" high, with five courses extending above grade. Below grade (below the dolomite blocks) is a rubble stone foundation. A cut stone water course caps the dolomite blocks. Several single light windows interrupt the stone foundation. The walls are of cream brick set in a running bond. The walls are interspersed with rows of cream color limestone banding. Rows of black brick appear above and below the limestone further accentuating the horizontal nature of the limestone bands. The bands wrap around the house at various levels along the height of the walls. Cream colored limestone is also used for the sills, lintels, arch keystones and water course of the foundation of the house. At the second floor, wood half-timbering accentuates the walls of the east wing. The gables all feature wood infill of either vertically oriented boards or wood shingles. A large porch wraps around three sides of the house, starting at the north entrance, wrapping around the west side of the house, and ending at the rear entrance at the south façade.

The windows of the house are all of wood and are double hung with the exception of the large, single pane window on the west facing facade of the first floor. The window sashes are all undivided and are a mix of arched and flat topped windows. The window glass was produced by F. Gallagher & Company of Appleton, Wisconsin.<sup>1</sup> The storm windows are also of wood, some have three, four or six lights, divided by horizontal muntins. All of the exterior windows and doors have simple surrounds. The gable ends, window and door surrounds, banding on the ornate turned porch posts and square motifs on the verge boards are painted a deep brown-burgundy. The spindles, posts, half timbering, balustrades, verge boards, stairs, risers, tongue and groove porch floors and other wood board trim are painted slate gray. The paint colors were chosen based on an investigation and color analysis of the original exterior paint.

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<sup>1</sup> *Appleton Post*, April 6, 1882

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

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

Section 7 Page 3

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

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The roof is a complex series of hip, shed and gable forms. The roof is hipped on gable to the east, gable-on-hip to the west and has broad steeply pitched cross gables on the north and south projecting bays. The roof is clad with wood shingles and it supports snow catchers near the lower roof edges. The roof ridges are accented with copper cresting. Four chimney stacks pierce the roof at prominent ridgelines; each chimney is of cream brick, embellished with piers, steps, projections and corbelling at the top. Each chimney accommodates multiple flues.

North (Main) Façade

The main façade of the house faces north and is comprised of three parts: a roughly centered, full-height projecting bay, a west wing and an east wing. The entrance is located slightly west of center under the wrap-around porch. To the east of the entrance is the full-height, projecting, gabled bay. To the east of this bay is a secondary entrance to the service (east) side of the house. The first floor of the projecting bay has a one-story, three-sided bay window. The bay window is capped with a squared-off, flat roof deck. The overhanging corners of the deck are supported by large sculptural wood brackets projecting from the face of the building. The deck is edged with wood balustrade having three rails and with turned spindles between the two lower rails.

The bay window features a tall double hung window on each of the three sides. A rectangular basement window appears beneath the front window of the bay. The second floor of the full-height projecting bay has a pair of arched double hung windows. The windows are set into an arched brick opening. Single, arched, double hung windows are located on each side of the projecting bay. The windows are one-over-one lights and have wood storm windows in a two-over-two light configuration.

The half attic story of the projecting bay has paired double hung windows centered within the gabled end. The gabled end is clad with fish-scale shingles on the wall area above the windows; square shingles wrap around the sides and bottom of the windows. The shingles extend to horizontal wood molding which separates the gable from the brick wall below. The rake of the gabled end has verge boards which come to a point at the bottom. A decorative square motif is inset into the verge boards mirroring each side at the top, middle and bottom of the board.

Main Entrance

The formal entrance is located adjacent to, and to the west of, the full-height projecting bay. The wall of the projecting bay has been extended to the west to create an entry foyer. The west wall of the foyer contains a single stained glass window. The formal entry has massive, tall, paired doors set into an arched brick opening. The doors are heavily profiled with deep set panels in the lower and upper portions; and the middle portions are divided into two lights. The doors are decorated with incised parallel lines. The doors are accessed by a wide wooden staircase edged with a wood balustrade of the same design as the wrap-around porch. The newels have a set-in panel and are topped with a crown shaped newel cap. Below the newel cap is an incised rose motif.

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 4

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

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The one-story wrap-around porch rests on brick and stone piers and begins at the main entry. The porch extends outward from the main doors terminating in a gabled end which shelters the porch steps and the approach to the paired doors. It then wraps around the west facade of the house ending at the west wall of the south full-height projecting bay at the back of the house. The floor of the porch and balustrade curves outward around the northwest corner of the foyer. The projecting gable where the porch begins is supported by ornate turned posts with incised brackets. The gable has an incised sunburst pattern and a bracketed and spindled projecting shelf. Beneath the gable is an arched panel that has an incised motif in each corner.

Wide wooden stairs define the two locations of the formal entries to the home. The wrap-around porch is covered with a hip roof with an open ceiling and soffit which exposes the rafters and rafter tails. The frieze beneath the roof of the porch is supported by ornate turned posts with incised brackets that align with the piers that support the porch deck. The frieze itself is undecorated except for rectangular upright blocks that appear at either side of the bracketed columns. The edge of the porch is defined by a wood balustrade having three rails with turned spindles between the two lower rails. A panel with a cross-brace design located between the top and bottom rail interrupts the balustrade near each porch corner and each entry.

#### West Wing

The north facing wall of the first floor of the west wing has paired double hung windows that rise three-quarters of the way from the floor to the ceiling. The storm windows are divided into three lights. A mullion, the same height as the windows, is located between the windows. The windows are set into an arched brick opening.

The north facing wall of the second floor of the west wing has a pair of double hung windows which are centered over the windows of the first floor. Each window is topped by a single light transom. The storm windows are divided into four lights. A mullion separates the two windows. The pair of windows pushes through the main roof of the house forming a gabled dormer. The gabled dormer projects forward and is supported by two turned balusters resting on top of large brackets. The area under the gable is concave. The face of the gabled dormer is clad in beadboard and decorated with wood half-timbering. The rake of the gabled end has verge boards which come to a point at the bottom. A decorative square motif is incised into the verge board on each side at the top and bottom portion of the board.

To the east of these windows is a single, double hung, arched window which is set into an arched brick opening. Above this window and on the main body of the roof is a shed roof dormer featuring a ribbon of three windows.

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 5

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

**East Wing**

The height of the east wing, or servants' wing, is slightly lower than the rest of the house and the height of the windows and dormers are scaled to match. The north facing facade of the first floor of the east wing has a small entry porch which provides access to the servants' quarters and the kitchen. The shed roof of the porch is supported by ornately turned and bracketed posts identical to those of the wrap-around porch. The shed roof slopes away from the east wall of the full-height projecting bay. The roof is open and has similar wood features as the larger porch including newel posts that match those of the wrap-around porch. The balustrade and rails are a simplified version of the cross brace sections of the wrap-around porch. To the east of the shed porch is an arched, double hung window. The storm window is divided into four lights. The window is set into an arched brick opening.

The second floor of this portion of the house has a pair of windows that push through the main roof to form a gabled dormer. The gabled dormer is smaller in scale than the gable dormer of the west wing. The gabled dormer pushes up from the wall line rather than projecting outward. The gable end is clad with bead board and features half-timbering details. The rake of the gable end has verge boards which come to a point at the bottom. A decorative square motif is incised into the verge board on each side at the top and bottom portion of the board. The second floor north facing wall of the east wing is accented with half timbering. The timbers project approximately 1" from the face of the brick masonry walls.

**West (Side) Facade**

The west facing façade of the house is a delightful display of stacked porches and rooflines. The wrap-around porch continues completely across the first floor. A large single pane window is centered on the wall of the first floor. The window rises three-quarters of the way from floor to ceiling. The storm window is divided into six lights. The window is set into an arched brick opening.

Extending upward from the center of the hip roof of the wrap-around porch is a second story porch. The roof of the wrap-around porch splays upward forming the deck of the porch above. Ornate turned posts with incised brackets similar to the first floor wrap-around porch support the second story porch's flared shed roof. The flared shed roof of the second story porch is an extension of the second floor roof. The porch is enclosed by a spindled balustrade. Two double hung windows separated by several widths of brick open onto the second story porch. Each window is arched at the top and set into an arched brick opening.

Centered above the second story porch is a roof dormer with an integrated porch and a diminutively scaled hip roof. This roof juts out of the slope of the second story roof. Two very short ornate turned posts support the hipped roof of the small scale porch. A balustrade of short, simple, square spindles encloses the porch. A frieze band is located under the roof on each side of the dormer. Each frieze



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

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

Section 7 Page 6

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

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contains turned spindles. Two small double hung windows open into the attic. Centered above this dormer is a single square window which is centered within the highest gable end of the house.

South (Rear) Facade

The rear facade is almost a mirror image of the front (north) facade with two exceptions. First, the front of the house has both a projecting entry vestibule and projecting porch extension of the wrap-around porch. The entry on the south facade has paired entry doors located on the main body of the house and there is no extension of the porch. Second, the east wing at the rear of the house has a larger kitchen entry porch which extends from the east wall of the full-height projecting bay to within one foot of the wall of the east facade. This is in contrast to the small northeast shed roof entry. The kitchen porch accesses a single door centered on the south facing wall. The door is flanked by single, arched, double hung windows. The door and windows are set into arched brick openings. The porch has the same posts, brackets, frieze, stair balustrade and newels as the wrap-around porch. The balustrade on the porch edge is a simplified version of the cross brace sections of the wrap-around porch and identical to the northeast shed roof entry. Wide wooden stairs located adjacent to the east wall of the full-height projecting bay access the porch. The stairway balustrade is identical to the two formal entries. Four adjacent skylights are located on the highest gabled roof, behind a chimney. Cellar doors are at grade and east of the stairs.

East (Side) Facade

The east side of the house has two arched, double hung windows centered on the first floor. The windows are set into arched brick openings. On the second floor, two double hung windows are located directly above the first floor windows. The second floor east facing wall is accented with half timbering. The timbers project approximately 1" from the face of the brick masonry walls.

The roof above the second floor windows has a clipped gable. A small hipped roof dormer projects from the roof. Three small double hung windows comprise the east façade of the shed roof dormer. Directly under the eaves of the highest east-facing gable is a multi-paned window. This window provides light to the main interior stairwell.

**Interior Description**

The interior of the Henry J. and Cremora Rogers House has been handsomely appointed with elaborately carved wood door and window surrounds, coffered ceilings, mantles and overmantles. Paneled wainscoting lines the walls of the grand hall, library, dining room, and formal stairway. Parquet floors are composed of maple, white oak, and cherry wood and are found throughout the first floor. Both stained and etched glass decorate the upper portions of the three main entry doors. The house has nine fireplaces. The ceilings throughout the house are twelve feet in height. Wooden shutters are on the inside of each window in the home with the exception of the dining room. Several of the original oval finned radiators are located throughout the house.

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 7

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

The Aesthetic Movement influenced the design of the interior, epitomized in the prominent use of native Wisconsin wood species as well as in the carved birds, flowers and vine motifs. Literature themed ceramic tiles produced by the Minton Hollins & Company in Stoke-on-Trent, England, surround several coal burning fireplaces. The fireplace surround in the formal parlor is composed of ceramic tiles depicting *Evangeline*, a poem by Henry Wadsworth Longfellow. These tiles were produced by Green Bay, Wisconsin, artist Fredericka Crane. A fresco, of an organic nature, attributed to Oshkosh, Wisconsin, artist John Franklin Waldo, adorns the upper walls and ceiling in the formal parlor.

Upon arrival, one enters the house through the massive, paneled wood, paired doors at the north facing wrap-around porch and proceeds through a small enclosed foyer. The foyer has an encaustic tile floor with multi-color octagonal and triangular shaped tiles set in a geometric pattern. A small stained glass window depicting a swan is located on the west wall of the foyer. The window splashes colored light into the foyer. One then proceeds south through another pair of wood doors into the grand hall. Each of these doors has a single light that rises from beneath the half way point of the door. The glass panel of each door is etched with a geometric pattern.

The Grand Hall

Upon entering the grand hall one is immediately captivated by the use of wood. The wood used is white oak and it appears in the paneled wainscoting, the deeply coffered ceiling, the door surrounds, and the main stairway opening surround. The parlor, dining room, library, south portion of the wrap-around porch, hallway to the kitchen, and main stairway are all accessed from the grand hall.

The coffered ceiling extends the length of the grand hall from the main entry doors at the north wall to the paired stained glass doors at the south wall. The stained glass panes start below the midpoint and continue to the top of the doors. The stained glass panels are decorated with colorful flat glass pieces and cabochons arranged in a geometric design. The stained glass doors access the south portion of the wrap-around porch.

The coffered ceiling is divided into three major areas: north, central and south. The north and south areas have four massive beams oriented north - south and divide these spaces into five rectangular sections. The ceiling of each section is covered with narrow boards which are laid in an east - west orientation. The central third of the coffered ceiling has inset beams which divide the space into an octagon. Centered within the octagon is a circular raised medallion and a chandelier. The ceiling of the octagon is covered with narrow boards which are laid in a north - south orientation.

The large openings to the rooms which radiate off of the grand hall, as well as the north and south entry door surrounds, are framed with pilasters. Each is rectangular, slender and each displays a base, shaft and capital. Some are paired, as in the fireplace surround and main stairway opening, and others

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 8

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

are singly placed as in the door and room opening surrounds. The pilasters that flank the main doors, openings to the parlor, dining room, and library have capitals with a leaf motif. The upper shafts have incised vertical grooves. The lower shaft which rests on the base has an incised recessed panel. The upper shaft and lower shaft are divided by a stylized bracket and carved block. The lintels of the framed openings have carved Tudor rose corner blocks that appear at each end. Another block which has a carved tendril heart is located directly below the Tudor rose block. The lintel is further ornamented with a row of evenly spaced holes on the lower portion and a row of scallops on the upper portion. The lacey fret-work which is suspended beneath the lintels of the entrances to the parlor, library and dining room were likely added in 1890.

The opening to the stairway is supported on each side by a cluster of four pilasters. Each cluster gives the impression of a single massive column. The upper shafts of these pilasters are not incised. A pair of large sculptural brackets is located above each pair of pilaster capitals. Each bracket has a leaf motif carved into the side of the bracket. Two of the brackets face west outward into the hall and support the massive beam divisions of the coffered ceiling. Two of the brackets face either north or south and support the massive beam which defines the opening to the stairway area. The brackets, combined with the beams, create an arch over the opening to the stairway.

Directly across from the main stairway on the east facing wall of the grand hall is a spectacular fireplace with appointments that resemble an ornate sideboard. The fireplace surround tiles were made by Minton Hollins & Company of Stoke-on-Trent, England, and depict scenes of the works of William Shakespeare. The hearth is composed of standard ceramic tile. The hearth is of large red-brown octagonal tiles inset with small black diamond shaped tiles. The mantel is supported by four pilasters of the same design as the lower shaft and base of the door surrounds. The overmantle has a large rectangular mirror centered over the fireplace. The north and south edge of the mirror is bordered with the upper shaft and capital of the north and south mantel pilaster base. At each side of the fireplace and overmantel is a recessed, arched niche. Each niche has a drawer that separates the upper portion from the lower portion of the niche. Paired pilasters are located at the north and south edge of the fireplace. A pair of large sculptural brackets is located above each of the paired pilaster capitals. Each bracket has a leaf motif carved into the side of the bracket. The brackets face outward into the hall and support the massive beams that divide the coffered ceiling.

Parlor

The parlor is accessed through two framed openings at each end of the grand hall. The parlor extends from the north wall to the south wall of the house in the same fashion as the grand hall. The woodwork in the parlor is crafted from birds-eye-maple. An ornate fireplace and overmantle are centered on the east wall. The fireplace mantel is supported by two pilasters which curve slightly outward. A band of deep carving is located beneath the mantle and extends between the pilasters. The band is ornamented with deeply carved tendrils and a central sunflower. The overmantle is a two-

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

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

Section 7 Page 9

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

tiered mantle, supported by four turned spindles. Between the two mantle shelves are ornamented wood panels featuring floral and foliate motifs.

The tiles surrounding the fireplace were created by ceramist Fredericka Crane. The tiles depict an image from *Evangeline*, a poem by Henry Wadsworth Longfellow. The figure of Evangeline stands to the right of the fireplace with her arms outstretched. The hearth is composed of standard ceramic tile. The hearth design is composed of triangular tiles, with a predominately black background, inset with lighter diamond shaped tiles in a harlequin pattern.

