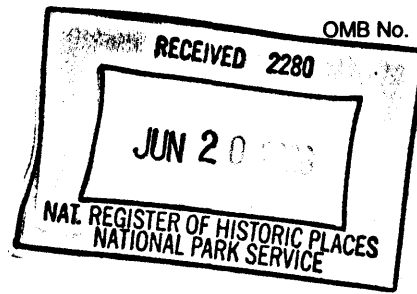


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United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

### 1. Name of Property

historic name Marx-Schaefers House

other names/site number N/A

### 2. Location

street & number 1718 Lincoln Street

not for publication

city or town Eugene

vicinity

state Oregon code OR county Lane code 039 zip code 97401

### 3. State/Federal Agency Certification

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

[Signature]  
Signature of certifying official/Title - Deputy SHPO

6-16-06  
Date

Oregon State Historic Preservation Office  
State or Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that the property is:  
Action

entered in the National Register  
       See continuation sheet.

       determined eligible for the National Register  
       See continuation sheet.

       determined not eligible for the National Register

       removed from the National Register

       other (explain):

[Signature]  
Signature of the Keeper

Date of

Edson H. Beall

8-2-06

Marx-Schaefers House  
Name of Property

Lane, OR  
County and State

**5. Classification**

**Ownership of Property**  
(check as many as apply)

**Category of Property**  
(check only one box)

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

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

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

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	Total

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

**Number of contributing resources previously listed in the National Register**

Residential Architecture of Eugene, OR 1850-1950

0

**6. Function or Use**

**Historic Functions**  
(enter categories from instructions)

**Current Functions**  
(Enter categories from instructions)

DOMESTIC/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

DOMESTIC/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

**Materials**  
(Enter categories from instructions)

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY  
AMERICAN MOVEMENTS: Bungalow/  
Craftsman  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

foundation: CONCRETE  
walls: WOOD/Weatherboard  
\_\_\_\_\_  
roof: ASPHALT  
Other: \_\_\_\_\_  
\_\_\_\_\_

**Narrative Description**

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

See continuation sheets.

Marx-Schaefers House  
Name of Property

Lane, OR  
County and State

**8. Statement of Significance**

**Applicable National Register Criteria**

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

- 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.

**Areas of Significance**  
(Enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1912  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1912  
\_\_\_\_\_

**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 of age or achieved significance Within the past 50 years

**Significant Person**

(Complete if Criterion B is marked above)

\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Hunzicker, John (presumed)  
\_\_\_\_\_

**Narrative Statement of Significance**

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

**9. Major Bibliographical References**

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: \_\_\_\_\_

Marx-Schaefer's House  
Name of Property

Lane, OR  
County and State

### 10. Geographical Data

Acreage of Property less than one acre

#### UTM References

(Place additional UTM references on a continuation sheet)

1 10 492311 4876212  
Zone Easting Northing

2 \_\_\_\_\_

3 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_

#### Verbal Boundary Description

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

#### Boundary Justification

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

### 11. Form Prepared By

name/title Caitlin Harvey/preservation consultant

organization N/A date March 2006

street & number 695 48<sup>th</sup> Avenue, Apt. 3 telephone (949) 422-1558

city or town San Francisco state CA zip code 94121

### Additional Documentation

Submit the following items with the completed form:

Continuation sheets

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

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

Photographs: Representative black and white photographs of the property.

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

### Property Owner

name Doug Bales

street & number 1718 Lincoln Street telephone (541) 953-1442

city or town Eugene state OR zip code 97401

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

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

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The Marx-Schaefer's House is a one-and-a-half story Craftsman-style house. It is a wood-frame structure with a basically square plan. Its form is articulated with porches, dormers, and other architectural features common to the Craftsman style. Few major alterations have been made to the building, giving it strong historic integrity, and regular maintenance has kept it in excellent condition. A non-contributing detached garage is included on the nominated parcel. While the garage is stylistically compatible with the house, it is outside the period of significance and does not convey an early 20<sup>th</sup> century scale or its original location.

### Setting:

The house is located at the southwest corner where East 17<sup>th</sup> Street and Lincoln Street intersect. It sits in the midst of a large residential area known as the Jefferson neighborhood that is located just southwest of Eugene's downtown core. The building sits on a flat lot with its primary façade facing east. The topography of the surrounding area is generally flat, with some gradual hills to the south. Amazon creek runs through the area passing a few blocks north of the house.

### Exterior:

The Marx-Schaefer's House sits on a poured-concrete foundation that contains a full basement. The concrete is board formed on all elevations, except the south, which is plywood formed and denotes a later retrofit. The foundation is visible approximately two-and-a-half to three feet above grade in most places. Windows pierce the foundation to provide light and ventilation to the basement. These consist of primarily four-pane, wood sash, awning windows that are covered by screens on the exterior. One exception is a small sliding vinyl window on the south elevation, which was likely installed when the south foundation wall was re-poured. Soil and grass abuts the foundation in most places.

The exterior walls of the house are covered in wood lap siding. The windows and doors are surrounded by simple, flat wood trim a few inches in width. The primary window type is a six-over-one double-hung wood window with lamb's tongues, though other window types are also found on the house, including wood casement and fixed windows. The roof has a side-facing gable configuration and a large gable dormer projects from the center of its east side. This dormer echoes the form and details of the gable roof over the front porch. A bank of six, wood sash, casement windows, consisting of a large lower pane and six smaller upper panes, spans the dormer's face. A brick exterior chimney projects from the east side of the roof to the north of the dormer. The roof of the house is covered with composition shingles. It has wide barge boards with sharply tapered ends, horizontally oriented modillion-like eave brackets, and is fitted with modern gutters and downspouts. A secondary brick chimney that at one time projected near the center of the roof ridge is no longer in evidence.

### East Elevation:

The building's principal façade faces east and is defined by an entry porch and entry door. The porch is located on the south half of the front façade and is approached by wooden steps. The solid railing surrounds a wood deck and is slightly taller at the corners of the porch to create plinths that support thick

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square posts in groups of three at each corner. These posts support a gable roof that has three modillion-like brackets under the eaves. The porch's gable end is enclosed by wood lap siding, and many small decorative wood brackets are located across the bottom edge of the gable end. The entry door is historic, though it is fitted with a non-historic window and hardware. It is a wood door with three vertical panels in the lower portion and a window in the upper portion. A large window is located to the north of the front porch and consists of a large, fixed, single pane with four smaller fixed panes above, all separated by relatively wide wood muntins.

### South Elevation:

The south elevation of the Marx-Schaefer House is largely unadorned as it does not face the street. The large expanse of wall is covered with wood lap siding and pierced by multiple windows at the first and second story levels. A window at the east of the wall is unique. It has a horizontal configuration that relates to its placement across the landing of the stairway inside. It has a large fixed pane in the center and two narrower casement windows on either side, separated by mullions. A wood louvered vent is located at the peak of the gable end.

### West Elevation:

The west elevation, which makes up the rear of the house, is also plain and utilitarian in appearance. It is dominated visually by the enclosed rear porch, which projects from the north side of the west elevation. The back porch is enclosed by wood lap siding that extends half way up the wall. Above this, panels of wood bead board enclose what were once windows or screens that encircled the porch. One single-pane fixed window fills one of these openings on the west side of the porch. A non-historic door is located at grade on the west side of the porch, providing access to the basement steps inside. Another non-historic door provides access to the porch's interior from the north side and is approached by wood steps. The roof over the porch has a gable configuration.

### North Elevation:

The north elevation of the building could be considered nearly as important as the primary façade, as it too faces the street and has extensive architectural detailing. It is dominated by a porch that projects from the center of the elevation and is very similar to the front porch. The north porch is approached by wooden steps that enter the porch from its east side. A solid railing surrounds a deck of thin wood boards. Unlike the deck of the front porch, this deck has been replaced in-kind. Supports at each corner of the porch consist of thick square posts in groups of three. The gable roof that has three modillion-like brackets under the eaves and many small decorative wood brackets across the bottom edge of the gable end. This porch accesses the interior of the house through a set of elaborate French doors. These consist of two narrow doors, flanked by large windows separated by mullions. The doors and windows have multiple panes of glass separated by wood muntins with a vertical emphasis. Tall narrow panes of glass alternate with small, square panes to create a geometric, Prairie style design. A number of windows pierce the north wall of the house. Two single-pane, wood casement windows flank the exterior brick chimney, which rises up the north wall to pierce the eaves of the roof. The chimney has a shoulder on its east side and a simple cap at the top. A wood louvered vent is located at the peak of the gable end.

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### Interior:

The first floor of the Marx-Schaefers House consists of six rooms and is accessible from the east, north and west elevations. Finishes throughout the first floor consist of hardwood floors with a wide boarder of boards around the edge of the room, and plaster walls and ceilings. Most door and window openings are surrounded by wide trim and a decorative lintel molding. Wood baseboards with a decorative base cap surround the rooms. Metal heat registers with decorative grates are located throughout the first floor.

