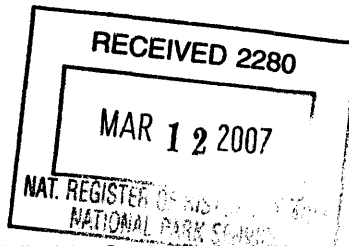


360

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instruction in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classifications, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Potter, Wallace and Glenn, House

other names/site number _____

2. Location

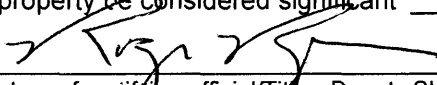
street & number 120 Fir Lane not for publication

city or town Eugene vicinity

state Oregon code OR county Lane code 039 zip code 97404

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide X locally.


Signature of certifying official/Title - Deputy SHPO

3-7-07
Date

Oregon State Historic Preservation Office
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
Action

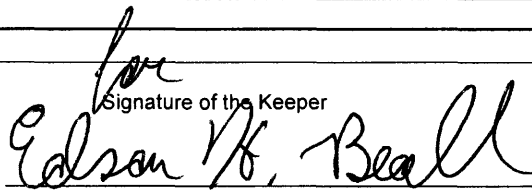
entered in the National Register
See continuation sheet.

determined eligible for the National Register
See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain): _____


Signature of the Keeper Edson H. Beall Date of 4.24.07

Potter, Wallace and Glenn, House
Name of Property

Lane County, Oregon
County and State

5. Classification

Ownership of Property
(check as many as apply)

- private
- public - local
- public - state
- public - Federal

Category of Property
(check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
3		buildings
		sites
	2	structures
		objects
3	2	Total

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

Number of contributing resources previously listed in the National Register

Residential Architecture of Eugene, Oregon 1850-1950

None

6. Function or Use

Historic Functions
(enter categories from instructions)

DOMESTIC- single-dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC- single-dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

English Tudor Revival

Materials
(Enter categories from instructions)

foundation: Concrete
walls: Brick, Stucco
roof: Composition shingle
Other: _____

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)

See continuation sheets.

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DESCRIPTION SUMMARY

The Wallace and Glenn Potter house is being nominated to the National Register of Historic Places in association with the Multiple Property Submission (MPS) "Residential Architecture of Eugene, Oregon, 1850-1950". The house is significant under National Register Criterion A as a part of the development of residential housing in Eugene, Oregon. The house is also locally significant under Criterion C as a distinctive example of the Tudor Revival single-family house. The asymmetrical massing, steeply pitched roof and intersecting gables, multiple cladding materials, and leaded windows of the exterior are characteristic features of the Tudor Revival style. The interior's irregular floor plan, dark wood finishes, handcrafted hardware, and double-height, timbered-ceiling, living room are classic elements of the style. The careful detailing of the Potter House exemplifies the residential work of the Hunzicker and Smith architecture firm. The quality of the construction by local builders Lindsay and Hargreaves in 1928 is still evident. The Potter family and their daughter Jana Myer have continuously owned the house. Their excellent care is apparent in the extent to which the house retains its defining character and original features. On the property are five structures. The main house, garage, and child's playhouse are all contributing resources. The greenhouse and garden shed are non-contributing resources.

Setting

The Potter House is set back from the street on a generous, tree-shaded lot at the intersection of Fir Lane and Lombard Lane in the River Road area. The house is one block east of River Road and one block west of Maury Jacobs Park. The River Road area is a part of the Eugene urban growth boundary but currently is mostly unincorporated. The earliest settlers in the area established farms during the Donation Land Claim period. Many of the houses immediately surrounding the Potter house have generous lots that reflect the subdivision of larger agricultural plots. The properties in the immediate vicinity of the Potter house were all originally part of the Lombard family land. The Lombard family built the house on the property across the driveway from the Wallace Potter house. Hunzicker and Smith designed the Tudor Revival house next door for Wallace Potter's brother Harold. Glenn Frank Potter's family built the house across the street. The size and quality of construction of the houses reflect the prominence of the Potter family within the Eugene community.

General Characteristics

The two-story Tudor Revival house is an irregular L-shaped plan, with projecting bays and interlocking rooms. A poured concrete foundation supports the house. A partial basement lit by 3-panel fixed windows runs beneath the east side of the building. Below the western side of the house is a crawl space. The wood-framed walls are sided with

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brick on the ground floor and stucco on the upper level. Decorative half-timbers punctuate the stucco on the front elevation. The intersecting gables and steep valleys of the composition shingle roof are defining features of Hunzicker and Smith's Tudor Revival houses.

Exterior Features

The asymmetrical massing and dramatic rooflines of the house contributes to its imposing exterior. The main house runs in an east-west orientation. This main wing is divided into two hipped-roof bays. The upper story of the front bay projects north from the main house and rests on small curved brackets. The rear bay extends further to the west with a small octagonal-shaped bay connecting the two main wings on the ground floor. Two small rooms protrude from the south side of the main structure. A prominent street-facing gable supported by curving brackets highlights an entry tucked beneath. A scallop pattern on the bargeboard emphasizes the verticality of the gable. An ell with a steeply pitched gable roof extends in a north-south direction from the main house. This ell further defines the entry. A small, pitched-roof dormer vents the attic spaces of the ell. Decorative brackets and moldings cap the eaves. Brick chimneys with a corbelled cap flank the ends of the bay.

The variation and interplay of materials enhances the stately appearance of the exterior of the Potter house. Brick laid in a running bond pattern covers the ground story walls. A decorative band of dual brick soldier courses caps the poured concrete foundation. The upper story walls are cream-colored stucco with decorative half-timbers on the north elevation. The timbers frame the windows of the main bay of the house. Smaller grouped timbers form diamond patterns on the gable to further define the primary entrance.

All of the windows on the original portion of the house are double-hung, wood-framed, leaded-glass. The width and number of lights vary in accordance with the size of the façade. The major faces of the elevation feature grouped windows in either six-over-six or four-over-four configurations. Smaller projections have two-over-two windows that are narrower than the windows on the larger bays. The windows on the upper story are all four-over-four. All of the windows on the lower level have sloping brick sills and a brick soldier course running above the window. The dark brown paint on the wooden frames matches the decorative half-timbers.

The principal entrance to the house is on the Fir Street elevation. Three steps lead to a small terrace partially recessed beneath the projecting bay of the gable above. A decorative brick border accents the poured concrete of the terrace floor. A small reveal visually emphasizes the arched front entry doors. A diamond pattern embellishes the lower portion of the screen door. The arched front door is mahogany with a 3-panel, leaded-glass, casement security window. Mahogany strips divide the exterior of the door vertically into three panels.

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Three stairs lead to a poured concrete terrace and the entrance on the west side of the house. Two fifteen-panel, leaded-glass sidelights flank the glass door that opens into the house.

The Potter House has two service entrances. The primary rear entry to the house is through a utility room added in 1951. Three steps lead to the original back porch. A three-panel door with a leaded-glass upper light leads into the house. The entry to the basement is down a flight of stairs at the rear of the house. The four-panel rail and stile door has a rectangular light at the top.

Interior Spatial Arrangements

The interior of the Potter House incorporates many of the defining spatial features of the Tudor Revival style including a prominent living room, central staircase and gallery landing, recessed nooks, and rooms that flow into one another through arched openings.

The house has a partial basement with four major spaces including a boiler room with the oil furnace, a fruit storage room, and two additional rooms for general storage. A crawl space runs beneath the western side of the house. The poured concrete foundation is in good condition.

The main entrance door on the ground floor opens into an arched alcove flanked by two closets. The alcove opens into a hallway (Ground Floor Plan 1) that provides a gracious entry sequence and privacy from the functional areas of the house. The hall connects the formal living room (Ground Floor Plan 2) on the east side and the dining room (Ground Floor Plan 9) on the west. Doors open from the hall into the kitchen (Ground Floor Plan 6), powder room (Ground Floor Plan 5), and closet. A flight of stairs rises to the second floor. At the rear of the staircase, doors lead off the hallway to a small bedroom (Ground Floor Plan 4) and a den (Ground Floor Plan 3) that is also accessible through the side exterior entrance. A swinging door connects the kitchen and dining room. An arched opening leads to an octagonal-shaped breakfast room (Ground Floor Plan 8) that wraps around the west side of the kitchen. A door at the rear of the kitchen opens to the original back porch. The back porch leads to a storage and utility room (Ground Floor Plan 7).

At the top of the stairs is a gallery landing. At the east end of the landing, a door opens into the attic. At the west end of the landing a step up leads to the hallway (2nd Floor Plan 10) and living spaces of the second story. Doors on the west side of the hallway open to a master bedroom (2nd Floor Plan 11) and front bedroom (2nd Floor Plan 13). Both bedrooms connect to a sleeping porch (2nd Floor Plan 12). A full bathroom (2nd Floor Plan 14) at the end of the hall

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faces the landing. A small closet is on the east side of the hallway.

