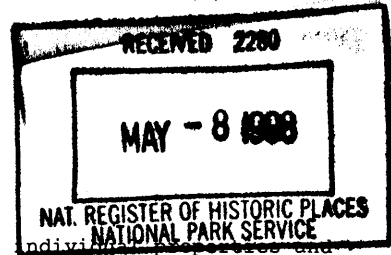


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NPS Form 10-900 OMB No. 1024-0018
(Rev. 10-90)

United States Department of the Interior
National Park Service



**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of Property

Historic name: Goeller, Fred, House
Other names/site number: Goeller-Caillouette House
Caillouette, Conrad and Tamara, house

2. Location

Street & number: 234 Riverside Drive City or town: Klamath Falls State:
Oregon code: OR County: Klamath County Code: 035 Zip code:
97601

3. State/Federal Agency Certification

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

James Smith
Signature of certifying official Deputy SHPO

April 25, 1998
Date

Oregon State Historic Preservation Office

State or Federal agency and bureau
In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

**United States Department of the Interior
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Continuation Sheet**Section number 3 Page 1

GOELLER, FRED, HOUSE (1900-1905)234 Riverside Drive
Klamath Falls, Klamath County, Oregon**COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE**

The finely crafted Queen Anne/Eastlake-style house built in Klamath Falls, Oregon by planing mill owner Fred Goeller between 1900 and 1905 occupies a lot of slightly more than half an acre on Riverside Drive, where it faces east to overlook Lake Ewauna, an enlargement in the Klamath River, which drains Upper Klamath Lake. The house is significant under National Register Criterion C as a documented example of the far-reaching influence of the mail order plans published in Knoxville Tennessee by George F. Barber. The Goeller House is a faithful mirror-image interpretation of Plan No. 1 for Design No. 56 from *The Cottage Souvenir No. 2: A Repository of Artistic Cottage Architecture and Miscellaneous Designs*, which was brought out in 1890.

This house, with its pronounced vertical massing, rises from a high basement as a two and a half story core volume with intersecting gables on all elevations. The complex build-up of subordinate roof forms culminates near the apex of the hip in a massive flare-top brick chimney with corbelled neckings. Other features above the eaves include gabled dormers with overhanging eaves and decorated vergeboards and an octagonal tent-roofed belvedere which intersects with the front gable. Other distinctive features are the exotic motifs incorporated into upper tiers of verandas, balconies, and outlooks, namely, the ogee-arched curtains of spindles and the horseshoe arch that is a signal element of Moorish architecture. It is tempting to speculate that the generous provision for encircling and projecting verandas across the building front commended this plan to the builder Fred Goeller, whose prospect would be that of the lumber manufactories, including his own planing mill, arrayed along the east shore of the outlet from Upper Klamath Lake.

The Goeller House is the best intact example of pattern book architecture in the Queen Anne/Eastlake style in Klamath County, perhaps in all of southeastern Oregon, and it is significant to the state as a whole as one which faithfully represents a documented source. The archetype which illustrated Barber's Design No. 56 in *The Cottage Souvenir*, namely, the D. J. Eggleston House in Knoxville, no longer stands.

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Continuation Sheet**Section number 3 Page 2

The Goeller House embodies all the characteristic elements of the picturesque Queen Anne style, including asymmetrical massing, varied surface openings, contrasting materials, colors and textures, and enriched ornamentation. The house is of balloon frame construction on a mortared stone foundation. The exterior is clad with weatherboard siding and imbricated shingles in the gables. Interior organization is typical of the period and type, with entry stairhall and front parlor offsetting a corner veranda and proceeding to a dining room and library. At the ground story level, the bath and kitchen are housed in attachments to the rear elevation. The upper story was organized typically as sleeping chambers and balconies on either side of the central hallway, with servants quarters at the back. Good quality interior finish work is distinguished by hardwood floors, lath and plaster walls, and dark stained oak trim in the Eastlake tradition, most notably, a fine staircase with a bannister based on Barber's Design No. 89 for a Moorish arcade with spindles and spool work. Other features include high paneled wainscoting, sliding pocket doors, door and window framements with bracketed cornice molding, and, in the diningroom, built-in China cabinetry and a cherry chimneypiece with classical mirrored overmantel, glazed white brick firebox surround, and fine imported cast-iron grate. Other woods used for trim elements in the principal rooms are maple, birch, and mahogany.

Although the house was little altered over the years, it had deteriorated. A restoration program was commenced in 1995 by the current owners, Conrad and Tamara Caillouette, whose first step was to replace the wood shingle roof cover with composition shingle roofing. Metal ridge cresting is to be reinstalled.

Fred Goeller is noted in the annals of Klamath Falls as the owner and operator of a planing mill with sash and door factory on Ewauna Lake. He arrived in Klamath Falls with his wife Alice and infant son Harry in 1891, taking half interest in the mill and eventually acquiring it in full. It is local tradition that Goeller built the house himself, "hauling fixtures and hardwood from the nearest railhead."

This application presents a full discussion of the popularity of the Queen Anne Revival in America from the time of its introduction at the Centennial Exposition of 1876 in Philadelphia. The discussion includes well-researched information on the entrepreneurial architect whose company produced inexpensive plans by mail order beginning in the 1880s. The significant point is made that *The Cottage Souvenir No. 2*, published in 1890 and illustrated with photographs as opposed to perspective drawings, boosted Barber's sales to a nationwide market.

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4. National Park Service Certification

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I, hereby certify that this property is:

entered in the National Register continuation sheet.

determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explainⓄ)

Edson H. Beale 6-3-98

Edson H. Beale
Signature of Keeper

Date of Action

=====

5. Classification

=====

Ownership of Property

private

public-local

public-State

public-Federal

Category of Property

building(s)

district

site

object

Number of Resources within Property

Contributing

 02

Noncontributing

 buildings

 sites

 structures

 objects

 02

 Total

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

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

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6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: Domestic Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: Domestic Sub: single dwelling

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7. Description

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Architectural Classification (Enter categories from instructions)

Queen Anne: Queen Anne Revival; Queen Anne-Eastlake

Materials (Enter categories from instructions)

Foundation: Stone/rock, mortar

Roof: Architectural composition shingle

Walls: Wood/weather-board, vertical clapboard

Other: Exterior trim is a mixture of flat-board, two inch beaded board,
hand turned spindles and gingerbread.

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

The Goeller-Caillouette house was built in the early 1900s. Construction started in 1900 and was completed in 1905 by Mr. Fred Goeller. Restoration was started in late 1995 by Conrad and Tamara Caillouette and is in continuation to date. There are many conflicting stories on the origin of the house. What is known for certain is that the house is a design of George F. Barber of Knoxville Tennessee. The house is from a mail order catalog, specifically, The Cottage Souvenir Number Two: A Repository of Artistic Cottage Architecture and Miscellaneous Design, and is Design No. 56, Plan No. 1. Although modified slightly from the published plan, the Goeller house adhered closely to the Barber pattern.

It was believed for many years that the detailing both inside and out for this house was designed and finished by Goeller, a planing mill owner. What is known for certain is that the gingerbread on the outside of the house is an exact duplicate in mirror image of the D.J. Egleston House in Knoxville, Tennessee which served to illustrate Barber's Design No. 56. The Egleston House no longer stands. Design number 89 from The Cottage Souvenir Number Two is a pattern for a main hall staircase which appears to have been the basis for staircases installed in both the Egleston House and the Goeller House in Klamath Falls.

The exterior is clad with four-inch vertical clapboards over the external siding with the trim being a mixture of flat board and two-inch beaded board. At least 10% of the exterior consists of hand turned spindle and fretwork concentrated towards the front portion of the house. In an essay in Space, Style and Structure: Building in Northwest America (Portland: Oregon Historical Society, 1974), Wallace Kay Huntington observed, "The [Goeller] house would seem to have the maximum conceivable decoration, but the consistency of its scale, and the lightness of the web-like screens turn the house into a weightless fantasy-a Moorish confection."

(continued)

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CONTINUATION SHEET

Section 7 Page 1

The original roof consisted of wood shingles replaced in 1995 with architectural composition shingle. Adorning the original roof was sheet metal fretwork of ornate design, which has been salvaged and is being restored to its original positions. The roof of the house has 4 dormers and two smaller gables and hosts an eight-sided turret that has a six-foot roofline. The average pitch of the roof is 12 to 1 generating a dramatic apex. There is a double flue chimney towards the front or East side of the house supporting the basement furnace, parlor salon, master bedroom and third floor with another single chimney present at the rear of the house supporting the two kitchens and fruit cellar. This second single flue is now in use by the gas hot water heater and will be used for a turn of the century wood cook stove that features a water reservoir.

