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NPS Form 10-900

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Wisconsin Word Processing Format (Approved 1/92)

Nat. Register of Historic Places  
National Park Service

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

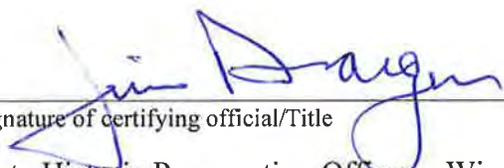
historic name **Brown, Mary and Harry, House**  
other names/site number

#### 2. Location

street & number	1931 Riverside Avenue	N/A	not for publication
city or town	Marinette	N/A	vicinity
state	Wisconsin	code	WI
county	Marinette	code	075
zip code	54143		

#### 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.)

  
Signature of certifying official/Title  
State Historic Preservation Officer – Wisconsin

8/17/15  
Date

State or Federal agency and bureau

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

Signature of commenting official/Title

Date

State or Federal agency and bureau

Brown, Mary and Harry, House  
Name of Property

Marinette  
County and State

Wisconsin

#### 4. National Park Service Certification

- I hereby certify that the property is:  
 entered in the National Register.  
    \_\_\_ See continuation sheet.  
    \_\_\_ determined eligible for the National Register.  
    \_\_\_ See continuation sheet.  
    \_\_\_ determined not eligible for the National Register.  
    \_\_\_ See continuation sheet.  
    \_\_\_ removed from the National Register.  
    \_\_\_ other, (explain:)

*Eoban H. Beall*

*10.5.15*

*[Signature]*  
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
2	buildings
	sites
	structures
	objects
2	total

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

N/A

**Number of contributing resources previously listed in the National Register**

0

#### 6. Function or Use

**Historic Functions**  
(Enter categories from instructions)  
Domestic/single dwelling

**Current Functions**  
(Enter categories from instructions)  
Domestic/single dwelling

#### 7. Description

**Architectural Classification**  
(Enter categories from instructions)

Late 19th and 20th Century Revivals /  
Tudor Revival

**Materials**  
(Enter categories from instructions)

foundation STONE  
walls STUCCO  
roof ASPHALT  
other

#### Narrative Description

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

### 8. Statement of Significance

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

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

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

Property is:

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

**Areas of Significance**  
(Enter categories from instructions)

Architecture

**Period of Significance**

1922-1930

**Significant Dates**

1922-1930

**Significant Person**  
(Complete if Criterion B is marked)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

### Narrative Statement of Significance

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

Name of Property

County and State

**9. Major Bibliographic References**

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

**Previous Documentation on File** (National Park Service):

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

**Primary location of additional data:**

X State Historic Preservation Office

- Other State Agency

- Federal Agency

- Local government

- University

- Other

Name of repository:

**10. Geographical Data**Acreage of Property 0.63 acres

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

1 16 450198 4994494  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_  
Zone Easting Northing

 See Continuation Sheet

\* UTM derived using NAD27.

**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**

<b>name/title</b>	Wm. Jason Flatt, P.E.	<b>Date</b>	October 20, 2014
<b>organization</b>	Fairchild & Flatt Consulting, LLC	<b>telephone</b>	715-735-1881
<b>street &amp; number</b>	1857 Riverside Ave	<b>zip code</b>	54143
<b>city or town</b>	Marinette	<b>state</b>	WI

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National Park Service

**National Register of Historic Places**  
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Brown, Mary and Harry, House  
Marinette, Marinette County, Wisconsin

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The Mary and Harry Brown House, located at 1931 Riverside Avenue in Marinette, Marinette County, Wisconsin, is set back from the road and the front façade is oriented northwest facing Riverside Avenue and the Menominee River. The house is a 3-story, frame, Tudor Revival style residence with an irregular form and hip-and-gable roof. Originally constructed in 1885 in the Queen Anne style with wood clapboards and shingles, the house was refashioned into its current Tudor Revival style by its first owners beginning no earlier than 1922 and completed by 1930. The house is covered with stucco with a prominent front-facing gable, overhanging eaves of varying heights having decorative brackets, simple verge boards, corner boards, leaded glass windows, false half-timbering, and an interior brick chimney. Windows are a combination of the original 1920s multi-light, double-hung sash and casements. The house sits on a cut stone foundation with a wood water table while the large sun porch addition sits on a brick foundation, also with a wood water table. A two-bay garage, echoing the house in design and materials, is located at the southwest corner of the property. The property is in excellent condition and has high integrity, having experienced very little alteration since its Tudor Revival remodel. The Mary and Harry Brown House is the subject of a Determination of Eligibility report completed in 2004<sup>1</sup>. The condition of the house has not changed since the property was determined eligible for listing.

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**DESCRIPTION**

**Site**

The Mary and Harry Brown House is a large Tudor Revival style house located in Marinette's only locally designated historic district, the Riverside Avenue Historic District. This historic district, designated under local ordinance in 2014, extends from Hattie Court to the southeast to Hattie Street to the northwest, and is intersected by a railroad near its center. One block further to the southeast is the historic center of downtown Marinette, Dunlap Square, where the Interstate Bridge (U.S. Route 41, a very busy highway that extends south to Illinois and beyond) connects Marinette to Menominee, Michigan.

Riverside Avenue is a broad road with relatively light in-town traffic. Reconstructed in 2006, the concrete road now has bike lanes and decorative street lamps along both sides. On the southeast side of the railroad track a narrow strip of park land, with manicured lawn, a number of middle-age trees, and a stone retaining wall, separate Riverside Avenue and the picturesque Menominee River to the northeast. In the area adjacent to the railroad track and extending northwest of the tracks, the land between the road and the river is exceptionally narrow, steep, and largely overgrown with trees and

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<sup>1</sup> Mead & Hunt, Inc. *Determination of Eligibility for the Mary Brown House*, December 2004.

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underbrush. A tree lawn and cement sidewalk separates Riverside Avenue from the properties along its southwest side.

The local historic district encompasses the eleven properties lining the southwest side of Riverside Avenue. Of those properties, ten are houses that contribute to the late 19<sup>th</sup> century & early 20<sup>th</sup> century historic character of this urban residential neighborhood. The remaining non-contributing property, directly to the northeast of the Mary and Harry Brown house, is a church consisting of an educational building, completed in 1959, and a sanctuary, completed in 1967<sup>2</sup>. Further to the southwest, behind the Riverside Avenue Historic District properties, are other residential neighborhoods. Each of the eleven properties within the Riverside Avenue Historic District is landscaped with well-maintained lawns and a number of mature trees and shrubs.

The Mary and Harry Brown house is the fourth property from the southeast end of the local historic district. Immediately to the southeast is the Margaret and Brigadier General Joshua Hodgins House, built in 1885 as an identical twin of the Mary and Harry Brown House. To the northwest is a narrow lawn adjacent to a paved parking entrance for the church property, followed by the Joseph Lauerman House (built 1910), the railroad tracks, and then another five houses. To the southwest is the rear of a residential property in the Stephenson Street neighborhood. Directly across Riverside Avenue, located in the narrow park land, is a memorial statue to Isaac Stephenson, dedicated in 1922<sup>3</sup>. Isaac Stephenson, who died in 1918, was a local lumber baron, U.S. Congressman (1883-1889), and U.S. Senator (1907-1915). Isaac Stephenson was also Mary Brown and Margaret Hodgins father, and it was he who commissioned and paid for the Brown and Hodgins houses as gifts for his two daughters.

The Mary and Harry Brown House sits on a relatively large urban residential lot (0.63 acres) with a slight downward grade toward Riverside Avenue. An old, low cement curb runs parallel to the sidewalk along the northeast edge of the lawn. A brick walkway in-line with the house's front door cuts through the wide front lawn, extending approximately fifty feet back from the sidewalk where it meets the spacious front stoop. The lawn narrows and continues around the southeast façade of the house before opening into a large expanse behind the house's southwest façade. A number of mature shrubs line the perimeter of the northeast and southwest façades as well as the southwest line of the property. A garage sits near the west corner of the lot, connected to the road via a blacktop driveway that abuts the foundation of the house's northwest façade.

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<sup>2</sup> "Our Congregation's History," Pioneer Presbyterian Church, accessed 10/1/2014, <http://www.pioneermarinette.org/our-congregations-history>.

<sup>3</sup> *Marinette Eagle-Star* (Marinette, WI), 17 June 1922.

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Brown, Mary and Harry, House  
Marinette, Marinette County, Wisconsin

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**Exterior**

The Mary and Harry Brown house is a 3-story, frame, Tudor Revival style residence with an irregular form. The roof, covered with asphalt shingles, is hipped with lower cross gables. The house is covered with stucco with a prominent front-facing gable, overhanging eaves of varying heights supported by decorative brackets, simple verge boards, corner boards, leaded glass windows, false half-timbering, and an interior brick chimney. Windows are the original 1920s multi-light, double-hung sash and casements. The house, with the exception of the large sun porch addition, sits on a cut stone foundation with a wood water table. The sun porch addition sits on a brick foundation with a wood water table.

A brick and mortar walkway, in-line with the front door (northeast façade) of the house, extends from the sidewalk to a set of brick stairs that open to a small brick landing. The landing has a small set of brick stairs that lead down to the driveway as well as another set of three brick stairs that lead up to a spacious stoop spanning the length of the front façade. Short brick pillars with irregular quoin details, topped with concrete lions, flank this set of stairs and serve as newels for a low concrete urn balustrade that encompasses the stoop, terminating in matching half-width newels projecting from the house's front façade.