The ceiling and frieze of the parlor are decorated with a restored fresco depicting urns with flowers, leafy long tendrils, climbing pink roses, and geometric designs. The fresco is believed to have been painted by artist John Franklin Waldo. A chandelier is suspended from the center of the ceiling. Two original Sigmund Bergmann wall mounted, swinging, bracketed lights are found in the parlor. One is located on the north wall and the other on the south wall of the parlor. The door and window surrounds are the same as described in the grand hall, with the exception of a wood block depicting a carved bird. This carved block divides the upper and lower shaft of the door and window pilasters.

Dining Room

The entrance to the dining room is a framed opening located directly across the grand hall from the south entrance to the parlor. The woodwork in the dining room is crafted from white oak. Wide cornice moldings encase the room. The deeply coffered ceiling contains a large central rectangle which is surrounded by smaller squares and rectangles. The ceiling areas are painted with geometric designs, tendrils and stylized flowers. The background color of the central ceiling is beige with the surrounding squares and rectangles supporting a background of robin's egg blue. An electrolier, believed to be original to the house, is suspended from the central rectangle.

The south wall of the dining room features an arched opening; beyond which, is a three sided bay window. The bay window is centered on the wall. The south wall and arched opening are decorated with a cornice featuring a fan motif on each side of the arch. Large stylized pilasters which project one on top of another support the arch. These pilasters also support smaller pilasters on the face of the upper shaft. An additional pilaster is located to the east and west of the arch, extending to and joining the cornice.

On the wall opposite the bay window is an ornate fireplace and overmantle. The mantle is supported by pilasters that curve outward. Beneath the curved mantle is a row of eight small brackets. Above the fireplace mantle, four brackets support an additional mantle. The wood chimney breast behind the brackets, as well as the edge of the second mantle, has incised linear detailing. Two small cupboards flank a plate rail. A cornice extends over the top of the cupboards and the opening between the

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 10

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

cupboards. The cupboard doors are decorated with scrolls and tendrils. A rail with four finials extends across the top of the cupboard.

The fireplace surround is composed of tiles decorated with stylized leaf motif. Maw & Company of England manufactured the tiles. Their tiles, having deep purples, blues and greens were introduced by William DeMorgan in 1875.<sup>2</sup> The hearth is composed of standard ceramic tile; large black octagonal shaped tiles are inset with a neutrally colored diamond shaped tile to create its pattern.

Deeply paneled wainscoting faces on the walls of the dining room. The chair rail consists of a deeply coffered band containing repeating squares. The window and door surrounds of the room are very plain and merely trim out the openings. A butler's pantry is accessed at the northeast corner of the dining room. A doorway accesses the pantry from the dining room. A doorway located on the east wall of the pantry accesses the kitchen. Built in cupboards line the north wall of the butler's pantry.

Originally all of the windows had interior shutters. Over the years, many of the shutters were removed and stored in the attic. When the Friends of Hearthstone began the restoration of the house, there were not enough remaining shutters for the dining room windows.

Study

The study, also referred to as the library, is located directly across the grand hall from the north entrance to the parlor. The wood work, shutters, built in book cases, fireplace and overmantle are constructed from cherry wood. Centered on the north wall of the study is a three sided bay window. Two pilasters support a coffered panel which extends across the front of the ceiling of the bay. The walls of the bay area are paneled.

Directly across from the bay window on the opposite wall is an ornate fireplace. A series of built in bookcases flank either side of the fireplace. Four pilasters support the narrow fireplace mantle. The edge of the mantel has small triangles cut into the lower edge. Beneath the mantle are seven wooden squares incised with sunflower heads and a flower on a stalk. A wood square, which is incised with a snowflake, appears between the two outside pilasters and in line with the incised squares located beneath the mantle. The tiles which surround the fireplace were made by the Minton, Hollins & Company of Stoke-on-Trent, England. The fireplace surround tiles depict novels in the Waverly series by Sir Walter Scott. The hearth is composed of standard, neutrally colored, ceramic tile. In front of the fireplace is a brass fender.

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<sup>2</sup> Hearthstone Volunteer Handbook, 2013. Research by the current owner indicates that the tiles are a match of tiles in the Victoria and Albert Museum in London. The match is based on a photograph of tiles documented as being made by Maw & Company.

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

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

Section 7 Page 11

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

A large mirror is centered above the fireplace. Large rectangular wood panels are located at each side of the mirror. Four short pilasters rise atop the lower mantel pilasters and edge the lower smaller panel. Four slender columns rest atop the short pilasters and edge the larger upper panel. These columns also support the lintel over the top of the mirror. A coved molding beneath the lintel and above the mirror has incised acanthus leaves. Four finials appear on the top of the four pilaster-column units of the overmantle.

At either side of the fireplace and overmantle are a series of three wooden bookcases which vary in height and have a single drawer at the bottom. The center bookcase is taller and has a display niche at the top. A pilaster, similar to the fireplace pilasters, appears between each bookcase. The pilasters are topped with finials that mirror those of the overmantle.

The ceiling was originally decoratively painted. According to the current owners, the current painted design is a reproduction of the original painted design on the ceiling. An electrolier believed to be original to the house is suspended from the ceiling. This fixture has both electric sockets and gas valves.

Main Stairway

The formal, main stairway is located off of the grand hall. Behind it is the back hall which accesses the kitchen and service areas. The formal stairway rises along the south wall of this space. A large elaborately carved newel rests on the first stair tread. Stylized pilasters, with vertically incised ridges and inset Tudor rose medallions, project from three sides of the newel. The newel cap is an incised sphere. The balustrade is composed of carved balusters featuring a central fluted urn. The urn is topped by a block which has a deeply carved Tudor rose. Above the rose is a stylized tree motif and between each baluster is a scalloped bracket.

The formal stairway rises to a midpoint landing. On the landing, access is also provided to the servants' stairway. A pocket door, located in the east wall of the landing, can close the servants' stairway from view. The formal stairway continues to rise in the same width and with the same balustrade to the second floor and then on to the third floor. A large Tudor rose is carved into three sides of the landing newels. Each landing newel has a smooth sphere newel cap. The walls of the stairway are covered with deeply paneled wainscoting. The ceiling of the second floor, which extends over the stairway, is coffered. Large beams oriented east - west divide the ceiling into rectangles. The insets of the rectangles are clad with narrow boards which are oriented north - south. Two pendants are suspended from the east edge of the coffered ceiling.

The hallway, oriented east - west alongside the formal stairway, accesses the eastern portion of the first floor. The north wall of the hallway and the wall beneath the stairway skirt board have the same style of wainscoting found on the walls of the formal stairway. This hallway accesses the kitchen,

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

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

Section 7 Page 12

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

pantry area and the north entrance to the service wing. The north service entrance has paired arched doors. The large single pane of each door is etched with a stylized urn filled with flowers. The etched panes begin at door knob height and rise to the top of the doors.

Directly across from the north service entrance is a stairway that leads to the two servants' bedrooms on the second floor. The stairway has a carved newel which is divided into three sections. The bottom is square with incised panels. The middle is an elongated octagonal shape with two incised ridges at both the top and the bottom of the octagon. The top portion of the newel has a four sided spherical shape having an incised snowflake motif. The newel cap is shaped like a top. The balustrade is composed of simple turned balusters.

Second Floor

The second floor is accessed by the formal stairway. The second floor landing is the width of both portions of the stairway. A doorway is located at both the north and south ends of the landing. These doors open into the two master bedrooms. The landing opens to the west onto a large central hall. The two children's bedrooms and a bathroom are accessed from the central hall.

The children's bedrooms mirror each other. A fireplace is angled in the southeast corner of the north bedroom and an identical fireplace is angled in the northeast corner of the south bedroom. They both utilize the same chimney. Each fireplace has simple molding surrounds and a narrow mantle. The wood chimney breast is rectangular and is the width of the fireplace. A half circle arches upward from the center of the chimney breast. A pointed block which has an incised tassel design appears at each end of the chimney breast. Tendrils and flowers are incised into the half circle arch. The hearth is composed of standard ceramic tile. Large octagonal tiles, both black and white, are inset with neutrally colored diamond shaped tiles, all of which are set in a regular pattern.

The two-armed Thackera electroliers centered in each of the rooms are thought to be original to the house. The original paint colors of these two rooms match the colored enameled center ornament of each electrolier. The two bedrooms are connected by a doorway.

Master Bedrooms

The north master bedroom is believed to have been Cremora Rogers' bedroom and features a red brick colonial styled fireplace centered on the south wall. The fireplace and chimney project into the room. The fireplace surround and chimney are of flush brick, accented with wood, and asymmetrical: wide at the firebox and narrower at the chimney. The right side of the fireplace is stepped at two intervals and with each step, the chimney surround narrows. Each step is trimmed with a wood shelf. The fire box has a round arch at the top; the arch shape is mimicked in the surrounding brick. The corners of the fireplace are edged with wood. A simple wood mantel wraps around the chimney on three sides.

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 13

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

Asymmetrical wood strips criss-cross the front of the fireplace beneath the mantle. The hearth is composed of small octagonal and diamond shaped tiles set in a regular pattern. At one time a bathroom, thought to be original to the house, was located in the large closet accessed at the east wall of the bedroom.

The south master bedroom has a fireplace and overmantle centered on the north wall. The mantle of the fireplace is supported by simple stylized pilasters. The overmantle has two bookshelf units that are stacked upon another. One unit appears on either side of a central wood panel. Between the bookshelves and at either side of the painting display panel is an incised, tall, stylized flower on a stalk motif. A grooved cornice appears over the bookshelves and central painting display panel. The fireplace tile surround was made by Minton, Hollins & Company, England. The tiles depict scenes from *The Pickwick Papers*, by Charles Dickens. The hearth is composed of standard ceramic tile. Large gold color octagonal shaped tiles are inset with smaller diamond shaped tiles in a regular pattern. This bedroom is thought to have been Henry J. Rogers' bedroom as it would have overlooked his paper mill.

Hardwood floors are found in the two master bedrooms. The remaining floor surfaces are of pine planking. The window and door surrounds on the second floor are machined oak and maintain the same design throughout. The surrounds are incised with grooves and the corner blocks have vertical fluting that is topped with a tendril motif. The doors have six panels and have brass hardware and door knobs.

Other Interior Areas

A bathroom, thought to be original to the house, is located at the south end of the second floor hall. The City of Appleton was in the process of laying water pipes in 1882 and a sewer system was being studied by the city. Henry J. Rogers would have been aware of these plans and even if this bathroom was not functional in 1882 he knew the infrastructure was being installed. It has not yet been restored and is currently a storage room for the museum.

The formal stairway rises to the three doors to the attic. These entrances are identical to the doors and surrounds of the second floor. The attic once contained a large cistern. The multi roof levels and the angles of the gables, as well as the multiple chimney stacks, limited the use of the attic to storage.

The basement is accessed by a stairway located off of the northeast entrance hallway. The basement is divided into several areas by brick walls that offer additional support to the house. Currently the museum has a "Hydro-Adventure Center" located in the basement area which provides information on Thomas Edison and his inventions. A diorama of the Vulcan Street Power Plant and small working waterwheel are also on exhibit.



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

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

Section 7 Page 14

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

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**Alterations**

The Henry J. and Cremora Rogers House is marked by a high degree of historic integrity and has experienced only minor alterations over time which do not affect the integrity. Stabilization of the porches and other exterior wooden elements, rebuilding of chimneys and re-roofing took place in 1994. Restoration of the library, parlor, master bedrooms, stairwell to the attic, and replacement of ornamental copper ridges were completed during the period between 1994 and 2005.

When Memorial Drive was widened in 1964 the street encroached on the west side lawn and the wooden stairway centered on the west facing first floor wrap-around porch was removed. The balustrade was extended to fill the opening.

The chimneys were either removed or shortened by prior owners but were reconstructed in 1992. Some salvaged bricks were used in the reconstruction. The kitchen and pantry area have undergone several remodels.

The area at the west end the south facing wrap-around porch has been excavated. A concrete ramp and retaining walls lead down under the porch to two newer metal doors. These doors are set in front of the original wood garage doors that were installed when this part of the basement became a one-car garage sometime in the 20<sup>th</sup> century.

In order to provide handicap accessibility to the Hearthstone Museum the stone foundation underneath the south facing kitchen porch was extended to the east. The kitchen porch was also extended atop the stone foundation. These modifications enclose a chairlift which provides access to the porch deck and the basement. The ground directly east of the chairlift door is excavated. A concrete ramp provides access to the outer door of the chairlift.

At one time the property included a carriage house. It was located at a fair distance southeast of the house. It is not know when this was torn down but it was more than likely when the area to the east was divided into separate parcels and lots were sold for residential development. The carriage house was not extant at the time the house was originally listed in the National Register.

**Integrity**

There has been a small change in the setting of the house, most notably, road encroachment. Nonetheless, the house remains in its original location and overlooks the location of the paper mill that used to be located below the bluff at the rear of the property.

Minor alterations have been made to the exterior to meet the contemporary needs of museum operations. These changes include the installation of an accessibility lift. These changes are minor and in no way impact the significance of the house. The exterior retains a very high level of integrity,

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

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 15

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County Wisconsin

---

retaining all of the architectural elements that were originally constructed with the house. On the interior, the house retains its original plan without modification and only a few secondary rooms have changed use over time. The interior has an exceptionally high degree of integrity with the profusion of decorative features extant and unaltered, and also includes remnants of the original electrical system installed within the house.

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 1

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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**Introduction**

The Henry J. and Cremora Rogers House is located at 625 W. Prospect Avenue in the southern portion of the city of Appleton. Appleton is located in the southeast corner of Outagamie County, Wisconsin, along the Fox River. The house rests on a flat lot and is in close proximity to the edge of a wooded bluff that overlooks the Fox River. In 1882, the house also overlooked Henry J. Rogers' mill, the (non-extant) Appleton Pulp and Paper Mill, which was located on the north bank of the Fox River at the base of the bluff.

The property is composed of a Queen Anne style house, previously listed in the National Register of Historic Places on December 2, 1974. At that time the house was listed at the statewide level of significance for engineering, art, and architecture. This new nomination provides additional documentation to support multiple goals: to explain the change in the name of the property; include a comprehensive description of the exterior and interior of the house; clarify the property boundaries; establish a period of significance, establish Henry Rogers' association with the house and his significance, and demonstrate significance at the national level under Criterion A in the area of Engineering. The name change and description of the property are located in Section 7; the property boundaries are located in Section 10; the remainder of this list is here in Section 8.

**Summary of Significance**

The Henry J. and Cremora Rogers House is significant at the national level in the area of Engineering as the first house in the United States to be incandescently illuminated by a hydroelectric powered Western Edison Electric Light Company dynamo power station and an Edison Electric System. It remains a rare glimpse into the early techniques used in residential electrification. The first power station in the United States became operational twenty-six days earlier on Pearl Street in New York City, but it was powered by steam.

The house is also significant at the statewide level as an exceptional example of Queen Anne style residential architecture. This house is one of the few residences in the state exhibiting an elite level of exterior design and richness of interior design and finishes. This house shares company with other exceptional Queen Anne homes in Wisconsin that have already been listed in the National Register at the statewide level of significance including: the Frank Chenoweth House in Monroe, Green County; the Shearer-Cristy House in Waupaca, Waupaca County; and the Havilah Babcock House in Neenah, Winnebago County, which was also designed by architect William Waters.

And finally, the house is locally significant for its association with Henry J. Rogers, an entrepreneur and visionary who not only brought electrification technology to Wisconsin but shaped the city of Appleton through his paper mills, his work bringing gas and water services to the citizens of Appleton,

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 2

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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and his contributions to establishing an electric street railway to the city. Henry Rogers lived in the house during the time he made his contributions in manufacturing and by establishing the first hydroelectric power station to be used in residential electrification; his house being the first residence to benefit from this new source of power.

Period of Significance

The period of significance is 1881 through 1891. The first date is the year in which the house was built and the period of significance ends in 1891, the year in which the Rogers family sold the house. The house was electrified in 1882. The Rogers house retains an extremely high degree of integrity both on the exterior and the interior of the building.

**Brief History of Appleton, Wisconsin**

A more developed history of the city of Appleton is included in the Appleton Intensive Survey Report completed in 1992, a copy of which is available at the Historic Preservation-Public History Division of the Wisconsin Historical Society. What follows is a history of the community in the context of how it relates to this house and to Henry Rogers.

