

HISTORIC PRESERVATION RESOURCE GUIDE
CHAPTER EIGHT: ARCHITECTURAL STYLES AND ARCHITECTS

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HISTORIC TACOMA

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TACOMA ARCHITECTURAL STYLES

Below is brief list of the most common residential styles found in Tacoma:

Text is from *Classic Houses of Seattle: High Style to Vernacular, 1870-1950*, Timber Press, 2005, Caroline T. Swope. Text is used with author's permission.

Victorian (Queen Anne, Free Classic and Folk Victorian) 1870-1910



Queen Anne houses at 901 & 903 North K Street
Photo courtesy of Willow's Photography



Queen Anne house at 817 North J Street
Photo courtesy of Tacoma Public Library, BU 698

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Free Classic Victorian house at 502 South Sheridan
Photo courtesy of Kingstree Studios

Victorian architecture is one of the most easily identified stylistic classifications. While most people recognize the towers, ornate woodwork, and multi-colored stained glass, many are unaware that “Victorian” isn’t a single architectural style, but a conglomeration of styles ranging from Gothic Revival to Queen Anne and Eastlake. Most of these styles share irregular massing, ornate exterior decorations, and a number of different design influences, including English, French, Italian, and Swiss. Plain elevations are uncommon, since large-scale mill operations supplied inexpensive and mass-produced molding, ornate doors, windows, and decorative details, providing designers a plethora of personalization choices. The Victorian styles began in England under the reign of Queen Victoria (1837-1901) and arrived in the United States through the influence of a number of architects, including Andrew Jackson Downing and Richard Norman Shaw.

The flexible combination of floor plans, building materials, and ornamentation associated with the Victorian styles made them attractive to many different social and economic groups. As a result one can find Victorian commercial buildings, apartments, single-family homes, and large mansions throughout the city, many dating from the late nineteenth century. While one can still find an occasional Italianate house, the most common Victorian sub-styles are Queen Anne, Free-Classic, and Folk Victorian.

Queen Anne houses typify what most people visualize when they hear the term “Victorian.” Most Queen Anne houses have two full stories, although large three story mansions and smaller one and a half story or one story folk versions occur as well. The massing is quite irregular and a dominant street facing gable is usually present on an asymmetrical façade. Towers are commonly found on the main elevation in the larger and more elaborate manifestations. Roof forms are normally hipped or cross gabled. Windows are often one over one, double hung, with stained glass or leaded glass appearing in even some of the simplest examples. A particular

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design feature of this style is the Queen Anne window. A Queen Anne window is double hung with a single light on the lower portion. The upper portion is a single large pane surrounded by smaller square panes, usually made from colored glass. Large one-story porches are ubiquitous, and accent the irregular plan of the façade, while recessed porches and balconies appear on upper floors. Queen Anne houses are easily recognized by their abundance of decorative wooden gingerbreading (sometimes called spindlework) and heavily patterned wall surfaces, which use an abundance of patterned shingles. Gingerbreading is used to detail porches, accent doorways, gables and bay windows. The patterned wall textures provided by different shingle designs are also a Queen Anne hallmark. While wooden examples of this house are most common, brick versions occasionally appeared and achieved the ornate layering of texture through differing brick patterns, colors, or even half-timbered elements. Smaller vernacular versions of the Queen Anne style are usually referred to as Folk Victorian. These structures also have spindlework, front porches, and a dominant front gable but are usually only one or one and a half stories, with considerably less ornamentation than their larger cousins.

The term “Queen Anne” is a misnomer, since this style has very little in common with the formal Italian Renaissance Revival architecture that was popular during her reign from 1702-14. Instead, Queen Anne designers borrowed architectural forms from the preceding Elizabethan and Jacobean periods. English architect Richard Norman Shaw (1831-1912) borrowed design elements from half-timbered medieval. Several sketches of his work were published during the 1870s in the journal *Building News*. Shaw was one of the most popular designers of late Victorian houses, and developed earlier Arts and Crafts designs, popularized by William Morris, in addition to the Queen Anne style. Americans that were unable to travel abroad would have seen examples of the nascent Queen Anne style at the 1876 Philadelphia World’s Fair with buildings designed for the British commissioner and delegates. These irregularly massed buildings with half timbering, extended bays, steep roof lines, and multi-lighted windows were illustrated in *American Building Magazine* and *Building News*. The first American example of this style is the Watts-Sherman House (1874) at Newport, Rhode Island, designed by Henry Hobson Richardson. Architects and designers around the country were able to peruse Queen Anne design elements through illustrated style books of the period, including E. C. Gardner’s *Illustrated Homes* (1875) and Bicknell and Comstock’s *Specimen Book of One-Hundred Architectural Designs* (1880).

The development of the Queen Anne and the Folk Victorian style was, in part, made possible by a fundamental change in construction technology; the balloon frame. This streamlined construction technique was first used in Chicago and became the major building method. It is still the most common method of frame construction in the United States. This new lightweight framing technique replaced the heavier braced frame construction. Braced frame construction required heavy corner posts, and hewn joints. In contrast, the balloon frame has corner posts built from several two-by-fours and makes exclusive use of nails to join framing members. This newer structural system allowed both cheaper and more rapid construction than hewn joints and also allowed greater freedom in creating the irregular floor plans that are common in these styles.

The Free Classic Victorian is a sub-style of the traditional Queen Anne Victorian that more people are associated with. Free Classic homes often have the irregular massing of a Queen Anne, with the towers, bay windows, and porches, but start to have more restrained decorative

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elements. Instead of multiple styles of shingles and extensive ginger-breading, these houses have more restrained ornamentation with classically inspired details. While many people do not think of classical columns and Palladian windows as particularly Victorian in styles, perhaps one third of Queen Anne homes had such details. This stylistic variation became increasingly common after 1893, due in part to classical design influences from the World's Columbian Exposition in Chicago that year. By 1900 the Colonial Revival and Neo-Classical Revival styles had begun to surpass the Victorian styles in popularity.