The first floor of the northeast façade includes a wood screen door and a multi-light front door flanked by multi-light sidelights. The doors and sidelights are unified by an elliptical arch top and set in a unifying rectangular wood frame. A decorative, wood lintel, pentagonal in shape with its center slightly taller than its sloping ends, with house numbers and a low-relief scallop bracket detail along its straight, lower edge tops the door casing. A pair of twelve-pane, wood, casement windows is located to the northwest of the door. Both the door and the casement windows are sheltered by a shed roof overhang supported by large decorative wood brackets. A ribbon of three, sixteen-over-sixteen, double-hung, wood windows is located to the southeast of the door.

The second- and third-story façade includes two front-facing gables of varying heights. The lower gable, directly above the first floor's ribbon of sixteen-over-sixteen windows, protrudes from the massing of the house and features wood corner boards and four evenly spaced vertical bands of false half-timbering. The bottom of the west corner board terminates in the shed roof above the front door. The bottom ends of the four vertical bands of half-timbering and the east corner board terminate in a decorative horizontal board with a projecting drip mold along its top edge and low-relief scallop bracket detailing along its straight, lower edge. This board and the projecting gable is supported on five modest, decorative, wood brackets, each in-line with the vertical half-timbering or east corner board above. A ribbon of three, sixteen-over-sixteen, double-hung, wood windows is set framed by the four vertical bands of half timbering in the second story of the projecting gable. A horizontal band of half-timbering is situated just below the window sills and extends to the corner boards. A false half-

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timber lintel, taller at its center and tapering to slightly shorter ends, is above the windows and extends to the corner boards. Above this, the corner boards and vertical half-timbers extend up to the frieze board and eaves. The center two vertical half-timbers define the width of a fixed sixteen-pane wood window in the third story. The window sill has a scallop-cut lower edge; the lintel is taller at its center and tapers to slightly shorter ends. A simple verge board adorns this projecting gable. Small, wood, eave brackets are spaced regularly below the southeast edge of the overhanging roof. Two solid, curved, wood corbels are mounted flush in the corners between the protruding gable and the mass of the house, just below the ends of the overhanging roof.

The upper front-facing gable, set back in the hip of the roof, contains a pair of four-over-four, double-hung, wood windows. At either side of the windows is a single, arched, false half-timber beam. A vertical false half-timber beam extends from the peak down through the center of the windows, flush with the window casing.

The overhanging, hipped portion of the roof, north of the lower front gable and above the entry door, includes a number of small, wood, eave brackets. A single sixteen-over-sixteen, double-hung, wood window is centered above the shed roof overhang that shelters the front door on the first story.

The side (southeast) façade features a large, one-story, flat-roof, square sunroom addition that rests on a brick foundation with quoin details at the corners and a wood water table. The walls of this addition are formed almost entirely from twelve-over-twelve, double-hung, wood windows, with multi-light transom windows above those. The northeast and southwest walls of the addition are connected to the body of the house with a narrow vertical area of stucco, framed on all sides by wood trim. From there, each of these walls have four, twelve-over-twelve, double-hung, wood windows, with the casings arranged such that the center two windows are paired. Above the center pair of windows is a fixed twenty-seven pane (three rows high) transom window. The two side windows each have a single, fixed, nine-pane transom window above. The southeast wall of the addition has six twelve-over-twelve, double-hung, wood windows, arranged in pairs, with each pair having its own single, fixed, twenty-seven pane transom window above. On all sides the windows are situated above narrow bands of stucco delineated by the continuous bands of vertical window casing that extend down to the water table. A stove chimney pipe rises from the east corner of the addition's roof. Rooftop railing is now absent. To the northeast of the addition on the wall of the house is a single, sixteen-over-sixteen, double-hung, wood window. To the southwest of the addition is a ground-level door allowing access to a landing of the interior back staircase of the house. Above that door, and nearly centered vertically with the roof of the addition, is a sixteen-over-sixteen, double-hung, wood window accessible from a staircase landing within.

A second-story bay is located directly above the addition. This bay has a multi-light door, for access to the roof of the sunroom addition, with a fixed ten-pane transom window above. The two angled sides

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of the bay each have a single sixteen-over-sixteen, double-hung, wood window. To the southwest of the bay is a small, multi-light, fixed, wood window accessible via the house's back staircase. An intersecting gable protrudes slightly over the bay, supported by two large, solid, curved wood corbels. Above those corbels is a wood board, taller at its center and tapering to slightly shorter ends, with moldings along its top and bottom edges. Two more solid, curved corbels, slightly smaller in scale than the two below, are mounted at either end of the face of this board, extending up to the eaves of the roof. Between these corbels are six vertical bands of false half-timbering, the center four of which define the width of two pairs of four-over-four, double-hung, wood windows. The two pairs of windows share a single, horizontal, half-timber lintel. At the center of the lintel a vertical band of half-timbering meets two curved bands of half-timbering, the three of which extend up to the frieze board. A final pair of curved corbels, slightly larger in scale than the other four, is mounted to the face of the outermost bands of window casings. These corbels extend up to the eaves, with the simple verge board notched to accommodate the top outer ends of the corbels that terminate in pyramidal faces. Small, wood, eave brackets are spaced regularly below the northeast and southwest edges of the overhanging roof.

The rear (southwest) façade includes a modern wood deck surrounded by a modern wood railing. The deck adjoins a rectangular shed roof vestibule with a transom window over a modern entrance door providing access to the first story. A sixteen-over-sixteen, double-hung, wood window is fitted in the house's wall to the southeast of the vestibule. The vestibule has a small window in its northwest wall.

To the northwest of the vestibule is a historic, two-story addition to the house with a shed roof leaning to the roofline of the original southwest wing. The southwest wall of the addition is flush with the wall of the original southwest wing. There are two pairs of fifteen-pane, wood casement windows along the first story of the southwest façade of the historic addition, delineated by a beveled corner board and two bands of vertical, false half-timbering, all of which extend from the water table up to the top of the second-story windows. The corner board and adjacent vertical band of false half-timbering continue above the windows, terminating at the frieze board. There are two pairs of ten-pane, wood casement windows along the second story of the addition, in-line with the windows below. A horizontal wood beltcourse with drip molding along its top edge separates the first and second stories of the addition.

The top of the second-story addition's window casing continues to the southwest as horizontal, false half-timbering across the width of the entire façade, stopping short of the corner by a distance equal to the width of a solid, curved, wood corbel. Two of these corbels support the base of the overhanging eave of the original, lower gable roof, one at either end. Seven bands of vertical, false half-timbering decorate the third story of the lower gable, running from the frieze board down to just below the horizontal, false half-timbering in-line with the addition's window lintel. The three central half-timbers frame a ribbon of three multi-light windows in the third story. Two of those windows are twelve-over-twelve, double-hung, wood windows. The third window, closest to the two-story

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addition, is a six-over-six, double-hung, wood window—half the overall height of the other two windows. The top corners of the third-story window casing meet the frieze board. A single, vertical band of false half-timbering extends from the windows to the roof peak. A simple verge board adorns this gable.

As with the front façade of the house, this rear (southwest) façade includes two rear-facing gables of varying heights. The upper gable, in-line with the front's upper gable, is set back from the lower gable. The upper gable is clad in stucco and has neither openings nor false half-timber details. The roofline of this upper gable meets the roofline of the southeast elevation between two straight, brick chimneys. The front (northeast) chimney has three rectangular chimney pots of equal height, each topped with individual flue caps. The back (southwest) chimney has two chimney pots of different heights and no flue caps.

The remaining side (northwest) façade features an intersecting gable that protrudes from its center as well as the two-story addition with a shed roof at the west corner of the house. The blacktop driveway abuts the cut stone foundation of the protruding gable wing and the two-story addition. There are three basement windows with painted stone lintels, one in the protruding gable wing and two below the house wall to the northeast. Two air-conditioning units are on gravel-surrounded foundations between the northeast basement windows.

The cut stone foundation of the historic two-story addition projects about one foot further from the body of the house than the protruding northwest gable wing. This side of the addition features a ribbon of four individual, eighteen-pane, wood casement windows. The window lintel is adorned with low-relief scallop bracket carvings along its flat bottom edge, one above each of the four windows. The inner vertical bands of window casing are in-line with three bands of vertical, false half-timbering, while the outer vertical window casing is formed by a portion of the beveled corner boards. The vertical, false half-timbering extends from the water table and is carried through to the window sill of the second-story windows, interrupted by the horizontal wood belt with drip molding along its top edge that separates the first and second stories of the addition. The second-story has a ribbon of four, fifteen-pane, wood casement windows, each directly above its corresponding first-story window. The second-story window lintel also serves as a frieze board, to which a number of small, wood, eave brackets are mounted. A portion of the northeast end of the addition's shed roof terminates into the wall face of the gable wing.

The first story of the gable wing has a double, eight-pane, wood casement window centered horizontally between a pair of sixteen-over-sixteen, double-hung, wood windows. The casement windows extend to the same height as the flanking double-hung windows, but extend down only as far as the upper sash of its neighbors. Stucco separates the center casement window from the other two double-hung windows. Above the windows, the horizontal wood belt with drip molding along its top

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edge that separates the first and second stories continues from the two-story addition and wraps around the northeast face of the gable wing before terminating into the northwest wall of the house.