The foundation of the home is a mixture of mortar and native rock approximately one foot thick and alternates between one to three feet tall in different portions of the basement. The original heat source appears to have been a wood furnace in the basement with ducts to various rooms throughout the house. This system was not in place when the house was purchased in 1995 (there was no form of heating source upon purchase in 1995.) Installed, is a 150,000 BTU forced air gas furnace using the existing ducts. The original sewer is still maintained with a few small additions to adapt to code.

When the house was purchased in 1995 the existing electrical wiring consisted of a 65 amp, knob and tube wiring system. The local electrical company would not allow the electricity to be connected until this was brought up to code. The 65-amp service was replaced with a 200 amp and a 100-amp sub-panel on the second floor, Romax 12-gauge wiring is being exchanged throughout the house to meet and exceed local wiring codes.

The majority of the windows are single hung wooden sash windows which are presumed to have been made by Mr. Goeller as he owned and operated a sash and door company on Lake Ewauna in Klamath Falls. The dining room has a five-foot by five-foot picture window.

A large 77 by 42 inch size front door largely consists of a beveled glass insert surrounded by carved wooden trim and adorned with cherubs, it is also flanked on both sides and topped with beautiful matching stained glass windows ranging in size, which are original to the house.

The front first level piazza is a wrap around porch that extends over nine feet out from the house and wraps from the parlor windows on the east or front side of the house to the library door on the north side of the structure. The back porch extends from the dining room past the kitchen on the south side of the house. At one time there was a north entrance porch which was converted into a small chamber.

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CONTINUATION SHEET

Section 7 Page 2

The entry foyer, referred to in the original plans as the sitting hall has a forty inch high solid oak wainscoting, stained dark, topped with a solid oak chair rail. The flooring is hardwood oak in an inlaid design. There is also a solid oak, hand turned, baroque banister. On the base pillar, a light fixture is fashioned that is both electric and gas employable and is original to the house. Solid oak stairs rise in a northerly direction up approximately six feet, to a small landing, where a stained glass window is found that matches the windows around the front door. The stairs then continue in a southerly direction to the second story landing.

Off of the entry foyer to the south is the main parlor salon. Its six-foot entry is French paned doors. The floors are oak hardwoods laid perpendicularly. All of the casings in this room, including, door casings, picture rails, base moldings and window casings are a combination of maple and birds eye maple.

To the southwest of the entry foyer is the formal dining room. This parlor features a beautiful cherry wood fireplace mantel with a mirror inset. The firebox itself is of lavish design and is believed been brought in from England. On the hearth and surrounding the firebox is pearlescent glazed china brick. To the right of the fireplace is a built in credenza of considerable height faced with leaded glass doors and based by linen drawers. On the opposite wall is a long credenza of matching design that has leaded glass doors on both outer sides and a sliding mirror in the middle. The glass mirror slides open to the butler's pantry for easy passing of food service. Contrived on the cabinet are posts finished in ground patina copper and carvings finished with gold leaf. The walls of the dining room are paneled in birch, which has been painted. The birch wainscoting is eight feet in height and festooned with ornamental carved wood and a plate rail. The dining room also has an inlaid design oak floor. From the ceiling hangs a large brass chandelier run of off electricity or gas and is an original fixture of the house.

Connecting the dining room and the library parlor are mahogany pocket doors. This room epitomizes one's idea of the man's library, paneled to eight feet of dark Honduran mahogany topped with a wide plate rail, one of the walls curves as if the beginning of an 'S' curve that accentuates the grace of the mahogany paneling. Another large brass chandelier of gas and electricity is still in place. In a quoin on the west end of the room are built in mahogany bookcases faced by sliding glass doors. Also in this alcove is a gas swing arm lamp for reading, original to the home. As in most of the main level rooms the floor is inlaid patterned oak. There is a door off of the library that leads out to the front porch and a third that leads back from the library into the foyer.

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CONTINUATION SHEET

Section 7 Page 3

Further back in the house is a small hallway with a quarter bath on one side and the servants stairs on the other. This hallway leads into the kitchen. At this time the kitchen is in complete disrepair but is slated to house a large wood cook stove and a side by side oak ice box which was purchased from the previous owners of the house. From the kitchen to the north is a small room that was originally a porch and was at some time converted. Also, from the kitchen can be reached the butler's pantry and a fruit cellar. The fruit cellar is made of fifteen-inch thick stone walls and a concrete floor. One of the entries to the basement is from the kitchen. The basement is a full sized and half finished.

On the second level of the house at the main staircase extends the oak carved banister encasing the stairwell. The east end of the hall opens to a second story sitting porch, which also fronts the first bedroom bay windows. The first bedroom has two closets, one of which opens through to the second and largest bedroom which in turn opens to the main bath where installed, is a claw foot bathtub, pedestal sink and pull chain toilet, there is also a door leading separately to the main hall. There is a medium sized bedroom across the hall with a walk in (closet) dressing room; this bedroom has the same curved wall found directly below in the library. The hallway is a wide five feet. Lineaments of all of the second story rooms are the wood door casings and base moldings, some of which are painted, but all in excellent condition.

The west end of the hall leads into the servants' quarters. In the original design of the house, according to The Cottage Souvenir catalog, Mr. Barber intended this to be one room. It was instead constructed into a fully contained one-bedroom apartment with a glassed in sun porch, living room, kitchen, bath (with an unusual four and a half foot claw foot bathtub,) and bedroom. The top of the servant's staircase opens at the apartment front door.

The third floor is unfinished and will eventually be the master bedroom suite of the house. It is a large open mansard of approximately one thousand square feet with open; full two by six-inch, rough cut boards. It is off of this loft that serves access to the eight-sided turret.

An important aspect of the Goeller House is lathe and plaster walls. Throughout the restoration of the house as much of the original lathe and plaster as possible is being spared. All new wiring being installed is run down, inside the walls, from the attic as to avoid marring walls. Square nails of various sizes are used consistently throughout the house and they too (as well as any items original to the house) are salvaged as much as is feasible.

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Section 7 Page 4

To the southeast side of the property stands the carriage house which once sheltered the family surrey. The main structure of the carriage house is brick with double arched doors that swing left and right, fastened with wrought iron hardware, including a vertical sliding bolt serviced by a pull chain, bolting into the floor and upper casing. To the side of the double doors is a regular entrance door for the groom. Two columns sitting atop square brick pillars hold up the front awning. The carriage house is counted a separately contributing feature as an improvement that was contemporary with the house.

The Goeller House occupies a one and a quarter-size lot (136'x 200'), and the north property line abuts a three-quarter size lot [Tax Lot 7800] which was a part of the Goeller holding before it was partitioned for sale. Although the adjoining lot contains a double bay garage with a one-bedroom loft apartment in which a young French couple employed by the Goeller family as house and grounds caretakers resided, the separately-held neighboring property is not included in the nominated area.

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8. Statement of Significance

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

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

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
Architecture

Period of Significance 1900-1905

Significant Dates 1905

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

Cultural Affiliation N/A

Architect/Builder:

Architect: George F. Barber (mail order catalog pattern)

Builder: Fred Goeller (attributed)

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CONTINUATION SHEET

Section 8 Page 1

The Goeller House is significant as an intact, well-documented example of late nineteenth century "Queen Anne" style mail-order architecture in Klamath County, Oregon, and as the house of the locally prominent lumber mill owner, Fred Goeller.

Although architectural journals carried designs that would later be labeled "Queen Anne" in the 1860s, the American public gained its first-hand knowledge of the style when two Elizabethan manor houses were built by the British government at the Centennial Exposition in Philadelphia, held in 1876. The half-timbered walls, steep gables and picturesque massing of this "modern" cottage architecture was adopted as practical and healthful, providing appropriate countryside images for suburban lots, in contrast to the growing congestion found in the cities, teeming with immigrants. On the inside of these cottages perhaps the most characteristic features of the Queen Anne was the combination of the central hall with the staircase, providing easy access to the adjacent rooms. Scaled-down versions of schemes by the English architect Richard Norman Shaw, such as the William Watts Sherman House, in Newport, Rhode Island, by H. H. Richardson, began to appear in greater numbers in American architecture and building journals in the early 1880s, fueled by a period of economic growth and expansion.

[Footnote: The standard references regarding the Queen Anne and its development in the United States include: Henry-Russell Hitchcock, The Architecture of H. H. Richardson and His Time (Hamden, Anchor Books, 1961, revised edition); and Vincent J. Scully, Jr., The Shingle Style and The Stick Style (London and New Haven, Yale University Press, 1971). For a more recent overview, see Marcus Whiffen and Frederick Koeper, American Architecture, Volume 2: 1860-1976 (Cambridge, MA: M.I.T. Press, 1990), pp. 294-300.]