Standard doors in the house consist of nine panel wood doors, with three tall narrow panels in the lower portion, topped by six square panels above. Two sets of double pocket doors exist on the first floor of the house, between the entry and living room, and the living room and dining room. These are wood panel doors. Each door consists of four tall, narrow panels in the bottom portion, with eight small square panels in the upper portion. The historic hardware consists of simple metal recessed thumb pulls. The pocket doors, like other doors on the first story, are surrounded by elaborate trim. Wide wood boards trim both sides of the doorway, while a hefty decorative molding crosses the lintel.

### Entry:

The primary entry, from the east porch, leads into an entry vestibule. To the south of the entry, wide steps provide access to the second floor. To the west, a small alcove and closet are located under the stairs. A reproduction pendant light fixture hangs in the center of the entry and the space is also lit by a large window over the stair landing. On the north side of the entry, a wide doorway with double pocket doors leads into the living room.

### Living Room:

To the north of the entry is the living room. A heavy cornice molding encircles this room. This molding is elaborately detailed and has a classical dentil motif. The pocket doors providing access to the entry are located on the south wall of the living room, while the pocket doors leading into the dining room are located on the west wall. The north wall is dominated by the fireplace, which has a mantelpiece of stone blocks in the dimensions of standard bricks and with rough chiseled faces. The mantelpiece is topped by a simple wood mantelshelf. A non-historic insert with glass doors has been installed in the fire box and the hearth consists of a low pad of square, glazed tiles. Two reproduction sconces are located above the mantel. Windows flank the chimney. The dado of a small alcove to the east of the fireplace is lined with wood paneling. On the west side of the fireplace is a built-in wood cabinet fronted by two glass doors. The east wall of the living room has a large window, consisting of a large picture window pane surmounted by a row of four smaller square panes. The mullions separating these panes are quite thick and decorative, blending harmoniously with the wide trim and decorative hood.

### Dining Room:

The dining room is located to the west of the living room and is entered through the aforementioned pocket doors. In this room, regularly spaced vertical boards rise up the plaster dado to meet a high plate rail. This plate rail is a narrow shelf with small decorative brackets underneath. The cornice molding in the dining

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room is not as elaborate as that in the living room, but is homogenous with the decorative wood beams that delineate the ceiling. These four beams cross the ceiling in a grid pattern. The south wall of the dining room has a door at the west end that leads into the first floor bedroom. Next to this, on the west wall, an ornate built in cabinet is located. Surrounded by wide trim and a crown molding above, the cabinet consists of drawers in the lower portion, counter space above, and glass fronted cabinets overhead. These have four doors of leaded glass, with the coming laid out in a geometric, Prairie style design that mirrors the design of the French doors on the north wall. The counter is backed by mirrored panels, which cover what was once a pass-through to the kitchen. To the north of the built in cupboard is a door leading into the kitchen and on the north wall are the French doors that lead out onto the north porch.

### Kitchen:

To the north of the dining room is the kitchen. Finishes are much less decorative in this space, but still consist of wood floors with simple baseboards and trim around the windows and doors. A hole exists in the ceiling, near the south wall, where the stove flue was once located. Many built-in cabinets exist in the kitchen, in addition to the typical kitchen counter and cupboards. On the east wall is a floor-to-ceiling built-in cabinet, made of wood in a simple Craftsman style. Wood panel doors enclose storage spaces at four levels. Above the floor level cupboards, sliding wood panels cover an open counter space that corresponds to what was once a pass-through to the built-in cabinet in the dining room. The south wall is largely empty, as this is where a stove originally sat. A door is located at the west end of this wall, however, and leads into the first floor bathroom. A simple chair rail runs between this door and a built-in cabinet at the center of the west wall. This cabinet extends from halfway up the dado to the height of the door lintels. This cabinet may be a non-historic addition or alteration. It consists of a cupboard in the upper portion. A glass shelf is located below the cupboard, and another shelf is located below this. The area below this, though framed by wood trim, is solid or has been boxed in. A door, located to the immediate north of the cabinet is wood and has three tall, narrow panels in the lower portion and a large pane of glass in the upper portion. The hardware is original. The north wall of the kitchen is dominated by the U-shaped kitchen counter and cabinets. The wood cabinets consist of simple flat door and drawer fronts, with non-original pulls. Overhead cabinets are located at the east and west sides. The counter top and backsplash is covered with non-historic laminate.

### Back Porch:

The enclosed back porch is located off the west side of the kitchen and is accessed through the door in the west wall. A wood floor spans half of the porch area, with the stairwell to the basement occupying the other half. An L-shaped, wood half wall sits to the south of the door and encloses the useable porch space. The lower walls of the porch consist of horizontal tongue and groove boards. The upper walls are made up of square bead board panels that fill what were once screened or glazed openings. One panel in the west wall remains glazed. The ceiling of the porch is also covered with tongue and groove boards. A non-historic door is located on the north wall of the porch.



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### Bathroom:

To the south of the kitchen is a bathroom. It has a hardwood floor, with non-historic ceramic tile pads under the bathtub and toilet. A door into the first floor bedroom is located on the east wall. The non-original toilet sits to the north of this door and in the northeast corner is a linen closet. It has a narrow, single panel, wood door on its west side. A non-historic sink and cabinet is located on the south wall with a non-historic mirror and light fixture above. The non-original claw foot tub is located to the west of the sink and plumbed into the south wall. It sits away from the west wall, however.

### Bedroom:

The first floor bedroom is located to the east of the bathroom. A simple picture rail circles the room near the top of the wall, at the height of the tops of the doors and windows. A closet is located on the west wall. The east wall of the bedroom is empty for the most part, except for a set of built-in drawers at the south corner. They are located at floor level and are only a few feet in height and width. Lastly, on the north wall of the bedroom, a door leads into the dining room.

### Stairs:

The stair to the second story is located to the south of the entry vestibule. It begins with a wide flight of three steps leading up to an equally wide landing. Over the landing a window is located on the south wall. A second window is located high on the west side of the south wall, providing light to the stairwell that continues from the first landing to the second floor. The continuation of the stairway lies at the west side of the landing. The stairwell is narrower here as it ascends to the second floor. The lower portion is open, bordered on the east side by a wood banister. A newel post is located at the end of the banister and consists of a round, fluted post that tapers toward the top, where it ends in a rounded top. The banister also has simple, clean lines consisting of turned balusters and a simply shaped hand rail. Treads, risers and stringer are all made of wood, and the portion of wall below the banister is decorated with a grid pattern of wide boards. The upper half of the stairwell is enclosed by a solid wall. Here, a round wood hand rail is mounted to the east wall with metal brackets and a flat board.

The second floor rooms have simple hardwood floors and walls and ceilings of plaster. In most rooms, trim consists of simple wide wood trim around doors and windows, wide baseboards and picture rails around the upper walls. Like the doors on the first story, doors on the second story are nine panel wood doors, surrounded by wide, flat wood trim and with original hardware.

### East Bedroom:

At the top of the stairs, a small landing provides access to the three upstairs rooms. The door on the east side of the landing leads into a bedroom that is located under the dormer at the front of the house. The ceiling is canted at the north and south sides of the room to accommodate the slope of the dormer roof. The east wall is dominated by a large bank of six windows, There are no picture rails in this room. On the west wall there are two doors, one that gives access to the stair landing and another that provides entry to the neighboring north bedroom.

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### North Bedroom:

In the north bedroom the ceiling is canted at the east and west sides of the room, accommodating the slope of the main roof. At the southwest corner of the room there is an L-shaped counter, with a sink and base cabinets, probably dating to the 1970s. The north wall has three windows in it. The east wall has a door at the far south side, which provides access into the east bedroom. To the north of the door is a set of built-in drawers. These three wide drawers recess into the dead space created by the slope of the roof at the northeast corner of the house. The south wall of the bedroom has two doors. The eastern door provides access to the second floor landing, while the western door gives access to a bathroom.

### Bathroom:

The bathroom is a long narrow space located between the north and south bedrooms. It has hardwood floors, with non-original ceramic tile pads under the bathtub and toilet. A non-historic pedestal sink is located against the east wall, while the claw foot bathtub sits against the north wall and the non-historic toilet is located in an alcove created by a projection of the wall at the northwest corner. The door into the north bedroom is located at the east end of the north wall, while the door into the south bedroom is located at the west end of the south wall.

### South Bedroom:

In the south bedroom the ceiling is canted at the east and west sides of the room, accommodating the slope of the main roof. The south wall is dominated by windows. The west wall has a door at the far north side that leads into a closet. To the south of the door is a bank of built-in drawers, recessed into the dead space created by the slope of the roof. On the north wall are two doors, the western door providing access to the bathroom and the eastern door leading out to the landing.

