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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 instructions 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 any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, 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: The Adams House

other names/site number: N/A

2. Location

street & number 990 North Minnesota Street not for publication N/A
city or town Carson City vicinity N/A
state Nevada code NV county Carson City code 510 zip code 89703

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination ___ request for determination of eligibility, meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally ___ statewide locally. (___ See continuation sheet for additional comments.)

Ronald M. Jones SHPO
Signature of certifying official/Title

3 May 1999
Date

State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

___ See continuation sheet.

___ determined eligible for the

National Register

___ See continuation sheet.

___ determined not eligible for the

National Register

___ removed from the National Register

___ other (explain):

Edson H. Beall 6-10-99

Signature of Keeper

Date of Action

han

5. Classification

Ownership of Property (Check as many boxes 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
<u> 1 </u>	<u> 1 </u> buildings
<u> 0 </u>	<u> 0 </u> sites
<u> 0 </u>	<u> 0 </u> structures
<u> 0 </u>	<u> 0 </u> objects
<u> 1 </u>	<u> 1 </u> Total

Number of contributing resources previously listed in the National Register N/A

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Current Functions (Enter categories from instructions)

Cat: HEALTH CARE Sub: Hospital Foundation Office

7. Description

Architectural Classification (Enter categories from instructions)

EARLY 20TH CENTURY AMERICAN MOVEMENTS Bungalow/Craftsman

Materials (Enter categories from instructions)

foundation ROCK
roof COMPOSITION SHINGLE
walls WOOD
other _____

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

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)

- 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.

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a 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.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance 1922-1935

Significant Dates 1922

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder DeWitt Adams, owner/builder

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

9. Major Bibliographical References

Bibliography See attached.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) 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: _____

10. Geographical Data

Acreage of Property .85 acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>11</u>	<u>260710</u>	<u>4339010</u>	3	___	___
2	___	___	___	4	___	___
	___	See continuation sheet.				

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.) See attached.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.) See attached.

11. Form Prepared By

name/title Mella Rothwell Harmon, Historic Preservation Specialist
organization State Historic Preservation Office date March 16, 1999
street & number 100 N. Stewart St. telephone (702) 687-7601
City or town Carson City state NV zip code 89701

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

(Complete this item at the request of the SHPO or FPO.)

name Carson-Tahoe Hospital
street & number P.O. Box 2168 telephone (775) 885-4755
city or town Carson City state NV zip code 89702

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Section 7 Page 1

Adams House, Carson City, Nevada

7. Description

The Adams House is a modest 1500-square-foot Craftsman bungalow, located at 990 North Minnesota Street in Carson City, Nevada. The property is identified as APN 01-201-04 and is situated in Section 18, T.15N, R.20E, on the *Carson City, Nevada* 7.5-minute USGS quadrangle. The bungalow sits on a .85-acre parcel purchased through a court sale in 1922 by DeWitt Adams and his wife, Meta. There had been an old farm house at the northwest corner of the property when the Adams bought it, but the house was dismantled and moved to Mina, Nevada by its owner (Clark 1998). The Adams' Craftsman bungalow was built between 1922 and 1923 and the seven-member Adams family moved in before it was completed. With the exception of electrical wiring and plastering, DeWitt Adams built the house himself, including the interior built-ins and most of the furnishings. The house remained in family ownership until the death of DeWitt and Meta's daughter Margaret in 1998.

Mr. Adams raised chickens and a vegetable garden on his urban parcel, and purchased most of his necessities from catalogs. Ken Adams, the Adams' grandson, assumes that the plans for the new home were no exception, although he believes it was his grandmother who picked out the design and layout of the house. Mrs. Adams chose for her family a three-bedroom, one-bath Craftsman bungalow, which included a dining room, living room, kitchen, and a small vestibule. The house is rectangular in plan and front-gabled, with the definitive Craftsman porch along the eastern facade. The house is set on a perimeter stone foundation, with a shallow crawl space. With the exception of the stone cold storage room at the northwest corner, the house is sheathed in horizontal tongue-and-groove siding, with small wooden shingles covering the gables ends under the eaves of the house and porch. The medium-pitched roof is covered in fine-grained wood shingles and has wide eaves, characteristic of its style. A small brick chimney extends just below the peak of the gable on the south side of the roof. Projecting under the eaves are exposed beams. The gabled front porch is supported by projecting brackets and two tapered pillars that bracket the four front steps leading onto the porch. The porch floor is concrete and the structure is surrounded with a low wooden railing. The piers below the pillars are sheathed in small shingles matching the gable-end treatment.

Fenestration in the front of the building consists of two pairs of one-over-one double-hung sash windows with simple wood surrounds. Along each side, the windows are two-over-two double hung sash windows. At the rear there are two small vertical one-over-one windows, and a door with a transom above. Inside the enclosed rear porch is a double-hung window with double lights above

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Adams House, Carson City, Nevada

7. Description, continued

a single pane that opens into the bathroom. The front door is wood with six small panes in the top one-third of its height.