Given the considerable need for design guidance and the relatively limited number of architects available, the interpretation of the Queen Anne and Richardson's Romanesque schemes, as well as those of later styles, was left to carpenters and builders. This is especially obvious in Oregon, whose first major period of growth coincided with the period of these stylistic preferences. Builders such as Cleaveland and Backus Brothers (Peters-Wintermeire House, Eugene Oregon,) Carl W. Leick (Flavel House, Astoria Oregon,) and John Palmer (John Palmer House, Portland Oregon,) became well-known as designers and builders, often making use of quickly-erected balloon framing and sheathing their houses in clapboard, novelty board, and shingles, fashioned from the wood of the region.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 2

During the late nineteenth century, the popularity of the Queen Ann style in relatively remote areas was due in part to the various pattern books, which were printed and dispersed throughout the country. Hence, it is no surprise that when, in the 1890s, the Klamath Falls lumber mill owner Fred Goeller sought a fashionable design, he turned to a mail-order architectural firm. The services he secured were those of George F. Barber & Company, of Knoxville, Tennessee, which was at the peak of its influence, securing commissions throughout the United States and in several foreign countries.

"All over America, the idea is spreading that a new building must be original, not thereby meaning a freakish departure from well known principles of design, but one planned originally for the owner. This is right, and will do more toward the growth of an artistic taste and the establishment of content in the homes of the people than any factor which can be employed." George Franklin Barber, one of this country's most successful, late nineteenth century domestic architects, used these words in describing the direction he and his firm were taking to help form the ideas of American home builders. Barber's ability to meet individual needs and his contributions to the growth of an artistic taste were made possible by his adoption of the mail-order method of architectural practice. By publishing his designs in inexpensive illustrated catalogs, complete with price lists for his drawings (and even order forms), Barber reached thousands of potential clients throughout the United States and abroad. Recently, as Americans have once again begun to accept and even to embrace the artistic taste of which Barber was speaking, dozens of his "original" designs have been rediscovered. Within the past two decades, "Barber Houses" have been repeatedly cited as "unique," "fascinating," and "distinctive." A number of them have been photographed for periodicals, books and state or local architectural inventories. Many have been "restored" (at least three of which have become house museums), others have been sketched and printed for Christmas cards and wall hangings, and one design has even been built in miniature and sold as a doll house.

By the mid-1880s George F. Barber was acting as architect for the firm of Barber and Boardman, contractors and Builders, apparently involved with many residential structures. Undoubtedly the largest known building of his early career was the Congregational Church, which still stands at the corner of Grove and Second Streets in De Kalb Illinois. A rather detailed account of the contraction of the church, written by Manley DeWitt Barber and published in a local newspaper, noted it was begun in late September 1885, and finally completed in mid-1888.

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Section 8 Page 3

While enjoying considerable success, Barber's often poor health dictated his need to relocate to the more salubrious climate found in the mountains of East Tennessee. Arriving in Knoxville in late 1888 with his wife and newborn child, Barber set to work trying to establish his practice, engaging in various business relationships before settling upon J.C. White as his business manager in 1892. White, active in the suburban residential development of northeast Knoxville, was a principal of the Edgewood Land Improvement Company, whose interests centered on Washington Avenue. Thus it should be no surprise that in this neighborhood could be found a number of residences designed by the Barber firm.

Although there seems to be no record of exactly when Barber first thought of publishing his designs, his first known works were produced before he moved to Knoxville. The *Cottage Souvenir*, eighteen engravings of Houses Ranging in Price from \$00.00 to \$8000.00 in Wood, Brick and Stone, Artistically combined was published in De Kalb, Illinois in 1887 or early 1888. More designs were added to this first collection in a staple-bound fifty six page booklet, entitled *Modern Artistic cottages, or the Cottage Souvenir, Designed to Meet the Wants of Mechanics and Home Builders*, probably also printed in De Kalb, about 1888. For \$.85 the purchaser received twenty-five different designs, introduced by three pages of "Brief Hints to homebuilders;" the reader was invited to correspond with the author, who would provide all the necessary plans and specifications. This marked, on a modest and informal basis, Barber's entry into an architectural practice, which would rely upon correspondence rather than direct contact between the prospective homeowner and the architect.

Perhaps owing to the rather stiff hold which more established architects had in Knoxville, it was some time before any of Barber's larger domestic designs were contracted locally. In any event, it was upon moving to the South that Barber placed an increased emphasis upon the mail-order aspect of his architectural practice. This can be seen in *The Cottage Souvenir No. 2, A Repository of Artistic Cottage Architecture and Miscellaneous Designs*, copyrighted in December 1890. Much larger in size and more diverse in content than either of Barber's previous works, it includes not only most of the designs published earlier but also a number of others, many of which had been recently completed, as is illustrated by the incorporation of photographs. While it is primarily a catalog of 59 designs for cottages and houses costing from \$500.00 to \$8000.00, the book also contains schemes for several barns, a chapel, a church, two store fronts, and two summer pavilions, as well as 25 pages of interior and exterior details. The volume concludes with a schedule of prices of materials and labor used in the estimates, and with a price list of working plans and specifications. Available for \$2.75 clothbound or \$2.00 in paperback, *The Cottage Souvenir No. 2* was the first of Barber's publication to receive widespread attention and marks the beginning of his mail-order architectural practice on a nation-wide basis.

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CONTINUATION SHEET

Section 8 Page 4

The idea behind all the catalogues, including *The Cottage Souvenir No. 2*, was to induce in the reader the desire for a new home designed by George F. Barber and Company. Having seen an advertisement in a trade periodical, a popular literary or women's magazine, or perhaps having obtained a copy of *American Homes*, the reader became a prospective client as he sent in his name and address with his check to purchase a catalogue. This, in turn, outlined the procedure the client would follow to secure all the necessary scale plans and elevations, full size details, blank contract forms, a sheet of color samples, and a bill of materials, in *The Cottage Souvenir No. 2*. For example, the client might simply choose one of the designs presented and, after consulting the price list on page 168, ordered a set of construction documents. If only slight changes in the drawings were needed, Barber urged they be negotiated between client and builder. If, however, greater alterations were desired, the Barber firm would provide them at a moderate cost. "Write to us concerning any changes wanted in plans, and keep writing till you get what you want. Don't be afraid of writing too often. We are not easily offended." [The Goeller House is modified from the original design only slightly, it is not known if this was done by Mr. Goeller's design or the Barber firm.]

By 1892, Barber's analysis of such correspondence between the client and his office led to the adoption of an order form to ensure more satisfactory results. By filling in the blanks of a questionnaire and sketching a rough floor plan, the client would greatly expedite the mail-order process. In fact, by the end of the decade, not only had the questionnaire become more detailed, but its reverse side was used as a "Handy Sketch Sheet," ruled off in 1/8" squares, for the convenience of all concerned. Barber's books were not mere portfolios, but were in fact mail-order catalogues that were a part of a continually improving process of providing custom-designed houses.

With increased advertising in the mid-1890s, the demand for "Barber Houses" expanded, extending even beyond this country. The firm grew accordingly, gradually taking up an entire floor of the French and Roberts Building, it too, designed by Barber. By 1900, George F. Barber and Company, Architects, was the largest architectural office in Knoxville, and quite probably in Tennessee, employing as many as thirty draftsmen and about twenty secretaries. Most of the draftsmen were relatively inexperienced: whether a former postman or a recent high school graduate, most were hired to copy the more than eight hundred designs produced by the firm. A few, however, such as Barber's distant relative, Charles W. Barrett, did go on to establish practices of their own.

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CONTINUATION SHEET

Section 8 Page 5

Given the number of buildings for which Barber's office was responsible, and the mail-order method that was employed, it is not surprising that designs produced for one client would be used, with but minor alterations for another. Thus, to anyone who has seen more than one example of the same design, the question invariable arises as to what degree these houses were prefabricated. This question must be answered very carefully. It is true that most of the elements (staircases, windows and doors and their frames) as well as the materials for construction could be shipped in crates by railroad to relatively remote areas. This practice, however, was not uncommon in the late ninetieth century nor does it, in itself, constitute prefabrication.

Certainly thousands of plans were made, perhaps as many as 20,000 sets by Barber's firm alone over the course of the nearly two decades he was in practice. How successful Barber's publications became can be judged not only by the hundreds of residential buildings which are noted in the Company's literature, forty seven were erected by one developer in Baltimore-but also by the geographical distribution of letters and thanks which have survived. Correspondence came as far away as Japan, China and the Philippines, as well as from South Africa and Europe, in addition to letters from almost every state of the Union and several provinces in Canada.

