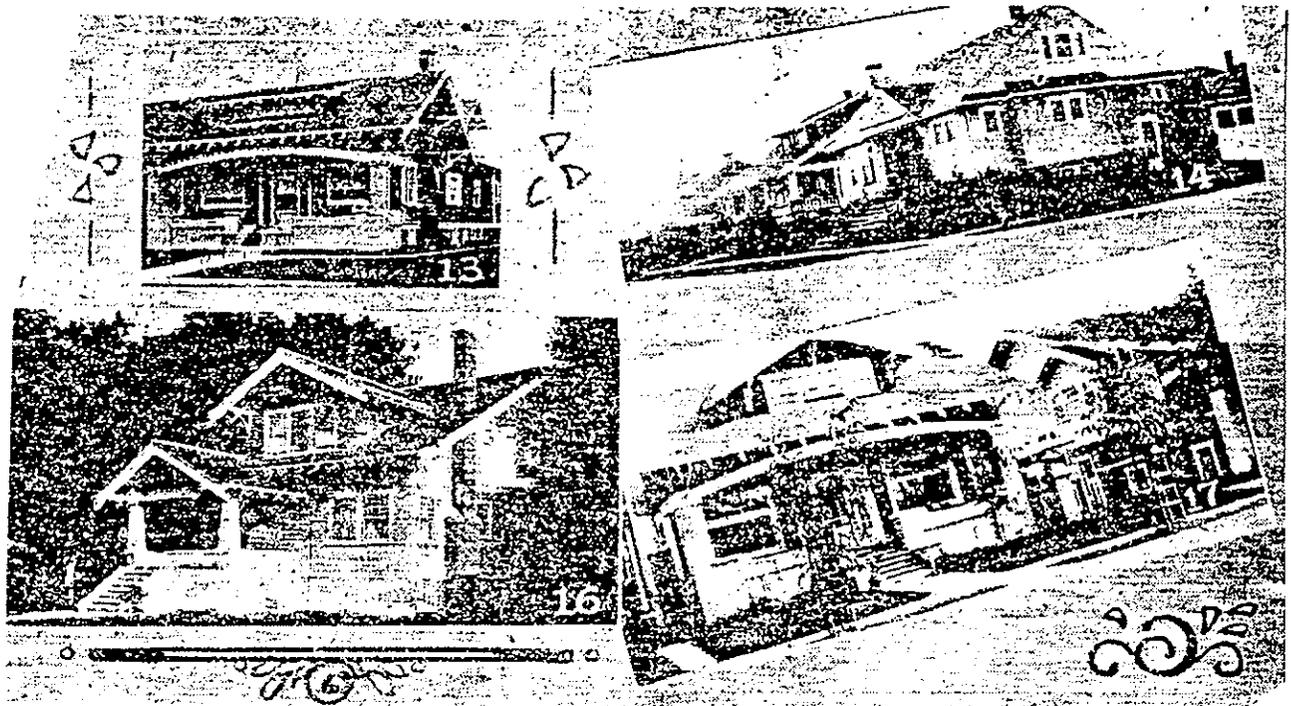


Bungalow and Craftsman Architecture 1900-1940



from Albany; A City of Attractive Homes and Lawns, Albany Democrat-Herald, 1925

Historic Context Statement for the City of Albany, Oregon August 1992

Prepared by George Kramer, Historic Preservation Consultant

Historic Context Statement

**BUNGALOW AND CRAFTSMAN ARCHITECTURE
1900-1940**

Prepared for
The City of Albany, Oregon

by

George Kramer
Historic Preservation Consultant
Ashland, Oregon

August 1992

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The city of Albany is known throughout the State of Oregon for the impressive quality of its 19th Century residential architecture. From its first thorough analysis of historic resources in the late 1970s, Albany has documented and taken steps to preserve much of its earliest settlement area. Until recently however, most likely as a direct result of that early survey date and then prevailing views of significance, little attention has been paid to Albany's early 20th Century residential resources. While the following context statement is specifically focused upon resources built in the "Bungalow" and "Craftsman" styles, it also provides an initial framework for understanding this later period of Albany's development. Hopefully it will aid future understanding of Albany's other post-Victorian era resources.

Project Scope:

The Bungalow and Craftsman styles of architecture as defined herein are specifically limited to residential structures and this study focuses upon the use and pattern of development of those styles within the area now encompassed by the boundaries of the City of Albany, Oregon. The Bungalow and Craftsman styles first appeared nationally in the early 1900s and experienced their major popularity in the decades between 1910 and 1930.¹ Review of available documentation indicates that Bungalow and Craftsman remained a prevalent building style in Albany throughout the 1930s with fewer examples being built as World War II approached. Nationally, 1940 is commonly designated as the formal close of the bungalow period² Since no other major stylistic pattern has been identified as superseding the Bungalow and Craftsman styles in the Albany area, it is highly probable that they remained a popular, if not dominant, housing type. Finally, since the beginning of WWII represents a pivotal point in the city's development and growth, the temporal boundaries of the statement have been set at 1900-1940. It is however fully expected that the majority of resources eventually identified as being of either Bungalow or Craftsman style will bear construction dates of 1908-1925.

¹ At least one major architectural style guide [Blumenson, *Identifying American Architecture*] dates the bungalow as beginning in the 1890s although this is not the prevalent opinion and certainly is not consistent with the style's usage within the Albany area.

² Blumenson, mentioned above, dates Bungalows brackets the style 1890-1940. Keeney, (*Architecture Oregon Style*) dates the "Bungalow and Craftsman Style" from 1900 to 1925. Rifkind (*A Field Guide to American Architecture*) dates the Bungalow style from 1900-1940 and the Virginia and Lee McCallister (*A Field Guide to American Houses*) date the "Craftsman" style from 1905 to 1930.

I. HISTORIC OVERVIEW:

19th Century Development

Although the first settler in what would become the City of Albany was Hiram Smeed, who built a small cabin in the area in 1846, it is the 1848 purchase of the Smeed claim by the Monteith brothers, Walter and Thomas, that more accurately marks the City's beginnings. Located along the east bank of the Willamette River, just below the confluence of the Calapooia, Albany quickly grew into a shipping and mercantile center for the surrounding agricultural area of Linn County. With the arrival of the Oregon and California Railroad [now the Southern Pacific] in 1870, Albany's future as a transportation and industrial hub was assured. "By 1878, there were three flour mills, a bag factory, a saw mill, the Albany Foundry, a pump factory, a wagon and carriage factory, the West Coast Flax Mills, and a marble factory."³

Spurred by the growing economy in the period following the arrival of the railroad, Albany's population grew from 1867 [in 1880] to 3089 ten years later, an increase of over 80 percent. In 1889 alone, 19 additions to the City of Albany were filed at the Linn County Courthouse.⁴ Although growth within the actual city boundaries slowed in the 1890s [by 1900 the city's population was only 3149] expansion apparently continued at a rapid pace in the unincorporated areas immediately beyond the city boundaries.⁵ Political divisions, apparently a traditional theme in Albany government stemming back to the Civil War, also played a role in preventing the annexation of these areas to the City proper.

Albany's increasingly prosperous merchant and industrial class built substantial dwellings during this late 19th century boom period. An impressive array of the varied architectural styles associated with the Victorian period survive within the original portions of the city. "Due to the concentration, number, and quality of these structures, Albany has been recognized by several noted preservation architects, as well as the State Historic Preservation Office (SHPO), as having one of the best collections in the State."⁶ The

³ Witherspoon & McMath, "Monteith Historic District," NR District Nomination Form, 1978, Section 8, p. 2.

⁴ Although the platting and registering an addition in no way directly indicates that any buildings were actually constructed, it does represent the relative level of confidence in development and growth of real estate and construction interests. Tracking additions provides a general guide to Albany's economic prosperity and the potential for new construction during any particular period.

