

United States Department of the 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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Woelke, John, House

other names/site number Woelke-Stoffel House; Red Cross House



## 2. Location

street & number 400B N. West St.

N/A not for publication

city or town Anaheim

N/A vicinity

state California code CA county Orange code 059 zip code 92801

## 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 at the following level(s) of significance:

national     statewide     local

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency/bureau or Tribal Government \_\_\_\_\_

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

## 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:): \_\_\_\_\_

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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**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
- site
- structure
- object

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

Contributing	Noncontributing	
1	2	buildings
		sites
	1	structures
		objects
1	3	<b>Total</b>

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

N/A

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

None

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

DOMESTIC/single dwelling

**Current Functions**  
(Enter categories from instructions.)

OTHER/house museum

**7. Description**

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

LATE VICTORIAN: Queen Anne

**Materials**  
(Enter categories from instructions.)

foundation: Concrete

walls: Wood board and wood shingles

roof: Composition shingle

other:

**Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

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## Narrative Description

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### Summary Paragraph

The John Woelke House, located at 400B N. West Street in the City of Anaheim, is a Queen Anne style residence built in 1896 to the designs of George Franklin Barber and constructed by A. D. Porter. The wood-frame and wood-clad house is two stories high and defined by its hipped roof with crossing gables on three sides, its corner porch, and its corner turret with a high-pitched conical roof. Machine-cut wood siding and decorative features clad and articulate the exterior on the front and side facades. The house was moved from its original location at 524 W. Center Street in central Anaheim to its present location in 1949. It is located in a single-family neighborhood at the north end of Founders Park, which occupies the length of about one-third of a city block. This 1.08 acre public park was created in 2010 for the interpretation of this and a neighboring historic house which was also relocated here.

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## Narrative Description

### Setting

The John Woelke House is located at 400B (formerly 418) N. West Street in a residential neighborhood of Anaheim that consists of mostly one- and two-story single family houses. The location is on the west edge of the original boundaries of the town when it was established as an agricultural colony in 1857 and is now considered central Anaheim. The house's original site was several blocks west of the main crossroads of the town, approximately one mile to the east of its current location.

The residence is located at the north end of Founders' Park, which was created in 2010 for the display and interpretation of this and a neighboring house, also moved, dating to 1857. A concrete block wall bounds the property on the north side, separated from the house by a driveway. The other buildings in the park are the Woelke House; a barn-like building (2010) located behind the Woelke House; the George Hansen House, an 1857 house directly next door (south) to the Woelke House (popularly known as the Pioneer House of the Mother Colony); and a building (2010) housing restrooms and mechanical equipment meant to recall a typical 19<sup>th</sup> century Anaheim pump house, located behind the George Hansen House. The Hansen House is not part of this nomination. The open space of the park is concentrated mainly to the south of these four structures and much of its landscaping was designed as an interpretive setting for the houses. A small parking lot is located further to the south within the park as well. Behind the park to the east are the athletic fields of Anaheim High School.

The residence has a modest setback from the street. The front yard has a broad section of permeable paving closer to the sidewalk and is planted with shrubs and grasses closer to the house. A central concrete walk leads to the front steps.

### Exterior

The Woelke House is a two-story, single-family residence in the Queen Anne style, of the spindle work decorative subtype.<sup>1</sup> The house has many character-defining features of the late nineteenth century Queen Anne style and is an excellent example of the style.

The Woelke House is rectangular in plan, with the southwest corner marked by a three-story corner turret with a high-pitched conical roof. The massing of the exterior is varied by a porch that spans the front façade and wraps around the base of the turret to form an L-shape at the main floor. The porch and porch roof curve around the turret.

The roof is fairly high in pitch and consists of a hipped main section in the center with crossing gables projecting to the south and west, with a lower section of roof curving around the porch at the first story. The roof surfaces are clad in composition shingle.

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<sup>1</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Knopf, 2003) 264.

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The primary façade faces west. At the porch, a projecting front gable defines the main entrance. The barge boards of the gable have a scored detail of parallel lines punctuated by bull's eyes at the ends and the apex. A flight of five stairs spans the width of the gable up to the porch level. The porch balustrade consists of short turned wood balusters that sit on the lower portion of the rail, which has a series of framed and pierced squares. A dramatic arched screen of ball and spindle fretwork appears garland-like over the north end of the front porch; the same ball and spindle work spans the upper portion of the front- and side-facing gable ends and screens the upper portion of the second-story balcony front and the front porch. The turned wood porch columns and shaped brackets are further examples of the kinds of decorative elements commonly employed for highly decorated Queen Anne style houses.

The turret is circled by rounded-profile, double-hung, nine-light over single-light windows at the third-story level. The high-pitched turret roof has a bracketed cornice and a metal finial. Second-story single-light windows on the turret also have a rounded profile.

The exterior cladding is a mix of siding styles. The main cladding is a horizontal board siding that has a flat (i.e., not canted) surface yet is narrower than shiplap and has a less pronounced reveal. Horizontal banding of a double row of pierced wood decorative squares divides the main wall surfaces from the gable ends with their differentiated cladding of squared-off fish scale shingles. The variation of siding types and styles creates highly textured wall surfaces that are characteristic of the Queen Anne style.

