

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



769

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Andrus, Jerry, House

other names/site number Hale House, "Castle of Chaos"

2.

street & number 1638 1st Avenue East

city or town Albany

state Oregon code OR county Linn code -22 43 zip code 97321

☐ not for publication

☐ vicinity

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 at the following level(s) of significance:

national statewide X local

Signature of certifying official [Signature] Title: Deputy State Historic Preservation Officer

Date 9-8-11

Oregon State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain):

Signature of the Keeper [Signature]

Date of Action 10-25-11

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

- | | |
|-------------------------------------|------------------|
| <input checked="" type="checkbox"/> | private |
| <input type="checkbox"/> | public - Local |
| <input type="checkbox"/> | public - State |
| <input type="checkbox"/> | public - Federal |

Category of Property

(Check only one box.)

- | | |
|-------------------------------------|-------------|
| <input checked="" type="checkbox"/> | building(s) |
| <input type="checkbox"/> | district |
| <input type="checkbox"/> | site |
| <input type="checkbox"/> | structure |
| <input type="checkbox"/> | object |

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	3	buildings
		district
		site
		structure
		object
1	3	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

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.)

LATE-VICTORIAN: Stick/Eastlake with
Moorish decorative elements

Materials

(Enter categories from instructions.)

foundation: BRICK

walls: STUCCO/BRICK; WOOD

roof: ASPHALT

other: N/A

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Jerry Andrus House, built in 1893, is a unique example of a wood frame Late-Victorian style residence with brick veneer covered by a stucco finish. It is located in the city of Albany, Oregon at 1638 1st Avenue East, in Linn County in the Willamette Valley. The north-facing building was constructed as a single-family residence on the northeast corner of 1st Avenue East and Denver, on two large lots in Hackleman's 4th Addition, Block 5; lots 3 and 4.

The building is one-and-one-half stories tall, with eleven rooms encompassing 2,165 square feet of interior space. The house's most notable design features are the two keyhole/Moorish windows on the north and east facades of the building. It bears a strong resemblance to George F. Barber's Design No. 44 from The Cottage Souvenir No. 2, (1890) which featured a keyhole/Moorish style window on a brick residence with Eastlake features. In addition to the Moorish windows, the building features many characteristics of the Late Victorian Eastlake/Stick style of architecture popular between 1885-1895 in the Willamette Valley including: steeply pitched, multiple gable roof in combination with hipped roof, veranda, turned posts with diagonal braces, asymmetrical composition with vertical emphasis, one-over-one double-hung windows, and decorative Eastlake elements such as rows of spool and spindle work and knobs, turned columns, circular perforations and cutouts, sunbursts and curved brackets (Clark, 1983). The interior floor plan includes 2,165 square feet of space with 11 rooms, eight closets, a foyer and, a staircase. The first floor includes the building's public rooms and features a side-passage plan with a staircase located upon entry through the front foyer on the east side of the house. The second floor has three bedrooms, two bathrooms, and a hallway that are reached from the foyer by a dog-leg stair.

The house is one of four buildings on the property and the only contributing building. The non-contributing buildings include a small concrete-block work room/shop, a carport, and storage shed, all located at the back of the property, south of the house.

Narrative Description

Setting

The Andrus House is located on the east side of Albany, Oregon. It is about 200 feet above sea level three blocks south of the Willamette River on the northeast corner of Denver and 1st Avenue East, and one block east of Periwinkle Creek (which empties into the nearby Willamette River). According to the Sanborn Fire Map of 1905 (the first year the map extended to that part of town) it was one of three buildings on that block; the building next door at 1620, a ca.1895 Queen Anne Style residence on the west side of the house is still there, as is a small ca. 1900 vernacular house, at 1639 East 2nd located on the south side of the house. The residential setting of the house has been retained in the neighborhood and it now includes additional single family residences constructed primarily between 1915 and 1960.

The house is located 33 feet back from 1st Avenue E. and 30 feet from Denver Street on a large 11,200 square-foot double lot. Narrow concrete sidewalks extend from the front and back doors to the streets. A large oak tree is located on the north east corner of the lot and a large lawn surrounds the house. A temporary chain-link fence is located on the north side of the house with a large open yard between it and 1620 1st Avenue E. At the back of the property there are three outbuildings: a wooden 18' by 18' carport, a 36' by 16' two story tall concrete-block work room/shop, and a 19' by 11' 6" wooden storage shed. A wire and wooden dog pen is located on the south west side of the house. None of the outbuildings are considered contributing features of the property.

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The house is located seven blocks east of the National Register-listed Hackleman Historic District's eastern boundary (listed in 1982) and fifteen blocks east of the National Register listed Albany Downtown Historic District's eastern boundary (listed in 1982) .

Exterior Description

The Jerry Andrus House is a one-and-one-half story north-facing building constructed using triple-wide brick around the foundation perimeter of the house. A wooden balloon frame is covered with brick-veneer walls one layer thick with a smooth stucco finish. It is the only Late-Victorian residence with a brick with stucco finished in Albany (although most commercial brick buildings in the downtown from the 1890s have a similar stucco finish). It is speculated that the quality of bricks available in Albany at that time was not good enough for "finish" bricks. The central roof is hipped with gable extensions on the north, east, and west facades, with open eaves and covered by composition shingles. A large ornate corbelled brick/stucco chimney is located in the hipped-roof section on the north side on the central volume. The windows vary in size (refer to type and dimensions below) with no wooden frames, just lug sills projecting under the windows (except for the second-story stained-glass window on the front facade). A cross-gable Eastlake-trimmed porch is located on the northeast side of the front façade and a side entry is located on the south side of the building near the southwest corner. A curved belt course is located around the building between the foundation and the walls. The south side (rear) has a new one-and-one-half story addition that replaced the original one-story kitchen addition.

North Façade (front)

The north elevation is the primary façade of the Andrus House. It features a one story 6' by 11' irregular-shaped wood-frame porch covered by two cross-gable roofs with Eastlake spindle work and a king post with a sunburst design in the apex of each gable. A wide frieze board frames a wooden sunburst design in the pedimented gable; five circular knobs are evenly spaced on the lower horizontal cornice board. The porch is supported by turned columns with curved brackets that feature small flower-like cutouts. The porch railing features 25" high turned spindles.

The front door has four panels with top window. It is 33" by 81" with a 32" by 17" transom. It is located behind the north-facing porch gable where the one-and-one-half story gabled volume connects to the main hipped roof volume of the building. The porch is supported by a brick foundation that features two semicircular arches visible on the east side. Four front porch concrete steps have a low porch rail also covered by concrete. The gable end in the one-and-one-half story main cross-gable volume features decorative wooden brackets that have a sunburst-design king pin with curved pattern brackets in the apex with wood spindle frieze spools below. A large double-hung 60" high by 59" wide stained glass window, with red, pink, yellow, green, turquoise and blue 5" square colored glass panes around the outside of the window, two rows wide at the top and one row wide on the side of the top pane. It is located in the center of the gable on the second floor surrounded by a classical wood frame and decorative Eastlake knobs and spindle frieze located between the window and decorative wood cut panels beneath the window. Below that window is a keyhole/Moorish style window divided in two sections, 46" wide x 39" tall for the top round arch section, and 27 1/2" wide by 40" tall for the bottom rectangular section.

West Façade

The west side of the building features decorative Eastlake-design wood work in the gable apex that matches the front façade gable. The front (north) section of the west side of the house is windowless, the back (south) portion of the wall features two narrow single one-over-one double-hung windows; one is 28 1/2 " wide by 72" tall and the other is 28 1/2 " wide by 73" tall (the shorter window has a wider lug sill). On the ground level there is a single one-over-one double-hung window, 28 1/2 " wide by 73 " tall, centered above the first story windows on the second floor. It does not appear that there were ever any windows in the front parlor portion of the building, as evidenced by the interior framework that was uncovered when the house was being restored and by the Sanborn Fire Map of 1905.

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East Façade

The east side is one-and-one-half stories tall with a hipped-roof volume and a gable-roof volume extending out from it by approximately two feet. The hipped roof section contains two small stained-glass windows that are 22" wide by 29" tall that light the interior stairway. The gable-wing section features identical Eastlake decorative treatment in the gable end like those on the front (north) and west façades. A one-over-one double-hung window 28 1/2" wide by 69 " tall is located below the gable and a keyhole/Moorish style window, identical to the front (north) keyhole/Moorish window, is centered below it the first floor level. A wooden back porch is located at the southeast corner of the building and extends out 5' 8" by 7' 3" with four steps going down to the east and to the south. There are two 32" by 81" high doors into the back of the house; an exterior back door and interior "mud room" door. Both doors have 32" by 17" transom windows above the doors. One 30" wide by 36" high double-hung window is located just right of the door exterior door.

South Façade

The south façade is a new wood-frame one-and-one-half story addition added in 2010. It replaced a one-story wooden kitchen addition that was in very poor condition. The addition is 17' by 27' 6" and is sheathed with horizontal hardy plank siding. It has two 30"-wide by 68"-high wood frame one-over-one double-hung windows on the second floor on the south side and two, 30"-wide by 52"-high one-over-one double-hung windows on the first floor. On the west side it has one 30"-wide by 36"-high one-over-one double-hung window on the first floor. There is no south facing door.

Interior Description

The interior floor plan of the Jerry Andrus house includes 2,165 square feet of space with 11 rooms, eight closets, a foyer and, a staircase. The first floor features a side-passage plan with a staircase located upon entry through the front foyer on the east side of the house. The front parlor is located to the west and a back parlor is located just south of it on the west side of the house. The dining room is located behind the staircase and foyer on the south side of the building. The interior retains its as-built configuration of rooms on the first floor in the original one-and-one-half story of the building. The ceiling height of the rooms is 10' 1". The front door leads into a 5' by 12' foyer with dogleg staircase located on the northeast corner leading to the second floor. The staircase is one of the principal design features of the house. It has molded handrails, turned balusters, and a newel post ornately carved with Eastlake motifs with two types of wood (fir and mahogany). The foyer opens into the 12' 3" by 12' 11" front parlor with sliding doors (reproduction Victorian pocket doors) that opens up into a 12' 3" by 14' 11" sitting room. The 13' 7" by 10' 3" dining room is entered by the foyer and kitchen with no connection to the sitting room.