The second story of the northwest gable wing has six vertical bands of false half-timbering as well as corner boards at the northeast exterior corner and the southwest interior corner (at the junction with the two-story addition). The bottoms of the lines of the corner boards and the four central, vertical, half-timbers terminate below the horizontal wood belt; the remaining two vertical half-timbers terminate at the top of the horizontal wood belt. The four central, vertical, half-timbers serve as window casing for a pair of sixteen-over-sixteen, double-hung, wood windows. All six of the vertical half-timbers and the corner boards intersect a horizontal false half-timber, taller at its center and tapering to slightly shorter ends, that also serves as the second story window lintel. Two solid, curved corbels are mounted at either end of this horizontal board where they support the bottom ends of the overhanging roof.

A ribbon of three four-over-four, double-hung, wood windows is centered in the third story gable. Two large, solid, wood corbels are mounted to the outside face of the window casing, extending up to the overhanging roof, where notches in an otherwise simple verge board reveal the upper faces of the corbels. Vertical false half-timbers extend below these corbels as well as one in-line with the center of the window grouping. Two more vertical bands of false half-timbering are present, one on both sides of the windows and continuous with the bands on the second story below. Above the center window a vertical band of false half-timbering meets two curved bands of half-timbering, the three of which then extend up to the frieze board. Small, wood, eave brackets are mounted beneath the northeast and southwest roof overhangs.

The northeast face of the gable wing includes a sixteen-over-sixteen, double-hung, wood window on both the first and second stories.

The remaining northwest wall of the house includes a small multi-light window on the first story and a paired group of sixteen-over-sixteen, double-hung, wood windows situated at a landing for the front staircase. The stucco-clad walls lack any false half-timber details. A painted, metal, gutter downspout conceals hoses running from the air-conditioning units to the top of the second story. The overhanging, hipped roof, which extends around to the front façade of the house, is supported by a number of small, wood eave brackets.

#### Garage

The driveway located along the southwest side of the house leads to a two-bay garage at the rear of the property. The garage, built as a carriage house, is an original companion to the house, constructed in 1885 and remodeled to match the house when the house was transformed to the Tudor Revival style. The two-story garage has a rectangular form, clipped gable roof covered with asphalt shingles, and an interior brick chimney. The garage is covered with stucco and features two twelve-pane, wood

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windows on the northeast side and three more on the southwest side. The garage also has false half-timbering on the second story. The front (northwest) façade features two paneled overhead garage doors and a band of three thirty-pane wood windows directly above the doors. A simple verge board adorns the overhanging front roof and small, wood eave brackets are regularly spaced along the northeast and southwest sides.

### **Interior**

The interior of the house, encompassing approximately 3,300 square feet of living space, was extensively updated at roughly the time of the exterior transformation. The house has an irregular plan that has grown from what was essentially a cross-gable form. In its original form, the front (northeast) gable wing contained a parlor on the first story and a bedroom directly above the parlor on the second story. The parlor and bedroom were separated from the main staircase (housed beneath a hipped roof between the northeast and northwest gable ends) by a central hall that extended, on the first floor, from the front door to the dining room. A second floor hall directly above that on the first floor provided access to bedrooms on either side. The side (southeast) gable wing consisted of a sitting room with fireplace and another bedroom directly above. The opposite side (northwest) gable wing contained the dining room and a bedroom above. The rear (southwest) gable wing provided space for the kitchen, accessed via the compact, rear stair hall from the living room, and small bedrooms and a bath above. A third story attic, accessible only from the rear staircase, followed the same cross-gable plan and provided small rooms for service quarters and storage. Overall, the interior is in excellent condition and retains high integrity having historic finishes and features throughout the house.

#### *First Floor*

Extensive interior changes, occurring around 1920, included the removal of the wall that separated the front parlor and adjacent living room. The two bedrooms above these rooms were similarly combined into a single space. The addition of the enclosed sun porch off of the living room and the two-story addition at the west corner of the house made the house plan more irregular. All rooms, with the exception of the updated kitchen, maintain a high degree of original (1885) and remodeled (1920s era) features.

From the front door, a small foyer leads to the main hall. To the right, the main staircase to the second floor, with a 1920s era bathroom below the stairs, remains as it was following the 1920s remodel with fancy iron balusters. The bottom two stairs and landing are maple, while the remaining stairs, supported by a wall clad in wood panels, have been fitted with a carpet runner. The main hall, like the stairs, has a maple floor and painted plaster walls and ceilings. Painted wood baseboards and crown molding are of a more modest profile than the heavy, Victorian moldings present in the back staircase, and so they appear to be original to the 1920s remodel.

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To the left of the front door, a deep, continuous room with windows on the front (northeast) wall and fireplace at the back wall was created through the combining of the original front parlor and adjacent sitting room as part of the 1920s remodel. The fireplace and chimney are housed in a wall that projects into the room. Craftsman-style square tiles surround the fireplace opening which are then framed by a painted wood mantle and surround. A mirror is hung on the wall above the mantle. Built-in wood shelves are to the left of the fireplace. This large living room has plaster walls, finished with wallpaper, and a painted plaster ceiling. The heavy crown molding is painted and appears to be of a style original to the 1885 house design. Baseboards and window casings are painted wood and appear to be original to the 1920s-era remodel.

Continuing from the front of the house, the flat roof addition is to the left of the fireplace and serves as a sunroom. The floor and baseboard of the sun room is tile, most of which has been covered with carpet except for a small area beneath a heating stove. A Tudor-style chandelier, of the same period as the 1920s remodel, hangs in the sun room addition. Wood window casings and crown moldings are painted, as is the textured plaster ceiling.

The dining room is to the right of the fireplace and is also accessible via the main hall. The dining room floor, also maple, features an inlaid parquet border. Plaster walls have a low wainscot with framed, wallpapered panels above. A glass and crystal chandelier of unknown age hangs in the dining room.

The southeast end of the dining room provides access to the historic addition at the west corner of the house as well as access to the kitchen. Wood window casings in the addition are painted.

The southeast end of the kitchen provides access to the living room via a back stair hall. Casing around the swinging door from the kitchen to the addition are original to the 1885 house design. The kitchen was otherwise extensively updated by the current owners. The kitchen has contemporary finishes including but not limited to, wood cabinets, tiled backsplash behind the sink, and tile floor.

Wood baseboards, newel posts, balusters, and handrails in the back stair hall are all original to the 1885 house design. The back stairs, which are carpeted, provide access to the basement and the second and third floors. There are landings between each floor. The woodwork is painted with the exception of the newel, balusters, and handrail extending from the first floor to the landing between the first and second floors.

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*Second Floor*

The front stairs arrive at the second story hall. The second floor was divided into three bedrooms as part of the 1920s remodel where there had probably been five bedrooms when originally constructed<sup>4</sup>. The front of the second floor hall is carpeted with painted plaster walls and ceiling. Painted wood baseboards and door casing in this front portion of the hall match those on the first floor and appear to be original to the 1920s remodel of the house.

A large bedroom occupies the entire space above the first floor living room. The bedroom floor is oak and appears to be original to the 1920s remodel. Walls are plaster with framed panels. A crown molding rings the textured plaster ceiling. Linen cupboard doors are built in to the wall behind the bedroom door. All wood trim and doors appear to be original to the 1920s remodel, and it has all been painted.

A 1920s era en-suite bathroom is at the northeast corner of the house, above the base of the main staircase. This bathroom has an unglazed, 2-inch hexagonal tile floor with an unglazed square tile border. Glazed square tiles extend from radius bases at the floor up most of the height of the wall, above which is painted wood trim and wallpaper. All tiles appear to be original. Linen closet doors and hardware are also original to the 1920s remodel.

The second bedroom, located above the dining room, is accessed via the hall. This bedroom has narrow-width maple floors (possibly original to the 1885 house design), painted baseboard, painted window casing, wallpaper on plaster walls, painted crown molding, and painted plaster ceiling. The baseboards and casings match those in the hall and appear to be original to the 1920s remodel.

The back hall, separated from the front hall by a doorway, provides access to the two-story addition at the west corner of the house, a bathroom, a third small bedroom, and the back staircase. The painted baseboards and casings in the back hall are of a much heavier, Victorian design than those in the front hall and are original to the 1885 design of the house. The carpet in the front hall carries through the back hall. Walls and ceiling in the back hall are painted plaster. A small piece of painted molding, possibly a picture frame rail profile, serves as crown molding.

The small back bedroom is carpeted and has papered plaster walls. The back bathroom has a blue-and-white checkered tile floor. The walls have a subway tile dado extending up over four-and-a-half feet from the floor, above which is wallpaper. This tile dado appears to be original to the 1920s remodel. A recessed medicine cabinet and a pedestal tub also appear to be appropriate to the period. Narrow,

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<sup>4</sup> *The Eagle* (Marinette, WI), 21 November 1885.

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painted, wood French doors, each having two columns of twelve panes of glass, lead from the bathroom to a step down into the second story addition. The doors and multi-light transom window above are original to the 1920s remodel. The addition is carpeted with painted wood baseboards and window casings.

*Third Floor*

The back staircase provides the only access to the third floor, consisting of three small rooms (including a bedroom and an office room) as well as a large attic room (now a collection display room), all connected via the stair hall. The stair hall has maple floors, original to the 1885 design of the house, as does the small bedroom at the back of the house. A fixed twenty-four-pane window above the stair landing between the second and third floors conveys light from a portion of the third-floor's large storage room in the overhanging southeast gable end to the stairwell. Staircase windows have painted wood casings original to the 1885 design of the house.