⁵ See "Growth of Albany is 13.5% in Last Ten Years", unidentified newspaper clipping in Albany Public Library "Albany History" files, c. 1920.

⁶ Witherspoon and McMath, Section 8, p. 3.

quality of these residential resources was officially recognized with the listing in the National Register of Historic Places of the "Monteith Historic District" [1978], and the "Hackleman Historic District" [1981]. A third NR District, the Albany Downtown Commercial Historic District, was listed on the register in 1982.

The 1900-1920 Boom:

By the turn-of-the century, Albany had just over 3000 inhabitants within its corporate limits and approximately 1000 in the various unincorporated "additions" surrounding the city. Following the slow growth of the previous decade, the first ten years of the 20th Century were marked by boosterism, fueled by improved transportation and trade. Apparently much of the land added to the city during the previous decade still remained undeveloped in these years. Compared to the nine additions filed between 1880-1889 (non post-1891), only eight new areas were added to Albany between 1901 and 1909. Population growth however was dramatic during the same period. The 1910 census found the City having grown to 4275 citizens, a 35% increase. "Those who are familiar with [the city] say that Albany [including surrounding unincorporated areas] had at least 7,000 population in 1910."⁷

The period 1910 to 1915 witnessed Albany's most dramatic growth since the arrival the railroad forty years earlier. During this period, coincident with the building and population boom experienced in much of the Pacific Northwest, it became known that Albany would soon be served by a new electric powered interurban rail system running between Portland and Eugene. "In December 1908 [it was] announced that the road would be extended from Salem, reaching Albany, Eugene, and eventually Roseburg."⁸ The company, known as The Oregon Electric Railway Company, opened its Albany depot in 1912. Although passenger service was apparently discontinued in the mid-1930s, the line survived into the 1940s, eventually converting to diesel fuel.

The promise and eventual arrival of the electric interurban to Albany gave the city a vital connection with larger markets to the north and south. While earlier trains had connected Albany with its neighbors, the efficiency and regularity of the interurban were a great boost to the city.

There were five trains daily from Albany to Portland. There was also fast overnight service between Portland and Albany. This was instrumental, since Albany was a gathering point for much county produce. Fruit, hops,

⁷ "Growth in Albany is 13.%. . . ." op cit.

⁸ Randall V. Mills, "Early Electric Interurbans in Oregon, Part II," *Oregon Historical Quarterly*, (Vol. 43), p. 388.

lumber, berries, potatoes, onions, and celery were sent to eastern markets from Albany.⁹

Building in Albany increased immediately. In 1910 "...75 to 100 residences were erected in Albany, at a cost of over \$100,000."¹⁰ Community leaders exhorted their fellows to help the city best take advantage of the prosperity this new transportation network would bring. In July 1910, the editor of the *Albany Citizen*, bemoaned the lack of available housing for purchase or rent in a town with such a promising future. Siting this "pressing need," the *Citizen* noted:

We have an efficient Commercial Club which spends annually thousands of dollars to direct the attention of easterners to this section of the state and particularly to Albany. Their efforts have been crowded with success. But when people come to Albany the first difficulty confronting them is the lack of a place to live. They remain in the city a week or more trying to rent a house or buy property and when they find they cannot, they go to Eugene or Salem where they are accommodated.¹¹

One suggestion that was made to ease the lack of housing was the formation of a building and loan association that could help finance new housing for working class residents.

Some organization must be formed to either build houses and sell them on the installment plan or lend buyers money with which to purchase houses built by the association. Albany is no longer a village....Albany is a thriving city, or at least that is our boast. But Albany is about one hundred years behind the times when it comes to providing homes for the people she invites to live with her.¹²

Although it is unclear at what point any form of financing did in fact become available,¹³ by the end of 1910, real estate and building had advanced dramatically within Albany. "Albany has eighteen real estate offices and almost one hundred men engaged in the business."¹⁴ That same year nine more additions to the city limits were filed. Between 1911-1913 another thirteen were platted. All together, in the years between 1910 and 1920, 25 separate additions to the City were filed. Almost all provided for modest residential

⁹ City of Albany Planning Department, "Hackleman Historic District," NR District Nomination Form, 1981, Section 8, p. 6.

¹⁰ *The Albany Democrat*, 6-January-1911, 3:3.

¹¹ "Albany Should Build New Houses," *The Albany Citizen*, 1-July-1910, 1:8.

¹² "Wanted-Building and Loan Association," *The Albany Citizen*, 15-July-1910, 1:6.

¹³ By 1919 the Beam Land Company was publishing advertisements in local newspapers in support of its "Own Your Home Campaign." (See Figure 1)

¹⁴ "Albany Has Eighteen Real Estate Offices," *The Albany Democrat*, 16-December-1910, 5:2.



FIGURE 1: Beam Land Co. Ad, 1919

housing and the developers of each were typically vocal in promoting the area to prospective buyers.

This beautiful addition [the Central Addition] offers the best investment in the city for the money in the way of residential property, being only five minutes from the business center...this addition will be "THE" residence district of the city within a short time.¹⁵

The addition of Messrs. Shaw and Weatherford in our southern suburbs has been named "Rambler Park," a familiar and popular name for many years...the plat is being gotten out and the addition, with the splendid lots will be placed on the market at once...Soon this suburb will be in the city limits and dotted with new homes.¹⁶

By 1911, public and private construction activity in Albany was booming. New public improvements, including a \$75,000 water filtration plant and extensive street paving, were contracted to support the city's growth. Many commercial interests, fraternal organizations, and other institutions either began impressive new structures or added or modernized existing facilities. These included the Young Store, the St. Francis, the First Savings Bank, Masonic Temple, Methodist Episcopal Church, Barrett Brothers store and others. Such widespread development brought new workers and the new residential additions boomed with housing to accommodate them.

¹⁵ "Central Addition," *The Albany Democrat*, 3-March-1911, 7:3.

¹⁶ "Rambler Park—Now an Addition to the City," *The Albany Democrat*, 6-October-1911, 3:2.

During the year 1911 Albany experienced a healthy building era that has meant much for the prosperity and advance of the city speaking for a growth that is healthy and reliable without any of the boom adjust[ments] that are not desired.¹⁷

The same article enumerates specific residential projects undertaken in Albany during 1911, noting that "...about eighty new houses for homes were erected, Prominent among them are those of Dr. P.R. Wallace, Dr. H. A. Leininger, Dr. Sumpton, D.W. Merrill,...three by George Richards, [and] two by F.W. Pomeroy, W.A. Kimsey and Clyde Laughead, costing \$65,000 and ranging from \$2,000 to \$10,000. Fifty or sixty others will add \$75,000 to the list....The showing is a good one.¹⁸ It is during this period that one of the first mentions of the bungalow style in Albany appears:

The beautiful addition to East Albany known as Burkhart Park addition is now ready for the home builder....The Oregon Electric goes the property. The streets are graded and sidewalks laid and will have water and electric lights.....*Several beautiful bungalows are now on the property* and are for sale at popular prices, built more as an advertising feature than for profit. [emphasis added]¹⁹

A rapid building pace apparently continued in the years following the 1912 opening of the Oregon Electric Depot. The City Council, probably seeking to assure a continuation of quality construction and prevent potentially shoddy workmanship by builders rushing to take advantage of the boom, adopted Albany's first formal building code in 1913.²⁰

Post-1920:

Although the growth of the 1910 period was dramatic, population figures may not clearly represent the full scale of growth Albany experienced during the period. Much of the development occurred in areas that still remained outside the city limits

...the trend of Albany's population in recent years [has been] to go beyond the corporate limits of the city and find its abiding place in the many delightful and pleasant settlements that nestle to the east and to the south and to the southwest abutting its boundary lines...Albany has never made any serious attempt to extend her limits to take in such *rapidly developing*

¹⁷ "Was a Good Building Year," *The Albany Democrat*, 5-January-1912, 3:3.

