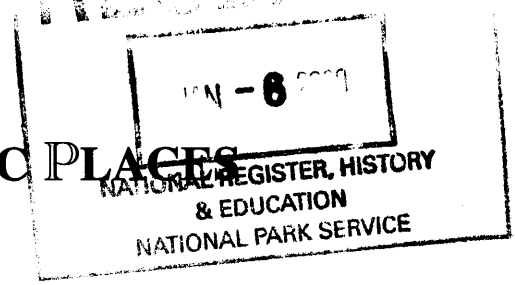


United States Department of the Interior
National Park Service

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NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name: Jack Bartlett House

other name/site number:

2. Location

street & number: 8 W. Harrison

not for publication: na
vicinity: na

city/town: Bozeman

state: Montana

code: MT

county: Gallatin

code: 031

zip code: 59715

3. State/Federal Agency Certification

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

Mark F. Baumer
Signature of certifying official/Title

12/24/1999
Date

Montana State Historic Preservation Office
State or Federal agency or bureau

(See continuation sheet for additional comments.)

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

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
 see continuation sheet
- determined eligible for the National Register
 see continuation sheet
- determined not eligible for the National Register
 see continuation sheet
- removed from the National Register
 see continuation sheet
- other (explain): _____

Edson H. Beal
Signature of the Keeper Date of Action 02/4/00

5. Classification

Ownership of Property: Private	Number of Resources within Property	
	Contributing	Noncontributing
Category of Property: Building	<u> 2 </u>	<u> </u> building(s)
Number of contributing resources previously listed in the National Register: n/a	<u> </u>	<u> </u> sites
	<u> </u>	<u> </u> structures
	<u> </u>	<u> </u> objects
Name of related multiple property listing: n/a	<u> 2 </u>	<u> </u> TOTAL

6. Function or Use

Historic Functions:

DOMESTIC/Single Dwelling

Current Functions:

DOMESTIC/Single Dwelling

7. Description

Architectural Classification:

Late 19th and 20th Century Revivals:
Tudor Revival

Materials:

foundation: concrete
walls: wood, brick
roof: asphalt
other:

Narrative Description

The Jack Bartlett House is located at 8 West Harrison Street in Bozeman, Montana, and is found at the southeastern edge of a large historic residential neighborhood between the town's Main Street commercial district and Montana State University. The boundaries of the Bon Ton and South Tracy Historic Districts are found half a block to the east and west respectively. Most of the homes in this vicinity were constructed during the first three decades of the Twentieth Century and tend to reflect Arts and Crafts or Colonial Revival stylistic influences—a fact which lends a somewhat contrasting and distinctive Tudor Revival character to this more recently constructed residence.¹

Constructed on lots 1-6 Block 7, in Bozeman's Butte Addition, the house stands on a landscaped 150' x 150' corner lot that is bounded by South Tracy Avenue to the east, West Harrison Street to the north, and a dedicated alley to the west. The residence fronts onto tree-lined West Harrison Street and is situated to the west of center on the lot, behind a modest, cultivated lawn. To the rear, is a large private yard enhanced by mature vegetation, including tall conifers and deciduous trees, mature hedges, and other ornamental plantings. A small period shed, echoing the house in design and materials, stands near the western property line, adjacent to the north-south alley. The property is in excellent condition and has had very little alteration since its construction in 1939-40.

¹While Tudor Revival homes are somewhat uncommon in the immediate vicinity of the Bartlett Residence, several smaller, more cottage-like examples of the style dating from the 1930s can be found between the 100 and 500 blocks of West Cleveland Street, just one block to the south. These include: 115 West Cleveland Street (c. 1934), 411 West Cleveland Street (c. 1936), 509 West Cleveland Street (c. 1935), 515 West Cleveland Street (1936), 516 West Cleveland Street (1931), and 521 West Cleveland Street (1936). Fred Willson is credited with designing the home at 509 West Cleveland Street.

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Exterior Features:

Designed by Bozeman's premiere architect, Fred Willson, in 1939, the detached two story frame residence is an unusual, asymmetrical hipped-roof expression of the Tudor Revival Style manor house.² Typical of the style, the exterior facades feature textured surfaces and a mixture of several different facing materials, including: wide horizontal board and batten siding, decorative wooden vertical siding, brick, and asbestos shingles. In form, the Bartlett House somewhat reflects the general design characteristics of Willson's Jacobean Style Quadrangle (1935) and Student Union Building (1939-40), both found on the campus of Montana State University³ Like the Bartlett House, both buildings project an appearance of stability and dignified prosperity, while evoking medieval European images of a rural nature. In addition, both ingeniously adapted the Jacobean style's associations with rural setting and whimsical design to create one identifiable architectural area in a urban setting.⁴

The house possesses an irregular plan, hipped roof, overhanging second story, and single dominant front gabled entrance with carved barge boards.⁵ The walls are finished with vertical and horizontal large wood clapboard siding and asbestos shingles and, on the portions of the lower level of the north and east elevations, patterned brick masonry. Fenestration is varied, with 2/2, 6/6, or 8/8 double hung windows, and tall, narrow casement windows with multi-pane glazing.⁶ Together, the wide assortment of window types and diverse wall treatments lend a substantial amount of texture to each elevation. The gabled front entrance, lending further character to the residence, is accented by decorative quoins that reinforce the opening.⁷ The hipped roof is finished with

²For a discussion of the Tudor Revival Style and its character-defining features see Virginia and Lee McAlester, A Field Guide to American Houses, (New York: Alfred A. Knopf, 1984), 355-371; James C. Massey and Shirley Maxwell, "American Houses in Old English Styles," Old-House Journal 19:5 (September/October 1991), 45-49; and Mark Alan Hewitt, "The Other Proper Style: Tudor," Old House Journal 25:2 (March/April 1997), 30-37. In this instance, the steeply-pitched gabled entrance, overhanging second story, the massive chimney, tall, narrow casement windows, patterned brickwork, and varied eave-line heights are the most obvious expressions of the Tudor Revival Style.