Outagamie County was officially formed on February 17, 1851 with land set apart from Brown County. Outagamie County is relatively flat and in 1850 was heavily timbered with maple, elm, ash, and hickory. In 1853, the population numbered nearly 4,000 settlers who had migrated from New England and New York. Several rivers intersect the county: the Fox River to the southeast, the Wolf River to the west, and Duck Creek to the northeast. The Fox River played an important role in the development of Appleton as a manufacturing center.

Prior to the formation of Outagamie County, Amos A. Lawrence made a generous donation of \$10,000 to the Wisconsin Methodist Episcopal Conference in 1847 for the building of a university. The monies were contingent upon the Methodist Church raising a matching amount.<sup>3</sup> The fund raising efforts of the church were successful and the incorporation of "The Lawrence Institute of Wisconsin" took place on January 17, 1847. The site selected for the university was nearly in the center of the Green Bay Mission District of the Methodist Church on the Fox River between Lake Winnebago and Green Bay. The land was owned by Amos A. Lawrence. *The History of Northern Wisconsin*, published in 1881, stated "It is doubtful whether there ever would have been an Appleton had there not been a University." Construction of the university began on July 3, 1859 with the building of the

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<sup>3</sup> *Appleton Historic Building Survey*, Appleton Department of Planning and Development, November 1978, pages 3 - 7

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 3

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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preparatory building. Prior to the establishment of the university, there had only been one settler who located in the area of what would become Appleton.<sup>4</sup>

The Appleton Village Plat was laid out in 1848 by Elder Sampson, Reeder Smith, Joel S. Wright and Henry Blood. On July 16, 1851 it was decided to locate the county seat between the villages of Appleton and Grand Chute on Block 31 (which is now central Appleton).<sup>5</sup>

In 1836, the United States government, the Wisconsin state government and Wisconsin entrepreneurs were in favor of building a lock system which would allow navigation from the Mississippi River to Green Bay via the Wisconsin and Fox Rivers. In 1846, the Fox-Wisconsin bill was passed, granting the right to the state of Wisconsin to sell property on either side of the Fox River and on the various lakes situated along the Fox River system. A stipulation mandated that the revenue from the property sales were to be used to improve the waterway. Conro, Starke & Co. dug a canal in 1849 at Portage, Wisconsin, through the strip of land which separated the Wisconsin River from the Fox River. Work was done on dredging the Wisconsin and some of the river improvements were installed. When land sales which funded the project began to drop off, Morgan L. Martin made a proposal to the United States government to take over the project. His proposal funneled the land sale monies to him to cover the construction costs. In 1853, Wisconsin governor L. J. Farwell refused to allow the land sales monies to flow to Martin. Progress on the project had been less than satisfactory. The Fox and Wisconsin River Improvement Company was formed and in 1854 the United States Congress made additional Wisconsin lands available for sale in order to raise additional revenue. Unfortunately, many of the improvements which had already been completed had to be rebuilt.

**Advent of Waterpower**

Finally in 1856, the steamboat "Aquila" was able to make its way from the Mississippi River to Green Bay. Steamboat traffic did not last for very long due to the shifting sands of the Wisconsin River. By 1866 the Fox and Wisconsin River Improvement Company was in financial difficulty and the river improvements and remaining lands were sold to the Green Bay and Mississippi Canal Company. The Green Bay and Mississippi Canal Company was much more interested in developing waterpower, especially on the lower Fox River than pursuing shipping potential. When the Green Bay and Mississippi Canal Company also experienced financial difficulty, Congress purchased the improvements and the Army Corps of Engineers assumed control of the waterway. At this point the system was comprised of 22 locks, 11 dams, and seven miles of canal.

The value of the improvements made to the waterway was appraised by an arbitrator. The arbitrator then deducted the value of the waterpower. The purchase price of \$145,000 was paid to the Green Bay

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<sup>4</sup> A. T. Andreas, *History of Northern Wisconsin*, (Western Historical Co., Chicago, 1881), pages 667-677

<sup>5</sup> Thomas H. Ryan, *The History of Outagamie County Wisconsin*, (Goodspeed Historical Assoc., 1911), pages 52-136

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

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

Section 8 Page 4

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

and Mississippi Canal Company leaving them with the rights to the power produced by the Fox River. The transfer of the waterway to the United States was executed on October 28, 1872.<sup>6</sup> In all, 680,000 acres of land and two-million dollars were put into the venture. The United States government abandoned efforts on the Wisconsin River and began to confine all of its improvements to the Lower Fox River.

The ownership of the waterpower of the Lower Fox River remained with the Green Bay and Mississippi Canal Company. It is important to acknowledge that in May of 1880 the President of the company was John Van Nortwick, the Vice-president was Henry J. Rogers, and the Secretary Treasurer A. L. Smith.<sup>7</sup> The value of the waterpower of the Fox River which was owned and controlled by the Green Bay and Mississippi Canal Company was almost priceless. The company began to lease their waterpower rights for \$2 to \$5 *per* horsepower.

The Lower Fox River originates at the outlet of Lake Winnebago. Many men would come to recognize the tremendous power potential generated by the Fox River as it drops 170 feet from Lake Winnebago to Green Bay. The fall of three Lower Fox River water falls (La Grand Kauklin at Kaukauna, La Petite Chute at Little Chute and La Grand Chute at Appleton) total the same height drop as Niagara Falls in New York, only over a longer distance. Lake Butte Des Morts (Fox River) and Lake Poygan and Lake Winneconne (Wolf River) also empty into the Lower Fox River. The Lower Fox River empties a drainage basin of 6,349 square miles. The average daily flow of the river is 4,320 cubic feet of water per second. The *Chicago Times* in their July 30, 1881 issue pointed out that the Lower Fox River was impregnable to drought and not susceptible to flooding. The river was not affected by the northern climate as block ice never forms in the rapidly flowing river.<sup>8</sup> In 1882 the *Appleton Post* computed the height to horsepower created by the main water falls on the Fox River. The La Grand Chute waterfall at Appleton, which drops 38 feet, generates 11,500 horsepower per day.<sup>9</sup>

Edward West arrived in the Appleton area in 1852. Three years later, West bought 500 acres on the south side of the Fox River which included Grand Chute Island. West foresaw the value of the water power generated by the drop in elevation of the Fox River. In 1858 he constructed a small waterpower canal off of the main river. West enlarged and extended the canal the length of the island in 1870. The West Canal was constructed 2,000 feet in length, 130 feet between the embankments and was 19 feet deep.<sup>10</sup>

<sup>6</sup> *Lower Fox River Waterway, Historic American Engineering Record*, (National Parks Service, Denver, Co. 1995), page 9

<sup>7</sup> *Appleton Post*, May 20, 1880

<sup>8</sup> *Appleton Post*, August 4, 1881

<sup>9</sup> *Appleton Post*, December 21, 1882

<sup>10</sup> *Appleton Post*, December 21, 1882

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 5

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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Other waterpower canals would be built across Grand Chute Island to access the power of the Fox River. A prospective manufacturer would purchase a site along a canal as well as the right to access the waterpower available along their property. A race would be constructed channeling the moving water from the canal to and through waterwheels located along the race. The moving water would turn the paddles of the waterwheel which would turn a drive shaft. The drive shaft would rotate a large gear wheel and through a series of belts and gears the energy generated could be applied to a large apparatus or to machines which could grind flour, mash pulp for paper, process wool, or saw wood. Once through the waterwheel, the water would be discharge back into the natural channel of the river.

A. J Reid, the editor of the *Appleton Post*, wrote in 1874: "One of the chief features of superiority which this valley possesses, and which is destined to make it, sooner or later the great manufacturing center of the West, if not the entire country, is the not only unsurpassed but unequalled water-power afforded by the Fox River."<sup>11</sup>

Due to the forestation of the surrounding area, the raising of wheat (straw is used in some paper products) and the availability of the seemingly never ending source of power of the Fox River, Appleton became a mecca for paper production.

T. P. Bingham built the first wing dam and sawmill on the Lower Fox River at Appleton in 1849.<sup>12</sup> C. P. Richmond built the first paper mill in Appleton in 1853. By 1854 the power of the Fox River was operating two flour mills, four saw mills, two lathe mills, two sash and door factories, a chair factory, a planing mill and an edge tool factory.<sup>13</sup> The next twenty-five years would see a tremendous explosion of paper making in Appleton. Kimberly Clark & Co built two mills: the Atlas Paper and the Vulcan Mill. Rogers and Van Nortwick built the Appleton Paper and Pulp Mill. Three additional paper mills were established: the Valley Pulp and Paper Co.; Tioga Mill; and Fox River Flour & Paper Co.<sup>14</sup>

### **Appleton Pulp and Paper Mill**

A group of investors purchased the Appleton Rake Factory and the waterpower connected with it in May of 1873. The Ames Pulp Mill was incorporated in 1873 as a joint stock company held by

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<sup>11</sup> *Appleton Post*, 1874, "The Resources and Manufacturing Capacity of the Lower Fox River Valley, Appleton Wisconsin," A. J. Reid, editor, page 8

<sup>12</sup> *Appleton Historic Building Survey*, Appleton Department of Planning & Development, November 1978, pages 3 - 7

<sup>13</sup> *Appleton, Historic Building Survey*, Appleton Department of Planning & Development, November 1978, pages 3-7

<sup>14</sup> Dorothy Mae Heesakker, "The Paper Mill Industry in the Lower Fox River Valley, Wisconsin 1872-1890" (Thesis Loyola University, June 1965), page 56-81

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 6

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

investors Henry J. Rogers, A. M. Hastings, Gustave Ames, William M. Van Nortwick, and A. B. Brown. The company held capital stock of \$200,000. The mill and offices were located on the north side of the Fox River just below the upper dam. Renovations were made to the Rake building and additional buildings were erected.<sup>15</sup> Three races were constructed next to the buildings and three Leffel waterwheels were installed.<sup>16</sup> Drive shafts from the waterwheels operated seven 600 pound beaters and one Jordan engine, three Otis wood grinders, a sixty-eight inch and a ninety-inch Fourdrinier paper making machine. The markets for the mill's newsprint paper were principally Milwaukee, Wisconsin, Chicago, Illinois; and St. Louis, Missouri. Each of these thriving cities had several daily and weekly newspapers.<sup>17</sup> Henry J. Rogers became the manager of the mill and brought his family from Wyoming to reside in Appleton in 1873.<sup>18</sup>

Under the supervision of Rogers, the Ames Mill was enlarged each year utilizing the newest innovations in producing paper. In 1876 it was re-organized under the new name Appleton Paper and Pulp Co.<sup>19</sup> The size of the Appleton Paper and Pulp Co. continued to increase in 1877 and new waterwheels were installed. The mill employed sixty-six men and earned yearly receipts in the amount of \$150,000. Their product was good quality print paper which was achieved by using 10 to 40% rag pulp. Adding rag pulp to the wood pulp added a great deal of strength to the paper. By 1880, the mill was producing seven and one-half tons of print paper in a twenty-four hour period.<sup>20</sup>

### **Criterion A - in the Area of Engineering**

#### **Gas Lighting in Appleton**

Henry J. Rogers was instrumental in the grand manufacturing expansion of Appleton from 1873 to 1893. At first Rogers managed the Green Bay and Mississippi Canal Company, leasing their water power holdings. Then Rogers became the president of the Appleton Gas Works. A. L. Smith was appointed the treasurer. The Appleton Gas Works was formed in February of 1877.<sup>21</sup> In June, a large building was erected on the north bank of the Fox River in which natural gas was manufactured from coal.<sup>22</sup> The gas piping and fixtures arrived in August<sup>23</sup> and the laying of the gas pipes to homes,

<sup>15</sup> A. T. Andreas, *History of Northern Wisconsin*, (The Western Historical Co., Chicago, 1881), page 676

<sup>16</sup> *Appleton Post*, May 1, 1873

<sup>17</sup> A. T. Andreas, *History of Northern Wisconsin*, (The Western Historical Co., Chicago, 1881), page 676

<sup>18</sup> Dorothy Mae Heesakker, "The Paper Mill Industry in the Lower Fox River Valley, Wisconsin 1872-1890" (Thesis Loyola University, June 1965), pages 56-81

<sup>19</sup> Dorothy Mae Heesakker, "The Paper Mill Industry in the Lower Fox River Valley, Wisconsin 1872-1890" (Thesis Loyola University, June 1965), pages 56-81

<sup>20</sup> *Appleton Post*, January 15, 1880

<sup>21</sup> *Appleton Post*, February 1, 1877

<sup>22</sup> *Appleton Post*, December 21, 1882

<sup>23</sup> *Appleton Post*, August 7, 1877



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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 7

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

businesses and streets was completed in September of 1877. Two weeks later the city was lit at night with the bright glow of gas lighting.<sup>24</sup> The City of Appleton entered into a contract with the gas company, committing the city to light the streets with gas for the next fifteen years.

In January of 1882, the gas company was producing 100,000 cubic feet of gas per day.<sup>25</sup> Despite the arrival of gas lighting to Appleton, from time to time the newspapers provided accounts on the progress that Edison was making on the incandescent bulb and the system to deliver electricity to that bulb. Rogers and Smith's association with the Appleton Gas Works did not restrict their enthusiasm about moving ahead on into the electric light business when the opportunity arose.

**Edison's Lighting System**

Thomas Edison did not invent the light bulb, but he perfected the incandescent light bulb for use in homes and businesses. Edison struggled to find a material to use as a filament which would last longer than a few minutes before burning out. He was convinced that metal would be the best conductor as well as producing the greatest longevity of light. First platinum was formed into a filament. Platinum failed, so other metals were tested. Besides the struggles with the filament, producing the vacuum within the pear shaped glass also caused delays as various vacuum machines were tested and perfected. Finally on October 22, 1879, using low current electricity with a carbon filament made from carbonized bamboo, success was achieved. The bulb glowed beautifully and lasted for 40 hours. Edison was quoted as saying: "We will make electricity so cheap that only the rich will burn candles." By 1880, additional improvements had been made to the Edison bulb which enabled it to burn for 1,500 hours.<sup>26</sup>

Edison's eventual achievement was not just perfecting the incandescent bulb. Edison created a total electrical system which contained all of the necessary elements to generate the electricity, deliver it in a practical, safe and economical way, and light the Edison lamps at the electricity's destination. At first Edison used dynamos produced by other companies. He found them to be unsatisfactory and had the technicians at Menlo Park build a drum armature which incorporated his recommended changes in the generator magnets. The two-pole dynamo was nicknamed "long-legged Mary Ann" because of two large iron poles. This dynamo became the source of power for Edison's lighting system.<sup>27</sup> The "long-legged Mary Ann" was the style of dynamo used in the first Appleton power station.

<sup>24</sup> *Appleton Post*, September 20, 1877

<sup>25</sup> *Appleton Post*, December 21, 1882

<sup>26</sup> Robert Friedel and Paul Israel, *Edison's Electric Light : The Art of Invention*, (Johns Hopkins University Press, 1986), pages 55-187

<sup>27</sup> Robert Friedel and Paul Israel, *Edison's Electric Light : The Art of Invention*, (Johns Hopkins University Press, 1986), pages 55-187

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

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

Section 8 Page 8

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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One of Edison's first demonstrations was the lighting of J P. Morgan's home. Edison installed wiring and electric lamps in the home and installed a steam engine and dynamo in the backyard to produce the electricity.

Electricity Comes to Appleton

Henry J Rogers went bass fishing with H. E. Jacobs, who was from Fond du Lac, Wisconsin, in the spring of 1882. Jacobs was a representative of the Western Edison Electric Light Company of Chicago, which had incorporated in May 25, 1882. He was in charge of licensing future Edison Lighting Plants in Illinois, Wisconsin and Iowa. While they were fishing, Jacobs spoke to Rogers about the advances Thomas Edison had made in electric light technology. He told Rogers that Edison had finally perfected the long lasting incandescent lamp (light bulb) as well as the Dynamo-Electric Machine. Coupled with these two new inventions was a delivery system which Edison was in the process of installing in the Pearl Street area of New York City. Jacobs explained that the electricity generated by Edison's dynamos need not be used solely for lighting on-site but could be transferred to other buildings and structures up to one and one-half miles away.

