

# The Emil Schacht Houses in Willamette Heights: The Cradle of Arts and Crafts Architecture in Portland

By Jim Heuer with House History Research by Roy Roos  
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**How a World's Fair in Portland...**

a Talented Local Architect,...



the Champion of Arts & Crafts in America,...

and a Scottish financier...



**introduced Craftsman Architecture to Portland**

## Introduction

In the Fall of 2000, the author and his partner assembled historical material to support nomination of their Emil Schacht-designed home in Irvington for inclusion on the National Register of Historic Places. As fate would have it, the evidence that the house was designed by Schacht was a drawing for another house, built on Aspen Street in Willamette Heights and designated on the plans as "House #14 for Russell and Blyth, Willamette Heights". Their own Irvington house was a mirror image of the one in the Heights.

On recommendation of Patty Sackett Chrisman, an architectural historian who is an expert in Emil Schacht's work, we extended our research into Willamette Heights to demonstrate the historic importance of the two houses in the development of Craftsman Style architecture in Portland. The thinking was that such additional support might be needed to get the National Register nomination past the review by the State Advisory Commission on Historic Preservation. In the event, the Commission was satisfied that the Irvington version of the house qualified for the Register without any additional justification, but our initial efforts to investigate the Schacht houses in Willamette Heights had sparked our interest in digging further into the subject.

We initially were aware of just seven Schacht-designed houses in the Heights. Those had been identified in Patty Sackett Chrisman's unpublished Master's Thesis titled "A Partial Inventory of the Work of Emil Schacht". But soon, we spotted first one, then more houses which were clearly Schacht commissions. Some were identified by the distinctive architectural detailing employed by Schacht in his residences at the time. Some were found through old records of Schacht commissions in the trade journals of the day: *The Portland Daily Abstract* and the *Pacific Builder and Engineer*.

As more and more Willamette Heights houses proved to be Schacht designs, we began to realize that we were on to something special. Here in a concentrated area was the pioneering introduction of Craftsman and Arts & Crafts residential architecture in a place where millions of visitors to the Lewis and Clark Exposition of 1905 were likely to see and be influenced by these radical new designs. Moreover, a very high percentage were the work of an exceptionally creative and talented architect... and one whose reputation was limited to a handful of surviving downtown buildings plus a half dozen houses on the National Register.

What has emerged is that Willamette Heights is Emil Schacht's "magnum opus". It is an astonishing display of architectural virtuosity in a full range of the variations of Arts & Crafts styles of the early 20<sup>th</sup> Century. Every house is a gem of fine craftsmanship and thoughtful attention to detail, whether a private commission or a speculative house -- and whether large or modest in size. There are few locations anywhere in the country where such a concentration of the residential output of one highly regarded architect is found in one tightly bounded development -- and where that development had such a significant architectural and stylistic impact on its surrounding community.

## **The Emil Schacht Houses in Willamette Heights: The Cradle of Arts and Crafts Architecture in Portland**

By Jim Heuer with House History Research by Roy Roos

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When the Lewis and Clark Exposition Commission selected the Guild's Lake site for the Fair on September 12, 1902, it was a victory for Robert Livingstone. Livingstone, we must suppose, had fought for the site against numerous competitors, no doubt for the advantages it would bring to his Scottish-American Investment Company, which was developing a residential neighborhood called Willamette Heights in the hills above Guild's Lake.

The real story behind the selection process will perhaps never be known. The President of the Exposition Board of Directors, the venerable Henry Corbett, favored a site in City Park. The Ladd interests were backing a site along Hawthorne Boulevard in Southeast Portland. A full half dozen other sites were under consideration. On July 17, 1902, when the Board considered sites, the Site Subcommittee recommended City Park to the full Board. Indeed, at that meeting, numerous advocates for the various sites being considered, made their presentations -- none, however, spoke on the record for Guild's Lake. Nonetheless, at that July 17 meeting, the Board adjourned into executive session and announced upon formally reconvening that they would be considering the matter further and would be examining the Guild's Lake site in detail. When the Board again convened, after an August hiatus, the vote was 6-2 in favor of Guild's Lake.

In his History of the Lewis and Clark Centennial Exposition, the Exposition Board Secretary Henry Reed claimed that it was Henry Dosch, who drew the Board aside during that moment of executive session and made a last minute appeal for the Guild's Lake site. Thus, while we assume that the powerful behind-the-scenes operator Robert Livingstone had a hand in all this, we can find no "paper trail". This should not be surprising, however, for as a mortgage lender to Portland's elite, his business required absolute discretion, not to mention personal contacts throughout the capitalist classes. We do know, however, that he was well known to the other Directors, for in July, 1903, they elected him to join them as a fellow member of the Exposition Board.

Within weeks of the selection of the site, Livingstone's real estate development partners, Russell and Blyth, a firm founded in 1897, would engage the prominent Portland architect Emil Schacht to design a group of "modern" houses to be built on speculation in Willamette Heights in the years leading up to the Fair. These houses, of which perhaps as many as 30 were built, introduced Arts & Crafts architecture to Portland -- both in English and American Craftsman versions. Their conspicuous location near the Fair grounds and active promotion by Russell and Blyth insured that these radically new houses would help shape Portland's vision of residential architecture for years to come.

The Willamette Heights subdivision sits on the hillside roughly two hundred feet above

the lakeside tract where the Lewis and Clark Centennial Exposition was held in the summer of 1905. Residential construction had taken place in the Heights soon after the initial plat was filed in October, 1890, however overall building activity was limited. Construction in the western end of the development above Balch Gulch (now MacCleay Park) was difficult owing to the steep grades on the few streets leading up from the St. Helens road, which severely limited loads on horse-drawn wagons.

Nonetheless, construction began in late 1902 or early 1903 on the first of the Schacht-designed houses. Several more houses were constructed during 1904, and by November of that year a street bridge replaced the streetcar trestle across Balch Gulch, connecting Thurman Street from the lower part of the Heights to the upper. This allowed both wagons and streetcars to run into the upper tract and opened up the entire Heights to practical development. On November 9, 1904, during the bridge construction, the *Oregonian* noted that no fewer than 7 houses were under construction above the bridge, none of which cost less than \$2500 to build. At this time also, the streetcar tracks were extended from their prior terminus on Thurman at 32<sup>nd</sup> Street up to the intersection of Gordon Street -- which would take the cars past nearly all the newly constructed houses.

The designs developed by Schacht for Russell and Blyth for their Willamette Heights project were used by the developers in two ways. Most were used directly to build speculative houses. Others were made available to lot buyers for the construction of their own homes. As might be expected, a number of houses were also constructed in the Heights by individuals who commissioned Schacht privately. Altogether, possibly as many as 15 to 20 designs were prepared by Schacht for this project, several of which were built multiple times.

Whether other architects were commissioned to produce designs, we do not know. In the period from June, 1904, through December, 1912, *The Pacific Builder and Engineer* recorded many architectural commissions that Russell & Blyth awarded to Emil Schacht, not only for residences in their developments, but also for commercial buildings in the central business district of Portland. During that long period, however, no Russell & Blyth commission was ever recorded for another architect. (*The Pacific Builder and Engineer* was published beginning in 1902, however no copies prior to June, 1904, are known to survive.)

Nonetheless, as we will see, at least one of the houses constructed by Russell and Blyth in the period from 1902 through 1906 does not appear to be a Schacht design, based on stylistic characteristics. Furthermore, a number of other architects, such as William Knighton and Edgar Lazarus, were engaged by lot buyers to design their houses in the Heights and thus were active in the area. With the loss of the construction records for most of these houses, there are some early Russell & Blyth-built houses for which we will never be completely certain of the architect.

The selection of the Guild's Lake site for the Exposition appears to have achieved Robert Livingstone's goal, for during this period, the Scottish American Company and its affiliate Russell and Blyth found themselves able to sell lots and houses with little or no

advertising. An extensive review of real estate advertisements in the *Oregonian* has revealed not one ad by Russell and Blythe for houses in Willamette Heights, and indeed only a few ads for secondary sales. The steady traffic of the curious, riding the streetcars up Thurman Street into Willamette Heights for the bird's eye view of the Exposition construction, appears to have provided ample exposure of the area to the home-buying public. The first buildings on the Exposition grounds, including Emil Schacht's Oriental Building, actually opened for public inspection in the fall of 1904, ensuring continuing interest and visitor traffic to the area. As opening day approached and crowds became larger, the pace of sales quickened. The majority of Russell and Blythe speculative houses that we have dated from title transfer records appear to have been purchased from early 1905 onward -- the Exposition having opened June 1, 1905 and closed October 15, 1905.

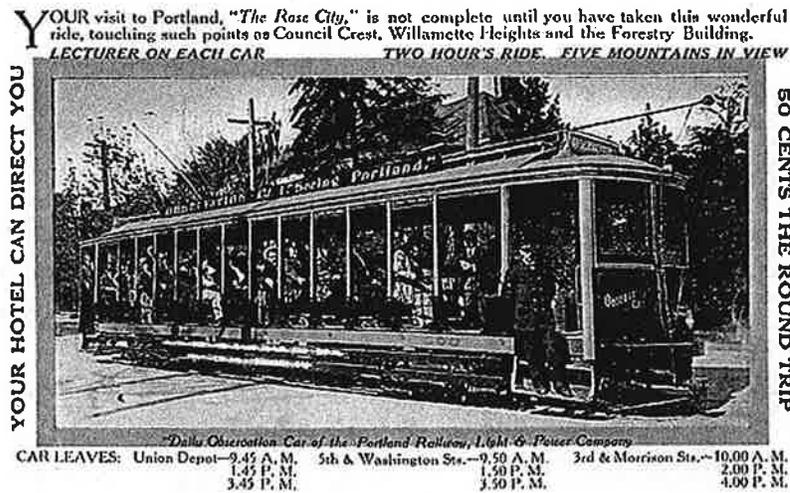
But the presence of the Exposition was more than just a marketing coup for Livingstone and his partners. World's fairs were expected to showcase the latest in engineering and industrial development as well as fashion and architectural trends, along side the dog-eating tribesmen, the Venetian choral extravaganzas and the hot-air balloon rides. The typical plan-book-conservative speculative developer house designs of the day would hardly do for a highly visible housing development looming over the Exposition grounds. Russell and Blyth turned to Emil Schacht to produce houses that would represent the best that modern architecture had to offer in their unofficial showcase of modern middle class residential design.