³For a discussion of the similarities and differences between the Tudor and Jacobean Styles see John Milnes Baker, American House Styles: A Concise Guide (New York: W. W. Norton and Company, 1994), 100-101 and Lester Walker, American Shelter: An Illustrated Encyclopedia of the American Home (New York: The Overlook Press, 1996), 176-177.

⁴Although clad in brick, the three buildings comprising Willson's Quadrangle have steeply pitched hipped roof clad in composite shingle, with at least one large cross gable. Each has at least one large chimney. Similarly, Willson's Student Union Building, which was designed at almost exactly the same time as the Bartlett House, expresses striking architectural similarities. Although constructed of reinforced concrete and veneered in polychrome rug faced brick, the building has a truncated hipped roof with flared eaves, and a large, off-center cross gable. Like the Bartlett House, the main entrance in the cross gable has a concrete door surround finished to imitate tooled sandstone.

⁵For complete architectural drawings see Fred F. Willson, "Residence for Dr. Jack Bartlett, 1939-40" in Fred F. Willson Architectural Drawings, Manuscript Collections #2143, Number 35, Burlingame Special Collections, Renne Library, Montana State University, Bozeman, Montana, sheets 1-?

⁶It should be noted that in virtually every instance where double hung windows are described in this physical description, they appear to have replaced tall, narrow fixed and/or casement windows identified in Willson's original 1939 elevation drawings. The double hung windows were selected most likely to provide increased ventilation. They have an essentially historic appearance and it is difficult to determine from existing physical evidence if and when they may have replaced the original windows. It is possible—although not likely—that the decision to divert slightly from Willson's original vision took place during the construction of the Bartlett Residence. In any event, the essential integrity of the property remains largely in tact, despite some changes in window type and appearance.

⁷(Ibid., 368, note #2) According to the McAlester's, "varying interpretations of classical doorways were added to Tudor house forms in the 1930s."

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asphalt shingles and features overhanging eaves, which are accented on the front elevation by decorative wrought iron pendants. The foundation is concrete and the large, projecting front-facing chimney is built of brick.

North (Front) Elevation:

The primary facade of the Bartlett Residence presents a distinctive, off-center, two story, projecting gabled entrance, which is sided in painted asbestos shingles. An off-center, paneled wooden door with a small 2/2 fixed window and a wrought-iron drop handle is framed by carved wood quoins, which are finished to imitate tooled sandstone, as well as a dentilated and carved wood header. Immediately to the right of the door is a tall, narrow casement window with multi-pane glazing accented on either side by narrow, carved wooden shutters. A simple wrought iron railing and matching porch light further highlight the residence's main entrance and uncovered concrete front stoop. Above the door on the second story of the projecting entrance is a centrally located 8/8 double hung window, framed on either side by tall, narrow 4/4 double hung windows. The entrance's steep-pitched cross gable is accented by carved wooden barge boards.

The eastern portion of the primary facade features unpainted red and black brick on the main floor level. Soldier coursings distinguish where the wall meets the concrete foundation and help to frame the two 8/8 double hung windows that straddle a massive, partially-exposed central chimney that rises to project above the roofline. Defining the second story and separating the main floor masonry from two upper level 8/8 double hung windows, are three horizontal courses of wide wooden board and batten siding. The upper level windows are situated directly above those found on the main level and, like most of the other windows found on this elevation, are framed in carved wooden shutters. Between the upper level windows is narrower vertical wooden siding.

In contrast, the western portion of the front facade is sided in painted asbestos shingles on the main level. Two tall, narrow casement windows with multi-pane glazing and carved wood shutters are centrally located. The upper level of the western portion of the front facade displays vertical wide wood siding with scalloped bottoms. Two 6/6 double hung windows framed with carved wooden shutters are centrally positioned. Immediately to the left of these windows is a tall, narrow casement window with multi-pane glazing.

East Elevation:

Like the front facade, the east elevation of the Bartlett House also exhibits an eclectic mix of materials and architectural features. A single story bay window, complete with a large central plate glass window and two flanking tall, narrow casement windows with multi-pane glazing can be found on the lower right portion of the facade. The lower portion of the bay window is clad in painted asbestos shingles, and the roof of the bay window is covered in asphalt shingles. The remainder of the lower level is covered in unpainted red and black brick on the main floor level. Continuing the precedent set on the main facade, soldier coursings distinguish where the wall meets the concrete foundation and help to frame an 8/8 double hung window, to the left of the bay window, which is flanked on either side by tall, narrow casement windows with multi-pane glazing.

As on the front elevation, three horizontal courses of wooden board and batten siding defines the second story and separates the main floor masonry from the east elevation's upper level. Above this division are two balanced 8/8 double hung windows, each framed by carved wood shutters. Between and on either side of each of these openings is vertical wooden siding, similar to that found on the primary facade.

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South (rear) Elevation:

Like the north (front) and east elevations, the south (rear) elevation is characterized by an eclectic mix of wall treatment materials as well as varied window fenestration, typified in the original design by the tall, narrow casement windows—a character-defining feature of the Tudor Revival Style. The south elevation breaks into eastern and western sections. The larger and more massive eastern section constitutes the main body of the residence. The western is comprised of the two-car garage on the lower level and living space above.

With respect to the eastern portion of the rear elevation, the lower level is clad in board and batten wood horizontal siding, similar to that found on the other elevations, while the western portion of the lower level is sided in asbestos shingles. Window fenestration is varied. From right (east) to left (west) the lower level features a simple wooden door with tall, narrow multi-pane fixed window, flanked by two tall, narrow casement windows, also with multi-pane glazing. Moving to the left one finds a 6/6 double hung window, similarly flanked on either side by two tall, narrow casement windows with multi-pane glazing and two smaller multi-pane casements. A small 1960s addition of a kitchen bay window with tall, narrow non-historic plate glass windows, has replaced the original bay window with 6" x 6" glass blocks surrounding on three sides a small 2/2 fixed window.⁸ As on the other elevations, three courses of wide, horizontal board and batten siding, separates the lower level from the upper level. The remainder of the upper level exhibits vertical wooden siding and varied window fenestration, including two groupings of two tall, narrow casement windows with multi-pane glazing, a large central plate glass window and two flanking tall, narrow casement windows with multi-pane glazing, and one smaller multi-pane casement.