The attic (2nd Floor Plan 15) opens off the landing on the stairs. This unfinished storage space is tucked into the roof spaces of the house. The storage spaces are spread over three floor levels and divided by the roof framing. The first level of the attic is immediately off the staircase landing and divided by the roof framing into two storage spaces. A short ladder leads to a larger storage space also partitioned by the roof framing. Another ladder provides access to a large storage space divided by the framing for the roof valley between the bays of the primary wing of the house.

Interior Features and Finishes

Throughout the house the interior finishes and decorative details are intact and in good condition. The principal living spaces of the house have oak floors. The oak floors of the upstairs hall, rear upstairs bedroom, and sleeping porch floors are carpeted but in good condition. The kitchen floor is Douglas fir covered with carpet. The original hexagonal tiles of the upstairs bathroom are in place. The original cast-iron radiators exist in all of the rooms. Throughout the house the dark stain of the cove moldings and baseboards with decorative base-cap and shoe contrast with the white painted, lathe and plaster walls. Other than the drop ceiling in the kitchen, the original lathe and plaster ceilings are all in place. The moldings in the hallway, living room, and dining room are oak with a natural stain. Moldings and window casing in the bedrooms are Douglas fir stained with a pale green tint. All of the closets in the house are cedar lined. These decorative elements reflect the high level of craftsmanship and detail specified by the architects.

The long, rectangular living room is the primary public space of the house. Patterned after an Elizabethan Hall, the room's dramatic double-height space, steeply coved ceiling, and decorative beams are characteristic elements of the Tudor Revival style. The beams rest on curved brackets. Groups of leaded-glass windows bring in light from the east and west with original radiators beneath. All of the windows have original wrought-iron curtain rods. Clinker bricks surround the fireplace. There is no mantle but the decorative oak plaque carved with grape vines remains mounted above the fireplace. A pellet stove was added in 1996, but the original details of the fireplace are in place. The original brass wall sconces are operable with a brass pull chain. The sconces feature an oval wall piece and curving bracket supporting the candle bulb.

Fifteen-panel, leaded-glass pocket doors separate the living room and the den. The fireplace and built-in bookcases visually dominate the small den. A carved oak mantle supported by brackets hangs above a fireplace surrounded by field tiles. The oak bookcases flank the fireplace. Each set of bookcases has two columns of shelves joined by a decorative scroll pattern at the top. The western bookcase houses a cabinet with a wood-lift to bring fuel up from the

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basement. The eastern bookcase includes a cabinet designed to house a safe, but currently is used for storage. The side entry door and flanking leaded-glass sidelights illuminate the room.

A formal dining room opens off the hall through fifteen-panel, leaded-glass pocket doors. Groups of six-over-six, leaded-glass windows on the north and west sides fill the room with light. Wainscoting comprised of five recessed Douglas fir panels, capped by molding surrounds the dining room. Separating the paneling from the cove molding is a plaster frieze band. The brass chandelier with six hanging candle-bulbs and the original brass wall sconces are still operable.

The L-shaped kitchen retains its original layout, cabinetry, and plumbing fixtures. A small alcove houses cabinets and a refrigerator tucked beneath an arched opening. A window above the original sink overlooks the back garden. The Douglas fir cabinetry is painted white with paneled doors beneath the counters. The drawers and cabinets are still operable with the original brass knobs and drawer pulls. Several drawers feature tin lined compartments for storing flour and sugar. The upper cabinets consist of two units with shelves inside the lower cabinets. Scroll brackets join the upper and lower cabinets. Several of the original spruce countertops are in place although some have been replaced with vinyl. The drop ceiling was added in 1985.

The octagonal breakfast room wraps around the west side of the kitchen. Each exterior face has a four-over-four, leaded-glass window with painted white trim. Striped green wallpaper covers the walls of the room. Arched china cabinets with 8-light-upper doors and paneled lower doors are recessed into the interior corners.

The lower level powder room retains its original pedestal washbasin and two-piece water closet. The drawers and cabinet of the linen closet operate with the original ceramic drawer pulls.

In character with the Tudor Revival style, a staircase leading to a gallery dominates the entry hall. The straight run of stairs and the window on the landing emphasizes the vertical movement through the house. The oak tread-ends of the bracketed stair match the trim throughout the house. One inch shoe molding caps the tread nosing. The tapered newel post rests on a gently curving step. Narrow, turned, balusters support the mahogany handrail.

The upper level rooms all retain the original flooring, base moldings, and light fixtures. The cove molding in the rear bedroom is painted white but the window trim retains its pale green tint. The plaster walls of the bedrooms, bathroom, and sleeping porch, are covered with wallpaper. The only alteration to the floor plan is the opening of the wall between the rear bedroom and the sleeping porch. The west wall of the front bedroom slopes under the eaves. The closet in the front bedroom exemplifies the architects' attention to detail in the Potter House. Doors at either end

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of the closet provide access to the long, narrow space. The oak doors have inset mirrors and flank a mirrored panel. The interior of the closet is cedar-lined with built-in shelves and shoe racks.

The second-story bathroom retains its original fixtures and materials. All of the plumbing fixtures and tile are an aqua color. The original four-inch hexagonal floor tile in a mottled aqua color still covers the bathroom floor. Tucked beneath an arched opening is the bathtub. The north windows above the bathtub flood the bathroom with light. The fixtures of the bathroom reflect the prosperity of the homeowners, particularly such conveniences as the separate shower. The recessed soap holder is typical of the accessories that became common in the 1920s bathroom.¹ The pedestal sink maintains its original faucets. The white painted, built-in linen cabinets and laundry chute still open with their original glass knobs and stainless steel drawer-pulls. Wainscoting, wallpaper, and mirrors above the sink the sink were added in 1996.

Outbuildings

Several outbuildings contribute to the historic context of the property. The Hunzicker and Smith firm designed the garage at the southeast corner of the property. The garage corresponds to the main house in material and detailing and is a contributing resource. The structure is square in plan with a hipped roof. A small louvered gable caps the center of the roof and provides ventilation. Brick laid in a running-bond pattern matches the brickwork on the main house. The pale color of the poured concrete foundation contrasts with its cap of dual brick soldier courses. The garage has 6-panel, leaded-glass windows with wooden frames and a sloping brick sill that matches the windows on the main house. The white, metal garage doors are contemporary. A small, metal garden shed added in the late 1970s is noncontributing but tucked discreetly beneath the trees at the southwest corner of the property. Other outside structures on the property include an outdoor brick "kitchen" with an oven and sink. This "kitchen" is on a small concrete patio directly behind the kitchen. This area is in poor condition. To the west of the patio is a child's playhouse built in 1947. The playhouse is over fifty years old and a contributing resource to the historic context. The playhouse is in fair condition with moss growing on the roof, missing shingles, and detached windows. At the western side of the property is a rectangular greenhouse constructed in 1961 as a replacement for an earlier structure that burned down in 1950. The greenhouse is a noncontributing resource due to its time of construction. Of the outbuildings, the garage and playhouse are contributing while the greenhouse and shed are non-contributing. Although not all of the outbuildings are historically significant, they are all scattered across the property and reflect the informal settings common to Tudor Revival residences.

Landscape Features

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Mature trees and shrubs characteristic of the Pacific Northwest enhance the property. The plantings are relaxed and in keeping with the Tudor Revival preference for informal gardens. On the broad front lawn, a large ornamental yew shades the property. The remains of a small pond covered over in 1942 are visible on the front lawn. The lawn also has several contemporary planting boxes that take advantage of the western sun. Two apple trees frame the northwest edges of the lawn. Planting strips against the house have mature camellias and hydrangeas. Flanking the path to the east entry are two magnolia trees. On the north is a magnificent Magnolia Grandiflora. On the south side is a Star Magnolia. On the south side of the house is a small lawn. Concrete walks lead from the house to the small patio. Ivy covers the south end of the property. Camellias, lilacs, holly, and Douglas fir trees shade the property from the southern sun. Ferns surround the playhouse. Rhododendrons dot the eastern edge of the property. A cyclone fence surrounds the property.

Alterations and Additions

The Potter house retains excellent integrity with very few alterations. The most significant change is the utility room added to the south side of the house in 1951. A corrugated awning projecting between the utility room and the rear bedroom shades the patio. The addition is similar in size and scale to the rear bedroom but has a flat roof and single pane windows with contemporary sills and frames. The addition uses a similar soldier course above the windows and above the concrete foundation as the main house to tie the structures together visually. The utility room is respectful of the original design and over fifty years old. On the interior, the most significant modification was opening up the wall between the sleeping porch and the rear bedroom during the early 1950s. This change does not diminish the architects' design and is now historic in its own right. All of the rooms in the house retain excellent integrity. The most significant change to the interior finishes is the wainscoting and mirrors added to the upstairs bathroom in 1996. Despite these changes, the high quality of the design is evident through the original tile, plumbing fixtures, and built-in cabinetry. The wooden garage doors were replaced in the late 1940s and again in the early 1990s. The replacement doors are contemporary in appearance but otherwise the garage retains its visual and structural integrity. The playhouse is over fifty years and the greenhouse is nearing fifty years old. Although these structures are not part of the original design, they are a part of the property's historic context and the Potter family's legacy.