All of the woodwork is original Douglas-fir; the floor molding board is 8" wide, the window frames are 5" wide, the door frames are 5 7/8" wide. Decorative 5" square bull's-eye rosettes are located at the corners of the doors and windows. The interior doors are four paneled 30" wide and 78" tall. There are six original doors upstairs and five doors downstairs. Three of the upstairs doors have 30" by 12" transom lights and five of the downstairs doors have 30" by 12" transom lights.

The second floor has three bedrooms, two bathrooms, and a hallway. It is reached by the dogleg stairway, which is 4' wide, going up turning at the wall and continuing up 4' wide ending at a landing. The north end bedroom is 12' 3" by 12' 11" with a 3' 7" by 4' 7" closet. The hallway between the rooms is 5' 8" by 16' 2". The master bathroom is 16' 2" by 11'. The east side bedroom is 13' 7" by 10' 3". The walls are slanted in these two bedrooms and go from 5' 2" to 8'5" in height. The south bedroom, bathroom and work area are located in the new addition. The bedroom is 14' by 13' 7" with an office area that has 11' by 6' 4" on the west side of the house. The bathroom is 10' 8" by 5' 10". A 4' by 4' closet is located on the south end of the bedroom area. The second floor retains its original floor plan, with the exception that one of the bedrooms has been converted into a bathroom and the hallway was reconfigured to allow access into the new second-story south-end addition.

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Alterations

The main alteration is located at the south end of the house. It consists of a new one-and-one-half addition that features a 19' 7" by 16' 6" kitchen, a 5' 6" by 7' bathroom, a 5' 9" by 7' by 2" utility room, a 13' 4" by 7' 2" entry that opens into the kitchen on the west, and an 8' 8" by 8' 8" closet with shelves. It replaced a one-story kitchen addition of the house, which was in very poor condition. The addition is located at the rear (south) of the building and is set apart from the original building by a one-foot set-back and by using different materials so as not to confuse the original stucco/brick section of the building with the new construction.

The building suffered from major damage due to its age, the elements, and deferred maintenance. The north side of the house had the most evident damage, as many of the bricks were exposed and falling out. The bricks and stucco in this section needed to be reconstructed to stabilize the structure of the house. The west side of the house had been improperly repaired in the past (as evidenced by different colors of stucco). As a result of this water damage, a substantial portion of the floor framing was rotted and the wall framing was not well supported by the floor joists. Attempts had been made to stabilize the base of the wall by installing steel brackets anchored to the interior framing with steel cables. A portion of the north wall was also anchored with these cables and brackets. The most significant rot damage occurred along the east side of the house. Some of the brick portions in this wall were buckled out, which exposed the wood framing to damage from rain water. Carpenter ants had also done damage along the top of the rim of the foundation wall. In spite of all this damage, the brick foundation was in fairly good condition (except for the portion on the north side). A significant amount of work was done to reinforce the structure to rebuild the rotted wood portions of the wall and the floor framing so that they properly supported the potential vertical (wind and seismic) loads of the building. The belt course was altered to cover a steel beam to help support the brick walls. (Cascade Design Group, Inc. August 18, 2008 letter by Peteris Bambe, P.E.).

On the interior all of the original lath and plaster was removed to expose the bricks and interior framework to repair the brick deterioration and to strengthen the walls of the building. New wallboard has replaced the lath and plaster but the door and windows openings have been retained in their original location. The original unpainted Douglas-fir wood trim was removed and stored during the rehabilitation. The wood work has been replaced in its original location around the doors, windows, and floors.

Summary

The Jerry Andrus House retains integrity of location, design, setting, materials, feeling and association. The building retains the original bricks and most of the stucco finish coat and the most significant exterior and interior design features which characterize a Late-Victorian style residence with Eastlake/Moorish details. It is one of the best examples of a Victorian era house in Albany.

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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 grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1893, Period of Construction

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Nick Zimmerman, Builder

Period of Significance (justification)

The period of significance reflects the date of construction for the Jerry Andrus House 1893.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Andrus House, located at 1638 1st Avenue East, in Albany, in Linn County, Oregon is eligible for listing in the National Register of Historic Places for its local significance under Criterion C, architecture, as an excellent example of the Late-Victorian style popularized in the late-nineteenth century by pattern books. In addition to the contributing Andrus House, there are three non-contributing out-buildings on the nominated parcel, including a concrete block work room/shop, a carport, and storage shed. The period of significance is the date of its construction.

The significance of the 1893 Andrus House lies in its architecturally interesting use of Eastlake and Moorish design elements and its unusual stucco-covered brick wall treatment, which is representative of designs popularized during this time in period pattern books. Acknowledging the building's locally unique attributes and its connection to national architectural trends, the building was identified by the City of Albany as a landmark in 1989. The Andrus House has many characteristics of the architecture popular between 1885 -1895 in the Willamette Valley, including steeply pitched, multiple-gable roof in combination with hipped roof, veranda, turned posts with diagonal braces, asymmetrical composition with vertical emphasis, one-over-one double-hung windows, and decorative Eastlake elements such as rows of spool-and-spindle work and knobs, turned columns, circular perforations and cutouts, sunbursts and curved brackets. The house's most notable design elements are the two keyhole/Moorish windows on the north and east facades of the building. It bears a strong resemblance to George F. Barber's Design No. 44 from The Cottage Souvenir No. 2. (1890), which featured a keyhole/Moorish style window on a brick residence with Eastlake features, making it an excellent representative of the kind of residence that was influenced by the popular pattern-and-design books available to local builders at the end of the nineteenth century in small towns across America.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

The Andrus House is a one-and-one-half story wood-frame building with a brick veneer covered with a stucco finish. It has a north/south axis with eleven rooms encompassing 2,165 square feet. The Andrus House is a one-of-a kind design in Albany and possibly the only brick stucco-covered wall residential building in Oregon featuring two keyhole/Moorish style windows. It is a clear example of pride of craftsmanship and design from the Late Victorian Era and is a standout among the many fine Victorian buildings in Albany's abundant collection of exceptional historic buildings, many of which are listed in the National Register of Historic Places in Albany's Monteith and Hackleman Historic Districts. It is an excellent example of a residence that shows the influence of a design popularized by pattern-and-plan books that spread "high style" exotic Victorian taste to small communities across the United States.

The residence has been a favorite building in the Albany community for years and has been featured in several newspaper articles and videos. It was lived in by Jerry Andrus for 80 years, a world-renowned magician of illusions, who used the house as the center of his magic inventions and as a physical prop to help conjure up a sense of mystery via the exotic keyhole/Moorish windows. He referred to the house as the "Castle of Chaos" and took photographs of it for publicity shots and used it on his letterhead. It was visited by other world-renowned magicians, including David Copperfield, Penn and Teller, and a host of other talented performers.

Developmental history/additional historic context information (if appropriate)

Architectural Context

Albany is credited by historians and architects with having one of the most consolidated and varied collections of historic buildings in Oregon. This collection includes historic styles and forms from the 1840s through the late 1950s that are the cornerstones of the city's cultural identity. Albany is a virtual gold mine for studying historic architectural styles and forms, with over 30 different varieties dating from 1848 through 1955 located in

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the historic core. Self-guided tours are available on Albany's city websites and at the Albany Visitor's Association (AVA) so that anyone interested in learning more about the historic built environment can do so by looking at and studying Albany's buildings. In addition, many of the city's historic buildings are featured in Oregon's architectural style guide titled, Architecture, Oregon Style, Architecture from 1840 – 1950 (Professional Book Center, Inc. 1983). Residential styles in Albany's architectural collection include: the Settlement Era-Federal style Monteith House (Albany's oldest frame building and house museum), Classical Revival, Gothic Revival, Italianate, French Second Empire, Stick, Eastlake, Queen Anne, Colonial Revival, Western Farmhouse, American Foursquare, Bungalow, Craftsman, Arts and Crafts, 20th Century Period Revivals (Cape Cod, Federal, Colonial, Pueblo, Mediterranean, Jacobethan, Mission, Tudor, English Cottage, and Norman Farmhouse), Art Moderne, International, WWII Cottage, Minimal Traditional, Ranch, Mid-Century Modern, and eclectic hybrids that combine elements of these styles.

Albany's Historic Preservation Program centers on more than 925 historic buildings, of which 723 are contributing buildings in the Monteith, Hackleman, and Downtown Commercial National Register Historic Districts (all listed in the early 1980s). More than 200 additional historic properties have been surveyed outside of the district's boundaries, most of which are local landmarks. These landmark buildings make up Albany's Local Historic Inventory. Using the files at the City of Albany to compare the Andrus House with the other inventoried buildings of the same style and age, resulted in a finding that there are 79 residences built between 1885 and 1910 in the Late Victorian, Stick, Eastlake, and Queen Anne styles that are either listed on the NRHP or considered Albany landmarks. Of those, as was mentioned earlier, the Andrus House is a standout and the only Victorian building that features Eastlake/Moorish design elements (City of Albany Historic Preservation Program files and database, 2011).

In Albany, prior to the 1880s, most residential architecture in the area followed vernacular forms and building traditions brought by settlers from their previous homes (although there are a handful of Gothic Revival style buildings that appear to have been influenced by the publications of Andrew Jackson Downing). In the late nineteenth century, however, the introduction of pattern books and plan books led to some interesting "high style" Victorian houses utilizing designs and plans published in the books, resulting in near-identical houses being built in different towns throughout the United States.