First and second floor windows are double-hung, wood frame, single-light sash, with most placed in pairs. Windows at the third floor are located within the front and side facing gable ends. They are paired, double-hung wood sash, nine-light over single-light. The original front door is wood with clear beveled glass lights and a polychrome glass transom with floral decoration.

The south façade is a secondary façade. It is defined by the porch, which wraps onto this side, and the south-facing gable that projects slightly beyond the porch. Below the gable, a pair of windows is centered at each floor level.

The north façade, also a secondary façade, is a single plane with a centered, gabled bay projecting a modest depth from the surface. The gable end features the same type of decoration as those on the west and south facades.

Typical for the period, the rear (east) façade has little articulation with none of the decorative features of the other facades. It is clad in the same horizontal board siding and is defined by only the edges of hipped roofs (main roof and porch roof) with no decorative detail facing it. An enclosed service porch at the first floor spans the width of the façade and a smaller enclosed porch is located above it at the approximate center on the second floor. The first floor porch encloses a long, narrow kitchen along the back of the house that was installed at a later date and was likely simply a service porch originally. The south half of the porch has a single double-hung window, and the north half has more extensive, continuous fenestration of the type associated with a service porch: a double row of large rectangular lights spans the façade and wraps around to the north side of the porch. The second floor porch has a shed roof and a wood-shingled lower wall with single light service-porch-type sash lining the upper portion. A nonoriginal brick chimney vents an incinerator in this porch. Two doors access the service porch/kitchen: one on the north end and one centered on the east side. Both have canted projecting canopies with plain wood struts supporting them.

## **Interior**

The interior of the house consists of the original high-ceilinged rooms, with very few alterations. It retains original decorative features and finishes, including multipanel wood doors, wood-framed doorways with bull's eye motifs at the corners, operable glass transom windows over interior doors, wood pocket doors, and picture rails throughout the first and second floors. The first floor rooms have a deep wood baseboard. The floors on the main floor appear to be fir; the original kitchen space and adjacent pantry have newer simulated wood sheet vinyl floor covering. The floors on the second story are the original fir floors. Several rooms also feature original light fixtures; of particular interest are the two combination gas and electric fixtures hanging in the main entrance hall.

The front doors of the house are paired, single light wood panel doors with a decorative stained glass transom that spans the width of the doors. The central entrance hall features a prominent two-flight, redwood staircase with substantial turned wood balusters and newel post. The brightly colored stained glass windows in the transom over the entrance and

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in the living room were believed to have been imported by the Woelkes from Germany but could easily have been a part of the kit design. From the entrance hall, the original kitchen lies straight ahead (east); the parlor is directly to the left (north), with the dining room beyond it (farther east, also on the north side). A small, rounded sitting room with curved windows is located within the base of the turret at the southwest corner of the entrance hall.

The parlor, north (left) of the entrance hall, is a square-plan room separated from the main hall by wood pocket doors that feature original stamped metal hardware with a decorative pattern. The fireplace is oriented at a chamfered angle in the southeast corner and features a wood and glazed tile mantelpiece. The eclectic over-mantel features a mirror surrounded by elaborate wood carvings and niches framed by foiled horseshoe arches. Beaded scrollwork and an egg and dart frame decorate the lower mantel. The fireplace surround and hearth have the original small, rectangular, marbled brown and white glazed tile in a running bond pattern with a darker inset feature strip on the hearth.

A wide doorway surmounted by a transom separates the front sitting room from the parlor. The dining room is also square in plan with a chamfered corner fireplace (in the southwest corner) featuring a mantelpiece similar in scale to the one in the parlor. The mantel features thin Ionic columns that support a pediment with a dentil course above the entablature. A shorter set of Doric columns supporting a similar entablature frames the fireplace opening. In the over-mantel is a mirror framed by the upper halves of the Ionic columns. Below the lower entablature is a wood panel with carved garland and classical motif reliefs. Marbled ochre glazed tile surrounds the fireplace opening and hearth, with a darker feature strip in the hearth. Set into the rear (west) wall of the room is a built-in cabinet with wood-frame glass doors. On the west wall a single doorway surmounted by a transom leads to the original kitchen. A pantry (converted to a powder room with tile and fixtures that appear to date to the 1930s) sits to the north of the kitchen. The pendant electric light fixture may not date to the original construction but appears to be an early feature. The walls and ceiling height of the pantry vary as the room is located beneath a staircase.

The space that originally housed the kitchen has few remaining features (such as a stove vent) related to that use, but the space and its decorative trim are intact. The height of the dado varies; the area below the chair rail features wood paneling with a repeating pattern of clustered grooves. At the southwest corner of the room is a partially-glazed, wood panel door leading to the service porch. A wood panel door also separates the kitchen from the main entry hall. The rear of the house is spanned by a one-story service porch that was converted to a working kitchen at a later date; its cabinetry and other features appear to date to the 1950s, after the house was moved to this location.