The smaller western portion of the south elevation is clad in asbestos shingles and contains two, centrally-located, tall narrow multi-pane casement windows. The overhanging upper level is clad in vertical wide wood siding with scalloped bottoms and features three tall, narrow casement windows.

West Elevation:

The western elevation features two main sections: the southern portion, which includes the projecting portion of the main body of the residence, and the northern portion, which includes a two-car garage on the main floor and second story living space above. Due to its more functional character, the northern portion of the western elevation is more straightforward in terms of design and selected materials than the house's other elevations.

With respect to the southern portion, the lower reaches display wide board and batten wood horizontal siding, similar to that found on the other elevations. Three tall, narrow fixed windows are grouped together on the lower level and, according to Willson's architectural drawings, have replaced a window with 6" x 6" glass blocks surrounding on three sides a small 2/2 fixed window, identical to the one originally found on the south elevation.⁹ A corner entrance paneled door, complete with a transom window and covered with a simple (possibly non-historic) shed roof, can also be found on the lower level. As on the other elevations, three courses of identical siding, distinguish the lower level from the upper level. The remainder of the upper level features vertical wooden siding, similar to that found on other elevations, and one tall, narrow multi-pane casement window.

⁸ Along with the window replacements already mentioned, this appears to be the only obvious non-historic alteration to the residence. For original design appearance reference Fred Willson Drawings.

⁹ Ibid.

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The northern portion of the west elevation is the most simplistic face of the entire residence. The main floor is comprised of two large, paneled, wooden garage doors. The second story is covered in vertical wide wood siding with scalloped bottoms. No windows are found on this portion of the west elevation.

Interior Features:

The interior of the house features period detailing commonly found in early-twentieth-century expressions of Old English Styles.¹⁰ In addition, an extensive use of polished Philippine mahogany for wall treatments, decorative doors, ceiling beams, built-in book shelves, recessed cupboards, carved window valances, and the central staircase is a significant, character-defining feature of the interior spaces. Impressive mahogany doors displaying distinctive hexagonal patterns in glass and/or wood can also be found throughout the interior spaces.

The main entry features an impressive, ascending mahogany staircase with grooved wainscoting, carved carriage, and a decorative balustrade with both turned and carved balusters. The living room contains red oak flooring, floor to ceiling mahogany wall paneling, matching beamed ceilings, and a central marble fireplace and hearth with a matching mahogany overmantel. The dining room features pegged, wide board flooring, painted plaster walls, recessed mahogany cupboards at the corners, brass drop-handled cabinetry, and a central hanging fixture of dark bronze finish. The basement features knotty pine wall treatments and built-in cabinetry.

Outbuilding:

The solitary outbuilding at 8 West Harrison is typical of twentieth-century English revival style architecture in the United States in that it was contemporaneous and designed to complement the house.¹¹ Located directly south and west of the main residence and adjacent to an existing concrete driveway leading to the attached two-car garage, the 12' x 12', one-story shed features a square plan and is clad in wide, horizontal board and batten wooden siding similar to that found on the house. The lower half of the north elevation features colored brick masonry, which wraps around to cover a portion of the east elevation and closely matches that found on the main residence. A wooden door with wrought iron hinges and handle is found on the east elevation. Framed 2/2 fixed windows are centrally located on the upper portions of the north and south elevations. The hipped roof is clad in wooden shingles.

Integrity:

The Bartlett House retains a very high degree of integrity inside and out. The workmanship and materials from the original construction are very well preserved. Similarly, the defining elements of the original design, including the roofline, spatial relationships, historic fabrics, varied exterior surfaces, original masonry, and dominant chimney, remain in tact. Significant design alterations have been limited to non-character defining elevations—namely the south or rear elevation—and are generally limited to the small kitchen addition with non-historic fixed plate glass windows. A number of the original tall, narrow casement windows

¹⁰For an excellent description of common interior features of English Revival houses see (Massey and Maxwell, 49) Virtually all of the character-defining features called out by the authors can be found in the Bartlett House.

¹¹(Massey and Maxwell, 47)

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drawn in Willson's original architectural renderings were also replaced by larger 8/8 double hung windows—most likely for insulation or ventilation purposes—but these alterations were sensitive to the original small paned window designs in that they replicate fenestration rhythms and used the original openings. Thus, despite these changes, the house is very reflective of its historic appearance and character. Similarly, the site's landscaping, historic residential setting and general feeling of the neighborhood is also very much intact. Thus, there is a clear conveyance of the history associated with the site and its architect, Fred F. Willson.

8. Statement of Significance

Applicable National Register Criteria: A, C

Areas of Significance: Architecture,
Community Planning & Development

Criteria Considerations (Exceptions): n/a

Period(s) of Significance: 1939-1949

Significant Person(s): n/a

Significant Dates: 1939-40

Cultural Affiliation: n/a

Architect/Builder: Willson, Fred F., architect

Narrative Statement of Significance

The Jack Bartlett House qualifies for National Register listing under criterion A and C. The residence is historically significant for its association with Bozeman's steady economic and demographic evolution during its 1930-1950 Nationalization Phase of development.¹² Reflecting broad patterns of architecture, community planning, and development in this pivotal era, the residence qualifies for National Register listing under criterion A. The property also qualifies for Register listing under criterion C, as the representative work of regionally-significant architect Fred F. Willson, as well as being a unique representation of Tudor Revival architecture and the embodiment of the distinctive characteristics of ca. 1940 popular construction.

Jack Bartlett acquired vacant lots 1-6 Block 6 in Bozeman's Butte addition in late 1939 and immediately hired Bozeman's premiere architect, Fred F. Willson, to initiate the design for a new residence on the property.¹³ According to dates found on the original architectural renderings, drawings for the exterior elevations, floor plans, window, fireplace, stair, and interior cornice details were completed by Willson in December of 1939. By February of 1940, additional modifications to the house's interiors, including further living room and rumpus room fireplace refinements, as well as bay window, telephone niche, and beam mould details, were completed by the architect.¹⁴ Bartlett lived in the house until the fall of 1944, when he sold the property to the F. I. Sabo family, who lived in the house throughout the 1940s and 1950s.¹⁵ Then in March of 1960, F. I. Sabo deeded the property to his wife, Dorothy.¹⁶ Local architect William Grabow was soon hired to make slight modifications to the floor plan and the non-

¹² James R. McDonald, Bozeman Historic Resource Survey (Missoula, Montana: Privately Printed, 1984), 13 and 108-118.