### Basement:

The basement is accessed by way of stairs that descend from inside the west porch. Exterior access to these stairs is provided by a door at ground level on the west wall of the porch. It provides entry onto an interim landing. A small crawlspace is located to the north of the stair, under the west porch. It is contained within the concrete foundation walls and has a floor of wood boards. It is accessed through a small opening made in the wall of the stairway. The basement space itself, is contained within the poured concrete foundation. Basement windows are located high in the walls. The basement is unfinished and has a poured concrete floor and a ceiling that consists of the underside of the floor above. The majority of the underside of the floor is covered with insulation, though the beams, joists and X-bracing are visible in some places. This floor structure is supported at regular intervals by lally columns, which have replaced original wood posts. At the west end of the basement, the brick chimney mass spans between floor and ceiling, creating a base for the original kitchen chimney. Around it, the modern water heater and other ductwork and utilities have been installed.

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### Outbuildings and Landscape:

Sitting on the corner of a city block, a concrete sidewalk borders the north and east edges of the Marx-Schaefer's property. The house has a large setback from the street on both sides and the yard is covered with grass. A concrete walkway crosses the front of the house, accessing the front porch, and wraps around the side of the house to access the north porch. Another concrete walkway approaches the house from the north accessing the back porch and the rear of the house. A wide concrete driveway is located at the southeast corner of the lot and provides access to a detached garage. This garage, constructed in 1953, is a wood frame structure with a simple front-gable roof. It is covered in wood lap siding with corner boards. Simple eave brackets are the only architectural detailing. The garage has two wood, three-over-one, double-hung windows on its east side. The main garage door faces north and a secondary wood panel door is located at the back of the garage, facing south. The house is surrounded by minimal landscaping, with a few small plants and shrubs around the front and side porches. Some larger trees, including some bamboo and a fir tree, stand behind the house on the western property line. Another tree and large bush are located at the southwest corner of the property. Two street trees stand at the curb along Lincoln Street.

### Alterations:

Alterations to the Marx-Schaefer's House have been few and minimal, mostly concerning finishes and fixtures. No major additions have been made to the volume of the house, and alterations to other aspects are primarily historic themselves, or have been done in a sensitive manner.

In the basement, the south wall of the foundation was replaced, presumably due to structural issues. Originally made of board formed concrete, it was replaced, in kind, with plywood formed concrete. A small vinyl window was added, though other original basement windows on this elevation were retained. Also in the basement, structural posts supporting the floor structure above were replaced. The original square wood posts, which had been experiencing rot, were replaced with lally columns.

On the interior of the first and second stories, major surface rehabilitation has been done within the last year (2004-2005). The original hardwood floors, which were in fair condition, have been refinished and thusly restored. In the kitchen, the original wood floor was covered with linoleum, but has been revealed again. The plaster walls and ceilings, which were in poor condition – experiencing cracking and discoloration – have also been refinished. The original plaster was removed and replaced, in kind, utilizing the original wood lath. In all bathrooms, ceramic tile pads have been added under bathtubs, toilets and other fixtures. Original wood floors have been retained throughout the rest of each bathroom, however.

The second floor bathroom, itself, is the subject of a recent alteration. Originally this space consisted of two closets, each serving either the north or south bedroom. In order to create a second floor bathroom, the wall between these closets was removed. The original doors have been retained and now provide access from the north and south bedrooms into the shared bathroom. Plumbing was run to this space and bathroom

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fixtures appropriate to the historic period have been installed. The antique claw foot tub is similar to that in the first floor bathroom, which is original to the house. Other original fixtures in the first floor bathroom were removed and replaced (probably in the 1970s or 80s), but the current owner plans to install more historically appropriate fixtures. Throughout the house, the light fixtures have also been changed. Many seem to have been replaced in the 1970s, and the current owner has replaced those with reproduction fixtures more appropriate to the style of the house. These will then be replaced as appropriate antique fixtures are found.

Small, incidental alterations include the addition of a counter and sink in the southwest corner of the north bedroom on the second floor. This appears to have been installed in the 1970s and consists of an L-shaped counter with under-counter cabinets and a kitchen sink. A small stove was also located next to this counter at one time. In the kitchen, the built-in cabinet on the west wall appears to have been altered. A modern stove sat in front of it at one time (whereas the original stove sat against the south wall) and may account for the lower portion of the built-in shelf space being boxed in. Other changes to this element are unclear, but seem evident. A pass-through between the kitchen and dining room, utilizing built-in cabinets in both rooms, was altered when mirrors were installed around the countertop of the dining room cabinet, effectively closing off the pass-through window. The window in the upper half of the front door has been changed recently. Originally a two-pane window with a horizontal muntin, the opening is now filled by a modern leaded glass window, with a diamond motif at the center.

On the exterior, the wood deck of the north porch has been replaced, in kind, and the secondary kitchen chimney has been removed. Though its base still exists in the basement, it is no longer present above the roofline. Lastly, permit records indicate that the detached garage was constructed in 1953. Though not original to the house, it is architecturally detailed to be compatible with the Craftsman style of the house. The garage originally sat at the southwest corner of the house, but was recently moved to the southeast corner of the house and reoriented to face north. This was done to accommodate construction on the neighboring lot. A new concrete driveway was poured to serve the garage, while a concrete walkway extending from the northeast corner of the house to the street corner was removed.

The property owner is currently applying to obtain tax act incentives based on ongoing rehabilitation and maintenance work. All work will be done with attention to the Secretary of the Interior's Standards for Rehabilitation and the guidance of various National Park Service Preservation Briefs.

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### Introduction

The Marx-Schaefer's House, constructed in 1911-1912, is being nominated under Criterion C as a significant example of Craftsman-style architecture in the Jefferson Neighborhood of the City of Eugene, Oregon. The house is a prime example of a Craftsman style bungalow. Well maintained and relatively unaltered, it retains all of its original architectural detailing, both inside and out. It boasts some decorative details that are, in themselves, superlative and demonstrate the great attention to style and construction that went into this house. Alone, the house is a monument to the Craftsman style. Within its setting, it is a particularly fine example of a building type and architectural style that came to characterize much of Eugene and has great influence on the city's sense of place.

During the period in which the house was constructed, the City of Eugene was experiencing prosperity and rapid growth. With an expanding population, growing commerce and the firmer establishment of city government and infrastructure, residential development was a natural result. The Marx-Schaefer's House was an integral part of that development, illustrating not only new trends in architecture at the start of the twentieth century, but a step in the process of city planning and expansion that imbued an early neighborhood with a new era of construction and created a community of diverse architectural forms.

### Nomination Criteria for MPS

The Marx-Schaefer's House is being nominated under the multiple property document "Residential Architecture of Eugene, Oregon, 1850 to 1950." Therefore, it must comply with the guidelines of eligibility laid out by that document. The following general registration requirements apply to all property types nominated under the Residential Architecture of Eugene MPS:

- 1) The house must have been constructed between 1850 and 1950.
- 2) The house must meet one or more of the National Register criteria.
- 3) Character-defining features should be intact and sufficient integrity retained.
- 4) Resources constructed as a part of the larger complex must be evaluated in terms of the broader contexts associates with the complex.
- 5) Resources built in great numbers of which many still exist, should be considered eligible as contributing resources in a larger context such as a district or cultural landscape. A single resource of which there are many examples remaining may not be considered eligible as a single resource, unless the resource represents a significant example of an architectural style, and engineering or construction method, of the work of a master OR it alone represents a significant person's productive life.
- 6) Associated outbuildings should be included as contributing resources when appropriate.
- 7) Intentionally developed landscapes should be evaluated for significance and included as contributing resources when appropriate.
- 8) Additions to or renovations of resources conducted prior to 1950 must be considered in the context of the entire property and its history.

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The Marx-Schaefer's House responds in the following ways: It was constructed in 1911-1912 and meets Criterion C of the National Register, as explained in the Introduction. The house has excellent integrity and retains the many character-defining features of the Craftsman style. As a part of the larger residential context of Eugene, it adds a prime model of a Craftsman style bungalow to the existing multiple property listing, while integrating an element of social and commercial history. Its one outbuilding, a small garage, is included as a non-contributing resource. Lastly, most of the very few alterations ever made to the house were done during the historic period and will be depicted as such.

In addition, the following criteria must be met in order to list a single-family dwelling in the National Register for Historic Places in the context of this MPS:

- 1) A property must be residential
- 2) Construction should have been completed by the end of 1950
- 3) A property should be considered locally significant, unless it represents the only known example in the state of a particular resource type or is associated with a person significant to the history of the state
- 4) Resources constructed as part of a larger complex must be evaluated in terms of the broader context associated with the complex
- 5) Resources built in great numbers of which many still exist, should be considered eligible as contributing resources in a larger context such as a district or cultural landscape. A single resource of which there are many examples remaining may not be considered eligible as a single resource, unless the resource represents a significant example of an architectural style, and engineering or construction method, to the work of a master OR it alone represents a significant person productive life.
- 6) A property must possess significant integrity to convey its significance.
- 7) A resource need not retain its original function if its historic physical integrity is intact.
- 8) Additions to or renovations of resources conducted prior to 1950 must be considered in the context of the entire property and its history.