Victorians loved color, texture and pattern, but it is often difficult to tell how paint was used on their homes. Period photographs can help with structural design, but the black and white medium offers little information regarding original color schemes. Scraping the paint back to its original layer isn't always reliable, since pigments can change colors over time, and it is almost impossible to tell primers and undercoats from finish coats. Exterior color choices were considerably more limited than the thousands of shades available to contemporary homeowners. Gray, various shades of green, and brown were frequently used. Blues, yellows, purples and bright reds weren't often used since these colors were not very colorfast. Smaller homes often used two similar colors, one for the main body of the house, the other for trim; window frames, cornices, brackets, porch railings and supports. Sometimes an additional color was added for window sashes. More elaborate homes might have six or more paint colors. Late Victorian buildings often used softer paint colors, particularly if they had Colonial revival or Neo-Classical design elements (Free Classic). Pastel yellows, grays, and blue were used, and trim might be white, instead of the darker colors preferred in earlier decades.

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Spanish Revivals (Mission Revival and Spanish Eclectic) 1890-1940



Mission styled house at 402 North Yakima
Photo courtesy of Kingtree Studios



Spanish Eclectic house at 615 North 10th Street
Photo courtesy of Kingtree Studios

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Spanish Eclectic house at 1106 Tacoma Avenue North
Photo courtesy of Kingstree Studios

At first glance the stucco covered, southwestern forms seem out of place in the misty evergreen clad Pacific Northwest. Mission and Spanish Eclectic homes, are infrequent but striking styles. The Mission style, nationally produced from 1890 until the 1920s, had a local following during the 1910s and 20s. While the east coast was focusing its colonial revivals on the English and Dutch architectural styles native to the area, the western states turned to their native colonial forms. The Mission style originated in California, and is thought to be the first style that diffused from the west to the east. The Santa Fe and Southern Pacific Railroads selected Mission designs to create a unified theme for their stations and resort hotels. Mission style buildings can utilize either symmetrical and asymmetrical facades. The basic massing of the structure is usually square or rectangular, with porches and towers providing asymmetry. Wall surfaces are stuccoed. Roofs can be either pyramidal or gabled, and are commonly covered with tile. Like craftsmen homes, eaves project over the exterior walls, and have exposed rafter tails. Porches are common, and are supported by square piers, sometimes arching into the wall. Dormers and roof parapets are usually shaped with curving undulating lines and coping.

The Spanish Eclectic style grew out of the Mission style. It is more vernacular in form, and can draw design elements from different periods of Spanish history, including Moorish, Gothic or even Renaissance. While this style can have large, elaborate examples, those found in Seattle are more generally small one-story builder's houses, rectangular in plan, but with asymmetrical window and door placement. Roofs can be gabled or flat, and are generally tiled. Eaves for this style have a minimal overhang. Wall surfaces are stuccoed and arches above main doors and windows are common. Leaded glass windows are often used to accent primary windows. Because of its close association with southern California the style reminded many of Hollywood's glamour days.

Colonial Revival (English and Dutch) 1880-1955

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English Colonial Revival house 605 North 5th Street
Photo courtesy of Kingtree Studios



English Colonial Revival cottage at 405 South Sheridan Street
Photo courtesy of Kingtree Studios

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Dutch Colonial Revival house at 514 North Sheridan Street
Photo courtesy of Kingstree Studios

The Colonial Revival style, which is characterized by architectural massing and details copied from period Colonial examples, originated with the Philadelphia Centennial International Exposition of 1876. In turn, many Colonial and early Federal styles were loosely based on Greco-Roman design sources in an attempt to associate the greatness of past civilizations with our nascent democracy. Colonial Revival styles gained further publicity when the well-known architecture firm of McKim, Mead, and White designed a Colonial Revival house in 1882 for H. A. C. Taylor of Newport, Rhode Island, a town that served as a summer playground for America's elite.

A variety of design details are present in English Colonial Revival homes: they generally have regular massing, with hipped or side-facing gables. Windows are evenly spaced, with the front door frequently holding the center position. A columned porch or small portico marks the primary entrance, and the paneled door is surrounded by sidelights and occasionally a Federal style fanlight above. Windows are double-hung, with both sashes displaying multiple lights, or only the upper sash utilizing them. During the Colonial period, large windows required the joining of multiple small panes of glass, since window glass was imported from Europe and large sheets were expensive and prone to breakage on the long sea crossing. Thus, for these revival styles, "old fashioned" multilight windows are often specified. Palladian windows are common in grander homes and are characterized by a tripartite design with either a larger central arched window or a regular window topped with an arch flanked by smaller double-hung windows.

Shutters reappear in Colonial Revival styles. Solid and louvered shutters were operable during the Colonial period, and were used to block light or protect windows. Shutter catches—small pieces of metal hardware—held the shutters open against the side of the house, and could be turned to release the shutters for closing. While shutter catches were used in many early Colonial Revival homes, later examples often omit the catches. Some Colonial Revival houses lack shutters entirely, since they were no longer functional by the late 1800s and were purely

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decorative. (Most Victorian, Craftsman, and Tudor Revival styles lack shutters also because the combination of two or three windows together would not allow functional shutters.) Roof eaves are articulated with multiple layers of molding. Dentil work, a series of small square blocks, is one of the more typical details. Occasionally pediments occur over doors or windows.