Schacht was an obvious choice for such an assignment. His years in New York provided him both the perspective and contacts to understand the latest trends in east coast architectural thinking, and he was not too proud to accept commissions for middle class houses -- indeed by this time he had built a reputation for designing high quality homes for the middle and upper middle classes, both for individual owners and for speculative builders. Indeed some of his houses already stood in Willamette Heights -- private commissions from 1901 and before.

The result was a potent combination: in architecturally conservative Portland, a creative and talented architect was given a chance to display the best of contemporary architecture in a venue visible to the 2.5 million visitors to the Exposition, over a third of whom were from Portland itself. It was as if a 1905 "Street of Dreams" had been constructed just above the Exposition Grounds. One might fairly say that no other single group of trend-setting "show" houses in Portland has ever been seen by so many people -- before or since.

Local Willamette Heights lore has it that the streetcar companies even ran special excursions from the gates of the Exposition up onto Thurman Street, billed as a "Tour of a Modern Portland Neighborhood". An extensive inspection of original Exposition materials both in the Multnomah County Library and the Oregon History Center was not able to substantiate this; however a chance discovery of the [www.PDXhistory.com](http://www.PDXhistory.com) website revealed proof: the picture postcard, reproduced on the following page, of an open trolley car operated on a tour route, which included Willamette Heights and the

## Forestry Building from the Exposition.



Until discovery of the postcard we suspected that this was a purely apocryphal story, growing out the fact that the Willamette Heights carline was one of the several that brought fairgoers to the gates of the Exposition, and it did, indeed, run across the Balch Gulch bridge past all the Schacht houses on Thurman Street. Indeed an argument against the existence of the tours was the fact that the Exposition Board of Directors took great pride in the appearances of financial disinterest in the direct affairs of the Expo, and it might have been seen as inappropriate for a Board member like Livingstone to serve his personal ends so overtly as to arrange the streetcar tours. Still, it must be admitted, that Livingstone and his Russell and Blyth partners could have easily arranged this added promotional tool: the vice president of the Portland Consolidated Railway Company, C. F. Swigert, whose streetcars served the Heights, lived at the corner of 32<sup>nd</sup> and Thurman in the heart of the new development.

Even if they didn't take the special tours, however, a large percentage of the attendees must have made their way up the seven blocks from the main Exposition entrance at 26<sup>th</sup> and Upshur to the center of the Willamette Heights development at 33<sup>rd</sup> and Thurman. With the vegetation freshly cleared from the Heights, all the new houses were clearly visible from the grounds. The Bridge of Nations, connecting the U.S. Government building with The Trail, and no doubt traversed by nearly every attendee, provided a splendid view of the Heights. And to ensure that everyone knew how to get up there, the "Official Ground Plan" of the Exposition distributed to all attendees showed clearly the "Willamette Heights Car" on Thurman Street. Every attendee knew that access to the magnificent vantage point, with the stunning views of the grounds from Willamette Heights shown in their souvenir picture books, was readily accessible by a short streetcar ride from the gates of the fair.

Just what were these "modern" houses that Schacht designed? The first in-depth research on the subject was Patricia Sackett's Master's Thesis: "A Partial Inventory of the Work of

Emil Schacht" completed in 1989 at the University of Oregon. In her inventory of over 150 Schacht commissions, Sackett identified 7 houses in Willamette Heights from the Exposition period based on drawings in the Cachot Therkelsen Collection at the University of Oregon Library. She observed that all of these were in the then-modern Arts & Crafts style. As will be seen in the remainder of this article, we have added considerably to Sackett's inventory of Schacht houses in Willamette Heights and have succeeded in determining the dates of construction for many of them, expanding our understanding of their impact on Portland's concepts of modern residential architecture.

The known Schacht designs from the period up through the Exposition are, with one exception, identified as houses for "Russell and Blyth" on the drawings themselves as found in the Therkelsen Collection. There are five such sets of drawings, from which 9 houses were constructed in Willamette Heights starting sometime in 1902 or 1903. Four of these sets of drawings carry numbers: #2, #4, and #14. As might be suspected, the #2 house is the earliest identified house in this set. Unfortunately, only one of the drawings actually carries a design date, #4 is dated November, 1905. (We have no idea what the numbers actually refer to. Were they Schacht's numbering, tracking the commissions in order? Were they Russell and Blyth's scheme for tracking their plans and property? Certainly, they aren't strictly chronological, since we know #14 to have been built before #4.) Whatever the exact meaning of the numbering system, they suggest that we can expect to find more Schacht-designed houses than those identified by the extant Therkelsen Collection drawings.

It is the purpose of the remainder of this paper to examine all the identifiable Schacht-designed houses in Willamette Heights, to present our findings on their original owners and dates of construction, and to begin to draw some conclusions as to their importance in the development of Arts & Crafts design in Portland, given their tremendous public exposure.

### ***Stylistic Trends of the Time***

In the first few years of the 20<sup>th</sup> Century "modern" residential architecture suggested either the Colonial Revival style or one of the styles which were part of the Arts & Crafts movement. While Schacht could have featured Colonial Revival styles for his houses in Willamette Heights, he did not. He may have felt that Arts & Crafts styles were more appropriate for middle class homes than the Greco-Roman pretentiousness of the Colonial Revival style as was being practiced in Portland. We might assume too, that he simply felt an affinity for the simplicity and directness of the designs.

Whatever Schacht's motivations, four distinct variants of the Arts & Crafts styles can be found among these houses:

- Proto Craftsman Styles
- English-inspired Arts & Crafts Style with Tudor influences
- Craftsman Four-Square Style
- American Craftsman Style

The listing above is in descending order of the number of instances of the style and in

increasing order of modernism relative to the typical Victorian styles prevalent in Portland at the time. The description of the houses studied is grouped according to these four stylistic categories in the following paragraphs. Each house is pictured and the specifics of its construction (insofar as we have been able to determine it at this time) are presented. (With a few exceptions noted in the text, our comments about interior detailing are based on inspection of the drawings, not on an examination of the actual interiors.) In addition to the Arts & Crafts styles, Schacht designed a few Colonial Revival style houses in Willamette Heights both before and after the Lewis and Clark Exposition. These are discussed in the final section on the houses of the Heights.

### ***Proto-Craftsman Style***

Some of the earliest Arts & Crafts houses built in Willamette Heights took on the form that later became associated with the Craftsman aesthetic. These houses had visible rafter tails and overhanging eaves like the somewhat later Craftsman houses and, in at least one case, the front facing gables of the English Arts & Crafts, but retained the bell-cast roof and extended roofline found commonly in the earlier Shingle Style Victorians. The attribution of these houses to an architect is largely speculative. Only one is positively attributable to Emil Schacht – the “House #2 for Russell and Blyth”, drawings for which exist in the Therkelsen Collection at the University of Oregon. On the strength of stylistic similarities to that house and to other known Schacht buildings of comparable age we conclude that all were Schacht commissions.

The importance of these houses in our story is considerable. They were all in place at the time traffic to the Heights increased due to the construction activity for the Exposition. All were easily accessible to the casual curious who rode the streetcars across the Balch Gulch bridge. And their build dates place them among the very first Arts & Crafts houses constructed west of the Rockies.

### **The Malcom Dobie House – 3446 NW Thurman**

The earliest sale of a Russell and Blyth speculatively constructed house we have found to date was this one which was sold to Malcom & Harriett Dobie on February 5, 1902 for \$4500. We conclude that the date of construction had to have been in late 1901 – this contradicts the date information in county tax records, which list a build date of 1894. Malcom Dobie was listed in the 1902 City Directory as a “Lumberman” with no mention of a company. The listing, however, does suggest to us that the Dobie family moved into the house immediately upon its purchase.



Residence of Mr. J. A. Heusner, 184 Thurman Street.

In the succeeding years, the house sold first to Frank H. Reeves in August of 1906 for the same \$4500 for which it was first sold. Reeves then sold it in 1907 to John A. Heusner, who was president of the Royal Bakery & Confectionery Company. In 1911 when the photograph at the left was taken, the Heusners still owned the house. This photo, with a minimum of shrubbery at that early

date, shows the house and its proto-craftsman detailing more clearly than would be possible today. Also visible is the more complex and picturesque form carried over from Victorian times.

### The G. W. Larner House – 3219 NW Vaughn

Just days after the Malcom Dobie house was sold to its first owners, the Scottish American Company sold this house to George W. Larner for \$3500 on February 11, 1902. Like the Dobie house, the Larner house had to have been designed and built in 1901. In 1902 George Larner was listed as a “US Chinese Inspector” working for the U.S. Customs House.

A quick glance at the photo at the right would suggest that this house was a 1920’s English Cottage. However, the early build date and the probability of a more recent remodel, suggests that this house too belongs in this Proto-Craftsman category, albeit a simpler and less complex version than the Dobie house.



### The Norris R. Cox House – 1806 NW 32<sup>nd</sup> Av.

Lena M. Cox, the wife of Norris R. Cox acquired the title to the land on which this house sits for \$1200 on October 4, 1902. The Coxes immediately commissioned Emil Schacht to design a modern English Arts & Crafts style house. They were shown to be living here in the 1903 City Directory, indicating that the house was finished very early in 1903 or before. Norris R. Cox was a partner in the firm of Cox & Watson, Dentists. The financing of the house was arranged through the Fire Commissioner Board – although at this late date, we have no idea what the connection was between the Coxes and this organization.