The Marx-Schaefer's House meets these criteria in the following ways: The house's original and current function is as a single-family residence. Its construction was completed in 1912. It has some local interest for its association with the commercial and real estate ventures of Charles J. Schaefer's of the Schaefer's Brothers partnership. As a part of the larger residential context of Eugene, it adds a prime model of a Craftsman-style bungalow to the existing multiple property listing, while integrating an element of social and commercial history. The house retains a great deal of integrity, with very few alterations to detract from its architectural significance. Lastly, most of the very few alterations ever made to the house were done during the historic period and will be depicted as such.

### Neighborhood History

The Marx-Schaefer's House is located in what is known as the Jefferson Neighborhood of Eugene. Located

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southwest of the downtown core, it is bordered on the north by 13<sup>th</sup> Avenue, on the east by Willamette Street, on the south by 18<sup>th</sup> Avenue, and on the west by Chambers Street. Amazon Creek bisects the Jefferson neighborhood just north of the Marx-Schaefers House. At one time, the flood patterns of this creek influenced development in the area. The fairgrounds are also located in the neighborhood and act to divide the area into eastern and western sections.

Considered a part of the downtown core, the Jefferson neighborhood is one of the oldest areas of Eugene and is almost entirely residential. Development initially radiated southward from downtown. The first addition to the city that was platted in the area dates to 1888, though most of the area east of Jefferson Street was established between 1902 and 1926. After World War II, the neighborhood expanded to the east of the fairgrounds that are located in the center of the neighborhood. The area contains a large variety of architectural styles and periods dating primarily from 1880 to 1940, with the majority constructed between 1910 and 1930. The oldest houses are located along Lincoln Street, between 13<sup>th</sup> and 14<sup>th</sup> Avenues, on the same street and just north of the Marx-Schaefers House. Though containing some very early houses, these areas also possess a mixture of later construction as infill and subdivision of lots happened over the years. This was primarily a result of additional building booms that occurred throughout the neighborhood between 1925 and 1930, after World War II, and from 1945 to 1950.<sup>1</sup>

Elemental in the development of this area were T.G. Hendricks, the president of the First National Bank, and Henry Hollenbeck, a real estate developer. Both men were responsible for the platting of city additions in the Jefferson neighborhood that bear their names. Hendricks is responsible for the area where the Marx-Schaefers House is located, as it is his second amended addition to Eugene. Also important in the physical growth of the area were William C. Hargraves and Fred H. Lindsay, who were both residents of the neighborhood and contractors that were involved in the construction of many area houses. A few prominent houses in the neighborhood appear to be architect designed, though the majority were the products of owners and builders.<sup>2</sup>

The residents of the Jefferson neighborhood were, and continue to be, diverse in economic and social status. In a neighborhood established so early, time has encouraged variation in the housing that supports the population. Both elaborate and modest houses can be found in the area, reflecting both professional construction undertakings and owner-built residences. Being adjacent to the downtown commercial area, both working class, merchant and professional people have resided in the Jefferson neighborhood. This is reflected in the occupancy of the Marx-Schaefers House, which was built by a tradesman and small-business proprietor, then owned by a prominent businessman/entrepreneur, and later inhabited by renters and owners who ranged from laborers and salesmen to professionals and business owners.<sup>3</sup>

<sup>1</sup> Dennis, Michelle. *Residential Architecture in Eugene, Oregon, 1850-1950*. National Register of Historic Places: Multiple Property Submission. March 2000.

<sup>2</sup> Carter, Elizabeth. National Register Nomination: Abraham and Phoebe Ball House. Eugene, OR. 2003.

<sup>3</sup> Guzowski, Ken and Liz Carter. *Oregon Cultural Resource Inventory, City of Eugene (Jefferson neighborhood)*. 1996.

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Primarily residential, the Jefferson neighborhood also includes the fair grounds that were established in 1904. At that time a horseracing track located on the site was the biggest draw and provided a recreational element for the area. Education also had a place in the Jefferson neighborhood. The year 1915 saw the construction of Eugene High School at 17<sup>th</sup> Avenue and Lincoln Street, directly across from the Marx-Schaefers House. This school building later housed Woodrow Wilson Junior High. It has since been demolished and a church now occupies the site. Another element that may have encouraged the development of the area was the availability of transportation in the form of the streetcar line that ran down the eastern edge of the Jefferson neighborhood between 1891 and 1927, connecting the area to both the College Hill neighborhood and downtown.<sup>4</sup>

### Ownership

The hyphenated Marx-Schaefer name denotes the two early owners of this house. George Marx was responsible for building the house, though he owned it for only a short time. Charles J. Schaefers was the second owner, and his ownership lasted for the longest stretch. Consecutively, they owned the house during most of its historic period.

Little is known about George Marx, who was a barber in Eugene. Deed records indicate that he purchased the land on which the house sits from Thomas Hendricks in 1906. As Hendricks was responsible for platting the addition in which the property is located, it is likely that the land was as yet unimproved when Marx bought it. Construction on the current house was not begun until 1911 and was finished in 1912 after construction was put on hold during the winter months.<sup>5</sup> George Marx apparently lived at 1010 Stewart Avenue during the six years before the house was built. The reason for this long delay in building is unknown, but city directories finally list Marx and his wife, Minnie, at 1718 Lincoln Street in 1912. After this, he lived in the house for seven years before selling it to Charles and Anna Schaefers in 1919. The Marxes subsequently moved down the block to 1744 Lincoln Street.<sup>6</sup>

Charles J. Schaefers, the most prominent owner of the house, was a businessman whose ventures consisted of both mercantile operations and real estate development in downtown Eugene. The Schaefers family can be considered in the tradition of many other Oregon pioneers, who came west for opportunity, and Charles, as one of the most successful and socially prominent of the family can be said to have achieved many of those pioneering ideals.

The seventh of ten children, Charles contributed to the Schaefers family tradition of store ownership by opening the Ax Billy Store in Eugene with three of his brothers. This store, like Schaefers Double Store the

<sup>4</sup> Dennis, Michelle and Elizabeth Carter. Eugene Area Historic Context Statement. Eugene, OR: Eugene Planning & Development Department. 1996.

<sup>5</sup> Bales, Doug. (property owner) Personal communications, 8/2005 - 12/2005.

<sup>6</sup> *Eugene City Directories*. 1914-70



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family had owned in Iowa, specialized in general merchandise. The original Ax Billy Store began in a small shop located on Broadway, between Willamette and Oak Streets. In 1910, it moved to the intersection of 10<sup>th</sup> Avenue and Willamette Street, at the heart of Eugene's downtown, and became the seed for what would come to be the Schaefer's Brothers' business and real estate empire. The Ax Billy Department Store became known as the "largest department store in the state outside of Portland – providing everything for the home, and to eat, and to wear." The Schaefer's Brothers operated the store until 1926 when it was sold to J. Brill, a national retail chain.<sup>7</sup>

Throughout their business years, the Schaefer's brothers were members of the South Willamette Association, a group of prominent businessmen with establishments located at the south end of Willamette Street. In this capacity they became influential to the city's commerce, beyond just their own stores. They had a hand in such undertakings as the establishment of the Producer's Public Market in 1929 and worked to promote and shape business and retail practice on a city-wide scale.<sup>8</sup>

Of the Schaefer's own establishments, their most prominent properties were located around the Ardel Building, where their Ax Billy Department Store was located. Eventually owning buildings on all four corners, the intersection of 10<sup>th</sup> Avenue and Willamette Street came to be dominated by the Schaefer's. The fact that the three remaining structures still located at this intersection are listed on the National Register of Historic Places is testament to the significance of the Schaefer's Brothers, their business and the property they invested in.

Though the four brothers shared the Schaefer's Brothers partnership, Charles J. Schaefer's stands out as the more prominent businessman and civic leader. At his death, at age 69, on April 14, 1946, his obituary called him a "man of few words, but those words were often pungent with common sense." From a Catholic family, he believed in simple living, avoiding ostentation, and invested openhandedly in causes he felt were worthy, though he disliked being given credit for such generosity. Aside from his partnership in Schaefer's Brothers, and subsequent experience with commerce and investments, Charles also served on city and county budget committees. During the Great Depression this was quite a challenge, but Charles was known to be extremely economical, making many insightful decisions to invest the most in projects that would have the best long term payoffs. His foresight allowed him to make wise investments for the city's future. He was both sensible and dedicated in working for the causes he was involved with. Of the four brothers in business together, he was only outlived by the younger Albert T. and upheld the family business in partnership, with Albert and his nephew George, until his death.<sup>9</sup>

<sup>7</sup> Schaefer's Building National Register Nomination (1979) and history file. And Stickles-Schaefer's House National Register Nomination and history file. City of Eugene Planning and Development.

<sup>8</sup> Bettis, Stan. Market Days: An Informal History of the Eugene Producer's Public Market. Eugene, OR: Lane Pomona Grange Fraternal Society. 1969.

<sup>9</sup> Eugene Register Guard. *Obituary: Charles J. Schaefer's*. April 15, 1946.