Early examples of Colonial Revival were rarely historically accurate copies but instead were rather loose interpretations of the style. Colonial Revival homes were built from the late 1800s, and while their popularity has fluctuated, they remain popular to this day, particularly on the East Coast where the style originated. In 1898 *The American Architect and Building News* published a series of photographs and measured drawings of Colonial architecture. (These were republished in 1923.) Other publications, including Boston architect Joseph Chandler's *Colonial Architecture of Maryland, Pennsylvania, and Virginia* (1892), and Fiske Kimball's *Domestic Architecture of the American Colonies and of the Early Republic* (1922) also enhanced interest in the style, as did the much publicized documentation and restoration of Colonial Williamsburg during the 1930s. Williamsburg had been the capital of Virginia during the eighteenth century, and the multimillion dollar restoration and reconstruction of the town by John D. Rockefeller Jr. attracted national attention. One result of this intense documentation is that Colonial Revival houses constructed between 1910 and 1935 were more likely to duplicate the original prototypes. The style continued to be popular after World War II, but designs were usually simplified for economic reasons.

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Four-Square (Classic Box) 1900-1920



Four Square house at 3303 6th Avenue
Photo courtesy of Kingstree Studios



Four Square house at 720 North Sheridan Street
Photo courtesy of Willow's Photography

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Four Square house at 616 North Ainsworth Street
Photo courtesy of Willow's Photography

The American Four-Square was commonly built in Tacoma from 1900 to 1920. The plan was also popular nationally. The Four-Square, or “Box” as it is sometimes called, has a simple, square plan, often with a room in each corner, and a low-pitched, pyramidal or hipped roof. Dormers are common, as are full-width front porches. Interior details on the homes can vary; those built closer to 1900 will have more Victorian interiors, while those built in the 1920s may appear more Craftsman in style, with a range of box-beams and built-in furniture. Some versions even display Mission Revival styling, with stucco exteriors, tile roofs, and a shaped roof parapet. The Four-Square design was spread nationally by pattern books, and there were several variations sold by Sears, Roebuck and Company. Larger versions of the style have a center hall, with four rooms on each floor. Smaller renditions may have an offset floor plan with the front door off-center, and only three rooms per floor with the staircase occupying the fourth quadrant.

The Pacific Northwest has a particular variation of the Four-Square design, often called the “Seattle Box,” where the front porch, which typically projects out from the plan, is recessed under the second level (reducing the square footage of the house interior). Sometimes the front porch may take up the entire width of the house, but more commonly it covers a portion of the front. Many of these houses have large, elaborate, decorative brackets at the top of the porch piers. Projecting square corner windows are also commonly found and are located on each end of the front façade, and protruding slightly from the main plan of the house on both the front and side elevations. These projecting spaces are usually on the second floor. The center of the second story is also commonly accented with a small decorative window. Roof eaves are often open with exposed, rounded end, rafter tails. While the origin of this substyle is uncertain, it is illustrated in 1903 newspaper advertisements for designer Fred Fehrens’ work and in Victor W.

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Voorhees's 1907 *Western Home Builder*, a publication in its seventh edition by 1911. Victor Voorhees was partner in the Seattle firm of Fisher and Voorhees, and designed buildings in a number of Eclectic Revival styles. By 1911 a Four-Square variation with projecting corner windows was featured in Sears and Roebuck house catalogues, which sold basic Four-Square designs between 1908 and 1922.

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Craftsman 1905-1930



Craftsman house at 1001 North 9th Street
Photo courtesy of Willow's Photography



Craftsman house at 3408 North Washington Street
Photo courtesy of Willow's Photography

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Craftsman house at 19 Orchard Street
Photo courtesy of Willow's Photography

Craftsman style houses, often referred to imprecisely as “bungalows,” are a familiar sight in the Pacific Northwest. The term “bungalow” doesn’t actually refer to a style, but rather describes small, one- or one-and-a-half story houses, regardless of style.

One of the major developers of the Craftsman style was the California-based architectural firm of Greene & Greene. The Greene brothers, influenced in part by the Japanese pavilion at Chicago’s 1893 World’s Columbian Exposition, developed an architectural vocabulary based on low-pitched rooflines, deep eaves, exposed or accented wood structural supports, and irregular floor plans. The Greene brothers designed numerous houses in the Pasadena area; the best known was the Gamble House of 1908. The Gamble House used a number of different woods, the varying tones and grains adding aesthetic interest.

Some grand, high-style Craftsman homes were constructed, most examples of this style are found in working-class neighborhoods, due to their major proponent, Gustav Stickley. Stickley was a furniture designer based in Syracuse, New York. During the 1890s he traveled to Europe and was inspired by the writings of Englishmen John Ruskin and William Morris. Ruskin was a critic who was interested in linking the daily lives of the working populace with art. Morris, a designer and social reformer, was interested in utilitarian art for the masses. In 1899, after Stickley returned to the states, he established the Gustav Stickley Company, which manufactured a wide variety of mass-produced, inexpensive furniture. From 1901 until 1916 he published the *Craftsman* magazine, which featured interiors filled with Stickley furniture and included house plans as well. Many of his designs, including prefabricated houses, were available from the Sears and Roebuck catalogue company, and as a result were shipped throughout the United States.

A major proponent of the Craftsman style in the Northwest was Jud Yoho, who was active in the speculative housing market as owner of the Craftsman Bungalow Company. He was also president of the *Bungalow* magazine, originally published in Los Angeles, and then in Seattle,

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1912–1918. Unlike Stickley, Yoho didn't promote ideology, but instead focused on the design details. *Bungalow* magazine showcased numerous Seattle-area homes, in addition to examples from other areas of the country. Although most of the plans offered in the magazine are Craftsman in style, there were some examples of Colonial Revival "bungalows." Craftsman style home plans also received publicity in *Western Architect*, *House Beautiful*, *Good Housekeeping*, and *Ladies Home Journal*.

