

United States Department of the Interior  
National Park Service

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# National Register of Historic Places Continuation Sheet

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Cooper Park Historic District

Historic Name: **Cooper Park Historic District**

Location: 200-700 Blocks S. Fifth, Sixth, Seventh and Eighth and Cross Streets

Classification: Historic District  
private ownership  
public acquisition: n/a  
occupied  
restricted access  
residential use

Ownership: multiple

Location of Legal Description: Gallatin County Courthouse, Main Street, Bozeman, Montana

Representation in Existing Surveys: Historic Resource Survey of Bozeman, Montana, 1982 - 1986, sponsored by the Bozeman City-County Planning Office.

Depository of Survey Records: Montana State Preservation Office  
102 S. Broadway, Helena, MT

**PHYSICAL DESCRIPTION: Cooper Park Historic District**  
Contributing buildings: 222  
Non-contributing buildings: 42

The Cooper Park Historic District, a large early 20th century residential area, contains 265 diverse, one- to two-story frame houses with even spacing and setbacks, along level, tree-lined streets. The Bungalow style clearly predominates in the district, although the eclectic Queen Anne and Colonial Revival styles promoted by early 20th century pattern books are also well represented. Architectural features such as exposed rafter tails, truss brackets, bay and oriel windows, porches, and a variety of surface textures and roof types lend both a strong visual cohesion and a distinctly Progressive Era character to the district.

While the district contains no examples of high style design, there are numerous excellent examples of vernacular architecture found within it. Indeed, architectural quality and integrity throughout the district is quite good, there being a high percentage of significant buildings, and few gaps of non-contributing structures in the streetscapes. Olive, Koch and Curtiss Streets, and South 6th Avenue are particularly strong areas in terms of cohesiveness and architectural significance. The level of architectural quality and preservation is highest, however, in the immediate area of Cooper Park.

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Cooper Park helps to relieve the uniformity of the grid patterned streets, as do slight variations in streetscape orientations. In the northeast part of the district, houses line all parts of the grid: both the north-south running 5th, 6th, and 7th Avenues, as well as the east-west cross streets: Babcock, Olive, Curtiss, Koch, and Story Streets. In the area south of Story St., however, where 5th, 6th, and 7th Avenues extend for several blocks to the south and ascend a slight hill, buildings are of a more linear orientation since the east-west cross streets are undeveloped. Cooper Park, a verdant, 2-block-square, open area in the western part of the district, is surrounded by large, well-spaced houses, and consequently represents a third spacial arrangement. The park serves as a focal point for the surrounding area.

Bordering the district to the north, south, and west are vast tracts of houses that lack historical significance due to both age and alteration. To the south however, is found the small South Tracy Historic District, separated from this district by one block, and the historically significant Montana State University campus. To the east are the elaborate residences of the Bon Ton Historic District, separated from this district by 4th Avenue, an unpaved alley.

Since a large percentage of the houses in the district were built speculatively by a handful of local carpenters, numerous pairs and groups of identical or very similar houses are found throughout the district. The most striking example is a group of four very similar Bungalow style houses, 507, 511, 515, and 523 W. Babcock, all of which were probably built by Elmer Bartholomew around 1920. Two less elaborate houses adjacent to one another, 718 and 722 S. 7th Avenue, were built by Ora E. Long. These hip roofed, one-story Bungalows have prominent recessed porches and exposed rafter tails, and represent a typical pattern book design. Two of the five brick buildings in the district, the gambrel-roofed 221 and the gabled 224 S. 6th Avenue, stand prominently on opposite corner lots, and also appear to have been built as a pair.

Among the several architectural styles found in the district is the Queen Anne style. A number of similar, one-story houses of this style, 415 W. Curtiss being one of the best examples, are formed of a main block with a steep hip or gable roof, from which projects an off-center, pedimented, canted bay, with an ornate porch next to it. One of the few more elaborate examples of this style in the district is 602 W. Babcock, a two-story structure with irregularly canted projecting bays, and ornate shingle work.

The most common examples of the Colonial Revival style in the district are variations on the gambrel roofed, open-plan house type. Two fine examples, 214 S. 6th Avenue and 515 W. Olive Street, display clapboard and wood shingle sheathing, recessed and projecting porches, and highly refined detailing such as elaborate moldings and etched glass. Three interpretations of a closely related style, the Shingle style, are 411 W. Koch Street, 309 S. 6th, and 306 S. 7th Avenues, which are distinguished by their massive shingled gables, and curved or

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battered wall surfaces and openings.

While many houses throughout the district display elements of the Craftsman style, such as cobblestone foundations and chimneys, the stuccoed 404 W. Olive Street is the only true example of the style in the district, the most striking feature of which is the cross gable that projects from the second floor, supported by two cobblestone piers.

The Bungalow style, into which is commonly integrated elements of the Craftsman style, takes on a tremendous diversity of forms in the district. Four examples that come closest to high style manifestations of the style in the district and which retain high integrity, are 321, 408, and 412 S. 6th Avenue, and 602 W. Story Street. All border Cooper Park, and the latter was designed by local architect Fred F. Willson.

Fine examples of the most typical eaves front form of the Bungalow style, which includes massive proportions, full front recessed porches, broad gable ends, and an array of detailing, include three large houses - 521, 522, and 705 S. 6th Avenue. Two striking, gable front manifestations of the style are 316 S. 6th and 607 S. 7th Avenues, which are characterized by broad, low proportions, low pitched roofs, and unique, intricate wooden ornamentation.

Perhaps the most typical Bungalows however, are simple, one-story, gable front blocks with broad, low proportions, gabled porches projecting from one half of the facades, and only very simple ornamentation such as exposed rafter tails. Two representative examples are 621 S. 7th Avenue and 402 W. Koch Street.

Several Bungalow style houses in the district retain what appears to be their original color schemes. A typical scheme of brown and beige, with white trim, is displayed on 807 S. 6th Avenue, a house also embellished with panels infilled with pressed tin - an unusual exterior use of the material.

Closely related to the Bungalow style is the Four Square - a cubic, hip roofed house type also promulgated by pattern books. Two examples include 324 S. 5th Avenue, and the larger 421 W. Koch Street.