As a carpenter, architect and publisher, George Franklin Barber was, perhaps, a little more than typical of his time. Having grown up in the Midwest, he had observed the arrival of the first mail-order catalogues, and he knew their importance to small town residents and rural settlers. Just as his knowledge of architecture had been acquired through books, ordered by mail, so too his practice was based on catalogues-such as *The Cottage Souvenir No.2*. This was significant as the first of his many publications to receive nationwide attention. As it demonstrated, he was a talented designer, although his designs rode closer to the crest of popular opinion than before it. Thus, George Franklin Barber was not only an exemplar of the rising middle class of the era, but, more important, he helped to convey, solidify and then materialize the American ideals of comfort and artistic taste.

Known locally for its "Victorian gingerbread" and "carpenter gothic" detail, the Goeller House scheme was produced by this architect-publisher of widely distributed pattern book catalogs, which illustrated and described house plans of varying costs, size, and design. The client would purchase the complete working plans as described, or he could submit specifications to the firm, which would modify a chosen plan or draw up a new one. All the negotiations were carried on by mail, with the firm ultimately providing a detailed set of plans that could be executed by a local builder.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 6

The Goeller House is considered one of the most intact, well-documented examples of a George F. Barber pattern book building. In the opinion of Dr. Michael Tomlan, Professor of Architectural History, Cornell University, the house is noteworthy among such houses in the country as a whole for the state of its preservation.

As listed in the Klamath County inventories there are only a scant nine houses listed that are considered Queen Anne style and only two of which are considered to have the Eastlake influence. The Goeller-Caillouette House is the only house of this style and size, two and one half stories, and featuring the ornate ornamentation in the County. The only other two and one half story house of Queen Anne design in Klamath County is at 607 high Street (commonly known as Samaritan Hospital) and as stated in the city inventory "The building itself was probably designed as a residence, with the structural Characteristics-although not the ornamentation-of the Queen Anne style, which was popular in Klamath Falls during the 1900-1915 period.

The house is noteworthy as the residence crafted for planing mill operator, Fred Goeller and his wife, the former Alice Sawyer. The Goellers were wed in Finney County, Kansas in 1887, and their first child, Harry, was born in 1890. The Goellers arrived in Klamath Falls in 1891, and Goeller took half interest in a planing mill, which also produced sash, door, and furniture work. Many of the residences in the community were constructed of and furnished with the products of the mill in which Goeller eventually acquired full ownership. He served for many years as the Noble Grand and past delegate to the Grand Lodge in Oregon in the Independent Order of Odd Fellows. He was elected chairman of the Democratic central committee in Klamath County and had also served on the town council when the City Hall was built. Mr. Goeller was a member of the School Board and belonged to the Ancient Order of United Workmen No. 110. Mrs. Goeller belonged to the Rebekahs, she being a past Grand of that order and a 1903 delegate to the Grand Lodge. Mr. Goeller belonged to the A.O.U.W. and to the Order of Washington. The Goellers raised three other children, in addition to Harry. Hazel, Barbara, and Fred L. were born in Klamath Falls, according to information provided by the Klamath County Museum.

Goeller built the house himself, hauling the fixtures and hardwood by mule team from the nearest railhead at Ager, California, and purchasing new furnishings for the house in San Francisco in 1905.

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9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository: _____

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10. Geographical Data

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Acreage of Property: 0.62 Klamath Falls, Oregon 1:24000

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

Zone Easting Northing
10 599860 4674430

_ x_ See continuation sheet.

=====

11. Form Prepared By

=====

Name/title: Tamara K. Caillouette/Owner
Organization N/A date: November 7, 1997
Street & number: 234 Riverside Drive telephone: (541) 884-2258
City or town: Klamath Falls State: Oregon zip code: 97601

Property Owner

=====

Name: Conrad and Tamara Caillouette
Street & number: 234 Riverside Drive
Telephone: (541) 884-2248 home and Fax, email address: TamaraKaye@aol.com
City or town: Klamath Falls State: OR zip code: 97601

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9 Page 1

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Vaughan, Thomas, and Virginia Guest Ferriday, eds. *Space, Style and Structure: Building in Northwest America* (Portland, Oregon Historical Society, 1974).

Oregon State Historical Preservation Office, Parks and Recreation Brance, Department of Transportation *Statewide Inventory of Historic Sites and Buildings, Klamath County* .

An Illustrated History of Central Oregon (Spokane, WA 1905).

Keeney, Rosalind, *Architecture, Oregon Style* (Portland, Oregon: Professional Book Center, Inc., for City of Albany, 1985).

Kenneth Naverson, *West Coast Victorians, A nineteenth-Century Legacy* (Wilsonville, OR. 1987).

Oregon Society Daughters of the American Revolution, Isabelle Borgman, *Oregon Historic Landmarks, Southern Oregon* (Oregon 1974).

The History of Klamath Country Oregon (Klamath County, 1984).

Harry Drew, *Pages from the Past, Klamath County Museum Research Paper No. 8* Klamath Falls, 1979).

George F. Barber, [reprint with introduction by Michael A. Tomlan], *The Cottage Souvenir No. 2, A Repository of Artistic Architecture* (Knoxville, TN. 1892).

Engeman, Richard, " Anonymous Architecture Reconsidered," Art History 473G, University of Oregon, 1981.

Jennifer R. Hassell, *A General Guide to the Architecture of George F. Barber* (Knoxville, TN 1996).

Tomlan, Michael A., *Journal of the Society of Architectural Historians*, Vol. 35, no.4 (December 1976), pp. 261-262.

Klamath Echoes, Number 4, (Klamath County Historical Society 1967).

Herald and News (Klamath Falls, OR. Sunday, March 6, 1977).

Herald and News (Klamath Falls, OR. Sunday, February 8, 1970).

Herald and News (Klamath Falls, OR. Saturday, April 4, 1953).

Herald and News (Klamath Falls, OR. Sunday, December 13, 1981)

Herald and News (Klamath Falls, OR. Thursday, November 18, 1976)

United States Department of the Interior
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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9 Page 2
=====

Correspondence with Dr. Michael A. Tomlan, Cornell University, New York, September-December 1997.

Correspondence with Richard Engeman, Special Collections Curator, University of Washington Library, October 20, 1997.

Correspondence with the Kansas State Historical Society, William M. Grace, Reference Archivist, October 22, 1997.

Correspondence with the Victorian Society in America, Pat Sproehnel, August 8, 1997, September 9, 1997, September 23, 1997.

Correspondence with reference department, The Athenaeum, Philadelphia, September 30, 1997.

Correspondence with Dr. Richard Guy Wilson, University of Virginia, Commonwealth Professor of Architectural History, and Chair, Department of Architectural History, September 9, 1997.

Correspondence with the Society of Architectural Historians, Lisa Torrance, September 30, 1997.

Correspondence with Southern Oregon Historical Society reference librarian, Carol Harbison, January-March 1997.

Correspondence with Kaia Stavig Esau, Art Reference Librarian, University of Oregon, October 24, 1997.

Correspondence with Marianne Hansen, Fine Arts Reference Librarian, Cornell University, October 20, 1997.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

Boundary Description

The nominated area is located in NW 1/4 SW 1/4 Section 32, Township 38 South, Range 9 East of the Willamette Meridian, in Klamath County, Oregon, and is legally described as Lot 7 and the southerly 28 feet of Lot 6, Block 4 of the West Klamath Falls Addition to the City of Klamath Falls. It is otherwise identified as Tax Lot 7900 at said location.