The second story contains several bedrooms that open onto a central hallway that spans the length of the floor, running east to west. Service stairs are located at the rear (west end) of the hall. All rooms feature wood paneled doors surmounted by operable glass transoms. The wood trim and other decorative features are intact though painted over in a faux bois technique, and the walls below the picture rail are covered with nonhistoric wallpaper. Within the turret at the front of the house is a very small room that follows the round shape of the turret in plan. Along the north side of the house are two bedrooms and a bathroom with doors between them and to the hallway. The southwest (front) bedroom has the most decorative features, including a corner fireplace whose mantelpiece has spindle work columns and finials and blue and white glazed tile in the surround and hearth. The fireplace retains its original metal screen. The room also features decorative wood baseboards. The next bedroom is plainer in character. A bathroom is located to the east of this room and apparently had another purpose originally as the house had no bathrooms when it was constructed.

The third bedroom, in the southeast part of the plan, was converted to a kitchen for use of a caretaker. It has a sheet vinyl floor and built-in cabinets, none of which are significant due to their later date. On the west wall of this room is an original door (and casing) that gives access to the attic stairs.

The third floor is a mostly unfinished attic with exposed rafters and a single, finished room that appears to have been a bedroom. This room, located under the south side gable, features a pair of double-hung wood windows, low knee walls, and a pitched ceiling following the line of the gable.

### **Historic Integrity and Alterations**

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The house has undergone some alterations. The alterations are summarized here, though some are also noted earlier in the description. The house has lost its integrity of location and setting, but it retains integrity of design, materials, workmanship, feeling, and association.

**Exterior Alterations:** The foundation was replaced with poured concrete when the house was moved, and the basement was lost. The rear service porch was converted to a long, narrow kitchen (the original kitchen was converted for other purposes by the Red Cross); the board siding on the exterior of the former porch is slightly wider than the adjacent, original siding, which may indicate that it was enclosed at a later date. The back steps and likely the front porch steps (though the latter are accurate to historic photographs) were reconstructed. A small second-story porch facing the rear of the house may have been enclosed at a later date as well; it is accessed through a partially glazed door at the rear of the second-story hallway, carpeted, and contains an incinerator. Wall siding continues into the enclosure and the exterior of the door has full trim, which seems to indicate that it was originally exposed on the exterior of the house.

Some decorative details of the roof are missing, representing some compromise to integrity of design. The two main ridges of the roof and the smaller ridge on the porch gable originally had wood cresting with a sort of running crenellation; each rectangular crenellation was pierced with a single round hole. Peaked wood elements punctuated each gable end. These features are seen in the historic photographs.

**Interior Alterations:** The original kitchen space, a large room at the rear of the house, has vertically scored wood wainscoting and a picture rail that appear to be original, but the room was converted for other purposes after the relocation of the house and has no other kitchen features. Its floor is covered with sheet vinyl. On the second floor, the third (rear) bedroom was converted to a kitchen to serve a caretaker; cabinets and appliances were installed and the floor was covered in vinyl tile. Most of the redwood woodwork is painted over on the first floor (though the paint was removed from the entry hall and staircase and the wood refinished in 2012). On the second floor the painted wood is finished with a faux bois technique that imitates oak. The two bathrooms, one on the ground floor off of the original kitchen and one on the second floor are later alterations. Barber's stock plan included a single bathroom on the second floor in a portion of the plan that was eliminated when the Woelke House was built. According to later reports of the Stoffel family grandchildren, the house had no indoor plumbing or bathrooms when the family purchased it in 1907.

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for 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 old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

**Period of Significance**

1896

**Significant Dates**

1896 – year of construction.

1949 – moved to present location.

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

George Franklin Barber, architect

Armstrong Davis Porter, contractor

**Period of Significance (justification)**

The period of significance is 1896. This is the year of construction for the residence and the year that it acquired the character-defining features that associate it with the Queen Anne style of architecture.

**Criteria Considerations (explanation, if necessary)**

Criteria Consideration B applies to the property, which was moved in 1949 to its present location. See explanation in narrative.

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Woelke House is eligible for the National Register under Criterion C, addressing Criteria Consideration B for Moved Properties, at the local level of significance. The property is significant in the area of Architecture and embodies the distinctive characteristics of the Queen Anne style, having been designed by the prolific architect George Franklin Barber of Knoxville, Tennessee from whom the plans were apparently ordered by catalogue. The house represents the preference for Queen Anne style residences among the merchant class of a typical small agricultural town in Southern California near the turn of the twentieth century. The house was relocated in 1949 to protect it from commercial redevelopment and placed on a site in a residential neighborhood which, sixty years after the move, has become a public interpretive park similar to what the donors of the land for the relocation had envisioned. The Woelke House has been popularly recognized in Anaheim for its architectural significance for over sixty years.

**Narrative Statement of Significance** (Provide at least one paragraph for each area of significance.)

The Woelke House is one of a very small number of Queen Anne style residences remaining in Anaheim, and is a strong example of the style. The period of significance is 1896, its date of construction. The residence has good integrity despite having been moved to a new site in 1949 and having undergone some minor alterations which are described in Section 7 (Narrative Description). The work of the house's architect, George F. Barber, had an impact on cities in every region of the United States.

The irregular massing of the Woelke House conveys the romanticism of the Queen Anne style, with the front corner punctuated by a tall, conical-roofed turret and a combination of both round and rectilinear forms in plan and on the facades. A small second-floor balcony is tucked into the second floor in a small space between the turret and the front gable. Crossing gables and a hipped roof also present a complex roofline.