Proposed Alterations

There are no proposed alterations for the Potter House or property at this time.

CONCLUSION

Potter, Wallace and Glenn, House
Name of Property

Lane, Oregon
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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The Potter Houser is an excellent example of the English Tudor Revival Residential House in Eugene, Oregon. The landscaping, massing, and internal spatial arrangements convey defining features of the style. High quality finishes and built-in cabinetry illuminate the elegance of the design provided by the Hunzicker and Smith firm. The exterior maintains its stately appearance, particularly on the front and east elevations. The Potter family's excellent care has ensured that the house is in good condition.

ENDNOTES

¹Stephan Calloway and Elizabeth Cromley, *Elements of Style A Practical Encyclopedia of Interior Architectural Details*, "Twenties and Thirties, Services", (New York: Simmon and Schuster 1991), 443.

Potter, Wallace and Glenn, House
Name of Property

Lane County, Oregon
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing).

Areas of Significance
(Enter categories from instructions)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Architecture
Community Planning and Development

Period of Significance
1928 - 1956

Significant Dates
1928

Criteria Considerations
(Mark "x" in all the boxes that apply)

Property is:

Significant Person
(Complete if Criterion B is marked above)

- A owned by a religious institution or used for religious purposes
- B removed from its original location
- C a birthplace or grave
- D a cemetery
- E a reconstructed building, object, or structure
- F a commemorative property
- G less than 50 years of age or achieved significance Within the past 50 years

Cultural Affiliation

Architect/Builder
Hunzicker and Smith
Lindsay and Hargreaves

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

Bibliography (Cite books, articles, and other sources used in preparing the form on one or more continuation sheets) See continuation sheets

- Previous documentation on file (NPS):
- preliminary determination of individual listing (36CFR67) has been requested
 - previously listed in the National Register
 - previously determined eligible by the National Register
 - designated a National Historic Landmark
 - recorded by Historic American Buildings Survey
 - recorded by Historic American Engineering Record

- Primary location of additional data:
- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

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STATEMENT OF SIGNIFICANCE

Introduction

The Wallace and Glenn Potter House is set back on a tree shaded lot at the corner of Fir Lane and Lombard Street in the River Road area of Eugene, Oregon. The size of the house and its distinctive Tudor Revival features give it a strong visual presence in the neighborhood. The Potter family has scrupulously cared for the property since its construction in 1928 and the house retains its stately appearance. The house is significant in the context of the City of Eugene for its Tudor Revival design by the prominent local architecture firm of Hunzicker and Smith. The house maintains its integrity of location, feeling, and association even as the River Road community has changed from a primarily agricultural area to a mixture of residential subdivisions and commercial businesses along River Road.

The Potter house conveys an important part of the story of the residential development in the Eugene area and is being nominated for listing on the National Register in association with the Multiple Property Submission (MPS) "Residential Architecture in Eugene, Oregon, 1850 to 1950." The house is significant under National Register Criterion A for its association with development of the city of Eugene's residential character, as described in the MPS. The house is also eligible under National Register Criterion C as a virtually intact example of the English Tudor Revival style. The house exemplifies Hunzicker and Smith's mastery of the style. The American Institute of Architects identifies the house as "some of the best Tudor Revival architecture in Eugene" in its *Guide to the Architecture of Lane County, Oregon*.¹ The Tudor Revival style is one of the most popular building styles built by upper-middle class and wealthy Americans. The style was particularly popular during the 1920s.² The design is distinctive with its steeply pitched, intersecting roof gables, variation in exterior cladding materials, decorative half-timbering, and asymmetrical massing. John Hunzicker and Graham Smith designed many civic and residential buildings in the Eugene area in the early twentieth century. Both architects made significant contributions to the city's built legacy before, during, and after their partnership. Truman Phillips worked for Hunzicker and Smith on the Potter House design and went on to be a prominent architect in Eugene. Many of the architects' buildings are severely altered or demolished. The Potter House is an important reminder of these architects' contribution to the development of the city of Eugene. The period of significance is 1928-1950, reflecting the importance of the design of the house and its part in ongoing housing trends in Eugene.

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Housing in Eugene

Housing in the Eugene area changed dramatically between the time Eugene Skinner built his one-room log cabin in 1846 and the construction of the Wallace Potter House in 1928. Early settlers lived in log cabins and small houses on donation land claims. Owners often sold portions of their claims, dividing them into smaller parcels on which new arrivals to Eugene built additional houses. Dwellings in the city evolved from log cabins into larger houses constructed from hewn logs. The platting of official blocks near the city center led to more uniform development patterns and a street grid.³ The establishment of the first lumber mill in 1851 facilitated the construction of frame houses. These early houses in Eugene reflected the vernacular traditions of the Pacific Northwest, low-pitched gable roofs, clapboard siding, and minimal ornamental details.⁴ Homeowners typically purchased a plot of land and either built their own house or engaged the services of a builder.⁵ By the late 1800s, the Revival styles became common for housing throughout Eugene. The Colonial and Classical Revival were consistently popular choices.⁶

After 1900, the city of Eugene continued to grow. The introduction of the railroad and the automobile fueled new residential development. The region experienced building booms immediately before and after World War I. In the 1910s, much of the expansion took place in areas immediately adjacent to neighborhoods downtown. The West University and Whiteaker neighborhoods became more densely populated. Subdivisions west of town and near the University were platted and developed. The city emerged from the trauma of World War I with new optimism. The war enabled mass production that brought transportation technologies, such as the automobile and the airplane, to the public. A new building boom began with housing filling in the existing neighborhoods and new ones, such as the South University area, established. In 1921, 89 new houses were constructed. Demand for housing continued to grow resulting in a record 476 residences built in 1925. The automobile enabled expansion beyond the city's historic core into the Fairmount and College Hill neighborhoods. Housing in this period was often in the Revival styles including Colonial, Georgian, and Tudor.⁷ The demand for housing led to the expansion beyond the city center including into the River Road area.⁸ The Great Depression brought the construction of housing to a near stand still. When building resumed after World War II, less elaborate housing types replaced the sprawling Tudor Revival style.

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The River Road

The River Road area is a unique part of Eugene's history. The neighborhood is bounded by the Beltline Highway to the North, the Willamette River to the east, Thomason Lane to the south, and the Northwest Expressway to the west.⁹ As its name implies, a road runs through the district and acts as transportation hub. The Potter House is at the southeast corner of the area, one block off of River Road.

The River Road area attracted settlers because of its proximity to the rivers and open land available for raising livestock and other agricultural uses. Settlers took advantage of the Donation Land Claim program to establish farms. Settlement in the River Road area was scattered, farms were typically spaced at half-mile to one-mile intervals. The farms grew into large-scale operations producing wheat and other food products to supply miners in the gold rushes. The introduction of the railroad in 1871 enabled small family-run farms to prosper and sell to a regional market.. In this period, dairies also became an important part of the River Road economy. The major Dairy Farms were associated with the Danish Community. During the great depression many of the smaller farms were consolidated into larger commercial operations.

An area of light industry developed around the Southern Pacific Railroad. Entrepreneurs took advantage of the proximity to the rail station and the lower land prices from the City of Eugene proper. Businesses in the area included sawmills, food packaging plants, manufacturing plants, and gasoline plants. Medical, dental, and other professional offices were established to cater to the River Road residents and the railroad employees.

In the twentieth century, increased suburbanization led to a further division of the small farms into housing and commercial lots. As lots were sold the River Road area began to take on a checkerboard pattern in which residential enclaves grew up in between the remaining farms.

Small businesses tended to locate in small shopping centers and strip malls along the River Road. The growth of housing after World War II led to an increased need for services. Bakeries, barber shops, drug stores, and doctors offices all opened during the 1950s. In the 1960s other shopping centers opened that housed a tv and radio repair service, café, laundromat, and cobbler. A movie theater opened in the 1950s but was converted to a bowling center in 1959. Most of the businesses remained local until the 1970s when grocery store chains and fast food restaurants moved in.¹⁰

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For many years, the River Road area functioned as an isolated community. The early farmers had little need to go into Eugene. In the twentieth century, the area had many of its own commercial businesses and entertainment establishments. The area is now part of the Eugene Urban Growth Boundary and many new developments are planned. The City of Eugene has recently surveyed the area in effort to make sure the historic resources are protected.