While some of the largest and most ornate variations of the Craftsman style, such as the Gamble House, are irregular in floor plan, most Craftsman homes are rectilinear in plan, due to cheaper construction costs. In Bellingham, the majority of Craftsman homes are smaller than the grand multi-leveled dwellings associated with more formal styles. Construction costs were reduced by utilizing the area formerly reserved as attic space, thus providing a one-and-a-half story structure. Smaller one-story versions are also prevalent. Craftsman design elements typically include an asymmetrical façade and wide street-facing gables. When porches are present they commonly exhibit tapered or squared piers. Structural members are exposed, with rafter ends clearly visible. Vergeboards are proportionally large, and frequently extend beyond the roofline. Some have decorative detailing, and occasionally a Japanese accent is visible in upturned ends. The triangular knee braces and protruding beams so common on the gable ends are often decorative.

Craftsman houses use a variety of exterior wall treatments. In the Northwest, wood exteriors are frequently found due to an abundance of timber in the region. While wood shingles are the most common cladding material, clapboard and half-timbered elements are frequently used, resulting in a variety of wall finishes, even on some of the smallest houses. Brick and stone accents appear as porch supports, articulated foundations, and chimney elements. Clinker brick, a rough, irregularly shaped brick with a dark, glossy surface, is often used for added texture. Living room and dining room windows are usually clustered in groups of three, with narrow double-hung windows flanking a larger fixed center window. Upper sashes have multiple lights, while lower sashes are single paned. Often the upper sashes are smaller than the lower counterparts, a type known as "cottage style windows." Framing elements tend to be more articulated, with large apron trim. Doors may have several small lights on the upper portion, underscored by a dentil course, and vertical panels on the lower section.

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Tudor Revival 1915-1940



Tudor Revival house at 301 North 5th Street
Photo courtesy of Kingtree Studios



Tudor Revival house at 702 North I Street
Photo courtesy of Tacoma Public Library, BU 601

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Tudor Revival house at 3010 North 12th Street
Photo courtesy of Kingstree Studios

The Tudor Revival style, marked by steeply pitched roofs, decorative brickwork, and visually striking half-timbering was extraordinarily popular as well. The Tudor Revival style borrowed medieval European forms, and its design components were easily manipulated for both large-scale mansions and smaller speculative houses. The Tudor style began in England and was employed by the British architect Richard Norman Shaw. Publications such as *Building News* and *American Architect and Building News* showcased Shaw's designs for Hopedene (1873) and Sunninghill (1879), which were large country estates with irregular massing, multiple gabled rooflines, extensive half-timbering, and multiple articulated chimneys.

The Tudor Revival house was loosely based on English medieval structures, and could range considerably in scale and design elements, from thatched-roof vernacular buildings to massive, elaborately detailed manor houses. The style emerged in part from the English Arts and Crafts Movement, which favored Tudor architecture for its picturesque elements. John Ruskin, an important critic during the Victorian era, promoted the style, as did Richard Norman Shaw. In the United States, European-trained architect Henry Hobson Richardson included Tudor design elements in his residential designs. Other architects and the American public were introduced to the style at the 1876 Philadelphia Centennial International Exposition, where the British government constructed two Elizabethan style buildings. Both structures were favorably discussed in the journal *American Builder*. Interest in the style grew, spurred on by a growing interest in Colonial and pre-Colonial American history and America's architectural heritage. The Tudor Revival style was so pervasive that even Frank Lloyd Wright experimented with a Tudor Revival design for the Nathan G. Moore house of Chicago, in 1895. By the 1920s, the style was popular with middle and upper classes. It was associated with nobility yet it was less formal than a Colonial or Neoclassical design. Smaller, one-and-a-half-story suburban versions, common during the speculative housing markets of the 1920s, are usually more regular in floor plan and have significantly fewer interior details. These houses are most commonly identified by a steeply

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pitched front gable with varied eave height over the main entrance. Their open plan and smaller scale makes them considerably less formal than their larger cousins.

Tudor Revival design generally includes a steeply pitched roof, with front and side gables. Half-timbering (decorative, not structural) can be present in stucco and brick examples. Tall, narrow, multi-paned windows appear, sometimes in a diamond pattern, or with small stained glass insets. Chimneys are large and articulated with decorative brickwork or chimney pots. Most Tudor Revival homes accentuate the chimneys by pulling the entire brick structure outside the main wall, using it as a design feature. Brickwork is often patterned, either through the use of color or irregularly massed clinker bricks. Some homes even have crenellated brick or stonework, where pattern is added through repeated square indentations, much like those seen in medieval defense battlements. An unusual and charming design feature of Tudor Revival homes is the frequent use of rounded-top doors, reminiscent of fairy tale cottages. The doors often have small inset windows, allowing the resident to view visitors. Some are even designed to open, allowing discussion or the passing of letters.

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TACOMA ARCHITECTS AND BUILDERS

Numerous architects, builders, and developers were responsible for building Tacoma. Although an exhaustive biography doesn't exist for all of these individuals, below is a list of some of the men who helped design Tacoma.

Sherman L. Blair

Sherman L. Blair, a prominent building contractor, was a native of Wellsboro, Pennsylvania. He moved to Tacoma between 1902 and 1903. He worked in construction as both a designer and a contractor until his unexpected death in 1918, at age 60. Mr. Blair served as construction superintendent for Tacoma's First United Methodist Church. The church, dedicated in 1916, was considered Tacoma's best example of Ecclesiastical Gothic Revival. The building was demolished by the Multi-Care Health System in early 2007. Blair specialized in upper-middle class houses built in Tacoma's North End. He was the contractor for at least three more elaborate residences designed by prominent architect George W. Bullard, including Bullard's own residence at 75 West Road, Prospect Hill.