The Cox House (at left) is the first house we have identified to have the wide barge boards which became a basic feature of Schacht’s many English Tudor-inspired Arts & Crafts houses. Especially notable about this house is the delightful scrollwork on those barge boards. This is the first and last time that such intricate detail is found in that area of a Schacht house and may reflect the lingering passion for ornament in the last days of the Victorian style. Attribution to Emil Schacht is on the basis of stylistic details, including the overall English Arts & Crafts style plus the presence of the distinctive curved

brackets under one of the bays, which are identical to those on the Lovelace, Moody, Brown and many other Schacht houses.

### The C. N. Huggins House 3307 NW Franklin Ct.

The third of these Proto-Craftsman style houses known to have been speculative

constructions by the Scottish American Company is this one purchased by Charles H. Huggins for \$4500 on December 16, 1902. Huggins, who was secretary and treasurer for the Portland Railway Co., had been living at what is now 1722 NW 32<sup>nd</sup> in Willamette Heights, just around the corner. That house, a classic Queen Anne Victorian was from a distinctly earlier stylistic era.

The Huggins house displays the dual front-facing gables, and broad eaves of the English Arts and Crafts houses being constructed at the same time, but keeps the bell cast roof of earlier houses. The curious feature where the gable panels extend out to the full width of the front-facing eaves gives the front gables a detached cap-like appearance. This is the only such house in the Willamette Heights neighborhood, however Emil Schacht used



Residence of Mr. C. H. Huggins, 1011 Franklin Street.

this construct in other buildings, most notably in the flats for Charles Sigglin in Southeast Portland, which were constructed just a year or so later. This house also displays the stepped and angled timber ends also found in the Dwight Edwards house and numerous other known Schacht designs.

The image accompanying this article at the left is a 1911 view, which shows the house with its porch enclosure. It is believed that the porch was originally open across its entire width, however, modifications to the house had been made prior to this date in a 1909 remodeling done by well-known Portland architect William Knighton. Without the Schacht drawings as a point of comparison, we have no way of knowing just exactly what was modified by Knighton.

### The Thompson T. Davis House - 3430 NW Thurman

The last of these houses, and the one which provides additional insight into Schacht's transition from Shingle-Style Victorian homes to Arts & Crafts, is a house built by the Scottish-American Investment Company and sold to Thompson T. Davis on April 24, 1903, for \$4600. The plans for this house are in the Therkelsen Collection at the University of Oregon and are identified as "Russell and Blyth #2" but are undated.



With its less pronounced barge boards and bell-cast roofline sweeping out to form the porch roof, this house harkens back to the Shingle Style. However, it shares an overall form and restrained interior ornament with the later houses in the development. It also displays the wide overhanging eaves, which are a characteristic of the Arts & Crafts styles. The wrap-around porch with its square columns shown in the photograph at left is a later addition.

Thompson T. Davis was the principal of West Side High School. He was listed as living here in the 1903 directory and remained in the house until 1914. We suspect that he moved into the house prior to the filing of the papers in April. If the 1903 directory was based (as many were) on a February canvas, then Davis' family was living in the house as early as February, 1903. Thus it is probable that construction of the house began late in 1902, and that the plans were drawn in the fall of that year. That would make these among the earliest extant Schacht drawings. It would also place the creation of the drawings within a few weeks of the selection of the Guild's Lake site for the Exposition.

### ***English Arts & Crafts - with Tudor Influences***

The burgeoning Arts & Crafts movement in England (and to a lesser extent on the Continent) reached the U.S. early in the 1890s. Most Americans' first introduction to the style was the World's Columbian Exposition in Chicago in 1892 and 1893. The Great Britain exhibits at the Exposition were heavily weighted with "modern" Arts & Crafts designs, and the headquarters building for all the British exhibit activities was a replica of an English country house in the vernacular style of the Tudor period, a favorite mode of English Arts & Crafts expression. By the turn of the century, the movement had come to dominate English architectural fashions.

In the summer of 1901, the British publication *The Studio*, a hugely influential mouthpiece for the Arts & Crafts movement distributed both in England and the U.S., issued a special number focused on "Modern British Domestic Architecture and Decoration". The magazine's opening essay was a manifesto denouncing the residential architecture of the Victorian era and demanding a new architecture for the modern age: "no more with turrets and pinnacles, oriels, orders, pediments, traceries, canopies, Medieval glass, Classical statuary, Elizabethan timber-works, Jacobean plasterwork, rustic ingles, and cottage nookeries; all dexterously imitated but irritatingly unreal... having cast aside so much, shall we have anything left? Yes! We may have the art of architecture."

In the magazine's pages may be seen much of the inspiration for Schacht's new designs for Willamette Heights. The restrained ornamentation of the interiors, the influence of English vernacular architecture, especially Tudor styles, the picturesque façade achieved with a minimum of decoration -- all found a place in Schacht's designs. Nonetheless, unlike the British architects represented in *The Studio*, he was not designing country homes for the aristocracy, but functional homes for the middle and upper middle classes.

We do not know if Schacht had dabbled in Arts & Crafts design before his Willamette Heights commissions -- his few identified houses from prior years were Colonial Revival and Shingle Style Victorians with some Arts & Crafts elements. But from 1902 onward, both with the houses in Willamette Heights and elsewhere (especially the grand Henry Hahn house from 1905, next page) we have a rich record of Schacht-designed houses of various sizes based on these English Arts & Crafts styles.

These houses establish Emil Schacht as a pioneer of Arts & Crafts design in Portland. His English A&C houses appeared several years before those of Ellis Lawrence and Wade Pipes, who are credited by virtually all Portland architectural authorities as the



originators of English Arts & Crafts design in Portland. That crediting is correct as it relates to the special variation of those designs based on the houses of C. F. A. Voysey, one of the best known of the English architects of the period. However, his homes were not the only Arts & Crafts houses found in England at the beginning of the 20<sup>th</sup> Century. *The Studio* published many house designs in those years quite unlike Voysey's. These include, for example, several designs by Arnold

Mitchell in 1901 (one of which is above left) which featured the half timbering, double front facing gable ends, overhanging eaves, and multi-light windows which characterize Schacht's 1905 design for Henry Hahn, the largest of Schacht's English Arts & Crafts homes up to that point. It was this style, in a smaller form for middle class buyers, that we find in large numbers in Willamette Heights. Many other examples of this style were

created by Schacht in the ensuing years elsewhere in the city. While Schacht designed homes in many styles, if there is one that is most associated with him, this is it. (See the Hahn House, left)



All the earliest English Arts & Crafts houses in Willamette Heights were designed by Schacht for Russell and Blyth and were built by them on speculation. A couple of later houses built to this style were private commissions. Altogether we have so far identified nine such houses

either known or suspected to have been designed by Schacht in the Heights:

#### The A. A. Kerr House - 1817 NW Aspen Street

Another of the English Arts & Crafts houses built early in the run-up to the Exposition was built at the old 385 Aspen Street. Arthur A. Kerr was Russell & Blyth's bookkeeper when he acquired the house on August 14, 1905. However, Kerr was listed at this address in the 1904 City Directory, placing the date of construction either very early in 1904 or even as early as 1903. It is possible that Kerr and his family lived in the house while it was a "show house" for the development.

This house must be attributed to Emil Schacht on the strength of its being a near twin to the E. W. Seitz House below, which is known to be a Schacht design based on a



commission recorded in the Pacific Builder. It also carries a number of similarities to the Henry Hahn House. In the photo at left, notice the quatrefoil cutouts on the barge board, a precursor to identical cutouts on the Hahn House.

Assuming a construction date of late 1903, the design of this house marked a bold turn toward distinctly Arts & Crafts styles in the Willamette Heights development. This house thus earns the distinction of being one

of the oldest known Arts & Crafts houses in Portland.

The first real owners of this house were Earl and Virginia Seitz, who purchased the house on September 11, 1905, for \$5500. They are shown in the title history as selling the house back to Kerr for \$1.00 on June 14, 1906, at which time they took possession of the house next door at 1753 NW Aspen Street.

#### The E. W. Seitz House - 1753 NW Aspen Street

A companion house (apparently built to the same plans) next door to the Kerr house described above was the home on the property acquired by A. A. Kerr at the old 379 Aspen Street. Kerr commissioned Emil Schacht to design a house (probably this one) in April, 1905, (one of the few such commissions recorded for a Russell and Blyth employee rather than for the firm itself). He acquired this property on June 14, 1905, for \$1400, and on June 14, 1906, transferred it to the Seitz family (see above). Since there is no known listing for a resident of this house prior to 1906 when the Seitz family is shown



in the City Directory as living there, we do not know its exact time of construction. While it is possible that the house was not completed until June, 1906, the confused paper trail leads us to suspect that it was in fact completed some time before that and was used as a "show house" for the development or as temporary housing for Russell and Blyth employees.

The house is shown in the photo above left. The sleeping porch and sunroom on the side facing the camera are believed to be later additions, but were detailed to match the original house. The extension on the back of the house at the left in the photo dates to modern times. In this photo can be seen the trademark Schacht porch balustrade with double X pickets.

The Kerr and Seitz Houses, together with the Moody House described in the American

Craftsman section, are situated in what was the highest and most visible area of Willamette Heights. They all had stunning views across the Willamette Valley to the mountains to the east and down onto the fairgrounds below. They were almost certainly visible from the Lewis and Clark Exposition grounds. Thus we conclude that they were all most likely finished in time for the opening of the Expo on June 1, 1905, to take advantage of their prominent position -- and possibly by late 1904.

A recent examination of the stylistic details of the interior of this house revealed a number of elements which are also found in known Schacht houses of the period. These include the rectangular stair rail spindles, a square newel post and banister with distinctive Schacht moldings, and door and cabinet hardware identical to those in the Hahn, McPherson, and Nicolai houses. We believe these common interior elements, taken together with the exterior detail elements found in common with numerous known Schacht houses, constitute solid grounds for the attribution of these two houses to Emil Schacht. This then confirms that this house was indeed the one referenced in the extant record of a Kerr commission for a house to be built in Willamette Heights and awarded to Schacht.