Boundary Justification

The nominated area encompasses the entire urban tax lot (136 x 200 feet) presently associated with the historic house completed for Fred and Alice Goeller in 1905. The nominated area includes an accessory building, a detached brick carriage house which is counted a separately contributing feature of the property.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Photos _____ Page 1

Photographs

Goeller, Fred, House (1900-1905)
234 Riverside Drive
Klamath Falls, Klamath County, Oregon

Conrad Caillouette photographs
234 Riverside Drive
Klamath Falls OR 97601

1 of 7 East (front) facade and north (side) elevation

2 of 7 East (front) facade and south (side) elevation

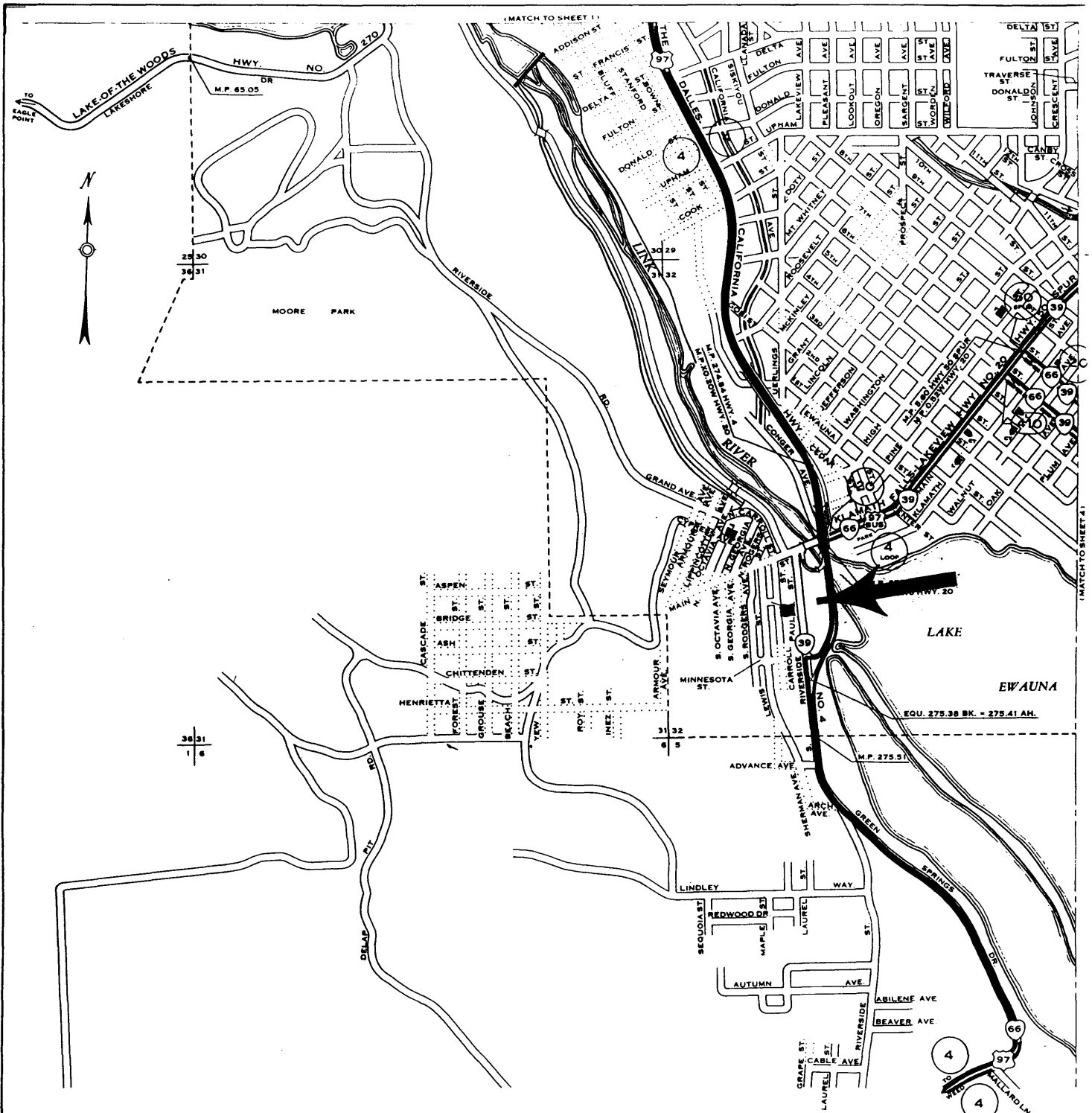
3 of 7 Staircase, entry stairhall

4 of 7 Library interior

5 of 7 Library alcove

6 of 7 Diningroom

7 of 7 Diningroom chimneypiece



HIGHWAY CLASSIFICATION

	State (Red)	Federal (Green)
PRIMARY		
SECONDARY		
OTHER		

SIGNED ROUTES

INTERSTATE	
U.S.	
ORE	

LEGEND

- Post Office
- Public Bldg.
- cv - City Hall
- cr - Court House
- School
- A - Army
- L - Library
- R R Depot
- Street open for travel
- Street dedicated but not open
- City Limits.

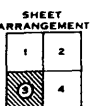
KLAMATH FALLS
 KLAMATH COUNTY, OREGON

PREPARED BY THE
 OREGON STATE HIGHWAY DEPARTMENT

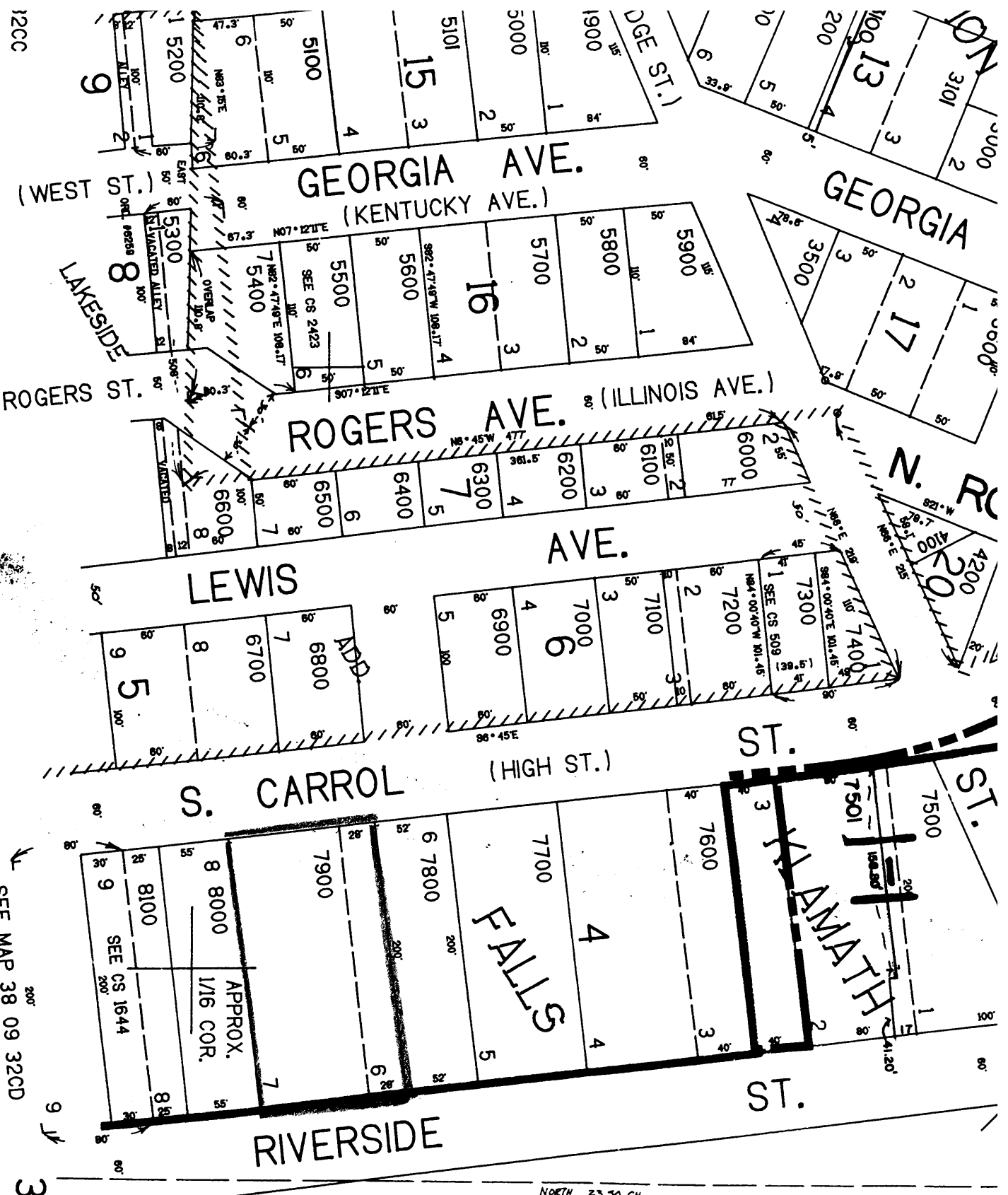
IN COOPERATION WITH THE
 U.S. DEPARTMENT OF COMMERCE
 BUREAU OF PUBLIC ROADS

Population 17,000
 Scale in Feet

Revised April 1965



12CC



SEE MAP 38 09 32CD

38 09 32CB
KLAMATH FALLS

203.500

NORTH 23.50 CH.

SE

INTERIOR.

Parlor and hall finished in quartered oak; dining room, cherry or butternut; bed room, ash; balance pine, painted three coats. All painted work to be sandpapered after each coat except the last. Plastering, three-coat work, hard finish. Plumbing consists of sink and pump in kitchen, bath tub and bowl, with connections, and gas throughout.

SIZE.

Over all except steps, Plan No. 1, 38 feet 6 inches x 59 feet.

Height of first story, 10 feet 6 inches; height of second story, 9 feet.