The Lombard family was one of the original landholders in the River Road area. Atmer and Lizzie Lombard sold portions of their plat but continued to live on part of the original land. Wallace and Glenn Potter, Harold and Maybrey Potter, and Richard and Lillie Frank -- parents of Glenn Frank Potter --all purchased land from the Lombard family.¹¹

The Potter brothers were prominent members of the River Road community. The brothers established the Potter Manufacturing Company in 1923 at 415 River Road. The firm produced fabric covered automobile accessories until the early 1940s when the firm switched to producing advertising decals. The firm was an important business in the River Road area until the 1980s when it relocated to accommodate the widening of River Road.¹²

Potter Family History

The Potter family made significant contributions to the city of Eugene as well as the River Road area. Wallace Potter's maternal grandfather was Dr. A.W. Patterson, one of the pioneer physicians of the Eugene area. Dr. Patterson performed some of the first surveys in the area, helping to lay out the City of Eugene in 1854. Dr. Patterson served as school director and county superintendent of schools, represented his district in the state legislature, and was state senator from 1870-1874. Patterson Street in Eugene is named for him. Dr. Patterson married Amanda C. Olinger Patterson who came to Oregon on the wagon train of 1843. Wallace Potter's paternal grandfather was William A. Potter. William Potter assisted in the government surveys of the Willamette Valley. William married Louisa C. Zumwalt in 1855. Louisa traveled across the plains with her parents in 1847. William and Louisa had six children, including Judge E.O. Potter for whom Potter street in Eugene is named and Wallace Potter's father, Lewis Henderson Potter.¹³ Lewis Potter entered the first class at the University of Oregon. In 1890, Lewis married Anna Patterson. Lewis and Alma's four sons, Wallace, Leo, Hubert, and Harold were early bankers and businessmen in Eugene.

In 1928, Wallace and Harold Potter decided to build houses near their business on River Road. The brothers purchased property from Atmer and Lizzie Lombard on Fir Lane, one block from River Road. The families commissioned John Hunzicker and Graham Smith's firm to design residences on the adjoining lots. Richard Frank built his own house across Fir Lane from the Wallace Potter House in an English Cottage style. Wallace Potter resided in his home until his death in 1974. Wallace and Glenn Potter's daughter Jana grew up in the house and has

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lived there since her father's death.¹⁴

The Potter House Architects

The Potter family's selection of the firm of Hunzicker and Smith to design their residences reflects both the prominence of the firm and the prosperity of the family. Architects John Hunzicker and Graham Smith were among the most prolific architects in the city of Eugene.¹⁵ The two architects designed important civic and residential buildings in the Eugene area on their own and during their partnership. Over the years, the two men employed other architects in Eugene, including Truman Phillips who was the principal designer of the Wallace Potter House. Many of the firm's projects employed the popular styles of the time including the Mission, Colonial Revival, Craftsman, and Tudor Revival.

John Hunzicker grew up on a farm near Hubbleton, Wisconsin. Hunzicker worked as a carpenter-contractor in the Hubbleton area until 1903. Hunzicker had no formal design training but was self-taught in the areas of design and drawing. In 1903, Hunzicker relocated to Eugene, Oregon where he advertised his skills as an architect.¹⁶

Hunzicker took advantage of the building boom occurring in Eugene during the early 1900s and built a prosperous practice. Hunzicker went on to receive commissions for commercial and residential buildings in the area, often the result of connections with members in fraternal organizations. Many of Hunzicker's residences of this early period were in the colonial or mission style.¹⁷

In 1919, the state of Oregon introduced licensing as a requirement for practicing architecture. Hunzicker took advantage of a "grandfather clause" and received a license without taking the examinations. On August 11, 1919, Hunzicker became Eugene's first registered architect.¹⁸ By this time, Hunzicker had an established practice designing commercial structures, apartment houses, sorority and fraternity houses, and single-family houses.

During his career, Hunzicker worked with other prominent architects in the Eugene building community. In 1914, he partnered with Herman Preusse on the design of the Eugene High School and the Eugene Armory.¹⁹ In 1924, Hunzicker established a partnership with Theodore M. Gerow. Although the partnership only lasted one year, the two worked on major projects together including the Eugene Hotel, the Miner Building, the Laraway Store, and the Alpha Tau Omega fraternity house.²⁰

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In 1925, Hunzicker expanded his office by hiring two designers. Graham Smith came to Oregon from Indiana. He attended the University of Oregon Architecture School but moved back to Indiana where he worked as a draughtsman for several firms. Smith returned to Oregon in 1925 to work for Hunzicker. Hunzicker also hired Truman Phillips to work at the firm. Phillips had also attended the University of Oregon School of Architecture. Smith and Phillips both worked as designers in Hunzicker's office. In 1927, Smith became partner and the firm reorganized under the name Hunzicker and Smith.²¹ Truman Phillips continued to work for the firm. Hunzicker and Smith received important residential and civic commissions including the Osburn Hotel, the Cottage Grove Armory, and the Silverton Armory. Residential commissions were often designed in the period or revival styles. The Tudor Revival and the American Colonial Revival were two of the most popular styles. One of the firm's important commissions was the Tiffany house, a stylized version of the Tudor Revival in 1925.²² The architects perfected the Tudor Revival style with several commissions including the Dorris Apartments in 1926 and several fraternity houses.

In 1927, the firm designed two English Tudor Revival residences for prominent Eugenians, Wallace and Harold Potter. The Eugene Daily Guard recognized the quality of the Potter houses; "the houses when completed will be among the most modern and finest in the city."²³ The plans for the Wallace Potter house list Truman Phillip as the designer of the house and his design reflects the guidance of Hunzicker and Smith in its careful detailing.²⁴ The house is an important example of the collaboration of three of the city's most respected architects.

In 1929, Truman Phillips became partner and the firm was renamed Hunzicker, Smith, and Phillips. Phillips designed the Schaefers building in downtown Eugene in 1929.²⁵ Hunzicker and his partners continued to design important buildings throughout the city until the Great Depression. There was so little work for architects during the depression that the firm broke up in the mid 1930s.

After the dissolution of the firm, Truman Phillips moved to Portland and worked with several firms, often designing hospitals and government buildings.²⁶ Graham Smith continued to practice architecture in Eugene, designing residences and the Guard Publishing Company building.²⁷ Hunzicker maintained his office in downtown Eugene until his death on May 26, 1945.²⁸

The Tudor Revival Style

John Hunzicker, Graham Smith, and Truman Phillips were all accomplished architects of the Tudor Revival Style. This style enjoyed several periods of popularity in American architecture between 1890 and 1930. The terms Tudor,

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Elizabethan, Jacobethan, Queen Anne, and Old English are often use to describe buildings that take their inspiration from the architecture of England during the Tudor monarchies.²⁹

The Tudor Revival in America was a revival of a revival in England. The original Tudor buildings developed in England during the reigns of the Tudor family from the seizing of throne by Henry the VII in 1485 to the death of Queen Elizabeth I in 1603. During this period of relative domestic harmony, a new class of merchant traders arose. The combination of wealth and sense of security led to a new architecture. Freed from the restraints of fear and need for fortified castles buildings became increasingly elegant and open. The great hall of the castle remained an important element of the building but became an entirely social space lavishly decorated with paneling, plaster, and metalwork.³⁰ Although the Tudor style is associated with homes of the wealthy, many of the characteristic features evolved from English Vernacular architecture. Half-timber construction was the traditional method utilized by English peasants during the middle ages. The availability of materials and ease of construction made the technique commonplace. As the accessibility of timber declined, buildings increasingly utilized stones acquired during the clearing of fields. Houses were often a mixture of masonry and half-timber. The features of relatively simple vernacular cottages were brought to the houses of the aristocracy of the Tudor period. Here the wood and timber of the vernacular combined with generous rooms and projecting wings to form a style that became associated with a relaxed prosperity.³¹

The revival of the Tudor style in England took force in the early nineteenth century in reaction against the decimation of the traditional landscapes by industrial development. A desire to return to traditional English roots inspired the adoption of the Tudor forms. The Tudor Revival architecture in the nineteenth century utilized both the vernacular construction details and the irregular massing of the original Tudor buildings. This picturesque style influenced William Morris and the Arts and Crafts movement.³² Designers and homeowners appreciated the style's adaptability to both a building site and patterns of living.

Images of the Tudor Revival were brought to the United States by way of the *Building News*, a publication highlighting English design. In the United States, a nostalgia for the past developed in tandem with a desire for invention. This duality was particularly pronounced in the suburbs where "a nostalgic historicism concentrated."³³ Although American's loved the mobility made possible by the automobile, they often felt disconnected from the social and physical environment. An interest in reconnecting to a familiar, understandable vocabulary led to the adoption of traditional architectural styles. The architects of the revival styles "tended to combine various Renaissance elements (whether Italian or English) or generically medieval elements (with a preference for the English Tudor Style) ... there was strict attention to scale and to the use of the best materials."³⁴

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One of the primary forces that spread the use of the Tudor Revival style in the United States was the pattern book. Architects such as Alexander Jackson Davis, Andrew Jackson Downing, Samuel Sloan, and Marriott Field promoted the employment of Tudor inspired details in their designs for cottages and villas. Pattern books published these designs, which then became widely copied by builders and architects throughout the country³⁵

The Tudor Revival in the United States reached its zenith during the 1920s. In this time, the style appealed to both the wealthy and those who aspired to wealth. Tudor houses conveyed the image of prosperity with their dark wood cabinetry and latest in bathroom fixtures on the interior and imposing brick, stone, and half-timbered exteriors.³⁶ The development of the use of veneer layers of stone or brick to adorn wood-framed structures facilitated the spread of the style. The ease of construction made the style affordable for the Tudor “cottages” that spread across the country. These cottages were simpler in plan and interior detailing than the Tudor houses.³⁷ The Tudor style diminished in popularity in the 1940s but remains one of the most admired building styles in the United States.