#### The L. B. Reeves House - 3435 NW Thurman

One English A&C Style house known to have been completed either before or during the Exposition is the L. B. Reeves House (old address 1145 Thurman). This house was



purchased by Leda B. Reeves from Russell and Blyth on August 12, 1905 for \$5300, and is thus established to have been one of their speculative constructions. Mrs. Reeves was the wife of J. Herman Reeves, operator of J. H. Reeves & Co., a boot and shoe store on West Burnside Street. In 1907, they sold the house to Mrs. Roy W. Welch and moved to the East Side.

As seen in the photo at the left, the Reeves house was a traditional English Arts & Crafts design, with half timbering, diamond pane windows and steeply pitched roof. It is also characterized by a more complex roof line and deliberately asymmetrical layout than might have been found in more "American" style Arts & Crafts styles. This design concept was an adaptation of the grander double gabled design, which served for mansions like the Hahn House into a smaller form suitable for the upper middle class expected to buy homes in Willamette Heights.

#### The D. J. Zan House - 3437 NW Franklin Ct.

Dom J. Zan was the president of Zan Brothers, a successful manufacturer of brooms and matches. They also operated a wholesale willow and woodenware business with a shop on Front Street in the downtown area.



On December 12, 1905, he purchased this house from Russell and Blyth for \$5400. For some reason, the deed was not filed with the county until October 13, 1917. Once again, the exact date of construction is unknown. This house (shown at left) like the Reeves House had to have been constructed in 1905, and was probably part of the same original construction project for the speculative houses that Russell & Blyth undertook in conjunction with the opening of the Exposition.

There is a photograph of this house in the files of the Oregon Historical Society Library, which shows the house in the final stages of construction. While the photo is undated, there is view of Guild's Lake behind and below the house. In that view, there is no sign of the construction of the Lewis & Clark Exposition around the Lake, suggesting that this house was actually constructed sometime in mid-1904.

#### The R. A. Camp House - 3411 NW Thurman

This house presents a bit of a mystery, since the title transfer of lot 7, Block 31, on which



the house currently sits shows a purchase price of just \$1600, typically the price of a lot without a house. Roy A. Camp is listed as the buyer on December 12, 1905, but is then shown as living at this address in the 1906 City Directory (probably canvassed in February of that year). It is questionable, but not impossible, for the house to have been built from scratch in the weeks from mid-December until early February. We suspect that Russell and Blyth had arranged "creative financing" which was never fully captured in the title records.

If so, then this house (shown at left) may well have been constructed in early 1905 in anticipation of the Exposition. Otherwise, it would appear that Camp had the house constructed to Schacht drawings supplied by Russell and Blyth.



#### The Zlota Ricen House - 3360 NW Franklin Court

Another one of the houses with an indefinite build date is the one purchased by Zlota Ricen on June 10, 1907. It is probable that she had moved into the house some time during 1906, since she is listed in the 1907 City Directory (compiled in February, 1907) at this address (the old 1110 Franklin), but not in the 1906 edition. The drawings prepared by Emil Schacht's office indicate they were commissioned by Russell and

Blyth. Ms. Ricen sold the house to F. M. Baum in 1908.

In December, 1905, a photograph of a house identical to this one appeared in the *Oregonian* with the caption "Residence owned by Russell & Blyth, Franklin Street, Near Rugby". It is not possible to determine from the photo whether the pictured house is this one or the Wackrow house discussed below. However, it proves the construction date for these houses to be in mid- to late-1905, as the *Oregonian* photo shows contractors still working on the exterior of the house and construction debris in the yard.

#### The C. M. Wackrow House - 3448 NW Franklin Ct.

Nearly identical to the Zlota Ricen house at 3360 NW Franklin Ct. is the house purchased by Charles M. Wackrow on February 19, 1906. Mr. Wackrow, the president of the North Pacific Wagon Works, purchased the house for \$5500 from the Scottish-American Investment Company. This house was probably constructed in mid-1905, based on the photograph in the *Oregonian* referenced above.



As shown at the left, the only difference in the two houses appears to be the existence of the garage below the Wackrow house. Since that is almost certainly a later addition, it may be assumed that there was originally a porch in that area similar to

the one on the Ricen House.

#### The William G. McPherson House - 3137 NW Thurman St.

The McPherson brothers, Charles and William, both built their houses in Willamette Heights in 1907. (Their brother Frederic, waited until 1911 to build his Schacht-designed house around the corner.) Though the houses were constructed after the Exposition, their stylistic kinship with the earlier Schacht houses merits their inclusion here. Both houses were private Schacht commissions, and the drawings for each are found in the Therkelsen Collection. The William G. McPherson house is shown below in a photo from 1911 Residential Portland.



Residence of Mr. W. G. McPherson, 3137 Thurman Street.

William G. McPherson, president of the McPherson Heating Supply Company, bought land in Willamette Heights from the Scottish-American company on May 15, 1905. But it wasn't until spring of 1907, that he began constructing the house that Emil Schacht designed for him in the English Arts & Crafts style. This house was completed in July, 1907. The pegged tenons projecting from the barge boards on all gable ends represent a

new stylistic feature for Schacht in comparison with the simpler treatment of this area on the earlier Willimette Heights homes which either had plain barge boards or displayed small 4-lobed cutouts to create the impression of the through pegged tenons.

#### The Clara D. Myers House - 3338 NW Franklin Ct.

The final English Arts & Crafts Style house that we found to have been built by Russell & Blyth in the 1905 period was this one on Franklin Court, sold by the Scottish American Investment Company to Clara D. Myers on April 19, 1905, for \$4950. While it is probable that Ms. Myers lived in this house after its purchase, there is no record of that in the City Directories for 1905 or 1906.



Stylistically, this house (shown at left) carries some resemblances to houses described above, but has enough differences to merit a serious question as to its architect. There are half timbers in the gables and upper story plus substantial overhanging eaves with distinctive rafters. But, there is a much smaller barge board than on the other houses, and the gable ornaments provide a Victorian echo, quite unlike Schacht's known houses in the neighborhood. Given the high percentage of houses from this period built by Russell and Blyth and known to have been

designed by Schacht, we may speculate that this house was designed by Schacht, but that he relied on design elements he had already abandoned in most of his houses. Otherwise, it may have been the odd exception, designed by another architect for Russell and Blyth.

#### **Craftsman Four-Square Style**

The box house with four rooms on each floor with an almost perfectly square footprint, was not new in 1905. American farm houses had been built in this highly economical form in the 1880's and 1890's, and this style had made its way into the eastern cities as well. These houses tended to plainness due to the limited economic circumstances of their builders rather than as a conscious stylistic choice. However, as the Craftsman aesthetic emerged in an American response to the English Arts & Crafts movement, the austere four-square configuration became a popular platform for expressing the credo of simplicity and economy arising from practical, useful design.

The Craftsman style emerged from the pages of *The Craftsman*, a magazine published by furniture manufacturer and aesthetic polemicist, Gustav Stickley. After discovering English Arts & Crafts design during a trip to England in 1899, Stickley launched his magazine in 1901, with an emphasis on furniture and the decorative arts. Soon, however, he added residential architecture to the magazine, publishing one or more house plans in every issue. These houses he referred to as "Craftsman Homes". Their shared characteristics included interiors with abundant but minimally ornamented woodwork, built-in furniture, a fireplace as a focus of the main living space, and an exterior that was said to be "honest". By this was meant that the materials were acquired locally, and the

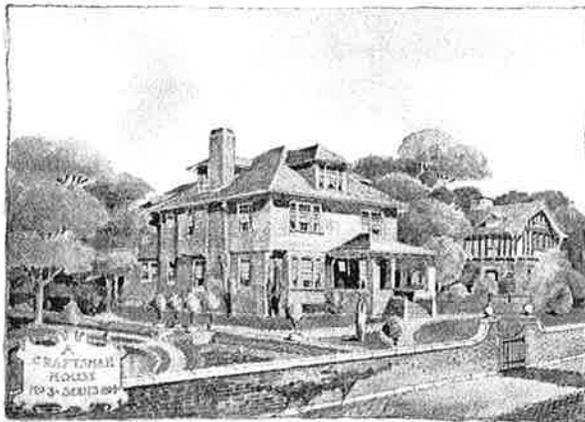
exterior design reflected the materials of which the house was made -- a wood frame house having overhanging eaves with visible rafter tails, natural shingle siding, and minimal ornament.



The March, 1904, edition of *The Craftsman*, introduced a Craftsman version of the Four-Square design shown in an architectural rendering below. This version departed from the more common full-width front porch and offered a half-width porch. The close-trimmed eaves of the Victorian era were replaced by typical Craftsman wide eaves, and the clapboards were supplanted with shingles. Nonetheless, the hipped roof with its single front dormer and the roughly square footprint of the house are the essence of the Four-Square style. (See the

Craftsman front elevation view at left.)

By this time, *The Craftsman* had become well known throughout the U.S. Its circulation had boomed as it won international awards as the best new magazine of the decade. It



single-handedly made Arts & Crafts design and philosophies a matter for discussion in Portland and throughout the West. In 1904, the *Oregonian* even devoted a page every Sunday to Arts & Crafts issues including woodworking projects to create Mission Style furniture pieces copied from Stickley's catalog plus speeches and book serializations on Arts & Crafts themes.

With all the "buzz" created by *The Craftsman*, Schacht could not possibly have ignored the Stickley publication in designing his "modern houses" for Willamette Heights. One such borrowing from a Stickley design is found in houses patterned after the Craftsman Four Square in the March, 1904, issue. Two of these houses are known to have been designed by Schacht. One additional house in the Craftsman Four-Square style was built by Russell and Blyth in this same period, but with more Colonial Revival influence. These two and a number of other Schacht Craftsman Four-Square houses in Willamette Heights, both Russell and Blyth speculative constructions and private commissions, are discussed in the following section.