Much of the small bedroom's ceiling follows the slope of the roofline, and the heavy, painted baseboards and window casings are original to the 1885 design of the house. Plaster walls in the bedroom are papered.

The office is carpeted with walls clad in painted wood boards. The window casing is also painted. Like the small bedroom, a significant portion of this room's ceiling follows the slope of the roofline.

The large storage room at the house's front upper gable is carpeted and is clad in painted wood paneling. The entire ceiling follows the sloping roofline to its peak.

*Basement*

A full basement is situated below the main body of the house.

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**SIGNIFICANCE**

The Mary and Harry Brown House is eligible for the National Register of Historic Places under *Criterion C* in the area of Architecture, locally significant as a distinctive example of the Tudor Revival style. The first owners of the house, Mary and Harry Brown, lived there from the time of its construction in 1885 until their deaths in 1936 (Mary) and 1938 (Harry)<sup>5</sup>. The house underwent a transformation from its original Queen Anne style to the Tudor Revival style beginning no earlier than 1922, with the exterior work complete by 1930. The house is largely unchanged since it received its Tudor Revival makeover, featuring hallmark characteristics of the style, including stucco walls, false half-timbering on the second story, front-facing gables, multi-gable rooflines, and multi-light and grouped windows. The Tudor Revival style was particularly fashionable in Wisconsin during the 1920s<sup>6</sup>. The Mary and Harry Brown House is a good example of a Tudor Revival house in Marinette, Wisconsin. All other Tudor Revival houses in Marinette are smaller and less detailed, reflecting the “Cotswold Cottage” form of the style.

**Period of Significance**

The period of significance is 1922-1930, the time during which the Mary and Harry Brown House was transformed from its original Queen Anne style into an example of Tudor Revival architecture, coinciding with the height of the popularity of that architectural style in Wisconsin.

**Historic Context**

Marinette is located along the mouth of the Menominee River in northeast Wisconsin. This river constitutes the boundary between Wisconsin and Michigan’s Upper Peninsula and separates Marinette from its sister city, Menominee, Michigan. The city of Marinette, incorporated in 1887, is also the county seat of Marinette County, the county having been formed in 1879 when it was divided from portions of Oconto County.

Menominee Indians were the first permanent settlers of the Marinette and Menominee area. These inhabitants came into contact with French explorers, fur traders, and missionaries in the mid-1600s. The first white settler, Stanislaus Chappu (or Chappee), arrived in 1790 as an agent of the American Fur Company and operated a trading post until 1824<sup>7</sup>.

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<sup>5</sup> *Marinette Eagle-Star* (Marinette, WI), 17 January 1936, and 4 October 1938.

<sup>6</sup> Wyatt, Barbara L. ed., *Cultural Resource Management in Wisconsin*, Vol. 2, (Madison, WI: State Historical Society of Wisconsin, 1986), 2-28 and 2-30.

<sup>7</sup> Thibodeau, Todd, Michael D. Lempinen and Less Ross. *City of Marinette, Wisconsin, Architectural and Historical Intensive Survey Report*. (Marinette, WI: Marinette Redevelopment Authority, 1991), 14.

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As fur trading declined in the 1830s, the lumber trade began to grow to meet the demand of fast-growing cities like Milwaukee and Chicago. Marinette's first saw mill was built in 1832<sup>8</sup>. Between 1857 and 1867, the four sawmills that dominated the local lumber industry for the remainder for the century began production. Those mills were the New York Lumber Company, the Nelson Ludington Company, the Henry Witbeck Lumber Company, and the Hamilton and Merryman Company<sup>9</sup>. By 1886 there were seven mills on the Marinette side of the river—eventually there were nine large mills in Marinette and another 11 on the Michigan side of the river<sup>10</sup>.

The town of Marinette evolved primarily from the cluster of buildings that surrounded the Nelson Ludington sawmill<sup>11</sup>. A road from Green Bay to Marinette was completed in 1854 and the Northwestern Railroad arrived in 1871—both improved contact with the rest of Wisconsin. Additionally, the Nelson Ludington Company built a bridge across the Menominee River in 1862 thereby improving access between the twin cities<sup>12</sup>. Downtown Marinette grew around this convergence of the road, railroad, and interstate bridge, enabling the city to become the commercial hub of the Menominee River region.

Beginning in the 1880s, the region between Hall Avenue and the Menominee River (west of the downtown) became the site of some of the more fashionable residences in Marinette. Until 1890, most residential streets were built paralleling Main Street east of the downtown, were located near the sawmills, and were populated primarily by sawmill laborers. The affluent members of the emerging business and professional community built their homes west of the downtown<sup>13</sup>. Riverside Avenue (originally part of Main Street, renamed River Street by 1887, and Riverside Avenue by 1895) was the most affluent street in this new area and is composed of the residences of many of the most prominent individuals in the history of Marinette<sup>14</sup>. Residences found in this neighborhood reflect popular architectural trends of the time unlike the vernacular houses found throughout the city.

Isaac Stephenson, a lumber baron and prominent Marinette citizen, began construction on his mansion in 1882 along what would become Riverside Avenue (1947 Riverside Avenue, once house numbers were assigned). Isaac Stephenson then had a pair of Queen Anne houses built next to one another (1919 and 1931 Riverside Avenue) in the two lots to the southeast of his mansion as gifts for his two

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<sup>8</sup> Thibodeau, Lempinen, and Ross, 60.

<sup>9</sup> *City of Marinette, Wisconsin, Architectural and Historical Intensive Survey Report*, 62.

<sup>10</sup> Emich, Howard L. *City of Marinette Centennial Program and History 1887-1987*, 6-7.

<sup>11</sup> *City of Marinette, Wisconsin, Architectural and Historical Intensive Survey Report*, 77.

<sup>12</sup> *City of Marinette, Wisconsin, Architectural and Historical Intensive Survey Report*, 78.

<sup>13</sup> *City of Marinette, Wisconsin, Architectural and Historical Intensive Survey Report*, 79.

<sup>14</sup> *City of Marinette, Wisconsin, Architectural and Historical Intensive Survey Report*, 79.

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eldest daughters, Maggie and Mary, in 1885. The contract for construction of the houses was awarded to J. B. Sweat of Marquette, Michigan<sup>15</sup>.

Mary and Harry Brown married in 1883. Mary was born in Marinette in 1862 and, as an adult, was active with her church, the Woman's club, and the local Girl Scout Council<sup>16</sup>. Harry, born in Racine in 1861, began his lifelong banking career in 1877 when he became a clerk at the Stephenson Banking Company in Marinette, Wisconsin. This bank was incorporated by Mary's father, Isaac Stephenson, in 1874 and became the Stephenson National Bank in 1889<sup>17</sup>. Harry went on to become the cashier of the Stephenson National Bank in 1891 and president of the bank in 1920, a position that he would retain until his death. Harry was a director of the Escanaba and Lake Superior Railroad Company, the Stephenson National Bank, and the Marine National Exchange Bank of Milwaukee. Additionally, Harry was a Mason, charter member of Marinette's Rotary Club, a member of the Marinette Elks lodge, a member of the library board, and a leader in the activities of the local Boy and Girl Scouts<sup>18</sup>. Both Mary and Harry would live in this house continuously from 1885 until their deaths in 1936 and 1938, respectively. Mary and Harry Brown had no children.

Photographs of the house taken shortly after its completion, and again in 1898 and 1901, show that the Mary and Harry Brown House retained its original Queen Anne styling into the 20<sup>th</sup> century. This research has not brought any more recent historical photos of the property to light. The 1910 Sanborn map shows a larger, full-width front porch that replaced or expanded the original, smaller front porch. The current owners of the house have indicated that they found a 1918 newspaper fragment inside an interior wall. This newspaper fragment, revealed during mechanical system upgrades, was located where a wall had once separated the front parlor and adjacent sitting room and suggests that major interior remodeling work may have begun as early as 1918.

On March 15, 1918, Isaac Stephenson died, leaving his multi-million dollar estate to be split among his heirs, including Mary Brown. His mansion was razed in 1920 and replaced shortly thereafter by a substantial brick home. That second brick home was later used by the church that currently owns the property and was razed following a 1972 fire<sup>19</sup>.

The December 1921 Sanborn map shows the Mary and Harry Brown House with the same enlarged front porch as it had at the time of the 1910 map. By the time of the next printing of Sanborn Maps for

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<sup>15</sup> *The Eagle* (Marinette, WI), 21 November 1885.

<sup>16</sup> *Marinette Eagle-Star* (Marinette, WI), 17 January 1936.

<sup>17</sup> "Our History," The Stephenson National Bank & Trust, accessed 10/1/2014, <https://www.snbtc.com/about-us/our-history>.

<sup>18</sup> *Marinette Eagle-Star* (Marinette, WI), 4 October 1938.

<sup>19</sup> "Our Congregation's History," Pioneer Presbyterian Church, accessed 10/1/2014, <http://www.pioneermarinette.org/our-congregations-history>.

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Marinette in 1935, the Mary and Harry Brown House has been altered significantly. Changes include the addition of the enclosed sun porch (southeast façade), the addition of the two-story stack of new rooms at the west corner of the house, and the removal of the front porch. A neighbor who moved into the adjacent Hodgins House in 1944 claims that the Tudor Revival changes to the Mary and Harry Brown House took place well before her arrival 1944.