Depth of cellar, 7 feet, under all.



LEFT PERSPECTIVE VIEW.

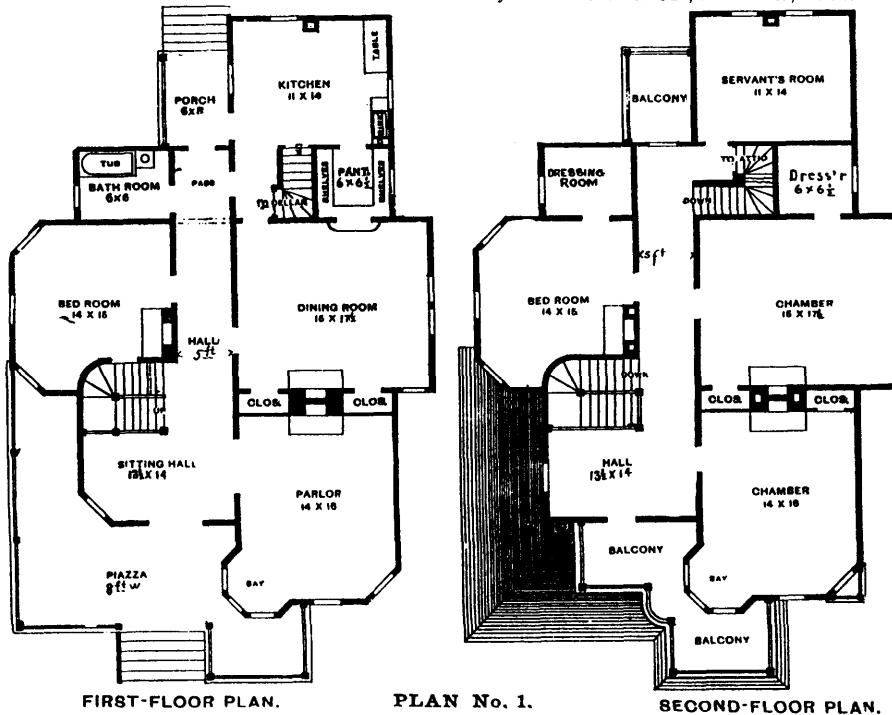
Residence of D. J. EGGLESTON, Knoxville, Tenn.

DESIGN No. 56.

Cost to build, as per description, Plan No. 1, \$3,900; Plan No. 2, \$2,900.

OUTSIDE MATERIALS.

Entire body is clapboarded and painted in tints to bring out belts and other finishes. Roof slated. Foundation walls of brick, but stone would be much more suitable for a house of this kind. Painting, three-coat work. Outside blinds through out.



FIRST-FLOOR PLAN.

PLAN No. 1.

SECOND-FLOOR PLAN.



RIGHT PERSPECTIVE VIEW.

NOTES.

I cannot speak too strongly in regard to the attractiveness of this design.

The building itself looks fully 50 per cent. better than is shown in the engravings.

The veranda, balconies and open tower top present a magnificent appearance and affords such an opportunity for extensive views that the house is admirably adapted for a sea-side, lake-shore or river-view location.

Owing to a poor location for exposing the negative, the photograph does not show as good proportions in the building as it should.

The staircase in front hall is shown on page 120, engraved direct from photograph.

This plan can be enlarged, reduced or changed to front any desired direction.

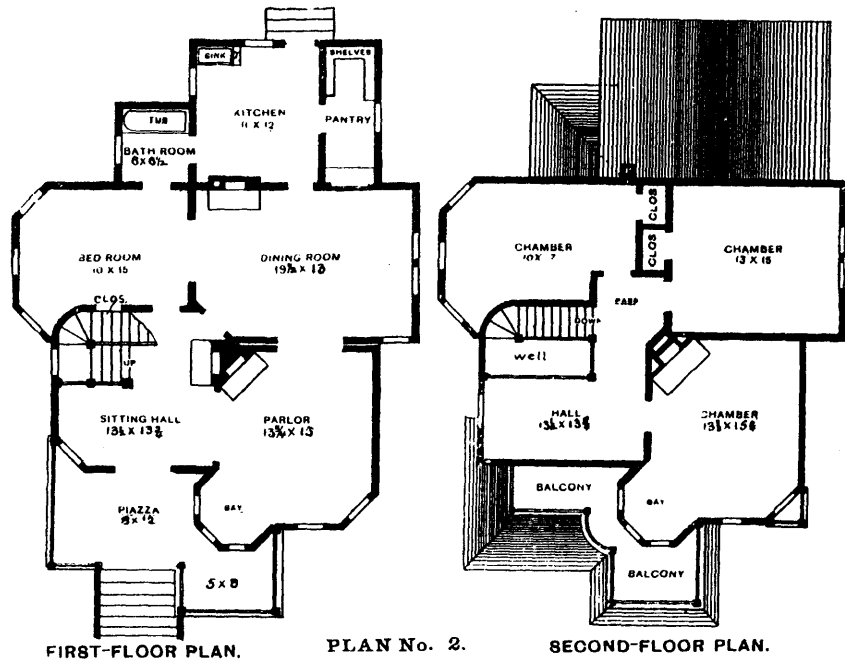
(See page 10.)

DESIGN No. 56.

SIZE

Over all except steps, Plan No. 2, 36 feet x 49 feet 6 inches.

Height of stories and outside materials same as in plan No. 1.

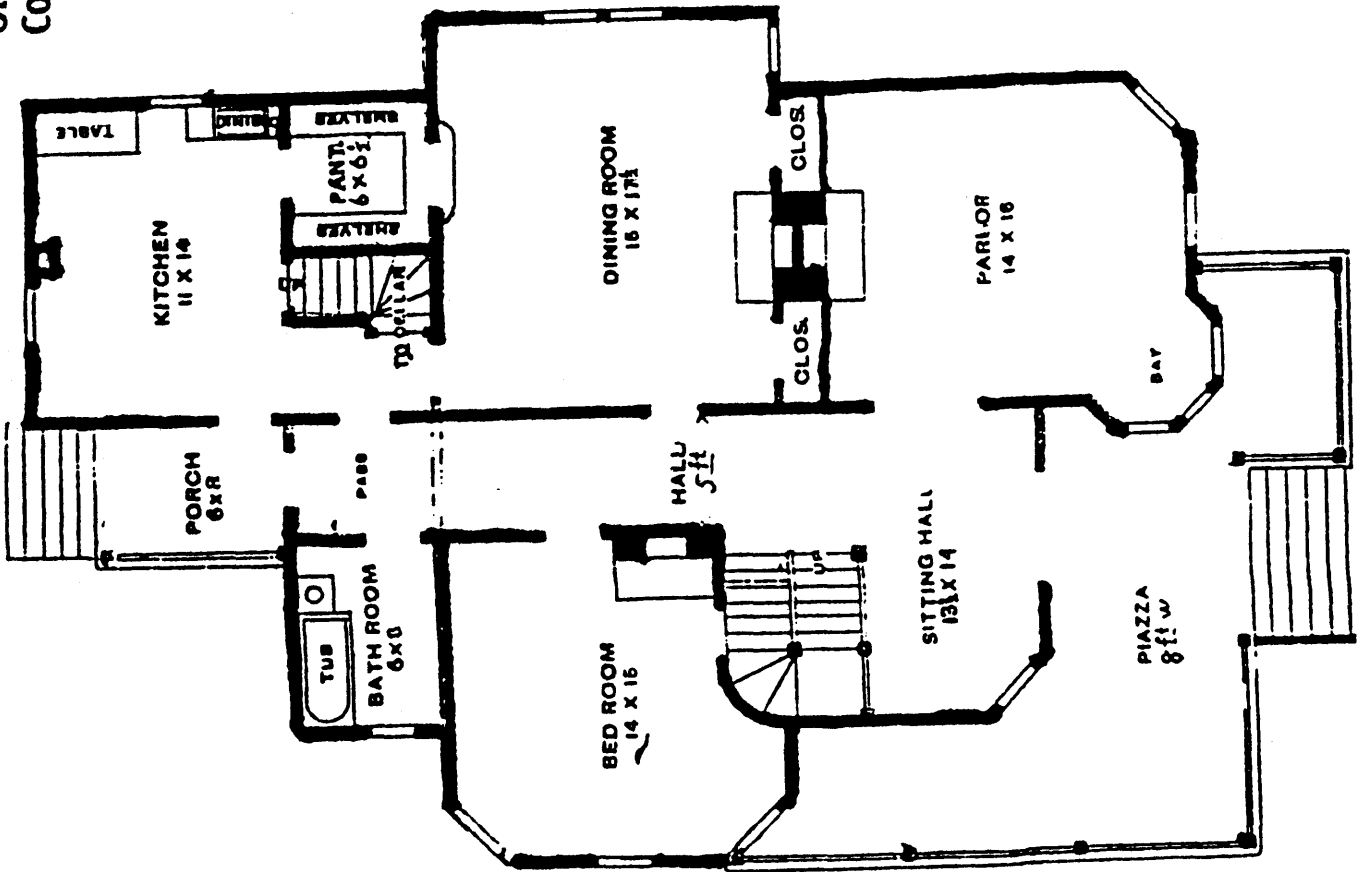


FIRST-FLOOR PLAN.