The house contains the decorative flourishes that are also characteristic of the Queen Anne. Decorative details were made possible by advances in machinery, enabling the inexpensive production of saw-cut and lathe-turned decorative details such as the shaped barge boards, ball and spindle screens on the porch and gable ends, and the railing of the front porch. These details added to the highly textured wall surfaces that are achieved through a variation of siding types and styles: horizontal board siding, squared-off fish-scale shingles around top of turret and in gable ends, and fields and rows of bull's eye motif decoration. Horizontal banding divides sections of wall surface. The vertical proportions of the residence are also carried through in the narrow, paired, double-hung, mostly single-light windows.

The Queen Anne characteristics of the house extend through the interior as well. At the center of the house is an entrance and stair hall with a prominent two-flight staircase with turned balusters and newel posts. The high ceilings and transoms, along with the large windows, keep the interior cool without mechanical ventilation, while the interiors are provided with ample light due to the large windows. Picture rails give scale to the high walls and allow for hanging artworks throughout the ground floor and second floor corridor and stair hall. Architectural Historian Janet Foster describes that "(m)ost typically, stained glass was placed near an entry or over the staircase. In the best Queen Anne houses, where a large entry hall contained the main staircase, stained glass almost always made an appearance,"<sup>2</sup> which is borne out by the stained glass windows of the house's stair hall. Large, double pocket doors of wood divide the main rooms on the ground floor between the parlor and the dining room and entry hall. The fireplaces are another significant element of the interior, placed in chamfered corners of the dining room, living room, and one bedroom. These have original tiled hearth and surround with a decorative wood mantel and over-mantel incorporating beveled mirrors, shelves, moldings, miniature columns, and other ornamental devices.

<sup>2</sup> Janet Foster, *The Queen Anne House: America's Victorian Vernacular* (New York: Harry N. Abrams, 2006) 26.



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Janet Foster describes the Queen Anne house as “a unique and modern expression of material prosperity and technological ingenuity.”<sup>3</sup> The historian’s description of the advancing technology that shaped Queen Anne style houses is mirrored in numerous aspects of the Woelke House. The development of the balloon frame in 1830s Chicago led to the production of buildings with more complex volumes and enhancements such as the turret, rounded bay, and crossing gabled volumes that characterize the Woelke House. These variations in the massing of the house could not be accomplished with heavy timber framing.<sup>4</sup> The style depended heavily on wood milling machinery for the mass production of parts such as the band saws and lathes that were used to cut repeating decorative elements and turn stairway and porch posts. The exterior and interior details were produced by “specialty millwork shops (that) used machines run by steam or even electricity to cut, turn, rout, and finish miles of millwork.”<sup>5</sup> The larger panes of glass, made available for the average house by improvements in glass production from the 1880s and later, allowed for large single-pane window sash. This effect contrasted with multilight sash with smaller lights that were employed for a quaint, patterned effect.<sup>6</sup> Minor details such the hinge plates of the interior doors were covered in abstract stamped decoration, also mechanically mass-produced. Even the development of inexpensive printing techniques played a necessary role as it facilitated the widespread distribution of books, catalogs, and periodicals that made the style accessible.

It is not known where the millwork to construct and decorate the Woelke House was produced. While there were only a few Queen Anne houses built in the small towns of Orange County in a typical year, in nearby Los Angeles entire neighborhoods were being populated with houses in the style in developing streetcar suburbs such as Angelino Heights and University Park. As Los Angeles was the largest nearby industrial center, it is likely that the wood components of the house were milled there.

Alan Gowans notes that a Barber house constructed in 1892 in Drain, Oregon was prefabricated and shipped in over three hundred crates, including all of the framing, sheathing, glass, hardware, decorative details, etc. He calls Barber “probably the first (to offer) a house totally prefabricated in every way.” In his essay on Barber, Tomlan more cautiously speculates on the extent of the prefabrication Barber offered and notes that there is no record of any mill that his firm may have worked with to produce his designs for shipment. It was common, however, to have pre-milled or cut parts shipped around the country or within a region so that specialized products could reach remote areas.<sup>7</sup>

As an excellent example of the Queen Anne style, the Woelke House is also a rare survivor of the architectural context of Anaheim in the late 19<sup>th</sup> century and stands as one of only a few Queen Anne style residences remaining in the city. The Queen Anne style was once significant in Anaheim as it was in other Southern California towns with a growing and prosperous merchant class during the period, but most other examples have been lost to later development.

### ***Criteria Consideration B for Moved Properties***

The Woelke House was relocated from its original site in 1949 and meets the requirements of Criteria Consideration B for Moved Properties, which notes:

*A moved property significant under Criterion C must retain enough historic features to convey its architectural values and retain integrity of design, materials, workmanship, feeling, and association.*

The Woelke house clearly meets this threshold and retains integrity in all of these areas as described in Section 7, Narrative Description. It is a genuine rarity in Anaheim of the Queen Anne style, where only two significant two-story

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<sup>3</sup> Foster 30.

<sup>4</sup> Foster 19.

<sup>5</sup> Foster 18.

<sup>6</sup> Foster 25.

<sup>7</sup> Tomlan xi.

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examples (both moved) have survived.