The City of Marinette has no records that would provide a more precise date of the alteration (building permits, office of the city engineer, etc.). The Marinette County Historical Society Museum has no photographs for this property or neighborhood between 1920 and 1940, nor do Marinette's Stephenson Public Library or the Anuta Research Center in Menominee, Michigan. The local newspaper has not been digitized; however, local historian Robert G. Shaw's local newspaper index does not include any references to the Mary and Harry Brown House being remodeled.

Given Harry Brown's age and profession as a banker, it is reasonable to deduce that the Tudor Revival changes were not made in the wake of the 1929 stock market crash. Taking all facts into consideration, it is therefore also reasonable to conclude that the Tudor Revival changes to the Mary and Harry Brown House occurred between 1922 (following the printing of the December 1921 Sanborn map) and 1930.

**Area of Significance: Architecture**

The Tudor Revival was a popular style and frequently used in the design of early 20<sup>th</sup>-century suburban houses throughout the country<sup>20</sup>. Characteristics of the style include a steeply pitched roof; a façade dominated by one or more prominent cross gables; decorative half-timbering; and tall, narrow windows, usually in multiple groups and with multi-pane glazing<sup>21</sup>. The Tudor Revival style was particularly fashionable in Wisconsin during the 1920s and early 1930s<sup>22</sup>.

Tudor Revival architecture was at the peak of its popularity when the Mary and Harry Brown House was transformed stylistically from a Queen Anne to a Tudor Revival<sup>23</sup>. The house displays distinct characteristics of the style, such as a front-facing gable, overlapping gables, varied eave-line heights, stucco cladding, false half-timbering on the second story, and grouped multi-light windows. As a result of the modifications made beginning around 1922 and extending through to 1930, the Queen Anne details, including shingle and clapboard siding, one-over-one windows, and other embellishments, were removed. The overall massing, irregular roofline, and several brackets are the

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<sup>20</sup> McAlester, Virginia and Lee McAlester, *Field Guide to American Houses* (New York, NY: Alfred A. Knopf, 2002) 358.

<sup>21</sup> McAlester, Virginia and Lee McAlester, *Field Guide to American Houses*, 355.

<sup>22</sup> Wyatt, Barbara L. ed., *Cultural Resource Management in Wisconsin*, Vol. 2, 2-28 and 2-30.

<sup>23</sup> Mead & Hunt, 7.

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only remaining features that reflect the original style of the house. The Mary and Harry Brown House is larger in scale and features distinct details that stand out from examples of the "Cotswold Cottage" style, defined by their small scale, construction of stone, shingle, or brick, and overall quaintness.

**Integrity**

Contributing to the Mary and Harry Brown House's architectural significance is its historic integrity. Most of the historic interior and exterior details of the house, predominantly dating to the 1920s renovation with some components original to the 1885 construction, are extant and in excellent condition. The house retains the design characteristics, building materials, and architectural features which define the house as one transformed to the Tudor Revival style.

The exterior of the house is essentially unchanged from its appearance following the Tudor Revival makeover. Nearly all windows are original to the 1920s remodel, although many now include separate, removable, modern storm window covers. The stucco and false half-timber siding has been well maintained, as have the other wood architectural details and the front doors. The railing above the flat-roof, one-story sun porch addition has been removed. The wood deck at the rear of the house is of more recent construction, as are the air-conditioning units on the northwest side of the house adjacent to the driveway.

The interior of the house has a high level of integrity. With the exception of the kitchen, the floorplan is unchanged from its appearance following the 1920s remodel. Many of the wood floors dating to both the 1885 construction and 1920s remodel remain, as do the door casings, window casings, baseboards, and crown moldings. Bathrooms retain many elements of their 1920s appearance, including extensive use of vintage tile on floors and walls.

**Property Comparison**

The Mary and Harry Brown House is one of eleven properties in the City of Marinette that have been included in the Wisconsin Architecture and History Inventory under "English Revival" (Tudor Revival) style. Of these eleven properties, one is a church, one is a cemetery chapel, one is an automobile service station (adapted for use as a dry cleaning business), and eight are houses. The Mary and Harry Brown House is the largest of the Tudor Revival residences in the City of Marinette. All other Tudor Revival houses in the City of Marinette are smaller in scale and less detailed, reflecting the "Cotswold Cottage" form of the style, and only one of those is stucco clad. The Mary and Harry Brown House is a good example of a Tudor Revival house in Marinette, Wisconsin.

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**Summary**

The Mary and Harry Brown House is architecturally significant at the local level and eligible for the National Register of Historic Places because it is a distinctive example of the Tudor Revival style, a popular architectural style of the 1920s and 1930s. This house, which retains a high degree of historic integrity both on the interior and exterior, is unique in style and size in Marinette, Wisconsin. The house's transformation from its original Queen Anne style to the Tudor Revival style in the 1920s makes this house even more distinctive as an example of a thoughtfully updated residence.

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**Verbal Boundary Description:**

The boundary for the Mary and Harry Brown House is shown on the accompanying map. The historic boundary coincides with the current legal description of the parcel. The boundary is an irregular polygon, the long axis of which is perpendicular to Riverside Avenue. Starting at the north corner, the boundary extends 272 feet to the southwest and then turns and proceeds 117.8 feet to the southeast. From this southern corner the boundary then extends 261.9 feet to the northeast. The boundary then turns and proceeds 99 feet to the northwest where it meets the starting point, encompassing approximately 0.63 acres. The property is lot 13 of Isaac Stephenson & Co.'s 1<sup>st</sup> Addition to the City of Marinette (Subdivision of Section 6, Town 30, Range 24, Parcel Number 251-06213.001).

**Boundary Justification:**

The boundary of the Mary and Harry Brown House was delineated to correspond to the historic and current legal parcel, encompass the historic property, and provide an appropriate setting.

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Name of Property: Mary and Harry Brown House

City or Vicinity: Marinette

County: Marinette State: Wisconsin

Photographer: Wm. Jason Flatt

Date Photographed: October 1, 2014 (exterior) & August 16, 2014 (interior)

Location of Original Data Files: Wisconsin Historical Society  
816 State Street, Madison, WI 53706

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo #1 (WI\_Marinette County\_Mary and Harry Brown House\_0001)  
Northeast façade (right) and southeast elevation (right), camera facing west.

Photo #2 (WI\_Marinette County\_Mary and Harry Brown House\_0002)  
Northeast façade (left) and northwest elevation (right), camera facing southwest.

Photo #3 (WI\_Marinette County\_Mary and Harry Brown House\_0003)  
Northeast façade (left) and northwest elevation (right), camera facing south.

Photo #4 (WI\_Marinette County\_Mary and Harry Brown House\_0004)  
Southwest façade (right) and northwest elevation (left), camera facing east.

Photo #5 (WI\_Marinette County\_Mary and Harry Brown House\_0005)  
Southwest façade (left) and southeast elevation (right), camera facing northeast.

Photo #6 (WI\_Marinette County\_Mary and Harry Brown House\_0006)  
Southeast elevation, camera facing north.

Photo #7 (WI\_Marinette County\_Mary and Harry Brown House\_0007)  
Southeast elevation (left) and Northeast façade (right), camera facing north.

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Photo #8 (WI\_Marinette County\_Mary and Harry Brown House\_0008)  
Garage, northeast façade (left) and northwest elevation (right), camera facing south.

Photo #9 (WI\_Marinette County\_Mary and Harry Brown House\_0009)  
Garage, northeast façade (right) and southeast elevation (right), camera facing northwest.

Photo #10 (WI\_Marinette County\_Mary and Harry Brown House\_0010)  
Setting, southeast elevation (left) and view of Menominee River, camera facing northeast.

Photo #11 (WI\_Marinette County\_Mary and Harry Brown House\_0011)  
Front staircase, camera facing northwest.

Photo #12 (WI\_Marinette County\_Mary and Harry Brown House\_0012)  
First floor hall, camera facing southwest.

Photo #13 (WI\_Marinette County\_Mary and Harry Brown House\_0013)  
Living room window detail, camera facing south.

Photo #14 (WI\_Marinette County\_Mary and Harry Brown House\_0014)  
Living room, camera facing southwest.

Photo #15 (WI\_Marinette County\_Mary and Harry Brown House\_0015)  
Sun parlor, camera facing east.

Photo #16 (WI\_Marinette County\_Mary and Harry Brown House\_0016)  
Living room (foreground) and dining room (background), camera facing northwest.

Photo #17 (WI\_Marinette County\_Mary and Harry Brown House\_0017)  
Back stairs on ground floor, camera facing south.

Photo #18 (WI\_Marinette County\_Mary and Harry Brown House\_0018)  
Kitchen, camera facing north.

Photo #19 (WI\_Marinette County\_Mary and Harry Brown House\_0019)  
Dining room, camera facing east.

Photo #20 (WI\_Marinette County\_Mary and Harry Brown House\_0020)  
Master bedroom, camera facing north.

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Photo #21 (WI\_Marinette County\_ Mary and Harry Brown House\_0021)  
Master bathroom, camera facing northwest.

Photo #22 (WI\_Marinette County\_ Mary and Harry Brown House\_0022)  
Master bedroom, camera facing south.