The Andrus House features two main architectural elements in its design: Eastlake decorative details and Moorish Revival decorative details that were popularized in pattern books.

According to Marcus Whiffen in American Architecture Since 1870 (1981), Eastlake was a distinctive type of ornament that was used primarily on Stick and Queen Anne style buildings. It was largely the product of the chisel, the gouge, and the lathe, and thus fundamentally different from the two-dimensional gingerbread of the scroll saw used for Gothic ornamentation. It was used for the posts of porches and as rows of spindles, forming open work friezes along porches, and borrowed design elements from furniture include knobs of various forms and decorative motifs consisting of circular perforations. The style's namesake, Charles Lock Eastlake (1836-1906), was an English critic whose popular book, Hints on Household Taste (first American edition 1872, with six subsequent editions over the next eleven years), greatly influenced American taste.

The Andrus House features keyhole-shaped arched windows on the north and east sides of the building. This window is often called the Moorish arch and is the emblematic arch of Islamic architecture. They were formerly used in Visigoth Spain with one of the best known Spanish examples the Alhambra in Granada. In addition to the use of arches across the Islamic world, horseshoe/keyhole arches became popular in Western countries and reached the height of their popularity after the mid-nineteenth century as part of a widening vocabulary of articulated decorative ornament drawn from historical sources beyond familiar classical and Gothic modes (Poppeliers, 2003).

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George F. Barber Pattern Book Context

"Pattern books produced cheaply in great numbers on the newly invented continuous web press showed the fashionable architectural styles – Stick, Eastlake, Queen Anne, and Shingle – to people across the nation. Improved transportation allowed Oregonians to obtain manufactured architectural elements such as brackets, molding, doors, newel-posts, and interior luxuries like wallpaper and carpets at about the same time as people in the East and the Midwest" (Clark. 1983 p. 77.)

The Andrus House appears to be influenced by one of the most popular pattern books of the late-nineteenth century, George F. Barber's Cottage Souvenir No. 2. Although it is a smaller, more modest example of Design No. 44 in Barber's Cottage Souvenir No. 2, it shares many of the design features including the keyhole/Moorish window, brick construction, one-story front porch with two gables, Eastlake-style sunbursts with spools and spindles in the gable ends, a sunburst design next to the porch, an ornate centrally placed corbelled chimney, stained-glass window in the front façade above the keyhole window, decorative brackets under the stained-glass window, and the complex hipped and gable roof structure. A 1905 historic view of the house shows roof cresting, which was also featured in Design No. 44. Features missing from the Barber design are the onion-dome turret, the two stairways going into the front of the house, a bay window on the west façade, a round window on the east side (which was substituted by another keyhole window on the Andrus House), and a stone foundation (substituted by a brick foundation). This house appears to have been at least inspired by Design No. 44. and built by a local builder who saw the pattern book. However, taking into consideration that Barber did alter his plans according to the client's wishes, and because there are two other Barber houses in Albany in the same neighborhood constructed at about the same time, it is possible that Barber did supply the plans.

George Franklin Barber (1854–1915), based in Knoxville, was one of the more prolific architects of the late Victorian period in the United States, in the forefront of the Queen Anne style and catalog architecture. The bulk of Barber's business followed the "catalog architecture" model popularized by earlier architects such as Palliser, Palliser & Company Catalog readers could order working drawings of house plans, including detailed drawings, along with materials lists, specifications, cost estimates, and instructions for builders. Barber's great innovation was his willingness to personalize his designs for individual clients at moderate cost. As he wrote in his Cottage Souvenir No. 2, "Write to us concerning any changes wanted in plans, and keep writing till you get what you want. Don't be afraid of writing too often. We are not easily offended." He sold construction plans by mail in the thousands, perhaps as many as 20,000, and had 30 draftsmen and 20 secretaries employed to run the business. According to James Massey and Shirley Maxwell, the actual records of these sales no longer exist, and the fact that Barber modified plans on an individual basis makes positive identification of all but the most elaborate and distinctive examples of houses built from his plans very difficult. Nevertheless, thousands of houses were built from plans sent through the mail from Barber's Knoxville office have been identified across the United States. The mail-order plans were a far cry from both prefabricated houses and the complete ready-cuts that were available later from companies like Montgomery Ward, Aladdin, and Sears, Roebuck, but they were a huge improvement over the architectural pattern books that preceded them like the George and Charles Palliser catalogs, which offered only tiny engravings of facades and floor plans. (Old House Journal.com; James C. Massey & Shirley Maxwell)

Barber's designs offered primarily wood-frame buildings in the Queen Anne and Romanesque styles featuring steep complex hipped and gable combination roofs, turrets or towers, large porches or verandas, and lots of Eastlake-trim details. But he also used "exotic" details such as Moorish details as featured in Design No. 44 with the Keyhole/Moorish windows and Moorish arch porches and balcony elements (Designs No. 26, 33, 46, 52 and 56 in The Cottage Souvenir No. 2) and onion dome turrets (in Designs No. 23, 33, 42, 44, 48, 52, and 59 in The Cottage Souvenir No. 2). The use of these "exotic" design features perhaps make him the most influential architect popularizing Moorish and Islamic motifs to the masses (Tomlan, republication of The Cottage Souvenir No. 2).

In reviewing The Cottage Souvenir No. 2, it appears that the only brick residential buildings are Designs No. 29, No. 44, and No. 51, all of which are of brick, and design No. 52, which calls for stone and brick facing

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materials. His later designs included Colonial, Mission, English Half-timbered, Bungalow, and Craftsman styles in his Art in Architecture (1902 - 1903) and Modern American Homes (1903) and Modern Dwellings (1898), but few were actually built, and by 1908, the mail-order section of the company was suspended (Old House Journal.com; James C. Massey & Shirley Maxwell).

According to Michael A. Tomlan, speaking of The Cottage Souvenir No. 2: "As it demonstrates, he was a talented designer, although his designs rode closer to the crest of popular opinion than before it. Thus, George Franklin Barber was not only an exemplar of the rising middle class of the era, but, more important, he helped to convey, solidify and then materialize the American ideals of comfort and artistic taste."

Several Barber houses have been identified in Oregon, including: the National Register listed Charles and Anna Drain House, (1893 -1895) from Design No. 37 in The Cottage Souvenir No. 2; the Charles Hasard House (1902) also in Drain from Design No. 33 in The Cottage Souvenir No. 2; the Jeremiah Nunan House (1892) in Jacksonville from Design No. 143 in The Cottage Souvenir Revised and Enlarged, the Fred J. Goeller House (ca. 1905) in Klamath Falls, from Design No. 56 in The Cottage Souvenir No. 2. Two houses in Albany, the George Hochstedler House, at 237 6th Avenue SE (1889) from Design No. 41 in The Cottage Souvenir No. 2) and the Frank Skipton House at 416 4th Avenue SE. (1891) from Design No. 11 in The Cottage Souvenir No. 2). There are no doubt other Barber Houses in Oregon but a complete study and survey locating them has not been done at this time.

Both of the Barber houses in Albany are located on the east side of town in the NRHP-listed Hackleman Historic district, and are 10 blocks away from the Andrus House. There is no known connection between the builders of the three houses. They differ from the Jerry Andrus house in that they are wood-frame construction. The house at 237 6th Avenue was built for George Hochstedler (also individually listed in the NRHP in 1980) who owned the Hochstedler and Seavy Planning Mill in 1889 and the Sugarpine Door and Lumber Co. by 1902. The Andrus House was built with materials purchased by Fred T. Blount who sold building materials at his store at East 1st and Baker in Albany.

Developmental History of the Andrus House

The Andrus house was built by Nicholas Zimmerman, a contractor/brick layer who lived in Albany in 1890 - 1891, for Mary and Frank Zimmerman for \$1,500 (Abstract of Title). In 1893, the Zimmermans (Nicholas, Frank and Mary) were sued by Fred T. Blount for nonpayment of materials. Mr. Blount is listed in the 1892 City Directory as a merchant who sold lime, plaster, cement, nails, etc. In 1893, H. H. Hale, the editor owner and publisher of the *People's Press* (a populist weekly newspaper printed in Albany from 1891-1893), lived there for ten years with his wife Sarah and two children Bert and Tessa. In 1903, James M. and Josephine Rickey purchased the house and owned it until 1928. James M. is listed in the city directory as a farmer, his wife Josephine as a milliner. Children living in the house in 1900 were Barton, Joseph C., Lanonia, and Edwin L.

In 1928 the house was purchased by Wilber and Lillian (Crittenden) Andrus who lived there with their children, Dennison, Lucinda, Jerry, and George. Wilber died in 1932 and Lillian died in 1966. George and Jerry purchased the house from their mother in 1948 after returning from service in WW II. Jerry lived with his mother at the house until she died in 1966. George had moved away from Albany but returned in the early 1970s when he purchased the house next door at 1620 First Avenue East.

In addition to its architectural merit, the Jerry Andrus House is locally significant because of its association with the magician Jerry (Gerald) O. Andrus (1918-2007). The period of significance relating to Jerry Andrus begins in 1928 when the Andrus family moved to the house in Albany, Oregon, and ended when Jerry Andrus died in 2007. His only absence of any length was during his military service in World War II. Jerry Andrus brought magic as an industry to Albany. It was his illusions on Halloween for children and parents from his porch, and his willingness to perform anywhere he was asked that generated curiosity and a following. Jerry was a key figure in establishing an International Brotherhood of Magic Chapter in Albany and put Albany on the map for magicians of all levels. Local newspapers caught celebrities in front of his home giving autographs to

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magicians visiting Mr. Andrus to learn and purchase tricks and illusions. He was interviewed by Albany, Salem, and Portland newspapers a number of times during his lifetime.