Entry into the home is gained through a small vestibule, used by Meta as a sewing room, which in turn opens into a bedroom to the right and the living room to the left. The living room contains elements rendered in the Arts and Crafts style, including built-in bookshelves with glass doors divided by slender muntins that serve to separate the living room from the dining room, straight-grained plank floors, darkly-stained tongue-and-groove wainscoting with rough plaster above, and a white glass bowl light suspended by chains from the ceiling. The dining room also features Arts and Crafts elements, with the same wood floor and wainscoting as in the living room, a similar bowl light, a plate rail, and a built-in china cabinet with glass doors similar to those enclosing the built-in bookshelves. The china cabinet was originally intended to have opened into both the dining room and kitchen behind it, but the cabinet doors on the kitchen side were never completed. DeWitt Adams, who was an amateur cabinet and furniture maker, constructed the built-in features and wall treatments in the house. Also in the dining room, placed centrally in the house, is a large free-standing oil heater, which replaced the original cast-iron potbelly stove in the 1940s.

The kitchen is situated behind the dining room. The walls are vertical board-and-batten above tongue-and-groove wainscoting. The kitchen floor is covered in old sheet linoleum. The kitchen fixtures have been slightly modified over time. There was originally a large cast-iron wood-burning cook stove, with a hot water tank in it. This water reservoir was the main hot water supply for many years, until a portable water heater was installed on the back porch. After the wood stove was removed a gas stove was bought to replace it. A small old-style, two-burner electric stove stands in the kitchen today. The kitchen is devoid of cabinetry, and there is a freestanding sink without a drain board in one corner. A gas wall heater was installed in the kitchen in the 1990s.

The breakfast room, which is part of the rear addition, has a linoleum floor (a different pattern from the kitchen, however), and a bank of cabinets above a counter. The lower cabinets include a large bin of unknown purpose. The bathroom, containing a tub, toilet, and sink, is situated north of the kitchen. It is accessible from both the kitchen and a bedroom behind it. Although this room was included in the building's original plans, it was not plumbed until the late 1920s, when an artesian

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Adams House, Carson City, Nevada

7. Description, continued

well was dug to serve the household. The pipes were installed under the house through a trap door in the bathroom floor, which has since been covered. The bathtub is original, but the sink and toilet were added around 1995. The bathroom walls are covered with painted vertical tongue-and-groove paneling, and in one corner above the tub is an open linen cabinet with a single drawer below. Under the drawer is a large open space, which DeWitt Adams used as a safe.

The three bedrooms line up along the north side of the house. Each bedroom accesses the other, and the front bedroom can be entered from the vestibule, the middle bedroom from the dining room, and the back bedroom is accessible through the bathroom. The bedroom floors are wood plank, and the walls are sheathed in tongue-and-groove wainscoting with rough plaster above. On the floor in the front bedroom is a heavily worn woven carpet; in the middle bedroom there is a linoleum rug in a bold pattern; and the back bedroom's floor is covered in sheet linoleum. These floor coverings are original. In a recent interview with DeWitt and Meta's second son, Maurice Adams, it was learned that the front bedroom was occupied by DeWitt and Meta, and the back bedroom by Margaret, the only daughter. The middle bedroom was shared by the four boys, although the younger boys shared Margaret's room while they were infants.

A section was added to the rear of the house at some early time, probably during the 1930s. The space included a centrally-placed entry, a breakfast room, and a cold storage room. The corner that encompasses the cold storage room is built of rough-cut stone acquired from the State quarry. A fixed, square, three-over-three window pierces the north wall of the cold room. The cold storage room is where all the family's food was stored. The temperature was controlled by several inches of sawdust in the attic above the ceiling and floor-level vents in the north and west walls that could be closed off by removable doors. The rocks from the State quarry are very distinctive and have been used for many of the public buildings in the state's capital city, including the Capitol itself. It is not known how Mr. Adams came by the stones for his personal use. Both the cold storage room and the breakfast room are accessed through a central entry. The original rear entry is not readily identifiable, but it was probably through the kitchen, which connects to the breakfast room.

Not six feet behind the rear of the house is a small building that is currently used as a storage shed. The building was built as a pump house when the City water system was installed in 1955. None of the artesian wells dug by the Adams required a pump due to the tremendous natural pressure.

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Adams House, Carson City, Nevada

8. Significance, continued

bungalow can be drawn. These two forces served to shape the architectural manifestations of a phase in American history, sometimes referred to as the "Bungalow Age," which alluded to a level of working-class wealth and opportunity, connected to the suburbanization of American cities, the Progressive Movement, and a national ideal of "back-to-Nature," popularized by President Teddy Roosevelt, and others (Gowans 1986).

