

MINUTES OF THE DALLES

HISTORICAL LANDMARKS COMMISSION

May 27, 1992
City Council Chambers

Roll Call - The following Commissioners were present: Pat May, Elroy King, Dave Kammerman, Colleen Schafroth, and Gladys Seufert.

Absent - Eric Gleason

Staff present: Scott Keillor and Kay Prouty

Guests: John Will and Don Carpenter

Minutes - Commissioner Schafroth moved to approve the minutes of the March 25th meeting and Commissioner Kammerman seconded the motion. The motion carried unanimously.

Discussion

Civic Auditorium Renovation

John Will was present to give an update on the renovation of the Civic Auditorium. John said bids have gone out for rewiring the Civic. The deadline for the electrical portion of the renovation to be complete is August 31, 1992. John said an electrical supplier has presented a gift of an electric panel and other parts to the Civic Auditorium.

John said he and Don Carpenter were in Portland to get assistance from Stage Kraft. This is a business that will assist in setting up design for the theater, backdrops, etc. The Civic Auditorium will also need work on a heating and cooling system. John said he is preparing to submit for an additional grant to assist with the additional projects.

John said after the stage curtains and drops, heating and cooling system, and sprinklers and alarms are replaced the Civic Auditorium will be a modern facility for traveling theater groups to have performances.

John said the ballroom is also being renovated and there have been requests to use the ballroom. John said the committee has been able to locate parts to repair the chandeliers located in the ballroom. John said the cranks have been located that raise

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and lower the light fixtures in the theater to make them easier to repair as well.

John said he felt the renovation project was going well. He said they have had a good turn out of volunteers for labor to assist with repairs and some money has been donated. John said the committee has been discussing money raising projects for additional assistance.

John said there is a door on the 2nd floor of the Civic that leads to the old fire escapes that should be removed. John said if the door was removed the opening would be cemented in to look like the original building. John also said the windows on the ground level on the west side of the Civic are in window wells and leak. He said that over the years dry rot has set into the walls and caused a great deal of damage from these windows leaking. John said the committee would like to remove and seal these windows and then do some finish work to made the area look like the original windows.

John said there has been some concern among the Civic Auditorium Renovation Committee about the sprinkler system which is required to meet code. The concerns are that this type of sprinkler system could cause a lot of damage when being installed in the ceiling and if the sprinklers came on accidentally there would be damage to the renovated interior. John said the code does not seem to be uniform throughout the state. John said some of the recently renovated theaters he has visited do not have sprinkler systems.

Scott Keillor said if the appearance of the Historic building is jeopardized by the sprinkler system possibly there could be an exception made to the type of fire safety equipment required to meet code. Scott suggested that John seek a written clarification from the Fire Marshall on the need for sprinklers.

COMMISSION CONCERNS

Resumes

Scott said all the resumes of the Historical Landmarks Commissioners have been received but he has not submitted the certified local governments application to SHPO. Scott said an architect is needed on the Commission to help get us certified, however SHPO may be able to approve the certification subject to our attempts to get an architect on board. The certified local government status will allow us to get state funding.

National Register

Scott said the French House (Wasco House) located at 510 Liberty has been accepted on the national register. Scott said Elizabeth Potter, SHPO representative express her appreciation for the help received from the local Historical Landmarks Commission.

Pioneer Cemetery

Scott said three young people had been to City Hall to inquire about cleaning the Pioneer Cemetery. He said there was a request for payment but since they had shown concern with the cemetery possibly they would volunteer some time to help clean the cemetery if the City could provide some assistance.

Meeting was adjourned at 5:20 pm.

Respectfully Submitted,



Associate Planner

Scott Keillor

APPLICATION FOR LOCAL GOVERNMENT CERTIFICATION

City of The Dalles Historical Landmarks Commission

A. Introductory Statement: compliance with minimum certification criteria.

1. "Enforce appropriate state or local legislation for the designation and protection of historic properties."

The Dalles Historical Landmarks Commission was created by General Ordinance No. 880 in June, 1970. The ordinance has been updated periodically, and is consistent with the National Historic Preservation Act. (See Exhibit A)

The local ordinance provides a high degree of protection for local landmarks, and empowers the Commission to advise the City Council regarding the designation of historic buildings and districts. The Commission routinely holds public hearings to ensure consistency with the "Secretary of the Interior's Standards for Historic Preservation" when alterations are proposed for an historic building or within an historic district.