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Charles J. and Anna V. Schaefer's owned the Marx-Schaefer's House until 1940, though it was rented during the later years – again showing Charles' interest in real estate investment and management. Renters included Edward E. Bailey, who was an attorney with the firm Potter and Bailey, and his wife Helen; Elvie Wolfe, who was the chief technician at the Eugene Broadcasting Station, and wife, Alice; and Leonard and Viola Miller, Leonard being a salesman with C.F. Hyde Real Estate Company. While leasing the house at 1718 Lincoln Street, the Schaefer's lived at 265 8<sup>th</sup> Avenue. Their reason for selling the house in 1940 is unknown, but many factors such as the war, Charles Schaefer's health, or simply his continued ventures in real estate exchange may have come into play. Edmund and Clara Kingman, proprietors of Kingman's Cigar Store, purchased the house from the Schaefer's.<sup>10</sup> They lived in the house until the early 1950s, when the name Acheson is associated with the property and continues to be through at least 1963.<sup>11</sup>

### Architecture

As the Marx-Schaefer's House is an exemplary instance of a Craftsman style bungalow, it is important to outline the characteristics of the style and how the house exhibits such features. Together, bungalow and Craftsman houses represent the largest category of residential structures remaining in Eugene's downtown core, comprising ornate Craftsman bungalows to utilitarian simple bungalows. Often found in groupings, they are most prolific at the northwestern and southwestern edges of the downtown area.<sup>12</sup> The Marx-Schaefer's House is among the best of these, however, having been compared with the Ball House, a National Register listed building, and other outstanding examples of the style and type, like the, Gilstrap, Zimmerman, Hunter, and Wolton Houses.<sup>13</sup>

The stylistic term "Craftsman" is often paired with the bungalow house type, and the two are regularly synonymous. Popular from approximately 1905 to the early 1920s, the Craftsman style was influenced by the English Arts and Crafts movement. In this style and the subsequent Craftsman style, emphasis was placed on the quality of workmanship and materials – a turn against the mass production of the Industrial Revolution. Gustav Stickley was instrumental in bringing the Arts and Crafts style to America, where it was perpetuated by his publication *The Craftsman* (which gave the American version of the style its name) and the practice of architects like Greene and Greene, among others. Because of Greene and Greene, the Craftsman style was extremely popular in California and all along the West Coast.<sup>14</sup> The abundance of wood in the Pacific Northwest gave the primarily wood framed and wood finished style instant popularity in the region.

With the integration of Japanese and Swiss styling, the Craftsman style adopted its characteristic simplicity and geometry. *The Craftsman* described Craftsman bungalows and houses as having very simple exterior

<sup>10</sup> Guzowski, Ken and Liz Carter. Oregon Cultural Resource Inventory, City of Eugene (Jefferson neighborhood). 1996.

<sup>11</sup> Building Permits. City of Eugene Planning & Development Department.

<sup>12</sup> Pincus, Jonathan M. Eugene Downtown Core Area Historic Context Statement. Eugene, OR. 1991.

<sup>13</sup> Carter, Elizabeth. National Register Nomination: Abraham and Phoebe Ball House. Eugene, OR. 2003.

<sup>14</sup> Duchscherer, Paul and Douglas Keister. The Bungalow: America's Arts and Crafts Home. New York: penguin Books. 1995

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lines and few interior divisions. Workmanship was an important concept and so architecture and decoration attempted to display structural members (both actual and imitated) and the mechanics of construction, like joinery. The character defining features of a Craftsman bungalow are as follows: low pitched gable or hip roof with overhanging eaves that covers the entire floor plan with a single span; exposed rafters and decorative eave brackets; exterior chimneys of stone or brick; rectangular plans with horizontal form; double-hung wood windows with multiple small panes in the upper sash; large windows flanked by two smaller windows; banks of windows; dormers with gable, hip, or shed roofs; rustic surface materials; porches, verandas, sunrooms or sleeping porches that provide communication between interior and exterior; and tapered or grouped porch posts.<sup>15</sup>

The Marx-Schaefers House demonstrates all of these traits in a particularly well-crafted way. Its exterior boasts a relatively low pitched side-gable roof with porch and dormer roofs of a similar nature. The broad, overhanging eaves have exposed rafters and are adorned with decorative modillion-like brackets. The wide barge boards taper to sharply pointed ends. The exterior chimney is made of brick and projects through the overhanging eaves. The plan of the house is square and many elements contribute to a horizontal emphasis of form, including banks of windows, horizontal lap siding, and the lines of low eaves and high foundation cutting across the front façade. Even the particularly long extension of porches and dormer contribute to the sense of the house's horizontal spread. The primary window type is double-hung, with many windows showing the convention of smaller panes in the upper sash. The large front window, though fixed, demonstrates a strong Craftsman styling with its band of three small panes across the top. The widow and door configuration on the north façade are also indicative of the style, with the door at center flanked by two smaller windows, and set with asymmetrical muntin patterns. The prominent gable dormer on the front façade boasts an exemplary bank of windows and grouped and paired windows elsewhere on the house are typically Craftsman. The surface materials, while not particularly rustic, do show a reliance on natural materials and ones abundant in the area – wood being a staple of northwest construction due to the availability of forests and a booming lumber industry. The two open porches and the enclosed rear porch, which could be considered as a sunroom as it was originally glazed or screened, also meet the description of the Craftsman style and the open porches exhibit the typical thick, square posts in groups of three.

The Craftsman styling of the Marx-Schaefers House continues to its interior. The compatibility of interior design and decorative arts with exterior styling was, in itself, an important element of Craftsman design. Embodying many of the same concepts as exterior design, interiors commonly used natural materials in a "rustic, but impeccably detailed" manner.<sup>16</sup> They also relied on horizontality and an emphasis on structural elements. Plans were open and flowing, materials were natural, and distinct geometry of architectural elements showed off building "mechanics" in the most elegant way. Common elements included: wood, tile or sometimes brick floors; unpainted woodwork, usually dark; walls covered with wood paneling or high wainscoting with a plate rail; emphasis on the fireplace, surrounded by stone, decorative tile work or textural

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<sup>15</sup> Clark, Rosalind. Architecture Oregon Style. Portland, OR: Professional Book Center, Inc. 1983.

<sup>16</sup> Whiton, Sherrill and Stanley Abercrombie. Interior Design and Decoration. New Jersey: Pearson Education, Inc. 2002.

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brick and flanked by windows; exposed ceiling beams; built-in cabinetry, especially glass-fronted, that echoes the architecture and reduces the need for additional furniture; light fixtures that imitate the architecture; pocket doors; and an open floor plan with prolific interconnectivity of rooms and space that flows freely from one room to the next (especially living and dining rooms) through generous doorways.

The Marx-Schaefer's House demonstrates many, if not all of these characteristics. The wood floors throughout the house are made of boards laid in geometric patterns, with the central portion of floor surrounded by a wide border of boards that follow the walls. Woodwork throughout the house is of dark wood and has never been painted, retaining a high integrity. The walls are primarily plaster, though they exhibit ornate woodwork in the wide baseboards, detailed crown moldings, picture rails and ornate window and door trim. Even the panel doors show Craftsman style in the small-panels-over-large grid design. In the dining room, vertical boards and a high plate rail with decorative brackets create the effect of a high wainscot that is typically Craftsman. Fine woodwork can also be seen in numerous built-in cabinets and the stair banister. The built-in cabinetry mimics the architecture through geometric forms and brackets. Even the pattern of *caming* in the glass fronts of the dining room cabinet imitates the muntin patterns of the windows in that room. The fireplace is the focal point of the living room and is faced with heavily textured stone bricks with windows on either side of the chimney mass. The hearth is tile and the mantel is made simply of a thick piece of timber. Box beams on the dining room ceiling create visual interest as well as show off the apparent structure of the house. The light fixtures, though reproduction, have been chosen in the Craftsman style and draw from the geometry and natural colors that are also apparent in the architecture. The floor plan, aided by the wide openings of the pocket doors between entry, living room and dining room, and smaller doors connecting nearly every other room with its neighbors, is conducive to movement throughout the house and the easy spatial relation of rooms.

The Marx-Schaefer's House is thusly a prime physical icon of the Craftsman style and, by so being, embodies ideals and philosophies that were part of Craftsman design and characteristic of the time period in which it was most popular. As a new style in a new century, Craftsman design evolved out of Victorian styles, like the Queen Anne, Stick and Eastlake styles. It rejected the busy, ornate detailing of those styles however, and took a more modern, clean-lined, though still elegant approach. The Craftsman style reflected changing cultural attitudes, following developments in technology and social conventions. The advances of science lead homeowners to desire modern conveniences in their homes as well as houses that were easily maintained and kept clean. Examples of these goals include the numerous porches, including enclosed sun porches, which were a response to fresh-air health fads. The clean geometry and smooth surface finishes of the Craftsman style - as opposed to the nooks and crannies of ornate Victorian woodwork and ubiquitous carpets and draperies - meant fewer collecting places for the newly discovered "germ". And the interrelation and openness of interior spaces reflected a society that was becoming less formal and more concerned with family interaction and comfortable, economical use of space.<sup>17</sup>

<sup>17</sup> Wright, Gwendolyn. *Building the Dream: A Social History of Housing in America*. Cambridge, MA: MIT Press. 1981.