¹³ Gardner Waite, grantor, to John Bartlett, grantee, 1939, Film 84 page 243, Grantor/Grantee Index, Gallatin County Clerk and Recorder's Office, Gallatin County Courthouse, Bozeman, Montana.

¹⁴ For complete architectural drawings see Fred F. Willson, "Residence for Dr. Jack Bartlett, 1939-40" in Fred F. Willson Architectural Drawings, Manuscript Collections #2143, Number 35, Burlingame Special Collections, Renne Library, Montana State University, Bozeman, Montana, sheets 1-9 and additional unnumbered sheets.

¹⁵ John D. Bartlett, grantor to F. I. Sabo, grantee, September 30, 1944, Film 90 Page 84-85, Grantor/Grantee Index, Gallatin County Clerk and Recorder's Office, Gallatin County Courthouse, Bozeman, Montana.

¹⁶ F. I. Sabo, grantor, to Dorothy F. Sabo, grantee, March 15, 1960, Film 133 Page 467, Grantor/Grantee Index, Gallatin County Clerk and Recorder's Office, Gallatin County Courthouse, Bozeman, Montana.

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character-defining west and south elevations of the property, adding a small addition to an existing kitchen area.¹⁷ Following these changes, members of the Sabo family continued to occupy the house until 1987, when the property was sold to James L. Isch.¹⁸ Seven years later, Isch deeded the property to the property's present owners, Carson and Dede Taylor.¹⁹

Jack Bartlett and Bozeman's Nationalization Phase:

The 1930-1950 Nationalization Phase of Development was a critical era of growth and development for Bozeman, Montana. The Great Depression, Franklin Delano Roosevelt's New Deal, World War II, and the post-war era: all had substantial and lasting impacts on the community.²⁰ Like other places across the nation, Bozeman faced many challenges following the Stock Market Crash of 1929 but, for the most part, the town of nearly 7,000 fared comparatively well. Local newspaper headlines on January 1, 1930 optimistically proclaimed: "All signs point toward continuance of prosperity . . . Nothing in the present situation that is menacing or pessimistic . . . Agriculture in better condition than ever."²¹

Several factors contributed to this positive outlook. As in years past, an abundance of water in the region caused agriculture in the Gallatin Valley to flourish at a time when most farmers and ranchers were ravaged by natural disasters and financial ruin. Drought stricken cattle from other regions were brought into the Bozeman area and, by 1932, local dairy farmers were constructing a \$25,000 cooperative creamery that was expected to double the farm population of the county.²² The success of the local farm economy is further evidenced by the development of the Gallatin Valley Auction Yards and Vollmer slaughterhouse complex in the mid 1930s.²³ Ironically, that same year, local newspapers lamented the fact that in other parts of the nation the gross income of American farmers was less than half of the returns for 1929.²⁴

¹⁷ William Grabow, "Residence Alteration: Mr. and Mrs. Sabo—Plan and Elevations (January 1962)" in Fred F. Willson Architectural Drawings, Manuscript Collections #2143, Number 35, Burlingame Special Collections, Renne Library, Montana State University, Bozeman, Montana, sheets 1-9 and additional unnumbered sheets.

¹⁸ Dorothy F. Sabo, grantor to James L. Isch, grantee, April 15, 1987, Film 96, Page 3897, Grantor/Grantee Index, Gallatin County Clerk and Recorder's Office, Gallatin County Courthouse, Bozeman, Montana.

¹⁹ James L. Isch, grantor, to Carson Taylor, grantee, August 19, 1994, Film 147, Page 69, Grantor/Grantee Index, Gallatin County Clerk and Recorder's Office, Gallatin County Courthouse, Bozeman, Montana.

²⁰ For a general discussion of Bozeman during the period see Phyllis Smith, Bozeman and the Gallatin Valley: A History (Helena: Falcon Press, 1996), 255-286.

²¹ Bozeman Daily Chronicle, January 1, 1930, 1.

²² "Locals Survived Depression Better than Most," Bozeman Daily Chronicle Centennial Edition, Tuesday, March 29, 1983, 16.

²³ See Malcolm Story, interview by author, 7 June 1993, Bozeman, Montana, tape recording in possession of the author, Bozeman, Montana, and Anthony Gafke and Lewis Uhlrich, interview by author, 7 July 1993, Bozeman, Montana, tape recording in possession of the author, Bozeman, Montana. See also "Vollmer Slaughter House Necessity in Everyday Living," Bozeman Daily Chronicle 26 March 1956, 8.

²⁴ ("Locals . . .", 16)

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When Montana's economy was at its lowest point, Bozeman witnessed a new relationship with the Federal government which further bolstered the local economy. While drought conditions continued to hinder agricultural pursuits and forced many Montana counties to seek federal assistance during the Depression years, many area farmers and related businesses, such as the Montana Flour Mills Company, profited by providing flour and cereal products for Roosevelt's New Deal assistance programs. Flourishing agribusiness, coupled with the presence of MSC's Agricultural Extension Service, made Bozeman the principle actor in Montana's New Deal farm policy activity and underscored Bozeman's role as the "de facto capitol of rural Montana."²⁵

Thanks in large measure to its growing role in New Deal Farm policy, as well as the fact that many unemployed students were flocking to Bozeman, Montana State College expanded dramatically during the period, having obvious ripple effects on the town and its built environment. In 1932, MSC had 1,056 students, many of whom were attracted to Bozeman because they could not find jobs. By 1939, student population had jumped nearly sixty percent to 1,801 students.²⁶ This dramatic increase helped to further bolster Bozeman during the worse years of the Great Depression and generated increasing opportunities for local housing and business development.