#### The E. W. Brown House - 3424 NW Franklin Ct.

The Brown House, shown on the next page, is a classic Craftsman Four-Square. This house would have been unexceptional if it had been constructed in 1910 or 1912, rather than in 1906. Notable on this house are its conspicuous rafter tails, substantial brackets supporting the overhanging second story bays and the shingled porch columns, avoiding any stylistic reference to the classical orders of column design. Compare this to the

artist's rendering of the Stickley version on the preceding page. The interior is a mixture of English Arts & Crafts with Craftsman elements. The open floor plan, with no separate entry hall is pure Stickley, as is the dining room wainscoting of flat fir panels adorned only with butterfly joints connecting them (a motif Schacht used in many homes). On the other hand, the ornamented fireplace mantel and stairway newel post with its

"electrolier" would have been more at home either in a Colonial Revival style home or one of Schacht's new English A&C constructions.



Edward W. Brown, Secretary and Treasurer of the firm Zimmerman-Wells-Brown, bought the house on February 18, 1907, directly from Russell & Blyth (old address of 1124 Franklin). It is believed that Brown moved in upon purchase (rather than having lived there prior to purchase date) since he was listed

elsewhere in the 1906 City Directory. His purchase price of \$5600 confirms that the house was completed at the time of his acquisition.

The Schacht drawings depicting this house (illustrated above left in a 1911 photo) are dated November, 1905, and construction began soon thereafter. A photograph in *The Oregonian* in March, 1906, shows this house under construction. At that time, the house was already referred to in the photo caption as "the Edward Brown House", which suggests that this may not have been a pure speculative house, but was built by Russell and Blyth at Brown's request, using Schacht plans selected by him. Given its build date, it represents one of the earliest examples of the Craftsman Foursquare style in Portland. The delay of its purchase from March, 1906 until February, 1907, may indicate that the developers made use of the house as a "model home" or that Brown had some delay in arranging financing. A source of confusion is Schacht's designation of this house as "House #4 for Russell and Blyth" on the drawings. Since there are more than three Schacht-designed houses known to have been built in Willamette Heights prior to November, 1905, we have to assume that the numbering relates somehow to Russell and Blyth's plans for construction, not to the exact order of Schacht's creation of the designs.

Interestingly, one of Brown's partners in the Zimmerman-Wells-Brown firm, William J. Zimmerman, went on to be a Schacht client himself, hiring him to build a Craftsman Foursquare house at 2210 NE Weidler in 1908. Another Zimmerman brother, also involved with the firm, Floyd Zimmerman, engaged Schacht to design a similar Craftsman Foursquare in 1906. Both of these latter homes had some Colonial Revival touches, unlike the Brown House described here.

The T. W. Buist House - 3449 NW Franklin Ct.

Across the street from the Brown House is another house built to the same plans but in mirror image. Deborah B. Buist bought this house for \$5600 on August 30, 1906, from



the Scottish American Investment Company. T. Wallace Buist, a manufacturer's agent, is listed at this address (old 1139 Franklin) in the 1907 City Directory.

In local neighborhood lore, this house is said to have been built before the Brown house above, and our information would support this contention. It is not known if Schacht prepared two sets of plans or whether the builders simply worked to the November, 1905, set of plans but worked backwards (not an unusual practice at

the time -- long before CAD/CAM made reversing drawings a simple matter). If so, it is possible, that the original drawings were made by Schacht at the time of the Exposition, but there were no "takers" until this house was built in 1906 or late 1905.

A close examination of this house (pictured at left) will reveal its similarities with the Brown House, however, the enclosure of the front porch and some other exterior modifications give the house an entirely different feel when viewed from the street today.

#### The G. McGowan House - 3425 NW Thurman

On February 7, 1905, the Scottish American Investment Company sold this house to Mary J. McGowan for \$5000. Since the 1905 City Directory, compiled in February of that year, show George and Mary J. McGowan living there, they must have moved into this completed house immediately upon its purchase. Thus construction most likely started in the fall of 1904, to plans drawn earlier that year. This dating would make this house one of the 7 reported to have been under construction in November, 1904.



The design of this house is a bit of a surprise in comparison to all the known Schacht homes. At first glance, other than its Four-Square form and the connection with Russell & Blyth, there is nothing to suggest that this house might have been designed by Schacht. Compare this view at left with the photo of the Brown House. This home is much closer in look and feel to vernacular Four Square farm houses of the Middle West, than to the Schacht version. However, the pure Colonial Revival front porch with its classical pediment and columns is very

similar to that on the Christiansen house next door (see below), suggesting Schacht as the designer.

The ultimate attribution of this house to Emil Schacht is on the basis of several stylistic details: similarity of the porch to that of the Christiansen House next door, lobed rafter tails above the bay and elsewhere identical to those on other Schacht houses in the

neighborhood, molding details in the entry hall, and the stair detailing, which is identical to that of the Kerr House. Given the near total reliance by Russell and Blyth on Schacht for the designs for their speculative houses in this development from 1902 through 1906, and these stylistic comparisons, we must conclude that this too, was one of Schacht's designs for Russell and Blyth. Comparing this house with the Brown House above, suggests the creative tension between Schacht the Arts & Crafts pioneer, and Schacht, the commercial servant of architecturally conservative clients.

#### The Robert E. Davis House – 1807 NW 32<sup>nd</sup> Av

This distinctly Craftsman Four-Square house was built as a private commission to Emil Schacht. The positive attribution to Schacht is on the strength of an early version of the inventory of the Therkelsen Collection which lists this house. The drawings, unfortunately, appear to have been lost. Robert E. Davis was listed in the 1906 City Directory as living at this address, however, he didn't complete his purchase of the last of the three lots comprising this property until July 17, 1906. Thus we can only speculate as to the exact date of construction, and place this house in early-to-mid 1906.



In configuration, this house has traces of the Colonial Revival style, with its strongly symmetrical form and modest central front porch. In all other respects, however, this is a fine example of the rustic Craftsman Style with its artistic rafter tails and all-over shingled exterior. Its rejection of the classical orders of architecture is seen in the completely shingled front porch pillars, a feature it has in common with the Brown House. The house appears in a photo at the

left, which shows only the south side of the house facing Franklin Court, as the front is almost completely obscured by lush vegetation. Early photos in the *Oregonian* clearly show the unroofed front porches (called “piazzas” in those days) with their typical Schacht contoured balustrades. Many of these components of the house have been replaced in recent years with less complicated shapes.

#### The J. G. Wilson House – 3449 NW Thurman

An interesting Craftsman Four-Square that we strongly suspect to be an Emil Schacht design is the house built by James G. Wilson on land he purchased from the Scottish American Company on September 8, 1904. Since the 1905 City Directory shows him in this house, we have to assume that construction started immediately upon his purchase of the land.

The attribution to Schacht is entirely on the basis of the unusual brackets supporting the porch posts as shown in the photo on the next page. These brackets are an elongated version of similar brackets found on Schacht-designed houses throughout Willamette Heights. The Moody House originally had them in its living room on either side of the Inglenook. While these other houses have brackets which are of roughly equal height

and width, at least two other known Schacht houses have this elongated version – the Cohen House and one of the two Lowenson houses. Since all houses we have previously found with this style of bracket have been shown to be Schacht designs, we conclude that this one is as well.



If we are correct, this house (pictured at left) represents a transition from the more formal styles which preceded it, as it displays the elaborate multi-pane window in the stairwell while suggesting elements of the simplification that was characteristic of the Craftsman Four-Square designs. This is most likely one of the houses under construction when the Balch Gulch Bridge was being rebuilt in November, 1904, and was in place in time for the start of the Exposition. It is entirely possible, that as with some other houses discussed in this article, the Schacht commission was arranged by Russell and Blyth as part of the sale of the property to the Wilsons.

### ***The American Craftsman Style Houses***

Emil Schacht did not stop with the Craftsman Four-Square design in drawing inspiration from Gustav Stickley's magazine *The Craftsman*. From his Brown and Buist houses, which were pure Stickley on the outside but a mix of styles in the interior, he moved on to a set of houses that constitute perhaps the purest expression of Gustav Stickley's Craftsman aesthetic built in Portland to that time.

Stickley's founding of *The Craftsman* in 1901 had coincided with the U.S. publication of Charles Wagner's immensely popular book, *The Simple Life*. Wagner decried the materialism, ostentation, and formalism of Victorian society and argued for simplicity from everything from clothing to house design to manners. Where the English Arts & Crafts designers had supplied the aesthetic, Wagner provided the philosophy for Stickley's Craftsman movement. Stickley frequently featured Wagner's ideas in the pages of his magazine and invited him to speak at the Craftsman building first in Syracuse and later in New York City.

The furniture that Stickley had been manufacturing epitomized the concept of the "Simple Life." Its utilitarian form, solid craftsmanship, and honesty of materials were the tangible expression of Wagner's ideals. While *The Craftsman* was originally designed to promote this furniture, Stickley soon realized that the ornate Victorian interiors (and exteriors) of the homes of the day were ill-suited to his Spartan designs. In response he began running articles on architecture -- starting with philosophical treatises but soon providing house plans and detailed descriptions for what he referred to as "Craftsman Homes". The first of these house plans was published in early 1903, and their publication continued as a monthly feature until the magazine ceased publication in 1916. These houses were designed for the "Simple Life" where the owners relied only minimally on domestic servants, greeted guests not in formal entry halls but in their living and dining rooms, and moved casually from living to eating to outdoor dining and recreational

spaces.