Roland E. Borhek

Born in Bethlehem, Pennsylvania, Borhek studied at Lehigh University in Bethlehem before moving to Boston to work for the firm of A. Warren Gould. Borhek served as chief draftsman and followed Gould to Seattle in 1905. While in Seattle, Borhek assisted in the design of the American Savings Bank and the Empire buildings. These buildings were the second and third reinforced concrete structures in the United States. By 1908 Borhek took a position with the Tacoma firm of Heath & Twitchell and by 1910 had opened his own firm. He served as president of the Tacoma Society of Architects for a decade and was vice-president of the Washington State chapter of the American Institute of Architects in 1926. Borhek's designs for Jason Lee and Stewart cost significantly more than his estimates, and period sources indicate that the tension over increased fees eventually led to his dismissal by the district. Other architects furnished plans for the remaining four middle schools. Jason Lee and Stewart are indeed the most ornately decorated of the six schools.

Notable works: the Puget Sound Bank Building (1912), Rialto Theatre (1918), and the Tacoma Motors Company (1919), Stewart Middle School (1924), and Jason Lee Middle School (1924, the first middle school in Washington State).

E. J. Bresemann

Born in Spanaway, Washington, Emanuel J. Bresemann worked in Everett for the Robinson Manufacturing Company and then the Everett Sash Company. During the early 20th century he enrolled in a correspondence architecture class taught by Tacoma architect, Ambrose J. Russell. In 1905 Bresemann moved to California and studied architecture at the Humboldt Technical School of San Francisco. After graduation he formed a partnership with fellow student Morien Eugene Durfee (Bresemann & Durfee). The firm operated in Seattle for about four years, and then relocated to British Columbia for the following four years. Bresemann returned to Tacoma in 1916 and worked with the firm of Heath, Gove and Bell for a short time before opening his own practice.

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Notable works: Manly-Thompson Ford Agency (1918), and St. John's Lutheran Church (Luther Memorial Church) (1909), and Xavier Hall at Pacific Lutheran University (1936).

George W. Bullard

George W. Bullard, a native of Illinois, graduated from the University of Illinois in 1882. He started his architectural practice in his home state, but came to Tacoma in 1890 to open the firm of Bullard & Hayward. Bullard practiced in Tacoma for more than 45 years, both individually and in the firms of Bullard & Hill and Bullard & Mason. He designed numerous buildings in Tacoma, including the Y.M.C.A. (714 Market Street), First Congregational Church, Epworth Methodist Church and the Washington State Historical Society headquarters. Bullard also served as the first president of the Washington State Chapter of Architects.

Cornell Brothers

Ernest C. and Daniel Cornell, natives of Ohio, moved to Tacoma in the late 1880s. The brothers started working in the contracting business immediately, and for a while partnered together. By the 1920s the brothers helped create the firm of Albertson, Cornell Brothers & Walsh, a large business which constructed roads, erected power stations and a large part of Fort Lewis during World War I. The firm's average payroll included between 400 and 600 men, although to build Fort Lewis the firm employed more than 10,000 men. Daniel Cornell later became vice president of the Washington Paving Company. Both the brothers were active in community affairs, particularly with fraternal orders, and were members of the Masons, Knights Templar, Scottish Rite, Elks and the Union Club.

Frederick Heath (Heath & Gove, Heath, Gove, & Bell)

Frederick Heath served as the official school architect for Tacoma from 1902 through 1920. Heath formed a number of partnerships: Spaulding, Russell & Heath, Russell & Heath, Heath & Twitchell, Heath & Gove, Heath, Gove & Bell. Through these various firms, Heath was responsible for a number of significant buildings in Tacoma and, completed more than 600 projects. Design work was far reaching and varied from private residences, commercial buildings, and fraternal lodges, to churches, hospitals and school buildings.

Frederick Henry Heath, principal of the firm, was born April 15, 1861, in LaCrosse, Wisconsin. As a child his family moved to Caledonia, Minnesota. After high school Heath moved to Minneapolis and worked for a newspaper. Unhappy with his choice of professions, Heath decided to work in the construction industry instead. He eventually secured a position with Warren H. Hayes, a local architect. Heath spent twelve years in Hayes' employment, ten of which he served as chief draftsman. Heath moved to Tacoma in the late 1890s, searching for a climate more suitable for his wife's health. By 1896 he opened his own architectural office and in 1901 he became principal in the firm of Spaulding, Russell & Heath. After the departure of Spaulding in 1901, the firm became Russell & Heath, but by 1903 Heath had decided to work on his own again. During this time Heath was appointed as architect for the Tacoma School District. While Heath worked individually for most of his later career, he did form the short-lived firm of Heath & Twitchell from 1908 to 1910. Lither Twitchell was a former colleague who had worked with Heath under Warren Hayes in Minneapolis.

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Heath spent considerable time developing what he called the “Unit School” which he felt helped resourcefully address growing school populations and the need for constant building additions. The basic plan was to use a two-story design with a daylight basement and classrooms flanking a central corridor. The school was a four-classroom module, with two units per a floor. Adding a second module created an eight-classroom design, and so on with additional expansions. Fern Hill Elementary was designed using this plan, and additions followed this model as well. The Unit School seems to be indicative of a broader national approach that shows up in school literature at this time. Heath may have been better read on this subject than is contemporaries, or may have reached the same basic design independently.

Heath received a patent for a hollow wall tile in 1917. Period newspapers reported the tiles as costing less than brick, equal in strength, and weighing 42% less. The federal government purchased Heath’s tile for all the buildings at the Rockwell Aviation Field and Navy Buildings in San Diego. Heath continued to work until the time of his death in 1953. He was 91 years old.

