

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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Ivy Terrace
other names/site number Stephens, Gov. Lawrence V. (Lon), House

2. Location

street & number 500 East Capitol Avenue N/A not for publication
city, town Jefferson City N/A vicinity
state Missouri code MO county Cole code 051 zip code 65101

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>1</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u>1</u>	<u>1</u> Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

Signature of certifying official G. Tracy Mehan III, Director Date 2/2/96
Department of Natural Resources and State Historic Preservation Officer
State or Federal agency and bureau

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

Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/Single Dwelling

Current Functions (enter categories from instructions)

Domestic/Multiple Dwelling

7. Description

Architectural Classification
(enter categories from instructions)

Queen Anne

Materials (enter categories from instructions)

foundation Limestone

walls Brick

Shingle

roof Asphalt

other Wood

Describe present and historic physical appearance.

Summary

Ivy Terrace, located at the corner of East Capitol Avenue and Jackson Street in Jefferson City, Missouri, is one of the most intact and representative examples of the Queen Anne style in the city. The 2 1/2 story house, designed in 1893 by the local architect Charles Opel, remains substantially unaltered from its original appearance when Lawrence Vest Stephens, who later became governor of Missouri, occupied the house. The building's most significant characteristics are its rounded tower, wrap-around porch, high and irregular roof, fish scale shingles, and asymmetrical facade. Ivy Terrace has undergone few alterations and it still retains those characteristics that are most illustrative of the Queen Anne style.

Materials

The house sits on a foundation of rough limestone blocks laid in regular courses. Running bond brick faces the main level of the house and wooden shingles cover the second level. An asphalt shingle roof caps the house although the original roof shingles were cedar.

Exterior

Ivy Terrace's main entry facade faces north to East Capitol Avenue (see photo 1). A single story encircling veranda extends across the facade and continues around to the west side following the house's contour. Stairs to the veranda are located on the facade's east end under a projecting gable. The gable features Adamesque molding in its pediment. Behind the gabled portion of the porch is a window and the main door. The window is circular with a flat bottom. Bricks laid in a circular pattern surround the window with two keystones marking the base and one at the top. The window itself is divided into three parts. In the center is a double-hung window flanked by semicircular stained glass panels (see photo 3).

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The house's main entrance is a double door in the shape of a rounded arch and it stands adjacent to the circular window. The outermost doors are screen with the storm doors immediately behind it. These lead into a vestibule where there is another set of wooden doors which lead into the house's main hall.

Centered behind the projecting porch at the second level is a three part double-hung bay window. Coursed pattern wooden shingles cover the space on either side of the window. At the roof level and directly over the bay window is a segmental steeply sloping roof covered with fish scale shingles that follows the contour of the bay window. This projecting roof is incorporated into the shingled gable that caps the two story bay. At the apex of the gable is an attached ornamental gable with a sunburst design supported by two brackets.

The north facade's next bay is unadorned at the first and second stories. At the roofline, however, under the stringcourse that extends across the front, is an added panel of brackets that runs only between the entrance bay and the tower. When viewing the house directly from the front, this panel, which accents the entablature across the center bay, gives the illusion that the east bay is a projection. Actually, this east bay projects only a few inches to hide the gutter spout that runs vertically between the two bays. Above the entablature within the main hipped roof, is a Palladian dormer adding greater complexity to the roof.

The facade ends to the west with the rounded tower (see photo 4). The tower extends from the base of the foundation to the roof and is the most distinguishing characteristic of the house. There are three single double-hung windows on both the first and second levels. Above the windows on the first floor are stone lintels. At the roof line, a porch opens out from the attic through a door in the hipped roof. Four pairs of turned wooden posts support the steep asphalt shingle cap which abutts the hipped roof. Until recently, wrought iron beams, which replaced the original wooden posts, supported this roof. The current owners have replaced the beams with the surviving wooden posts and have made replicas to replace those that were missing. The owners have also restored the balcony balustrade. These alterations restore the tower to its original appearance.