Thanks to the continued success of the local agricultural economy and the ongoing benefits of Montana State College's expansion during the 1930s, Bozeman's population increased steadily during the Great Depression. According to United States Census Reports, local population was 6,855 in 1930. By 1940, that population had risen nearly 21% to 8,665 local residents, not including students.²⁷

Another indicator of Bozeman's continuing growth during its Nationalization Phase of Development was the valuation of Building Permits. In 1932, for example, the total value of local building permits was a less than impressive \$98,883. By 1940, the total building permit valuation had grown more than four times to \$428,780, a solid indication that local growth and development accelerated toward the end of the decade. During the same period, a total of 555 more light meters and 1129 gas meters were added in Bozeman.²⁸ Such surprising development prompted Bozeman's mayor, August H. Lake to boast in the Bozeman Daily Chronicle of his community's "sound, steady business world." Lake went on to assert that:


the city of Bozeman leads the nation in home-owned homes. The records here show that 56% of all the homes here are owned by the occupants. The average according to government statistics is 48%. This, in a measure accounts for the wide publicity Bozeman has gained the country over as a city of beautiful homes for it goes without saying that the man who owns a home takes pride in its appearance. And in this respect, Bozeman lives up to its reputation.²⁹

²⁵(McDonald 1984, 112)

²⁶Office of the Registrar, "Registrar's Report to the President: Summary of Student Statistics 1893-4 through 1958-9,"(Bozeman: Montana State College, March 1960), 7-8 and 52-53 .

²⁷Compare population statistics recorded in Polk's Bozeman (Montana) City Directory (Salt Lake City: R. L. Polk and Co. of Montana, 1933), 11-13 and Polk's Bozeman (Gallatin County, Montana) City Directory (Salt Lake City: R. L. Polk and Co. of Montana, 1942), 11-14.

²⁸Compare building and construction statistics recorded in *Ibid*.

²⁹ "As Ye Sow, So Shall Ye Reap": The Home is the Foundation of Society," an advertisement written by the City Improvement and Housing Committee of the Bozeman Chamber of Commerce in The Bozeman Daily Chronicle, "May 7, 1939, 6.

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To further these positive trends in local development, the mayor and his supporters initiated “a campaign to further increase home ownership and home improvements, modernization, and remodeling of business buildings . . .”³⁰ In the Fall of 1939, just months after the start of this ambitious, community-wide endeavor, Jack Bartlett hired architect Fred Willson to design his new home at 8 West Harrison Street.

Jack (John Donnington) Bartlett was born March 10, 1909 in Chicago, where his father was a doctor. Following the death of his father in France during World War I, Jack and his family returned to Helena, Montana, where his mother, Ethel Booker Bartlett, had been raised. In 1928, a young Bartlett came to Bozeman, Montana, to attend Montana State College in Mechanical Engineering, a program of growing importance at the formerly agricultural-dominated land grant college.³¹ While at MSC, Bartlett was involved in the Sigma Chi Fraternity, “Scabbard and Blade,” and also served as “Commissioner of Dramatics” on the Student Senate. In 1931, Bartlett eloped to Idaho with Rae Anceney, daughter of the owners of the impressive Flying D Ranch, without informing college authorities. For this action he was expelled from Montana State College.³²

That same year, Bartlett’s mother and sister, Bettie, moved to Bozeman. Together the three purchased the Bungalow Drug at 14 West Main Street with family savings. The Bungalow opened in 1912 as a confectionary and drugstore and “(it) quickly became a gathering place for generations of young people, who dawdled over root beer floats, Green Rivers, and banana splits.”³³ Period photographs advertised the establishment as the “largest ice cream parlor in the west.”³⁴ The ongoing success of Bartlett’s investment is evidenced by the fact that in 1935, he hired local architect Fred F. Willson to redesign the Bungalow’s storefront in the Art Deco Style.³⁵

Jack and Rae Bartlett had three children by 1936 and were divorced by 1939. Jack got custody of the children and, craving the respectability that a large traditional home would give them, hired local architect Fred Willson to design a residence in the Tudor Revival Style. Proceeds from the Bungalow, a still-thriving downtown business, helped finance the ambitious Depression-era project, and the Bartlett family worked collaboratively with Willson on the design. According to Bettie Bartlett, Jack Bartlett and Fred Willson chose the character-defining Philippine Mahogany woodwork for the interiors, and the upstairs “suite” was designed for the mother and sister. The rumpus room for the children and extra bedrooms for a nanny in the basement suited the extended family’s needs. The four bathrooms were unusual for the time and Bettie Bartlett remembers a carpenter’s wife

³⁰“Campaign will Urge Building, Rebuilding of Homes in Bozeman,” Bozeman Chronicle, May 7, 1939, 1.

³¹(McDonald, 116)

³²Telephone Interview with Bettie Bartlett, Big Fork Montana by Dede Taylor, July 19, 1999. For additional Biographical information see obituaries found in the Napa [California] Register, 11 December, 1969, and the Saint Helena [California] Register, 11 December, 1969.

³³(Smith, 278)

³⁴(Ibid, 249)

³⁵Fred Willson Job List: 1935, job #3517; “Store Front–Bungalow–J. Bartlett.” See also Matt Cohen, “20 West Main Street,” Montana Historical and Architectural Inventory, 1985. The storefront featured stripes of dark and light beige cararra glass, and red within the recessed entry way. Three colors of encaustic tile covered the doorstep to the drug store, with the name of the establishment inlaid. Each window comprising the storefront featured transom decals advertising “Fountain,” “Films,” “Gifts,” “Candy,” and “Lunch.” A distinctive neon Art Deco sign reading “Bungalow” also graced the storefront.

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commenting that the family must have kidney problems to need so many toilets.³⁶ Clearly, the Bartlett house was unusually large for a Depression-era residence—an indication that the family, and probably the broader community in which they lived, were confident in Bozeman's continued growth and development.