Andrus had the reputation as a "modern day da Vinci" (Neary, 2007). The house, which Andrus called the "Castle of Chaos," was where he invented and built his magic tricks and illusions; and where he wrote, illustrated, published, and distributed his books for magicians, many of which were based on principles of cognitive science. The sitting room contained an organ he built where he wrote and performed music. His machine shop and darkroom were located in an outbuilding behind the house. The house became a Mecca for magicians, "puzzle people," and academics. Many traveled to Albany specifically to see the famous magician and his "Castle."

Andrus attended his first magic convention in 1950 (Guest, 1958) after he joined the Society of American Magicians – Assembly 59 in Portland, Oregon. He had gained national notoriety among magicians as a card and close-up magician by 1953 (Hyman, 1999). His reputation grew following the publication of nine magic books between 1955 and 1961. Andrus's 1956 book Andrus Deals You In became a classic. It was republished in an updated edition in 1978 and is still in print. He performed with the best close-up magicians of his time; he also performed for a week twice a year for decades at the Magic Castle in Hollywood, California, which is the most prestigious magic club in the world. Audiences focus on performance magicians, not thinking about the origin of the tricks. Most magicians learn their tricks from magic books, and then adapt the tricks to their performance style. The relationship of the magician to the trick inventor is like that of the musician to the composer. Andrus was primarily an inventor of tricks. Because of his isolation in Albany and away from the cultural centers of magic, Andrus developed a unique and recognizable style of close-up magic. According to Ray Hyman, "Other magic all comes out history and builds upon old effects; it's part of the family tree. But Jerry's comes out of nowhere." He describes Andrus's magic as "completely original in a very deep sense" (Hyman, personal communication, 2011). Andrus was noted for his ability to fool other magicians due to the originality of his style, and he was widely known as a "magician's magician" (Guest, 1958).

Historic Context of Albany Oregon

Albany is the eleventh largest city in the state of Oregon, and the seat of Linn County. It is located in the Willamette Valley at the confluence of the Calapooia and Willamette Rivers. It was founded in 1848 by Thomas and Walter Monteith, who purchased the squatters rights previously held by Hiram Smeed and Abner Hackleman, who had arrived in 1846. The Monteith brothers laid out a town site, naming the city after the capital of New York, their home state. In 1849 Abner Hackleman laid out 70 acres in east Albany and divided them into lots to create an adjacent town and stores; mills developed in both the west (Monteith side) and east (Hackleman side) parts of town. In 1854, Anderson Cox had the Territorial Legislature rename the east and the west sides of the town to Takenah. However, by 1855, partly because the word Takenah, which meant "deep pool," was commonly translated to "Hole in the Ground," the name Albany was restored by the Legislature.

In 1859, Albany became the birthplace of the Republican Party of Oregon. Business, political, and social rivalry between the east and west parts of Albany developed in part because the Hacklemans were Democrats and the Monteiths were Republicans. Many business leaders lived in the Monteith (west) section of town and were from the North while the Hackleman (east) portion housed primarily working-class people originally from the South. The Monteiths wanted Oregon to become part of the Union as a free state, but the Hacklemans had Southern sympathies. Because of the political rivalry Albany wasn't incorporated as a city until 1864 after an agreement had been reached concerning the number of people from each part of town who would hold city offices (Potts, *Remembering When*, p. 4).

The Monteith, Hackleman, and Burkhart families each donated property and money for civic purposed in Albany such as the courthouse, schools, Albany Collegiate Institute (Albany College), churches and other civic efforts and the town continued to prosper and grow.

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The Jerry Andrus House was influenced by two major American events of the late-nineteenth century; the connection of the Central and Union Pacific Railroad in 1869, creating a transcontinental rail system, and the Philadelphia Centennial Exposition of 1876.

"Completion of the first transcontinental railway in 1869 marked the beginning of a new era in United States history. The time needed to cross the continent was reduced from four months to a mere seven days, allowing and encouraging the exchange of products, people, and ideas at a faster rate than ever before... When it was completed, it would connect Portland and Sacramento, create opportunities for increased commerce, and link the East, the West, and the Northwest... The improved transportation system fostered the growth of large manufacturing centers and encouraged Americans to become consumers of mass-produced goods (Clark, 1982, p. 77).

The Philadelphia Centennial Exposition of 1876 introduced American's to such foreign novelties as Japanese and Chinese architecture and encouraged the desire for a new American architecture that would combine elements of America's heritage with the modern technical and labor-saving developments displayed at the exposition.

By the time the Andrus House was constructed in 1893, Albany was served by both the Oregon Pacific and the Southern Pacific railroads and the city had a population of 6,000. In 1910, 28 passenger trains departed daily from Albany going in five different directions. Albany became the manufacturing and transportation hub of the Willamette Valley. Foundries, blacksmith shops, furniture factories, tanneries, a bag factory, carriage factories, flour and flax mills, a twine factory, creameries, and sawmills supplied local farmers and processed their crops. Flour, grain and produce were shipped by river and rail to Portland and points east.

In 1893, the year that the Andrus house was completed, the first non-railroad bridge across the Willamette River to Benton County was built. Commercial growth was significant in the 1890s – 1910s, and aside from the general stores and services that proved the necessities, the 1913 city directory listed a broad variety of enterprises indicative of the city's maturity as a business center. Albany boasted six hotels, six boarding houses, ten saloon, four banks, a toy store, an ice cream manufacturer, and a variety of other businesses. Although there was no licensing system for architects in Oregon prior to 1919, architectural services were advertised in local directories and newspapers. Charles Burggraf was one of Albany's premier architects, responsible for the design of numerous downtown buildings that remain today (Carter, Liz and Michelle Dennis. "Albany, Oregon 1845-1955, Historic Context Statement").

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Downtown Historic District National Register Nomination Form
Monteith Historic District National Register Nomination Form
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<http://www.oldhousejournal.com/george-barbers-knoxville-houses/magazine/1662>.

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Oregon State Historic Preservation Office, files, 2011.

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☒ Local government
☐ University
☐ Other

Name of repository: City of Albany Planning Department

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreage of Property approximately 00.34
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>10</u> Zone	<u>493262</u> Easting	<u>4942901</u> Northing	3	<u></u> Zone	<u></u> Easting	<u></u> Northing
2	<u></u> Zone	<u></u> Easting	<u></u> Northing	4	<u></u> Zone	<u></u> Easting	<u></u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The house is located 33 feet back from 1st Avenue E. and 30 feet from Denver Street on a large 11,200 square foot double lot. Legal description - Beginning at the southwest corner of block 5, lots 3 and 4 in Hacklemans 4th Addition as appears from recorded plat, and running northerly along the west boundary of block 60 feet easterly parallel with south boundary line of said block 66.3 feet southerly parallel with the western boundary to south lines.

Boundary Justification (Explain why the boundaries were selected.)

The boundary describes the tax lot of the Andrus House at 16 28 First Avenue E. Real Property Tax No. 0076204, 11 - 3W-5CC TL6200.

11. Form Prepared By

name/title Rosalind Clark Keeney, Cultural Resources Specialist with Emma Eaton, owner and Jeanine DeNoma
organization Northwest History Matters date March 5, 2011
street & number 925 SW Broadway telephone (541) 619-7679
city or town Albany state OR zip code 97321
e-mail rozkeeney@comcast.net

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Andrus, Jerry House

City or Vicinity: Albany

County: Linn

State: Oregon

Photographer: Rosalind Keeney and Emma Eaton

Date Photographed: April 6, 2011 and August 15, 2011

Description of Photograph(s) and number:

Photo 1 of 20: OR_LinnCounty_JerryAndrusHouse_0001
Looking northwest from Denver St at the Oak Tree

Photo 2 of 20: OR_LinnCounty_JerryAndrusHouse_0002
Front (north) façade of 1628 First Avenue E., looking south

Photo 3 of 20: OR_LinnCounty_JerryAndrusHouse_0003
North (right side) and west elevations (left side), looking southeast

Photo 4 of 20: OR_LinnCounty_JerryAndrusHouse_0004
West elevation looking east

Photo 5 of 20: OR_LinnCounty_JerryAndrusHouse_0005
East elevation, looking west

Photo 6 of 20: OR_LinnCounty_JerryAndrusHouse_0006
North (left side) detail of Keyhole and second story stained glass windows.

Photo 7 of 20: LinnCounty_JerryAndrusHouse_0007
Porch detail looking east showing spindle work and sunburst pattern details

Photo 8 of 20: OR_LinnCounty_JerryAndrusHouse_0008
East elevation detail of gable end with Eastlake trim

Photo 9 of 20: OR_LinnCounty_JerryAndrusHouse_0009
Chimney

Photo 10 of 20 OR_LinnCounty_JerryAndrusHouse_0010
North (right side) and east (left side) elevations of two-story concrete block workshop,
looking northwest

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Photos Continued

- Photo 11 of 20:** OR_LinnCounty_JerryAndrusHouse_0011
Northwest corner of workshop and storage shed, looking southeast
- Photo 12 of 20:** OR_LinnCounty_JerryAndrusHouse_0012
Close up of the front door
- Photo 13 of 20:** OR_LinnCounty_JerryAndrusHouse_0013
Looking into the front foyer from the front door, Parlor doors on the right,
Dining room door in the middle
- Photo 14 of 20:** OR_LinnCounty_JerryAndrusHouse_0014
Interior view of the Moorish Window
- Photo 15 of 20:** OR_LinnCounty_JerryAndrusHouse_0015
Looking at the stairway in the front foyer
- Photo 16 of 20:** OR_LinnCounty_JerryAndrusHouse_0016
Looking downstairs from the second floor landing
- Photo 17 of 20:** OR_LinnCounty_JerryAndrusHouse_0017
Stairway windows on the east side
- Photo 18 of 20:** OR_LinnCounty_JerryAndrusHouse_0018
Upstairs bathroom looking out to the west yard
- Photo 19 of 20:** OR_LinnCounty_JerryAndrusHouse_0019
Looking north out of the upstairs bedroom window
- Photo 20 of 20:** OR_LinnCounty_JerryAndrusHouse_0020
Door knob on upstairs door