Ivy Terrace's west facade, which runs north to south along Jackson Street, is more irregular and complex than the main entry facade (see photo 6). The rounded tower occupies the first bay. The next bay is slightly recessed and, on the first floor, includes a door opening to the porch and a window. At the second level, however, there is a slight projection directly over the first floor door that accommodates an interior closet. The projection extends into

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the roof as far as the adjoining cross gable meets the hipped roof. The only feature in the roofline of this bay is a Palladian window dormer that is similar to the dormer on the north facade.

Adjoining the recessed and the polygonal bay next to it is a gabled extension that projects from the veranda. This extension on the west side once served as an overhang for a carriage drive-up (see photo 7). A short flight of stairs ascends from the concrete-surfaced drive-up onto the main porch. In 1909, the owners covered this pavement and the original stairs. They extended the porch level across the space to the end of the projection and added new stairs that descended from it. The carriage drive-up has been restored to its original appearance.

The polygonal bay projection is the most ornamental section of the west facade (see photo 8). At the first floor, the veranda terminates where it meets this bay. A double-hung window is located here under the porch roof. There is also a window directly above it that opens out onto a tiny balcony. A post at the corner of the balcony supports an edge of the gable above it. In the next panel of the polygonal bay, a stone lintel supports a semicircular stained glass window in the chimney stack space. A sophisticated fireplace flue, which circulates smoke to either side of the chimney instead of straight up, allows this window to be placed directly in the middle of the chimney. As the chimney continues up, it appears to weave in front and behind the courses of the entablature adding visual variety to the polygonal bay. In the bay's next panel is a double-hung window with a corner bracket above. The window directly above it opens onto another small balcony. The house's next two bays, reaching near the back of the house, are plain. A gabled dormer in the roof of the final bay is the only feature.

The south rear elevation of Ivy Terrace shows no embellishment (see photo 10). On this side are the house's only major alterations. In 1965, the location of the back stairway changed from descending straight out the back of the east end of the south facade to running directly alongside the west bay of the facade. A window was changed to a door that opens onto a stair landing. Also in 1965, the stair location changed because the porch at the top of the original stair was enclosed at both the first and second stories.

The alterations are also apparent on the east elevation where the porch was originally open. Another 1965 stairway was added to the east elevation giving access to the first and second story rooms. Above the stairway is an overhang that extends from the second floor. There are no distinguishing characteristics on the east side except for a two story projecting bay that includes three double-hung windows on both levels.

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Interior

The interior of Ivy Terrace has undergone few changes. Its plan is unaltered except for the addition of some closet space and bathrooms. A servant stairway, which ran between the basement and first floor, was taken out and the space now is used for a bathroom. Fireplaces, doors, windows, and the original interior trim are all intact. The sliding doors which allowed for the expansion and contraction of space between main rooms on the first level are also unaltered. The library, dining room, and parlor comprise the bulk of the first floor space. In addition, there is a living hall, pantry, kitchen, and a bedroom which was once a porch. The main rooms on both floors each have ornamental fireplaces that are in their original condition (see photo 11). The entry space, with its grand stairway, is the most outstanding feature of the interior (see photo 12). Just to the east of the entrance is a fireplace and window seat. Their position in the hall is a typical characteristic of a Queen Anne house. The stairway itself was also an important feature. The stairs at Ivy Terrace, in their original wood finish, have large turned posts at the base and a spindlework balustrade.

At the second level, the stairway opens out into a spacious hall. Four large bedrooms open directly off of this space. A corridor from the hall leads to another bedroom and to the stairs which ascend to the partially finished attic.

Site

The ground rises steeply from the street on the north and west sides of the house, adding to its dominance of the residential streetscape. A non-contributing garage built in 1966 sits behind the house. Because of its location, the garage does not intrude upon the character of the house. The only other feature of the property is a brick patio behind the house. At one time a cellar was located to the west of the house. When it was dismantled, the bricks from it were used to build the patio¹ (see photo 13).