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The Marx-Schaefers House is a testament to these ideals. It incorporates the porches and sun porch that allowed for easy access to the outdoors and the intake of light and air. Its kitchen, which in 1912, would have been most modern, had cabinetry and appliances that made up the "home laboratory" desired by a new generation of homemakers. The clean lines, hardwood floors and plaster wall surfaces provided more sanitary and dust-free surroundings. The open first floor plan allowed for communication between entry, living room and dining room, providing a relaxed setting for entertaining guests and the ability for family to interact throughout their living space. In the same vein, the upstairs rooms, though spacious, do not provide for sitting areas that were common Victorian bedroom features. Instead these rooms were meant for sleeping only, limiting social space to the downstairs where more social interaction could occur.<sup>18</sup> In whole, the house exemplifies both the beauty and economy of the Craftsman Bungalow house type and supports the interrelated architectural and social trends of its period.

### Architect

Though no concrete evidence has been found, in the form of drawings or other documentation, to prove that the Marx-Schaefers House was architect designed, speculation to that effect was ventured by the writers of the City of Eugene's 1996 Jefferson neighborhood survey.<sup>19</sup> It has also been proposed that architect, John Hunzicker, who was prolific in the realm of residential building in Eugene during the early half of the 20<sup>th</sup> century, may have been responsible for the house's design. Hunzicker moved to Eugene in 1903 and was responsible for designing about 150 buildings in the city, both residential and commercial. He partnered with many other notable architects during his career, forming the firms of Hunzicker and Gerow, Hunzicker and Smith, and Hunzicker, Smith and Phillips.<sup>20</sup>

Hunzicker was responsible for the design of the Ball House, which is located just a few blocks north of the Marx-Schaefers House. It is extremely similar in form and detailing to the Marx-Schaefers House and has been positively identified as a Hunzicker design. A number of coincidental connections tie Hunzicker to the Marx-Schaefers House, though none can prove his professional involvement with its construction. For one, Hunzicker was responsible for the design of the Marx Building in 1925. A cleaning and dyeing facility, the Marx Building was owned by Chris Marx who was the brother or perhaps son of George Marx. Hunzicker also had strong ties to the Schaefers family. Though Charles J. Schaefers was not responsible for the construction of the house at 1718 Lincoln Street, the coincidences are intriguing. Hunzicker's architecture firm designed the Schaefers Building in 1929, showing that there were professional dealings between Hunzicker and the Schaefers. Hunzicker and Smith also had their offices located in the Schaefers-owned Seymour's Café building for many years. Lastly, Hunzicker was responsible for the design of a house at 531 W. Broadway that was built in 1911 for the Stickle family and was later owned by Henry Schaefers.

<sup>18</sup> Ibid.

<sup>19</sup> Guzowski, Ken and Liz Carter. *Oregon Cultural Resource Inventory, City of Eugene (Jefferson neighborhood)*. 1996.

<sup>20</sup> Lakin, Kimberly K. *The Life and Work of John Hunzicker, Architect (1867-1945)*. University of Oregon Thesis, 1982.

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### Comparative Analysis

Though Eugene is rich with bungalows and houses in the Craftsman style, it has been stated that the Marx-Schaefer's House is among the best architectural examples. In addition, it is one of the best examples that still survives, physically intact and continuing in its original use as a single family residence. Using examples identified by related National Register nominations and the Eugene Area Historic Context statement, the Marx-Schaefer's house is compared here in the areas of integrity, use, and architectural style and detailing. The following houses, found in the Jefferson Neighborhood and farther afield, were used as comparative examples:

Name	Address	Neighborhood	NR Status
Ball House	1312 Lincoln St.	Jefferson	Listed
Soults-Westfall Duplex	1412 Pearl St.	West University	Eligible/ City Landmark
Gilstrap House	2685 Columbia St.	Fairmount	Eligible
McGriff House	Chula Vista Ave. & 27 <sup>th</sup> Ave.	Fairmount	Not Eligible
Wolton House	Oak St. & 14 <sup>th</sup> Ave.	West University	Not Eligible
Zimmerman House	146 E. 12 <sup>th</sup> Ave	West University	Eligible
Hunter House	1308 Jefferson St.	Jefferson	Eligible

Perhaps one of the closest comparisons is with the Ball House, located at 1312 Lincoln Street, just a few blocks north of the Marx-Schaefer's House. The two houses are strikingly similar – even down to the exterior forms and placement of dormers, porches, etc. – and have led to speculation that the Marx-Schaefer's House was designed by John Hunzicker, as discussed earlier. Whether or not this is true, the two houses are equivalent in most aspects of their style and detailing, as well as integrity and use. Also built in 1912, the Ball House has been listed on the National Register of Historic Places for its architecture, setting a strong standard that the Marx-Schaefer's House certainly meets. It, along with the Marx-Schaefer's House, reflects city development during a time of prosperity and growth and exhibits the stylistic trends that were popular in the 19-teens.

Another striking example of the Craftsman style is the Soults-Westfall Duplex at 1412 Pearl Street. Built in 1916, it is also described with reference to the Western Stick style. Very elaborate, it boasts the typical Craftsman details of decorative eave brackets, prominent porches with grouped porch posts, banks of windows, rustic shingle siding and other elements. Though comparable in style, the Soults-Westfall is a much larger building than the Marx-Schaefer's house, designed as a duplex rather than a single-family residence.

Also easily comparable with the Marx-Schaefer's House is the Gilstrap House, at 2685 Columbia Street. Built in 1910, this house shows fine Craftsman detailing, though it is perhaps slightly smaller in scale and more self-

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contained than the Marx-Schaefer's House. The double-peaked dormer is a fine Craftsman detail, however, and the modillion-like eave brackets are similar to those on the Marx-Schaefer's House.

Near the Gilstrap House, is the McGriff House at the corner of Chula Vista Avenue and 27<sup>th</sup> Avenue. Built in 1911, this house shows a strong Victorian influence. Though its form and general detailing is Craftsman, the finer decorative details are Queen Anne. Fluted porch posts, bulls-eye corner blocks and other ornate trim, as well as a shallow bow window on the front façade dilute the Craftsman undertones of design. Though still used as a single-family residence, this house has been altered with full window replacement and changes at the basement level.

The Wolton House, located at the southeast corner of Oak Street and 14<sup>th</sup> Avenue, can compete with the Marx-Schaefer's House in style, though its integrity is lacking. Its decorative eave brackets and barge boards are notable, as is its square form and front dormer. It does not have the projecting porches that add so much interest to the Marx-Schaefer's House's form, however, and the front porch it does have has been greatly altered, as has the entry and the siding across the front façade.

The Zimmerman House and the Hunter House are both much smaller examples of the style and can truly be called bungalows due to their size and extremely typical form. The Zimmerman house is unique for the half-timbering details in the gable ends and the cast stone of its porch and foundation. The Hunter house, located in the Jefferson neighborhood like the Marx-Schaefer's House, is notable for its extremely low shed roofed dormer, full width inset porch and decorative shingle work. A large addition to the rear of the Hunter House diminishes its integrity. Both houses are much more modest in scale than the Marx-Schaefer's House, however, and simply set a comparison for style.

Other houses identified for comparison, namely the Wheeler House at 710 Lincoln Street and the Soult's House at 1342 High Street, are both gone and have been replaced with modern structures. Though named as fine examples of Craftsman architecture, they no longer stand to provide a context for the Marx-Schaefer's House.

For further comparison, it should be noted that only four other Craftsman bungalows style buildings in Eugene are listed on the National Register, including the Ball House, the Old Beta Theta Pi Fraternity House, the Elmer Harlow House, and the Patterson-Stratton House. A few others are included as part of the Blair and East Skinner Butte districts.<sup>21</sup> Four buildings on the Eugene Historic Register were classified as Craftsman style and/or a bungalow, one being the Marx-Schaefer's House.<sup>22</sup>

As previously stated, Craftsman bungalows can be found throughout the city of Eugene. Their styling and comfortable proportions are still popular today, though it is common to find existing examples altered out of

<sup>21</sup> NRHP website. "National Register of Historic places". Internet: <http://www.nationalregisterofhistoricplaces.com>. Accessed 10/22/05.

<sup>22</sup> Carter, Elizabeth. *National Register Nomination: Abraham and Phoebe Ball House*. Eugene, OR. 2003.

Marx-Schaefer's House  
Name of Property

Lane, OR  
County and State

NPS Form 10-900-a

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the necessity for more space and the efficiency of modern materials. Very few of the generous size and fine detailing of the Marx-Schaefer's House remain, or existed in the first place, thus making the Marx-Schaefer's House one of the premier examples in Eugene. Taking into account its further associations to trends in city development and notable local people, this house possesses a great deal of importance as an architectural landmark in the city.