To further set the Adams House into the context of the Craftsman bungalow, the following definition will be used:

An inexact term for late 19c-mid-20c type of small house, borrowed from the 19c British term for a one-story house in India with an encircling veranda and tile or thatched roof; in North America, more a set of concepts than a building type; characterized by materials that express their natural state, interconnected interior spaces, low, broad form, and lack of applied ornamentation; often has a low-pitched or hip roof and a porch with massive columns; common details include wide, overhanging eaves with exposed rafter tails, projecting beam ends, and triangular knee braces at gable eaves, attached pergolas, and bungalow windows; although most often in the Craftsman style, may be any 20c style or combination of styles (Bucher 1996:72-73).

With the exception of the lack of a pergola, this definition fits the Adams House perfectly. The significance of the Craftsman style is tied to the American Arts and Crafts Movement, which was first introduced in the United States through a display of British Arts and Crafts works at the 1876 International Exposition in Philadelphia, and the 1893 Exposition in Chicago. The Movement was founded by social theorists, architects, and designers in Victorian Great Britain, who were reacting to perceived ravages of the Industrial Revolution, which included low-grade, poorly designed machine-produced products, and the resulting dehumanization of society. The best known of the British Arts and Crafts pioneers are John Ruskin (1819-1900) and William Morris (1834-1893). John Ruskin was a social theorist and critic who saw the medieval craftsman as the model of contentment and creativity and William Morris was a designer and a writer, and like Ruskin, embraced medievalism and socialism (Cumming and Kaplan 1991:14).

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Adams House, Carson City, Nevada

8. Significance, continued

From these perspectives came the Arts and Crafts Movement, a middle class crisis of conscience with aesthetic values and goals derived from “the conviction that society produces the art and architecture it deserves” (Callen 1979:2). The movement sought to respond to cheap and shoddy machine-made products by imposing the quality of architecture and design on every level. They strove to “establish a society in which creative freedom was the right of all” (Callen 1979:2). Morris’ and Ruskin’s ideals harkened back to an age when craftsman and designer were one and the same, and when “before the division of labour, an artefact was the product of a single individual who saw the creative process from beginning to end” (Callen 1979:2).

Although neither Ruskin nor Morris visited the United States, other British Arts and Crafts proponents did and the movement gained followers in America. The movement came at a time when Americans were entranced with an “Arcadian myth,” the back-to-Nature movement that found followers from the urban middle and upper classes, and could trace its roots socially and politically to the Progressive Movement, which President Teddy Roosevelt espoused (King 1984:133). A major diffuser of Arts and Crafts ideals in America was Gustav Stickley of Syracuse, New York. Stickley traveled to Europe in 1898, where he met a number of Arts and Crafts practitioners. He returned home and promptly opened his own Arts and Crafts workshop, producing a line of Arts and Crafts furniture (Anscombe and Gere 1978). At first it was a family concern, but later Gustav started his own company, while his brothers continued with the family business under the name L & J.G. Stickley Furniture Company. In 1908, Gustav purchased an estate in Parsippany, New Jersey, where he planned to establish a cooperative community featuring a furniture factory, a school, cottages for friends and colleagues, and a farm to produce food for the community. Stickley intended the community, Craftsman Farms, to serve as a gathering place for champions of the American Arts and Crafts Movement. Due to an ill-fated real estate investment, and indirectly to the beginning of the decline in popularity of Craftsman style homes and furnishings, Stickley lost Craftsman Farms to bankruptcy before it could reach fruition (Gill 1994). However, Stickley’s most significant contribution was his publication, *The Craftsman*, which began in 1901. *The Craftsman* did more than any other medium to publicize Arts and Crafts ideals.

Stickley had very specific ideas about home building, and what he called “right living.” He referred to Craftsman architecture as “homes for the people,” and he described these homes in the following manner:

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Adams House, Carson City, Nevada

8. Significance, continued

The features of a Craftsman house which cause it to stand out from all other are plainly distinguishable. The ruling principle is simplicity. Simplicity spells economy; elaborate ornamentation is eliminated by the Craftsman method of interior treatment. The greatest economy of all, however, is the permanent quality of the Craftsman home. A Craftsman house will stand for a hundred years or more without requiring repairs. . . . The simple lines of a Craftsman house give it a dignity and distinction which react most favorably upon the life and character of the family. . . . Not an inch of floor space is wasted. The household machinery is simplified to the last degree. The principles of cleanliness and sanitation are recognized And in every detail it is our endeavor to make the home an harmonious unit in its environment (Stickley 1913:577).