In Portland, interest in Wagner's The Simple Life appears to have reached its zenith in mid-1904 when the *Oregonian* serialized the book on its Arts & Crafts page every Sunday. Emil Schacht took up Stickley's banner under the auspices of Russell and Blyth and designed two speculative houses that were strongly influenced by *The Craftsman* and the Stickley philosophies of "The Simple Life". Another house, a private commission in Willamette Heights during the Exposition, carried the idea a bit farther to become one of the first Craftsman Bungalows in Portland. The Craftsman style and philosophy was the basis for a large number of houses designed subsequently by Schacht, not only for Willamette Heights, but for other areas of the city. A description of those discovered so far in Willamette Heights rounds out this section, spanning a period from late 1904 through the Exposition year of 1905 and even as late as 1911.

### The R. E. Moody House - 1727 NW Aspen Street

Perhaps the most interesting of this set of early Craftsman houses in Willamette Heights is the house (old address 369 Aspen) sold by Russell and Blyth on January 10, 1907, to Ralph E. Moody. Mr. Moody was a prominent Portland lawyer at the time, son of former Governor of Oregon Z. F. Moody. Ultimately, the younger Moody had positions with the Southern Pacific Railroad and served as Oregon State Prosecutor.

While the sale date was in early 1907, a plumbing permit card dated immediately after the sale records the house as "old", a designation generally reserved for houses which had been standing for a year or two at the least. Thus, it may be assumed that the house was constructed either in early 1906 or possibly as early as 1905. Since the two houses next door at 1753 and 1817 Aspen were among the first speculative houses built by Russell and Blyth before the Exposition, we may conclude that this house dates to that period as well. This house would then have been part of the trio overlooking the Exposition grounds and visible from below. Certainly it was built for Russell and Blyth, rather than for one of their prospective home owners -- the title block on the drawings themselves denotes it as "Russell & Blyth - #14".

Whatever the exact age of the house, its design reflects a strong influence of plans printed in *The Craftsman* published by Gustav Stickley in the September, 1903, and June, 1904, issues, suggesting that the earliest the drawings could have been prepared was mid-summer, 1904. The site of the house, on Aspen Street at the top of Franklin Court is especially striking, as it commands a view of the Willamette River and the distant mountains from its perch well above street level. When it was built, strikingly different from the more conservative English-Styled houses next door, it would have been a focus of attention and presented a dramatic image against the backdrop of the forested hillside, its dark stained shingles and earth-toned window frames helping it to become a part of its magnificent natural surroundings. As such, the house might have been used as a model home, or as a temporary residence for one of Russell and Blyth's employees.

Ultimately, two houses were built to these plans: the Moody House and a house in Irvington, constructed between September, 1905, and January, 1906, for Harry Nicolai, at 1903 NE Hancock Street (old 673). The photo at the left shows the Aspen Street version. This house has been altered significantly from the original, with removal of the front porch and the overhanging eaves, modern siding, and the addition of the wing on the north side of the house, to the right in the photo. The Nicolai House, shown in an early photo printed in *The Oregonian* on January 14, 1906 (below right), is a mirror image of the Moody House, but otherwise extremely close in its details.



There are some mysteries surrounding the design of the Moody and Nicolai houses. First, the hand of the draftsman who prepared the drawings for this house was quite different from all the rest of the "Russell & Blyth" houses designed by Schacht. All the other drawings were done in ink on vellum, while these drawings are in pencil on inexpensive paper. Further, while we believe that the Moody House on Aspen Street was probably built first, it was the Nicolai House in Irvington which was publicized first in *The Oregonian*, along with two other Schacht-designed houses. Since it may be assumed that the paper only published photos submitted by the architects or developers, we can only guess



why Schacht submitted this one for publication after its mirror-image twin had been completed.



The Nicolai House, like the Moody House was built in response to the speculative boom which began in 1905. Both houses appear to have been a difficult "sell", the Nicolai house having been advertised in the real estate section of *The Oregonian* from summer 1906 until its eventual sale to its first real owner in February, 1907. The cause of

this market resistance may well have been the unusually modern floor plan and extremely restrained ornamentation of the interior, a radical innovation for Portland at the time the house was originally constructed.

Whatever their exact timing, these houses represented a remarkably pure expression of Stickley's ideas. Their woodwork, though richly abundant and featuring hand selected flat-grain Douglas fir and meticulous mortise and tenon joinery, was extremely simple in its contours and bore no resemblance to any European forbearers, as seen in the photo of the living room of the Nicolai house on the previous page. The open floor plan, with only a small vestibule to keep out drafts, rather than a full entry hall, made especially good use of the space, creating the impression of a much larger house. Schacht even put the stairs to the second floor in the middle of the house as recommended by Stickley, so that all four corners might be utilized for bedrooms, which would enjoy cross ventilation as a result. Finally, Schacht introduced the sleeping porch in this design, a concept championed by Stickley as adding immeasurably to the health of the inhabitants. In short, from the bracketed, shingled exterior, to the panels of casement windows, to the built-in seating and bookcases, to the woodwork stained "the color of fumed oak", these houses were thoroughly imbued with the spirit and philosophy of Gustav Stickley and his Craftsman movement. As such they represent the most radical of the designs introduced in Willamette Heights in the Exposition year.

#### The A. M. Lovelace House - 3439 NW Thurman

Not all Craftsman Style houses constructed in Willamette Heights in 1905 were built to designs commissioned by Russell & Blyth, the developers. Archibald M. Lovelace



bought lot 17 of Block 31 in Willamette Heights for \$1400 on September 6, 1905, and engaged Emil Schacht to prepare the plans for the house shown at left -- a classic Craftsman Bungalow. The house was completed in time for the Portland City Directory, compiled in February of each year, to list Lovelace in residence at this address in 1906 (1151 Thurman was the old address until 1931).

Lovelace was a salesman for Dwight Edwards Co., a dealer in coffee, spices, extracts, and baking powder. Some time in 1908 the house was sold to a L. A. McNary.

The house's broad eaves and heavy supporting brackets mark it as a Craftsman style house. Surprisingly there is only a narrow porch in front; however this appears to have been dictated by a site with minimal offset from the street in front and a dramatic view overlooking the Exposition grounds from the back of the house. The overall shape and details of the house are strongly reminiscent of the Moody House (the heavy roof brackets, for example, are identical), which might suggest that Lovelace liked that design but wanted a somewhat smaller version for himself. If so, then we may conclude that the Moody House was indeed completed some time prior to September, 1905.

### The Dwight Edwards House – 3443 NW Thurman

Until recently, this house was attributed to William Knighton, and as such it was featured in the Hawkins and Willingham book Classic Houses of Portland, Oregon 1850-1950, as



one of Knighton's Craftsman designs dating to 1910. While Knighton certainly was active in the Heights during that period, this house was almost certainly designed by Emil Schacht – and in 1905.

Dwight Edwards purchased this lot from the Scottish American Company on September 6, 1905, the same day as the Lovelace family bought their next door on Thurman Street in the waning days

of the Exposition. (Note that Archibald Lovelace was an employee of Dwight Edwards.) Like the Lovelaces, the Edwards family evidently engaged Schacht to design their house. It was finished in time for the Dwight Edwards to be listed at this address in the 1906 City Directory.

The Schacht attribution in this case must be by stylistic elements. The two characteristics that are quintessential Schacht are the stepped and diagonally cut rafter tails and the unique porch balcony with the downward curving balustrade railing. The modern photo above left shows the railing as rebuilt in later years. The early photo in the Hawkins book shows it as built – and identical to the one still intact on the Lovelace house. A third stylistic element is the curious lobed ends of the barge boards, another feature found on many proven Schacht houses.

Dwight Edwards was the owner of the D. Edwards Company a dealer in spices, coffees and flavor extracts. Prior to moving to Willamette Heights he and his family had lived at 2217 NE 14<sup>th</sup> in Irvington.

### The T. N. Reed House - 3315 NW Vaughn



There are other houses in the immediate neighborhood which exhibit stylistic similarities, both in overall characteristics and in decorative details, to known Schacht houses. When these are determined to have been built by Russell and Blyth or the Scottish-American Investment Company, it may be safe to assume that they too are Schacht designs.

Once such house is the T. N. Reed house (shown at left). On April 10, 1907, Theodore N. Reed bought this house from

the Scottish American Investment Company for \$5800. Since the 1907 City Directory lists Reed at this location, he must have moved in prior to the passing of the title, but subsequent to the canvass for the 1906 Directory, which placed him on NW 14<sup>th</sup> Street.

Interestingly, Reed was himself a building contractor, who may have worked for Russell and Blyth in the construction of some of the homes in this area. Indeed, it would be highly unusual for a building contractor to purchase a new home built by someone else. A more plausible theory would be that Reed built the house along with several others for Russell & Blyth in 1905 or 1906, and negotiated a deal to move into this house before he could assemble his financing for the purchase. In fact, he may well have built it some time before he moved in. The absence of a plumbing permit card in City files suggests a build date in 1905 -- possibly during the Exposition, before plumbing cards became standard practice early in 1906.

The attribution of this house to Schacht must be by stylistic features and details of ornament. The most significant detail is the large, distinctive brackets supporting the eaves. These are identical to those found on the Brown, Moody, Nicolai, and Lovelace Houses described above. It is for this reason that we group this house with the American Craftsman houses. These features are also found on other Arts & Crafts style houses known to be Schacht designs elsewhere in Northwest Portland. The ribbons of casement windows with 2 X 8 panes are common to the Moody and Lovelace houses as well.

#### The W. B. Glafke House - 3440 NW Thurman

Another house built by Russell and Blyth which is identifiable as a Schacht design by its



stylistic details is the W. B. Glafke House. Located at the old 1148 N. Thurman, this house was purchased by William B. Glafke for \$5600 on April 14, 1906. Since the 1906 City Directory shows Glafke living in Irvington, we may assume that he moved into this house upon the purchase. Thus we can only conclude that it was constructed sometime in 1905 or early in 1906. The stylistic similarities to the earlier houses may argue for the 1905 date.