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Marx-Schaefers House  
Name of Property

Lane, OR  
County and State

NPS Form 10-900-a

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### Verbal Boundary Description:

The boundaries of the nominated property follow the contours of the current tax lot #5200, map number 17033143, in the city of Eugene, Lane County, Oregon. The lot measures approximately 100' by 120'. It is an irregularly shaped lot beginning at the southwest corner of Lincoln Street running north to south, and West 17<sup>th</sup> Street running east to west. Proceed south 120' along the curb line of Lincoln Street. Then proceed west 100' along the property line of tax lot #5000. Then proceed north 90' along the property line of tax lot #5100. Then proceed east 20', and then north 30', to accommodate a small easement listed as tax lot #5201. At the curb line of West 17<sup>th</sup> Street, turn east and proceed west 80' to the point of origin. This plot comprises the east three quarters of two city lots, numbered 11 and 12 in block 5 of the Amended Plat of Hendrick's Addition.

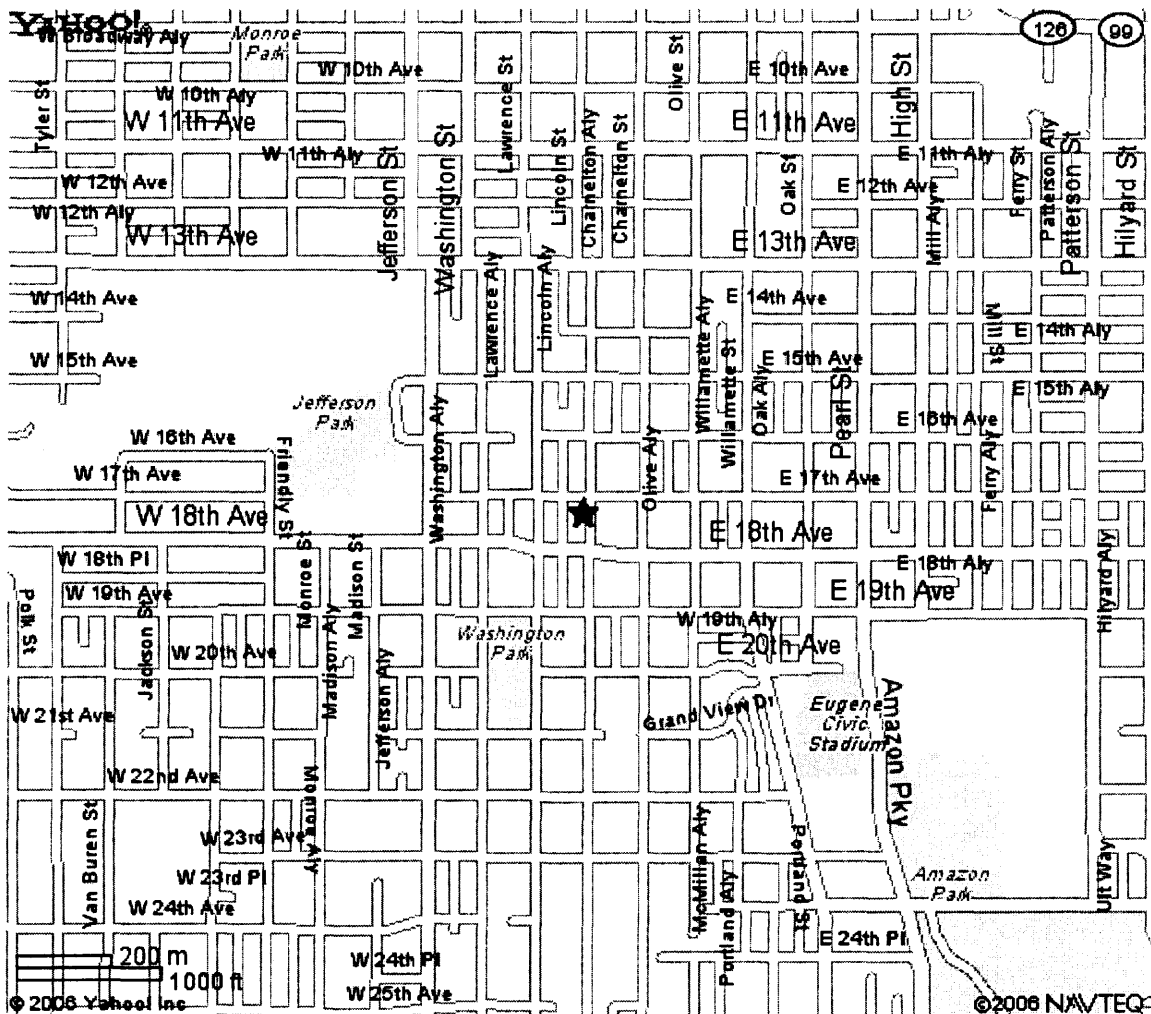
### Boundary Justification:

The current Marx-Schaefers House boundaries are based on those specified in the property description found in deed records at the time that George Marx sold the house and property to Charles and Anna Schaefers in 1919. That property was described in those records as "lots 11 and 12, block 5 in Hendrick's Amended Addition to Eugene." Alterations to that parcel were gathered from Lane County tax map #17033143, which depicts the division of east and west sides of lots 11 and 12, resulting in the current configuration of the property.

Yahoo! Maps - Eugene, OR 97401-3849

<< Back to Map

★ 1718 Lincoln St Eugene, OR 97401-3849

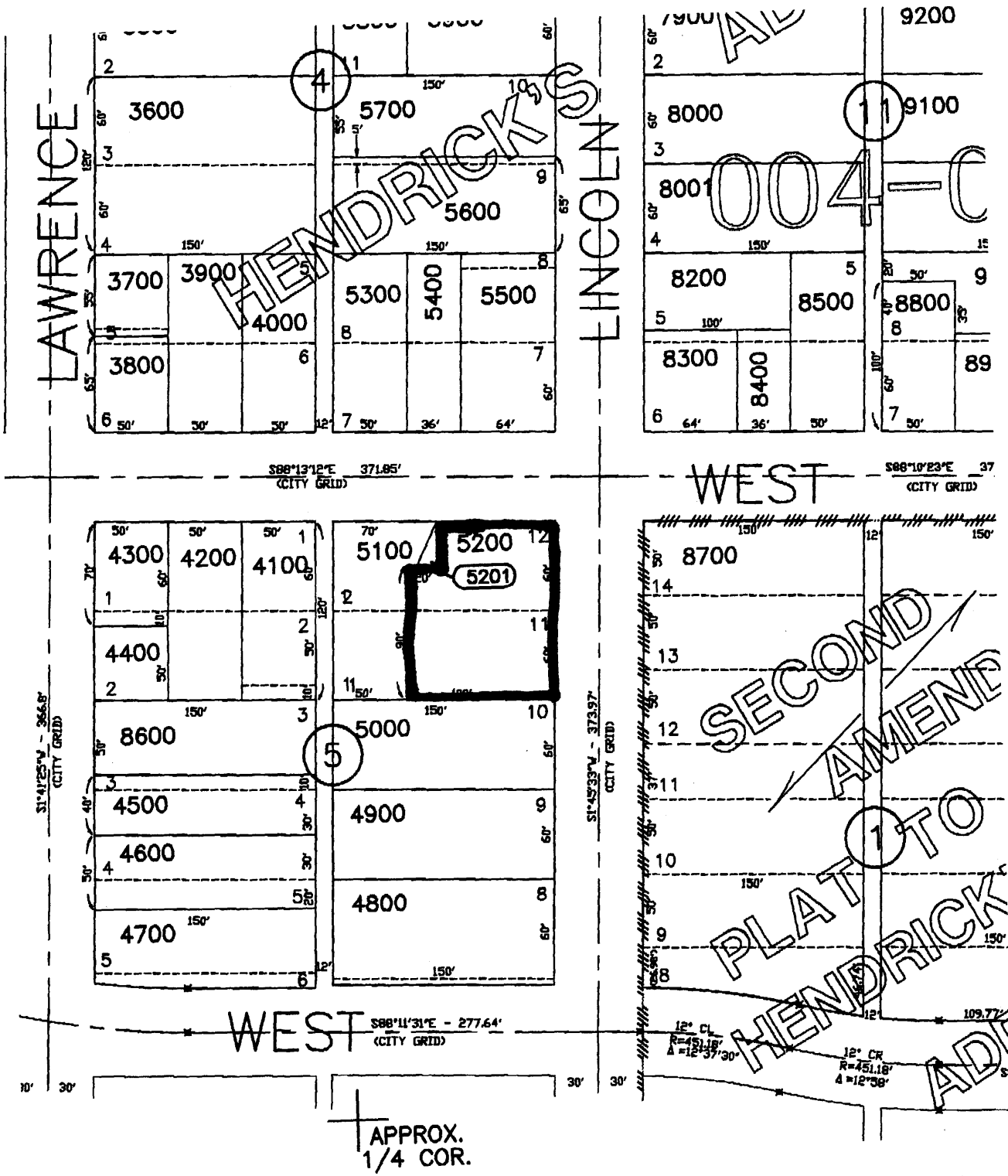


ADVERTI

When using any driving directions or map, it's a good idea to do a reality check and make sure the road still exists, watch out for construction, and follow all traffic safety precautions. This is only to be used as an aid in planning.