¹ Information on alterations obtained from interview with the owners, Rose and Cary Augustine, by Stacy Sone in Jefferson City on September 6, 1989.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1893

Significant Dates

1893

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Opel, Charles

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SUMMARY

Ivy Terrace is eligible for listing in the National Register of Historic Places under criterion C in the area of "architecture". Designed in 1893 by a local architect, Charles Opel, Ivy Terrace is an intact and representative Queen Anne style house. It illustrates typical Queen Anne characteristics such as an asymmetrical facade, variety of materials, a hipped roof with intersecting gables, and a wrap-around porch. Ivy Terrace is in excellent condition and has undergone only minimal alterations so that it retains its architectural integrity of design, materials, workmanship, and location.

ELABORATION

In the middle of the 19th century, the well-known architect and pattern book writer A.J. Downing initiated a trend in the United States for picturesque, asymmetrical design in residential buildings. Throughout the rest of the century, architects followed Downing's example and promoted a variety of asymmetrical facades. Before the Civil War, most houses designed by architects were based upon European sources, as evidenced by the abundance of Gothic and Italianate houses. Beginning in the 1870's, however, there was a greater emphasis on the artistic effect that resulted in a more uniquely American style. The Queen Anne style provides the best example of this trend towards artistic expression. Popularized by the English architect Richard Norman Shaw, the Queen Anne style in England was roughly based upon the "Old English" style, characterized by tall chimneys, asymmetry, and decorative tile.¹

¹Mark Girouard, Sweetness and Light. The "Queen Anne" Movement, 1860-1900 (Oxford: Clarendon Press, 1977), pp. 208-210.

See continuation sheet

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Ivy Terrace

American architects became familiar with the English Queen Anne through English architectural magazines that circulated widely in the United States. One of the earliest promoters of the Queen Anne style in the United States was the New York architect Henry Hudson Holly, who introduced his ideas first in Harper's Monthly and then in an 1878 pattern book titled Modern Dwellings. Holly departed significantly from the English examples to create what he considered to be a uniquely American style that was more irregular and artistic than the English Queen Anne.² Compared to the Queen Anne houses built in the 1880's and 1890's, the buildings that Holly introduced in 1878 were relatively plain and unoriginal. George and Charles Palliser and Robert W. Shoppell promoted houses in the 1880's with greater emphasis on artistic effect. To achieve this, these architects exaggerated the external and internal features of the house, varied the designs more, and applied more ornamentation. Today the term "Queen Anne" applies to these late 19th century houses of various scales that display artistic features.³

The earliest Queen Anne houses were built in the east but the style quickly spread to other parts of the country. In Missouri, as in other parts of the United States, many of the most prominent citizens chose the elaborate Queen Anne style for their houses as indications of their wealth and status. The Jefferson City architect Charles Opel, who was himself a prominent citizen, took advantage of the new style's appeal to design opulent homes for Jefferson City's wealthy families.

A 1900 Jefferson City directory indicates that Opel was one of only two architects in Cole County. He was a native of Jefferson City and educated in the public schools. The directory stated that, "Mr. Opel, in his profession, is what may be termed a self-made man, his knowledge of the

²Richard Guy Wilson, "American Architecture and the Search for a National Style in the 1870's", Nineteenth Century 3(1977): 74-78; Henry Hudson Holly, "The American Style", The American Architect and Building News 2(Aug., 1877): 267.

³Clifford Edward Clark, The American Family Home, 1800-1960 (Chapel Hill: University of North Carolina Press, 1986), p. 78.

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technical and painstaking work being acquired by his own study and experience."⁴ Charles and his father, Adam Opel, who was a builder, opened an office on Madison Street in 1882. Charles Opel designed several buildings in Jefferson City, including those at Lincoln University, the Methodist, First and Second Baptist Churches, and several houses.