¹⁸ Ibid.

¹⁹ "Burkhart Park Addition," *The Albany Democrat*, 26-April-1912, 4:2.

²⁰ "City Passes Building Ordinance," *The Albany Semi-Weekly Democrat*, 2-May-1913, 2:5.

communities as Sunrise, Hazelwood, Hackleman's Addition, Goltra Park, Winona Park, Salem Road, Bryant's Addition and a dozen others. [emphasis added.]²¹

Despite a brief boom following WWI [and another housing shortage brought on by lack of building materials],²² growth in Albany, as in much of the West, slowed considerably by the late 1920s and 1930s. Only two additions to the City were platted during the 1930s. With the outbreak of World War II, Camp Adair, a U.S. Army Cantonment, was built near Corvallis. As the influx of army families, job-seekers, and others quickly overwhelmed the available space in that community, many turned to nearby Albany. Typically, groups of these individuals drawn to the area by the military returned at the war's end to stay.²³ As a result, the decade of the 1940s saw Albany's population jump from 5660 in 1940 to 16,200 by 1950. This rapid expansion, a 186% percent increase, spurred the filing of 35 separate additions during the 1940s, as many as in the previous three decades combined. With new housing styles, notably the so-called "Ranch" house, new materials, particularly the widespread availability of plywood, and easy financing via the VA Loan programs, the "Age of the Bungalow" was dramatically, and conclusively brought to a close.

²¹ "Albany's Population" [Editorial], unidentified newspaper clipping, Albany Public Library, "Albany History" Files, c. 1920.

²² *Albany Daily Democrat*, 1-January-1920, 12:3.

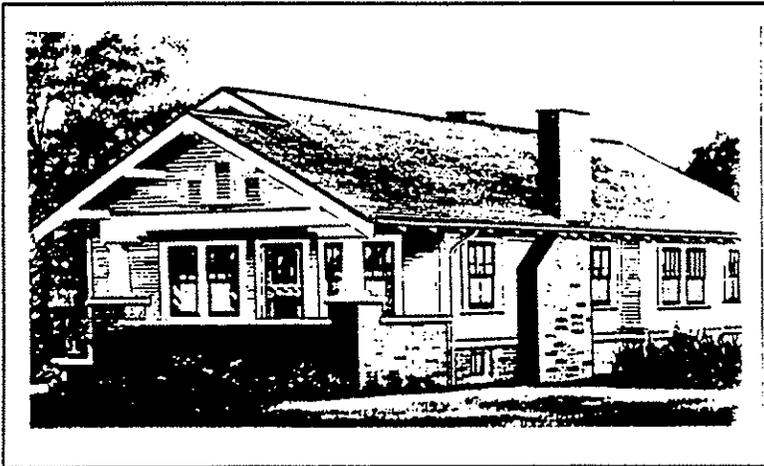
²³ Often single soldiers would marry local women and thus have a tie to the area beyond the military.

II. THE BUNGALOW STYLE:

Albany's 1910-1920s growth period coincides with the peak in popularity of the housing type that has come to be known as the Bungalow style. While in some areas the bungalow, seen at the time at least partially as a rebuke to the perceived overly-ornate qualities of earlier architectural styles, became a dominant building type as early as 1905, this does not appear have been the case in Albany. As one commentator as described it, "Albany has had the reputation of being a conservative little town where everyone knew everyone else and where people thought much alike about most things."²⁴ With its wealth of 19th Century buildings having established an honored tradition of quality housing, Albany was slow to adopt the simpler lines of the bungalow and the city never seems to have been as enthusiastic a setting for the style as elsewhere. In Albany, the bungalow seems to have found the majority of favor among working-class families and as the choice of speculative development.

The Style: Origins and Etymology:

Prior to any discussion of the role the Bungalow plays in the development of the City of Albany, it is appropriate to define how that term is here used. Even renowned



architectural historians often apply the term to vastly dissimilar designs and much uncertainty surrounds the word. Structures as varied as simple one-story wood-frame cottages to massive seven or eight bedroom stucco mansions have all been described as "bungalows." But this confusion is nothing new:

FIGURE 2: A simple front-facing gable style Bungalow, with partial porch, from the Sears Catalog

²⁴ Wallace C. Eakin, "No One Excited About Albany's Slow Growth Until Decade Ago," *The Albany Democrat-Herald*, 91st Anniversary and Progress Edition, December 1950, 2:1-3.

The term "Bungalow" provides a curious example of how we Americans overwork a word that is euphonious and the meaning of which, because of the word's comparatively recent assimilation into the language, is somewhat uncertain.²⁵

At the peak of the Bungalow's popularity, heated debate was common among architects, builders, critics and others as to what was or was not a "true bungalow." Among more academic reviews, much was made of the entomological origination of the term from the "bangla," a broad-eaved, ample porched, single-story housing type introduced to the British by the native builders of India. Given this origin, many insisted that a "bungalow" must of necessity have these elements. Others noted a transfiguration of the style into an entirely new idiom that retained little of this heritage beyond the name. "In America the word 'bungalow' is hardworked, vacillating, [and] meaningless but it has become so firmly rooted in the American mind that [it] is now practically sanctioned by good usage."²⁶

As a result of the efforts of Gustav Stickley, one of the leading proponents of the style, various materials and designs such as cobblestone, shingles or exposed woodwork were often associated with the bungalow type. Stickley, editor of the *Craftsman Magazine*, an early proponent of the "honest" use of materials to create a true "American" design, was a leading figure in the American Arts and Crafts Movement. The original designer of what is today known as Craftsman or "Mission" style furniture, Stickley's own house designs



can only occasionally be considered typical of the common bungalow but his thoughts on material and design, promoted nationwide via the *Craftsman*, had a great effect on builders, architects, and more importantly, their clients.

FIGURE 3: A "side gable" Bungalow home, with full-width porch, from the Sears Catalog.

²⁵ Henry H. Saylor, *Bungalows-Their Design, Construction and Furnishing*. (New York: McBride, Winston and Company, 1911), p. 5.

²⁶ Charles E. White, *The Bungalow Book*. (New York; The MacMillian Company, 1923), p. 1.

Much discussion has centered on the originators of the Bungalow style. Frequently, the prominent Pasadena firm of Greene and Greene are given this credit.²⁷ In later years they were awarded a Certificate of Merit by the American Institute of Architects as the "Formulators of New and Native Architecture."²⁸ Others writers however, noting the drive for a "great man" interpretation of historic events, have pointed out that "...the bungalow was not a California invention and, contrary to popular impression, Charles and Henry Greene...were only slightly involved in the paternity."²⁹ Much of this debate is beside the point. As is most likely the case, the "Bungalow" as we know it today began as the application of early 20th Century attitudes toward design, nature, and housing in general to what started out as a modified, inexpensive, open floorplan with roots that stem from small 19th Century cottages. The Bungalow style, rather than emerging in one burst, evolved with input both downward from architects such as the Greenes *and* upward from homeowners, planbooks, builders, and others less skilled into what eventually became recognizable as a distinct style.

Wherever the bungalow derived, from essential non-existence in 1900, it had, by 1903, begun to assume the aspects of a fad. In 1911 a writer for *The Portland Daily Abstract*, apparently trying to make some sense of this new development that was taking the state by storm, reported on its origins:

In the winter of 1900-1901, a dweller in Los Angeles better endowed with artistic perceptions than financial resources, builded him a home, long, low, and rambling, with unsurfaced lumber for the outside finish, the frame resting upon mudsills, the roof of shakes, and the interior walls covered with burlap. Some fanciful genius...christened it a "Bungalow." [and]

²⁷ The Arturo Bandini House designed by Charles Sumner Greene (1868-1957) and Henry Mather Greene (1870-1957) in 1903 is often credited as "the first bungalow" although the building, a u-shaped Spanish Colonial-type design with rooms arrayed around a central courtyard, shares little of the elements that would later become associated with the Bungalow style. The Greene's later works, especially their so-called "ultimate bungalows" for the Gamble and Blacker families, more strongly represent the apex of a highly stylized architecture based on the basic bungalow theme.