The Craftsman, which ceased publication in 1916, did much to spread the principles of the Arts and Crafts Movement throughout the United States. Arts and Crafts guilds and societies proliferated and Gustav Stickley's publication was a major conduit for the ideas and methods between Arts and Crafts practitioners and the general public. Stickley hired professionals to create house designs for his magazine, and in 1904, *The Craftsman* offered the first in a series of monthly house plans. Free to subscribers, Stickley's plans would eventually number over 200, featuring open floor plans and aimed at the middle-class family. Stickley offered free advice to homebuilders wishing to modify their *Craftsman* plans, and he also provided patterns for furnishings, similar to those produced by his company (Massey and Maxwell 1996). From this source, the simple and homey bungalow became popular across the country and with it came the label, *Craftsman bungalow*. As it proliferated, however, Arts and Crafts architecture followed regional lines, with examples in the Northeast and Mid-Atlantic region entwined with Colonial Revival styles. In the Midwest, Arts and Crafts styling followed the Prairie style of Frank Lloyd Wright and other Chicago School architects, and in California, which would catch its own strain of bungalow fever, Arts and Crafts ideals were strongly influenced by the California missions and the natural California environment (Cumming and Kaplan 1991:117-139).

The Arts and Crafts Movement was warmly embraced in California, where its Mediterranean climate, lush landscape, and its Mexican and Spanish past offered rich

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Adams House, Carson City, Nevada

8. Significance, continued

inspiration for artists and craftsmen. California's Arts and Crafts artists were "challenged by the wealth of natural subjects as close as their windows" (Trapp 1993:9). When the Craftsman bungalow was first introduced into Southern California, it was not the small workers' house that it would become. Initiated ca. 1903 by such prominent architects as Irving Gill and the brother-team of Charles and Henry Greene, the first Craftsman bungalows were commissioned by wealthy Easterners and featured rambling floor plans, extensive grounds and multiple porches. The quality of construction and craftsmanship in these examples were exemplary, but their cost was prohibitive to most home buyers (Poore 1985:91). This would soon change, however, and a new middle- and working-class housing type, called the California Bungalow, would develop. This housing type exerted a tremendous influence on domestic architecture in America and was a harbinger of the modern post-World War II house design (King 1984:127-128).

Since late in the nineteenth century, the advent of mass transportation (trolleys, trains, etc.), and soon thereafter, the private automobile, caused the pattern of living for American city dwellers to change. The suburbanization of American cities had begun. Southern California, particularly Los Angeles, was a prime location for the developing model of American suburbanization. It has been suggested that four related factors explain this suburbanization: the availability of resources; prevailing values (both individual and social); popular institutions; and the availability of technologies, especially transportation (King 1984:141). California offered the ideal setting for all four, by offering a nearly endless supply of cheap land, accessible by electric railway, a booming economy, and a fairly wealthy population with the ability to fulfill the Arcadian dream of owning ones' own land in a rural setting. These, matched with the free operation of developers, land subdividers, and railway companies, allowed an unprecedented number of people to own homes (King 1984:141).

The opportunity for home ownership developing in Southern California, coupled with the precepts of the Arts and Crafts Movement, and embodied in the ideals of the Craftsman bungalow, provided the impetus for a dwelling type that would catch on like wildfire. Not only was the bungalow simple and artistic, it was also cheap, and the ideals of a simple life and back-to-Nature legitimized economy. To make the bungalow available to the masses entering the home ownership ranks, magazines and plan books of bungalow designs that could be ordered for a little as \$5, proliferated.

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Adams House, Carson City, Nevada

8. Significance, continued

Hundreds of bungalow designs, many of which were pirated from *The Craftsman*, were available. The bungalow phenomenon was noted by the publication *Indoors and Out*, which called it a fever: . . . "We have contracted [the fever] in daily intercourse with our friends; the germ continues to reach us through our evening mail. We want everyone of our readers to own a bungalow . . . and we shall continue to publish bungalows so long as our readers impart to us the bungalow bacillus" (King 1984:137). Clearly, there was a strong nationwide demand for small, inexpensive houses and bungalows fit the bill nicely. Editor of *Hodgson's Practical Bungalows and Cottages*, Fred T. Hodgson, called the bungalow, "the best type of cheap frame house which has been erected in large numbers in this country since the old New England farmhouse went out of fashion" (Massey and Maxwell 1996:197). Explaining the building's charm, Hodgson states. "There is nothing either effected or insincere about these little houses. They are neither consciously artistic nor consciously rustic. They are the simple and unconscious expression of the needs of their owners, and as such they can be credited with the best kind of architectural propriety" (Massey and Maxwell 1996:198).