Moved buildings are a fact of Anaheim's history. While Anaheim is the oldest city in Orange County, founded in 1857, it has seen drastic change in its historic core to the point where even the street patterns through the historic location of the business district are unrecognizable due to urban renewal projects of the late 1970s. The most recent addition to the National Register in Anaheim was St. Michael's Episcopal Church (1876, listed 2004) which had been moved a distance of 1.2 miles in the 1950s. While the historic location of the Woelke House on a major thoroughfare close to the commercial center of the town constitutes significant information about its history, the architectural qualities that qualify it under Criterion C are intact.

#### **Location of Woelke House on the Dwyer Property**

The property is located within a commemorative park for the interpretation of Anaheim's history. Although the park's origins go back to 1928 when the Hansen House was first moved to the property, it was not designed and executed until 2011. The Joh Woelke House and its historic neighbor, the Hansen House, came to be on this property through the auspices of Marie Hortsmann Dwyer (1860-1933). The Hortsmanns were among the early landowners in the Anaheim Colony, and Mrs. Dwyer herself was the first baby born in the new settlement. In 1928 when the house was to be moved, she and her husband John J. Dwyer donated a portion of this property at the west edge of the Anaheim Colony on N. West Street, which was a small portion of the former Hortsmann ranch. Twenty-one years later, in 1949, the Woelke House was to be moved as well from its original location on Center Street. Although Marie Hortsmann Dwyer had by then died, her husband and his second wife, Lera Mae Dwyer, again offered a portion of the same property for the relocation of the Woelke House. The intent, stated in newspaper accounts of the 1928 and 1949 relocations, was to create a historic park for the interpretation of Anaheim's history. The Hansen House has been used as a museum since 1928 and the Woelke House since approximately 1973, but the idea of using both houses in an interpretive grouping was not carried out until the Woelke House was acquired by the City in 2003 and plans began for an interpretive setting that eventually became the current park.

The creation of the new Founders' Park involved the consolidation of multiple lots (each historic house had been on its own parcel of land until 2011), demolition of a neighboring house (built c. 1940) to provide a more generous setting, construction of two additional buildings to contribute to park programming, and new landscape and hardscape with the preservation of larger existing trees.

From 1928 to 1949, the Mother Colony House stood alone on the property with a large barn behind it. In 1949 it was joined by the Woelke House. In 1953-1954 some changes came to the ownership of both properties. In 1953, four years after its relocation, the Woelke House was given to the local chapter of the Red Cross for their use (which continued until 2006). In 1954, the Mother Colony Chapter of the DAR disbanded and the Hansen House was given to the City of Anaheim. That is, just as the Hansen House became a publicly owned museum, the Woelke House became occupied and operated by a private institution, not as a historical museum; it was used as a Red Cross service center until approximately 1973, when operations were moved elsewhere and the Red Cross began to outfit the house as a museum, calling for donations of historical furnishings, etc., and returning historic light fixtures to their original locations.

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#### **Developmental history/additional historic context information (if appropriate)**

The Queen Anne is one of a number of eclectic architectural styles that were popular in the latter half of the nineteenth century in the United States, often grouped as Victorian era styles. The style originated in England in the 1860s with architects such as Richard Norman Shaw and Philip Webb looking back to the reign of Queen Anne in their search for an

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indigenous English architecture. They saw the early 18<sup>th</sup> century “as the last time England was agricultural, rural, prosperous, and peaceful... (i.e.) the Romantic opposite of their own industrialized, urbanizing, and modernizing world.”<sup>8</sup> Architectural historian Janet Foster notes in her study of Queen Anne style residences that by the mid-19<sup>th</sup> century, early 17<sup>th</sup> century buildings were nearly 150 years old and had been added on to, patched, and repaired, “creating an impression of multiple materials and textures.”<sup>9</sup> The echoes of this effect are clear in the eclectic and picturesque Queen Anne style dwellings by American architects, particularly as the style became popularized and commercialized and was often known for its ornamental and decorative excesses.

Discussing the social uses of a picturesque architecture such as the Queen Anne, Alan Gowans notes that “ornament was used for display and eye appeal rather than for some specific ideological or emotive association,” with the meaning of particular architectural styles having been lost as they became popularized. The migration of architectural taste to the outer reaches of the Los Angeles area occurred in most all of the towns with citrus-based economies and a prosperous middle class or merchant class, including Pasadena, Pomona, Redlands, and the small towns of Orange County. Kirker notes that rural areas and agricultural communities (such as Anaheim) “did not wholly escape the wonders of scalloped shingles and scroll-saw decorations.”<sup>10</sup> While most housing in Anaheim remained simple and modest through the turn of the century, many larger houses in town reflected a higher level of aspiration.<sup>11</sup> Queen Anne style houses most often reflect the pride of those who were able to establish themselves in these small towns and build comfortably for their families in a way that exhibited their status and taste within the town.

In the western United States, as in most of the country, Queen Anne style residences were most often executed in wood. Wood was used for the framing, sheathing, most of the decorative elements, window frames and sash, doors, floors, lath, and interior trim. Wood was an inexpensive material, widely available, and could be transported by rail. It was easily worked either by hand or by machine, and did not require highly specialized construction skills.

George Franklin Barber (1854-1915) was the designer of the Woelke House. Barber had a flair for residential design and was able to profit from the growing nationwide demand for new housing among those who desired and could afford to build something beyond the standard cottage. The business model he developed for his firm was to sell house plans from catalogs and periodicals that he published, which gave his designs a nationwide reach and expanded his market well beyond his base in Knoxville, Tennessee.