Rogers, who had been developing and selling power along the canals of Appleton for years, immediately recognized the potential of this new power. Without consulting any of his investment partners and without even seeing the process demonstrated, he immediately purchased the Edison patent rights for lighting the Fox River Valley.<sup>28</sup>

In July, P. D. Johnston, an engineer for Western Edison, came to Appleton to explain the lighting system to Rogers and a group of his investors.<sup>29</sup> An article in the *Appleton Post* described the function of the Edison dynamo: "The Edison dynamo consists of a powerful electric magnet, between the poles of which an armature or inducing coil revolves. The shaft upon which the coil of wires revolves is continuously charged with electricity. Touching this shaft on either side are metallic brushes which receive the electricity and impart it to the wires, leading in every direction."<sup>30</sup>

The editor of the *Appleton Post* wrote an article on July 27, 1882 on the prospect of electrification: "Mr. H. J. Rogers is a man who ordinarily deals in heavy things, such as his paper and pulp mills. Within the past few days, however, he has changed his tactics or rather...he has gone in for light

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<sup>28</sup> Forrest Mc Donald, *Let There Be Light; The Electric Utility Industry in Wisconsin 1881-1955*, (American History Research Center, Madison, Wisconsin, 1957), pages 34-46

<sup>29</sup> Gordon A. Bubolz, *Land of the Fox: A Saga of Outagamie, County*, (Outagamie County Centennial Committee Inc., 1949), pages 152 - 154

<sup>30</sup> *Appleton Post*, October 5, 1882

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 9

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

---

transactions. He has purchased the exclusive rights for illuminating the towns of the Fox River Valley with the Edison electric lamp.”<sup>31</sup>

In less than three months after the fishing trip, Henry Rogers had an Edison K Direct Current (DC) dynamo with a capacity of 250 lamps or 12 ½ kilowatts installed by Edward T. Ames of the Western Edison Electric Light Company.<sup>32</sup> The dynamo was placed inside the Appleton Paper and Pulp Mill and was connected to a waterwheel which also operated a mill pulp beater. Lamps and wiring were installed in the Appleton Paper and Pulp Mill, the Vulcan Mill owned by Kimberly Clark, and Rogers’ new Victorian home.<sup>33</sup> Bare non-insulated copper wire strung on poles brought the electricity to the Vulcan Mill and to the Rogers’ residence. Inside the buildings the copper wires were covered with light cotton or silk fabric. The wires were fastened to the walls with wooden cleats and then tape was wrapped around the wire when it passed through an interior wall. Early fuse blocks were made from wood as well as sockets and switch handles.<sup>34</sup> The copper electric wire was installed within the walls of the Rogers home, even though the house had already been fitted for gas lighting.

The first attempt to light the lamps in the Appleton Paper and Pulp Mill, the Vulcan Paper Mill and the Henry J. Rogers home failed on September 27, 1882. Edward Ames quickly returned to Appleton to adjust the installation and he removed several of the safety and reliability features. On the night of September 30, 1882 success was achieved. The carbonized bamboo filaments of the lamps slowly became dull red, then bright red, and then incandescent as the dynamo gathered power.

The *Appleton Crescent* reviewed the event in their October 7, 1882 issue: “The pear-shaped glass bulbs are connected with the wire and the current may be turned on and off as readily as a gas burner. Each lamp will burn 600 hours, and can be renewed easily, but at some expense, of course. The price for the same amount of light as that of gas will be substantially the same. The electric light may entirely supersede the use of gas as an illuminator in our city, but that remains to be seen hereafter.”<sup>35</sup>

Henry J. Rogers responded to a letter from the Western Edison Electric Light Company on November 11, 1882 stating; “Gentlemen. In reply to yours of recent date in relation to the Edison Electric Light in my residence, I have to say that I have about 50 lamps and have used them about 60 days. I am pleased with them beyond expression and do not see how they can be improved upon. No heat, no

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<sup>31</sup> *Appleton Post*, July 27, 1882

<sup>32</sup> *State of Wisconsin Blue Book, 1989-1990*, (Compiled by Wisconsin Legislative Reference Bureau), page 254

<sup>33</sup> Forrest McDonald, *Let There Be Light: The Electric Utility Industry in Wisconsin, 1881-1955*, (American History Research Center, Madison, Wisconsin, 1957), pages 34-46

<sup>34</sup> Gordon A. Bubolz, *Land of the Fox: a Saga of Outagamie County*, (Outagamie County State Centennial Committee Inc., 1949), pages 152 - 154

<sup>35</sup> *Appleton Crescent*, October 7, 1882

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 10

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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smoke, no vitiated air and are light, steady and pleasant in every way and more economical that gas and quite reliable.”<sup>36</sup>

Because of the varying load on the paper mill beaters, the dynamo operated irregularly, causing the lamps to dim or brighten. When the voltage went too high it burned out the lamps. At this time each lamp cost \$1.60 to replace. The power station operators Will Kurz (superintendent), Edward O’Keefe and Al Langstadt viewed the brightness of the lamps and tried to set the voltage accordingly.<sup>37</sup> In November, the dynamo was moved to a shed outside of the Appleton Paper and Pulp Mill. It was attached to a separate water wheel and the voltage became somewhat more consistent. There were no voltmeters or ammeters, no lightning protection, no fuses, and the wires were poorly insulated. Storms caused short circuits and the plant was often shut down.<sup>38</sup> During this time period, electric service ran only from dusk to dawn.

On October 14, 1882 an order was placed with Western Edison Electric Light Company for another Edison K dynamo and 250 Edison lamps. This second dynamo was placed in its own building along Vulcan Street in a building next to the Fox River. On November 25, 1882 the dynamo provided light to the homes of H. D. Smith and A. L. Smith.<sup>39</sup> It soon supplied lighting to the Appleton Blast Furnace, A. W. Patten’s Paper Mill, Flemings Linen Mill, and the Appleton Woolen Mill. On January 16, 1883 the Waverly Hotel was electrified.

Henry J. Rogers’ adventuresome spirit brought the first hydroelectric dynamo power station powered by the Fox River to Appleton. This power station delivered electricity to two commercial buildings and one residence, his home. This event demonstrated the practical application of water power in generating electric power.

The lighting event in Appleton occurred twenty-six days after Thomas Edison’s steam-driven Pearl Street Power Plant became operational. Edison placed 400 lamps throughout all of the office buildings and homes on Pearl Street. At 3pm on September 4, 1882, Thomas Edison symbolically switched on one of his incandescent lamps in the office of financial mogul J. P. Morgan.

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<sup>36</sup> National Electric Light Association Bulletin Vol. 9 January – December 1922, page 522

<sup>37</sup> Ann Larson, Wisconsin Academy Review 1992-93, “Hearthstone: The House that Helped Light the World,” [digicoll.library.wisc.edu/cgi-bin/WI/WI-idx?type=HTML&rgn=div/&byte=1653392099](http://digicoll.library.wisc.edu/cgi-bin/WI/WI-idx?type=HTML&rgn=div/&byte=1653392099), pages 38-41

<sup>38</sup> Forrest McDonald, *Let There be Light: The Electric Utility Industry in Wisconsin, 1881-1955*, (American History Research Center, Madison, Wisconsin, 1957), pages 34-46

<sup>39</sup> *Golden Jubilee Anniversary Celebration, World’s First Hydro-Electric Central Station, Appleton, Wis. 1882 – September 30, 1932*, (Wisconsin Utilities Association & Wisconsin Michigan Power Company), pages 1-14

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 11

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

The Expansion of Electric Power in Appleton

Appleton was expanding at an enormous rate in 1882. The city was laying twelve miles of water pipes and installing eighteen hydrants in the expectation of the Municipal Waterworks beginning operation in early 1883. A new \$50,000 courthouse had just been completed and a new school was being built in the center of the Second Ward. Land for a city park was purchased for \$13,000. The board of the waterworks launched a sewer system study. The City of Appleton had eight paper mills in operation as well as many other manufacturing businesses. The monies generated by Appleton's manufacturing grew from \$3,620,000 in 1881 to \$4,439,000 in 1882.<sup>40</sup>

The Appleton Edison Light Company LTD was incorporated in May of 1883 with authorized capital of \$50,000 and issued capital of \$25,000. The investors were Henry J. Rogers, A. L. Smith, H. D. Smith and Charles Beveridge. A. L. Smith became President.<sup>41</sup> Because at the time the company had so few patrons the revenue per month amounted to \$300. The light company charged a flat rate of \$2.00 per month per lamp that burned fifteen hours per day. The incandescent bulb of that time was considered to be fifty watts. That would be comparable to a modern seven-to-ten watt bulb of today. The Appleton Edison Light Company's customers were required to provide their own lamps.<sup>42</sup>

Financial difficulties plagued the light company from the beginning. In order to utilize the Edison patents, the company had to agree to pay a royalty of \$3 per year per installed horsepower capacity of the plant. The fledgling company had difficulty meeting the royalties, defaulting on payments for the first three years. Realizing that expansion was the only avenue to successful operation, the company launched a \$3,000 promotional campaign encouraging businesses and homes to electrify. The campaign worked and their customer base increased fourfold. Despite these efforts, the company was nearly \$24,000 in debt in 1885. President A. L. Smith issued additional stock in the company but instead of using the funds for upgrades to the power plant the monies were used for operation.

The expansion of electricity in Appleton from that critical point was rapid. A new 190-Kilowatt facility was built in 1886 in order to improve service and in anticipation of a substantial expansion.<sup>43</sup> Two large dynamos were purchased and placed in the new central plant named the Appleton Electric Station.<sup>44</sup> The electric station held an open house in February of 1886 as part of A. L. Smith's electric promotion. Residents of Appleton came and were able to view the plant while in operation.

<sup>40</sup> *Appleton Post Crescent*, January 1955, article on file at Hearthstone Museum

<sup>41</sup> S. F. Shattuck, *A History of Neenah*, (Neenah Historical Society, 1958), pages 236-240

<sup>42</sup> Gordon A. Bubolz, *Land of the Fox: a Saga of Outagamie County*, (Outagamie County State Centennial Committee Inc., 1949), pages 152-154

<sup>43</sup> Forrest McDonald, *Let There Be Light: The Electric Utility Industry in Wisconsin 1881-1955*, (American History Research Center, Madison, WI, 1957), pages 34-47

<sup>44</sup> *Golden Jubilee Anniversary Celebration, World's First Hydro-Electric Central Station, Appleton, Wis. 1882 - September 30, 1932*, (Wisconsin Utilities Association and Wisconsin Michigan Power Company), pages 1-14

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 12

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

Superintendent Kurz started the dynamos at 3pm and kept them running through the afternoon and evening. The visitors were very impressed and they expressed that electric lighting was a success in every aspect.<sup>45</sup> The new plant had all of the technological advancements of the newest Edison System including regulating devices, fuses and a three-wire distribution system.<sup>46</sup> Shortly afterwards the Appleton Electric Station expanded to four dynamos.

On August 16, 1886, the Appleton Electric Street Railway Company was incorporated by Joseph E. Harriman, Judge F. W. Harriman and N. B. Clark. A separate hydroelectric power station was built on the first lot south of Eagle Fork Company.<sup>47</sup> Two large Elmer waterwheels<sup>48</sup> were installed on the waterpower access. The wheels operated a direct current 5500 Van Depoel sixty horsepower dynamo.<sup>49</sup> Two and one half miles of track were laid on ties on College Avenue, Green Bay Street and Appleton Street leading to the Northwestern & Milwaukee & L.S. Railway Station. Poles for the overhead wires and carriers were installed along the track. On August 16, 1886 the Appleton Electric Street Railway Company began the operation of five Pullman cars<sup>50</sup> on the newly installed track becoming the United States' first commercial electric street railway.<sup>51</sup>

The Appleton City Council awarded the contract for electrifying the streets of Appleton to Thompson & Houston Company of Boston, in August of 1886. The Appleton Gas Company still had six more years on their contract with the City of Appleton but the city was ready to ignore that obligation and proceed with electricity. Thompson & Houston failed to even begin the installation, which set back the electrification of Appleton's streets for four more years.<sup>52</sup> The streets of Appleton remained lit by gas light until an embarrassing article appeared in the *Appleton Crescent*. A gentleman sent a letter to the editor wherein he stated that Appleton had fine churches, excellent schools and hotels that are usually found in cities twice the size of Appleton. He went on to point out that the business and manufacturing advantages of Appleton were rarely found anywhere else. However, he said that your city has one drawback; "your city is badly lit!" He said he could hardly find the Sherman House after arriving at night by train.<sup>53</sup>

<sup>45</sup> *Appleton Crescent*, February 20, 1886

<sup>46</sup> Forrest McDonald, *Let There Be Light; The Electric Utility Industry in Wisconsin 1881-1955*, (American History Research Center, Madison, WI, 1957), pages 34-47

<sup>47</sup> *Appleton Crescent*, March 6, 1886

<sup>48</sup> *Appleton Crescent*, July 10, 1886

<sup>49</sup> *Appleton Crescent*, March 6, 1886

<sup>50</sup> *Appleton Crescent*, June 12, 1886

<sup>51</sup> Dictionary of Wisconsin, First Electric Street Railway, wisconsinhistory.org, page 1

<sup>52</sup> *Appleton Crescent*, August 7, 1886

<sup>53</sup> *Appleton Crescent*, October 11, 1890

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 13

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

In May of 1890, the city opened the electrification of the street lighting for bidding. The contract required 40 arc lights (1,200 candle power) and 200 incandescent lights (24 candle power). The street lights would be lit on a moonlight schedule. If there was no moon or the moon was obstructed by clouds the lights would be lit.<sup>54</sup> The Appleton Edison Light Company provided power for the electric street lights at a cost of \$1,500 per year to the City of Appleton.<sup>55</sup> With the installation of lighting on Appleton's streets, the company finally started to make money. The Appleton Edison Light Company LTD began twenty-four hour service in 1890. At this time some of the manufacturers started to install electric motors.<sup>56</sup>

Electric meters were installed in homes and businesses in July of 1888. These meters were designed to calculate the amount of electricity that each customer used. The meter consisted of a small box containing two bottles. Each of the bottles held two zinc plates which were immersed in a chemical solution. The principal process involved electroplating. As the current passed through the bottles it took a certain amount of zinc from one of the plates and deposited on the other plate. At the end of the month, the meter man would take out the positive plate and weight it to find out how much zinc it lost and from that reading he could calculate the customer's electric bill.<sup>57</sup>

In early instances, the lamps or light bulbs were purchased as a package along with the Edison dynamos. In 1890 Henry J. Rogers recognized that the increasing demand for the light bulb was an excellent business opportunity and he founded the Standard Lamp Company of Appleton. His partners were H. D. Smith and F. H. Pietsch. They purchased the old nail factory. The building was entirely remodeled and fitted with the machinery required to produce lamps. With capital of \$25,000 they began the production of incandescent lamps within the parameters of the newest improved patents. The Standard Lamp Company employed 35 persons and manufactured 11,200 lamps per day.<sup>58</sup>

The Appleton Electric Street Railway Company struggled to remain solvent in 1891. In February of that year A. L. Smith and C. H. Beveridge purchased the railway for \$30,000. The consolidation of the Appleton Edison Light Company LTD and the Appleton Electric Street Railway Company into the Appleton Edison Electric Company was achieved in 1891 with \$100,000 of capital.

The Edison Electric Light Company of Chicago required 15% of the stock from the Appleton Edison Electric Company for new licensing. For the first time, the Edison Electric Light Company of

<sup>54</sup> *Appleton Crescent*, May 17, 1890

<sup>55</sup> *Appleton Crescent*, September 20, 1890

<sup>56</sup> Forrest McDonald, *Let There Be Light: The Electric Utility Industry in Wisconsin 1881-1955*, (American History Research Center, Madison, WI, 1957), pages 37-47

<sup>57</sup> *Appleton Post*, July 26, 1888

<sup>58</sup> *Appleton Crescent*, November 29, 1890

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 14

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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Chicago sent a representative to serve and advise the Appleton board of directors. John I. Beggs would go on to dominate the electric utility industry in Wisconsin for the next thirty-four years.

In June of 1892, C. B. Pride was engaged to make alterations and improvements to the First Ward power station. This was the power station used by the street railway company. Improvements were made to the water power race and the old machinery was removed. Two Humphrey 76 horse power turbines were installed along with making the gearing and shafting heavier. The dynamos were taken from the Fourth Ward power station and installed in the First Ward power station.<sup>59</sup>

The Appleton Edison Electric Company spent \$107,000 revamping and updating the street railway but even these new additions could not stop the company from losing money. In 1893 the light portion of the company had a profit of \$13,000 but the street railway lost over \$4,000. The lighting plant had reached its maximum output and was turning down new applicants. The Appleton Gas Company (management at this time unknown) put further pressure on the electric company by cutting its rates to \$1 per thousand cubic feet. This was a rate well below the equivalent electric rates.