So cherished had the bungalow become, as a symbol of rusticity and comfort, poems and songs emoted over it:

The Bungalow¹

Among the shrubbery and shade trees
the brisk little bungalow stands,
Its swinging white gate speaking welcome
While its dignified doorhook commands.
Its windows so clear and so gleaming
Look out with suggestions of pride,
The walls neatly shingled and beaming
Speak well for the cosy inside.
Here neighborly spirits shine clearly

¹ *The Bungalow*, Keith's Magazine on Home Building, 33, April 1915:246. Reprinted in *The Bungalow*, A. King, 1984:137)

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Adams House, Carson City, Nevada

8. Significance, continued

And family life is implied
From the smoke of the brick-built Dutch chimney
To the billowy curtains inside.
Here the home of American manhood
Independent and true in his life
With a welcome for friends and for neighbors
To share with his children and wife.

The earthy ideals of the Craftsman bungalow emphasize the building's relationship to the land on which it sat. Besides being simple, modest, affordable, and expressing art in form and function, the bungalow was to display Nature's materials, colors, and forms, and be integrated with the natural environment (Cigliano 1998:13).

Architect-designed, as well as catalog plans for Craftsman bungalows, included numerous built-in features. These elements fit Stickley's principles of efficiency, simplicity, sanitation, and "live-in-ability" (Elliott 1994:53). The interior additions reflected a philosophical change toward floor plans. Moving away from the compartmentalized and private spaces of Victorian homes, the new trend was toward integration of space and an easier flow between rooms. Living rooms and dining rooms were separated by low walls or built-in shelves rather than high walls and doors. Built-ins became the unifying features that tied separate rooms together. Elaborate designs offered inglenooks and built-in settles. In order to facilitate housekeeping without servants, built-ins provided efficiency for the homemaker. China cabinets built in to the dining room wall stored linens, silver, and china in close proximity to the dining table. In the kitchen, the old pantry was supplanted by cabinets over the sink, and rather than storing clothing in portable armoires, built-in closets gained prominence. To emphasize the artistic nature of the bungalow, built-ins were constructed in warm wood tones to match the wainscoting and other wood trim (Elliott 1994). The bungalow was a "living unit," offering every convenience and comfort for the homeowner.

That the Adams House design was obtained from a catalog is appropriate. More bungalows were built from such plans than were designed and built by professional architects. The timing of the Adams House was appropriate, as well. Although its decline was on the horizon, the biggest boom in bungalow construction in America was during the decade of the 1920s. The decline came as bungalow designs strayed from the original ideals and the name became diluted and used to describe

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Adams House, Carson City, Nevada

8. Significance, continued

a broader variety of residential types. By 1928, the “suburban home” was being shown in catalogs and magazines sporting Colonial Revival traits. Also, during the bungalow boom decade of the 1920s, the glut of bungalows changed the connotation of the word from simple, rustic, natural, and charming, to cheap, small, and vulgar. The ideals of the bungalow had surely fallen when Woodrow Wilson referred to U.S. President Warren Harding as “bungalow minded,” meaning that he had a limited ability to think (Poore 1985:93). Regardless of their rather ignominious end, the bungalow, and particularly the Craftsman form, symbolized a period of amazing growth in America, and it served as a precursor to the fully modern period, which employed technology and efficiency to its fullest extent. The bungalow charmingly took America from the fussiness and formality of the Victorian era to the space age of the post-World War II period.

The Bungalow in Nevada

Little has been written about the bungalow phenomenon in Nevada, although it manifested itself in varying ways throughout the state. Until the legalization of gambling in 1931, Nevada’s early economy generally centered around the boom-and-bust cycles of mining and agriculture. During the 1920s, and until about 1950, Reno was Nevada’s largest city, and Carson City was the smallest state capital in the nation. Relative local and regional prosperity, as well as the availability of building materials, dictated the level of home building that occurred at any given time. During the 1920s, Reno was booming, due in part to its lucrative migratory divorce industry, and as a result of its prosperity, Reno’s neighborhoods are filled with bungalows. So popular was the bungalow in Reno, a distinctive brick variant developed. Carson City was experiencing an economic depression during this period, and home building was nearly at a stand still. Therefore, the rarity of bungalows in Carson City can be seen as a response to economic realities, rather than a reflection of architectural choice or taste.

A review of various architectural surveys conducted in Nevada communities permits a glimpse into the general distribution of bungalows in the state. Statewide survey coverage is inconsistent and incomplete, and in some communities only a single Craftsman bungalow was identified. The bulk of Craftsman bungalows were found in the larger, more permanent communities. In a state that relied on mining booms and busts, relative largeness and permanence could be transitory things. What follows is a summary from surveys on file at the Nevada State Historic Preservation Office.

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Adams House, Carson City, Nevada

8. Significance, continued

Battle Mountain is a small town of approximately 4,000 persons located in north-central Nevada. Established in the 1860s as a station on the Central Pacific Railroad, it was also the northern terminal of the Nevada Central Railroad until 1938. Battle Mountain has eked out an existence with the help of the railroad and surrounding mines (Angel 1881:471; Carlson 1974:47), and has always had a relatively small population. The historic architecture of the town is strictly functional and vernacular, displaying little architectural detail. Battle Mountain does, however, boast six to eight Craftsman bungalows (Wahrenbrock 1983). These bungalows, of undetermined construction dates, are mostly wood-framed with minimal detailing, but identifiable as bungalows, nonetheless.