Pattern book houses found in the district from the 1930's are less diverse than those of the 1910's and 1920's. They are most typically simple, small, eaves front Classic Cottages with central entry porches, such as 609 S. 5th, 609 S. 6th, 608 S. 7th, and 310 S. 7th Avenue.

The more ambitious residential construction of the 1930's, however, does include some of the most eccentric architecture in the district, such as the Chateausque style 616 W. Story, the Tudor Revival style 703 W. Koch, (both of which face Cooper Park), and the eclectic, Spanish Colonial Revival style 612 S. 5th Avenue. The latter two have roofs representative of medieval English thatched roofs.

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The great diversity of architecture represented in the district is generally well preserved, and presents indications are that it will remain so overall. Many recent alterations, while not substantial enough to disqualify individual structures as contributing elements to the district, nevertheless erode the quality of the district overall. Two typical examples are 219 and 221 S. 5th Avenue. Both are large, prominently located, and well-detailed houses. The Colonial Revival style wrap-around porch of the latter was enclosed during the summer of 1985 and incorporated into the interior living space. The former recently gained a mass-produced door, and similarly inappropriate windows in the first floor. Despite these alterations, the houses maintain the rhythm, scale, and overall period character of this cohesive district.

**STATEMENT OF SIGNIFICANCE: Cooper Park Historic District**

Period of Significance: 1885 - 1937

Areas of Significance: Architecture, Settlement

The pleasant, shaded streets of the Cooper Park Historic District, together with the 264 diverse, well-maintained houses that line them, comprise the largest architecturally cohesive residential area in Bozeman.<sup>1</sup> The district developed in the early 20th century, during Bozeman's coming of age as both a modern city, and as the economic and cultural center of the Gallatin Valley. It is this distinctively Progressive Era neighborhood, the city's largest historic district in both area and number of buildings, which in large part shapes the overall perception of the city by Bozeman residents and visitors today.

The district is virtually an anthology of simple pattern book houses, for the designs of the numerous Queen Anne, Colonial Revival and eclectic houses found in the district were clearly derived from catalogues such as Hodgson's Practical Bungalows and Cottages. Bungalow style houses, derived from later pattern books, predominate in the district, and a considerable number of them have been attributed to a handful of local carpenter/builders. Virtually all the houses in the district underwent a high rate of occupancy turnover throughout the early 20th century, and very few are personalized in design. They are, therefore, less a reflection of individual tastes and aspirations than of general trends in American architecture. The district contains a typical cross-section of the houses available to people of relatively modest means in the early part of this century, along with a few examples of more opulent residences. Situated between the two major centers of city activity, the Montana State University campus to

<sup>1</sup> The term "architecturally cohesive" in this case refers to the consistency of construction dates, architectural significance, and architectural integrity that distinguishes this district from all other areas of the city.

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the southwest and the commercial district to the northeast, the district has been spared the stagnation and subsequent deterioration suffered by more isolated neighborhoods such as those north of Main Street.

For well over a decade after the establishment of the University in 1893 (originally known as Montana State College of Agriculture and Mechanical Arts), the area today occupied by the Cooper Park Historic District remained a virtually vacant, open field, although the existing streets had by then long been laid out and named. The college, as shown in the 1898 bird's eye view of Bozeman, and 19th century photographs, was during that time merely a small island in a golden sea of wheat, quite far from the rest of the city.

The empty streets separating the developed part of town from the college, those between S. Third and S. Eleventh Avenues, were platted in 1883 as the Park Addition by Nelson Story, John S. Dickerson, and Walter Cooper. In that year, the arrival of the Northern Pacific Railroad sparked a tremendous surge in building activity and real estate values. Numerous brick buildings were rapidly erected along Main Street and S. Central (now S. Willson) Avenue during that time, and the town became an incorporated city.

While no significant development occurred in the Park Addition at that time, the surge in growth, although it had subsided by the late 1880's, gave Bozeman boosters the confidence to make an avid bid to win for their city the designation of state capital. Major city improvements were encouraged in anticipation of a statewide vote on the issue in 1892. The most significant of these were a group of three monumental brick buildings erected on Main Street in 1890, including the Hotel Bozeman (321 E. Main). The Capital Hill Addition, aptly named, was platted in 1890 as well, encompassing the south end of the district, in order to make the city appear, at least on paper, ready to accept the capitol complex. It included four streets named after U.S. presidents, and a broad boulevard, S. Eighth Avenue. The boulevard, today bisected by a series of curbed islands and partially included in the historic district, ascends a slight hill, and was intended to terminate with the capitol dome.

Although Bozeman lost its capital bid, it did gain the State Agricultural College - another of the state institutions distributed at the time. The first permanent building associated with the college, Montana Hall, was built where the capitol complex had been planned, although curiously, at the termination of S. 9th Avenue rather than S. 8th. The electric trolley system that was built in 1892 originally served the college by heading west along Main Street, and turning south on 9th Avenue, but was re-routed in 1901 to turn down S. Grand Avenue, which meant in both cases that the as yet undeveloped historic district was skirted. Had the 1890's been as prosperous as city promoters had hoped, rather than plagued by economic depression, the Cooper Park Historic District might have been a residential district of Queen Anne style houses, and traversed by the trolley, which is usually accompanied by finer than average residential

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development. Intensive residential construction however, would have to await the prosperity of the early 20th century, which brought with it predominantly post-Queen Anne architectural styles.

As late as 1904, as shown by the Sanborn map of that year, the district contained only a sprinkling of individual houses, and just two complete rows of five houses or more. (The west side of S. 7th Avenue between Babcock and Curtiss Streets was fully developed by 1898, but is excluded from the district due to loss of integrity.) The most notable of these rows is the north side of W. Olive Street, between 4th and 5th Avenues of which all seven diverse 19th century houses shown on the 1904 map remain intact. The other row, on the north side of W. Story Street, between 4th and 5th Avenues, consists of five simple, one-story Queen Anne style houses that had probably just been completed by 1904. Around that time as well, late Queen Anne and Colonial Revival style houses began appearing on Main Street, such as 516 (c.1909), 522 (c.1903), 606 (c.1906), and 607 (c.1903) W. Main Street.