Among Charles Opel's most important commissions were houses for some of the capital city's most well-known citizens, including those for merchants, attorneys, and manufacturers. Also included was a house for State Treasurer Lawrence "Lon" Vest Stephens who later became governor. Stephens only occupied his house, Ivy Terrace, for three years before he began his term as governor in 1897. At that time, he and his wife moved into the governor's mansion. There is no evidence that the couple occupied Ivy Terrace while Stephens was governor. Less than two years after he completed his term, the Stephenses moved to St. Louis.⁵ Because Stephens was not originally from Jefferson City and only lived in Ivy Terrace for a relatively short time, it is unlikely that this building is the most significant one associated with his life and career.

All of Opel's houses were good examples of the Queen Anne style but few have survived. Ivy Terrace, built for Stephens, is the only one of them that survives substantially unaltered. The house is located on Capitol Avenue east of the capitol building. Sanborn maps indicate that the area was primarily residential from 1898 - 1939. The tree-lined street still retains its residential appearance even though some businesses have moved into the houses.⁶

Ivy Terrace displays features that are some of the most distinctive characteristics of the Queen Anne style. Although on a smaller scale, it illustrates many qualities of some of the nation's finest and most

⁴J.W. Johnston, editor, The Illustrated Sketch Book and Directory of Jefferson City and Cole County (Jefferson City, Missouri: Missouri Illustrated Sketch Book Company, 1900), p. 332.

⁵Ibid.; and Jerena East Giffen, First Ladies of Missouri. Their Homes and Their Families (Jefferson City, MO: Von Hoffmann Press, 1970), p. 141.

⁶Sanborn Fire Insurance Maps, Jefferson City, Missouri, 1885, 1892, 1898, 1908, 1923, 1939.

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Ivy Terrace

exuberant late Victorian mansions. The tower, wrap-around veranda, contrasting materials, high roof with intersecting gables, and delicate ornamentation are combined to create Jefferson City's ideal representation of the elaborate Queen Anne style. Probably the house's most unique feature is the addition of the bracketed panel on the north facade which gives the illusion that the entrance bay projects. This feature shows evidence of Opel's skill in designing a complex, asymmetrical facade. Ivy Terrace clearly illustrates the role of the Victorian house as a mode of artistic expression.

The interior also retains its historic integrity. One of the most important features in Queen Anne houses was the entry hall which usually contained a grand stairway. The role of the hall transformed during the 19th century. Originally, the space was used only for circulation from one room to another. In Victorian society, the hall continued to serve this function but it also became an important place for the family to gather. Because of its new function, it usually had a fireplace and enough space for two or three people to sit. In the middle of the 19th century, the space was intended to be symbolic of the security of the Victorian home environment. In the late 19th century, when central hot air made the heating function of the fireplace obsolete, this symbolic role became more apparent⁷. The entry hall at Ivy Terrace is an excellent example of the Victorian "living hall". As in most other two story Queen Anne houses, there is a fireplace at the base of the stairway and an inglenook for family members to gather.

Another feature of Victorian interiors that continued in Queen Anne houses was flexible space. Houses had many interior doors that allowed for the expansion and contraction of usable space. The more elaborate houses, including Ivy Terrace, had wide spaces with sliding doors that could be opened to accommodate many people for large occasions and closed off when a couple entertained only a few.⁸

Queen Anne houses varied as much as the regions in which they were located but many of the grander houses had certain characteristics in common. The rounded tower, wrap around porch, hipped roof with intersecting gables,

⁷Clark, p. 114.

⁸Clark, p. 62.

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Ivy Terrace

and decorative shingles are some of the most typical Queen Anne characteristics. Several grand Queen Anne houses were built in Jefferson City but they have been altered enough that they lost some of their architectural integrity. Ivy Terrace retains all of its original qualities and provides an ideal representation of the style .