²⁸ Randall Makinson, *Greene and Greene: Architecture as a Fine Art*. (Salt Lake City and Santa Barbara: Peregrine-Smith Inc., 1977), p. 265.

²⁹ Robert Winter, *The California Bungalow*. (Los Angeles: Hennessy and Ingalls, 1980), p. 19.

...like the fad for mission furniture, the desire for bungalows became epidemic...³⁰

The same article goes on to report that "Portland early took up the new idea. The first bungalow in the city was built on East Thirty-fourth street in May 1904, and the strangeness of the design excited considerable curiosity and interest." With what sounds vaguely like resignation, the article concludes:

The popularity of the bungalow as a comfortable type of home at any season, when properly built, has not shown any signs of waning, but on the contrary both architects and owners have sought to outdo one another in artistic conception and execution of this truly new American style of domestic architecture.³¹

A Reactionary Style:

From its beginning, the Bungalow style was laden with philosophical overtones of a type not commonly associated with a mass architectural movement. Stickley and other leaders of the Arts and Crafts Movement in both England and America had come to view the mechanization brought on by the Industrial Revolution, the mass production of goods, as contrary to the natural character of "a good life." The elaborate and heavily ornamented residential styles of the Victorian period were seen as gaudy and ostentatious, the products of the excesses of the so-called "gilded age" of the late 19th Century. Housing, home decoration, and furniture were seen as a positive moral force in correcting the perceived ills of a society spiraling down a road of greed, manipulation and dishonesty. The "simple life" that the Bungalow represented was a cleansing one; people would be morally and spiritually bettered by residing in a Bungalow or Craftsman dwelling as opposed to a "Victorian."

The elemental features of the Bungalow style as compared to its predecessors represented the dichotomy of values that was beginning to root in the public's conception of a proper home. The horizontal bungalow versus the multi-story, vertically oriented Queen Anne, the low ceilinged "human-scale" open floor plan versus a formal hall and parlor arrangement, and most importantly, the view of nature and landscape as a welcoming extension of the living areas rather than something to be controlled at bay, were all dramatically at odds with each other, pointing up the massive change in society of the period.

³⁰ "The Origination of the Bungalow," *The Portland Daily Abstract*, 29-April-1911, 3:4-5.

³¹ Ibid.

With such sociological implications in housing choice, the beginning of the Bungalow and Craftsman style heyday was marked by what today might be considered a "lifestyle choice." The house that one chose to build, either Bungalow or more traditional Victorian, made a fairly concrete statement as to who you were and what you believed was important. Then as now, marketing was quick to pick up on the impact of this decision and attempt to piggy-back on the Bungalow's growing popularity. The word "bungalow," a rather melodious concoction of consonants and vowels anyway, soon found application in a wide variety of settings far removed from architecture or house design. "Bungalow Stores" or taverns called "The Bungalow" soon cropped up in many western towns. *The Bungalow Magazine*, published in Seattle, called itself "An Illustrated Monthly Magazine Devoted Exclusively to Artistic Bungalow Homes" and developed a huge following of people drawn to both the architecture and social implications of the bungalow style. While Stickley's *Craftsman* offered artistic guidance and philosophical underpinning to the "sweeping changes in American domestic life" that the bungalow and Craftsman styles heralded, others celebrated the style's purifying intent in a more accessible fashion:

There shall be no towers to vex us,
No meaningless gauds, and vain,
But all shall be fine and simple
And the beauty of use be plain.
Then art shall be more than jig-work,
And harmony more than show,
And the worth of a thing its measure
In the Age of the Bungalow.³²

Despite these originally rather bohemian associations, the Bungalow did move into the general society and became an incredibly popular housing type. Aided by wide distribution of designs via planbook architects and the support of a variety of publications from *The Ladies Home Journal* to *Sunset*, thousands of Bungalows were built all over the country. Developers promoted "Bungalow Blocks," entire subdivisions of Bungalow homes, many with easy financing. In Oregon, as in much of the West, the style coincided with a huge boom in both population and economy in the first two decades of the 20th Century. Bungalows, in a wide variety of shapes, sizes and designs, have been sarcastically called "the ranch home of the pre-war era." They were, and often still are, they dominant housing type in many, many, cities and towns.

³² Excerpted from Ethel Brook Stillwell (with apologies to Kipling), "Age of the Bungalow," reprinted in E.W. Stillwell and Co., *West Coast Bungalows*, 1909.

DEFINITION: What *is* a bungalow?

Despite the historic confusion regarding the Bungalow style, certain conventions were generally adhered to and a basic agreement regarding the type can be discerned. Period commentators, after bemoaning the inexact nature of the task, usually defined a "bungalow" as having certain basic components. These include:

1. A low, ground hugging, profile that provides an overall horizontal impact:

"...keep the building low down on the ground if it is to merit the title of bungalow."³³

"A bungalow is low to the ground and for that reason does not attract the eye obtrusively."³⁴

"That it is a one-storied house will be agreed to on all hands...."³⁵

2. An informal open floorplan, reducing the division of living spaces into separate and distinct areas:

"...the bungalow frequently implies an informal style of living in which many luxuries can be dispensed with without any hint of criticism"³⁶

"The plan of the bungalow provides for an entrance hall, which is separated from the main living however, by a colonnade only, the hall and the living room thus being practically one"³⁷

3. The inter-relationship of site and structure:

"...the building shall look like part the landscape—as though it had always existed there, not like a new and shiny blot on the horizon."³⁸

"...the bungalow seems, by its very nature, to require space around it, space enough to give it individuality...space enough for trees and shrubs and flowers to grow and bloom beside it and effect a real relationship between it and the landscape."³⁹

³³ Saylor, p. 17.

³⁴ White, p. 7.

³⁵ _____ . "Monthly Comment," *American Home and Garden*, Vol 5, No. 5 (May 1908), p. 164.

³⁶ Ibid.

³⁷ R.A. Ellis, "A Commodious Example of Bungalow," *The Bungalow Magazine*, June 1914, p. 375.

³⁸ White, p. 7.

³⁹ *American Home and Garden*, op cit.

4. The use of simple and natural materials in a free and uncompromised, "honest" manner:

"Somehow people view bungalows as 'rough and ready' and they will tolerate and even admire rough-boarded exteriors [and] ...a rougher grade of brickwork, stonework, or cement."⁴⁰

"For interest, beauty, and the effect of home comfort and welcome, we depend upon the liberal use of wood finished in such a way that all its friendliness is revealed..."⁴¹

From this, a working definition of the bungalow exterior character, modified to reflect the use of the style within the Albany context, can be postulated:⁴²

A Bungalow:

1. ...is a one or one and one-half story structure.
2. ...has a wide-eaved, low-pitched roof, often augmented with dormers, that emphasize the generally horizontal character of the design.
3. ...has a broad porch, verandah, pergola or other feature that physically or visually links interior spaces to the surrounding landscape.
4. ...utilizes materials that while varying from wood to brick or concrete, reflect a natural, inherent ornamentation program that is for the most part free of overly-conscious applied decoration. Structural members themselves such as roof brackets, rafter tails, beams, and pillars are exposed and highlighted by design. Bands of multi-paned windows, clinker brick,⁴³

⁴⁰ White, p. 8.

⁴¹ Gustav Stickley, "A Craftsman House Founded on the California Mission Style," *Craftsman Homes*, (New York; Craftsman Publishing Co., 1909) Reprint Ed, New York: Dover Publications, 1979), p. 9.

⁴² This working definition is heavily indebted to Alan Gowan's concise commentary on the bungalow, and Gowan's own "four essential features" as presented in *The Comfortable House*, (Cambridge, Massachusetts: The MIT Press, 1987), p. 77. Gowan's rules preclude the presence of a basement, a rarity among inventoried Albany bungalows, and contains little stylistic or design specifics beyond the importance of the roof.