Hunzicker and Smith’s design for the Wallace and Glenn Potter house embodies important elements of the Tudor Revival style in its massing, exterior materials, and interior finishes. The sprawling plan and asymmetrical massing fits perfectly into the naturalistic landscaping of the site. The combinations of cladding materials imply a freedom of design unlimited by considerations of cost or construction. The vaulted, timber Elizabethan Hall is made visible on the exterior through its projecting form and pronounced gable roof. Wood is the primary interior decoration. The wainscoting in the dining room, china cabinets in the breakfast room, and bookcases in the den are particularly fine examples of built-in wood fixtures of the Tudor Revival style.

COMPARATIVE ANALYSIS

The Tudor Revival was as widely popular in Eugene as it was throughout the United States. Builders and architects employed the style to appeal to the buyer’s sense of prosperity. Many of the houses are located in the most prosperous neighborhoods of Eugene. Scattered across the city, the remaining examples of the Tudor Revival style illustrate the popularity of the style during the later 1920s and early 1930s. There are examples by John Hunzicker, Graham Smith, and other architects. The Wallace and Glenn Potter house is one of the preeminent examples in terms of both the sophistication of the design and the integrity of the building and grounds.

Hunzicker and Smith Tudor Revival Style Single-Family Residential Homes

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There are several examples of Tudor Revival residences in Eugene designed by John Hunzicker and Graham Smith. There are no identified Tudor Revival works by Truman Phillips other than those constructed during his tenure with Hunzicker and Smith.

The Howard Hall House on Garden Street is Hunzicker's earliest identified Tudor Revival single-family residential house. This building is in very good condition. The house has characteristic details of leaded glass windows and combinations of exterior cladding materials. Although there is a small projecting ell, the house is rectangular in organization and more in character with the cottage style. The house has changed over the years on the exterior including the addition of a dormer in the post World War II period. The interior spatial arrangements were altered during the conversion to a commercial building in 1985.³⁸ The building was listed on the National Register of Historic Places in 1988.

The Tiffany Residence on Potter Avenue is in excellent condition. Although the house has fine integrity, it is much simpler in both plan and exterior decoration than the Potter House. The house is an excellent example of Hunzicker's residential work but is not as distinctive an example of the Tudor Revival style.

The Harold Potter residence is next door to the Wallace Potter House in the River Road District. This building has Tudor Revival details but is much simpler in massing and exterior ornamentation. The house retains its physical location and structure, alterations over the years have diminished its integrity.

The Rostein Residence on Birch Avenue is visually dramatic because of its location overlooking the city of Eugene. The regularity of the plan is less characteristic of the Tudor Revival Style. The house retains its location and beautifully landscaped yard but its brick and half-timbered stucco façade has been painted white. The most significant exterior alteration is the replacement of the original windows with picture windows. The large expanses of glass are dramatically out of keeping with the Tudor Revival style.

Graham Smith designed the Rubenstein House on University Street after his partnership with Hunzicker broke up. This house is in excellent condition and has stylistic Tudor Revival elements including leaded-windows and decorative timbers on the stucco façade. The house is a less distinguished example of the Tudor style because of its regular plan and lower pitched roofs.

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TABLE 1.

List of Tudor Style Houses in Eugene designed by
John Hunzicker and/or Graham Smith

Historic Name	Address	Architect/Builder	Date
Howard Hall House	1991 Garden	John Hunzicker	1922
Tiffany Residence	2045 Potter Avenue	Hunzicker/Smith	1925
Harold Potter Residence	385 River Road	Hunzicker/Smith	1928
Rostein Residence	2450 Birch	Hunzicker/Smith	1929
Esy Rubenstein House	2150 University	Graham Smith/Arnt Ree	1937

Tudor Revival Single- Family Residential Homes not designed by Hunzicker and Smith

In addition to the work of Hunzicker and Smith, there are other examples in the city Eugene of houses in the Tudor Revival style. Many of these buildings are simpler in style than the Hunzicker and Smith houses and have lost their defining features over time.

The 1985 City Of Eugene Cultural Resource Inventory describes the Decker/Williams house on east 22nd Avenue as a Tudor Mixed style. The house has certain features of the Tudor Revival including divided windows and dramatically pitched roofs but the linearity of the plan is a departure from the style. The house has a dramatically pitched roof but its saltbox form is unusual for the Tudor Revival style.

The Herbert M. Roome house on University Street is a good example of a Tudor Revival Cottage. The house has the dramatic gables of the Tudor style but is simpler in both massing and materials than the Potter House. Some of the original leaded, glass windows are intact but many have been replaced with single light, picture windows.

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Hunzicker's former partner, T.M. Gerow, designed the Sigwart house on Potter Street. This house also has a mixture of cladding materials including decorative half-timbering on the projecting gable. The original divided windows are in place and the condition of the house is excellent. The house is much simpler in organization than the Wallace Potter house. The rooflines are significantly less steep and dramatic.

The house at 1390 East 19th University Street is also identified by the 1985 survey as Tudor Revival. This house has the steep roof and intersecting gables of the Tudor Revival style but its integrity is severely altered by a large addition on the east side.

On Garden Street, next to the Howard Hall house designed by Hunzicker, is the Charles S. Williams House. University of Oregon architecture professor Eyler Brown designed the house in the Tudor Revival style. The building is no longer used as a residence but is in excellent condition. The defining features are in place including half timbering on a projecting gable and leaded-glass windows. The house is a less distinctive example of the style because of the regularity of the massing of the building. The property was added to the National Register of Historic Places in 1988.

The Quackenbush house is located on Potter Street in the South University Neighborhood. This house has classic Tudor Revival elements in its cladding - brick on the lower level and decorative half timbers on the stucco of the upper floor. In plan the house is much more rectangular than the archetypal Tudor Revival house. The projecting porch and gable are much more typical of the bungalow style. The original 6/1 double hung windows described in the City of Eugene Cultural Resource Inventory of 1985 have been replaced with picture windows on the lower level.

TABLE 2.
Other Tudor Revival Style Dwellings in Eugene

Historic Name	Address	Architect/Builder	Date
Decker/Williams House	1135 E 22 nd	Unknown	1924
Herbert M. Roome House	2164 University	Unknown	1925
Lee B. Sigwart House	2182 Potter St.	T.M. Gerow	1926
Unknown	1390 E. 19 th	Unknown	1930
Charles S. Williams House	1973 Garden	Eyler Brown	1931

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A. R. Quackenbush House	1995 Potter St.	Unknown	1935
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River Road Area Properties not designed by Hunzicker and Smith

The decision of the Potter brothers to locate their homes in the River Road area was unusual for a family of its prominence. Small cottages and bungalows represent the majority of houses built in the area prior to 1940. The house at 610 River Road is of a similar size and scale to the majority of houses in the neighborhood but is unusual for its Tudor Revival details. Built in 1925, the house has Tudor details including half-timbering and stone veneer on the front elevation. The plan and organization of the house is much more in the style of an English Cottage than the flowing, asymmetrical massing of the Tudor Revival Style. The house built by Glenn Potter's parents, Richard and Lillie Frank, is of a similar scale and quality as the Potter Brother houses. Designed in the English Cottage style, alterations to the house over the years including the recent addition of a standing seam, metal roof, have severely altered its integrity. After 1940, many of the houses took on a long narrow profile with shallow rooflines, similar to the Clarence Lombard house across Lombard Street from the Wallace Potter House.

TABLE 3.
Other Dwellings in River Road Vicinity

Historic Name	Address	Architect/Builder	Date
Unknown	610 River Road	Unknown	1925
Richard & Lillie Frank House	119 Fir Lane	Richard Frank	1931
Clarence Lombard House	130 Lombard St	Unknown	1947

Registration Requirements for the Residential Architecture in Eugene, Oregon MPS, 1850 to 1950

To qualify for listing as a single family dwelling as part of the Multiple Property Submission a property must be residential and meet the following requirements for listing in the National Register of Historic Places:

1. The house must have been constructed between 1850 and 1950.
2. The house must meet one or more of the National Register criteria.
3. Character-defining features should be intact and sufficient integrity retained.
4. Single family dwellings constructed as part of a larger complex should be evaluated in the context of the larger development.

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5. The house must maintain enough physical integrity to convey its significance.
6. Associated outbuildings should be included as contributing resources if appropriate.
7. Intentionally developed landscapes should be evaluated for significance and included as contributing resources when appropriate.

The Wallace and Glenn Potter House meets all applicable registration requirements -1, 2, 3, 5, and 6- for listing as a Single-Family residence. The house was built for Wallace and Glenn Potter in 1928. The resource meets Criterion C for the National Register as an excellent example of the Tudor Revival residence in Eugene and the work of the Hunzicker and Smith architecture firm. The distinctive characteristics of the Tudor Revival style are present in the Potter house, particularly the asymmetrical massing, steeply pitched roofs with intersecting gables, variation in cladding, and decorative half timbers. The interior retains nearly all of the original features including dark wood finishes, built-in cabinetry, and interlocking floor plan. The high degree of integrity of the Potter House makes it a distinctive reminder of the patterns of living that contributed to the Tudor Revival style's popularity during the 1920s among upper-middle class and wealthy Americans.. The house is one of the most intact examples of the residential work of the firm of Hunzicker and Smith. The very minimal alterations to the Potter House and grounds are on the rear of the house and do not detract from its spatial arrangements or visual integrity.