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

name Jacho and Emma Eaton
street & number 1638 1st Avenue East telephone (541) 791-1953
city or town Albany state Oregon zip code 97321

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 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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- Figure 1:** USGS Map of Albany, Oregon, 1978
Figure 2: Linn County Tax Assessor Map for 1638 1st Avenue E
Figure 3: Site Plan for 1628 First Avenue E
Figure 4: Floor Plans
Figure 5: 1908 Sanborn Fire Map showing the Andrus House
Figure 6: Building Plans, as built 2008
Figure 7: Historic Photograph, Rickey children in front of the house, 1905
Figure 8: Contemporary photo showing previous condition of unrestored building, 2008
Figure 9: Design 44 from *The Cottage Souvenir*, No. 2, front view
Figure 10: Design 44 from *The Cottage Souvenir*, No. 2, perspective views
Figure 11: Jerry Andrus standing on the east side of the house 1638 1st Avenue East
with devil mask, ca. 1980
Figure 12: Jerry Andrus looking out of the keyhole window at 1638 1st Avenue East, ca. 1980

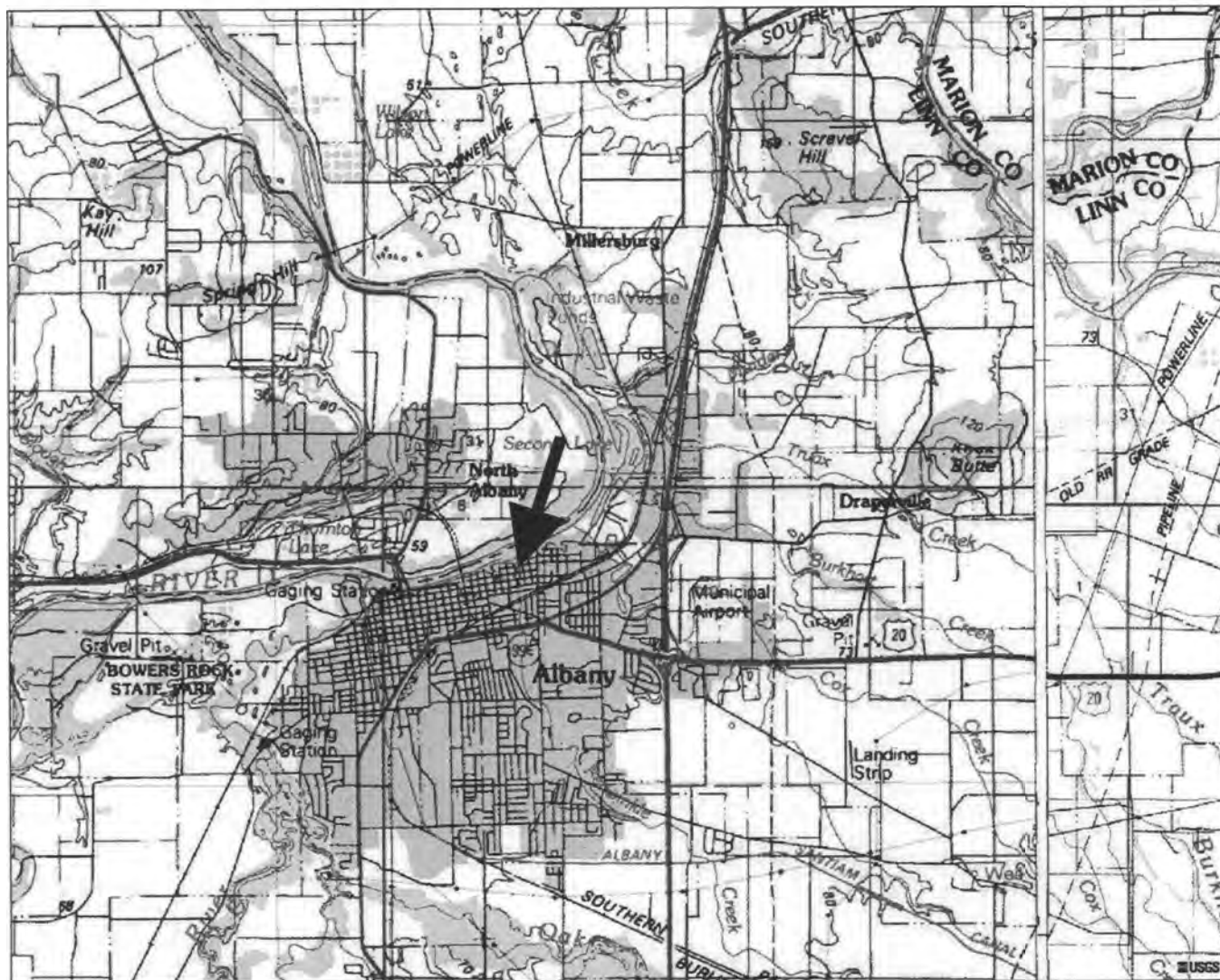
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Figure 1: USGS Map of Albany, Oregon, 1978, approximate location marked with arrow



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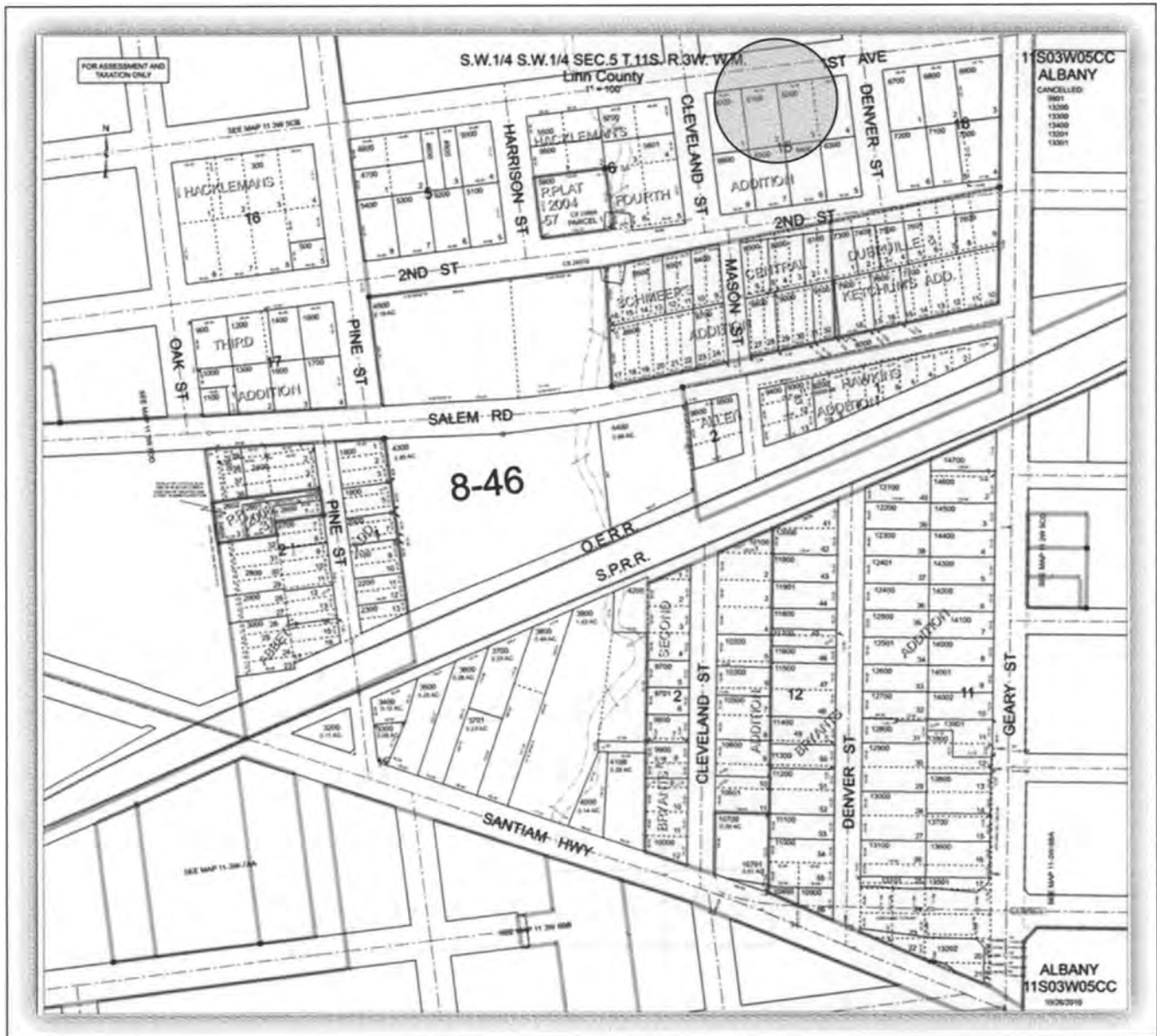
N/A

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Figure 2: Linn County Tax Assessor Map for 1638 1st Avenue E, location marked with circle