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Ivy Terrace

BIBLIOGRAPHY

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Ivy Terrace

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9. Major Bibliographical References

Previous documentation on file (NPS): N/A

- 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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acres of property less than one acre

UTM References

A

1	5
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5	7	2	6	6	0
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4	2	6	9	6	2	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description Beginning at the northwest corner of lot 363 at the intersection of East Capitol Avenue and Jackson Streets, proceed 64'4" along the right-of-way of East Capitol Avenue. Then proceed south 149', then proceed west 64'4" along the southern boundary; then proceed north along the right-of-way of Jackson Street for 149', reaching the beginning point at the lot's northwest corner.

See continuation sheet

Boundary Justification

The boundary includes the remaining part of the city lot that has historically been associated with the property.

See continuation sheet

11. Form Prepared By

name/title Stacy Sone, Intern
organization Missouri Historic Preservation Program date October 20, 1989
street & number P. O. Box 176 telephone 314/751-5365
city or town Jefferson City state Missouri zip code 65102

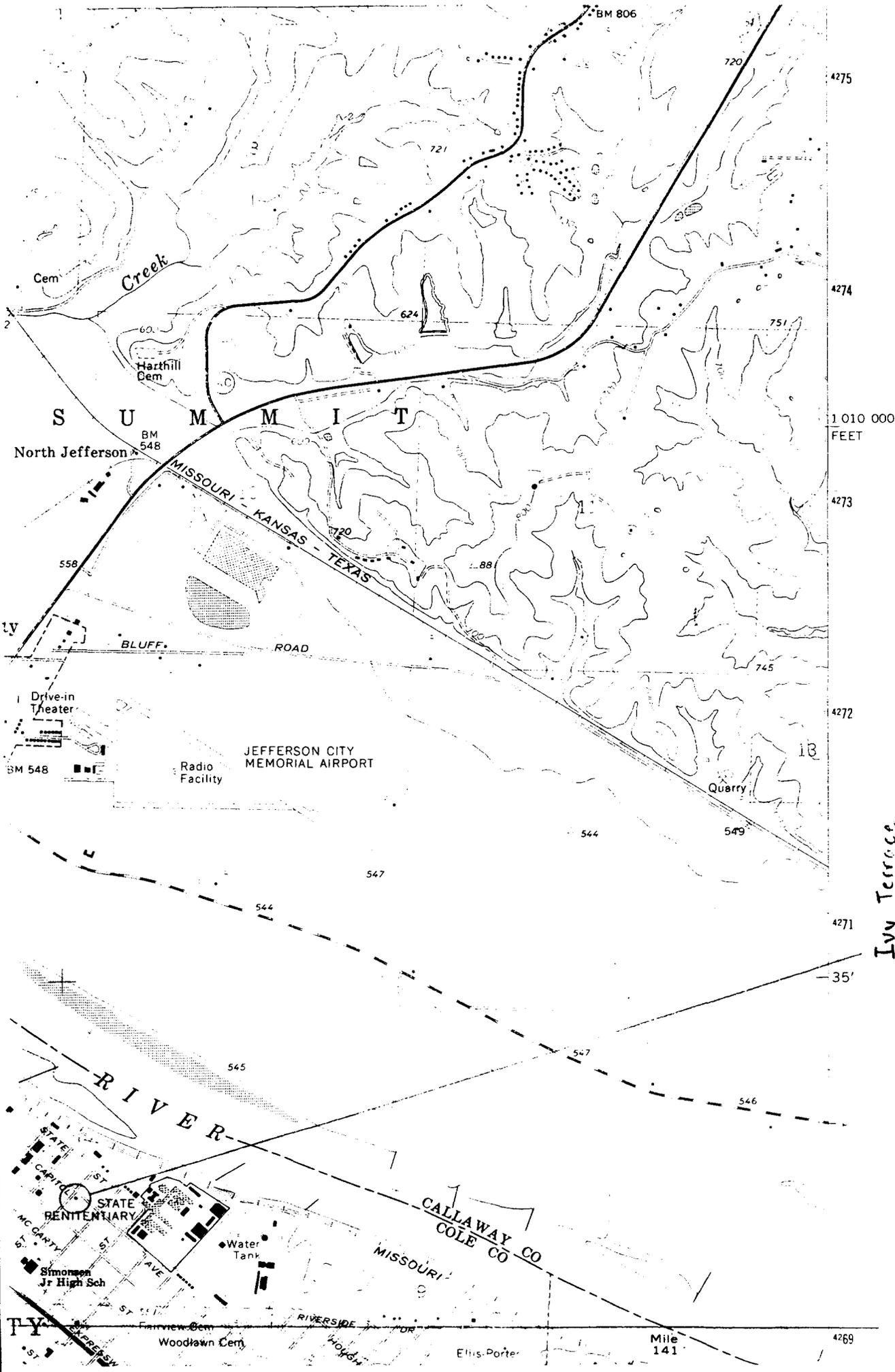
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Ivy Terrace