⁴³ "Clinker Brick" was the term used to refer to what originally were mistakenly over-fired and burned common bricks that would assume a twisted shape and black, almost glass-like quality. Previously discarded at the kiln as "clinkers" by the height

tapered or "battered" pillars and window trim, as well as massive exterior chimneys are all typical exterior design features.

Definition Part II: What is *not* a Bungalow?

Once established, the term "bungalow" became virtually synonymous with "house" or "cottage." The attraction of the Bungalow's interior floorplan and its conscious interplay between interior and exterior spaces was too attractive to prospective builders in the early 20th Century to be limited to a particular set of exterior design principles. Other designers and home buyers not comfortable with the various constraints of the idiom found little hindrance in applying the popular term to a house more suited to their wants. Quickly "bungalow" ceased to be used as a specific noun that referred to a dwelling of any particular stylistic attributes [although those attributes were debatable] and was transformed into a collective noun that could refer to virtually any small dwelling.

By the mid-1910s this newly broadened usage of "bungalow" was even further established with the advent of a modifying secondary descriptor to categorize various new offshoots. These claddings of the basic bungalow interior with various period revival exterior schemes resulted in an unending list of variants including the Colonial Revival Bungalow, the Spanish Colonial Bungalow, the Swiss Chalet Bungalow, and the English Cottage Bungalow. In 1925, the Albany home of a Franklin Miller, located near Ninth and Washington streets was praised as an "Italian Mission Bungalow with intriguing arched doors."⁴⁴ Today, many of these sub-variants, despite their historic association with the term, are properly included among the various "period revival styles" by architectural historians. Such structures should not be considered within the stylistic framework of this study.

THE CRAFTSMAN STYLE:

One variant of the Bungalow style achieved widespread usage within the Albany context, and can be realistically defined in a meaningful way within the larger understanding of architectural terms. Since it is closely related to the Bungalow, it should be included as an element of any future fieldwork or inventory. This is what is commonly referred to as "Craftsman," typically a two- to two and one-half story structure with a strong connection to the basic Bungalow style.

of the Bungalow period, many kilns were producing clinker brick on regular production schedules to meet demand.

⁴⁴ Jane Little, "Albany Homes Gain Fame for City as Model," *The Albany Democrat-Herald*, 60th Anniversary Edition and Progress Number, November 1925, Section 5, 2:3.

THIS IS A VALUABLE DISCUSSION
 AND A NICE MODEL FOR ANY
 COMMUNITY - WALK DOWN -
 BUT COULD BE
 JUST A BIT CLEARER FOR
 THE PURPOSER, REASONS -

Historically "Craftsman Homes" referred by copyright solely to those architectural designs published within the pages of Stickley's *Craftsman Magazine*. Craftsman Homes were an eclectic mix of a variety of styles and materials that in Stickley's opinion reflected the philosophy of the Arts and Crafts Movement. Today however the term "Craftsman" has generally come to refer to the application of bungalow-type concepts and design elements to larger scale structures that themselves are more directly descended from the so-called "American Foursquare" house of the late-19th Century. The traditional foursquare fails the above definition of the Bungalow style on both points 1 and 2. According to historian Alan Gowans, "In contrast to the interpenetration of space characteristics of bungalows, the foursquare's basic ethos is a classical self-containment,"⁴⁵ which would signify a failure of point 3 as well. However, when the foursquare assumes the characteristics of "Craftsman" as typically defined, with a broad front porch and a landscaped setting, these

elements offset the inward focus Gowans perceive and mimic the typical house-garden relationship of the Bungalow.

FOR
 QUICK
 READING,
 THIS IS
 NOT
 NEARLY
 AS
 POINTS
 1 AND 2
 ARE
 NUMBERS
 IS
 THAT
 A
 WORD
 MISSING
 THAT?
 CAN'T
 FOLLOW



FIGURE 4: A Craftsman style house, from the Sears Catalog

Recognizing that the limitations of the true bungalow style, and working in a community with a long tradition toward multi-story residences, many of Albany's early 20th Century builders opted for somewhat modified designs that utilized bungalow elements but do not merit the definition of "bungalow" proper.²⁹

⁴⁶ Thus, the following criteria should be applied to define "Craftsman" as a distinct housing type:

⁴⁵ Gowans, p. 84.

⁴⁶ Lot size is a major factor in the determination of building a single or multi-story structure. Narrow lots required either multiple lot purchase or a multi-story home to maximize use. This space intensive single-floor plan of the Bungalow created serious problems for many middle-class families wishing to build in the style.

A Craftsman:

1. ...is typically a two to two and one-half story structure with hipped or gable dormers. Pyramidal roof forms are most prevalent but some Craftsman structures exhibit other roof types. Some one or one and one-half story structures may also be of the Craftsman style.
2. ...retains the broad eaves of the bungalow, often highlighted by closely spaced, non-functional, sculpted details applied to the soffit area.
3. ...has a prominent porch or verandah accessed via a simply detailed single stair flight. Second floor and rear covered porches are also common, reflecting the adoption of the house-garden interface of the bungalow style.
4. ...is built with similar materials as the bungalow but uses them in a more restrained, less conspicuous fashion. Porch pillars are less massive or prominent, windows are often symmetrically arrayed. Some historic details, particularly doric columns, are often present.

Definitions: A Summary

The above definitions of both the "Bungalow" and "Craftsman" styles of architectural are far from conclusive or applicable nationwide. In general, as used here, "Bungalow" should be limited to describe a predominately horizontally oriented structure that utilizes most if not all the representative elements of the style. "Craftsman" is a less exact definition that here refers to a larger, more vertical, structure that exhibits Bungalow-like elements in a less comprehensive fashion. As with any attempt at stylistic attribution, various individual structures may well be determined to fall within either category while not meeting each and every point of the appropriate definition. However, to assure the integrity of any future survey and to create a database of knowledge that will retain usefulness as a document of these specific types, it is strongly recommended that *no structure failing more than one of the points be considered as an example of either Bungalow or Craftsman style architecture style for inventory purposes.*

With the dilution of the original bungalow ideal by the appropriation of the term for so wide a variety of housing types, it was not overly long before the fad that had so quickly appeared across America began to wane. As the word "bungalow" itself was manipulated by developers and used imprecisely, its original meaning was so obscured that by the early 1930s it had come to assume a certain derisive quality. Academic writers virtually ignored

its passing, as they had all but done its arrival, and the popular press turned to other "modern" styles.⁴⁷

During the Depression what little residential building activity that occurred generally followed other stylistic paths than the Bungalow. With the post-WWII emergence of the Ranch-House as the dominant residential model, the term "bungalow" had for the most part been removed from the popular lexicon. Despite the rather obvious connections between the Ranch House design and the bungalow (open floorplan, horizontal appearance and the importance of the garden) the significance of the Bungalow as an intrinsic and innovative American type, was, until recently, virtually ignored.

Prominent Individuals:

The following list contains names and brief descriptive information as available of those individuals or business entities identified as having potentially played *a direct role* in the design, construction, or promotion of the Bungalow/Craftsman style within the Albany context. Geared as this study is toward an architectural type, no attempt was made to determine the relative social prominence, significance, or other contribution of those listed.

Albany Brick and Tile Co.

established in 1914 by C.G. Rawlings and L.R. Harrison, the company produced various masonry products for distribution throughout Oregon. The company was the successor to the Albany Brick Yards, long an influential concern in the Albany area. The presence of a successful brickyard and the ready availability of its product is expected to be reflected in the construction materials of Albany's Bungalow and Craftsman structures.