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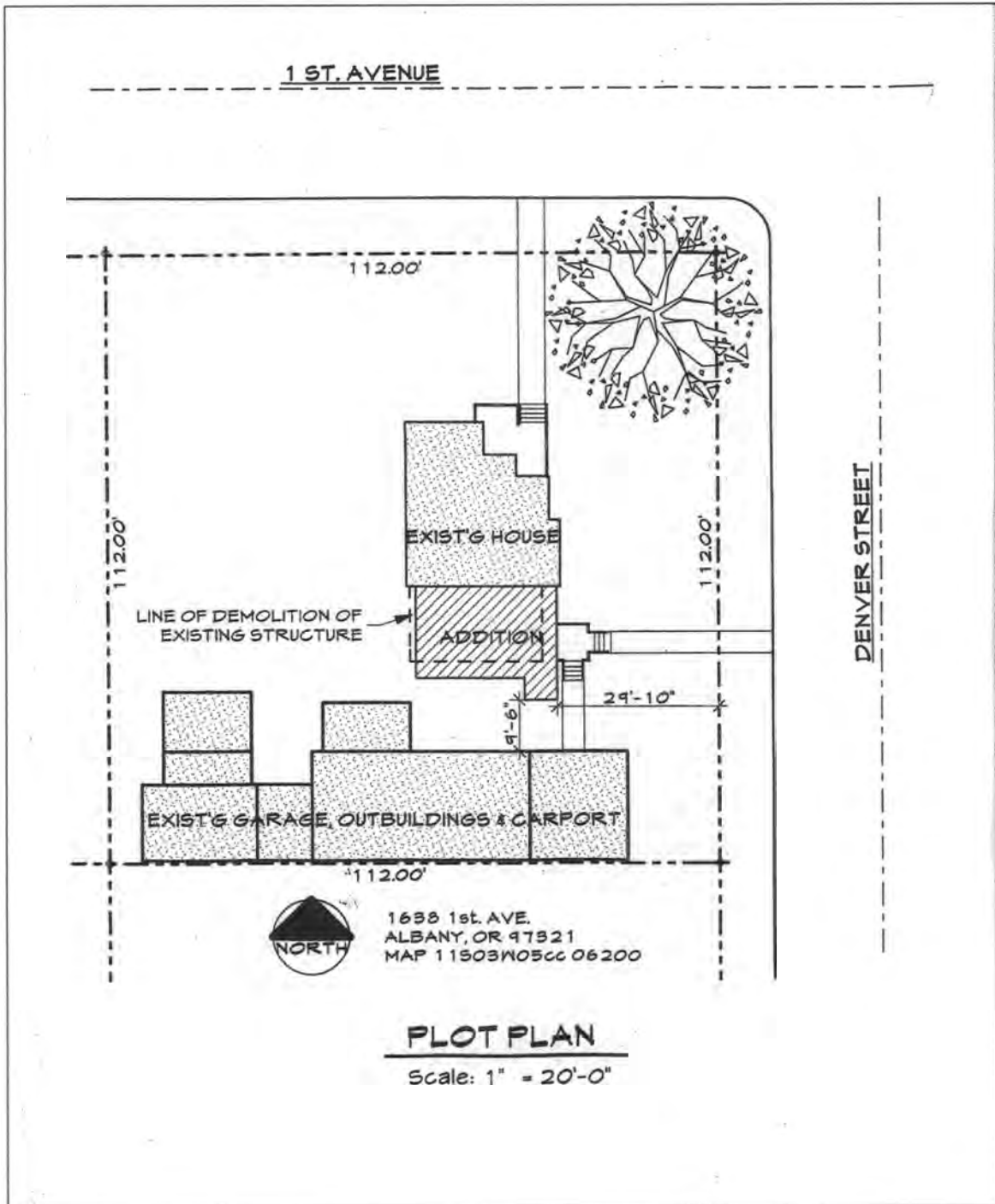
Name of Property

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Section number DocumentsPage 23**Figure 3: Site Plan for 1628 First Avenue E**

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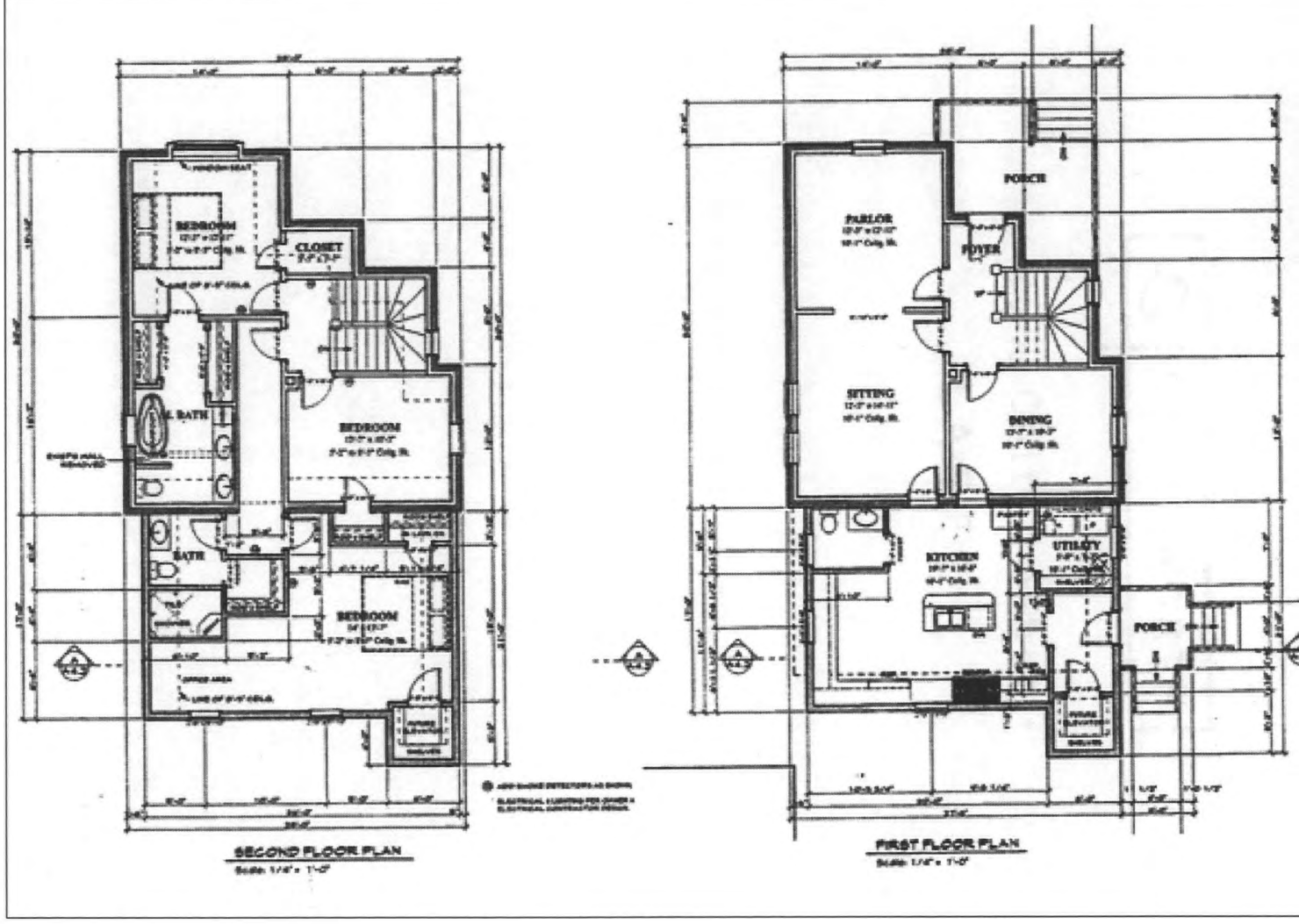
County and State

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Figure 4: Floor Plans



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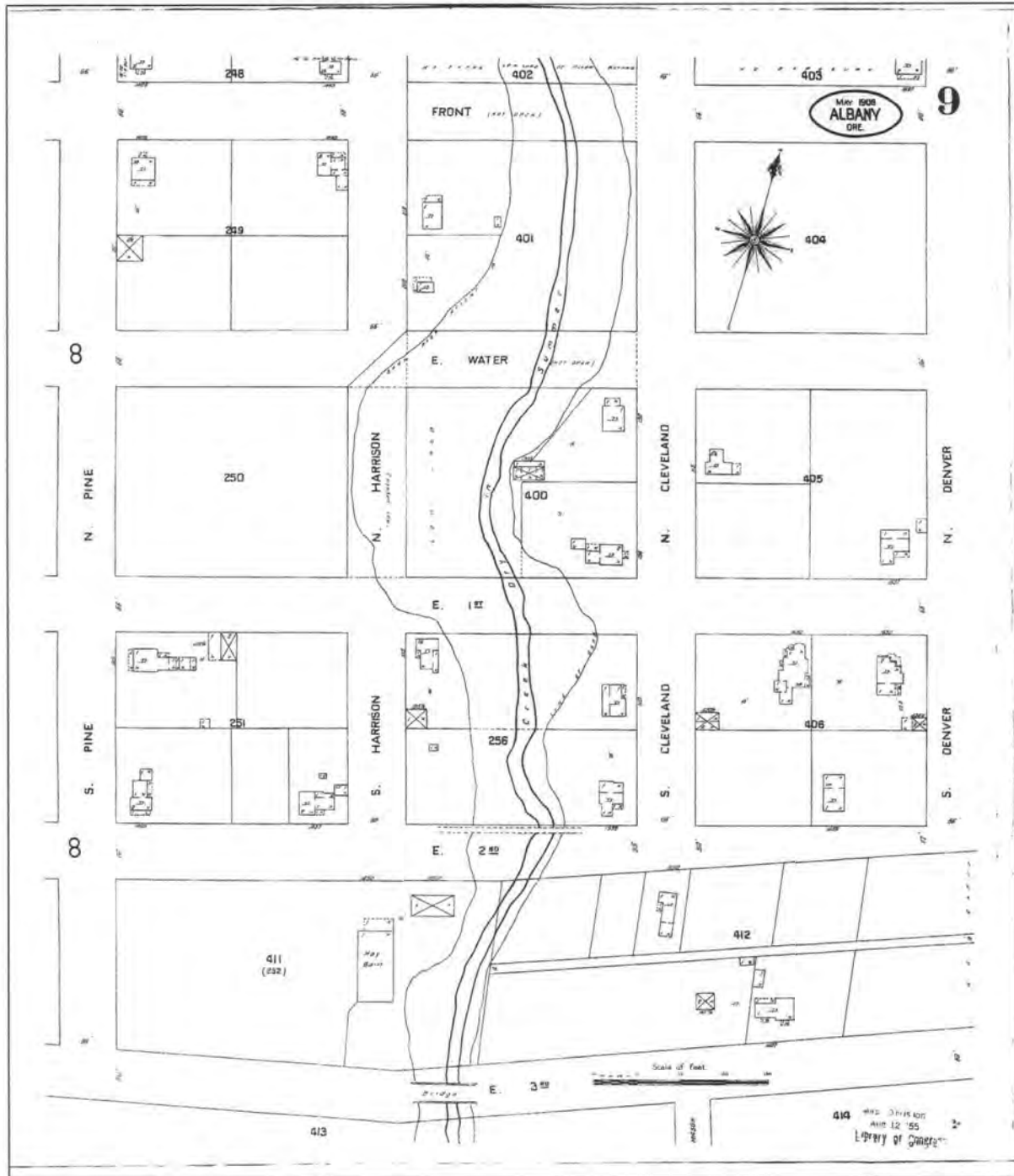
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Figure 5: 1908 Sanborn Fire Map showing the Andrus House