While nearly obscured by the lush vegetation, we can see the characteristic roof brackets found on the Moody and other houses and a second floor balcony with a ballustrade similar to those on the Lovelace and Moody houses. The Craftsman exterior of this home suggests a classic Schacht Craftsman interior, although this suggestion has not yet been confirmed by the authors.

#### The Richard Wilder House – 3410 NW Thurman

The early ownership of this house is a bit of a mystery. We know from the plumbing permit records that construction extended from October 8, 1906, to July 11, 1907. However, there is no record of an owner other than Russell and Blyth until the house was sold for \$1 to Richard Wilder on February 1, 1909. At the time, Wilder was an employee

of Russell and Blyth, listed in the City Directory as a “cashier”. However, he was never listed as living at this address. A later owner, Naomi C. Sorncer was also never listed as residing at this address throughout the period of her ownership until 1914.



There is no direct evidence of a Schacht commission for this house; however, its attribution is based rather solidly on the fact that the house is identical in every respect (on the exterior at least) to the house designed by Schacht for J. C. Muehe, which still stands at

1832 N.E. Broadway in Irvington. The double offset front gables and solid, but not overbearing front pillars make for a comfortable looking and distinctive home in the Craftsman Bungalow style.

#### The Charles J. McPherson House - 1926 NW 32nd

William McPherson's brother, Charles J. McPherson, was vice-president of their McPherson Heating Supply Company. Charles bought his lot from William and built his Emil Schacht-designed house between April and July, 1907 (the dates for both McPherson houses are based on plumbing card records which clearly show the first and final inspections during construction -- the county tax records showing these houses as built in 1903 are incorrect). We list the house here as an example of the Craftsman Style homes which Schacht designed in the building boom following the Exposition.



This house, shown at left, is thoroughly Craftsman in concept, inside and out. The design emphasizes the wood-frame construction and carries no trace of European stylistic references. Based on the Schacht drawings in the Therkelsen collection, the interior is replete with built-ins, simple-but-artistic wood work, and a free-flowing floorplan. The house bears one of Schacht's trademarks in his later houses from 1905 onward, the front porch pillars covered with the same siding material as the house walls, visually tying them into the house structure and avoiding the aesthetically jarring appearance of classical columns on a Craftsman style home.

#### The Frederic J. & Ola McPherson House – 3236 NW Vaughn

Yet another McPherson built his family home in Willamette Heights to Emil Schacht plans. Originally Frederic had intended to build in Irvington on 12<sup>th</sup> Ave. between Tillamook and Thompson, according to early building permits. Construction was delayed, however until 1911, and the extant plumbing permit indicates a final inspection in August, 1911. This house (shown on the next page) at first glance is quite different from the other Schacht houses in this paper, while exhibiting many of the characteristics of the “California Bungalow” – the wide Craftsman eaves, a roof pitch too low for a

meaningful second floor, river rock porch elements, and non-traditional window framing.

As it turns out, this house shares these features (as well as many identical details) with two other known Schacht houses: The L. H. Knapp House at 2335 NE 24<sup>th</sup> Ave. in Irvington and Bungalow #5 built for the Veness family in Winlock Washington. Both of these houses predate this one by several years. Thus, while not a ground breaking design, the F. J. McPherson House fits beautifully into the Arts & Crafts ambience of Willamette Heights and demonstrates yet another facet of Schacht's creative talents.



The Arts & Crafts and Craftsman Style houses described in the sections above represent a delightful tour-de-force of creative design. A full range of Arts & Crafts and Craftsman architectural expression is found here, all within the size and cost envelope of the typical middle and upper middle class home buyer of the early 20<sup>th</sup> century. In every case, the workmanship, attention to detail, and quality of materials was of the highest level, reflecting Schacht's high standards and emphasis on quality rather than quantity or sheer size. This embodied the essence of the Craftsman philosophy, which sought to provide the mass of middle class home owners with the beauty and quality of domestic surroundings that in an earlier era had been reserved exclusively for the rich.

### ***Other Styles***

Not all houses Schacht designed in Willamette Heights were Arts & Crafts or Craftsman in concept. At least three Colonial Revival style homes were designed in these early years. Notably, however, all were private commissions, not Russell and Blyth-commissioned designs.

### **The John P. Betts House – 3226 NW Thurman**

John P. Betts bought this lot in May, 1901, and then on July 11, 1901, took out a \$4000 mortgage on the house he built on it (shown at the left). Given the mortgage lending policies of the era, we may assume that the house and land cost in the vicinity of \$6000 – one of the more expensive houses in the Heights at that time.



No record whatever exists of the architect for this house. However, we have a strong indication that this house, too, was designed by Emil Schacht. We base this judgment on its strong resemblance to a known Schacht house, the Lawrence M. Sullivan House (pictured on the next page in a 1911 photo), which stood at 18<sup>th</sup> and Irving and was constructed starting in 1899 and finished in 1900. The Sullivan House was an especially

distinguished design, with fine detailing and gracious proportions. In the days before its positive attribution to Schacht (the signed drawings are found in the Therkelsen Collection), this house was attributed to Whidden and Lewis on the grounds that no other



Portland architects were capable of such a fine work in the Colonial Revival style at that time.

A comparison of the Betts and Sullivan houses reveals the same tear-drop finials on the porch railings, the oval window with extended compass points, the Palladian window above a trio of double hung sash in the gable end, and the classical detailing in dentil moldings and the modillioned cornice. While the Betts

House is considerably smaller than the Sullivan House, its similarities are so striking that we believe the Schacht attribution is a sound one. This house provides a notable example of the turn-of-the-century Colonial Revival Style without any of the Craftsman or Arts & Crafts influences, which showed up in Schacht's later designs.

#### The Maurice Goodman House - 3328 NW Thurman

This was the first of the two later Colonial Revival houses in Willamette Heights, having been built in the fall of 1905 on land purchased by Maurice Goodman from Percy H. Blyth for \$2500 in mid-August of that year. The 1906 City Directory reports Goodman



living at this address, so we may assume the home was completed by early 1906. Goodman was president of the Goodman Brothers Shoe Co., whose factory was located down the hill on Thurman Street. Drawings for this house (pictured at left) are in the Therkelsen Collection.

Like the Christensen House below, it is strongly Colonial Revival in style with some Arts & Crafts elements.

Like many of Schacht's later colonial revival homes, this one has a strongly Four-Square form and the broad overhanging eaves of the Craftsman Style without the more typical exposed rafter tails. The interior, however, was designed in strict Craftsman Style, with a beautiful inglenook and strikingly simple but abundant woodwork.

Interestingly, Maurice's brother Joseph, who was a vice president of the shoe company, had built a house for himself in 1903 at 240 NW 20<sup>th</sup> Ave (current address) in a style very similar to the Kerr house referenced above. Though that house is on the National Register, its architect has never been identified. We suspect that Schacht may be the

creator of that early English Arts & Crafts house as well.

### The H. P. Christensen House - 3431 NW Thurman

This last house is another example of the houses constructed in Willamette Heights to Schacht plans after Russell & Blyth had moved on to other projects. Hans P. and Marcy



Christensen bought the lot at the old 1141 Thurman on January 18, 1908. With the 1909 City Directory listing the Christensens living at this address, we have to assume that the house was completed some time in mid-1908. Mr. Christensen was vice president of the Christensen Co., a wallpaper decorating and painting firm.

The Betts, Christensen and Goodman Houses represent another side of Emil Schacht, who produced a number of fine Colonial Revival

homes in addition to his pioneering Arts & Crafts houses. This house, commissioned from Emil Schacht directly by the owner, is a largely Colonial Revival style with Arts & Crafts elements. In the photograph of the Christensen House (above left), will be seen the Palladian windows characteristic of Colonial Revival styles. However, the overall massing of the house, the severe lines of the front porch, the broad eaves of the main roof, and the picturesque asymmetry reflect an Arts & Crafts aesthetic. Moreover, the interior, based on a recent personal examination of the house, is strongly Craftsman Style, with the same starkly simple, but beautifully finished woodwork found in the Moody and Brown houses.

### Summary and Overview

A substantial number of the houses mentioned above were built by Russell and Blyth on speculation and sold by them to the first occupants. There are twenty-nine houses which are either certainly designed by Schacht or which are strongly attributable to him. One additional home may be attributed to Schacht based on circumstantial evidence, but stylistic comparison casts doubt on this attribution. Since additional houses, which have not yet been fully investigated for this article, have been recently identified which exhibit Schacht-style features, we expect that this list will be significantly longer in Draft 3 of this article. A table containing a complete list of the houses referenced above is presented at the end of this article.

### Conclusion

With the selection of the Guild's Lake site for the Lewis and Clark Centennial Exposition in September, 1902, the Scottish American Investment Company and its agents Russell and Blyth set about to exploit their extraordinary good fortune in owning a promising housing development overlooking the future grounds of the Fair. They turned to established Portland architect Emil Schacht to prepare plans for houses they intended to build "on spec" in the development or to offer to potential lot buyers. As the scope of the Lewis and Clark Exposition expanded rapidly early in 1903 and onward, it became

obvious that ordinary house plans would be inappropriate in juxtaposition to a major international Exposition of the latest goods and designs that the world had to offer.

We will never know whether it was Russell and Blythe or Schacht who first advocated the display of A&C Styles as representing "modern architecture". However, we have evidence in the furnishings designed by Schacht for his own house in 1902 that he was an early practitioner of Arts & Crafts design. Moreover, within a few years, a majority of Schacht's residential commissions were variations of the English Arts & Crafts, Craftsman or Bungalow styles. In fact, in the years after the Exposition, he continued as one of the region's most ardent exponents of Arts & Crafts architecture.