Competition in the Electricity Production Market

Competition for producing electricity was on the horizon in Appleton. A. C. Langstadt, M. H. Crosswell and John Peterson were able to secure financial backing and organized the Citizens Electric Light & Power Company. They contracted with the Westinghouse Company and purchased a polyphase alternating current (AC) light and power system. Their plant became operational in 1895. The new company quickly capitalized on the failure of Appleton Edison Electric Company to provide power to all who wanted it.

The new competition forced the Appleton Edison Electric Company to cut its rates from 1 cent to ½ cent per lamp hour. Despite the rate cut, Appleton Edison Electric Company continued to lose ground to the gas company and the Citizens Electric Light & Power Company. It was also being pulled under by the street railway which was running deeply in the red. When the Appleton Edison Electric Company began to default on the interest payments of its bonds, the local banks refused to extend any more credit. The company filed for bankruptcy in January of 1896.

A. L. Smith refused to abandon the electric power business and purchased the power plant at the foreclosure sale for \$125,000. Under his management the company temporarily flourished, purchasing the Citizens Electric Light & Power Company by assuming the responsibility for their \$25,000 in outstanding bonds. Everything began to fall apart one year later when the Appleton Electric Station was destroyed by fire. The advancements in electrical power were moving so quickly that the

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<sup>59</sup> *Appleton Post*, June 9, 1892



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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 15

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

---

equipment in the Citizens Electric Light & Power plant was rapidly becoming obsolete. Smith managed to raise enough money to replace the destroyed Appleton Electric DC Station with a new polyphase AC power plant. The new power station enabled Smith to limp along for three more years.

The Wisconsin Traction, Light, Heat and Power Company (WTLH&P) from Milwaukee, Wisconsin purchased the Appleton Edison Electric Company from Smith in early 1901. In July of the same year WTLH&P also purchased the defunct street railway company. In 1904 the struggling Appleton Gas Company was purchased by WTLH&P.<sup>60</sup> (Note: Appleton's current electrical needs are met by the Point Beach Nuclear Power Plant in Two Rivers, WI)

The War of Currents was the name given to the two competing types of electrical currents. Edison's Direct Current (DC) was invented in the late 1870s and put in use in 1882. Tesla's brushless Alternating Current induction motor (AC) was also invented in 1882 but it failed to gain popularity until 1893. Edison's Direct Current was only usable for approximately one and one-half miles from the generation plant. Tesla's Alternating Current, however, could be transmitted for hundreds of miles.

When transporting alternating current, transformers are used to step up or boost the voltage of the electricity that a power plant produces before transporting it to its destination. Upon arrival, another transformer would step down or decrease the voltage so that the correct strength of electricity was put into use in homes and factories. By the fall of 1891 it became evident that Alternating Current (AC) electricity could be safely and economically controlled for transmission. It began to gain popularity and in time it became the type of power predominately utilized in the United States.

Edison dominated the lighting market into the early 1900s. By 1887, there were one hundred and twenty-one Edison Power Stations in the United States. Once Westinghouse and Tesla demonstrated on November 16, 1896 that the power of Niagara Falls, generated into Alternating Current (AC) electricity, was easily transmitted to Buffalo, New York over twenty-six miles away. Alternating Current would erode the popularity of Edison's Direct Current.

In a small community, the maximum service capacity of one and one-half miles from the power station was not a great issue. These small power stations were extremely suitable for business districts. Many of the early power stations were used well into the 20<sup>th</sup> Century. It wasn't until the large conglomerate power companies (Con Edison, Wisconsin Power and Light, Wisconsin Michigan Power Company) started buying up these smaller electric areas, did the DC power station start to disappear.

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<sup>60</sup> Forrest McDonald, *Let There Be Light; The Electric Utility Industry in Wisconsin 1881-1955*, (American History Research Center, Madison, Wisconsin, 1957), pages 37-47. Appleton's current electrical needs are met by the Point Beach Nuclear Power Plant in Two Rivers, WI.

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 16

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

---

In the 1970s approximately 5,700 DC services remained in use in New York from 132<sup>nd</sup> Street in Harlem. In January of 1998, Consolidated Edison began a program to eliminate the 4,600 DC services which still remained in use in the United States.<sup>61</sup>

**Conclusion: Criterion A – in the Area of Engineering**

This expanded National Register Nomination provides additional documentation that makes the case for raising the significance of the Henry J. and Cremora Rogers House to the national level in the area of engineering. Engineering is defined as the practical application of scientific principles to design, construct, and operate equipment, machinery and structures to serve human needs. The Henry J. and Cremora Rogers House represents a pivotal moment in the evolution of the electrification of America, demonstrating the possibilities of the new power source and its practical application in a residence. The house is significant at the national level as the first house in the United States to be illuminated using an Edison Electric System, fueled by hydroelectric power. Further, the Rogers House is significant for being at the center of a pivotal moment in history in the United States; the dawning era of electrification, a scientific and technological advancement that would have arguably one of the most profound impacts in the way Americans lived their lives from that moment forward.

The Rogers House gains significance in its retention of the early electrical system. The technical artifacts that remain from the original 1882 Edison Lighting System are: 1.) the entire wiring system composed of silk wrapped two-wire wires which is contained within the floor and walls of the house, 2.) eleven brass wall-mounted rotary switches (which were re-wired to the electric code of 1936 and are still used), 3.) several electroliers thought to be original (two of which were made by Thacker and Sons & Company, Philadelphia, PA) and three swing-arm light fixtures (which were made by the Sigmund Bergmann Factory, New York) 4.) the wooden raceway which covers the original wires on the ceiling of the basement and the wooden cleats which secured the wires.

R. Bowditch, the curator of Industry for the Henry Ford Museum, visited the house in 1991. He felt that the Henry J. and Cremora Rogers House may be the sole surviving example of wiring and electrical fixtures that remain in their original locations from the very dawn of the electric age.

Apart from the technological inventions themselves, electricity and the electric light profoundly changed daily life in the late 19<sup>th</sup> century. Until that moment, human activity functioned between the cycles of light and dark, dawn and sunset. Prior to the incandescent light bulb night activity was conducted around whatever light could be derived from wood fires, candles, kerosene lamps and gas

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<sup>61</sup> Con Edison Media Relations November 14, 2007, "A/C But No D/C: Last Con Edison Direct Current Customers in History," <http://www.coned/newsroom/news/pr29971115.asp>, page 1-2

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 17

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

---

light. The incandescent light bulb was a soft flattering light that did not flicker or smell, was cheaper than gas, and unlike gas lighting did not require constant maintenance. Emerging cities like Appleton, Wisconsin, incorporated electricity into daily life as part of their ongoing development. David E. Nye in his book *Electrifying America* felt that the conquest of America by electrification was a social process. Americans adopted electrical technologies by weaving them into the fabric of their daily life.<sup>62</sup> The expanding electric industry conveyed the concept of social and economic progress and created a pathway to utopian ideals. It also validated industrial progress.

The electrification of the City of Appleton as well as many cities across the United States moved rapidly. The lighting of the night was a great novelty whereby merchants could light their display windows and remain open longer. Manufacturers could add another work shift and increase productivity. The illumination of the city streets became a tremendous source of pride for its residents. The glow of their city lights could be seen from a distance at night. The transition to electricity gave people a sense that their futures would continue to be brighter and brighter.

The first inroad of this new technology was electric light, but shortly thereafter the electrification of America would include machine power and heat. Once electricity was brought into the home, many appliances were invented to make life easier for the woman of the house. The Milwaukee Electric Railroad & Light Company produced a brochure titled *In the Electric House that Jack Built* in 1916, touting “the air is always sweet and pure, electric service keeps it sweet and makes a healthful home complete.” Many of the newly invented and available appliances were displayed within the brochure such as the electric iron, electric toaster, electric coffee pot, electric curling iron and electric heating pad. Some of the appliance descriptions came with caveats; the electric range is flameless and odorless never tainting the air, the electric sewing machine does all the pedaling, the washing machine does all of the work, the vacuum cleaning keeps the whole house neat and clean and the porch light provides a pathway home.<sup>63</sup>

From its inception, American electrification was primarily due to privately funded power stations. This certainly was the case in Appleton. Because electrification was privately funded, it had to make a profit. Profits enabled the private power stations to upgrade with new technologies. However, like the technologies of our current computer and personal electronic age, advancements came at lightning speed and machinery became obsolete over night.

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<sup>62</sup> David E. Nye, *Electrifying America Social Meanings of a New Technology 1880-1940*, (MIT Press, 1990), pages, preface, 1-29, 138-145, 238-247

<sup>63</sup> *In the Electric House that Jack Built*, Milwaukee Electric Railway & Light Co., 1916, wisconsinhistory.org, pages 1-15

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 18

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

---

The Appleton Paper and Pulp Mill's hydroelectric power station was the precursor of many electrification projects to follow in which civil, mechanical and electrical engineers would work together to provide hydroelectric power to Wisconsin and many other areas of the United States. This new technology would forever change the way we lived our lives and would enable many small towns all over the nation which had moving river access to join the electric age.

The Appleton power station was the second power station in the United States that was placed into operation for producing incandescent lighting for homes and businesses. The Pearl Street Plant in New York began operation twenty-six days earlier, but it was powered by steam. The power to generate electricity in Appleton came from a moving river. Henry J. Rogers much like J. P. Morgan, used his house to demonstrate electric lighting from the power generated by an Edison Direct Current Power Station. Because of the fear and suspicion that surrounded the electric light, Rogers understood that he would have to show that no harm would come to his grand home.

The Henry J. and Cremora Rogers House is the first house in the United States to be lit with Edison incandescent lamps with electricity that was generated by a central hydroelectric power station using the Edison system. After the electricity was generated in the Appleton Paper and Pulp Mill it was delivered overhead on wires strung atop poles to the Rogers residence. The Rogers home lit the way for the electrification of the City of Appleton. Within two weeks of the successful lighting of the Rogers house another order was placed with the Western Edison Electric Light Company for an Edison K dynamo which lit two more houses, four more manufacturing mills, and the Waverly Hotel.

**Criterion C – in the Areas of Art and Architecture**

**Queen Anne Style**

The Henry J. and Cremora Rogers House is an excellent example of the Queen Anne style of architecture exhibiting a high level of artistry both on the exterior and interior, and having very high integrity.

The home was built at the beginning of a period of great expansion in Appleton. For the first seven years of their residency in Appleton, Henry J. Rogers and his family rented residential properties in the First and Third wards.<sup>64</sup> On September 18, 1880, Rogers purchased a lot at 1033 Second Avenue (now Prospect) on the front bluff overlooking the Fox River. William Waters delivered the blueprints for a three-story brick palatial Queen Anne house to Henry J. Rogers on April 14, 1881. The stakes for

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<sup>64</sup> *Appleton Post*, August 26, 1876, *Appleton Post*, November 15, 1877

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 19

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

---

the house were driven in late April of 1881 and shortly after R. J. Smalley began construction.<sup>65</sup> The foundation was completed in late July of 1881<sup>66</sup> and the walls soon began to rise.

When the exterior of the building was completed in October of 1881 the *Appleton Post* made the statement: “the gables, gothics and grandeur will equal any building in the city.”<sup>67</sup> At the end of 1881, the *Appleton Post’s* Annual Review reported that the new Rogers residence was “massive in proportion, handsome in design and imposing in appearance.” The same article went on to describe that the Henry J. Rogers house was constructed of solid brick and when completed it will have cost in excess of \$15,000 to \$18,000 to build.<sup>68</sup>

The interior finishing of the house continued during 1882. In February of 1882 the interior plaster work began. When the plaster work was completed, artist John Franklin Waldo from Oshkosh, Wisconsin, began painting frescos on the walls and ceilings.<sup>69</sup> Ceramicist Frederika Crane from Green Bay, Wisconsin, created a ceramic tile fireplace surround for the parlor. Local twenty-two year old woodcarver William Van Stratum began installing the decorative wood moldings found in the house. He is also credited with carving many of the wood elements.

Henry J. Rogers and family moved into the house in September of 1882<sup>70</sup>; however, the house was not fully completed until December of 1882. In 1882, the December issue of the *Appleton Post* described the completed house: “H. J. Rogers has completed his new residence this year, which is one of the finest in the northwest. It is handsome in design and elegant in finish outside and in. The interior is finished in oak, cherry, birch and bird’s eye maple. This is the first residence west of New York to be lighted by electricity exclusively. It is heated with steam and is provided with every possible convenience and luxury.”<sup>71</sup>

After living in the house for eight years, the 1890 newspapers reported Rogers was having additional improvements made to the interior of the home. New hardwood parquet floors were laid and additional frescoing was added. A decorative wrought iron fence was also erected on the borders of the property (non-extant). On July 15, 1891, Henry J. Rogers sold the house to H.D. Smith for \$20,000. The ownership of the house changed hands on several occasions over the next ninety-three years.

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<sup>65</sup> *Appleton Post*, April 28, 1881

<sup>66</sup> *Appleton Post*, July 28, 1881

<sup>67</sup> *Appleton Post*, October 20, 1881

<sup>68</sup> *Appleton Post*, Annual Review for 1881, December 29, 1881

<sup>69</sup> *Appleton Post*, October 26, 1882

<sup>70</sup> *Appleton Crescent*, September 23, 1882

<sup>71</sup> *Appleton Post*, December 21, 1882

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 20

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

The Queen Anne style of architecture dominated domestic building, in the United States, during the period from 1880 - 1910. It replaced the Second Empire and the Gothic Revival styles, becoming the most popular style of the time. It is often referred to as Neo-Jacobean or Free Classic in England and 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 and half timbering which produced a picturesque and dignified air of serenity.

The Queen Anne style 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.<sup>72</sup>

The industrial revolution was beginning and America was caught up in the excitement of new technologies. The Queen Anne style spread quickly throughout the country through the publishing of the first architectural magazine "The American Architect and Building News."<sup>73</sup> Soon additional pattern books such as *The House That Jill Built after Jack's Had Proved a Failure* were published.<sup>74</sup> 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: "large 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 Henry J. and Cremora Rogers House certainly emulates Gardner's description.

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

<sup>72</sup> Rachel Carley, *The Visual Dictionary of American Domestic Architecture*, (Henry Holt & Co., New York, 1994), page 154

<sup>73</sup> Virginia & Lee McAlester, *A Field Guide to American Houses*, (Alfred A. Knopf Inc., New York, 1997), page 268

<sup>74</sup> E. C. Gardner, *The House That Jill Built After Jack's Had Proved a Failure*, (W. F. Adams Co., 1896), pages 7-20

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 21

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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the Sherman house was done by Richardson, however, much of the credit for the detailing goes to White.<sup>75</sup>

Balloon framing, whereby the framework of a house could be made out of uniform lumber, furthered the popularity of the Queen Anne style. The framing system comprised inexpensive two-by-four-inch boards, combined as upright studs and cross-members that were held together by inexpensive mass produced nails. This technique replaced the traditional hewn timber construction and simplified the construction of such architectural features as overhangs, bay windows and towers.

The Queen Anne style is generally asymmetrical in design and is two-and-one-half stories to three stories in height with irregular rooflines and steeply pitched gables. The Queen Anne style grew organically from the inside out; its plan determining its outer shape. A dominant front gable is often present. Many include a tower, and a porch that covers all or part of the front façade, including the front entry is typical. Many have sweeping porches which extend to the side of the house. Additional elements may include cross gabling, polygonal turrets, eyebrow dormers, and dormers.

A variety of surface textures are created through shingling, vertical and horizontal boards which divide the clapboard surfaces, brick or limestone banding which divide the brick surfaces, 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 style 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. Architects working in the Queen Anne style utilized large single fixed-pane windows, multiple one-over-one windows and in some instances stained glass windows to admit greater quantities of light to the interior of the structure.

The Queen Anne style of architecture reached Wisconsin in the 1880s. Merchants and businessmen saw the excesses of the Queen Anne style as an opportunity to display their new-found wealth and success. Colorful, individualistic and exuberant describes the Queen Anne style. The popularity of the Queen Anne style survived into the first decade of the twentieth century.