The Dalles has a comprehensive inventory of historic properties, accomplished with the assistance of Portland Architect Al Staehli during the early 1980's. Since this time, the Commission has worked to support the designation of several national register properties and The Dalles Downtown Commercial Historic District.

With regards to specific state law, we believe our local ordinance is both consistent with and complimentary to the Oregon Revised Statutes. Recent legislation including the Columbia River Gorge National Scenic Area Act have heightened the awareness and importance of The Dalles from a cultural, historic, and scenic perspective within the gorge region. The City participates in and supports the State's special assessment program for historic properties, and has provided added assistance to local property owners through our historic plaque program.

A review of Ordinance No.880 reveals the process undergone for protection of historic properties and districts, including extensive reviews and findings for proposed demolition permits.

Additional resources are needed to forward properties from the state inventory to local designation, and to further inventory those districts, such as Trevitt's Addition, toward Local and National District designations.

2. "Establish by state or local law an adequate and qualified historic preservation review commission composed of professional and lay members."

Our Landmarks Commission consists of a diversified and highly skilled group of professional and lay members. Three of the five voting members qualify as working within preservation-related fields, including one art historian, one planner, and one archeologist. The group is balanced in that the remaining voting members include a journalist with an extensive background in The Dalles, and a member with a wealth of historic information on the area gathered over the years, including a collection of 15,000 historic photographs. In addition, we have a non-voting member who has an extensive background in active assistance with the Oregon Historic Society and two local historic commissions.

The Dalles has worked to recruit professionals working in architecture or historic preservation. Our accomplishments in this regard have produced a majority of preservation-related professionals in order to make this Certified Local Government application. This certification process has been a top goal for the Commission over the past several years. To our knowledge there are no architects or preservationist available to us. Because our ordinance requires that all members reside in the City, we are self-limited. Should the state wish, we could offer to initiate an ordinance amendment that will open up the selection process. We know of an architect who lives in Portland that would be interested in making application for the next available opening.

Regardless, we ask that you consider us qualified due to a majority of preservation-related professionals being on the Commission. Additional consideration should be given to our recruitment efforts for professionals, our breadth of practical experience, and for the preservation-related professional staff member supporting our Commission.

3. "Maintain a system for survey and inventory of historic properties."

The City Planning Department maintains a current inventory of local and state historic properties. Our recording format is substantially the same as the state inventory form and has been accepted by SHPO. A copy of our local inventory form and of our design review application are attached as exhibits "C" and "D".

4. "Provide for adequate public participation in the historic preservation program, including the process of recommending properties to the National Register."

The Dalles Historical Landmarks Commission has a very complete public input process. Applications are processed under local and statutory provisions for quasi-judicial land use hearings. Each of the ten criteria from the secretary's standards are applied to the request and findings are summarized in a staff report. Notice is both published and sent to neighboring property owners prior to the hearing.

With respect to recommendations to SHPO for National Register nominees, The Dalles is very active in providing input to the state. Recent examples include the Sharpe Ensemble, the French House, and the Humason/Orlando House.

5. "Satisfactorily perform the responsibilities delegated to it under the Act."

The Dalles will have no problem showing satisfactory performance in complying with the four criteria as discussed above. Additional consideration has been given to performance through goal setting sessions undergone annually by the Commission. With regards to any additional requirements imposed on the City in order to receive funding, no reasonable request would burden our system.

We have reviewed your program outline, and understand that non compliance can evoke decertification proceedings by the state.

B. Certification Agreement

The City requests certification and will forward the SHPO generated agreement to the Mayor and City Council if offered.

C. Local Historic Preservation Ordinance

Ordinance No. 880 is attached as Exhibit "A".

D. Commission Members

Resumes for the 5-member commission and for one non-voting member (Gladys Seufert) are attached as Exhibit "B".