The Russell and Blyth houses described above, representing the English Arts & Crafts, and Craftsman styles, presented a strikingly new approach to Portland residential architecture for their time, given the actual date of their design between late 1902 and the Fall of 1905. Moreover, taken as a whole, they stand as "statement" of belief in the new aesthetic by a group of businessmen and investors well-known in the community. We have to believe that this highly visible and tangible statement was the result of a creative collaboration between architect and client, and was given a major impetus by Schacht himself.

The two most strikingly innovative of the designs resulting from this collaboration, the Brown and Buist Houses (Craftsman Foursquare) and the even more radical Moody and Nicolai Houses (American Craftsman), provided a foretaste of the soon to be dominant American Craftsman style as promoted by Gustav Stickley. Indeed, both designs are typical of plans which appeared as much as fifteen years later in *The Craftsman*, Stickley's Arts & Crafts publication. As such they constitute four of the earliest Craftsman style houses built on the West Coast, and help to establish Emil Schacht as an important pioneer of the style in Portland.

A further happy result of the Schacht/Russell & Blyth collaboration was the exposure of tens of thousands of Portland residents to these new architectural ideas. This lent a tremendous impetus to the adoption of Arts & Crafts and Craftsman styles during the housing boom which followed the Exposition and lasted until the first years of World War I, making Portland the treasure-trove of Arts & Crafts residential design that it is today. The positive exposure that the Exposition provided also greatly enhanced Schacht's career, leading to many more commissions from the city's well-to-do residents and resulting in an extraordinary contribution by Schacht to the surviving built environment of Northwest Portland.

**Appendix I - Table Listing the Emil Schacht Houses of Willamette Heights**  
(identified as of November 16, 2001)

<b>First Resident Name</b>	<b>Style</b>	<b>Address</b>	<b>Date Built</b>	<b>Architect</b>	<b>Source of Attribution</b>
R. E. Moody	American Craftsman	1727 NW Aspen	Late 1904- Early 1905	Schacht	Drawings, Therkelsen Collection
E. W. Seitz	English A&C	1753 NW Aspen	Early 1905	Schacht	Stylistic Comparison, Pacific Builder and Engineer
A. A. Kerr	English A&C	1817 NW Aspen	Late 1903 or early 1904	Schacht	Stylistic Comparison (identical to the Seitz House)
C. N. Huggins	Early Craftsman	3307 NW Franklin	Mid 1902	Schacht (1902) and Knighton (1909)	Stylistic Comparison (Schacht) – Portland Daily Abstract (Knighton)
Clara D. Myers	English A&C - Victorian	3338 NW Franklin	Early 1905	Schacht(??)	Stylistic Comparison (very uncertain)
D. J. Zan	English A&C	3437 NW Franklin	Mid-to-late 1905	Schacht	Drawings, Therkelsen Collection
T. W. Buist	Craftsman 4-Square	3449 NW Franklin	Mid-to-late 1905	Schacht	Drawings, Therkelsen Collection
Zlota Rican	English A&C	3360 NW Franklin	Late 1905	Schacht	Drawings, Therkelsen Collection
E. W. Brown	Craftsman 4-Square	3424 NW Franklin	Spring, 1906	Schacht	Drawings, Therkelsen Collection
C. M. Wackrow	English A&C	3448 NW Franklin	Mid-to-late 1905	Schacht	Drawings, Therkelsen Collection
W. G. McPherson	English A&C	3137 NW Thurman	Summer, 1907	Schacht	Drawings, Therkelsen Collection
J. P. Betts	Classic Colonial Revival	3226 NW Thurman	Summer, 1901	Schacht	Stylistic Comparison
M. Goodman	Colonial Revival with Craftsman Elements	3328 NW Thurman	Fall, 1905	Schacht	Drawings, Therkelsen Collection
R. Wilder	Craftsman Bungalow	3410 NW Thurman	Summer, 1907	Schacht	Exact copy of house for J. C. Muehe – Portland Daily Abstract
R. A. Camp	English A&C	3411 NW Thurman	Late 1905	Schacht	Drawings, Therkelsen Collection
G. McGowan	Craftsman 4-Square	3425 NW Thurman	Late 1904	Schacht	Stylistic Comparison
T. T. Davis	Shingle Style/ English A&C	3430 NW Thurman	Late 1902 or early 1903	Schacht	Drawings, Therkelsen Collection
H. P. Christensen	Craftsman/Colonial Revival	3431 NW Thurman	Early 1908	Schacht	Drawings, Therkelsen Collection
L. B. Reeves	English A&C	3435 NW Thurman	Early 1905	Schacht	Drawings, Therkelsen Collection
A. M. Lovelace	American Craftsman	3439 NW Thurman	Fall, 1905	Schacht	Pacific Builder and Engineer, Sept. 1905
W. B. Glafke	English A&C	3440 NW Thurman	Mid-to-late 1905	Schacht	Stylistic Comparison
D. Edwards	American Craftsman	3443 NW Thurman	Fall, 1905	Schacht	Stylistic Comparison
M. Dobie	Early Craftsman	3446 NW Thurman	Late 1901	Schacht(?)	Stylistic Comparison
J. G. Wilson	Craftsman 4-Square	3449 NW Thurman	Fall, 1904	Schacht	Stylistic Comparison
G. W. Larner	Early Arts & Crafts/Shingle	3219 NW Vaughn	Late 1901	Schacht (?)	Stylistic Comparison

<b>First Resident Name</b>	<b>Style</b>	<b>Address</b>	<b>Date Built</b>	<b>Architect</b>	<b>Source of Attribution</b>
F. J. McPherson	California Bungalow	3236 NW Vaughn	August, 1911	Schacht	Portland Daily Abstract, Stylistic Comparison
T. N. Reed	American Craftsman	3315 NW Vaughn	Mid-1905	Schacht	Stylistic Comparison
N. R. Cox	Early Arts & Crafts/Shingle	1806 NW 32 <sup>nd</sup>	Winter, 1903	Schacht	Stylistic Comparison
R. E. Davis	Craftsman 4-Square	1807 NW 32 <sup>nd</sup>	Mid-1906	Schacht	Drawings, Therkelsen Collection
C. J. McPherson	English A&C	1926 NW 32 <sup>nd</sup>	Summer, 1907	Schacht	Drawings, Therkelsen Collection

## Appendix II – Important Commissions by Other Architects

Considering the number of prosperous Portland citizens who moved into Willamette Heights in the years from 1901 to 1910, it is amazing that so many houses were designed by just one architect. Naturally, that was heavily influenced by Russell & Blyth's use of Schacht's drawings for their speculative constructions. However, buyers could also purchase empty lots and engage the architect of their choice to design their homes.

Several buyers did just that and chose Schacht. But not all did. The following houses were constructed in Willamette Heights to plans prepared by other important Portland architects.

**H. M Carlock/W. Knighton House – 1714 NW 32<sup>nd</sup> Av.** – This is a very early product of William Knighton, another very fine Portland architect. The commission was originally awarded by Adam B. Carlock to Knighton in December, 1904, according to the *Pacific Builder and Engineer*. Subsequently, Knighton lived in this house himself for a few years. This is a very distinctive (as most Knighton houses were) Craftsman 4-Square design.

**T. T. Strain House – 1820 NW 32<sup>nd</sup> Av.** – Another very early Craftsman 4-Square design, this one is the product of architect Edgar Lazarus. Lazarus, like Schacht, was invited to design one of the major buildings for the Lewis and Clark Exposition. The Strains acquired this lot in September, 1904, and completed the house early in 1905. Thomas T. Strain was a clerk at the freight offices of the Northern Pacific Railway. The architectural attribution is based on a photo caption in the *Oregonian* upon the completion of the house.

**C. A. Malboeuf House – 1863 NW Aspen St.** – Josef Jacobberger was a highly respected architect whose career was roughly contemporaneous with that of Emil Schacht. He designed two notable houses in Willamette Heights. This one was constructed for Charles A. Malboeuf soon after his acquisition of the property in March, 1906. Mr. Malboeuf was the district freight agent for the Southern Pacific Railroad. The similarities of configuration and fenestration between this house and the Moody house down the street built a year or more earlier suggests an effort by Jacobberger to build a house for a client who asked for “a house just like that one”. The attribution is based on accounts by the living descendants of the original owners who were told of the commission.

**C. F. Swigert House – 3209 NW Thurman St.** – The exact origins of this house are extremely murky. Sometime starting in July, 1904, a house was constructed on this lot while it was in the possession of the Oak Park Land Company. The Security Savings & Trust Co. took title of the house and entered into a contract sale to Charles F. Swigert, the up and coming president of the Pacific Bridge Company. He had many business interests in Portland and may have had financial ties to the Oak Park Land Company as well. Some time in 1905, Swigert actually took title to the house and land. Based on some architectural details at the back of the house, we strongly suspect that the house as

originally constructed was designed by Emil Schacht. However, there is a record of a very extensive reconstruction of this house by William Knighton in 1909. We have to assume that most of the house as it stands today was Knighton's conception.

**R. B. Lamson House – 1611 NW 32<sup>nd</sup> Av.** – The other important Josef Jacobberger house in Willamette Heights is this one constructed in late 1905 and, like many of the Schacht houses built up to that time, a stylistically transitional house, bridging the older shingle style with the newer Craftsman and Arts & Crafts styles. While the Hawkins and Willingham book dates this house to 1908, a photograph of the completed house in the January 14, 1906, *Oregonian* confirms its early completion date.

**C. E. Rumelin House – 1827 NW 32<sup>nd</sup> Av.** – By the time William Knighton designed this house he had adopted the signature cartouche which marked all of his commissions in later years. This emblem appears prominently on the front of this house and by itself confirms the architectural attribution. Charles E. Rumelin was a partner in the banking firm of Ashley & Rumelin. While not breaking new ground in his use of English Tudor styles by the time of this home's completion in late 1908, Knighton exploited the English Art & Crafts design idiom with unusual massing and proportion resulting in a singularly attractive home. The Rumelins acquired this land on October 25, 1907, from H. H. Herdman, the principal of the East Side High School.