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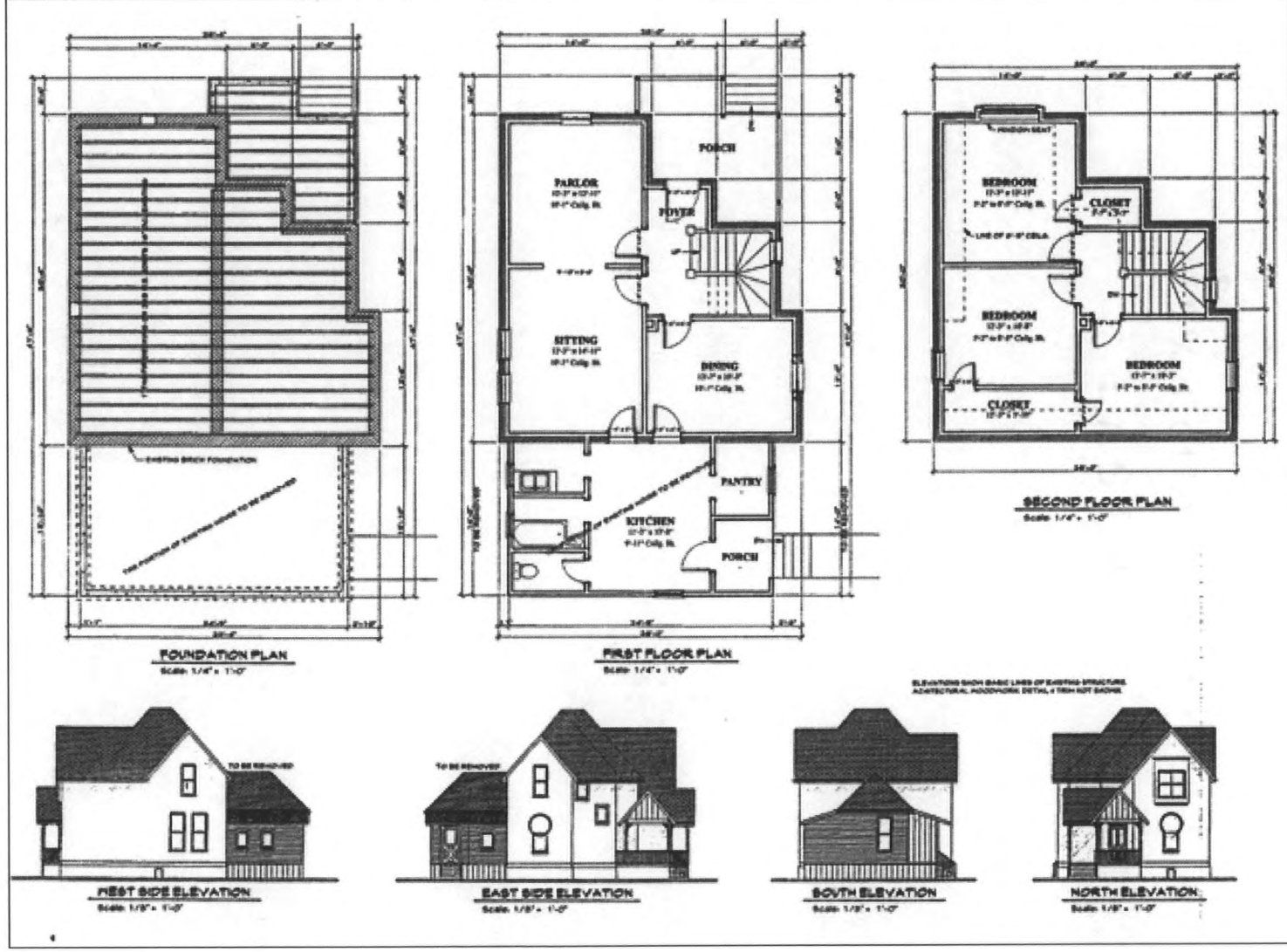
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Figure 6: Building Plans, as built 2008



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Figure 7: Historic Photograph, Rickey children in front of the house, 1905



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Figure 8: Contemporary photo showing previous condition of unrestored building, 2008



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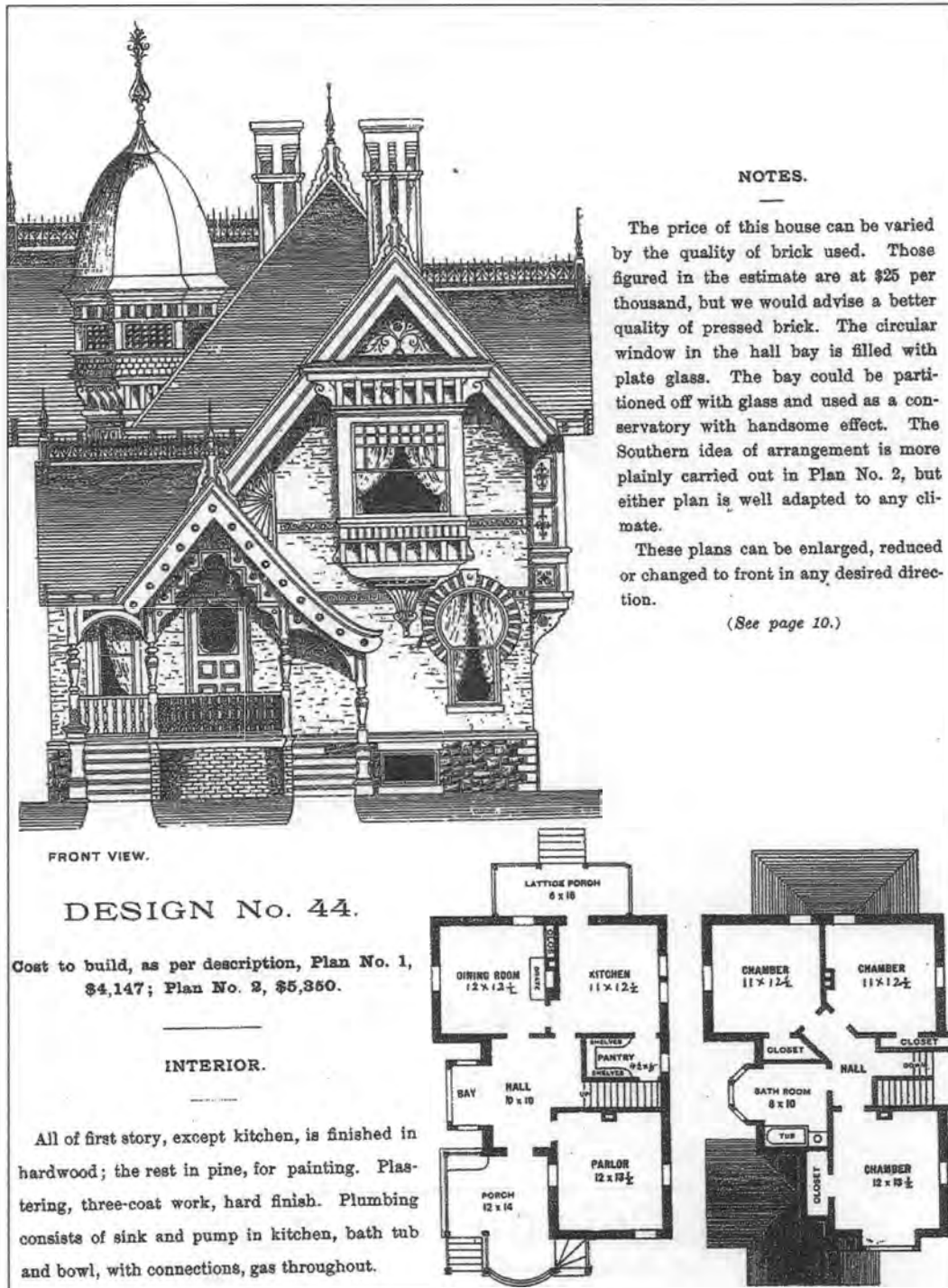
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Figure 9: Design 44 from *The Cottage Souvenir*, No. 2, front view