Such widespread morale was still apparent at the outset of the new decade when the Bozeman Chronicle predicted that 1940 would be "the best year for commercial enterprise since 1929 . . . 'if the war continues.'"³⁷ The paper gave several reasons for making this optimistic claim, asserting that:

(For) the western part of the United States the war in Europe seems to offer a double stimulation to business. Our wheat and cattle and copper and timber and wool are already finding a better market, in part at least, as the result of the conflict. During the summer season we should see greatly increased western travel, since "going abroad" will be most definitely not the thing one does in the coming year, "if the war continues."³⁸

As predicted, Bozeman's economy continued to expand, especially after the bombing of Pearl Harbor in December of 1941. Mechanisms were already in place to provide the nation's armed forces with locally produced agricultural commodities, such as flour, wool and meat. Major local employers, such as Montana Flour Mills and the Bozeman Canning Company operated at maximum capacity during the era.³⁹

Unfortunately for the Bartlett family, not everyone prospered to the extent that some of Bozeman's major employers did. In the early 1940s, the Bartlett family found it more difficult to pay the mortgage payments on their newly constructed residence—a fact that was perhaps due in part to declining college enrollments during the War years and the corresponding drop in patronage at the Bungalow Drug. Soon, the family sold the business to Doc Young and Jack enlisted in the Royal Air Force and later in the U.S. Air Force. Bettie worked as a secretary at MSC and the children went to live with their mother. The Bartlett house was sold to F. I. Sabo in 1944.

The end of the war and the return of veterans brought ever-increasing activity to Bozeman. The effects of the 1944 G.I. Bill of Rights stimulated further growth at the college and in the housing industry. Local responses to shortages in housing supply prompted the development of wood products industries such as the Idaho Pole plant, which was established in 1946, and the pulpwood industry, started at Gallatin Gateway in 1947. Together these and other developments helped ensure the continuing expansion of Bozeman and its institution of higher learning, Montana State College.

Thus, throughout its Nationalization Phase of development, Bozeman's economic vitality was quite healthy relative to other areas in Montana. This fact translated into a general continuation of Bozeman's physical evolution during the 1930-1950 period. Taking place right at the heart of this fairly dynamic era, the construction of the Bartlett house is reflective of local development

³⁶(Bartlett, 1999)

³⁷"Welcome to 1940," Bozeman Chronicle, January 2, 1940, 2.

³⁸Ibid.

³⁹See, for example, C.R. McClave to N. B. Holter, 21 December 1943, A.M. Holter Papers, Manuscript Collect 80, Montana Historical Society, Helena, Montana.

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trends and, more specifically, the abiding optimism and prosperity that characterized at least a segment of this ever-growing college community.

Fred Willson and Bozeman's Nationalization Phase

Radically new manifestations of architectural form derived from the nation's growing industrial culture, and gave a decidedly different character and appearance to numerous local properties during Bozeman's Nationalization Phase. At the same time, however, others – including Jack Bartlett – were attracted to the appeal of less urban and more picturesque ideals. The result was a marked contrast in the local built environment between the more forward-looking and cosmopolitan statements of the Art Deco and Moderne styles and more nostalgic and rural expressions of architectural character.⁴⁰ In testimony to his diverse talents as an architect, Fred F. Willson successfully catered to both prevalent tastes during the 1930s and 40s.

Born in Bozeman on November 11, 1877, Fred F. Willson was the only son of Brigadier General Lester S. and Emma Weeks Willson, pioneers who came to Montana in 1867. After attending the Bozeman Academy, Willson completed his junior year at the Montana State College of Agriculture and Mechanic Arts, then enrolled at Columbia University. He graduated with a bachelor's degree in architecture in 1902. Willson became “the first native son of the Treasure State to return . . . to practice architecture,” when he accepted a position in the Helena office of prominent architect, Charles S. Haire.⁴¹ In 1904, Willson spent two years in Europe, studying at the Ecole des Beaux Arts, and traveling. He returned to the United States in 1906, and worked for a time in New York City, where he was associated with architects Theodore C. Visscher and James Burley. Later that year, Willson returned to Montana to oversee the Butte office of his mentor, who now headed the firm of Link & Haire. Willson returned permanently to Bozeman in 1910 and opened his own office. During his years of practice, Willson was active in state and national architectural organizations; he served on the state board of examiners for licensing architects and as regional director for the American Institute of Architects.⁴²

Considered to be one of Montana's most prolific and talented twentieth century architects, Willson was “an architect of long experience and distinguished record . . .” who was “widely known professionally in the Pacific Northwest.”⁴³ According to the Encyclopedia of Northwest Biography, Willson “designed many of the State's notable buildings . . .” including civic buildings, hotels, apartment buildings, a theater, schools, industrial structures and residences.⁴⁴ The Encyclopedia went on to note that “(I)

⁴⁰For discussion of the style see James C. Massey and Shirley Maxwell, “Art Deco and International Styles,” Old House Journal (March-April 1992): 56-60 and Richard Longstreth, The Buildings of Main Street: A Guide to American Commercial Architecture (Washington, D.C.: National Trust For Historic Preservation, 1987), 12-19, 46-49, and 63-65.

⁴¹See Winfield Scott Downs, Encyclopedia of Northwest Biography (New York: American Historical Company, Inc., 1941), 35-6

⁴²For additional discussions of Willson's biographical background see Tom Stout, Montana: Its Story and Biography, Vol. II, (Chicago and New York: The American Historical Society, 1921), 319-20; Robert George Raymer, Montana: The Land and the People (Chicago and New York: The Lewis Publishing Company, 1930), 221-222; and, Peter Caughey, “The Man Who Designed Bozeman's Buildings,” Bozeman Daily Chronicle, Monday, January 4, 1982, p. ____.

⁴³(Downs 1941), 35. See also Architect Dies; Mourned by All,” 1956, Vertical Files, Gallatin County Historical Society, Bozeman, Montana.

⁴⁴(Downs 1941), 36.