Photo #23 (WI\_Marinette County\_ Mary and Harry Brown House\_0023)  
Master bedroom detail, camera facing northwest.

Photo #24 (WI\_Marinette County\_ Mary and Harry Brown House\_0024)  
Bedroom (second), camera facing west.

Photo #25 (WI\_Marinette County\_ Mary and Harry Brown House\_0025)  
Bathroom, camera facing southwest.

Photo #26 (WI\_Marinette County\_ Mary and Harry Brown House\_0026)  
Addition, camera facing west.

Photo #27 (WI\_Marinette County\_ Mary and Harry Brown House\_0027)  
Hall (second floor), camera facing northeast.

Photo #28 (WI\_Marinette County\_ Mary and Harry Brown House\_0028)  
Bedroom (third), camera facing southwest.

Photo #29 (WI\_Marinette County\_ Mary and Harry Brown House\_0029)  
Hall (third floor), camera facing northwest.

Photo #30 (WI\_Marinette County\_ Mary and Harry Brown House\_0030)  
Bedroom (fourth), camera facing southwest.

Photo #31 (WI\_Marinette County\_ Mary and Harry Brown House\_0031)  
Office, camera facing northwest.

Photo #32 (WI\_Marinette County\_ Mary and Harry Brown House\_0032)  
Attic, camera facing northeast.

Photo #33 (WI\_Marinette County\_ Mary and Harry Brown House\_0033)

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Back stairs (third floor), camera facing east.

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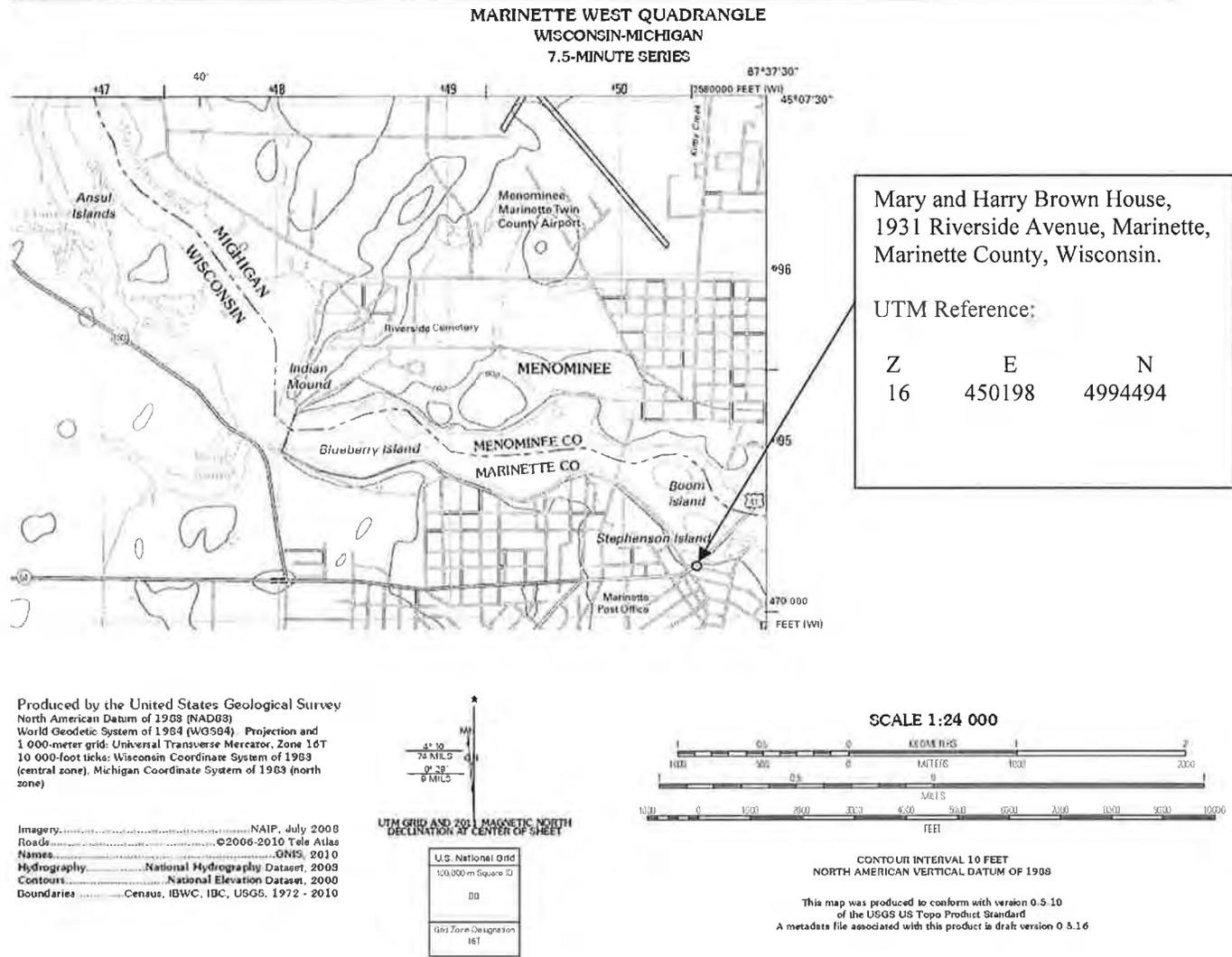


Figure 1: USGS Quadrangle Map with Mary and Harry Brown House  
[Source: USGS.gov]

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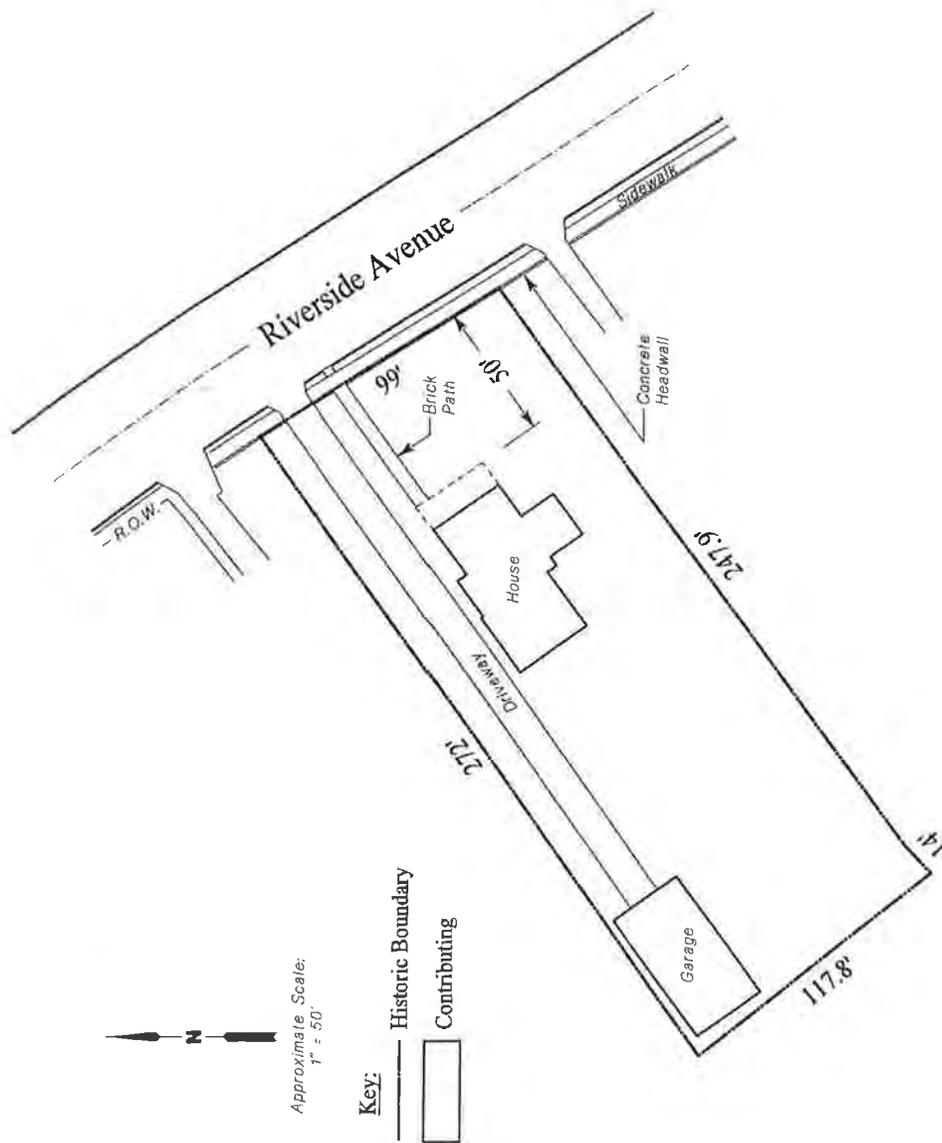


Figure 2: Site Plan [Source: Mead & Hunt, Inc. 2004]