Barber was born in Dekalb, Illinois and was raised on a family farm in Kansas. He began his career as a carpenter and nurseryman.<sup>12</sup> From at least 1884 he worked for the construction company owned by his brother, Manley DeWitt Barber, in Dekalb, where he designed houses for the company. His first publication, *The Cottage Souvenir*, came out in 1887 or 1888 and was simply a number of cardstock pages featuring his designs, bound with string. After that point, he moved to Knoxville where he spent the remainder of his career as a self-taught architect. A biographical essay on Barber by Michael A. Tomlan notes that his personal library included many plan and pattern books from which he appears to have gained instruction in design.<sup>13</sup>

Barber published a more extensive and ambitious book of house designs for the national market in 1890 entitled *The Cottage Souvenir No. 2, A Repository of Artistic Cottage Architecture and Miscellaneous Designs*. While he produced, in this one volume, house plans of all different sizes and many variations of Victorian-era styles (including Queen Anne,

<sup>8</sup> Janet Foster, *The Queen Anne House: America's Victorian Vernacular* (New York: Abrams, 2006) 12.

<sup>9</sup> Foster 12.

<sup>10</sup> Harold Kirker, *California's Architectural Frontier: Style and Tradition in the Nineteenth Century*. (Santa Barbara and Salt Lake City: Peregrine Smith, 1973) 91.

<sup>11</sup> The Anaheim Public Library has an extensive collection of 19<sup>th</sup> and early 20<sup>th</sup> century images of houses in and around Anaheim.

<sup>12</sup> Michael A. Tomlan, “Towards the Growth of an Artistic Taste,” in *Victorian Cottage Architecture: an American Catalog of Designs* (Dover reprints, 2004) vi.

<sup>13</sup> Tomlan vi.

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Stick, Eastlake, etc.), the essential approach he took was to skillfully combine and recombine a number of picturesque architectural features, surface textures, and ornamental effects that repeat, mainly on the primary facades, in each design. Square or round turrets, roof cresting, pierced and saw-cut barge boards, bay windows, porches, second-floor balconies, broad chimneys with a window cut into the brick cladding of the base, routed surface treatments, horseshoe or Syrian arches, spindlework, and stickwork are just a few of the features that Barber employed repeatedly in novel combinations. The end of the book also includes designs for elements to complete a residential property such as carriage houses, fences and gates, gable ornaments, brackets, and veranda railings. Plans for churches and storefronts were included as well. Full working drawings for any of these buildings or features could be ordered by mail according to a price list at the back of the book.

With the lack of architects working in small towns all over the country, a source for stock plans that could be customized to suits needs and budgets was an idea whose time had apparently come. As Barber himself said, “(i)n many localities there are no architects at hand who may be readily consulted; out of this condition has grown a business of supplying such clients through the mails.”<sup>14</sup> The originators of house plans sold by correspondence were architect George Palliser of Bridgeport, Connecticut, and R. W. Shoppell of New York. The latter sold plans from a number of architects through a monthly publication. Barber, too, eventually published a periodical of his plans for sale and other related interest items entitled *American Homes: A Journal Devoted to Planning, Building, and Beautifying the Home* (1895 to 1902).

The geographical reach of Barber’s designs is impressive. Barber “became a national architect, not because he travelled, but because his plans did,” notes Foster.<sup>15</sup> According to one source, his designs were ordered by clients in “nearly every state in the Union, including South Africa, Europe, Japan, and China.”<sup>16</sup> His mail order plan business lasted from 1888 to 1908, during which time the firm employed as many as thirty draftsmen and twenty secretaries<sup>17</sup> and “produced over 800 designs and sold perhaps 20,000 sets of plans.”<sup>18</sup>

Anaheim was founded as an agricultural colony in 1857 and known as the Anaheim Colony. The townsite was selected and purchased by surveyor George Hansen on behalf of the Los Angeles Vineyard Society, a group of German immigrants who banded together in San Francisco for the purpose of establishing the enterprise. Anaheim was connected by rail to Los Angeles, allowing for the movement of produce and access to the remote site twenty-five miles from the city. Anaheim also controlled a minor port at the present-day location of Seal Beach where goods could arrive or be shipped out by boat. While Anaheim narrowly missed being selected as the county seat when Orange County was established in 1889, it was the oldest town and one of only three incorporated cities (along with Orange and Santa Ana) in the county.

Anaheim was a small farming town of 1,273 people (per the 1890 census) when the Woelke House was built. While the town was established on the culture of wine grapes, a blight in the late 1880s had forced the local farmers to pursue a different crop. By the time the Woelke House was constructed, most were engaged in raising oranges; walnuts, potatoes, and the local namesake Anaheim chili were other popular crops.

A merchant class supported the residents and the commercial activities of the town. Center Street was the main commercial thoroughfare and included some two-story hotel buildings and a Masons’ Lodge along with the usual mix of one-story buildings holding small businesses such as grocers, druggists, cobblers, milliners, gunsmiths, and a few bars. John G. Woelke (b. 1838), the original owner of the Woelke House, was among this merchant class of Anaheim. He had recently arrived from Chicago, where he was a restaurateur, with his wife Wilhelmine Woelke (b. 1842). The Woelkes

<sup>14</sup> Barber quoted in Tomlan xi.