Boulder City, in southern Nevada, was built by the federal government to accommodate workers on the Boulder Dam project in the 1930s. Craftsman bungalows were not identified in surveys of the area. Most homes in Boulder City's historic neighborhood are vernacular, and those displaying an architectural style tend to be Spanish colonial. The 1930s were late in the Craftsman era, so it is not surprising that it is not represented here (Woodward, et al. 1982).

Las Vegas, now Nevada's largest city, was a small railroad town in the 1920s. Out of three architectural surveys on file at the State Historic Preservation Office, only eight Craftsman bungalows were documented. An unknown number of them have been demolished without documentation, however. One notable 1910 example is listed as designed by the Greene Brothers of California. This would have been during their prime California bungalow-building period, although the Las Vegas house is modest in comparison to other Greene and Greene homes. The Las Vegas railroad row cottages were built between 1910 and 1912, and though they show minimal bungalow features, they fall short of fitting the definition. Most of the Las Vegas bungalows were built from 1920-1930. Many were stucco or concrete, but only the Greene and Greene house is wood. Although bungalows were popular in Southern California, they were rather late and seemingly rare in Las Vegas, which is odd given the proximity. The predominant styles in the 1920s-1940s historic Las Vegas neighborhoods were Spanish colonial, mission, and Tudor, the latter of which was particularly popular (Geary and Kowalewski 1984; University of Nevada-Las Vegas 1982; Wright 1988).

Sparks, a small town located just east of Reno, was established in 1905 by the relocation of the Southern Pacific Railroad's maintenance facility from Wadsworth, Nevada. The majority of residential buildings in Sparks are small and unpretentious, built to house railroad workers and their

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Adams House, Carson City, Nevada

8. Significance, continued

families. The early houses (1904-1919) are simple cottages with Queen Anne or classical elements. From 1920 to World War II, styles are derived from Period Revival styles or the bungalow (Rainshadow Associates 1985). In Sparks, bungalows are typically sheathed in wood, in contrast to Reno's brick versions. Architectural surveys in Sparks identified 14 bungalows. Remarkably, one Craftsman bungalow in Sparks has been dated to 1905. Verification of this date might be warranted.

Reno was Nevada's largest city in the 1920s and it was experiencing an economic boom, due in part to its growing status as a divorce colony. Many residential buildings were built in Reno during the first three decades of the twentieth century, as the surrounding ranch lands were subdivided into new "additions." The bungalow was the preferred house style during this period (Rainshadow Associates 1983). Brick was the most common building material for Reno's bungalows, representing 66 percent of the bungalows inventoried, but examples rendered in river rock, cast-cement blocks, or wood were also documented (Massey and Maxwell 1998:178; Rainshadow Associates 1983). Although it is not known when the first bungalow was built in Reno, an advertisement in the 1917 city directory boasts "Bungalows Our Speciality" (Polk 1917). This suggests that the style was probably embraced fairly early in its development, and it would be reasonable to assume that it first appeared in the first decade of the century. Another common bungalow variant found in Reno is the bungalow duplex, of which a number of brick examples can be found. These generally date to a somewhat later period, into the 1930s or even the 1940s.

Winnemucca is situated approximately 180 miles northeast of Carson City. Because of its location on the Humboldt River, Winnemucca has experienced steady prosperity as a transportation and supply hub. During the period of 1915 to 1940, Winnemucca boasted a population larger by several hundred souls than Carson City's. From ca. 1914 through the end of the 1920s, there was a drop in silver prices and a general worldwide economic depression. Winnemucca, however, experienced somewhat of a boom in residential construction at the time, and the prominent building type for this period was the bungalow. The earliest example was built ca. 1910, and the latest ca. 1935. Most of the bungalows were modest and one- to one-and-a-half-stories, but all displayed the minimum characteristics of the type. They were rendered in a variety of exterior coverings, including brick, stucco, shingle, and wood. One of the grander bungalows in town has been described as "the most architecturally significant building in Winnemucca" (Stupnich 1982). Another elegant example was designed by Nevada's pre-eminent architect, Frederick DeLongchamps; one of very few Craftsman

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Adams House, Carson City, Nevada

8. Significance, continued

bungalows designed by him. A 1982 survey of Winnemucca's historical resources identified 34 Craftsman bungalows (Stupnich 1982).