George Gove arrived in Tacoma in 1908. Period newspaper accounts indicate that he had studied in Europe briefly, but additional information on his early career has been elusive. Although he collaborated with Heath for many years, Gove was also a respected architect in his own right. He was responsible for a number of buildings at the Western State Hospital in Steilacoom and two academic buildings at the University of Washington, Seattle, Communications Hall and Thomson Hall. Gove had a strong interest in professional development and served on the Washington Board of Examiners for Architects and was a founder of the Tacoma Society of Architects. Gove also aided architectural students and sponsored several sketching and design competitions. The American Institute of Architects honored him with a national citation for his work in 1949. He died less than a decade later, in 1956.

The final partner of the Heath, Gove & Bell firm was Herbert Bell, a Tacoma native. Bell studied architecture at the National Academy of Design in New York and started working with Heath & Gove upon his return to Tacoma. He was promoted to partner in 1914.

Notable works: McKinley Elementary (1908), Barlow Annex (1910), Oakland High School (1912), Lincoln High (1913); the Swiss (1913); Trinity Methodist Church (1915); First Methodist Church (1916, demolished); Paradise Inn (1917) at Mt. Rainier; Central School (1912), Bethany Presbyterian (1924); Toby Jones Home (1924); First Baptist Church (1925); and 6th Avenue Baptist Church (1925).

Frederick Heath was responsible for a number of buildings either independent of the firm or with his earlier partner, George Gove, including St. Patrick’s Catholic Church, First Church of Christ Scientist, Central School, Washington Elementary and the Rhodes Department Store.

Hill & Mock

Irwin H. Hill was a University of Illinois graduate, originally associated with Tacoma architect George W. Bullard. Ernest Thornton Mock also worked for George W. Bullard, starting as a draftsman. Mock, a Tacoma native, attended Bryant and Emerson schools, and graduated from the Tacoma High School when it was located on the current Central Administration site. Mock’s

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father, Charles Wesley Mock, arrived in Tacoma in 1881 and served as clerk for the school district.

Hill and Mock formed an architectural firm, which lasted from 1918 until 1923. Shortly after Hill's death in 1928 the firm became Mock and Morrison, and in later years was reorganized as just Morrison Architects. The firm designed several dozen buildings, but specialized in school construction.

Nelson John Morrison, a Tacoma native and graduate of Stadium High School, attended the University of California and the University of Pennsylvania, where he received his Bachelors in architecture. He was the first president elected (1954) of the South Western Washington Chapter of the American Institute of Architects. He served as mayor of Fircrest from 1945-52.

Notable works include: Mary Lyon Elementary School (1924), Madison Elementary School (1924), McCarver Middle School (1925), Gault Middle School (1926)

William J. Hillyard

Born in Canada in 1863, William J. Hillyard was a Tacoma resident for 45 years. A building contractor who figured prominently in the development of the South Tacoma Way business district during the early 1900s, he partnered with at least three other contractors at various times including John C. Jensen, Ralph Martin, and Hallich. Hillyard's projects include the impressive Independent Order of Odd Fellows Hall, where he was a member. Hillyard, and his wife Laura R., lived at 5428 South Warner in a large two story Craftsman house. Hillyard died in 1936 and rests at the Tacoma Mausoleum, just two blocks away from the world he helped build.

Thomas Holmberg

Born in Norway on January 22, 1879, Thomas Holmberg was one of South Tacoma's most prolific contractors during the 1920s, and was responsible for more than a dozen and a half commercial structures throughout the city. Holmberg immigrated to the United States in 1898 and by 1920 he was widowed with a young son, Carl. He and his son lived with Holmberg's mother, Emelie Hansen, at 1752 South 54th Street.

Holmberg contracted extensively with South Tacoma's booming auto business, working on projects for such businesses as Delin Tire Co., Munson Motor Company, and Watson Auto Co. In addition, Holmberg worked with Peter Wallerich, president of the North Pacific Bank. He also won the contract for the Wainwright Elementary School (1924) at 130 Alameda Avenue. Holmberg remarried in 1930 and he had three children with his new wife, Caroline. During the mid-1930s, the family moved to Vancouver, Washington, where Holmberg passed away in 1946 at the age of 65. Holmberg's youngest son, Edwin, became a contractor who worked in the Vancouver, Washington region. Edwin passed away in late 2009.

Lea, Pearson & Richards

Charles T. Pearson was a native of Chicago who moved to Tacoma as a child in 1919. He attended Stadium High and earned a degree in architecture from the University of Washington in 1931. Pearson worked for Heath, Gove and Bell in the early portion of his career. Pearson was

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made an AIA fellow in 1973, and retired from architecture in 1984. He was a member of Holy Cross Catholic Church.

John Greenway Richards was the founder of one of oldest architectural firms in state. From Waltham, Massachusetts originally, Richards moved to Tacoma as a child in 1920. He graduated from Stadium High School and then attended the University of Washington, earning his architectural license in 1932. Like Pearson, Richards then became an associate of Heath, Gove & Bell.

Charles Winthrop Lea, Jr. was born in Tacoma in 1903, but grew up in Seattle. He received his education at the University of Washington, University of Pennsylvania, and New York University. He worked as a draftsman in various architecture firms in Philadelphia and for the New York firm of Delano & Aldrich before returning to Tacoma in the early 1930s. Lea was known for his residential projects and was praised by his peers for his special talent with Colonial details.

In 1937, Lea formed a partnership with Pearson and Richards that lasted until 1984. The firm specialized in banks, churches and high-end residences.

Notable works: Central Lutheran Church (1957), the Swasey Branch of the Tacoma Public Library (1960), Kilworth Chapel at the University of Puget Sound (1966), the Bank of Washington Plaza, in cooperation with Skidmore Owings Merrill(1970), United Mutual Savings Bank (1973).