The Rogers House exhibits all of the character defining features that are associated with the Queen Anne style, as described above. Furthermore, the home is noteworthy for its scale, abundance of

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<sup>75</sup> Jeffrey Karl Ochsner, *H.H. Richardson Complete Architectural Works*, (MIT Press, 1982), pages 133,134

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 22

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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exterior stylistic features, and richness of interior finishes. The artistic treatment of ceiling, wall and floor surfaces, also hallmarks of high style examples, are in evidence on the interior of the house. The elaborate design and richness of interior detail elevates this house in significance, comparable to other houses in Wisconsin which represent the best examples of the style in the state.

**William Waters, Architect (1843 – 1917)**

William Waters was born in Delaware County, New York in 1843. He was the son of William Waters, a prominent merchant in Franklin, New York, and Elizabeth Waters. Waters received his primary education in the local area schools. Later, he studied architecture at Rensselaer Polytechnic Institute in Troy, New York.

In 1867, Waters saw an excellent opportunity to use his architectural skills to rebuild Oshkosh, Wisconsin. A tragic fire struck in 1859 which destroyed much of the city. Four additional fires between 1866 and 1875 would destroy large swaths of the downtown as well as homes in residential areas. These now empty lots were refilled with many of William Waters' commercial and residential designs. Stylistically, his designs reflect the progress in the popular styles from Italianate to Queen Anne and eventually to the early twentieth century Beaux Arts and Classical Revivals.

In 1867, William married Katharine Follet. They had two children Elizabeth (1867) and William (1870). Son William followed in his father's footsteps as an architect by graduating from Cornell University in 1889, with one year of additional studies of high style architecture in France. Upon completion of his studies, William Jr. joined his father in his architectural firm.<sup>76</sup> William Jr. went on to become the general superintendent of construction for the buildings at the 1915 Panama Pacific Exposition in San Francisco, California.<sup>77</sup> Katherine passed away in October of 1875 and William never remarried.

Over the next fifty years, Waters designed over 27 non-residential structures and at least 27 residential structures in the city of Oshkosh.<sup>78</sup> A quote from his obituary states: "If you seek a monument look around. Oshkosh is full of the monuments of the Oshkosh architect's genius and labor." Waters did not confine his talents to Oshkosh but designed courthouses for Phillips, Green Lake, Wautoma and Waupaca, as well as high schools for Ripon, River Falls, Sheboygan Falls, Shawano, Marshfield, and Oshkosh.<sup>79</sup> Waters designed two primary school buildings in Ashland, four in Appleton, two in both

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<sup>76</sup> J. H. Beers & Co., *Commemorative Biographical Record of the Fox Valley Counties of Brown, Outagamie and Winnebago: Containing biographical sketches of prominent and representative citizens, and of many of the early settled families*, (J. H. Beers, Chicago, 1895), pages 1172, 1173

<sup>77</sup> *Oshkosh Daily Northwestern*, December 15, 1917, obituary for William Waters

<sup>78</sup> Guide to William Waters Work in Oshkosh, (Oshkosh Landmarks Commission pamphlet, April 1990)

<sup>79</sup> *Oshkosh Daily Northwestern*, December 15, 1917, obituary for William Waters



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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 23

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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Neenah and Menasha and one in Phillips. His bank designs were built in Phillips, Oshkosh, Appleton, and Waupaca. Opera houses of his design were built in Watertown, Appleton and Ripon. He designed the Commandant's residence and the veterans' cottages at the Wisconsin Veterans Home at King. Many substantial residences in Neenah, Menasha, Waupaca, Appleton and Berlin were designed by Waters. He also designed hotels, churches, yacht clubs, and fraternal halls in several Wisconsin cities.<sup>80</sup>

Perhaps one of William Waters' crowning achievements was winning the contest held among Wisconsin architects for the privilege of designing the three-story, 14,000 square foot Wisconsin State Building for the 1893 Columbian Exposition in Chicago, Illinois.<sup>81</sup> William Waters also served a term as the president of the Wisconsin Chapter of the American Institute of Architects.<sup>82</sup>

William Waters was not only remembered as a talented architect in his obituary, but also as a charitable man who performed many acts of kindness for those less fortunate. He would have loads of wood or coal anonymously delivered to those in need. He would allow families down on their luck to live rent free in houses that he owned. Young men who exhibited a desire to become an architect were given monies for schooling. William Waters' legacy was not only one of bricks and mortar but also the kindness of his heart.<sup>83</sup>

Many of William Waters' buildings are listed in the National Register of Historic Places as either individual listings or as part of historic districts.

**John Franklin Waldo – Fresco Painter (1835 - 1920)**

John Franklin Waldo was born May 16, 1835 in Chelsea, Vermont. His family moved to Kenosha, Wisconsin, in 1842. In 1857, Waldo went to Council Bluffs, Iowa, to work as one of the artists of a survey party which was doing preliminary sketches in order to paint the "Panorama of the Missouri River." The completed painting was exhibited in Phoenix Hall in Council Bluffs, Iowa.

In the spring of 1858, Waldo was working in Kansas as a sign painter when he met and married Esther Maria Bartholomew. Together they had six children. During the Civil War, in 1861, the family moved back to Kenosha and then on to Oshkosh, Wisconsin. Waldo maintained a studio in Oshkosh

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<sup>80</sup> J. H. Beers & Co., *Commemorative Biographical Record of the Fox Valley Counties of Brown, Outagamie and Winnebago: Containing biographical sketches of prominent and representative citizens, and of many of the early settled families*, (J. H. Beers, Chicago, 1895), pages 1172, 1173

<sup>81</sup> Ibid

<sup>82</sup> *Oshkosh Daily Northwestern*, December 15, 1917, obituary for William Waters

<sup>83</sup> *Oshkosh Daily Northwestern*, December 15, 1917, obituary for William Waters

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 24

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

and painted seascapes, western landscapes and cityscapes. He also was an art instructor at Frank C. Bromley's Art School.

Waldo studied for five months at the Chicago Academy of Design under Henry C. Ford, John Drury and Conrad Diehl until the academy was destroyed by fire in 1871. He often traveled throughout Colorado and California sketching and searching for gold.<sup>84</sup> Waldo lived in San Francisco, California, in 1884 where he painted a large number of western landscapes from sketches that he had made on his travels through the Rocky Mountains. Later, Waldo taught painting at the Bromley School in Chicago for 10 years.<sup>85</sup> The 1893 World's Columbian Exposition in Chicago featured an exhibition of his art.

Waldo was divorced from his first wife in 1890 and remarried in 1893. His second marriage was to Celinda Ann Carter, the widow of Delevan Knight Carter. D. K. Carter owned the Vincennes Gallery of Art in Ohio. After their marriage, John and Celinda resided in Ohio for eight years before moving to New York in 1901.<sup>86</sup>

During the time period 1907-1911 he often went on painting expeditions with Henry C. Ford and the Welches in Santa Barbara where Waldo painted landscapes and coastal scenes in both oil and watercolor.<sup>87</sup> In 1914 John and Celinda moved to Los Angeles, California, where John passed away on May 29, 1920.

John Franklin Waldo was a member of the Chicago Society of Artists and the National Academy of Design<sup>88</sup> The Oshkosh Public Museum holds several of his works.

**Frederika Crane – Ceramicist (1854-1930)**

Frederika Crane was born in 1854 in Neenah, Wisconsin. Her parents, Dr. Horace D. and Mary (Staples) Crane, raised Frederika in Green Bay, Wisconsin. Crane left Wisconsin and moved to New York City where she joined the Art Students League and studied painting under Frederic W. Freer and Henry Muhrman from 1878 to 1881.<sup>89</sup>

<sup>84</sup> "John Franklin Waldo (1835-1920)," [www.wisconsinart.org/archive/.../john-franklin-waldo/profile=181.aspx](http://www.wisconsinart.org/archive/.../john-franklin-waldo/profile=181.aspx), page 1

<sup>85</sup> Edan Milton Hughes, "Biography artist John Frank(lin) Waldo," [www.edanhughes.com/biography.cfm?artistID=1401](http://www.edanhughes.com/biography.cfm?artistID=1401), page 1

<sup>86</sup> "John Franklin Waldo (1835-1920)," [www.wisconsinart.org/archives/.../john-franklin-waldo/profile=181.aspx](http://www.wisconsinart.org/archives/.../john-franklin-waldo/profile=181.aspx), page 1

<sup>87</sup> Edan Milton Hughes, "Biography artist John Frank(lin) Waldo," [www.edanhughes.com/biography.cfm?artistID=1401](http://www.edanhughes.com/biography.cfm?artistID=1401), page 1

<sup>88</sup> "John Franklin Waldo (1835-1920)," [www.wisconsinart.org/archives/.../john-franklin-waldo/profile=181.aspx](http://www.wisconsinart.org/archives/.../john-franklin-waldo/profile=181.aspx), page 1

<sup>89</sup> "Crane, Frederika," Oshkosh Public Museum, Person Record, [oshkosh.pastperfect-online/.../mweb.exe?...;id=Crane.%20Frederika](http://oshkosh.pastperfect-online/.../mweb.exe?...;id=Crane.%20Frederika), page 1

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 25

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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After returning to Green Bay, Frederika Crane taught classes in watercolor and china painting in her studios in Green Bay and Neenah. Besides the mediums of watercolor and ceramics, Crane also painted oil on canvas. She was very active in the Green Bay Art Club. Crane lived with her mother until her mother's death in 1910. On December 28, 1930 Frederika Crane passed away from pneumonia.<sup>90</sup> Crane created the ceramic tile surround for the fire place in the parlor of the Rogers House. The female figure depicted is Evangeline, the central character in Henry Wadsworth Longfellow's epic poem *Evangeline: A Tale of Acadie* (1847).<sup>91</sup>

**William Van Stratum<sup>92</sup> (1860-1939)**

William Van Stratum was born in Appleton in 1860 to parents of Dutch descent. At twenty-two years of age, Van Stratum created carved wood elements that appear throughout the interior of the Rogers House. All of the woods used in the interior of the house were harvested in Wisconsin and include white oak, cherry, birch, and bird's-eye-maple.

William married Lu Lu Lansing on September 4, 1884.<sup>93</sup> They had one daughter, Edith (b1886) and a son William (b1890).<sup>94</sup> Van Stratum spent his entire life in the carpentry and manufacturing trades in Appleton, Wisconsin.

**Conclusion: Criterion C – in the Areas of Art and Architecture**

The Henry J. and Cremora Rogers House is architecturally significant under Criterion C. It is an exceptional representation of the Queen Anne style and was listed in the National Register of Historic Places on December 2, 1974. The Rogers House presents a strong physical impression as it interprets the irregularity of plan, asymmetrical massing, variety of roof forms, and wall projections that characterize the Queen Anne style of architecture as described in *Cultural Resource Management in Wisconsin: Volume 2, A Manual for Historic Properties*.<sup>95</sup>

Architect William Waters demonstrates in his architectural designs for the Rogers house that he was influenced by early half-timbered Queen Anne examples inspired by Norman Richard Shaw.

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<sup>90</sup> Ibid

<sup>91</sup> Wisconsin Decorative Arts Database, wisconsinhistory.org,

<sup>92</sup> The previous National Register nomination for this property lists his name in error as Van Strom.

<sup>93</sup> Wisconsin Decorative Arts Database, wisconsinhistory.org,

<sup>94</sup> 1880 United States Census, ancestry.com

<sup>95</sup> Barbara Wyatt, *Cultural Resource Management in Wisconsin, Vol. 2 A Manual For Historic Properties*, (Wisconsin Historical Society, June 1986), page 2-15

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 26

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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Waters' design projects a grand scale of opulence and detail. The artistry of John Franklin Waldo, Frederika Crane and the wood carving skills of William Van Stratum create an atmosphere of beauty and graceful living. Through the technological advancement of the electric light, all of this majesty could be enjoyed both day and night.

The Aesthetic Movement is clearly demonstrated in the prominent use of native Wisconsin wood species and motifs drawn from indigenous local flora and fauna. Many contemporary Victorians wanted to incorporate beauty and culture into their everyday life

Integrity

The Henry J. and Cremora House continues to convey the property's history, character and essence of the time. The house retains excellent integrity both on the interior and exterior, maintaining its location, design, setting and significant architectural features.

**Criterion B – in the Area of Industry**

**Henry J. Rogers (February 5, 1835 – July 27, 1896)**

The Henry J. and Cremora Rogers House is locally significant under Criterion B in the area of Industry. The influence that Henry J. Rogers had on early emerging manufacturing in Appleton may never be totally realized. In addition to Rogers' community development skills, his technological foresight ensured that the City of Appleton was at the forefront of the electrification of homes and businesses.

Henry J. Rogers was born in Geneseo, New York, on September 3, 1833. He had three younger brothers: Wilson, Horace and Frank. Rogers traveled to Denver, Colorado, in 1859 where he operated a livestock and livery sales business. That same year he was nominated to Denver's City Council.<sup>96</sup>

On September 17, 1860, Rogers married Cremora B. Kehler (June 14, 1837 – March 1, 1919) in a double ceremony with her sister Mollie. Her father, Reverend John Kehler, officiated at the ceremony. The Rogers had three children but only daughter Florence Talbot (January 25, 1864 – May 21, 1931) survived.

Henry J. Rogers became the first vice president of the First National Bank of Denver in 1860. Prior to this appointment he was associated with another bank, P.P. Wilcox and Company. He served a term as city treasurer and was also the treasurer of the Pioneers Association of Colorado.<sup>97</sup>

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<sup>96</sup> Hearthstone Volunteer Handbook, "The First Hearthstone Family: The Life of H. J. Rogers," pages 1-3

<sup>97</sup> Hearthstone Volunteer Handbook, "The First Hearthstone Family: The Life of H. J. Rogers," pages 1-3

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 27

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

By 1867 the Rogers family was settled in Cheyenne, Wyoming. Rogers established the first bank in Wyoming known as the Rogers & Co. Bank, located on the corner of Eddy and Seventeenth streets<sup>98</sup> in a substantial 60 x 20 two-story building which cost \$5,000 to build.<sup>99</sup> The Rogers & Co. Bank bought and sold Exchange Land Warrants, Quartermaster Vouchers, Government Territorial, County and City Securities.<sup>100</sup> The Roger & Co. Bank of Cheyenne was also affiliated with the First National Bank of Denver<sup>101</sup> which operated with a capitol of \$100,000.<sup>102</sup>

In 1870, Rogers became the treasurer of the Cheyenne, Iron Mountain & Pacific Rail Road Company. Their goal was to construct a rail line from Cheyenne, Wyoming to Helena, Montana.<sup>103</sup>

Rogers began to liquidate his Wyoming assets in 1871 with the sale of his bank.<sup>104</sup> In April of 1873, Henry J. Rogers became a major stock holder in the newly formed Ames Wood and Pulp Paper Company of Appleton.

During the eighteen years in which Henry J. Rogers resided in Appleton, he was the President of the Appleton Gas Company, a founding member of the Appleton Business Men's Club (now the Chamber of Commerce), a large investor in the Appleton Edison Light Company, director of the First National Bank, a board member of the Teluah Water Power Company, and served as Alderman of the Third Ward. Rogers invested heavily in many additional business endeavors in the Appleton area: the Appleton Paper and Pulp Co.; the Green Bay & Mississippi Canal Co.; the Union Pulp Co. Kaukauna; the Appleton Woolen Goods Manufacturing; the Appleton Boot and Shoe Manufacturing Co.; and was part owner of the Appleton Manufacturing Company; part owner of the Western Paper Bag Company and was the owner of the Standard Lamp Company of Appleton. Many of these investments were made in concert with William and John Van Nortwick, and A. L. and H. D. Smith.

Henry J. Rogers began to liquidate his holdings in Appleton in 1891. Documents suggest that he was in some financial difficulty. Stock sales and transfers between the men Rogers had invested with during his time in Appleton (William & John Van Nortwick and A. L. Smith) went badly resulting in several lawsuits, creating tension between long-time partners.<sup>105</sup>

<sup>98</sup> *The Cheyenne Daily Leader*, October 1, 1867

<sup>99</sup> *The Cheyenne Daily Leader*, December 24, 1867

<sup>100</sup> *The Cheyenne Daily Leader*, October 1, 1867

<sup>101</sup> *The Cheyenne Daily Leader*, July 25, 1868.