The houses built during the first decade of this century, and into the 1910's until the Bungalow style reached its peak popularity, are an eclectic mix of styles drawing from all periods of American history. Specific designs for houses at that time were made available to isolated areas such as Bozeman primarily through house pattern catalogues. One such catalogue that was certainly used in Bozeman is Hodgson's Practical Bungalows and Cottages (Chicago: Frederick J. Drake & Company, 1912). The catalogue contains perspective drawings and floor plans for over a thousand different economical houses, the detailed working plans for which could be ordered for five dollars. With the exception of most Bungalows, hardly a house in the district built within the first two decades of this century does not appear to have been patterned at least in part after one of the patterns in that catalogue. Indeed, Hodgson notes that: "It is seldom a builder finds a design and floor plans that do not require slight changes."<sup>2</sup> Several houses in the district, however, are virtually identical to designs in the catalogue. Two of the most striking examples, which are also two of the most architecturally significant houses in the district, are the small Shingle style 306 S. 7th Avenue, and the Queen Anne style 412 W. Olive Street. The latter corresponds to "House Design No. 1096" down to the last detail.<sup>3</sup>

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<sup>2</sup> Frederick T. Hodgson, Practical Bungalows and Cottages for Town and Country (Chicago: Frederick J. Drake & Co., 1912, 1915), fifth page from the end (pages not numbered).

<sup>3</sup> While 412 W. Olive Street seems to have clearly been built according to the pattern in Hodgson's catalogue, the house appears on the 1904 Sanborn Map, which suggests that many of the patterns therein pre-date the earliest 1912 copyright.

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Although these houses evidence steady economic growth in Bozeman, development in the city, and especially in the district, does not appear to have taken off until after the completion of the Gallatin Valley Electric Railway in 1909, which linked several of the surrounding Gallatin Valley communities with Bozeman. The momentum for that period of growth however, had been established throughout the first decade of the century.

In 1902, the Interstate Fair Association was incorporated, and the present county fairgrounds were built soon after.<sup>4</sup> The fairgrounds were used extensively up through the 1920's and beyond for various regional fairs such as the Roundup Show between 1919 and 1926. By 1908, Bozeman's population, about 8000, was three times what it had been in 1883, when the Northern Pacific Railroad was completed. A promotional magazine of 1908, The Coast, boasted that Bozeman, "...to which every section of the Gallatin Valley is tributary..., contained six...modern and up to date elevators..." with a combined capacity of 600,000 bushels.<sup>5</sup> Like the regional fairs and the multi-story grain elevators, the Sweet Pea Festivals, revived in the 1970's and still celebrated each summer, represented Bozeman's emerging role as the hub of a rich agricultural area. The promotional Sweet Pea Festivals began around the time of the opening of the Gallatin Valley Seed Co. in 1912, which employed about 100 seasonally, and provided farmers of the surrounding area with an excellent early season cash crop.<sup>6</sup> The opening of the Bozeman Pea Cannery, an even larger operation, followed six years later.

Despite optimistic predictions around 1907 and 1908 that Bozeman would become a significant industrial center, complete with a million dollar, community-sponsored sugar beet processing plant that would add 1500 people to the city's population, the city economy diversified not in the industrial sector but in the

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<sup>4</sup> F. B. Linfield, "The Egypt of America, The Montana Homeseeker, Vol. 1 (June 15, 1906), p. 12.

<sup>5</sup> "The Gallatin Valley, Montana, The Coast, Vol. 15, No. 6 (Seattle: The Coast Publishing Co., 1908), pp. 438-9, 458.

<sup>6</sup> James R. McDonald, Architects P.C., Bozeman's Historic Resources, (Bozeman: Bozeman City-County Planning Board, August, 1984), p. 127.

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distinctive features such as flares in the roofs where they cover the porches (519 W. Babcock Street even has a curved flare), paired, battered columns on tall brick piers that support each porch at the corners, and porch lintels with peaked soffits.

Another builder, John D. Wherling, built houses exclusively of this type, although on a considerably more simplified level. Formerly the chief of the Bozeman Police Department, Wherling turned to carpentry in the late 1910's when demand for cheap housing was high.<sup>8</sup> According to Louis Spain, he built numerous economical houses in the Bozeman area, all virtually identical in design. Two of them are in the district: 321 S. 8th Avenue (c.1919), and 715 W. Koch Street (c.1918).

Wherling had begun building houses at a time when the priorities of economy, simplicity, and openness in house design had come to the fore - priorities for which the Bungalow style was especially well suited. In addition to catalogues such as Hodgson's, national magazines helped to promulgate the Bungalow style. One of those, the American Builder, in a 1917 article on the style, made special note of a Bozeman carpenter, G. A. Ensinger, who had then just completed five Bungalows. The article noted that all were "...very practical and economical from every standpoint."<sup>9</sup>

Perhaps Ensinger conferred with the magazine editors before building the five Bungalows, which must have presented a relatively new concept in house design at the time to deserve national note. The five houses referred to are probably 601, 620, 715, 719, and 721 S. 6th Avenue, all of which are very small, one-story, modestly ornamented gable front houses built adjacent to or near one another by Guy Ensinger, and all of which have been dated to either 1915 or 1916. These houses appear to be quite standardized in design when compared to similar, yet far more distinctive houses attributed to Bartholomew, such as the one-story, gable front houses at 701 S. 6th Avenue and 418 W. Curtiss Street.

Ensinger had been a carpenter in Bozeman since 1912, though his earlier houses

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<sup>8</sup> "Chief Wherling Progressive", Republican Courier (June 29, 1909), p. 4; R. L. Polk & Co. Bozeman City and Gallatin County Directory 1910-11 (Helena: R. L. Polk & Co. 1910-11), p. 170.

<sup>9</sup> "Model Homes: This Type Found Popular in the West," American Builder (June, 1917), p. 77, as quoted in: Kingston Heath, "Striving for Permanence on the Western Frontier: Vernacular Architecture as Cultural Informant in Southwestern Montana", Ph.D. dissertation presented to the Department of American Civilization of Brown University, February, 1985.



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agricultural and service sectors.<sup>7</sup> From this economic diversification emerged an extensive middle class, of which a large percentage resided in the Cooper Park Historic District. Many owned or were employed by businesses on Main Street, which during this period was extended a full block to the west, and substantially improved along its entire length.