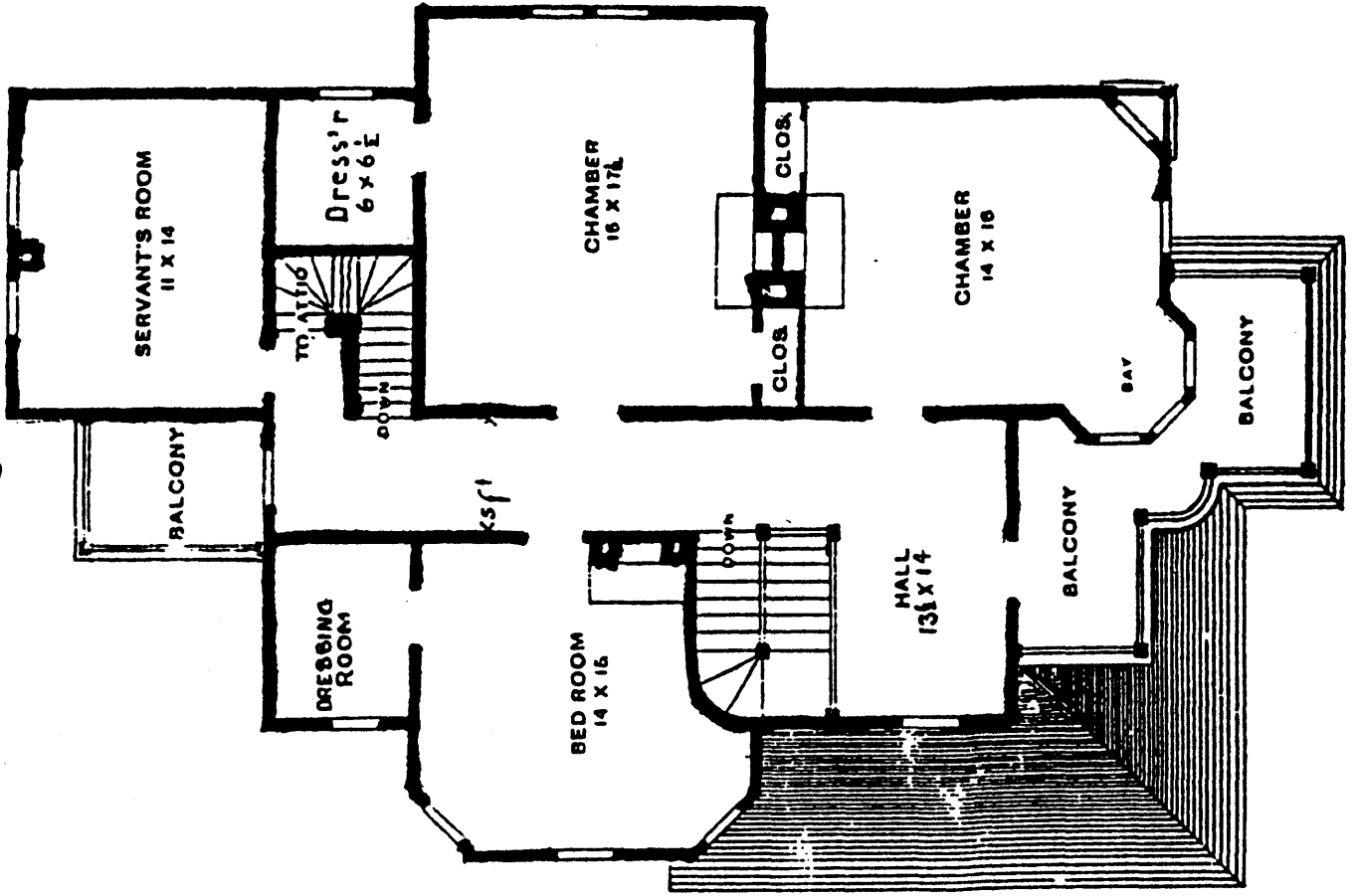
PLAN No. 2.

SECOND-FLOOR PLAN.

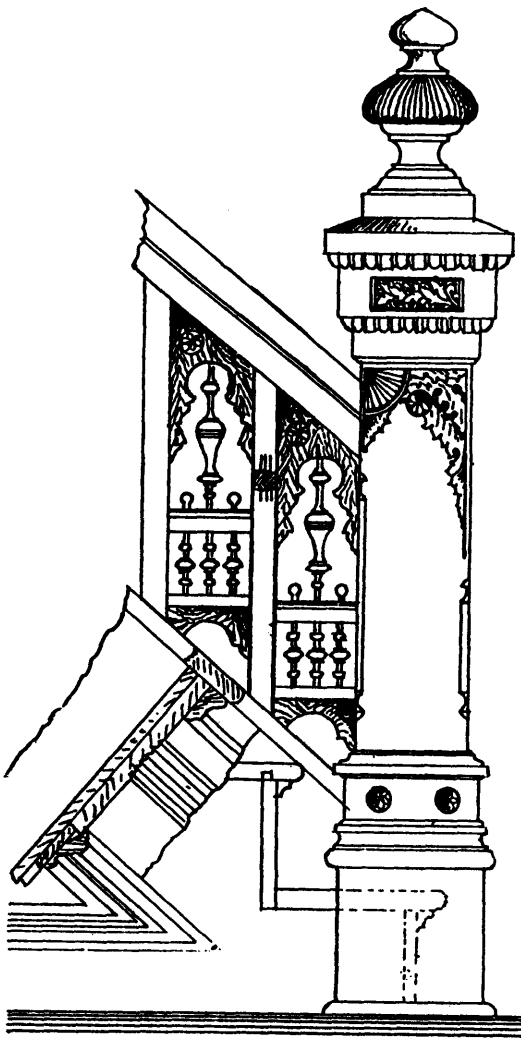
Original design as shown in
Cottage Souvenir Number Two Catalog



FIRST-FLOOR PLAN.



SECOND-FLOOR PLAN.



SECTION OF STAIRCASE.

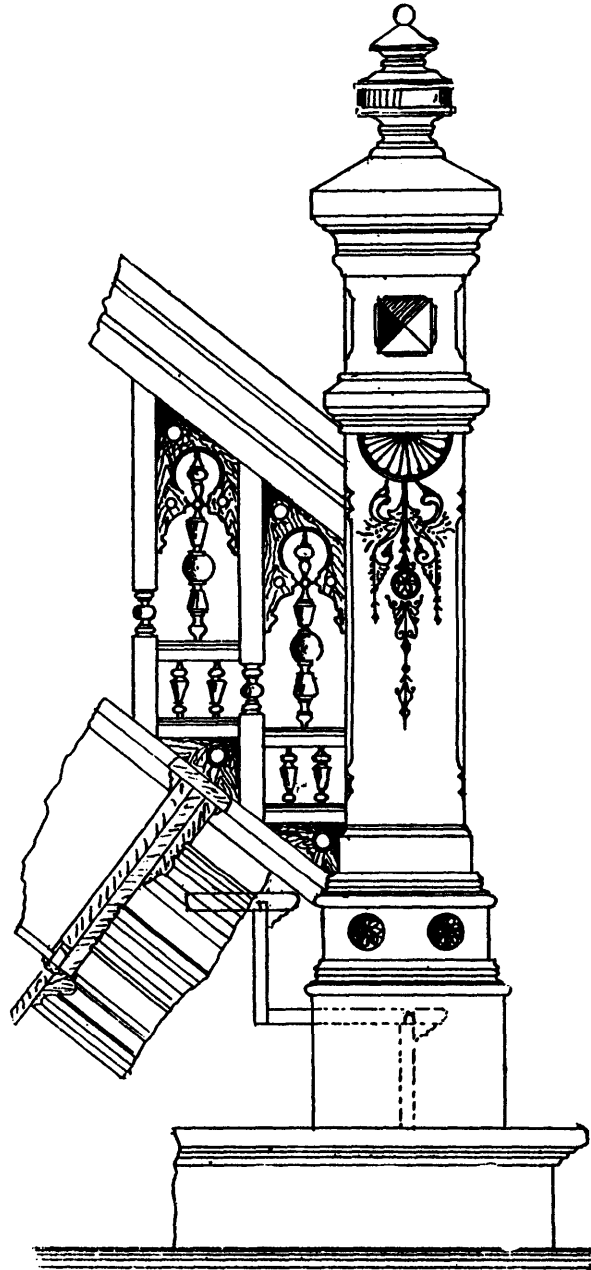
DESIGN No. 89.