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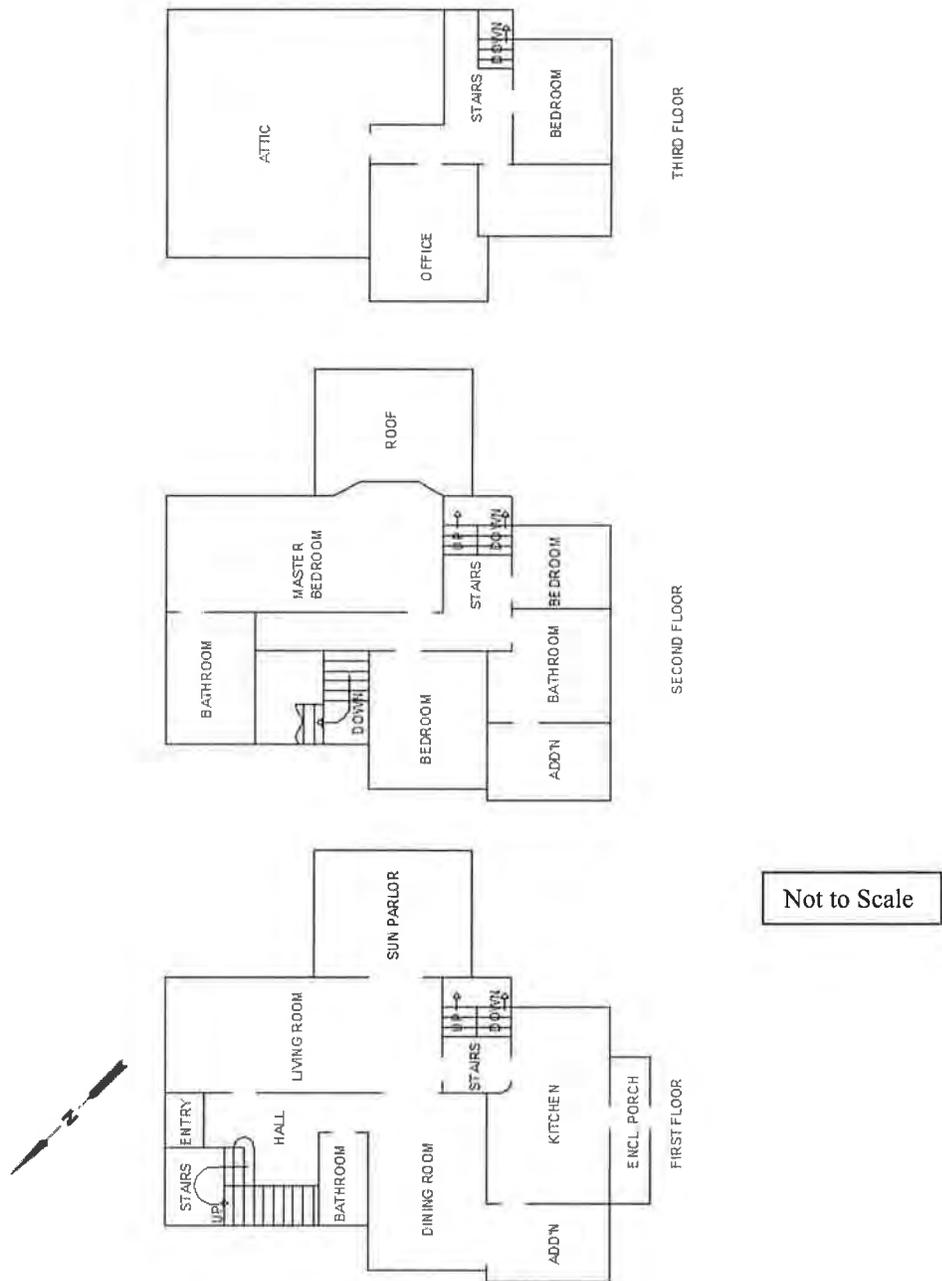


Figure 3: Interior Floor Plan Sketch [Source: author]

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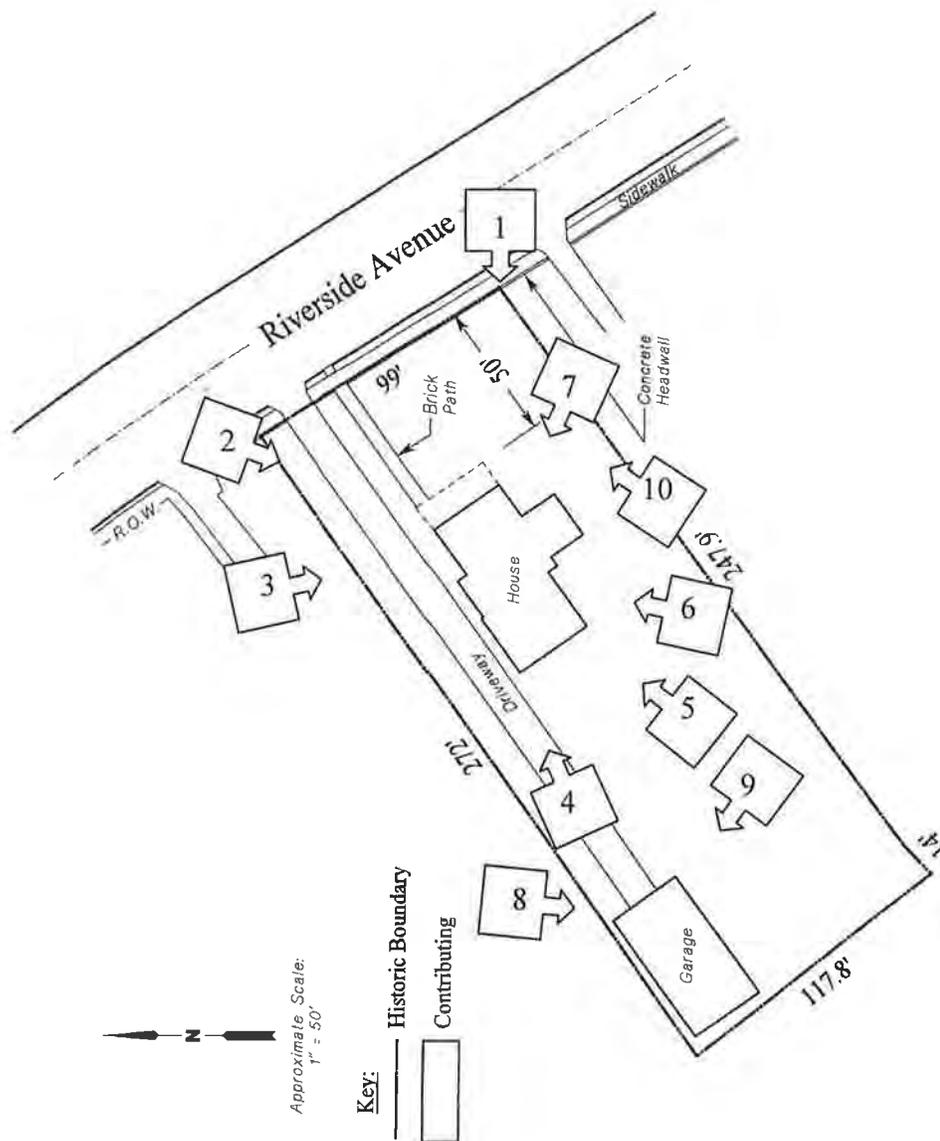


Figure 4: Photo Key for Exterior [Source: author]

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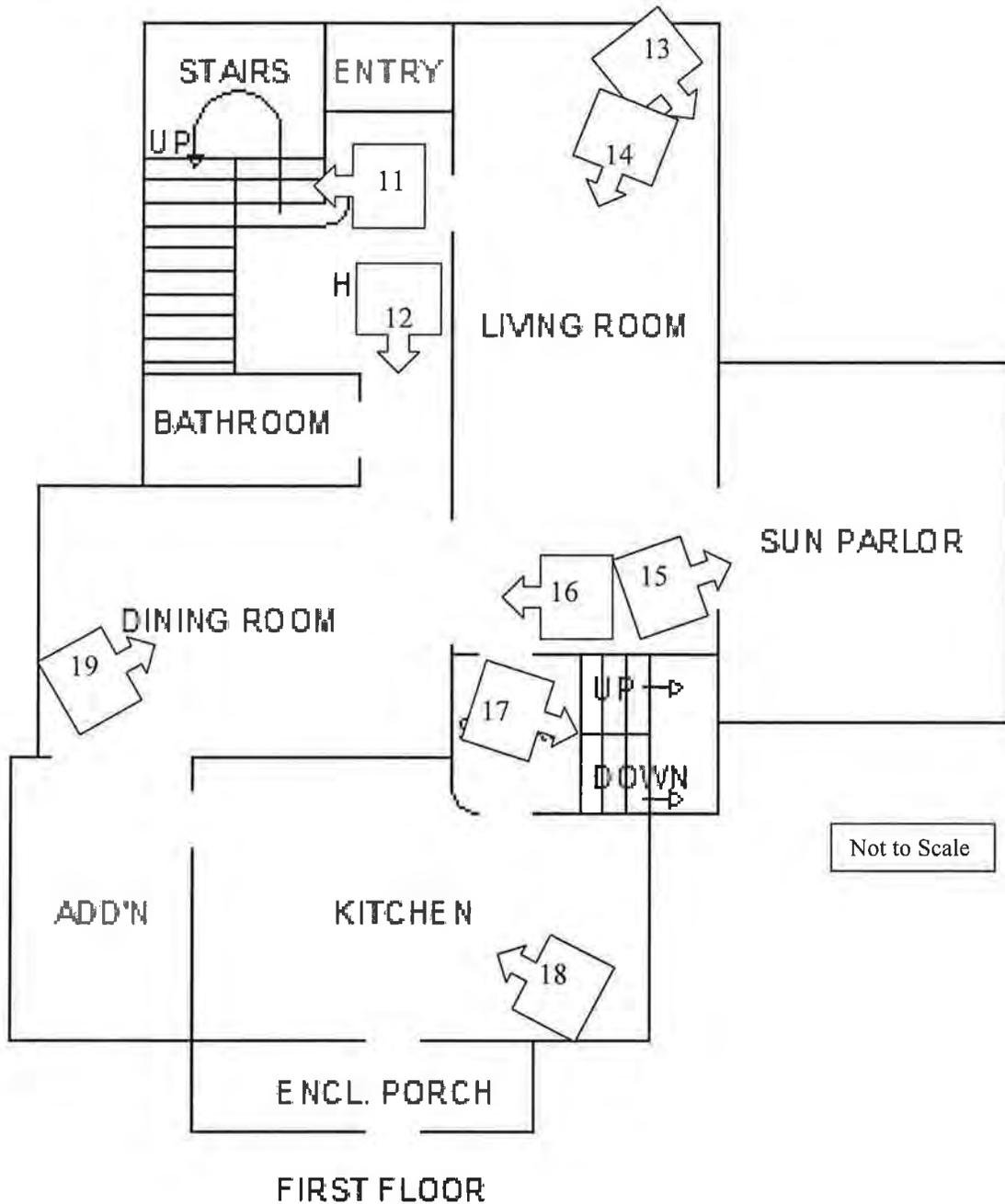