Albany Lumber Company

"An outgrowth of the Brandeberry and Wheeler Lumber Co., who have

⁴⁷ A brief study of listings under the heading "Bungalow" in *The Reader's Guide to Periodicals* gives a fairly accurate picture of the style's rise and fall. In the 1900-1904 volume, no listing is present then in 1905-1909, 56 articles appeared. The 1910-1914 period saw some 150± articles. By the 1925-1928 volume only 15 articles are shown, in 1932-1935 this drops to five (one of which is entitled "Transforming the Ugly Bungalow"). With the 1935-1937 issue, the heading "Bungalow" itself disappears.

been supplying the wants of Albany in the lumber line for the past eight years."⁴⁸

Albany Planning Mill⁴⁹

a manufacturer of "...sash, doors, moldings, mantles, grills, and fixtures. They also do a large business in all interior finish lines such as house, bank and store fixtures."⁴⁹

Burgraff, Charles Henry⁵⁰

An architect, Burgraff practiced in Albany and throughout Oregon from 1899 to 1933. Apparently the bulk of Burgraff's designs were commercial and institutional buildings. The Alfred Dawson House, 731 Broadalbin is credited as his sole remaining residential work in Albany and his contribution to the Bungalow style remains uncertain.⁵⁰

Beam Land Company⁵¹

Likely a successor of the Hecker and Beam real estate firm, the company offered financing to home-buyers. Owen Beam and B.J. Hacker, the firm's owners, apparently first arrived in Albany sometime after October 1911, from the Soap Creek area.⁵¹ It is unclear at what point Beam assumed sole control.

Contractors:

Numerous "Carpenters, Contractors and Builders" are listed in period city directories. With further study, some will likely be identified as being responsible for the design and construction of many of Albany's Bungalow and Craftsman resources. Where additional information has been located on an individual they have been cited separately. Remaining contractors, by year of listing, are as follows:

1905

Blount, F.T.

Conn, I.F.

McChesney, John

Baker, W.E. [Cement]

Cougill, J.B.

Scott and Stephens, Harrisburg

⁴⁸ "The Albany Lumber Company," *The Albany Democrat*, Special Edition, April 1907.

⁴⁹ "Albany Planing Mill," *The Albany Democrat*, Special Edition, April 1907.

⁵⁰ Clark, Rosalind. *Albany Downtown Commercial District*, NR District Nomination Form, November 1982, Section 8, p. 3.

⁵¹ See *The Albany Democrat*, 6-October-1911, 3:5.

1909-1910

Austin, Anthony
Coughill, J.B.
Kitchen, F.P.
McGilvery, A.W
Tucker, C. J.
Umphrey, E.L. [Concrete]
Way, J.T. [Concrete]

Baker, W.E. [Concrete]
Harkness, H. C. [Concrete]
McClain, J.D. [Concrete]
Snell, R.D.
Tucker, M.L.
Wentworth, H.T.

1911-1912

Cobb, W.L. [Building Stone]
Blout, Fred T
Creamer, John
Ensor, Frank O.
Hammel, John [Brick]
Kirk, Wm. R.
Leverich, Ambrose
McKey, Chas. N [Concrete]
Pitman, Arthur S. [Concrete]
Snell, Robert
Tanner Bros. [Concrete]
Vonada, Joseph A. [Concrete]

Baker, W.E. [Concrete]
Chance, Frank
Davidson, Ed B.
Hadley, Frank I
Kenerup, Peter
Kitchen, F.P. [Concrete]
McDaniel, J.D. [Concrete]
Murphy, Edward L. [Concrete]
Rhodes, T. H. [Lath/Plaster]
Steele and Canfield
Valley Bldg [Cement Blk Mfr]
Witter, A.L.

Fellers, F.M.

a general contractor who "...has made a specialty of constructing small houses, according to the plans of the customer or following plans which he himself has developed."⁵²

Hand, William R.

An architect, following work as a contractor Hand practiced in Albany from the late 1890s to his death in 1913. "...the plans for many of Albany's best buildings were drawn by him."⁵³

Howland, C.E.

listed as an "architect" in the 1902 City directory, by 1905 his name is listed as a building contractor. Howland is credited as the contractor of the 1911 Albany Bank Building.⁵⁴

⁵² "F.M. Fellers is a Factor in City's Growth," *The Albany Democrat-Herald*, 60th Anniversary Edition and Progress Number, November 1925, Section 2, 12:4-6.

⁵³ "Local Architect Died Last Night," *The Albany Democrat*, 24-January-1913, 3:1.

⁵⁴ "An Albany Made Building," *The Albany Democrat*, 5-January-1912, 3:6.

Jenkins, A.C.

an architect, Jenkins was practicing in Albany prior to 1919 when he was granted a license by the State Board of Architectural Examiners as a registered architect. With his son Cleo (below) he shortly operated a firm called Jenkins and Jenkins.

Jenkins, Cleo Harold.

an architect, Jenkins graduated from UO in 1921 and joined his father's Albany-based practice [see above]. A prominent individual, Jenkins was listed in *Who's Who in Oregon* and credited with the design of "...many school buildings and fine residences."⁵⁵

Leigh, T.D.

a contractor, identified as "building houses on West 9th" in 1911.⁵⁶

Richards, George C.

a contractor, Richards is often mentioned in the years 1910-1925 (has) the builder of small rental or speculative housing at least sometimes for his brother-in-law Frank Lucas [a financier?]. "George Richards has added much to the city through his construction of many bungalows of moderate price."⁵⁷ Richards was still working as a contractor in Albany as late as 1951.

Taucher, Andrew

an architect, Taucher is listed in the 1909-1910 Albany City Directory with offices at 528 West 9th.

Tripp, Rufus W.

a real estate agent, Tripp apparently played a prominent role in many of Albany's Bungalow era additions and developments.

Waterbury, Edwin

an architect, Waterbury arrived in Albany from New York City in June 1910.⁵⁸

Williams, Winona Irvine

a developer? Owned and platted the "Winona Addition" advertised as "100 lots for \$300 each."⁵⁹

⁵⁵ Capitol's *Who's Who for Oregon—1936-1937*, (Portland: Capitol Publishing Company, 1936). p. 289.

⁵⁶ *The Albany Democrat*, 28-April-1911, 3:3.

⁵⁷ Little, op cit.

⁵⁸ "New Architect Opens Office," *The Albany Citizen*, 24-June-1910, 1:2.

III. IDENTIFICATION:

Although no formal fieldwork of Bungalow and Craftsman resources has yet been undertaken, certain assumptions regarding the character, dispersal, and quantity of the styles within Albany can be supported.

Previous Surveys:

The City of Albany inventory of historic and cultural resources is based almost entirely on the documentation prepared in support of the city's three National Register historic districts as well as other individual NR sites beyond those district boundaries. Prepared in three phases from 1978 to 1983, the evaluation system employed on the Monteith, Hackleman's and Downtown Commercial Historic Districts, while based on then-standard methods, in practice if not actual design virtually prohibited Bungalow or Craftsman resources from achieving a "primary" ranking. In the two residential districts many 20th Century resources were evaluated as compatible but not specifically identified by style. In these cases, a documentary review [noting mention of porches, tapered pillars, siding materials and other "typical" factors] isolated potential resources of Bungalow or Craftsman styles and provides direction for further study. A quantitative breakdown of these previously surveyed resources, by district, follows.

Monteith District:

Identified as "Bungalow" Style	
Ranked secondary	10
Ranked compatible	7
Identified as "Craftsman"	0
Non-stylistically identified compatibles	
Potential Bungalow	59
Potential Craftsman	45

Hackleman District:

Identified as "Craftsman/Bungalow" Style	
Ranked secondary	5
Ranked contributing	4

⁵⁹ "Winona Park Addition," *The Albany Democrat*, 24th March-1991, 3:3.

[Hackleman District, Cont.]