According to the architectural surveys, only a handful of bungalows were ever built in Carson City, and only two examples similar in size and style to the Adams House have been identified. These are located at 216 N. Mountain Street (ca. 1915), and 202 N. Curry Street (ca. 1923). A brick version, probably built in the 1920s, is located at 502 W. Spear Street. The Craftsman style was rare in Carson City, due to severe economic problems during the bungalow's period of significance. Census data for Carson City show a population decreasing to fewer than 3,000 individuals by 1930. Beginning with the decline of the Comstock in the 1880s, Carson City residents tried to hang on, but by 1900 many could hold out no longer and left town. It was during the period between the world wars that Carson City suffered its heaviest population decline. Out-migration affected all segments of Carson City society, from a number of lawyers who fled to Reno for the lucrative divorce trade, to the Chinese population that had all but disappeared by the end of the 1930s. Carson City was thought of as a "sleepy little town," and had the distinction of being the smallest state capital in the country. Typical of small towns, children born and raised in Carson City sought to leave as soon as they reached the age of majority. This inter-war period saw very little non-government construction in Carson City and many homes and commercial buildings stood vacant (Guy Rocha, personal communication, December 16, 1998). It was in this depressed environment that DeWitt Adams sought to build a new house of a modern design in a town where few new houses were being built at all.

After World War II, however, the economy of Carson City picked up. As tourism brought more people through the area, some found the quaintness of Nevada's capital city appealing and established homes and businesses there. By the 1950s, new housing developments sprang up and by the 1960s Carson City's economy was booming and the population growing. When the city and Ormsby County consolidated in the late 1960s the population figures increased to over 10,000 individuals, and Carson City lost its status as the smallest state capital (Guy Rocha, personal communication, December 16, 1998). The population of Carson City today is approaching 50,000.

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Adams House, Carson City, Nevada

8. Significance, continued

The Adams House

The parcel where the Adams House stands was owned by the Phillips family and on it sat a farm house, which served as home for the two adults and six children. The head of the Phillips family was John S., a mining engineer and speculator, and respected Carson City citizen. In July 1909, John Phillips died in a mining accident, falling to the bottom of a mine shaft at the Liberty Mining Company mine at Masonic, Nevada. Although he broke only one rib, it punctured his heart. Little is known of the family after Phillips' death, but in January 1915, John's wife, Nina, found it necessary to commit five of her minor children to the State Orphan's Home in Carson City. (It is assumed the sixth child had reached the age of majority by this time.) Again, little is known about the Phillips family until May 1922, when Nina Phillips was forced to sell her North Minnesota Street property to avoid losing it to taxes. Since the property was part of her children's inheritance, a petition on their behalf was brought before the district court in Carson City. The terms of the petition allowed for the sale of the property to DeWitt Adams for the sum of \$200 (to redeem a delinquent tax bill of \$127.56). Also included in the petition were conditions allowing for the release of the three youngest Phillips children from the orphanage, and for the dismantling of the family's farm house so it could be moved to Mina, Nevada. In order for the Adams to live on their parcel, they would need to build a new home to replace the one Mrs. Phillips was taking with her.

Maurice Adams, son of DeWitt and Meta, was interviewed for this nomination and he offered his recollections about the house. Maurice was born in 1918 at the Noonan Hospital (Noonan was a mid-wife) on the east side of Carson City. He was only 3 or 4 years old when his family moved into the Craftsman bungalow on Minnesota Street. His father, DeWitt, left his home in South Carolina at the age 13, working his way cross country. Maurice's mother, Meta, whose maiden name was Andersen, was a Carson City native. The Adams had five surviving children; Maurice was the second oldest. The oldest, Jasper, still lives in Carson City. After Maurice, Margaret came along, followed by two more boys. Meta died in childbirth when Maurice was about 10 years old (he remembers being in the fifth grade). His father never remarried and the boys were enlisted to help with the farm duties when they were not in school. DeWitt's response to the boys, when they bemoaned the fact that they could not participate in school sports, was, "we have to work together to stay together." Margaret, as the only girl, took over the motherly duties and the inside of the house became her domain. She never married and remained in the house until her death in 1997.

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Adams House, Carson City, Nevada

8. Significance, continued

Gustav Stickley held numerous ideals about family living and the appropriate architectural style. In *The Craftsman*, he urged his readers to build their homes with their own hands, using local materials (Massey and Maxwell 1998:10). Stickley's ideals went beyond mere architecture, however, and he espoused the idea of the home farm. In the words of Gustav Stickley, a bungalow should be "a pleasant, comfortable dwelling situated on a piece of ground large enough to yield under proper cultivation, a great part of the food supply for the family" (Stickley 1909:202). Mr. Adams' son, Maurice, was too young when his parents built the house to have known what motivated them to choose a Craftsman bungalow, but they seemingly embraced Stickley's ideals. With the exception of the plastering and electrical, DeWitt did all of the construction on the house, including the built-ins and furniture, and he operated his own home farm.