<sup>102</sup> *The Cheyenne Daily Leader*, December 27, 1870

<sup>103</sup> *The Cheyenne Leader*, December 16, 1870

<sup>104</sup> *The Cheyenne Leader*, April 1, 1871

<sup>105</sup> *Wisconsin Reports: Cases Determined in the Supreme Court of Wisconsin*, Case Rogers, Appellant vs Van Nortwick Respondents, and Mariner Appellant, March 20- April 10, 1894, Vol. 87, January 30 to May 1, 1894 and *Appleton Post Crescent*, February 20, 1992, "Looking Back"

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

**National Register of Historic Places**  
Continuation Sheet

Section 8 Page 28

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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In addition, the Appleton Paper and Pulp Mill burned to the ground on Wednesday August 26, 1891. The mill had been closed for a week while repairs were being made and ironically a Nerasher automatic fire sprinkler system was being installed.<sup>106</sup>

Henry J. Rogers sold his residence to H. D. Smith for \$20,000 on July 15, 1891.<sup>107</sup> The Rogers family then moved to Chicago, Illinois<sup>108</sup> and resided at the Plaza Hotel. The *Appleton Crescent* reported in July of 1892, that Henry J. Rogers was seriously ill.<sup>109</sup> It is possible that Henry J. Rogers may have decided to locate to a larger city with more prominent medical facilities as his obituary states that his doctor had diagnosed him as having liver cancer. The liver cancer took his life on July 27, 1896.<sup>110</sup>

**Conclusion: Criterion B – in the Area of Industry**

Henry J. Rogers was an entrepreneur and a capitalist who played a significant role in shaping the history of Appleton from 1873 to 1891. He was one of the owners of the six paper manufacturing mills that operated in Appleton at that time. The papermaking industry expanded exponentially under the management of his paper mill holdings and other paper mills and manufacturers located to Appleton attracted by the availability of the hydropower that Rogers managed as a part owner of the Green Bay and Mississippi Canal Company. Rogers also invested heavily in various types of Appleton manufacturing businesses that were outside of the paper industry. Rogers served several terms as Alderman and served on the boards of several of the City of Appleton's infrastructure organizations.

Rogers' contributions to his community earned him high regard. An article titled "A Suggestion," published in the March 15, 1888 issue of the *Appleton Post*, and written by the editor (a democrat), suggested that both parties unite behind republican Henry J. Rogers to elect him mayor. The editor's reasoning "Mr. Rogers is one of our foremost business men and he has more investments or represents more investments in and adjacent to this city than any other resident."<sup>111</sup> Henry J. Rogers, however, never ran for mayor.

Henry J. Rogers constantly worked to improve the Fox River waterway both at Appleton and Kaukauna. With the same tenacity, Rogers promoted the growth of industry in Appleton through the

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<sup>106</sup> *Appleton Post*, August 27, 1891

<sup>107</sup> Abstract of Title, entry #100, Warranty Deed, Vol. 83 of Deeds, page 297

<sup>108</sup> *Appleton Post*, March 10, 1892

<sup>109</sup> *Appleton Crescent* July 2, 1892

<sup>110</sup> *Appleton Post*, July 30, 1896, obituary Henry J. Rogers

<sup>111</sup> *Appleton Post*, March 15, 1888

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

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

Section 8 Page 29

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

---

use of hydropower and eventually electricity. His decision to make Appleton the first United States city to use hydroelectric power to illuminate homes and businesses, forever changed Appleton's path in history. The harnessing of the power of the Fox River in Appleton to generate electricity would lead many other cities across the nation to use rivers as a power source to produce electricity. Electrical power changed night into day and revolutionized the way people lived. Henry J. Rogers' accomplishments and his impact on the growth of the City of Appleton contributes to the significance of his house for association with Rogers.

**Summary Conclusion**

The Henry J. and Cremora Rogers House is significant at the national level in the area of Engineering as the first house in the United States to utilize electricity for illumination. The electricity was produced by the first, hydroelectric powered, Western Edison Electric Light Company dynamo power station and an Edison Electric System. It remains a rare glimpse into the early techniques used in residential electrification and represents a pivotal moment in history by showcasing the possibilities of electrification.

The house is significant at the statewide level as an exceptional example of Queen Anne style residential architecture. This house is one of the few residences in the state exhibiting an elite level of exterior design and richness of interior design and finishes. This house shares company with other exceptional Queen Anne homes in Wisconsin including the Frank Chenoweth House in Monroe; the Shearer-Cristy House in Waupaca; and the Havilah Babcock House in Neenah.

And finally, the house is locally significant for its association with Henry J. Rogers an entrepreneur and visionary who shaped the city of Appleton and brought electrification technology to Wisconsin. He brought industry and jobs to his community as the owner of paper mills, and through his associations with the Appleton Woolen Goods Manufacturing company; Appleton Boot and Shoe Manufacturing Co.; Appleton Manufacturing Company; Western Paper Bag Company and the Standard Lamp Company of Appleton. He stands apart from his peers through his initiative to bring electrically generated power to Appleton as well as his role in the Appleton Gas Company; the Appleton Edison Light Company, the Teluah Water Company and the Appleton Electric Street Railway. Henry Rogers lived in the house during the time he made these contributions to his community, most notably when he established the first hydroelectric power station to be used in residential electrification, his house being the first residence to benefit from this new source of power.

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

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

Section 8 Page 30

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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Period of Significance

The period of significance is 1881 through 1891; beginning the year of construction of the house and ending the year the Rogers family sold the house. The house was electrified in 1882. The Rogers House retains an extremely high degree of integrity both on the exterior and at the interior of the building.

**Preservation Activities**

An anonymous donor offered \$200,000 toward the purchase of the former Henry J. Rogers house in 1986, if a board could be formed which would adopt the mission to restore and preserve the house for the educational benefit and cultural enjoyment of Appleton and Fox Valley residents and visitors. The Friends of Hearthstone was formed in 1986 and the property was purchased from Mr. and Mrs. Harold Manes. The Friends of Hearthstone, a private nonprofit 501 c (3) organization, has owned the house since 1986 and maintain the house as a museum. The museum is open to the public year round for tours and is also open for special local events. Their mission statement is to preserve and interpret the history of the Henry J. and Cremora Rogers House and its unique intersection of history, technology and geography making it tangible, relevant and meaningful to our communities.

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

**National Register of Historic Places**  
Continuation Sheet

Section 9 Page 1

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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

**National Register of Historic Places**  
Continuation Sheet

Section 9 Page 2

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Appleton, Outagamie County, Wisconsin

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

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

Section 9 Page 3

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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

**National Register of Historic Places**  
Continuation Sheet

Section 9 Page 4

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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National Park Service

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

Section 9 Page 5

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Appleton, Outagamie County, Wisconsin

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

**National Register of Historic Places**  
Continuation Sheet

Section 9 Page 6

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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

**National Register of Historic Places**  
Continuation Sheet

Section 9 Page 7

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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

**National Register of Historic Places**  
Continuation Sheet

Section 10 Page 1

Rogers, Henry J. and Cremora House  
Appleton, Outagamie County, Wisconsin

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**Verbal Boundary Description:**

A part of Block Four (4), GRAND CHUTE PLAT, City of Appleton Outagamie County, Wisconsin, according to the recorded Assessor's Map of said City, described as follows: Beginning at the intersection of the South line of Prospect Avenue with the East line of Memorial Drive as now located and established, and running thence East along the South line of Prospect Avenue 120 feet, thence South parallel with the East line of Memorial Drive to the North line of the right of way of the C. & N.W.R.R. Co., thence Southwesterly along the said right of way to the East line of Memorial Drive; thence North along the East line of Memorial Drive to the place of beginning.

AND

A part of Block Four (4), GRAND CHUTE PLAT, City of Appleton Outagamie County, Wisconsin, according to the recorded Assessor's Map of said City, described as follows: Commencing at a point in the South line of Prospect Avenue which is 120 feet East from the East line of Memorial Drive as now located and established and run thence East along the South line of Prospect Avenue 70 feet; thence South parallel with the East line of Memorial Drive to the North line of the right of way of the C. & N.W.R.R. Co., thence Southwesterly along the North line of said right of way to a point directly South of the place of beginning, thence North to the place of beginning. Less and excepting all that part of Block 4, GRAND CHUTE PLAT, in the City of Appleton, described as follows: Commencing at the Northwest corner of said Block 4; thence S 1° 44' E, along the West line 157.36 feet; thence N 13° 16' E, 135.72 feet, thence on a line of a 34 foot radius curve to the right, 44.46 to the North line of said Block 4; thence S 88°21' W., 68.28 feet to the point of beginning, LESS those parts conveyed for the street in Jacket 2787, Image 12 and less Volume 666 of Records, page 555.

Exception to warranties: subject to easements and restrictions of record.

This is a homestead property.

**Boundary Justification:**

The property boundary corresponds to the current legal parcel and is the same boundary as when the property was listed in the National Register in 1974. These boundaries encompass the extant historic resource of the Henry J. and Cremora House as it relates to the bluff overlooking the Fox River and its placement facing Prospect Avenue. The lot remains ample in size to support the proportions of the house.



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

**National Register of Historic Places**  
Continuation Sheet

Section 10 Page 2

Rogers, Henry J. and Cremora House  
Appleton, Outagamie County, Wisconsin

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The current lot size is a fraction of the property originally purchased by Henry J. Rogers in 1880 which included all of Block 4 and part of Block 37. In the subsequent years, portions of the property were sold off for both city improvements and residential development. In 1924 the eastern portion of Block 37 and western portion of Block 4 was sold to the City of Appleton for the construction of the Memorial Street Bridge over the Fox River. In 1964, additional footage from the western portion of Block 4 was sold to the City of Appleton in order to widen Memorial Drive and create a turning lane onto Prospect Avenue.

The north boundary line of the property (Prospect Street) was once 360 feet long from Cherry Street (now Memorial Drive) to State Street. That north boundary line is now 120 feet long due the parceling and selling of lots from the eastern portion of Block 4 where there are now residential houses. There has never been any development on the face of the bluff.

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

**National Register of Historic Places**  
Continuation Sheet

Section photos Page 1

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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<b>Name of Property:</b>	<b>Rogers, Henry J. and Cremora House</b>
<b>City or Vicinity:</b>	<b>Appleton</b>
<b>County:</b>	<b>Outagamie</b>
<b>State:</b>	<b>WI</b>
<b>Name of Photographer</b>	<b>Patricia Lacey</b>
<b>Date of Photograph</b>	<b>October 2013</b>
<b>Location of Original Digital Files:</b>	<b>W5055 US HWY 10, Neillsville, WI 54456</b>
<b>Number of Photographs:</b>	<b>25</b>

Photo #1  
North facing façade, camera looking southwest.

Photo #2  
Main north facing entrance, camera looking southeast.

Photo #3  
South facing facade, camera looking northeast.

Photo #4  
West facing façade of stacked porches, camera looking northeast.

Photo #5  
South facing kitchen entrance, camera looking northwest.

Photo #6  
Foyer doors which enter the grand hall, camera looking north.

Photo #7  
Ceiling of grand hall, camera looking south.

Photo #8  
Brackets and beams of grand hall, camera looking southeast.

Photo #9  
Fireplace grand hall, camera looking west.

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

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

Section photos Page 2

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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Photo #10

Stained glass doors at south end of grand hall, camera looking south.

Photo #11

Newel formal stairway, camera looking northeast.

Photo #12

Balustrade formal stairway, camera looking southwest.

Photo #13

Fireplace parlor, camera looking northeast.

Photo # 14

Parlor ceiling, camera looking northeast.

Photo #15

Northeast entry to parlor, camera looking northeast.

Photo #16

Fireplace library, camera looking south.

Photo #17

Fireplace dining room, camera looking northeast.

Photo #18

Ceiling dining room, camera looking southwest.

Photo #19

Fireplace north master bedroom, camera looking southwest.

Photo #20

Woodwork second floor, camera looking south.

Photo #21

Wall-mounted rotary light switch, camera looking northeast.

Photo #22

Wall cut-away showing gas piping and electric wiring together, camera looking west.

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

**National Register of Historic Places**  
Continuation Sheet

Section photos Page 3

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

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Photo #23

Floor cut-away showing electric two-wire, camera looking west.

Photo #24

Baseboard cut-away showing two-wire and gas pipe, camera looking west.

Photo #25

Original wooden raceway covering wires on ceiling of basement and original wood cleat, camera facing west.

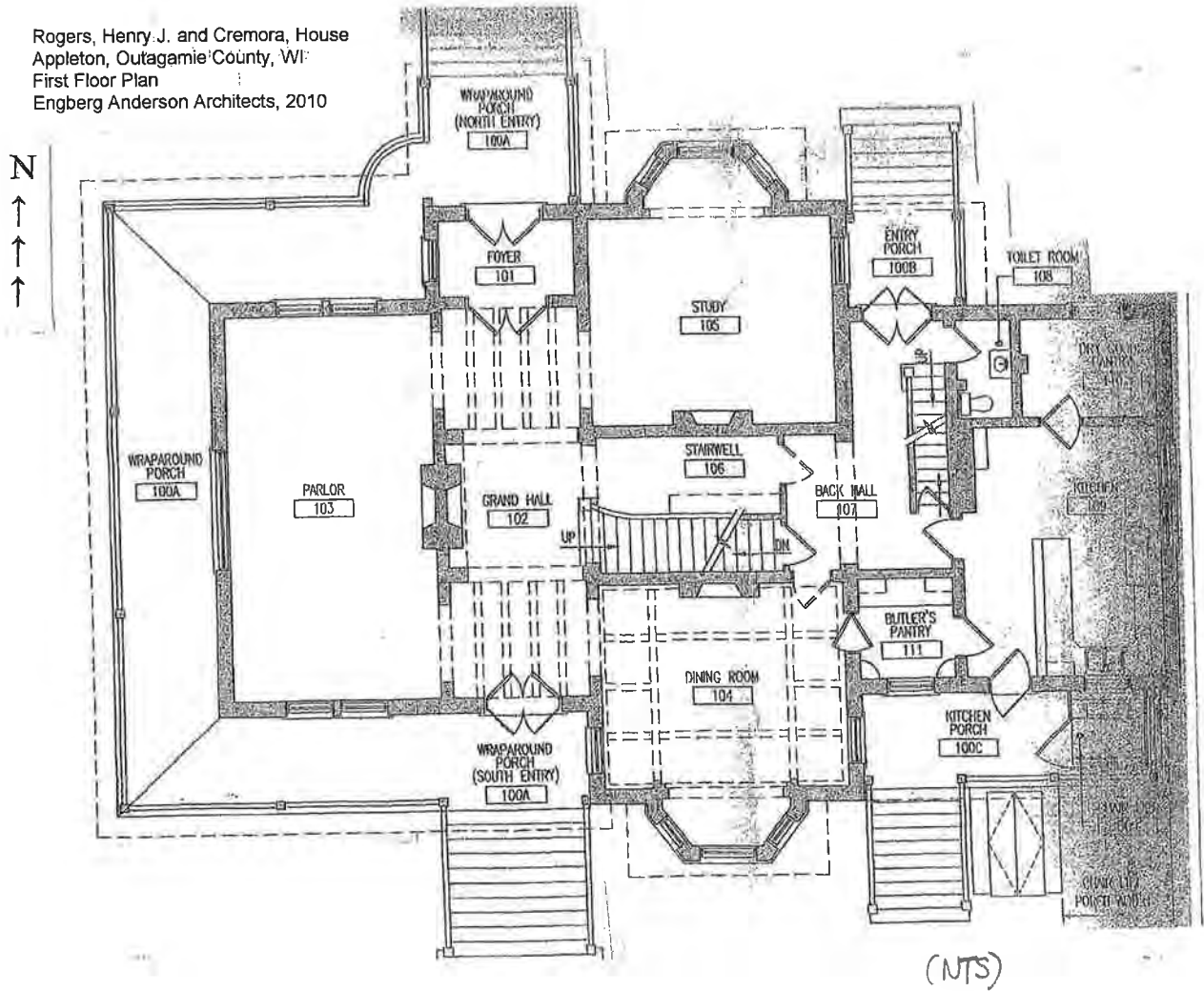
**United States Department of the Interior**  
**National Park Service**

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

Section figures Page 1

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, WI  
First Floor Plan  
Engberg Anderson Architects, 2010