Lind-Koehler Construction Company

Clarence Lind was a Tacoma realtor who advertised constructing “strictly modern homes of the California and Dutch Colonial types.” In the 1920s he left the area and entered real estate in California. Myron H. Koehler left Tacoma in 1912. The primary contractor for the Lind Koehler Company was Henry Schneider. In less than two decades Mr. Schneider built more than 200 homes in Tacoma.

Lundberg & Mahon

Born in 1882, Charles Frederick W. Lundberg practiced architecture in Tacoma from 1908 until 1941 when he retired. He was a junior partner in the firm of Potter and Lundberg in 1908, with Myron Potter serving as senior partner. This partnership lasted for only a year or two. He then practiced on his own and in 1913 entered into a partnership with architect C. Frank Mahon.

Born in 1888, Mahon was the grandson of a Pierce County pioneer. Details regarding his training and apprenticeship are sparse. Mahon began his architectural training as a draftsman for I. Jay Knapp in Tacoma in 1908. By 1910, he and Knapp were partners in the firm of Knapp & Mahon. In 1912, Mahon began his own architectural practice. He was a member of the American Engineers Society and the National Architects Society. He also served as president of the Tacoma Architect’s Society in 1914. Both Lundberg and Mahon became registered professional architects under the State of Washington's "grandfather" registration law in 1919. Their firm was unique because it offered architectural design and engineering services. Many of the firm's important commissions were associated with the Catholic Church. Mahon was a

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member of Holy Rosary, a church he designed.

Lundberg and Mahon dissolved their partnership in 1923. In 1926, Lundberg partnered with A. Frederick Ekvall. Mahon and Lundberg reunited in 1929 and then formed a partnership with Ekvall becoming Lundberg, Mahon, & Ekvall, with offices in Tacoma and Seattle. The firm dissolved in 1941 when Lundberg retired. Mahon died in Tacoma in 1947 at the age of 59. Lundberg died in 1964 at the age of 82.

Notable works: St. Joseph's Slovak Catholic (1912), Washington Theatre (1913), Lynn Funeral Home (1918), Orpheum Theatre (1919), Realart Theater (1919), Holy Rosary Catholic (1920), Sacred Heart Catholic School (1924), Visitation Catholic Church and School (1912), Holy Rosary Catholic, Seattle (1937).

Hokan Lundgren

Swedish born Hokan Lundgren immigrated to the United States with his wife, Elsa, in 1901. Lundgren's experience (he was fifty-years old at the time of immigration) helped him become superintendent for the North Tacoma Shingle Company. Most of the homes he financed were in the Wedge Neighborhood. The Lundgren's moved to Los Angeles around 1912 and remained there until he died in 1942.

McGuire & Muri

John E. McGuire was born in Methuen, Massachusetts in 1892 and received a B.A. in architecture from the University of Oregon in 1917. He worked as a head designer for the Tacoma firm of Sutton, Whitney & Dugan from 1920-1929, assistant designer and draftsman for Seattle architect John Graham from 1929-1932 and as office manager and head designer for Olympia architect Joseph Wohleb from 1937-1940. McGuire was a well known architect who served as president of the regional AIA chapter during the early 1960s. He organized the firm of McGuire and Muri in 1946.

Irvin E. Muri moved to Tacoma as a child and graduated from Stadium High School before studying architecture at the University of Oregon and later at the University of Washington. He joined the firm of Russell and Lance in 1935. It is unknown whether he joined McGuire next or worked with other architects between 1935 and 1946. McGuire & Muri designed a number of church and school buildings in Tacoma. McGuire was a member of St. Patrick's Catholic Church, which may have contributed to the firm winning commissions to build Sacred Heart and St. Charles Borromeo Catholic Churches.

Notable works: Lowell Elementary (1950), Zion Evangelical Lutheran Church (1954), Sacred Heart Catholic Church (1955), St. Charles Borromeo Catholic Church (1958, auxiliary buildings only, church was designed in 1968 by the firm of Nelsen, Krona and Ziegler), and Birney Elementary (1962)

Silas E. Nelsen

Silas E. Nelsen, a native of Wisconsin, moved to Washington State in 1900 with his parents. He started his career as a naval architect but eventually moved into residential and civic architecture. He moved to the Puget Sound area as an adult and worked with the architectural firm Heath,

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Grove, and Bell for four years. He then started his own practice and designed more than 150 homes, 15 churches, numerous buildings at the University of Puget Sound, and the original main library addition. Silas' own house at 405 South Sheridan (1926) and the Fred Corbit House at 2820 North Stevens (1928) both won several awards. In addition to his residential work, Nelsen worked on a number of civic, commercial and religious commissions. He designed St. Nikolas Greek Orthodox Church (1925), Central Baptist Church (1950), Anna Lemon Wheelock Library (1927), Tacoma Mountaineers Building (1956), Johnson Candy Company (1949), Mueller-Harkins Motor Company (1948), and several fraternity houses at the University of Puget Sound.

Grant O. Otis

This house is one of several dozen constructed by Grant O. Otis, a prolific local builder. Otis, a native of Wisconsin, was a WWI veteran who arrived in Tacoma after the war. He worked with his uncle, Anton Anderson, in the construction business, and eventually became president of the Coast Sash and Door Company, a prominent construction and manufacturing company during the teens, twenties, and thirties.

George A. Plympton

George A. Plympton was born in Portsmouth, New Hampshire in 1848. He arrived in Tacoma in 1888 and was involved in the construction business until the time of his death in 1924. Little is known about his personal life. Plympton was active between 1890 and 1914. Although many of his buildings have been altered, all but one of the 13 houses he constructed are still standing.