With the expanded middle class came a dramatic increase in the number of house carpenters in Bozeman, responding to the demand for economical housing, some of whom came from other towns in the valley. Polk's city directory of 1910-11 for Bozeman lists only nine builders residing in the city, while in the 1916-17 directory, there were twenty-three. While at least fifteen of the builders listed in the directories between 1910 and the 1930's are known to have built historically significant houses in the district, six appear to have been the most prolific: Elmer Bartholomew, William H. Cline, George P. Dier, Guy A. Ensinger, Ora E. Long, and Lou F. Sievert. These six worked predominantly in the Bungalow style, which took precedence over the earlier, eclectic pattern book styles by about the mid-1910's. (Builders of most of the earlier style houses have not been identified.)

Given the historical perspective afforded us today, and the limitations of current research, Bartholomew clearly emerges as Bozeman's leading builder of the early 20th century, considering the quantity, originality, and architectural significance of his work. Unlike the houses built by other carpenters, those built by Bartholomew can often be readily identified by the subtle yet distinctive characteristics of proportion, roof pitch, eave overhang and detailing peculiar to his work. At least one of his houses, a simple, gambrel roofed, Colonial Revival style, cross gabled house at 42 W. Curtiss Street (c.1911), appears to have been derived from a catalogue design, Hodgson's "House Design #2040." One particularly striking group of houses built by Bartholomew are 423, 507, 511, 515, and 519 W. Babcock Street, all built around 1911 as well. The first four are similar variations of a gable front form, three of which are Bungalow style, while 511 displays elements of the Colonial Revival style and is similar to 42 W. Curtiss Street noted above.

Bartholomew also built several Bungalows of a common eaves front house type, generally characterized by large overall size, broad gable ends, narrow eaves fronts with full recessed porches, and a single large dormer on front. Those attributed to Bartholomew comprise some of the most imposing buildings in the district due to sheer size, as well as boldness of ornamentation. They include 519 W. Babcock Street (c.1911), 522 S. 6th Avenue (c.1917), 705 S. 6th Avenue (c.1919), 504 W. Main Street (c.1914), and 611 W. Main Street (c.1914). All share

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<sup>7</sup>. Op Cit, p. 465; and F. B. Linfield, "The Egypt of America," The Montana Homeseeker, Vol. 1, (June 15, 1906), pp.1, 11.

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are yet to be identified. Although praised by the Bozeman Weekly Courier in 1918 as having been "...one of Bozeman's leading contractors and builders," Ensinger ran into financial difficulties in 1917, and retired before he was able to complete his last house, 824 S. Tracy Avenue (in the South Tracy Historic District).<sup>10</sup> Upon his retirement, Ensinger played a role in pioneering mechanized farming in Montana, just as he had helped to usher in a new concept in house design only two years earlier. His attempt to cultivate 1500 leased acres in Big Horn County without the use of horses was termed an "experiment" of great interest by the Weekly Courier.

Another builder, William H. Cline, built a group of houses in 1917, shortly after Ensinger finished the above five Bungalows, which appears to have been consciously planned as a cohesive, symmetrical group. The six buildings fill the entire east side of the block of S. 5th Ave. between W. Curtiss and W. Koch Streets. The inner four buildings consist of two different pairs of identical Bungalows: 308 and 314 S. 5th Avenue, and 316 and 320 S. 5th Avenue. The corner lot buildings contrast with these, thus providing strong visual terminations to either end of the group. The house on the north corner, an eaves front Colonial Revival style house, is probably not the original house on the lot, while that on the south corner, 324 S. 5th Avenue, is a cubic Four Square appropriate for its corner location.

In only a few instances in Bozeman did the Bungalow style progress far beyond the parameters presented by magazines and pattern books. One example is 602 S. 6th Avenue, built by Bartholomew around 1915 with numerous gables, and a 1x2 bay cupola, which is a feature virtually unheard of for the style. Even the New York City-trained local architect Fred F. Willson shied away from excessive permutations of the common forms of the style. His most significant Bungalow style design, 602 W. Story Street (1914), is quite conservative in design.

This general conservatism among Bozeman builders, which is also evident in the many anonymous pre-Bungalow houses in the district, may in part be a result of the high occupancy turnover in the district, which was revealed through thorough research using city directories. Most houses in the district were probably built by carpenters for later sale, rather than on commission, and are therefore less likely to be exceptional in design. In some cases the carpenters themselves temporarily lived in the houses until sold. Only the architect-designed houses surrounding Cooper Park, the most unusual houses in the district, were shown to have been occupied by the same family for a decade or more. Not only did the middle class families in Bozeman move frequently, but ranching families from the

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<sup>10</sup> "Bozeman Contractor Retires to Become Gasoline Power Farmer," The Weekly Courier, (March 27, 1918), p. 1; see also 824 S. Tracy Avenue in the S. Tracy Historic District.

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surrounding area were known to have rented houses in the city temporarily through the winter months, sometimes primarily to facilitate schooling for their children.

The presence of a School of Architecture at the college a few blocks south of the district had an influence on the design of at least one historically significant house, 522 W. Babcock Street, which was designed by Joe Uhlrich in 1929. Uhlrich was an architecture student who was forced to terminate his studies in 1930 due to financial pressures of the Depression. The design of the impressive Bungalow, which is unique in the district and which incorporates Tudor Revival half-timbering motifs, according to Uhlrich, was derived from no particular source, but was merely "the way they built houses back then."<sup>11</sup> Nevertheless, it is exceptional in this district.

For those such as the Uhlrich family who sought to own their own homes, the Pioneer Building and Loan Association, forerunner of the present Empire Federal Savings and Loan Association, was one source of financial assistance. Its founder, Wells S. Davidson, boasted in 1908 that because of Pioneer Building and Loan, "No other city in the northwest can boast so large a proportion of homes owned by their occupants as Bozeman."<sup>12</sup> It is possible that the percentage of resident owners dropped after the ensuing building boom, which greatly multiplied the number of houses in the city a few years after Davidson's comments were printed.

Bozeman pulled through the Great Depression with a remarkably stable economy, compared to the rest of Montana. This can be attributed to a number of factors, primarily the fact that Gallatin Valley soils are especially rich and well watered. The farms and ranches for which Bozeman served as the economic hub consequently avoided high rates of sudden foreclosure. In addition, Montana State College of Agriculture and Mechanical Arts (today Montana State University) provided a constant source of revenue for Bozeman's commercial area and housing market. Although the number of houses being constructed in Bozeman during the Depression decreased from the number built during the building boom of the previous two decades, many were nevertheless added to this district.