SUMMARY

The Wallace Potter House is an important piece of the history of the city of Eugene. The Tudor Revival Style reflects building trends of the early twentieth century. The placement of the house in the River Road area conveys a part of the development of the City rarely told, as Eugene transitioned from an agricultural to urban setting. The house is eligible under National Register Criterion A as it meets the requirements of the Multiple Property Submittal "Residential Architecture in Eugene, Oregon 1850 to 1950". The house is also significant under Criterion C as an example of the Tudor Revival Style that is particularly distinctive in that it reflects the spatial characteristics of the style, not just the decorative features. The collaboration between three prominent local architects Truman Phillips, Graham Smith, and John Hunzicker on the design makes the Wallace Potter House particularly exceptional. The house is therefore locally significant.

ENDNOTES

¹American Institute of Architects, Southwestern Oregon Chapter. *Style & Vernacular. A Guide to the Architecture of Lane Country, Oregon.* (Portland, OR: Western Imprints. The Press of the Oregon Historical Society, 1983), 92.

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²Lee Goff, *Tudor Style Tudor Revival Houses in America from 1890 to the Present*, (New York: Universe Publishing, 2002), 28.

³Michelle Dennis. *Multiple Property Submission. Residential Architecture in Eugene, Oregon, 1850 to 1950*, City of Eugene Planning and Development Department files. E-12.

⁴Elizabeth Carter and Michelle Dennis, *Eugene Area Historic Context Statement*. City of Eugene Planning and Development Department. April 1996, 145.

⁵Dennis, E-13.

⁶Dennis, E 27.

⁷Carter and Dennis 178.

⁸Carter and Dennis, 96-97.

⁹David Pinyerd. *Eugene's Historic River Road*. City of Eugene Planning and Development Department, 1.2

¹⁰Pinyerd, 2.3

¹¹Jana Meyer, interview by Jennifer L. Flathman, 05 May 2006. Eugene, Oregon.

¹²Pinyerd, 6.2.

¹³Jana Meyer.

¹⁴Jana Meyer.

¹⁵Carter and Dennis, 140.

¹⁶Kimberly Keir Lakin, "The Life and Work of John Hunzicker, Architect (1867-1945)", "Master's Thesis, University of Oregon School of Architecture and Allied Arts (1982), 6-7.

¹⁷Lakin, 11.

¹⁸Lakin, 24.

¹⁹Richard Ellison Ritz, *Architects of Oregon A Biographical Dictionary of Architects Deceased – 19th and 20th Centuries*, (Portland, OR: Lair Hill Publishing, 2002), 201.

²⁰Lakin, 27.

²¹Ritz, 363.

²²Lakin, 36.

²³"1580 Homes Attest to Fact of City's Growth," *Eugene Daily Guard*, 31 December 1927, sec 2. p. 12.

²⁴Hunzicker and Smith, *Wallace Potter House*, Architectural Plans. 1928.

²⁵Ritz, 316.

²⁶Ritz, 316.

²⁷Ritz, 363.

²⁸Lakin, 49.

²⁹Goff, 10.

Potter, Wallace and Glenn, House
Name of Property

Lane, Oregon
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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³⁰Goff, 13.

³¹Goff, 16.

³²Barry Bergdoll, *European Architecture 1750-1890*, (Oxford: Oxford University Press, 2000), 222.

³³Leland M. Roth, *A Concise History of American Architecture*, (New York: Harper & Row, Publishers, Inc.), 232.

³⁴Roth, 232.

³⁵Goff, 23.

³⁶Goff, 29.

³⁷Virginia and Lee McAlester, *Great American Houses and their Architectural Styles*, (New York: Abbeville Press Publishers, 1994), 230-231.

³⁸Carolyn S. Sorrels. *The Howard Hall House, National Register of Historic Places Nomination Form*. City of Eugene Planning and Development Department Records.

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Pinyerd, David. *Eugene's Historic River Road*. City of Eugene, Oregon. Planning and Development Department.

Sorrels, Carolyn S. *The Howard Hall House, National Register of Historic Places Nomination Form*. City of Eugene Planning and Development Department Records.

Interviews

Meyer, Jana. Interview by Jennifer L. Flathman, 05 May 2006. Eugene, Oregon.

Potter, Wallace and Glenn House
Name of Property

Lane County, Oregon
County and State

10. Geographical Data

Acreege of Property .75 Acre

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>10</u>	<u>490792</u>	<u>4878959</u>
	Zone	Easting	Northing
2	_____	_____	_____

3	_____	_____	_____
	Zone	Easting	Northing
4	_____	_____	_____

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Jennifer L. Flathman

organization City of Eugene date June 07, 2006

street & number 1601 Olive St# 507 telephone 206-658-7554

city or town Eugene state OR zip code 97401

Additional Documentation

Submit the following items with the completed form:

Continuation sheets

Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative black and white photographs of the property.

Additional items (check with the SHPO or FPO for any additional items)

Property Owner

name Jana Meyer

street & number 120 Fir Lane telephone 541-688-4566

city or town Eugene state OR zip code 97404

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Potter, Wallace and Glenn, House
Name of Property

Lane, OR
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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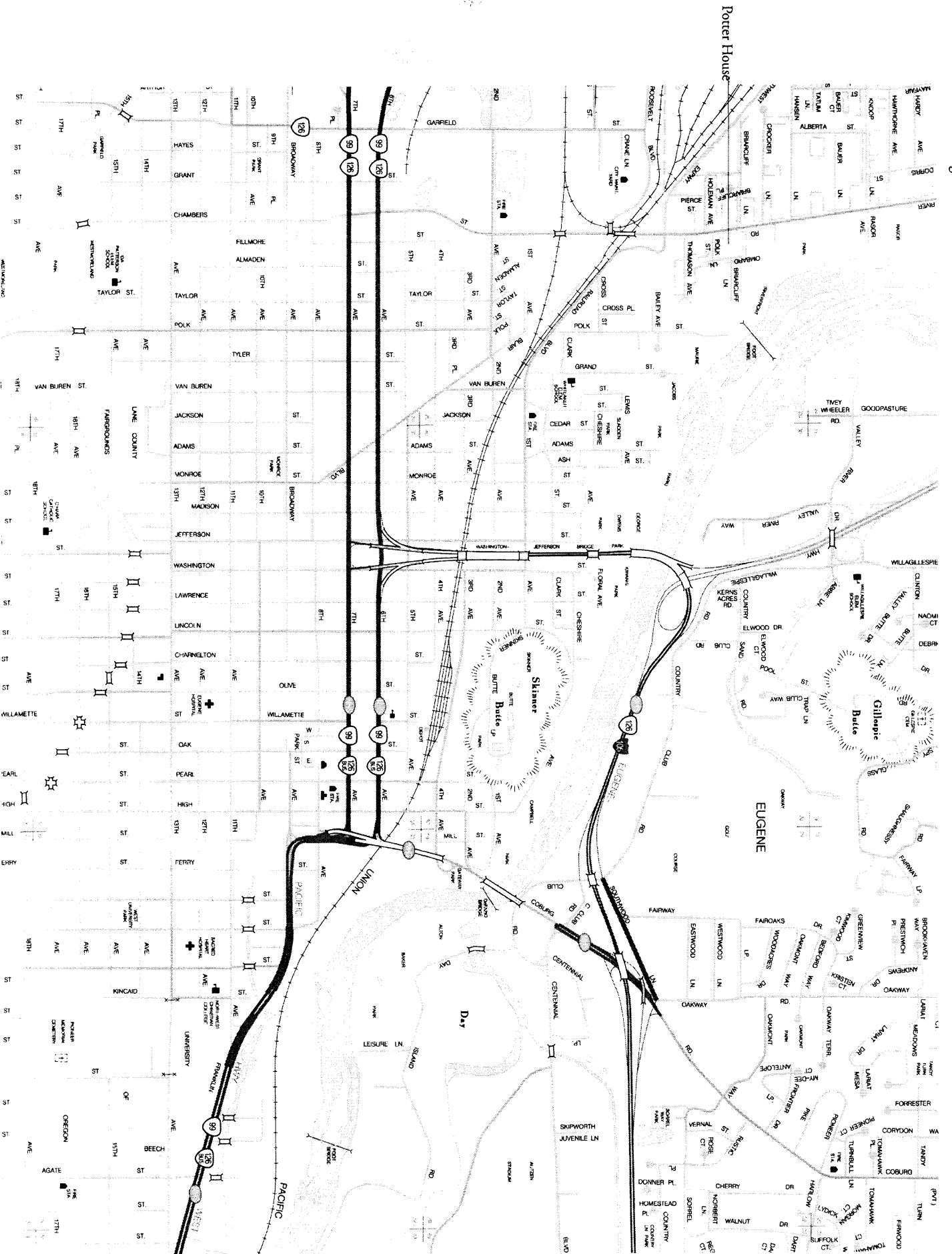
VERBAL BOUNDARY DESCRIPTION