Plympton appears to have worked primarily for local architectural firms, and the vast majority of the residences he constructed were large homes, built for Tacoma's upper class. Newspaper reports document him working with the architectural firms of Earl N. Dugan, Heath & Gove, Heath & Twichell, J. F. Parker, A. J. Russell, Russell & Babcock, and Russell & Heath. At times Plympton also joined forces with contractors and architects to form larger general contractor alliances, and worked under the title of Heath & Plympton, Plympton & Mensing, and Plympton & Swanson. The majority of projects Plympton worked on were not speculative, but planned homes, many for some of Tacoma's most elite families.

Robert Billsbrough Price

A Tacoma native, Robert Billsbrough Price attended Stadium High School before beginning his architectural training at the University of Washington. His education was interrupted by World War II and after serving in the United States Navy he returned to the University of Washington and earned a Bachelor's degree in Architecture in 1946. He then earned a Masters of Architecture degree from MIT in 1948. He returned to Tacoma and worked with architect James C. Gardiner before opening his own practice in 1949. In 1956, the firm was featured in Progressive Architecture magazine- the youngest firm at that time featured in the magazine. Price was one of the most prolific architects in the Tacoma region from the 1950s until the 1970s.

Price won fifty-nine national, regional and local awards for design excellence. His ability to keep project costs manageable while designing flexible building types that could easily accept the additions so common in post-WWII era construction are hallmarks of his work. He was one of six architects selected nationally to work with the American Plywood Association and was

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recognized for his innovative use of engineered wood. This collaboration culminated with the award-winning design of Hoyt Elementary School (1958). The Tacoma Fire Station Number 17 (1955) and his own architectural office (1963) also won awards. He earned a certificate of Merit from the US Department of Housing and Urban Development for the architectural design of two Tacoma housing authority projects in 1967. Other projects were featured in a variety of magazines including *Sunset*, *House and Garden*, and *Architectural Record*. He designed a variety of building types, but specialized in educational projects. In 1966, he became the first architect in Tacoma to be honored by induction into the AIA College of Fellows.

John G. Proctor and Oliver Perry Dennis

John G. Proctor served as the state architect for Washington, designed the Old State Capitol building (the first Thurston County Courthouse), Western State Hospital, the Old Soldiers Home in Orting, and the Old Pierce County Courthouse (1893). The Proctor business district is named after him since his house was located in that area and his name was used for the telephone exchange. Oliver Perry Dennis, a native of New York, worked as an architect in Tacoma from 1888 until 1901. Most of his work was done in partnership with John G. Proctor under the name of Proctor and Dennis. Dennis later moved to California. Proctor later partnered with Farrell to form Proctor & Farrell.

Ambrose J. Russell

Ambrose Russell was born in India, son of a Scottish missionary. By age 18 Russell designed to design buildings and enrolled at the University of Glasgow. He soon won a scholarship to attend the renowned École des Beaux-Arts in Paris where he became friends with classmate Bernard Maybeck. In 1884 Russell became one of famed architect H. H. Richardson's last apprentices before his death. Before moving to Tacoma in 1892, Russell worked in several U. S. cities, including a brief partnership with Maybeck in Kansas City. He was associated with a number of architects and firms, including Albert Sutton, P. H. Heath, Spalding, and Babcock.

Shaw & Shaw

Brothers Frederic and Stanley T. Shaw moved from Michigan to Tacoma in 1895, as one of the area's pioneer families. Their father was Rev. Robert P. Shaw, in interim minister during the organization of Immanuel Presbyterian. Frederic Shaw started as a draftsman for Frederick Heath in 1904. He later worked for a number of architects, including C.A. Darmer and Seattle architect James Teague. While employed by the City of Tacoma Engineer's Office, Frederic designed Engine House No. 4 at 220 East 26th Street. After WWI the brothers started their architectural firm, which lasted until 1929.

Notable works: Wainwright School (1924), Dash Point Elementary (1924), Muscek Building (1924), Tacoma Gospel Tabernacle (1923), First United Presbyterian (1922), and Goodwill Industries (1930).

Tuttle Brothers

Paul and Rollin S. Tuttle formed the Tuttle Brothers firm in early 1905. Although the brothers moved out of state by 1907, they created dozens of houses in Tacoma. In 1906 the firm split, with Paul handling construction work while Rollin continued his business in architecture. Rollin advertised shortly after the split that he had returned from Southern California with many new

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residential plans. He briefly joined with Arnott Woodrooffe to create the architectural firm of Tuttle-Woodrooffe.

Luther Twichell

In 1867 Luther Twichell was born in Hastings, Minnesota. In 1888, Twichell graduated from the University of Minnesota, where he was a member of Phi Delta Theta. From 1901-08 Twichell was the head of the architectural department of the Minneapolis Machinery & Steel company. Twichell came to Tacoma in 1908 and remained there for nine years. Twichell he was the founder and first president of the Architects' Club of Tacoma.

In 1908 he partnered with Frederick H. Heath, architect. He was formerly an associate of Heath's in the drafting department of the Warren H. Hayes architectural establishment in Minneapolis. In 1909 Heath and Twichell were chosen to design a model one-room school house for the AYP. Twichell was the chosen architect for the Metropolitan Park Board. His partner, Heath, served as president of the park board from 1911 until 1916. Twichell specialized in residential architecture and together Heath and Twichell were some of Tacoma's most prominent architects. In 1920 the Tacoma Daily Ledger reported that 502 N. Stadium Way, which Twichell completed in 1911, was voted one of Tacoma's three most beautiful houses.

In 1916, Twichell returned to Minneapolis and partnered with architect Albert Van Dyck. He retired in 1932 and died in 1939.

Notable works: 502 N. Stadium Way, Tacoma, WA (1911, Wilbur R. Todd residence), 1304 N. Yakima Avenue, Tacoma, WA (1911, E.A. Younglove residence), Point Defiance Pagoda (1914), 101-11 S. 10th Street, Tacoma, WA (1910, Tacoma Gas Company building).

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