The 1930's saw the gradual eclipse of the Bungalow style in the district as new architectural idioms such as the half-timbering of the Uhlrich House, or the stuccoing of 521 S. 5th Avenue (c.1932), became incorporated into the style, and

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<sup>11</sup> Joe Uhlrich, Bozeman, Montana, Interview, November 1, 1985.

<sup>12</sup> "The Gallatin Valley, Montana", The Coast, Vol. 15, No. 6 (Seattle: The Coast Publishing Co, June, 1908), p. 427.

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"Capital Hill Addition", 1890, on file at the Bozeman City-County Planning  
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"Fairview Addition to Bozeman", submitted by W. W. Alderson, 1883, original  
plat map, on file at the Bozeman City-County Planning Board Office.

"Park Addition: Plat of Park Addition to Bozeman, Gallatin County, Montana,  
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copied Feb. 21, 1923 from blue print (sic.) of the original [plat] by L.  
S. Thorpe, city engineer, on file at the Bozeman City-County Planning  
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BOUNDARY DESCRIPTION AND JUSTIFICATION:

The boundary for the Cooper Park Historic District is drawn so as to include the highest concentration of historically significant buildings, and, where possible, to include facing blocks of residences to preserve complete streetscapes. At the edges of the district, some residences at the far corners are oriented away from the district center and, most often, are not included within the boundaries. South Fourth Ave., an unpaved alley actually, serves as the eastern boundary for the Cooper Park Historic District and separates this district of modest, middle class, early 20th century housing from the more architecturally elaborate, upper middle class housing of the Bon Ton Historic District.

The northeastern corner of the Cooper Park Historic District, the point of beginning, is located at the intersection of So. Fifth Avenue and W. Main Street. The boundary then runs south along So. Fifth Ave. to the alley between W. Babcock and W. Olive Streets; then, east to So. Fourth Ave.; then, south to the alley between W. Koch and W. Story Streets; then, west one lot; then, south to the alley between W. Story and Dickerson Streets; then, west four lots; then, south to Alderson Street; then, west to the alley between So. Sixth and So. Fifth Avenues; then, south to one lot beyond College Street; then, west to So. Sixth Avenue; then, south one lot; then, west to the alley between So. Seventh and So. Sixth Avenues; then, north to College Street; then, west to So. Seventh Avenue; then, north one lot; then, west to the alley between So. Eighth and So. Seventh Avenues; then, north to Dickerson Street; then, west to So. Eighth Avenue; then, north two lots; then, west to the alley between So. Ninth and So. Eighth Avenues; then, north to one lot north of W. Koch Street; then, east to So. Seventh Avenue; then, north to W. Curtiss Street; then, west to the alley between So. Eighth and So. Seventh Avenues; then, north to the alley between W. Babcock and W. Olive Streets; then, east to the alley between So. Seventh and So. Sixth Avenues; then, north to W. Main Street; and east to the point of beginning.

UTM REFERENCES:

ACREAGE: approximately 75 acres

- A: 12/496650/5058200
- B: 12/496750/5057650
- C: 12/496500/5057250
- D: 12/496300/5057850

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Cooper Park Historic District

p: primary significance c: contributing nc: non-contributing

<u>Address</u>	<u>Date</u>	<u>Status</u>	<u>Style</u>	<u>Builder</u>
201 South Fifth	c.1904	nc	Remodelled	
205 South Fifth	c.1900	c	Queen Anne Cottage	
209 South Fifth	c.1900	c	Queen Anne	
212 South Fifth	1949	nc	Remodelled	
216 South Fifth	c.1917	c	Craftsman Bungalow	
215 South Fifth	c.1915	c	Craftsman Bungalow	W.H. Cline
219 South Fifth	1904-1912	c	Colonial Revival	
221 South Fifth	c.1906-1907	c	Colonial Revival	
301 South Fifth	1939	nc	Craftsman Cottage	
302 South Fifth	c.1936	c	Colonial Revival	
305 South Fifth	c.1905	c	Queen Anne Cottage	
308 South Fifth	c.1917	c	Craftsman Bungalow	W.H. Cline
309 South Fifth	c.1905	c	Queen Ann Cottage	
313 South Fifth	c.1908	c	Queen Ann Cottage	
314 South Fifth	c.1917	c	Craftsman Bungalow	W.H. Cline
316 South Fifth	1917	c	Craftsman Bungalow	W.H. Cline
317 South Fifth	c.1910	c	Queen Anne Cottage	
320 South Fifth	1917	c	Craftsman Bungalow	W.H. Cline
321 South Fifth	c.1914	c	Craftsman Bungalow	
324 South Fifth	1917	c	Four Square	W.H. Cline
401 South Fifth	c.1904	c	Queen Anne Cottage	
405 South Fifth	c.1927	c	Craftsman Bungalow	Eugene Crail
409 South Fifth	c.1910	nc	Remodelled	
410 South Fifth	1959	nc	Modern ranch	
415 South Fifth	c.1904	nc	Queen Anne Cottage	
418 South Fifth	c.1950	nc	Ranch	
419 South Fifth	1949	nc	Pre-ranch	
509 South Fifth	1931	nc	Craftsman Cottage	L.F. Sievert
514 South Fifth	1928	c	Craftsman Bungalow.	W.H. Cline
515 South Fifth	c.1950	nc	Ranch	
517 South Fifth	c.1931	c	Picturesque:Spanish	L.F. Sievert
520 South Fifth	c.1932	c	Craftsman Cottage	Geo. H. Wimmer
521 South Fifth	c.1932	c	Craftsman Bungalow	L.F. Sievert
524 South Fifth	1932	c	Craftsman Cottage	
602 South Fifth	1937	p	Picturesque:Medieval	
603 South Fifth	c.1940	nc	Craftsman Cottage	
605 South Fifth	1937	c	Craftsman Cottage	
606 South Fifth	c.1936	c	Picturesque:Tudor	
609 South Fifth	c.1936	c	Picturesque:Cape	
610 South Fifth	c.1941	nc	40's cottage	Olaf Holmquist
615 South Fifth	c.1936	c	Picturesque:Cape	