DeWitt worked his entire working life for A.G. Meyer's store, located at the northwest corner of Musser and Carson Streets. Meyer's was a general store in the beginning, selling everything from hardware to food. Later the grocery half of the business was split off by a partner and located in another facility. DeWitt supplemented his income by selling the fruits and vegetables he grew in his garden, as well as chickens and eggs. He would sell his vegetables in order to pay for next season's seeds, and when he had enough money, he would give away the produce he grew above-and-beyond what his family needed. DeWitt kept his seed money (consisting mostly of coin) in a tin box in the warming oven of the cookstove. The children would deliver the produce and eggs and make their daily deposits to the tin box. DeWitt had a knack for gardening and his prolific garden was always in operation. He planted his crops at intervals so he would have a steady supply of vegetables throughout the growing season. His main crop was corn, but he also grew pumpkins, summer squash, carrots, peas, beets, cabbage, tomatoes, onions, string beans, lettuce, cantaloup, and watermelon; all grown from seed. He also had plum, peach, and apple trees, as well as grape vines. His apples served the family all winter long. By placing the individually-wrapped apples in a barrel of sawdust and storing them in the barn, the apples would stay cool and crisp all winter.

DeWitt's gardens were arranged by crop variety and separated by fences. He irrigated each plot with hoses and pipes connected to the seven artesian wells scattered around the parcel. Until the advent of the city water system in the 1950s, Adams' artesian wells served the needs of his family, garden, and chicken operations without the aid of pumps. DeWitt raised fryers and layers of various varieties, including White Leghorns, Plymouth Rocks, and Rhode Island Reds. The

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Adams House, Carson City, Nevada

8. Significance, continued

chickens took up the northwest corner of the property, where there were several chicken houses and feed rooms. The chickens were separated by age in fenced yards. There were a number of outbuildings on the property while DeWitt was operating his gardens and chicken ranch. Besides the chicken houses and feed houses, there was a small barn and several sheds. The latter three buildings were demolished in 1998.

Maurice has few early memories of the house, and has no idea why his parents chose the Craftsman bungalow style for their home or how they came by the plans. His response to a question about the building plans was that he doubted his father had used any, but had rather seen a picture of it in a magazine, liked it, and duplicated it. On the other hand, Maurice's son, Ken, believes the plans were surely from a plan book, since DeWitt purchased all his seeds and other household items through catalogs. Since the home's interior elements are so perfectly Craftsman, Ken's supposition seems the most likely. There were multitudinous plan books available for industrious and frugal home builders, which also included plans for interior furnishings. A review of several plan books from the period did not reveal a floor plan exactly like the Adams House, but several offered very similar options. The arrangement of the living room, dining room, and kitchen lined up opposite two or three bedrooms and a bath at the rear was a common theme and plans of this type were found in the 1908 *Radford's Artistic Bungalows*, a 1914 edition of *The Craftsman*, Aladdin's 1919 catalog, and the 1927 Sears *Honor-Bilt* catalog (Gowans 1986:78, 83).

Although Maurice remembers his childhood as one of hard work, DeWitt managed to keep his family together after Meta's death. The youngest boy died early, but Maurice stayed on in his father's house until he was 20 (1938), when he had acquired a job as an electrician. He moved just down to the corner of the next block, into an apartment building. Margaret, who never married, stayed in the house and took care of DeWitt until his death in 1969. Margaret died in 1997. The house was sold by Jasper and Maurice, Margaret's only heirs, to Carson-Tahoe Hospital, which had designs on the property for parking lot expansion. Maurice admits he was resigned to this fate, but when the Carson City preservation community heard about the Hospital's plans, they prevailed upon the Hospital Board to save the building for use as offices for the Hospital Foundation. The house is currently undergoing rehabilitation, which will preserve the exterior in its original state and require only minor modifications to the interior. All of the interior and exterior style-defining

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8. Significance, continued

features of the house will be retained and Adams-family artifacts will be displayed throughout. Maurice Adams is pleased that his childhood home will stand as a true preservation success story.

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9. Bibliography, continued

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10. Geographical Data

Verbal Boundary Description

Assessor's Parcel Number 1-201-04, Section 18, T. 15N, R. 20E., *Carson City, Nevada* 7.5-minute USGS Quadrangle (1968, p.r. 1982).

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10. Geographical Data, continued

Boundary Justification

The resource boundary includes all that land commonly associated with residential lot APN 1-201-04.

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Photographs

The following information applies to photographs 1-4:

Name of property:	The Adams House
Location of property:	990 N. Minnesota Street, Carson City, Nevada
Name of photographer:	Mella Rothwell Harmon
Date of photograph:	April 14, 1999
Location of negatives:	State Historic Preservation Office 100 N. Stewart Street Carson City, NV 89701
Photograph 1:	East elevation (main entrance), facing southwest
Photograph 2:	East and south elevations, facing northwest
Photograph 3:	North elevation, facing south
Photograph 4:	North and west elevations, facing southeast