2. Steven Mitchell
National Register Historian and State Contact Person
Department of Natural Resources
Division of Parks, Recreation and Historic Preservation
Historic Preservation Program
P. O. Box 176
Jefferson City, Missouri 65102
Date: January 23, 1990
Telephone: 314/751-5368



Ivy Terrace
 500 East Capitol Avenue
 Jefferson City, Cole County, MO
 15/572610/4269620

Ivy Terrace
500 E. Capitol Ave.
Jefferson City, Cole County, Missouri
Stacy Saxe / Steve Mitchell
October 16, 1989
Missouri Cultural Resource Inventory
View from North
1 of 13



Ivy Terrace

500 E. Capitol Ave.

Jefferson City, Cole County, Missouri

Steve Mitchell / Stacy Sore

October 16, 1989

Missouri Cultural Resource Inventory

View from Northeast

2 of 13



Ivy Terrace

500 E. Capitol Ave.

Jefferson City, Cole County, Missouri

Steve Mitchell / Stacy Sove

October 16, 1989

Missouri Cultural Resource Inventory

View from North

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Fuy Terrace
500 E. Capitol Ave
Jefferson City, Cole County, Missouri
Steve Mitchell / Stacy Sore

October 16, 1989
Missouri Cultural Resource Inventory
View from Northwest

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Ivy Terrace

500 East Capitol Avenue

Jefferson City, Cole County, Missouri

Steve Mitchell / Stacy Sone

September 6, 1999

Missouri Cultural Resource Inventory

view from west

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Ivy Terrace
500 East Capitol Avenue
Jefferson City, Cole County, Missouri
Steve Mitchell + Stacy Stone
October 16, 1989
Missouri Cultural Resource Inventory
View from west
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Ivy Terrace

500 E. Capitol Ave.

Jefferson City, Cole County, Missouri

Steve Mitchell / Stacy Sore

October 16, 1989

Missouri Cultural Resource Inventory

View from Southwest

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Ivy Terrace

500 East Capitol Ave.

Jefferson City, Cole County, Missouri

Steve Mitchell / Stacy Sove

October 16, 1989

Missouri Cultural Resource Inventory

View from west

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July Terrace

500 E. Capitol Ave.

Jefferson City, Cole County, Missouri

Stacy Sone

September 16, 1989

Missouri Cultural Resource Inventory

View from northwest

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Ivy Terrace

500 E Capitol Ave

Jefferson City, Cole County, Missouri

Steve Mitchell

September 6, 1989

Missouri Cultural Resource Inventory

View from South

#10 of 13



Ivy Terrace

500 E. Capitol Ave.

Jefferson City, Cole County, Missouri

John Viesman

September 6, 1989

Missouri Cultural Resource Inventory

interior view

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Ivy Terrace

500 East Capitol Ave.

Jefferson City, Cole County, Missouri

John Viessman

September 6, 1989

Missouri Cultural Resource Inventory

interior view

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July Terrace
506 East Capitol Ave
Jefferson City, Cole County, Missouri
Steve Mitchell
October 16, 1989
Missouri Cultural Resource Inventory
garage - view from north
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