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616	South Fifth	c.1936	c	Picturesque:Cape	
617	South Fifth	c.1936	c	Craftsman Cottage	Wm. Willmore
621	South Fifth	c.1936	c	Picturesque:Cape	
622	South Fifth	c.1936	c	Picturesque:English	
624	South Fifth	1936	c	Picturesque: English	
113	South Sixth	c.1916	c	Craftsman Bungalow/ Colonial Revival	
114	South Sixth	1950	nc	Ranch	
119	South Sixth	c.1900	c	Colonial Revival	
125	South Sixth	c.1916	c	Craftsman Bungalow	W.H. Cline
201	South Sixth	pre-1904	c	Classic Revival Cottage	
209	South Sixth	c.1910	nc	Remodelled	
214	South Sixth	c.1904	p	Colonial Revival	
215	South Sixth	c.1907	c	Classical Revival Cottage	
217	South Sixth	c.1900	c	Queen Anne Cottage	
218	South Sixth	c.1910	c	Greek Revival	
221	South Sixth	c.1906-08	c	Colonial Revival	A.J. Svorkmoe (att.)
224	South Sixth	c.1908	p	Queen Anne	A.J. Svorkmoe (att.)
302	South Sixth	c.1910	c	Classical Cottage	
303	South Sixth	c.1908	nc	Remodelled	
308	South Sixth	c.1911	nc	Remodelled	
309	South Sixth	1904-12	p	Shingle Style Cottage	
312	South Sixth	c.1914	c	Craftsman Bungalow	
313	South Sixth	c.1911	p	Craftsman Bungalow	
316	South Sixth	c.1914	c	Craftsman Bungalow	W.H. Cline (att.)
317	South Sixth	c.1914	c	Craftsman Bungalow	W.H. Cline (att.)
320	South Sixth	c.1914	c	Craftsman Bungalow	W.H. Cline (att.)
321	South Sixth	c.1913	p	Craftsman Bungalow	
404	South Sixth	1985	nc	Post-modern	
408	South Sixth	c.1912	p	Craftsman Bungalow	
412	South Sixth	c.1912	p	Craftsman Bungalow	
416	South Sixth	c.1912	c	Craftsman Bungalow	
422	South Sixth	c.1910	nc	Neo-Classical	A.J. Svorkmoe
502	South Sixth	c.1919	c	Craftsman Cottage	Ora E. Long
510	South Sixth	c.1930	nc	Prairie Bungalow	Ora. E.Long (att.)
515	South Sixth	c.1915	c	Craftman Bungalow	E.L. Bartholomew
516	South Sixth	c.1919	nc	Craftsman Bungalow,	altered
521	South Sixth	c.1916	p	Craftsman Bungalow	
522	South Sixth	c.1917	p	Craftsman Bungalow	E.L. Bartholomew
601	South Sixth	c.1915	c	Craftsman Bungalow	Guy A. Ensigner
602	South Sixth	c.1915	p	Craftsman Bungalow	E.L. Bartholomew
605	South Sixth	c.1916	c	Craftsman Bungalow	Fred Willson
606	South Sixth	c.1917	c	Craftsman Bungalow	William C. Smith
609	South Sixth	c.1925	c	30's Picturesque:Cape	
610	South Sixth	c.1937	c	Craftsman Bungalow	Lou. F. Sievert
613	South Sixth	c.1915	c	Craftsman Bungalow	

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614	South Sixth	pre 1927	nc	Craftsman Bungalow	
617	South Sixth	1919	c	Craftsman Bungalow	
620	South Sixth	c.1916	nc	Rmodelled Bungalow	621 South Sixth
	c.1937	nc		Lou F. Sievert	
622	South Sixth	c.1975	nc	Modern ambiguity	
701	South Sixth	c.1919	c	Craftsman Bungalow	E. L. Bartholomew
702	South Sixth	c.1931	c	Craftsman Bungalow	
705	South Sixth	c.1919	p	Craftsman Bungalow	E.L. Bartholomew
706	South Sixth	c.1938	c	Picturesque: Tudor	
709	South Sixth	c.1919	c	Craftsman Bungalow	E.L. Bartholomew
712	South Sixth	c.1930	c	Picturesque: Craftsman	
715	South Sixth	c.1915	c	Craftsman Bungalow	Guy A. Ensigner
716	South Sixth	c.1930	c	Craftsman Bungalow	
719	South Sixth	c.1916	c	Craftsman Bungalow	Guy A. Ensigner
720	South Sixth	c.1938	c	Picturesque:Tudor	
721	South Sixth	c.1916	c	Craftsman Bungalow	Guy A. Ensigner (att.)
725	South Sixth	c.1917	c	Craftsman Bungalow	Guy A. Ensigner
726	South Sixth	c.1930	c	Picturesque:Norman	
801	South Sixth	c.1922	c	Craftsman Bungalow	J.A. Bartholomew
806	South Sixth	c.1923	c	Craftsman Bungalow	Emil J. Kiesser
807	South Sixth	c.1920	c	Craftsman Bungalow	J.A. Bartholomew
113	South Seventh	c.1908	c	Craftsman Cottage	
114	South Seventh	1931	c	Craftsman Bungalow	
119	South Seventh	c.1900	nc	Remodelled	
123	South Seventh	c.1900	c	Tri-gable Vernacular	
202	South Seventh	c.1900	c	Tri-gable Vernacular	
203	South Seventh	1918	c	Craftsman Cottage	
205	South Seventh	1932	c	Craftsman Cottage	
206	South Seventh	c.1900	c	Tri-gable Vernacular	
209	South Seventh	c.1900	nc	Remodelled	
210	South Seventh	1930	c	Craftsman Cottage	
213	South Seventh	c.1928	c	Craftsman Cottage	
214	South Seventh	1930	c	Craftsman Bungalow	
218	South Seventh	1930	c	Craftsman Cottage	
221	South Seventh	c.1900	c	Queen Anne Cottage	
222	South Seventh	1933	p	Queen Anne Cottage	
304	South Seventh	1949	nc	ranch	
306	South Seventh	c.1905	c	Shingle Style Cottage	
310	South Seventh	c.1935	c	Craftsman Cottage	Eugene Crail (att.)
314	South Seventh	c.1930	c	Craftsman Cottage	Eugene Crail (att.)
322	South Seventh	c.1900	c	I-House	
502	South Seventh	c.1911	nc	Remodelled	
515	South Seventh	c.1915	c	Craftsman Cottage	Ora E. Long (att.)
516	South Seventh	c.1930	c	Picturesque: Cape	
518	South Seventh	c.1916	c	Craftsman Bungalow	Ora E. Long (att.)