E. Commission Composition

Please refer to Section A(2) above. To expand on this section, the procedure for soliciting commission members includes publications in the local newspaper when an opening occurs. The City Council then holds interviews to select the best qualified applicant. This has been done with the goal of recruiting professionals in the preservation field. We have appointed three preservation-related professionals over the past two years. During this time, no preservation professionals have applied. There are no professionals in architecture or historic preservation currently working in The Dalles. It is our conclusion that to recruit such professionals, an ordinance change would need to occur so that candidates would no longer be limited to residents of the City. However even if this occurs, there would be a substantial commute involved for a successful Portland or Hood River applicant to attend our monthly meetings in The Dalles.

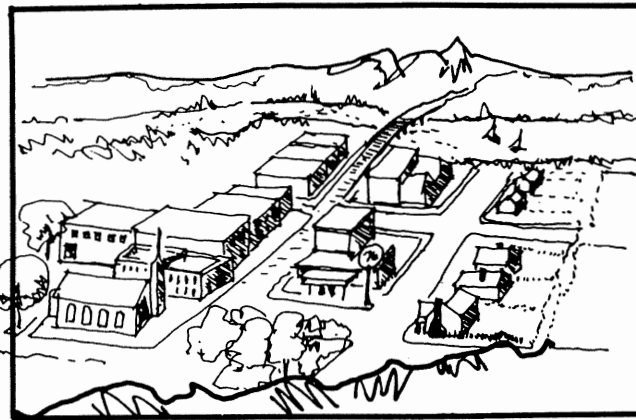
F. Staff Members

A resume for the staff coordinator is included in Exhibit "B".

G. Local Ordinance

In addition to our local ordinance (Exhibit "A") a sample Historical Landmarks Commission order is attached as Exhibit "E".

OREGON LANDMARKS COMMISSION WORKBOOK



Produced by the Historic League of Oregon © 1985

Project Personnel

Catherine Galbraith — Project Coordinator

Eric Eisemann — Project Administrator

Jane Altier Morrison — Technical Advisor

Elizabeth O'Brien — Graphics

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(3) IDENTIFICATION OF RESOURCES

A LOOK AT COMMON FEATURES IN OREGON'S ARCHITECTURE AND HISTORY

(A) INTRODUCTION

Communities that are currently identifying their historic resources or revising their existing inventory have a great deal of useful information available to them. Over the past few years, professionals involved in conducting historic resource inventories have developed tools which, when incorporated with comprehensive inventory procedures, will result in a higher quality and more efficiently produced inventory.

The topics contained in this section are: historic architecture in Oregon; Oregon's historic themes, and some examples of evaluation criteria. These topics reflect the diverse aspects of historic resource identification.

The sections on the Architecture and Themes present in Oregon's architecture and history call attention to the wide variety of historic resources a community can expect to find when a comprehensive inventory is conducted. Failure to find a variety of resource types might be an indication that a community's inventory is not comprehensive.

By the same token, the evaluation criteria found in the last section of this chapter reflect just a few of the methods which professionals have used to produce an objective measurement of resource significance. No matter what method is devised, it must be relevant to the specific types of resources found in a community.

(B)

Architectural Styles in Oregon



The surveyor of architectural resources in Oregon communities is generally guided by the significance criteria of the National Register of Historic Places, a very broad and inclusive standard. A comprehensive architectural survey should not be limited to just the few buildings of acknowledged architectural excellence or which are associated with important persons or events, but it should also include buildings which exemplify noteworthy developmental, construction, technological, social, ethnic, ensemble, ambient, site, vernacular, and many other historical qualities.

The following pages will try to give the nonprofessional architectural surveyor a working summary of the architectural types and styles typically found in Oregon cities, representing the one hundred forty years of Oregon's growth from about 1840 to 1980. Surveyors who are neither architects nor architectural historians are encouraged to candidly describe the buildings as they see them, keeping their stylistic and detailed descriptions simple and brief. You are conducting a survey and not preparing a National Register Nomination.

Among architectural historians, there is only nominal agreement about the attributes of most American architectural styles after mid-nineteenth century. The list of style names and dates changes with the publication of nearly every guide and history book. This makes for interesting academic debates and counting scholastic coups at architectural historians' meetings, but causes confusion among the architectural public. Remember that your survey form is purposely short and does not allow much space for elaborate discussion of all the possible attributes of several styles which may be found in the typical eclectic buildings encountered in a comprehensive survey.