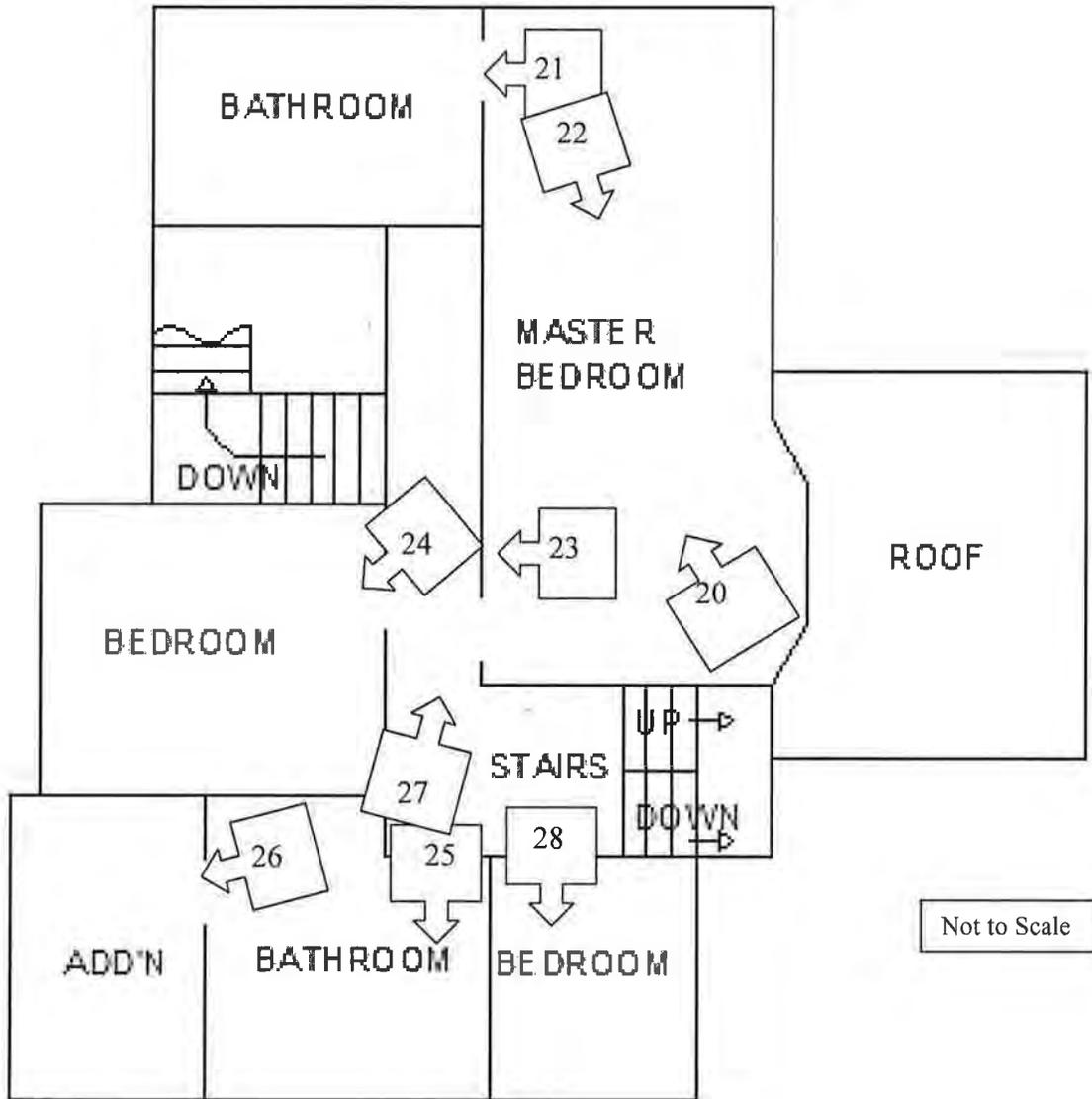
Figure 5: Photo Key for First Floor [Source: author]

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**SECOND FLOOR**

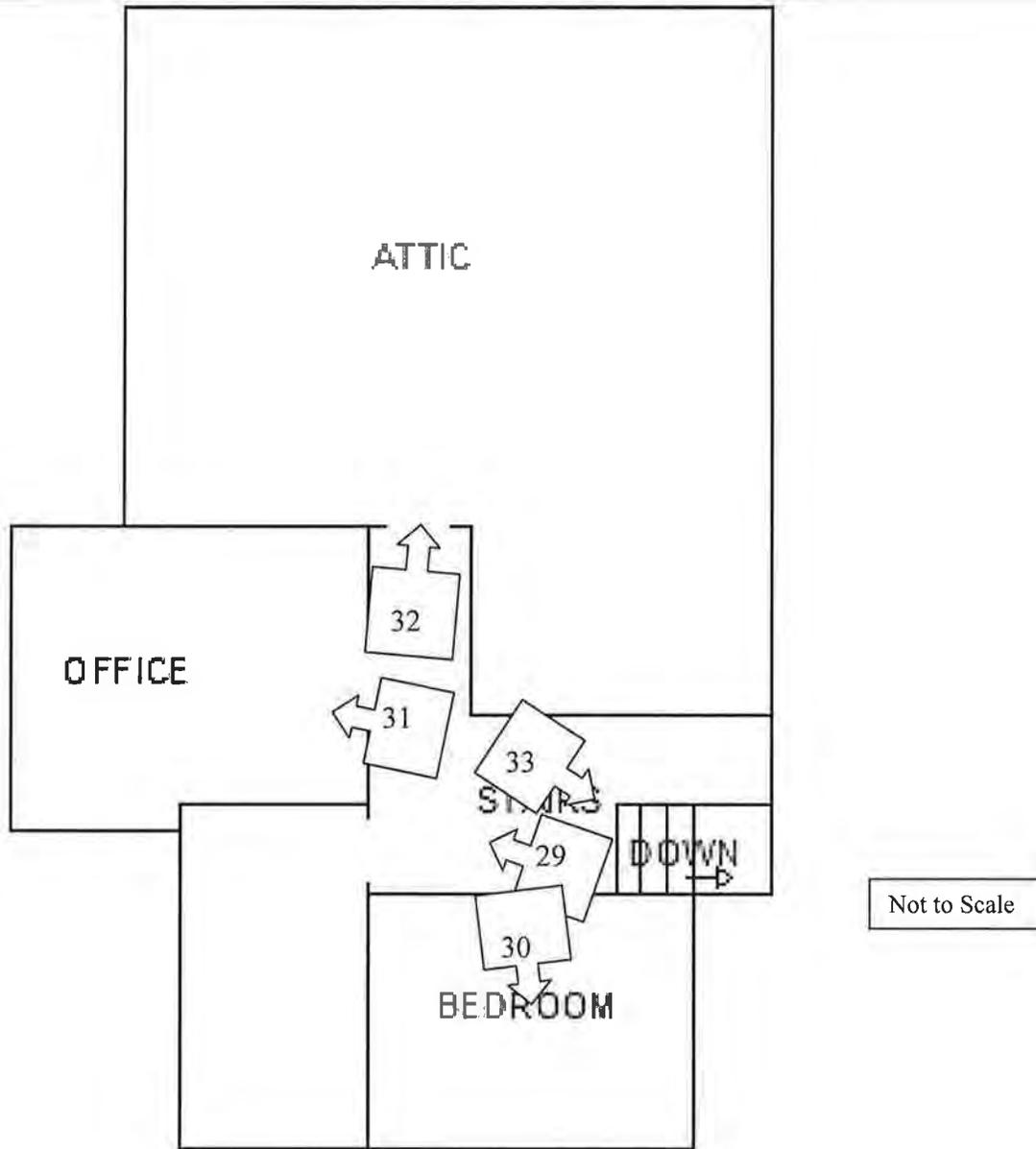
Figure 6: Photo Key for Second Floor [Source: author]

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**THIRD FLOOR**

Figure 7: Photo Key for Third Floor [Source: author]







































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