NOTE.

No. 89 is a design for a staircase, which can be executed in any kind of wood. It is the one used in the residence shown on page 118 and the hall on page 120. Scale, 1 inch to the foot.

NOTE.

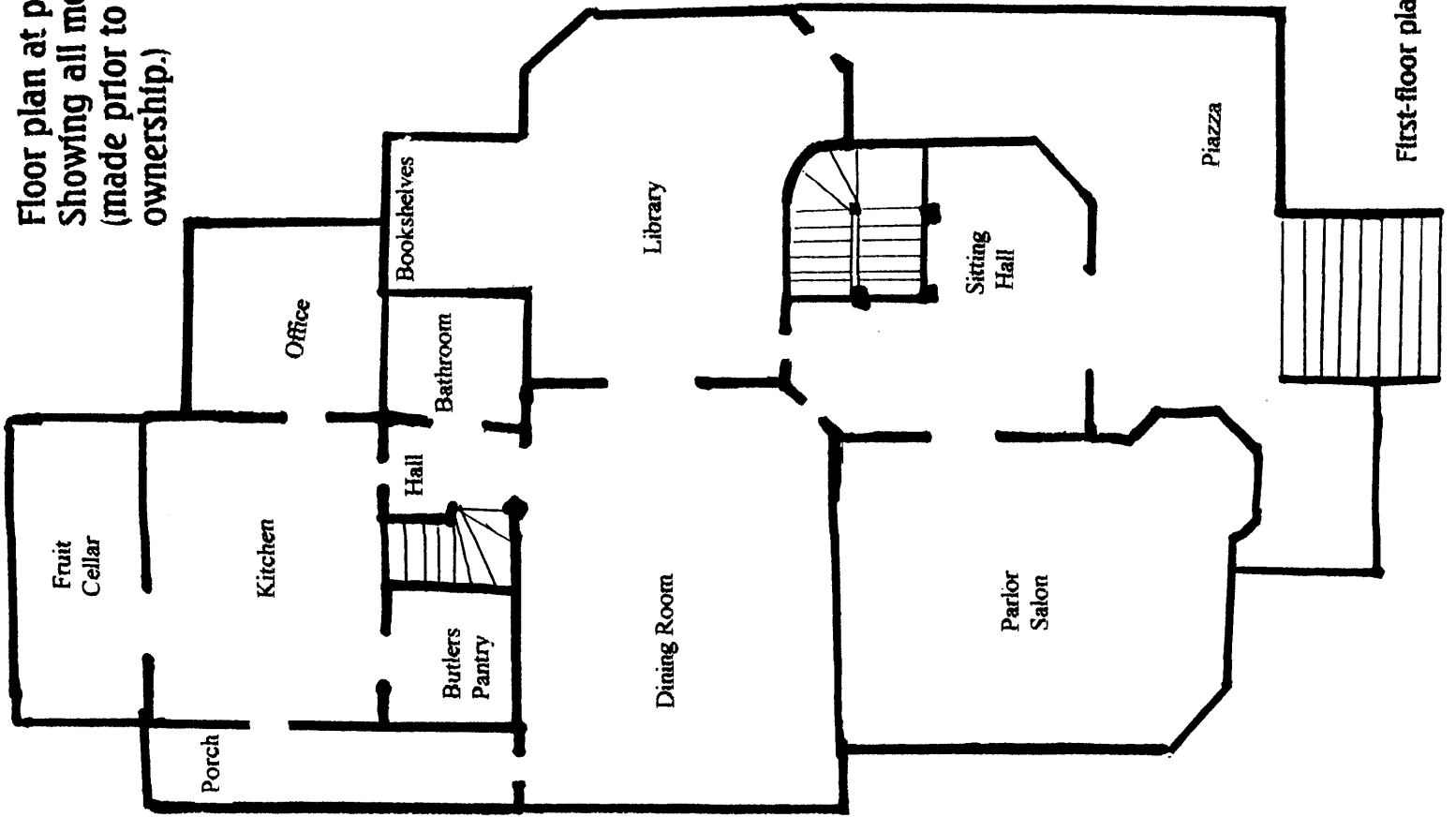
No. 90 is a staircase design, used in the residences shown on pages 14 and 121, and is considered a very neat thing for a residence of this price. It is applicable to any house having a 11-foot story. Scale, 1 inch to the foot.



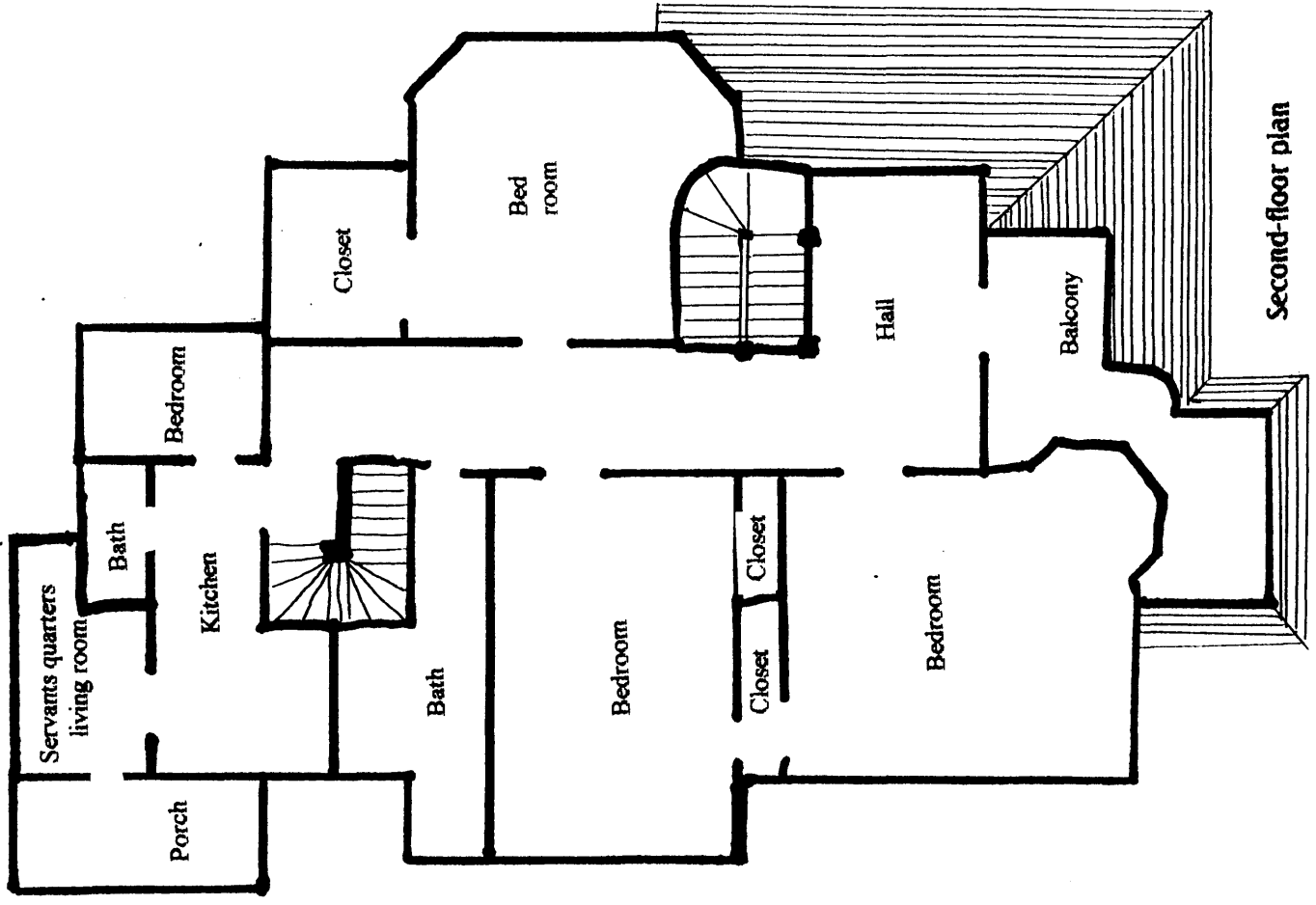
SECTION OF STAIRCASE.

DESIGN No. 90.

**Floor plan at present date
Showing all modifications
(made prior to present
ownership.)**



First-floor plan



Second-floor plan