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519 South Seventh	c.1915	c	Craftsman Bungalow	Ora E. Long (att.)
523 South Seventh	c.1916	c	Craftsman Bungalow	
602 South Seventh	c.1935	c	Craftsman Commercial	J.H. Howell(att.)
603 South Seventh	c.1930	c	Picturesque: Cape	
607 South Seventh	c.1915	c	Craftsman Bungalow	
608 South Seventh	c.1925	c	Pictureque:Craftsman	
610 South Seventh	c.1930	nc	remodelled	
611-1/2 South Sev.	c.1900	c	Four Square	
614 South Seventh	c.1936	c	Craftsman Cottage	C.E. Albrecht
615 South Seventh	c.1919	c	Craftsman Bungalow	
618 South Seventh	c.1930	c	Picturesque:Norman	
621 South Seventh	c.1919	c	Craftsman Bungalow	
624 South Seventh	c.1933	c	Picturesque:Tudor/Norman	
701 South Seventh	c.1925	c	Craftsman Cottage	
702 South Seventh	c.1919	c	Craftsman Bungalow	Ora E. Long (att.)
705 South Seventh	c.1910	c	Colonial Revival	Luke Cowan
708 South Seventh	c.1936	c	Craftsman Bungalow	Lou F. Sievert
709 South Seventh	c.1938	c	Picturesque:Norman	Wm. D. Willmore
712 South Seventh	c.1936	c	Craftsman Cottage	Lou. F. Sievert(att.)
714 South Seventh	c.1938	c	Craftsman Cottage	Lou. F. Sievert(att.)
715 South Seventh	c.1910	c	Queen Anne/Colonial Revival	
718 South Seventh	c.1916	c	Craftsman Bungalow	Ora E. Long
719 South Seventh	c.1910	nc	Remodelled	
722 South Seventh	c.1916	c	Craftsman Bungalow	Ora E. Long
321 South Eighth	c.1919	c	Craftsman Bungalow	John.P. Wherling
401 South Eighth	c.1910	c	Craftsman Bungalow	
409 South Eighth	c.1945	nc	Ranch	
415 South Eighth	c.1911	c	Craftsman Bungalow	
419 South Eighth	c.1911	c	Craftsman Bungalow	E.L. Bartholomew
423 South Eighth	c.1937	c	Picturesque:Tudor/Cape	
502 South Eighth	c.1958	nc	Modern Ecclesiastical	
503 South Eighth	c.1969	nc	Ranch	
507 South Eighth	c.1895	p	Queen Anne/Colonial Revival	
508 South Eighth	1915	c	Craftsman Cottage	
516 South Eighth	1937	c	Cape variant	
520 South Eighth	1929	c	Craftsman Bungalow	
504 West Main	c.1914	c	Craftsman Bungalow	E. L. Bartholomew/ Wm. C. Smith
508 West Main	c.1934	c	Craftsman Cottage	
512 West Main	c.1912	c	Classical Cottage	
516 West Main	c.1900	c	Queen Anne/Colonial Revival	
520 West Main	c.1930	c	Picturesque:Queen Anne/Craftsman	
522 West Main	c.1900	c	Queen Anne/Colonial Revival Cottage	
606 West Main	c.1906	c	Colonial Revival Cottage	

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612 West Main	c.1912	c	Colonial Revival	
506 West Babcock	c.1921	c	Colonial Revival	
507 West Babcock	c.1910	c	Craftsman Bungalow	E.L. Bartholomew
510 West Babcock	c.1911	c	Craftsman Bungalow	
511 West Babcock	c.1910	c	Craftsman/Colonial Revival	E.L. Bartholomew
515 West Babcock	c.1909	c	Craftsman/Colonial Revival	E.L. Bartholomew
516 West Babcock	c.1950	nc	Modern apartments	
519 West Babcock	c.1911	c	Craftsman Bungalow	E.L. Bartholomew
522 West Babcock	c.1930-31	c	Craftsman Bungalow	Multiple Builders
523 West Babcock	c.1911	c	Craftsman Cottage	E.L. Bartholomew
527 West Babcock	c.1905	c	Queen Anne Cottage	
602 West Babcock	c.1895	c	Queen Anne	
603 West Babcock	c.1921	c	Craftsman Bungalow	David Anderson
608 West Babcock	c.1911	c	Craftsman Bungalow	
401 West Olive	c.1916	c	Craftsman Bungalow	Ora E. Long
404 West Olive	c.1909	p	Craftsman High Style	
405 West Olive	c.1885	p	Queen Anne/Colonial Revival	
411 West Olive	c.1890-91	p	Colonial Revival	
412 West Olive	c.pre-1904	c	Queen Anne Cottage	
416 West Olive	c.1904	c	Colonial Revival Cottage	
417 West Olive	c.1888	c	Queen Anne Vernacular	
421 West Olive	c.1885	c	Queen Anne	
425 West Olive	c.1885	c	Queen Anne Vernacular	
429 West Olive	c.1891-1904	nc	Remodelled	
503 West Olive	c.pre 1891	c	Queen Anne Vernacular	
505 West Olive	c.1942	nc	Post Bungalow	L.F. Sievert
509 West Olive	c.1938	c	Post Bungalow	
510 West Olive	c.1931	c	Craftsman Cottage	
515 West Olive	c.1904	p	Colonial Revival	
516 West Olive	c.1904	c	Colonial Revival	
521 West Olive	c.1905	p	Queen Anne/Colonial Revival	
522 West Olive	c.1904	p	Queen Anne/Colonial Revival	
615 West Olive	c.1912	c	Craftsman Cottage	A.J. Svorkmoe
619 West Olive	c.1911	c	Craftsman Bungalow	Rube A. Young
311 West Curtiss	c.1917	c	Craftsman Cottage	
401 West Curtiss	c.1911	c	Craftsman Bungalow	Rube A. Young
404 West Curtiss	c.1905	c	Queen Anne Cottage	
407 West Curtiss	c.1910	c	Colonial Revival	Fred Willson
410 West Curtiss	c.1925	nc	Craftsman Cottage, altered	
411 West Curtiss	c.1911	c	Craftsman Bungalow	Rube A. Young
414 West Curtiss	c.1930	c	Picturesque:Craftsman	
415 West Curtiss	c.1905	c	Queen Anne Cottage	