Identified as "Bungalow" Style Ranked compatible	16
Non-stylistically identified compatibles	
Potential Bungalow	35
Potential Craftsman	3
<hr/>	
Total Identified Potential Bungalow and/or Craftsman Resources:	184

In 1990-1991 the City undertook to update its inventory by evaluating a small number of identified Bungalow and Craftsman resources. Aided by consultant Rosalind Keeney, Albany identified and designated eight (8) properties defined as "Bungalow" and sixteen (16) defined as "Craftsman" for inclusion in the City Inventory. Standard State Inventory of Historic Places documentation forms were prepared. Combined with 184 properties within the Districts, these 24 properties located in areas the Eastern, City View, and Hazelwood Additions, yield a base sampling of 208 resources potentially covered by this context. While no exact figure can be determined as to the quantity of other, as yet unidentified, Bungalow and Craftsman resources within the City, it will likely be a considerable figure.

INDIVIDUAL RESOURCES:

In the course of archival research a number historic references to individual properties constructed during the 1900-1940 property have been located. While in most cases, no specific architectural style was listed, many may well be of Bungalow or Craftsman design. These potential resources are shown in Table 1, in chronological order, below. Addresses and other information, if known, has been included.

**TABLE 1:
Identified Resources**

NAME	ADDRESS	OTHER INFORMATION
1911:		
Hamilton, Hattie	Ferry & Twelfth	
Merrill, Dennis W.		"latest S. Calif. design"
Wallace, Dr. B. Russell	Ellsworth & Seventh	
Miller, Mrs. Amelia	"South of Judge Hewitt's modern structure"	
Richards, George C.	Ninth, near Maple	"his 7th hse. on this block"
Mickel, Mr.	Ninth and Maple	buys house from G. Richards
Dow, Mr.	"South of Lemke's"	
Adams, D.D.	"South of Mr. Dow's " [above]	
Froman, Frank	Walnut & Seventh	8-room cottage
Dunlap, Mrs. Maggie	Seventh & Elm	5-room cottage
1920:		
Hulbert, Reiley	West Ninth	Bungalow
Preston, H.D.	Seventh & Broadalbin	Bungalow
1925:		
Crawford, W.W.	Ninth & Washington	"Unique Spanish Bungalow"
Miller, Franklin		"Italian Mission Bungalow"
Curl, L.M.	715 Lyon	
Troutman, C.A.	700 Block, Lyon St.	
Anderson, Waldo	Ninth & Ferry	"Cream Pressed Brick"
Stevens, W.B.	925 Ninth St	
Pfeiffer, Mrs. Chas.	530 Ferry	
Clifford, C.E.	507 W. Tenth	
Cusick, Mrs. J.W.	118 W. Seventh	moved earlier bungalow

Distribution:

While documentary review indicates a potentially high incidence of Bungalow and Craftsman architecture within the Monteith and Hackleman Districts, it is fully anticipated that many of these resources will be determined to be of other styles. It is also quite likely, based on review of past survey data, that at least some previously identified "Bungalow" resources will require reclassification to other stylistic categories if the term is to applied consistently.

The numerous additions surrounding the first settled areas of Albany, [See Map 1] many of which were platted and developed during the peak years of the Bungalow and Craftsman popularity, are fully expected to contain the majority of Bungalow and Craftsman style construction in the City. Table 2 includes a complete listing of those additions to City of Albany filed during the study period.

Given the relatively rapid development of Albany during the 1910-1920 boom period, the sudden burst of population growth it occasioned, and the relatively slow growth that existed for the remaining pre-WWII period, a high incidence of Bungalow and Craftsman architecture is anticipated. With Albany's traditional respect toward its architectural heritage, a high degree of integrity for remaining Bungalow and Craftsman resources is considered likely.

TABLE 2:
Additions to the City of Albany, Oregon 1900-1940

ADDITION NAME	DATE FILED
CITY VIEW ADDITION	8-21-1902
HACKLEMAN'S HEIRS ADDN	11-6-1902
WRIGHT'S ADDITION	3-4-1902
MOUNTAIN VIEW ADDN	5-19-1903
MOUNTAIN VIEW, 2nd ADDN	11-28-1903
HAZELWOOD ADDN	4-8-1909
MENNONITE CHURCH	4-7-1909
TREMONT TRACTS	10-29-1909
ALBANY HTS ADDITION	4-1-1910
CENTRAL ADDITION	9-8-1910
HACKLEMAN'S HEIRS 1st ADDN	3-4-1910
HACKLEMAN, T.P & E.L.	3-4-1910
LINMONT ADDN	8-31-1910
MILLERSBURG 10ac TRACTS	6-1-1910
PRICES 1st ADDITION	4-8-1910
PRICES 2nd ADDITION	4-8-1910
RAMBLE PARK	10-6-1910
EPAULINE	11-2-1911
GLENDORR	8-15-1911
HACKLEMAN'S WOODLAND ADDN	7-7-1911
MILLERSBURG 10ac TRACTS, PLAT 2	8-9-1911
NORTH ALBANY FRUIT/GARDEN	10-5-1911
REDFIELD LAND PLAT	9-5-1911
SUNRISE ACRES	4-7-1911
WINONA PARK ADDITION	4-10-1911
WOODLAND ADDITION	7-8-1911
CLINES ADDITION	9-3-1912
PIRTLE HOME TRACTS	4-3-1912
ROSE ADDITION	8-17-1912
RUITER'S ADDITION	1912
HACKLEMAN'S SUNRISE ADDN	6-2-1913
HACKLEMAN PARK ADDN	2-5-1915
BRYANT'S TRACTS	6-26-1917
MILLERS ADDITION	11-22-1937
ROSEMONT ADDITION	6-26-1939
BACON ADDITION	12-2-1939
HACKLEMAN'S GROVE ADDITION	3-23-1940

IV. EVALUATION CRITERIA:

Following any field survey, resources that have been determined to merit attribution as either a Bungalow or Craftsman design using the above definitions, should be judged against the following criteria to provide a basic framework for the evaluation of architectural integrity and design.

NOTE: The following criteria are intended solely to assess *architectural integrity and merit* of individual resources as they reflect the tenets of the Bungalow and Craftsman styles. Overall *historic significance* as used in any ultimate evaluation for potential listing on the local inventory, the State of Oregon Inventory of Historic Resources, or for listing on the National Register of Historic Places, either individually or as an element within a larger district, will necessitate a separate review that acknowledges any social or associative significance deriving from the resource's individual history.

As stated above, the Bungalow and Craftsman styles are defined by a series of basic tenets. In practice, the construction of the styles is most clearly visible via the use of the proscribed sets of materials and design elements that came to be associated with the popular pattern of carrying out that philosophical basis. The examples below look at the basic components of a dwelling and the typical materials or design characteristics associated with them. A "Best Example" indicates the preferred usage but many other instances may well be found exemplary. In all cases, normal integrity concerns regarding original design and use of materials should apply. Since this context by definition is entirely based on architectural character, later modifications, use of inappropriate materials, alterations to setting or ill-advised additions will severely diminish a resource's integrity. Selected local examples of typical materials and design are detailed in Figure 5.

EXTERIOR

Roofs:

May be either front or side-facing gable or gabled-L. Clipped- or "jerkinhead" gables are also common. Generally, hipped-roofs are not found on Bungalow style but are common on Craftsman structures. All buildings, of whatever roof variant, should have broad, oversized, eaves.

Materials were originally wood shingle or, toward the end of the period, decorative-cut asphalt (i.e. hexagonal, etc.). Later materials include 3-tab asphalt and metal.

BEST EXAMPLE:

Bungalow—very low pitched gable roof, broken by one or more dormers, and clad with historically appropriate material.

Craftsman—hipped or gable roof with regularly spaced dormers and clad with historically appropriate material.

Primary Surface:

Masonry: Typically brick, often accented with clinker, cobblestones, or river rock, concrete, stucco, and various combinations thereof. Decorative face concrete block, cast to imitation cut stone, is also common.