<sup>15</sup> Foster 215.

<sup>16</sup> Little, “North Carolina Architects and Builders.”

<sup>17</sup> Tomlan x.

<sup>18</sup> Little, “North Carolina Architects and Builders.”

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had emigrated from Germany to the United States in 1878. They resided with their three sons, Charles, John H. and Frederich, who were teenagers when the house was built.

Despite the growing populations and increased building activity of Western towns like Anaheim, not all could support an architect to design the increasingly substantial buildings that these towns required. California's emerging professional schools of architecture were all located in the San Francisco Bay area, but many architects from the East Coast had moved to San Francisco and Los Angeles and established practices there. Very little is known about the builders or architects who worked in Anaheim during the late 19<sup>th</sup> century, but about half a dozen two-story business blocks, hotels, and institutional buildings (e.g. City Hall and a Masons Lodge) lined the main street by the end of the nineteenth century.

The earliest reference to the Woelke House is from a brief piece in the *Anaheim Weekly Gazette* dated August 22, 1895:

Mr. Woelke who recently arrived here from Chicago has perfected plans for a large and commodious dwelling on his property on Center Street, adjoining that of Mr. Witte. The residence will be of modern design and will add greatly to the architectural beauty of that part of the city. A.D. Porter is the contractor.

The tax assessment for the property jumped from \$150 to \$2000 for the 1896-1897 tax year; the bill was paid in that amount in November of 1896 indicating that the house was substantially completed during that year.<sup>19</sup>

Contractor Armstrong Davis Porter (known as A. D. Porter, 1859-1957) was one of seven children born to a farming family in Luzerne, Pennsylvania. By 1870 the family had moved to Iowa, and state census records show that he continued to live there through 1885. By this time he was married and working as a carpenter, and he and his wife and two very young children were living next door to his parents' farm. By July of 1888, however, Porter had moved to Anaheim, California where he was working as a carpenter. Voter records of 1896, the year of the house's construction, show both Porter and his twin brother Benjamin working, respectively, as a contractor and carpenter and living in Anaheim. Porter died in 1957 in Los Angeles. A 1949 newspaper article from the moving of the Woelke House notes that it was one of three similar houses that A. D. Porter built in or near Anaheim, the other two outside of the center of town.<sup>20</sup>

A. D. Porter was responsible for the house's construction, but he was not its designer. It has long been believed that he may have derived the plans from pattern books, but it appears that the plans were ordered from architect George F. Barber's popular publication of 1890. The plans could have been offered by Porter to his client or may have been sought out directly by the Woelke family, if they were familiar with the book. Both means of access to Barber's work were common occurrences.

The Woelke House was built at 524 W. Center Street, Anaheim's main east-west thoroughfare. As of 1894, the commercial district extended west to Clementine Ave., two blocks away from the site of the Woelke House, which was outside of the area covered by the 1894 Sanborn Map. The Woelke House property was a large town lot. Sanborn maps show that by 1911 the owners had acquired an additional strip of land that added approximately twenty-five feet to their Center St. frontage and that by 1922 the property was expanded through the block to Chestnut Street to the south. With this land, the owners acquired a long shed as well that sat behind the house. By the time of the 1949 Sanborn Map, three small residences had been constructed on the Chestnut St. frontage and the main house on W. Center Street had been moved to N. West Street.

To the east was another large Queen Anne style residence, the William Witte house, located on a large corner lot and sited closer to the street. This house had simpler massing with a square plan and asymmetrical roof towers on the front

<sup>19</sup> The date of construction for the Woelke House has long been erroneously cited as 1894.

<sup>20</sup> John Daniel, "Old Landmark moved from Center Street Slated to Become Museum," *Anaheim Bulletin*, 21 June 1949 1.

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corners and a shallow porch centered on the front façade, and its roof had decorative cresting on the ridges. These two residences were among the more substantial in the town, providing an impressive view along the main street in the blocks before the commercial district.

The Woelke family had lived in the house only three years when they sold it to the proprietor of an important dry goods store at Anaheim's main crossroads, Isaac Lyons, who owned it from 1899 to 1904. Edward Michod and family owned the property from 1904 to 1907. After six months in the possession of the next owners, William L. and Alice M. Olmstead, the house was purchased by Peter and Mary-Elizabeth Stoffel. The Stoffel family raised their ten children in the house and lived there for 41 years until Mrs. Stoffel's death in 1948, making them the longest-term residents.

In 1949, the house was purchased from Peter Stoffel's estate and moved to its current location by John J. Dwyer and his second wife, Lera Mae Dwyer, in order to save it from demolition. John Dwyer's first wife, Marie Hortsmann Dwyer (1860-1933), had been the first baby born in the Anaheim Colony and in 1928 had donated a portion of her family's land for the relocation of the Hansen Residence (known as the Pioneer House of the Mother Colony or Mother Colony House). This property at the west edge of the Anaheim Colony on N. West Street was a small portion of the former Hortsmann ranch. The original intent in moving the Woelke House next door to the Mother Colony House was to include it in a historic park with other relics of Anaheim's history. However, in 1953 they donated it to the use of the local chapter of the Red Cross, and it was officially deeded to the organization in 1973 after a twenty-year trusteeship. The Red Cross operated in the house from 1953 to 2006, during which time the house was best known as the Red Cross House. The Woelke House was sold to the City of Anaheim in 2006 and functions for educational purposes as a house museum.