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418 West Curtiss	c.1917	c	Craftsman Bungalow	E.L. Bartholomew
419 West Curtiss	c.1905	c	Queen Anne Cottage	
420 West Curtiss	c.1911	p	Colonial Revival	E.L. Bartholomew
423 West Curtiss	c.1905	c	Queen Anne Cottage	
427 West Curtiss	c.1905	c	Queen Anne Cottage	
513 West Curtiss	c.1932	c	Craftsman Cottage	
704 West Curtiss	c.1900	c	Classical Cottage	
401 West Koch	c.1910	c	Classical Cottage	
402 West Koch	c.1919	c	Craftsman Bungalow	
407 West Koch	c.1910	c	Colonial Revival	
408 West Koch	c.1925	c	Cape	Wm. L. Smith
411 West Koch	c.1910	c	Neo-Classical/Shingle	
412 West Koch	c.1932	c	Cape	Wm. L. Smith
416 West Koch	c.1919	c	Craftsman Cottage	
417 West Koch	c.1910	c	Craftsman Bungalow	
420 West Koch	c.1910	p	Craftsman Bungalow	
421 West Koch	c.1914	c	Four-Square	John Hartman
426 West Koch	c.1909	c	Classical Cottage	
517 West Koch	c.1919	c	Colonial Revival Cottage	Fred Willson
510 West Koch	c.1890	c	Queen Anne Cottage	
615 West Koch	1959	nc	Ranch	
703 West Koch	c.1930	p	Tudor Revival	
709 West Koch	1941	nc	Neo-Colonial	
715 West Koch	c.1918	c	Craftsman Bungalow	
721 West Koch	c.1900	c	Queen Anne	
401 West Story	c.1900	nc	Queen Anne Cottage, altered	
404 West Story	c.1900	nc	Queen Anne Cottage, altered	
407 West Story	c.1900	c	Classical Cottage, altered	
410 West Story	c.1930	c	Craftsman Bungalow	L.F. Sievert
411 West Story	c.1900	c	Queen Anne Cottage	
412 West Story	c.1923	c	Craftsman Bungalow	
417 West Story	c.1900	c	Queen Anne Cottage	
418 West Story	c.1919	c	Craftsman Bungalow	L.F. Sievert
421 West Story	c.1900	c	Queen Anne Cottage	
422 West Story	c.1923	c	Craftsman Cottage	
426 West Story	c.1909	c	Four-Square	
427 West Story	c.1905	c	Four-Square	
501 West Story	c.1904	c	Queen Anne Cottage	
502 West Story	c.1930	c	Craftsman Bungalow	
506 West Story	c.1931	c	Craftsman Bungalow	L.F. Sievert
510 West Story	c.1930	nc	Craftsman Bungalow	
602 West Story	c.1914	p	Craftsman Bungalow	Fred Willson
612 West Story	1932	c	Georgian Revival	Fred Willson

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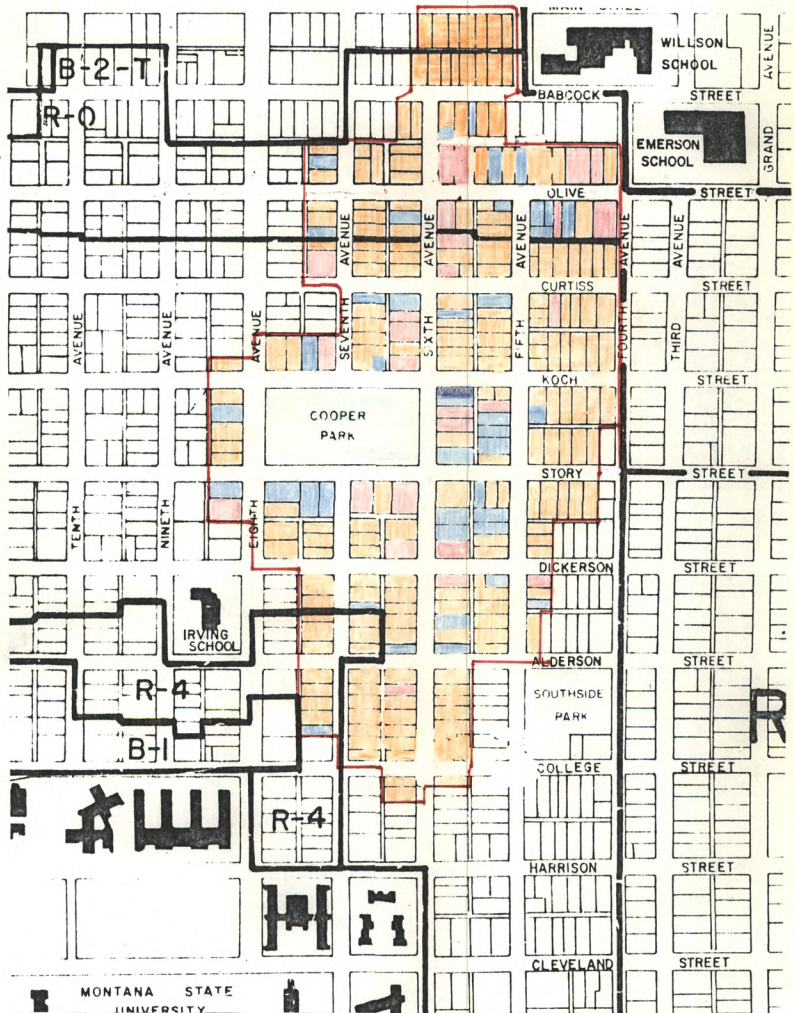
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616 West Story	1932	p	Neo-Chateausque	Fred Willson
710 West Story	1958	nc	Garage House	Fred Willson
510 Dickerson	1935	c	Craftsman Bungalow	L.F. Sievert
614 Dickerson	1927	c	Craftsman Cottage	
619 Dickerson	1937	c	Picturesque: Cape	
508 W. Alderson	1935	c	Vernacular	

COOPER PARK HISTORIC DISTRICT

Bozeman, MT



Red: Primary  
Green: Park

Orange: Contributing  
Blue: Non-contributing