Wood: Includes horizontal double-drop siding, drop siding, clapboard, v-groove shiplap, shingles, vertical board and batten

BEST EXAMPLE: includes a mixture of two or more exterior surface materials, i.e. double-drop siding with shingled gable ends, board and batten with stucco inset panels, etc.

Secondary Materials:

Any of the above materials used in a restrained, single feature, manner, especially to differentiate a front porch or verandah.

BEST EXAMPLE: masonry materials, brick, stone, concrete, especially when combined with a primarily wood structure.

Chimneys:

High incidence of common brick due to local manufacture is expected.

Chimneys are typically exterior, highly visible from the street and oversized. Materials as above. Sheet metal chimney tops are were also typical original design elements.

BEST EXAMPLE: Other than uniform brick as in brick mixed with a second material such as clinker, concrete or stone.

**INSERT FIGURE 5: MONTAGE OF DETAILS/LOCAL EXAMPLES ON
11x17 FOLDOUT PAGE**

Porches:

By definition, all evaluated properties should have a prominently located porch or porches on the front or adjacent elevations. Porches may occur beneath the main roof volume or below a secondary roof of their own. Partial or offset [not full width] porches are typical on less elaborate examples of the style.

Porch pillars were often oversized boxed, sometime set in pairs or groups of three. Masonry pillars are often "battered" or shaped as a truncated obelisk. Craftsman porches typically utilized classically derived detailing such as smooth or fluted Doric-style columns.

BEST EXAMPLE: Full width or L-shaped front porch integrated into the design of the main volume (i.e. under the primary roof, visually tied in via a pergola, porte cochre or other detail). Posts should be massively proportioned and dominate the front elevation.

Windows/Trim:

Multi-pane double-hung sash over one or casement windows. Primary elevations often include a three-part grouping around a large "picture" window with multi-light band at top portion. Entries often flanked by sidelights. Simple geometric leaded glass panels [not stained] are also typical.

Exterior trim is most commonly plain boards, sometimes with hood or simple crown molding. Better examples have "battered" or tapered sides with a reverse raked plain crown.

BEST EXAMPLE: Multi-pane windows with decorative exterior molding.

Other:

Sculpted rafter tails, massive roof brackets, massive porch posts, exterior sheetmetal light fixtures, decorative over-sized front doors [often oak], multiple dormers that add interest to the roofline.

SETTING:

The "ideal" Bungalow or Craftsman design was envisioned as a bastion of "country" within the urban environment. As such, landscape was lavish but tended toward a more natural use of plant materials and non-formalized

designs. In all cases, the placement of the building on its site should reflect the original residential character of the design.

BEST EXAMPLE: The setting continues to convey the residential character of the structure. The site itself relates the integration of inside and outside space that was characteristic of the style. Garden areas, where present, tend toward natural rather than rigidly controlled design.

V. TREATMENT:

Research Needs:

The primary research need required to completely assess the quantity, quality and relative significance of Bungalow and Craftsman style architecture within the City of Albany is, obviously, an *intensive field survey* specifically geared towards the identification of those resources that makes use of the guidelines presented in this statement. At minimum a windshield survey would determine the appropriateness of stylistic attribution for those 184 resources already noted in the Monteith and Hackleman Districts. Since the various additions to the City filed during the 1910-1920 period are presumed to hold a majority of the pertinent resources, a logical approach would continue the survey of the City on an addition by addition basis. A suggested program for undertaking a complete, intensive, analysis of Bungalow and Craftsman resources includes the following tasks:

- A thorough review of local newspapers during the peak period of Bungalow and Craftsman construction. The spot check of selected issues undertaken during the research for this statement reveals a regular listing of building activity, often including location, builder, cost and other information, for a variety of residential projects. Especially useful was the "Observed" column, which appeared regularly in *The Albany Democrat* during the 1910-1912 period.
- Interviews and consultation with local individuals. Certain identified individuals, such as longtime residents, descendants of identified architects, builders, and others with knowledge of Albany's pre-WWII period, would add substantially to our understanding of the social and associative significance concerning the city's Bungalow and Craftsman resources.

- There is some indication that planbook architecture played a substantial role in Albany's boom period. Review of available sources, including Voorhees, Yoho, and Stillwell, as well as Aladdin prefabricated housing designs, should be a component in any review once resources have been identified as being of Bungalow or Craftsman design.
- Given the restrictive use of "Bungalow" and "Craftsman" style used in this statement, the various "period revival" styles employed during the later years of the pre-WWII period will by definition be eliminated from study. It is presently unclear to what extent those styles were employed in the City of Albany. Should fieldwork indicate a prevalent role for these other 20th century styles, such would indicate a logical area of future study.

Potential Threats:

The present City of Albany code relative to historic resources⁶⁰ contains typical provisions for review and protection within the City and should generally prove adequate in protecting the city's Bungalow and Craftsman resources. Presently, all properties within the Hackleman and Monteith National Register Districts, as well as those 24 properties identified in the 1991 Keeney survey, are afforded protection under the ordinance.⁶¹ It is strongly suggested that a specific set of design standards addressing the Bungalow and Craftsman Styles be developed and implemented. Such a framework, recognizing the essential elements of the style and providing visual information as to "preferred" and "non-preferred" approaches to typical remodeling work, will greatly promote the continued preservation of the integrity of identified Bungalow and Craftsman architecture within the City.

Bungalow resources in the remaining areas of the City, including most of the 1910-1920 additions thought to contain the bulk of Albany's Bungalow and Craftsman style structures, are at present unprotected. [See Map 2] While no specific threat has been identified, it is considered prudent that these areas be the subject of a basic windshield survey as soon as is practical. Such information should be used to aid in the creation of an interim list of potentially significant resources, affording some minimum level of review to

⁶⁰ Albany Land Development Ordinance, "Article 7, Historic Overlay District, 7.000 to 7.340 inclusive," revised August 1991.

⁶¹ Ibid., Section 7.010, "Applicability."

these areas pending the funding and completion of the more complete and formalized survey.

Suggested Strategies:

The present study is part of the ongoing recognition of the importance of 20th century resources in the Albany's history. As a result of this effort, the City is embarking upon what will by nature be a major extension of the definition of "history" and "significance" than has previously been locally understood. Typically, such an expansion of "landmark" status to include 20th century resources, especially modest structures such as Bungalows, creates certain perceptual problems for non-preservationists that are best countered by a public education program that places the period in the context of local development. While the present study touches on the events that effected Albany during the first years of this century, it does not cover the social and economic history of the city in any great depth. A critical research deficiency in the local area is the failure of many previous histories to investigate and document Albany's pivotal early 20th century period in a thorough and organized academic fashion. Such a document would aid greatly in the understanding of Albany's role in the development of Linn County and Oregon's pre-WWII era and should eventually be developed to aid future study.

Specifically related to the enhanced protection of surviving architectural resources, a program of education and public awareness that stresses the role of the Bungalow both as a national event and its expression in the Albany area would add to the understanding of the changes the 20th century brought to the city. Albany's already extensive and laudable use of brochures, walking tours, open houses, and other events provide a logical vehicle to generate support and awareness of the significance of Bungalow and Craftsman architecture, and should be utilized to do in conjunction with the finalization of this study.

Pending the eventual findings of an intensive survey of Bungalow and Craftsman style resources, and the decision to integrate those resource types with any other prevalent 20th Century architectural form, the City may choose to consider the following:

- A thematic multiple property NR nomination of Bungalow and Craftsman resources, if appropriate
- An area specific [i.e. "The Burkhart Park Addition"] nomination should the integrity and concentration of resources warrant
- A thematic nomination based on the occurrence of a particular building material, i.e. the use of "Clinker Brick" as the result of the presence of the Albany Brick and Tile Company.

- Architect specific nominations should any of Albany's identified designers be determined to have been responsible for a body of work that is of sufficient breadth, quality, and integrity.
- Individual resource nominations for exemplary examples of the style

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