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his work” Willson “combined a wide and accurate scholarship, embracing all schools of architecture, with a functional adaptation of design to the needs of modern life, revealing an informed taste and versatile creative powers.”⁴⁵

Throughout Bozeman’s late Civic, Progressive and Nationalization Phases of Development, Willson’s work produced diverse architectural manifestations in virtually every popular style of the day.⁴⁶ Over time, Willson expanded his business interests into areas other than architecture. He owned 640 acres in the Powder River area, was president of the Bozeman Investment Company, and a director and stockholder of the Willson Company.⁴⁷

An examination of Willson’s Job List reveals that throughout Bozeman’s Nationalization Phase, the architect’s efforts were primarily directed toward nonresidential projects. Profitable commercial remodels, such as a contract to redesign all of the Safeway Stores in Montana and, with increasing frequency, projects involving governmental facilities for city, county, state and federal entities made up the bulk of Willson’s workload during the period.⁴⁸

Most of Willson’s commercial designs during the period tended to reflect the forward-looking appearance of the Art Deco and Art Moderne movements. Several of Willson’s storefront remodels in the era embraced less traditional appearances, including: Bartlett’s Bungalow Drug at 14 West Main Street (1935), Frank Hoey’s Bozeman Sheet Metal Works at 26 South Grand Avenue (1936); and Chester Roecher’s Drug store at 118 East Main (1940).⁴⁹ Completely new Main Street facades, such as that of the Park Pool Hall Building at 9 East Main Street (1937) and the Hathorn Building at 29-43 West Main Street (1942) similarly embodied Willson’s trendy tendencies in public architecture.⁵⁰

Thanks to the availability of FDR’s Public Works Administration monies, Willson also designed several notable Art Deco civic buildings in Bozeman during the Depression years. These landmarks included the three-story Gallatin County Courthouse (1936) at 311 West Main Street, and the large 1936-37 Art Deco Addition to the original 1902 Gallatin County High School at 404 West Main Street. In 1939, the year Willson initiated the design of the Bartlett House, he also designed three Art Deco elementary schools: Irving School at 611 South Eighth Avenue, Hawthorne School at 102 North Rouse Avenue, and Longfellow School at 516 South Tracy Avenue. The new facilities featured streamlined architectural features, such as smooth wall surfaces, soft or rounded corners, flat roofs and horizontal bands of windows that create a distinctive streamlined or wind-tunnel appearance, as well as minimalistic ornamentation and poured-in-place concrete construction. As such, these depression era landmarks were symbolic expressions of the progressive efficiency of Franklin Delano Roosevelt’s New Deal.

⁴⁵ Ibid.

⁴⁶ (McDonald, A-11) Willson’s local buildings include notable examples of the Neoclassical, Colonial Revival, Neo-Gothic, Mission Revival, Tudor Revival, Renaissance Revival, Prairie School, Craftsman, Chateausque, Jacobethan, International, and Art Deco Styles.

⁴⁷ [Stout, pp.319-20]

⁴⁸ See Fred Willson Job List 1930-1950

⁴⁹ See Fred Willson Job List: 1935, job #3517 “Store Front–Bungalow–J. Barrett”; 1936, Job #3610: “Bozeman Sheet Metal Works Shop–Hoey.”; and, 1940, job #4025, “Store Front Alt–Roecher Drug Co.”

⁵⁰ See Fred Willson Job List, 1937, job #3710 “Park Pool Hall Building, Story–Vandenhook” and Fred Willson Job List 1942, job #4206 “Alterations to the Hathorn Building.”

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By the mid 1930s, Willson was again designing buildings for Montana State College, just as he had done in the 1910s and 1920s.⁵¹ Perhaps in an attempt to appeal to the conservative, anti-New Deal sentiments of Montana State College President Alfred Atkinson, both landmarks that he designed in this era were largely derived from nostalgic English architectural influences and markedly less urban in character than his modernistic Art Deco PWA projects.⁵² Willson's 1935 Quadrangle, for example, is a complex of three Jacobethan style brick buildings facing into a landscaped courtyard planted with evergreens and deciduous trees.⁵³ Ingeniously adapting the English Revival style's associations with rural setting to create one identifiable architectural area in a non-traditional, urban setting, the Quadrangle promoted a sense of romantic domesticity valued by increasing numbers of locals. By 1939--the same year that Willson designed the Bartlett House--he was again drawing upon English architectural traditions with the design of his Jacobethan Style Student Union Building, which bore a close similarity to the Quadrangle. Both facilities featured a steeply-pitched roof, brick cladding, and a prominent cross-gabled entrance with cast stone detailing.

While the public face of Willson's architecture tended to take on a more modern appearance in the first half of Bozeman's Nationalization Phase, his private residences -- including the Bartlett House -- were, like the Quadrangle and Student Union Buildings, decidedly more nostalgic and picturesque in character. A mark of the architect's creative diversity and sensitivity to the established character of Bozeman's residential neighborhoods, Willson designed "period houses" for several of Bozeman's entrepreneurs, including a Neo-Chateausque residence for department store owner James Chambers at 616 West Story Street (1932) and similarly styled residence for flour mill owner Eugene Graff House at 504 West Cleveland Avenue (1933-34).⁵⁴ Like the Bartlett House, both clearly express romantic European stylistic references and feature large landscaped gardens in the rear yards.

Willson's interest in the Bartlett project and choice to design a unique representation of Tudor Revival architecture stems from several notable factors. First and foremost, the architect had an established relationship with the Bartlett Family. According to Jack Bartlett's sister, Bettie, Willson had been schoolmates with her mother, Ethel. It will also be recalled that in the mid-1930s, Willson had been hired by Jack, Ethel, and Bettie Bartlett to redesign the Bungalow Drug, which they jointly owned.⁵⁵

As significant, Willson's residential projects during the 1930s were, almost without exception, large impressive homes for prominent local families living in Bozeman's more affluent south side neighborhoods. According to local resident Grace Young, the West Harrison and West Cleveland Street neighborhood was "where the professional people were" during the Depression, and

⁵¹On campus, Willson's designs include Hamilton Hall (1910), the Chemistry Building (1920), Roberts Hall (1922), the Heating Plant (1922), Herrick Hall (1925), the Quadrangle (1935) and the original section of the 1939-1940 Student Union Building.

⁵²For background details on Montana State College's development in the 1930s see Robert Rydell, Jeffery Safford, and Piece Mullen, In the Peoples Interest (Bozeman: Montana State University Foundation, 1992), 46-64.

⁵³For a description of Willson's Quadrangle see "MSC's New Resident Hall Only One of Its Kind in U.S.," The Weekly Exponent, 26 September, 1935, p.3.