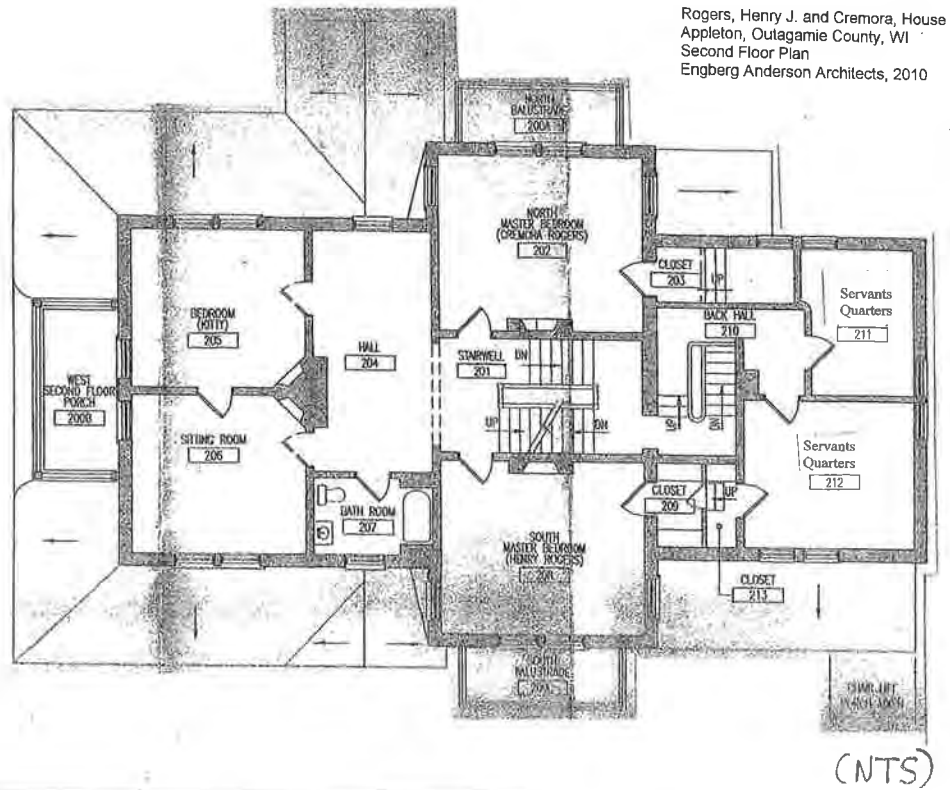


**United States Department of the Interior**  
**National Park Service**

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

Section figures Page 2

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin



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

**National Register of Historic Places  
Continuation Sheet**

Section figures Page 3

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin



Rogers, Henry J. and Cremora House  
Appleton, Outagamie Co., WI  
Photo 1887  
View looking south

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

**National Register of Historic Places  
Continuation Sheet**

Section figures Page 4

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin



Rogers, Henry J. and Cremora House  
Appleton, Outagamie Co., WI  
Photo c1890  
View looking northeast – rear of house

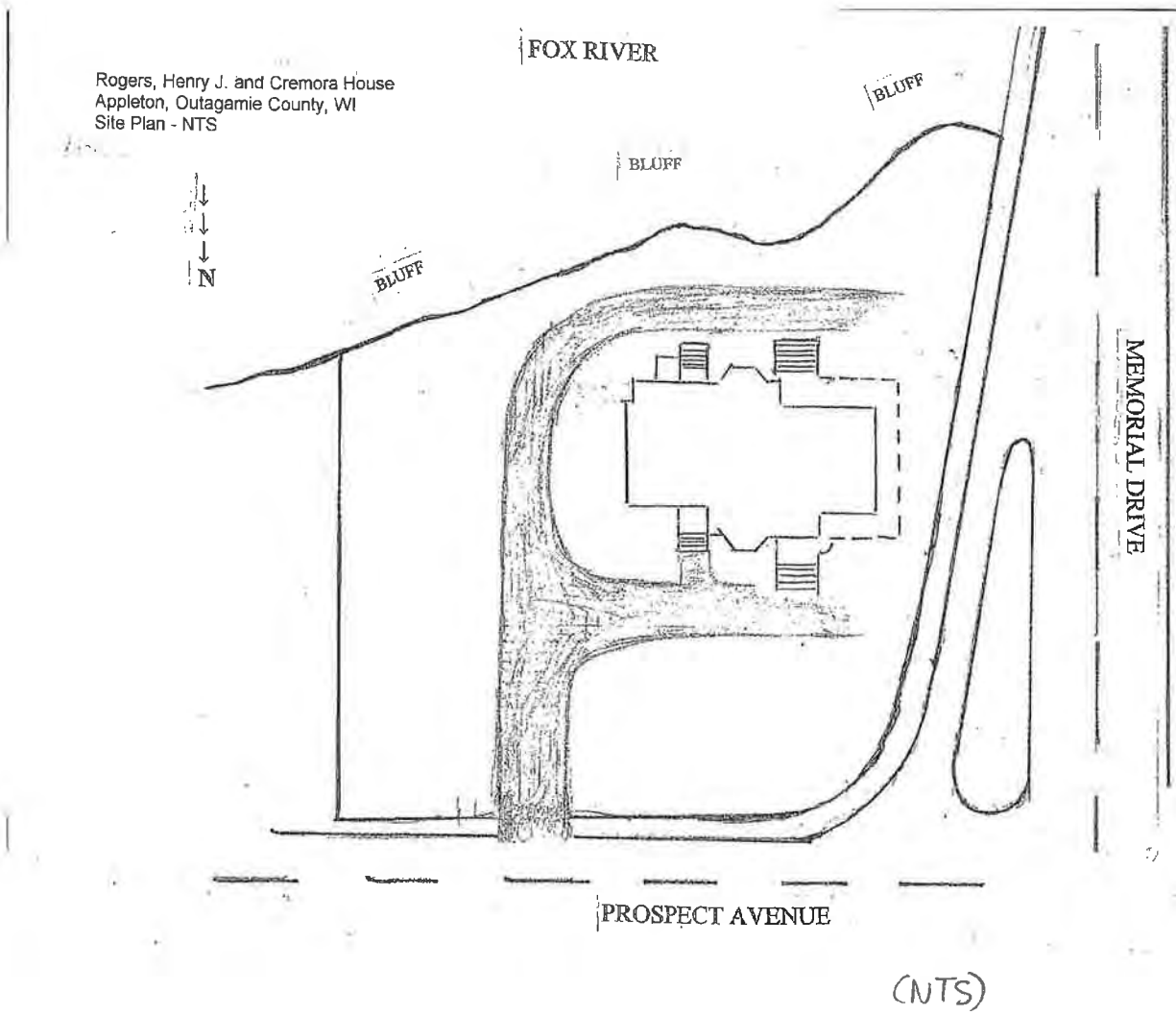


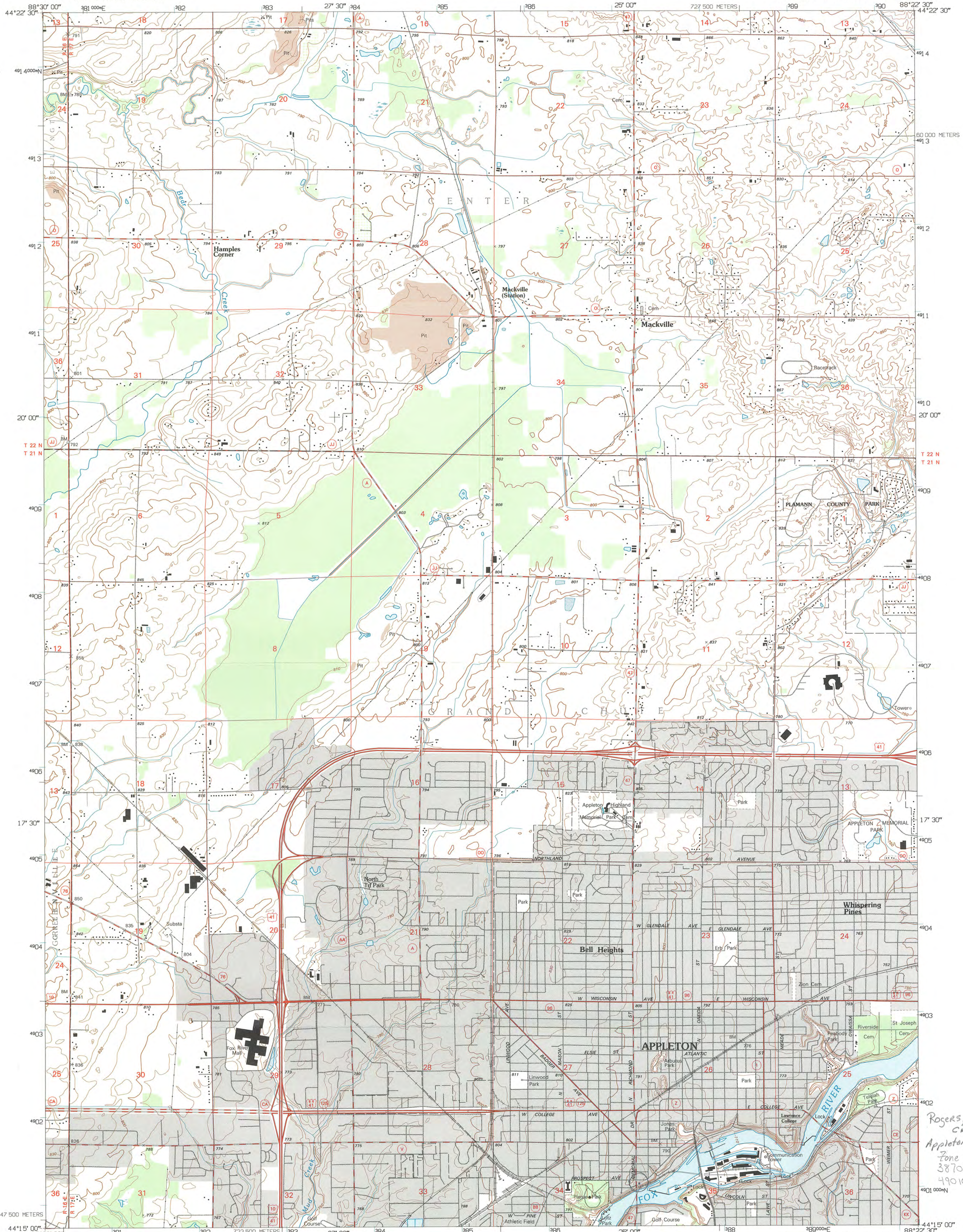
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

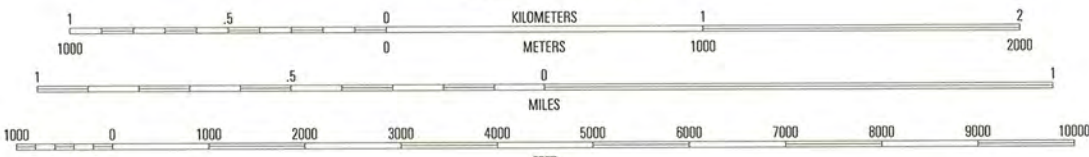
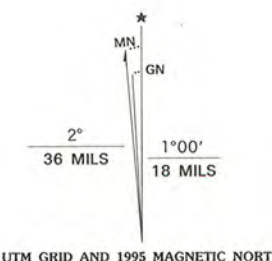
Section figures Page 5

Rogers, Henry J. and Cremora, House  
Appleton, Outagamie County, Wisconsin





Produced by the United States Geological Survey  
Compiled from imagery dated 1953. Revised from imagery dated 1952. PLS and survey control current as of 1955. Contours and elevations current as of 1953. Map edited 1995  
North American Datum of 1983 (NAD 83). Projection and blue 1000-meter ticks: Universal Transverse Mercator, zone 16  
2500-meter ticks: Wisconsin Coordinate System of 1983 (central zone)  
North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software



CONTOUR INTERVAL 10 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY  
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
AND WISCONSIN GEOLOGICAL AND NATURAL HISTORY SURVEY, MADISON, WISCONSIN 53706  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

1	2	3	1 Shiocton
2	3	4	2 Black Creek
3	4	5	3 Freedom
4	5	6	4 Greenville
5	6	7	5 Kaukauna
6	7	8	6 Oakleaf NE
7	8		7 Neshawt
8			8 Sherwood

ROAD CLASSIFICATION

Primary highway hard surface ..... Light-duty road, hard or improved surface .....  
Secondary highway hard surface ..... Unimproved road .....  
Interstate Route U.S. Route State Route

APPLETON, WI  
44088-C4-TF-024  
1992

DMA 3372 IV SW-SERIES V861





Historical marker sign.

BOLDT



2625

Whitstone  
Support [unclear]  
Parcel [unclear]







25





























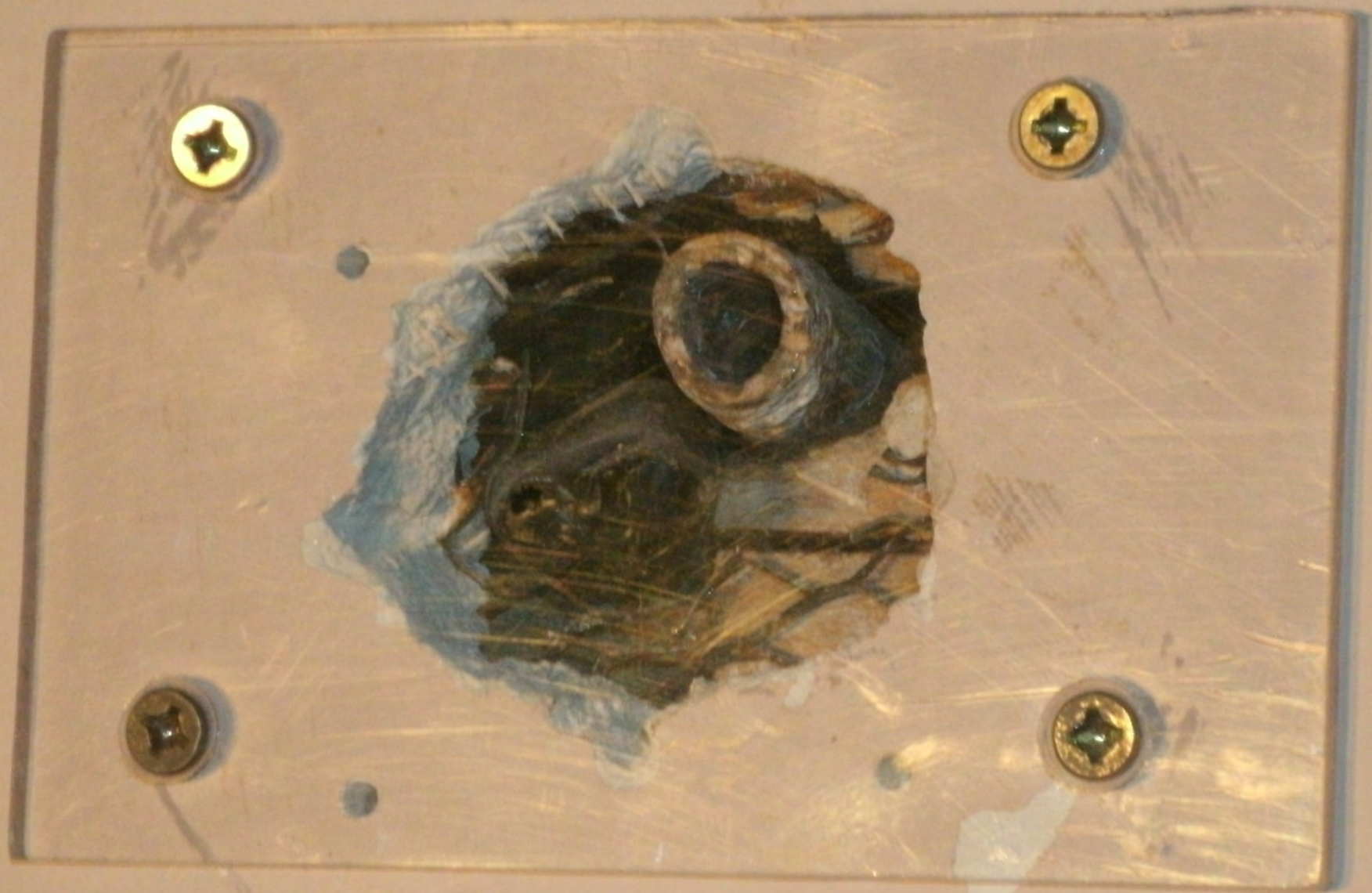


















*Original Wooden Cleat  
to separate and secure wires*



**Original Electrical  
Wooden Raceway**