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**Figure 1:** “Design No. 1” from George Franklin Barber’s *Cottage Souvenir No. 2, A Repository of Artistic Cottage Architecture and Miscellaneous Designs* (Knoxville, TN, 1890). The Woelke-Stoffel House appears to be based on this design. This example was constructed before the publication of the book for H. H. Kincaid in Knoxville and was included as a built example of the first design presented in the book. The H. H. Kincaid House is a mirror image of the Woelke House and includes numerous small differences in the decorative details, but the major features and their arrangement are the same.



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**Figure 2:** A 1907 view of the Wolke House on its original site (Anaheim Public Library) with members of the Stoffel family on the front porch.



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**9. Major Bibliographical References**

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

Anaheim Public Library Photographic Collections.

Barber, George Franklin. *The Cottage Souvenir Number Two: A Repository of Artistic Cottage Architecture*. Dover reprint, 1982, 2004.

Friis, Leo J. *Historic Buildings of Pioneer Anaheim*. Santa Ana: Friis-Pioneer Press, 1979.

Foster, Janet. *The Queen Anne House: America's Victorian Vernacular*. New York: Abrams, 2006.

Kirker, Harold. *California's Architectural Frontier: Style and Tradition in the Nineteenth Century*. Santa Barbara and Salt Lake City: Peregrine Smith, 1973.

Sanborn Fire Insurance Maps, Anaheim, California: 1896, 1907, 1911, 1922, and 1949.

Tomlan, Michael. "Toward the Growth of an Artistic Taste" in George F. Barber, *Victorian Cottage Architecture: An American Catalog of Designs*. (Dover reprint, 1982, 2004)

[http://books.google.com/books?id=Qu0OInOHR4C&pg=PR8&source=gbs\\_selected\\_pages&cad=3#v=onepage&q&f=false](http://books.google.com/books?id=Qu0OInOHR4C&pg=PR8&source=gbs_selected_pages&cad=3#v=onepage&q&f=false). Accessed May 2012.

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: Anaheim Heritage Center at the Museo

Historic Resources Survey Number (if assigned):

**10. Geographical Data**

**Acreage of Property** 1.08 acres (47,211 square feet)

(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 \_\_\_\_\_  
Zone Easting Northing

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

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

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

**Verbal Boundary Description** (Describe the boundaries of the property.)

Founders' Park is bounded by N. West St. on the west, the Anaheim High School campus on the east, and neighboring residential parcels to the north (420 N. West St.) and south (328 N. West St.).

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**Boundary Justification** (Explain why the boundaries were selected.)

The residence was originally relocated to a residential parcel measuring 16,130 square feet (.37 acres). In 2011, it was consolidated with neighboring parcels to form a larger public park known as Founders' Park. The boundaries of the park are described in the Verbal Boundary Description below.

**11. Form Prepared By**

name/title Jennifer Trotoux, Architectural Historian and Historic Preservation Planner  
organization Architectural Resources Group date November 28, 2012  
street & number 65 N. Raymond Avenue, Suite 220 telephone (626) 583-1401 x102  
city or town Pasadena state CA zip code 91103  
e-mail JenniferT@arg-la.com

**Additional Documentation**

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Please see Continuation Sheet.

**Property Owner:**

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

name City of Anaheim Community Services Dept. (Contact: Jane Newell, Heritage Services Manager)  
street & number 201 S. Anaheim Blvd. Suite 1003 telephone (714) 765-6453  
city or town Anaheim state CA zip code 92805

**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.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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**Photographs:**

**Name of Property:** The Woelke House  
**City or Vicinity:** Anaheim  
**County:** Orange  
**State:** California  
**Photographer:** Jennifer Trotoux, Architectural Resources Group  
**Date of Photographs:** October 24, 2012  
**Location of Original Digital Files:** Architectural Resources Group, 65 N. Raymond Ave. Ste 220, Pasadena, CA 91103

**Description of Photograph(s) and number:**

1. CA\_OrangeCounty\_WoelkeHouse\_0001  
West façade, facing northeast
2. CA\_OrangeCounty\_WoelkeHouse\_0002  
South façade, facing northwest
3. CA\_OrangeCounty\_WoelkeHouse\_0003  
East façade, facing west
4. CA\_OrangeCounty\_WoelkeHouse\_0004  
North façade, facing southwest
5. CA\_OrangeCounty\_WoelkeHouse\_0005  
Porch detail, facing south
6. CA\_OrangeCounty\_WoelkeHouse\_0006  
Entrance hall, facing west
7. CA\_OrangeCounty\_WoelkeHouse\_0007  
Parlor, facing west
8. CA\_OrangeCounty\_WoelkeHouse\_0008  
Parlor, detail of fireplace, facing south
9. CA\_OrangeCounty\_WoelkeHouse\_0009  
Dining room and parlor, facing southwest
10. CA\_OrangeCounty\_WoelkeHouse\_0010  
Main staircase, facing east
11. CA\_OrangeCounty\_WoelkeHouse\_0011  
Upstairs hall, facing west
12. CA\_OrangeCounty\_WoelkeHouse\_0012  
Main bedroom, facing south