⁵⁴(McDonald, 113)

⁵⁵(Bartlett, 1999)

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the economic climate of the era simply “didn’t bother them.”⁵⁶ The Bartlett house was of an impressive scale and was situated in a prominent location, as were most of Willson’s residences during the period.

Ultimately, an analysis of Willson’s domestic buildings during the era indicates a definite infatuation with English Revival architecture. Although Willson dabbled in various styles of homes during Bozeman’s Nationalization Phase of Development, he drew upon English architectural influences time and time again. Many of his residential designs were closely affiliated with the nostalgic Tudor Revival Style. The Charles Anceney House at 704 South Willson Avenue (1929), the John Ketterer House at 703 West Koch (1931), and the Harry Healy House at 509 West Cleveland Street (1935) are but three examples of Willson’s ongoing infatuation with English Revival architectural style during the 1930s.⁵⁷

The Architectural Significance of the Bartlett House

Retaining a tremendous degree of historic integrity on both the exterior and the interior, the Jack Bartlett Residence is a unique and architecturally significant representation of Tudor Revival architecture in Bozeman. Certain design features of the building, as well as its manor-like scale, eclectic use of materials, and time of construction make it an unusual, late expression of a popular local residential style.⁵⁸

Virtually every other example Tudor Revival Houses in Bozeman feature the classic identifying features of a steeply-pitched and usually side gabled roof as well as a facade dominated by one or more prominent, half-timbered cross gables. Similarly, most local examples of the style are smaller in scale and more cottage-like in appearance—perhaps owing to the fact that the majority were designed and constructed during the depths of the Great Depression. The 150' x 150' lot dimensions of the Bartlett House are also unusually large for Bozeman’s historic residential neighborhoods.

In addition to these character-defining features, the Bartlett house features a very diverse assortment of building materials. Most local examples of the Tudor Revival Style are dominated by one principle wall cladding, such as stucco, brick, stone, or wood. In contrast, each exterior facade of the residence features a mixture of several different facing materials, including: wide horizontal board and batten siding, decorative wooden vertical siding, brick, and asbestos shingles. Together with the wide assortment of window types, these diverse wall treatments lend a substantial amount of texture to each elevation.

Equally notable to the exterior decoration of the Bartlett House, are the interior features: especially the extensive use of polished Philippine mahogany for wall treatments, decorative doors, ceiling beams, built-in book shelves, recessed cupboards, carved window valances, and the central staircase. Impressive carved mahogany doors displaying distinctive hexagonal patterns in glass and/or wood can also be found throughout the interior spaces. These extravagant interior finishes complement the somewhat pretentious statement made by the overall scale and setting of the residence.

⁵⁶ See Grace Young Interview, by Dede Taylor, July 19, 1999.

⁵⁷ See Matthew Cohen, “Historic Resources of Bozeman, Montana,” National Register of Historic Places Inventory–Nomination Form (Helena: State Historic Preservation Office, 1987) for Montana Historical and Architectural Inventories related to these properties.

⁵⁸ For a discussion of the Tudor Revival Style and its character-defining features see Virginia and Lee McAlester, A Field Guide to American Houses, (New York: Alfred A. Knopf, 1984), 355-371; James C. Massey and Shirley Maxwell, “American Houses in Old English Styles,” Old-House Journal 19:5 (September/October 1991), 45-49; and Mark Alan Hewitt, “The Other Proper Style: Tudor,” Old House Journal 25:2 (March/April 1997), 30-37. In this instance, the steeply-pitched gabled entrance, overhanging second story, the massive chimney, tall, narrow casement windows, patterned brickwork, and varied eave-line heights are the most obvious expressions of the Tudor Revival Style.

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The Bartlett House is also somewhat unusual for the time in which it was constructed. The house is clearly one of the latest examples of Tudor Revival Architecture in Bozeman, a fact that may help to explain is somewhat less traditional appearance, as well as the use of asbestos shingles on the exterior elevations. Similarly, the 1939 design is a rather late example of Fred Willson's residential work. As noted above, the bulk of the architect's efforts during Bozeman's Nationalization Phase were non-residential in character. For example, of the 223 contracts Willson had between 1938 and 1941, less than 14% involved private residences.⁵⁹ Throughout the 1940s and on toward Willson's retirement in the 1950s, the overall number of projects he designed also declined considerably, making this property one of the few representative examples of Willson's later residential designs found in Bozeman.

⁵⁹ See Fred Willson Job List for 1938-1941.

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Conclusion:

Like many residences on Bozeman's more affluent south side, the Bartlett House projects an appearance of stability and dignified prosperity. Few houses, however, evoke Medieval Europe's romantic associations with rural setting and whimsical design as successfully as this unusual and well-preserved example of Fred Willson's architectural prowess. This fact, combined with its affiliation with broad patterns of architecture, community planning, and historical evolution in Bozeman's pivotal 1930-1950 Nationalization Phase of development, make the Jack Bartlett House a significant reference point in Bozeman's diverse built environment.

9. Major Bibliographic References

See continuation sheet

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preliminary determination of individual listing (36 CFR 67) has
been requested.
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other -- Specify Repository:

10. Geographical Data

Acreage of Property: less than one

UTM References: Zone Easting Northing
12 496130 5057040

Legal Location (Township, Range & Section(s)): SW 1/4NW 1/4NW 1/4 Section 18, Township 2 South, Range 6 East, M.P.M.

Verbal Boundary Description

Lots 1-6, Block 7, Butte Addn, City of Bozeman

Boundary Justification

The boundary is drawn, based on legally recorded boundary lines, to include the land surrounding the building that has been historically associated with the building and conveys the property's historic setting..

11. Form Prepared By

name/title: Derek Strahn with research by Dede Taylor and Ann Butterfield
organization: Bozeman City/County Planning Office date: summer 1999
street & number: PO Box 640 telephone: (406) 582-2372
city or town: Bozeman state: MT zip code: 59715

Property Owner

name/title: Carson & Dede Taylor
street & number: 8 W. Harrison telephone: 406-585-2430
city or town: Bozeman state: MT zip code: 59715

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