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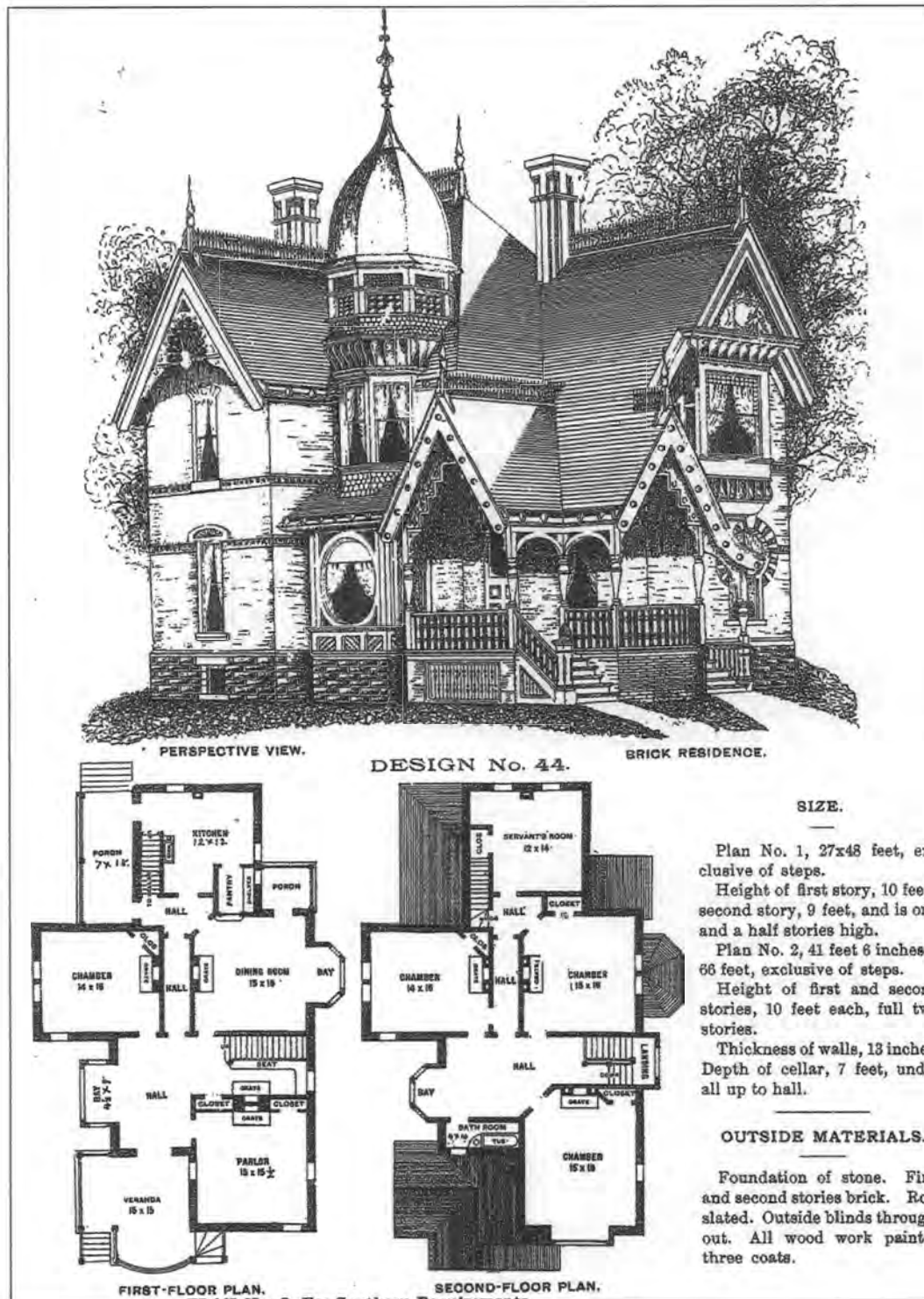
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Figure 10: Design 44 from *The Cottage Souvenir*, No. 2, perspective views



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Figure 11: Jerry Andrus standing on the east side of the house 1638 1st Avenue East
with devil mask, ca. 1980



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Andrus, Jerry, House

Name of Property

Linn Co., Oregon

County and State

N/A

Name of multiple listing (if applicable)

Section number Documents

Page 32

Figure 12: Jerry Andrus looking out of the keyhole window at 1638 1st Avenue East, ca. 1980



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Andrus, Jerry, House
NAME:

MULTIPLE
NAME:

STATE & COUNTY: OREGON, Linn

DATE RECEIVED: 9/16/11 DATE OF PENDING LIST: 10/07/11
DATE OF 16TH DAY: 10/24/11 DATE OF 45TH DAY: 11/01/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000769

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 10-25-11 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



0083100 36/42 OR_LinnCounty_JerryAndrus

Andrus, Jerry. House
OR, Linn County, ALBANY
Photo 1 of 20



0083100 35/42 OR_LinnCounty_JerryAndrus

ANDRUS, Jerry, House
OR, Linn County, ALBANY
Photo 2 of 20



0083100 10/42 IMG_5168_010

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 3 of 20



0083100 32/42 IMG_5172_011

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 4 of 20



0083100 27/42 IMG_4946_006

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 5 of 20



0083100 9/42 IMG_4959_009

ANDRUS, Jerry House
OR, Linn County, ALBANY
Photo 6 of 20



0083100 29/42 IMG_4958_008

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 7 of 20



0083100 28/42 IMG_4949_007

ANDRUS, Jerry, House
OR, LINN County, ALBANY
Photo 8 of 20



0003100 33/42 IMG_5180_012

Andrus, Jerry, House
OR, Linn County, ALBANY

(12) 08/31/11
Photo 9 of 20



0083100 19742 Outbuilding_019

Andrus, Jerry, House
OR, LINN County, ALBANY
Photo 10 of 20



0083100 41/42 Outbuilding1_020

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 11 of 20



0083100 24/42 front_door2_003

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 12 of 20



0083100 37/42 OR_LinnCounty_JerryAndru

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 13 of 20



0083100 34/42 Keyhole_Window3_013

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 14 of 20



0083100 25/42 IMG_4198_004

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 15 of 20



0003100 42/42 Stairs_021

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 16 of 20



0083100 38/42 ORLincolnCounty_JerryAndrus

Andrus, Jerry, House
OR, Lincoln County, ALBANY
Photo 17 of 20



0083100 1/42 Bathroom1_001

ANDRUS, Jerry, House
OR, Linn County, ALBANY
Photo 18 of 20



0003100 2/42 bedroom_window_002

Andrus, Jerry, House
OR, Linn County, ALBANY
Photo 19 of 20



0083100 39742 OR_LinnCounty_JerryAndru

Andrus, Jerry, House
OR, Linn County, ALBANY

<18> 08/31/11

Photo 20 of 20

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

ALBANY QUADRANGLE
OREGON
7.5 MINUTE SERIES (TOPOGRAPHIC)



Mapped, edited, and published by the Geological Survey

Control by USGS, NOS/NOAA, and State of Oregon

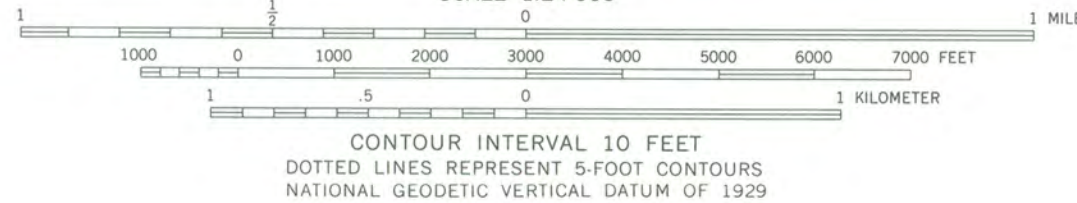
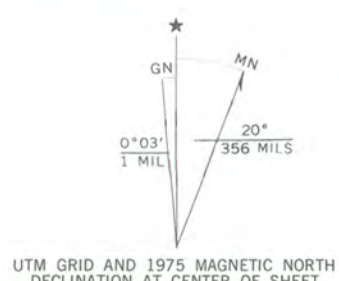
Topography by photogrammetric methods from aerial photographs taken 1967. Field checked 1970.

Polyconic projection. 1927 North American Datum 10,000-foot grid based on Oregon coordinate system, north zone 1000-meter Universal Transverse Mercator grid ticks, zone 10, shown in blue

The difference between 1927 North American Datum and North American Datum of 1983 (NAD 83) for 7.5 minute intersections is given in USGS Bulletin 1875. The NAD 83 is shown by dashed corner ticks

Red tint indicates area in which only landmark buildings are shown

Fine red dashed lines indicate selected fence lines



SCALE 1:24 000

CONTOUR INTERVAL 10 FEET
DOTTED LINES REPRESENT 5-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929

ROAD CLASSIFICATION
Primary highway, hard surface
Secondary highway, hard surface
Unimproved road
Interstate Route
U. S. Route
State Route



ALBANY, OREG.

44123-F1-TF-024

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled from aerial photographs taken 1975. This information not field checked.
Purple tint indicates extension of urban areas

1970
PHOTOREVISED 1975
DMA 1375 II NE-SERIES V892

Andrus, Jerry, House
OR, Linn Co, Albany
UTM Reference
1. 10P1493262/4942 90P1
Lat / Long Reference
1. 44.63943/-123.08497



Oregon

John A. Kitzhaber, MD, Governor



Parks and Recreation Department

State Historic Preservation Office

725 Summer St NE, Ste C

Salem, OR 97301-1266

(503) 986-0671

Fax (503) 986-0793

www.oregonheritage.org



September 8, 2011

Ms. Carol Shull
National Register of Historic Places
USDOI National Park Service - Cultural Resources
1201 "Eye" Street NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nominations

Dear Ms. Shull:

At the recommendation of the Oregon State Advisory Committee on Historic Preservation, I hereby nominate the following historic properties to the National Register of Historic Places:

ANDRUS, JERRY, HOUSE

1638 SE 1ST AVE

ALBANY, LINN COUNTY

PORTLAND PUBLIC SERVICE BUILDING

1120 SW 5TH AVE

PORTLAND, MULTNOMAH COUNTY

We appreciate your consideration of these nominations. If questions arise, please contact National Register and Survey Coordinator Ian Johnson at (503) 986-0678.

Sincerely,

Roger Roper
Deputy State Historic Preservation Officer

Encl.