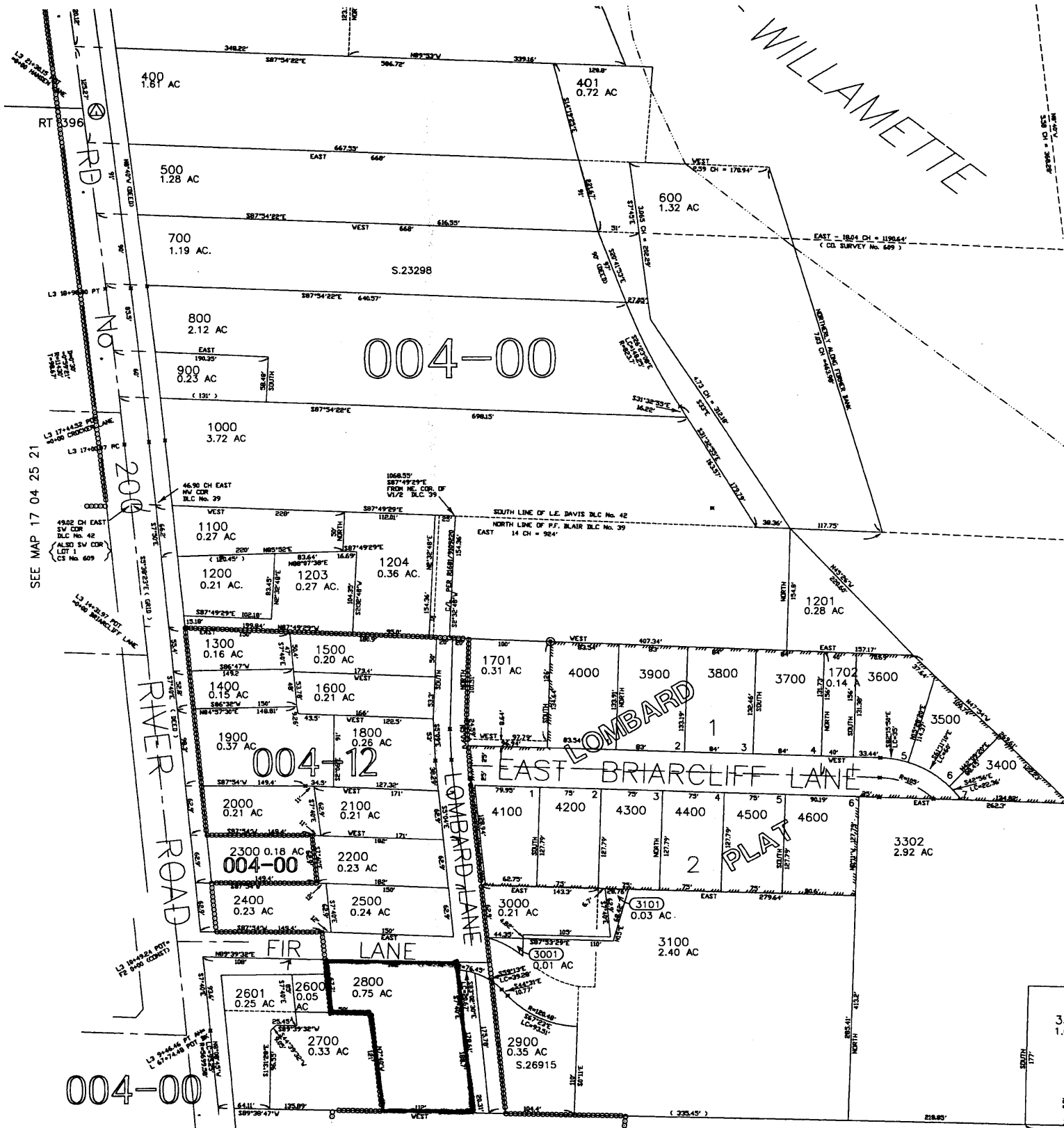
The nominated property consists of tax lot #2800, map number 17-04-04-25-12, in Eugene, Lane Country, Oregon. The lot is .75 acres. The property is bound by Fir Lane on the north and Lombard Lane on the east.

BOUNDARY JUSTIFICATION

The boundaries of the nominated property are the legal bounds of the tax lot described above, and include the Potter House, garage, playhouse, greenhouse, and garden shed.

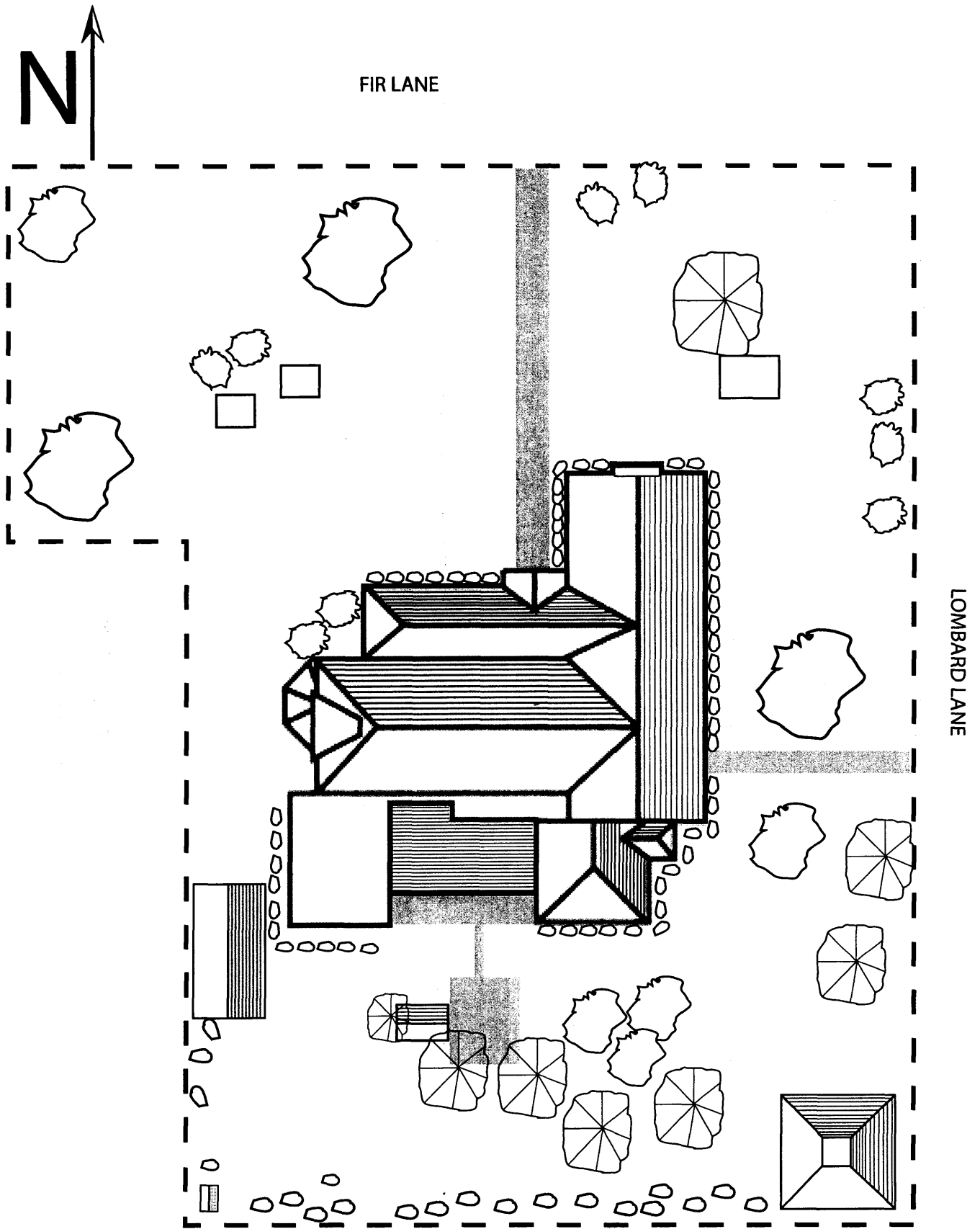
Porter, Wallace and Glenn, House, Lane, OR
Porter House in Eugene Context