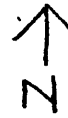
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Map # 17033143  
Marx-Shaefers House

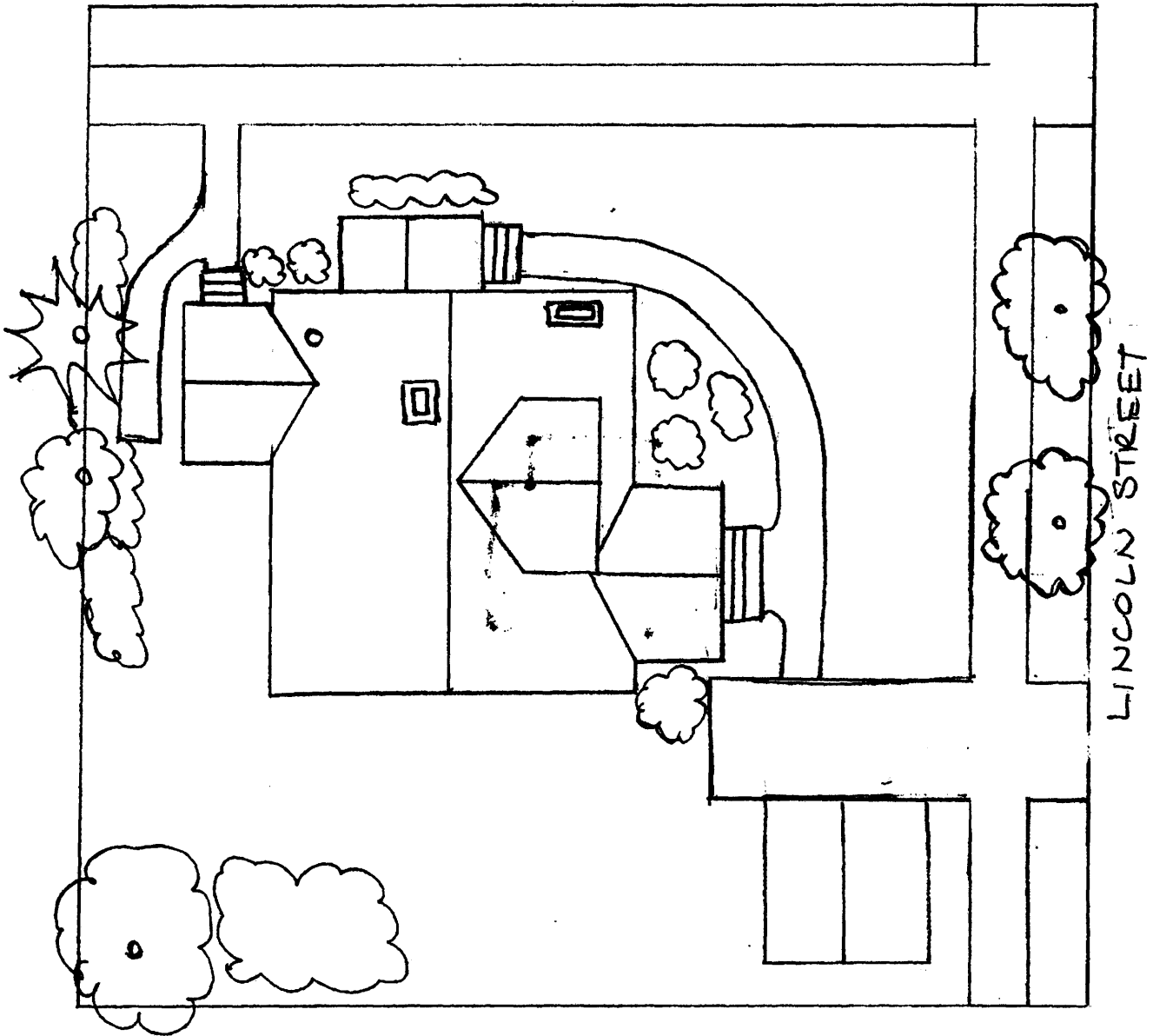


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Site Plan



E 17<sup>th</sup> STREET

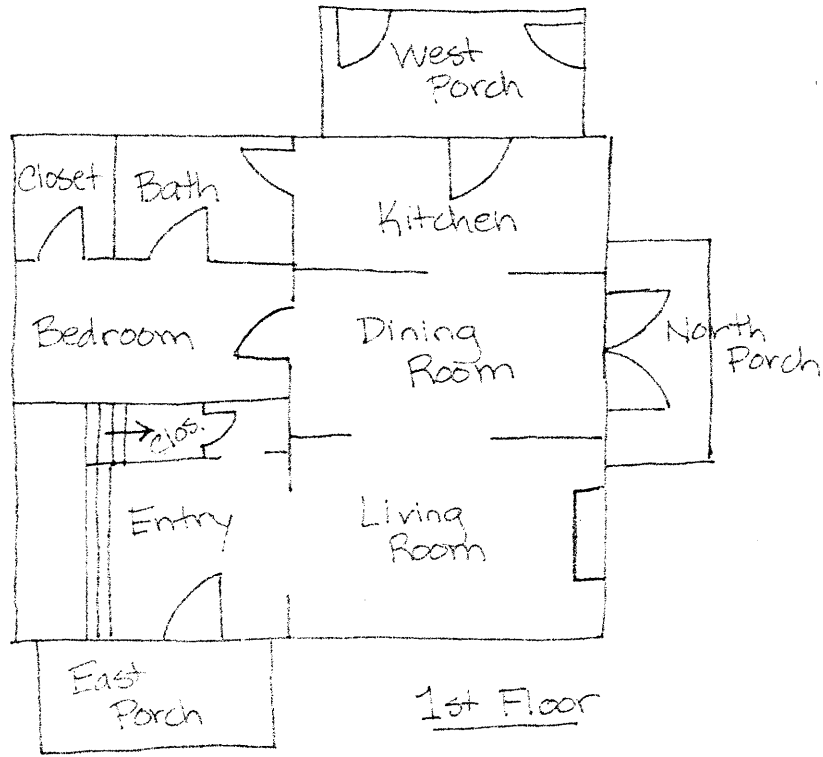


MARX-SCHAEFERS HOUSE  
1718 LINCOLN ST.  
LANE; OR.

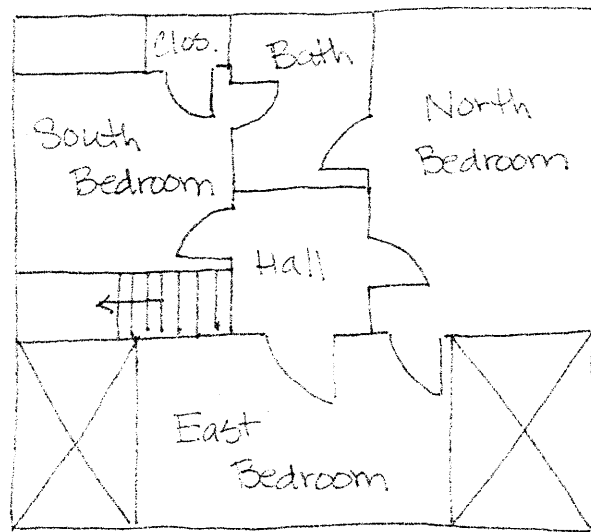
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9/16/05

Marx-Schaefer's House  
Lane, OR.  
1/05 CPH

FLOOR PLANS



N →



2nd Floor

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Photograph List: Photographer: Caitlin Harvey, Date: November 2005. (Negatives in possession of property owner.)

- #1 Front façade/east elevation
- #2 North elevation
- #3 South elevation
- #4 Garage
- #5 Detail of east porch
- #6 Detail of north porch
- #7 Detail of west porch, from north
- #8 Detail of foundation and wall surface on south elevation
- #9 Entry, looking south at stair and landing
- #10 Entry, niche and closet under stairs
- #11 Living room, from entry
- #12 Living room fire place
- #13 Living room, pocket doors
- #14 Dining room, from living room
- #15 Dining room, door and windows onto north porch
- #16 Dining room, built-in cabinet
- #17 Dining room, dado detail and plate rail
- #18 Dining room, exposed ceiling beams and woodwork
- #19 Kitchen, built-in cabinet
- #20 Kitchen, view into back/west porch
- #21 1<sup>st</sup> floor bathroom, from bedroom
- #22 1<sup>st</sup> floor bathroom, toilet and built-in linen closet
- #23 1<sup>st</sup> floor bedroom, looking south
- #24 1<sup>st</sup> floor bedroom, built-in chest of drawers
- #25 1<sup>st</sup> floor bedroom, closet
- #26 Stair banister
- #27 Detail of wall below stair
- #28 Stairwell from 2<sup>nd</sup> floor
- #29 North bedroom, 2<sup>nd</sup> floor, from hall
- #30 North bedroom, southeast corner
- #31 South bedroom, 2<sup>nd</sup> floor, from hall
- #32 South bedroom, northwest corner
- #33 Basement, looking southeast