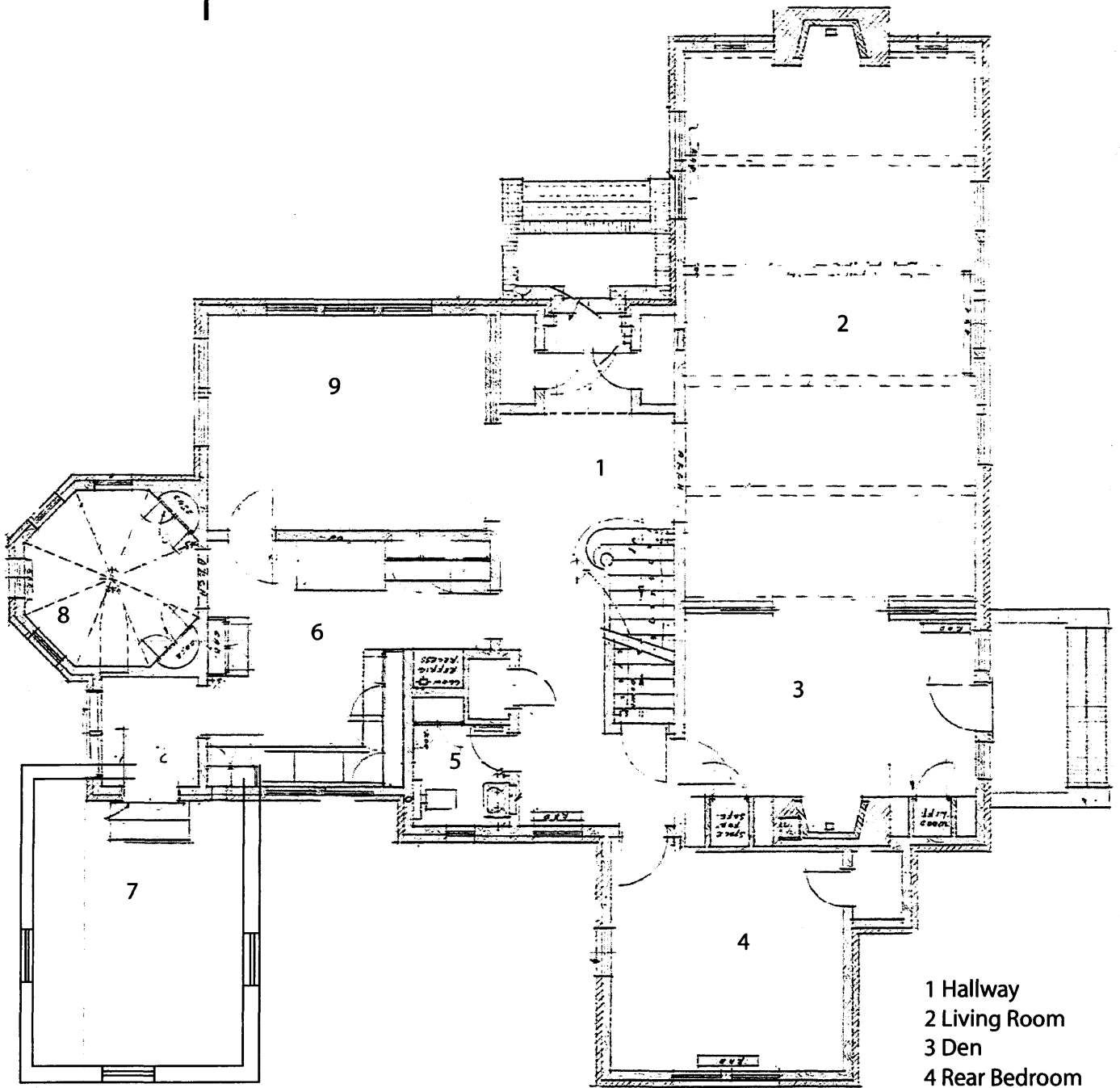


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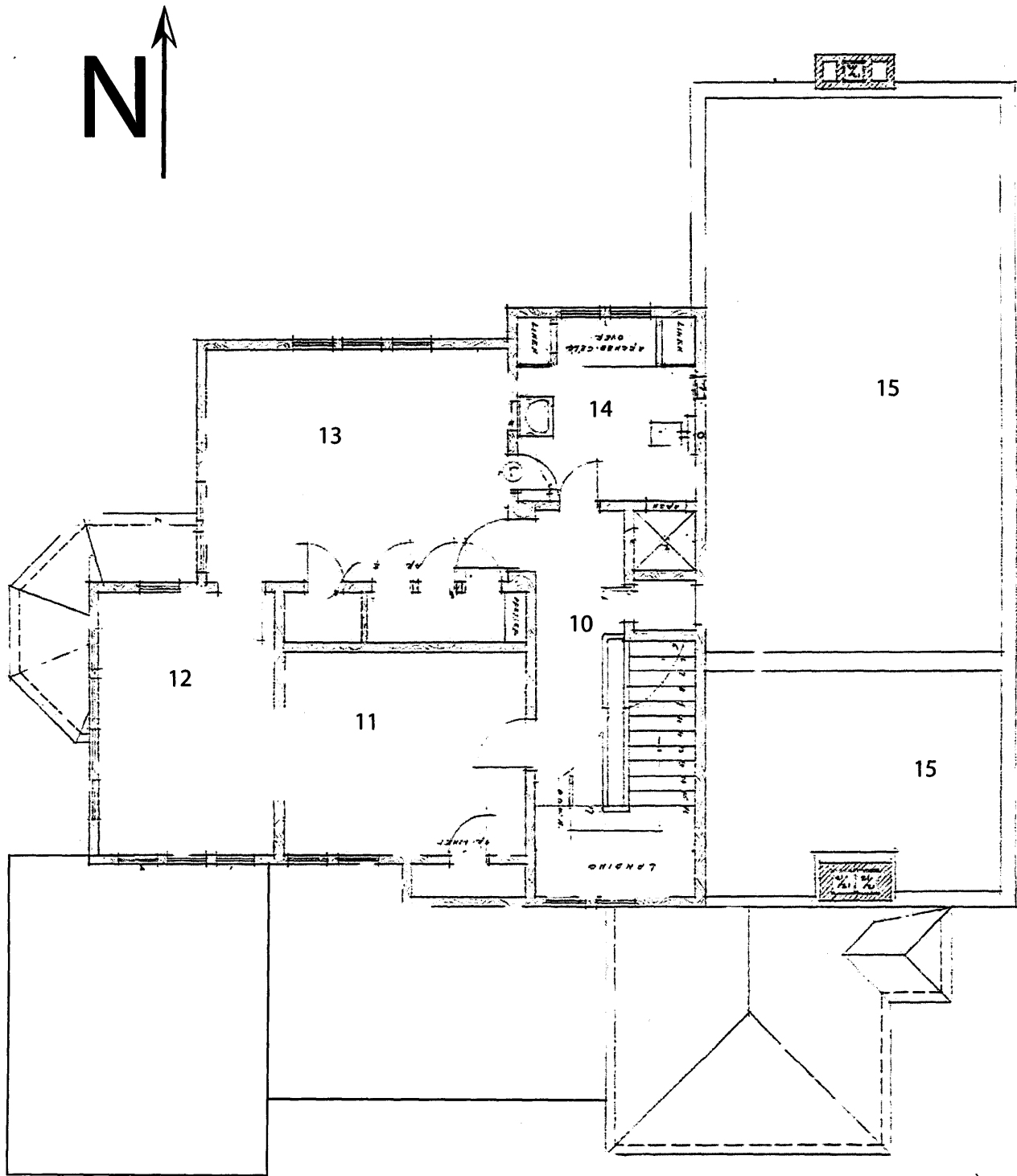


Wallace and Glenn Potter House
Site Plan



- 1 Hallway
- 2 Living Room
- 3 Den
- 4 Rear Bedroom
- 5 Powder Room
- 6 Kitchen
- 7 Utility Room
- 8 Breakfast Room
- 9 Dining Room

Wallace and Glenn Potter House
Ground Floor Plan



Wallace and Glenn Potter House
2nd Floor Plan

- 10 2nd Floor Hallway
- 11 Master Bedroom
- 12 Sleeping Porch
- 13 Front Bedroom
- 14 Bathroom
- 15 Attic

Potter, Wallace and Glenn, House
Name of Property

Lane, Oregon
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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PHOTOGRAPHS

Wallace and Glenn Potter House
Lane County, Oregon
Photos by Jennifer L. Flathman and Liz Carter
September, 2006
Original Photos held by Jennifer L. Flathman

* Note: Photos printed with HP 100 Gray Photo Print Cartridge on HP Premium Plus High Gloss Photo Paper

1. North and west elevations and front lawn
2. North and east elevations
3. North elevation and entry
4. East elevation side entry
5. East elevation eave brackets
6. Southeast corner
7. South elevation perspective view
8. Garage
10. Playhouse and greenhouse
11. Interior – Front entry and hallway
12. Interior – Stairway
13. Interior - Stair and recessed opening for lamp/telephone

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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14. Interior – Living room
15. Interior - View to den from living room
16. Interior – Den built-in bookcase and side entry
17. Interior – View to hallway and dining room from living room
18. Interior – Dining room
19. Interior – Dining room light fixture
20. Interior – Breakfast room china cabinet
21. Interior – Kitchen
22. Interior – Upstairs hallway looking north to bathroom
23. Interior – Upstairs hallway looking south to landing
24. Interior – Front bedroom closet doors
25. Interior – Upstairs bathroom and arched opening over bathtub
26. Interior – Upstairs bathroom linen cabinet