This guide to Oregon architectural styles is organized to present: first, the broad historical chronology of the major periods and their building styles, and, second, some of the varieties of sub-styles associated with the major periods. Following the styles, there are suggestions on recognition of significant landmarks by other than their architectural style qualities. The major period dates are convenient division points and are not exact. Dates for periods of sub-styles may overlap as some styles are very popular and have continued in use outside of their primary era.

Oregon Architectural History, 1840-1980

For the convenience of the non-professional surveyor, I want to group Oregon's architectural history into seven periods: Pioneer, Early Cities, Victorian, Early Twentieth Century, Mid-Twentieth Century, and Recent.

Pioneer

Oregon's Pioneer Period, with the exception of scattered fur trading outposts and explorers' buildings, begins about 1840 and ends in 1850. The architecture of this period ranges from the initial homesteader's log cabin to a few more substantial homes and buildings based on the architecture which predominated in the areas of eastern United States from which the immigrants came. Since these pioneer immigrants to the Oregon Country represented those restless Americans who moved first from the Colonies to the Ohio and Missouri country and then on to Oregon, their architecture was that of the colonial states from which they came. They brought a mixture of New England and Southern building types along with French and English building traditions. The distinctions are most often manifest in types of log and timber building methods and house plans. Some may have been influenced by eighteenth century Georgian architecture or by Federal and Greek Revival styles popular in the east coast centers of the new republic, but pioneer conditions generally precluded such refinements in the first Oregon buildings. Oregon's first buildings looked more like rural Ohio, Missouri, Kentucky, and Tennessee farm buildings than any of the buildings in Boston, New York, Philadelphia, or Williamsburg.

Few of the earliest Oregon buildings survive. The first log cabins and lean-tos were quickly replaced by more traditional houses, the initial cabin becoming one of the farm's outbuildings. In a few cases, the original cabin was enclosed by siding and additions so that it became a part of the later house and no longer representative of those first years.

Buildings of this Pioneer decade are characterized by either their log or heavy timber framing, simple rectangular plans with a single (possibly two) room on the ground floor, gable roof with sleeping loft, and usually a lean-to kitchen on the rear. Both central New England type or Southern end located fireplaces and chimneys are found.

The log cabin or heavy timber plank wall constructed building type occasionally appears in much later settlements, particularly those of eastern European and Scandinavian settlers (Horace Baker Cabin, Carver, and Sarjavi and Lindgren Ranch houses near Astoria).

Early Cities

After the initial settlement by the overland immigrants of the 1840s Oregon entered a plateau period of moderate city building, development, and consolidation through the Civil War years, 1850 through the 1860s. The California Gold Rush, Oregon statehood and homesteading laws, many smaller gold rushes, Indian wars, and finally the Civil War were dominant influences on our communities. Many settlers, particularly the more enterprising merchants and tradesmen who contributed so much to the form of our early cities, came to Oregon not by the trail but by ship directly from New England. Along with their greater wealth, education, and stability, they brought the more direct influence of eastern American tastes in architecture. They brought the early benefits of the Industrial Revolution, steam powered sawmills, printing presses, manufacturing, steamships and railroads.

Simple buildings were built to resemble the Greek Revival buildings which had dominated American architecture in the early nineteenth century. The simple heavy timber frame houses and commercial buildings are patterned after the Classic Revival throughout the Willamette Valley settlements. Classic or Greek Revival architecture resembles a Greek temple: Regular plan, formal-like entrance. Gable roof which may have a pediment, or be squaretop false fronted. Columns or pilasters and elaborate mouldings may embellish the front, or those details may be represented by plain wide boards. Siding will be wood clapboarding. Roofs shingled. Painted white or off-white. There should be no use of brackets, curvilinear forms, or irregularities of any kind. Occasionally, a building was built with more pretensions, the distinctly Greek Revival Ainsworth House in Oregon City or the slightly Italianate Villa Style of Pacific University's Old College Hall; but the overwhelming bulk of buildings were plain, rectangular, gable or falsefronted, wood framed and sided houses and commercial buildings as seen in early photographs of Portland, Oregon City, and The Dalles.

Buildings in Oregon in the 1850s and 1860s generally relied on hand hewn, sawn, and finished timbers, lumber, and finish materials for their construction. Very little mill sawn and dressed dimension lumber and finish stock was locally available except for that produced by the Hudson Bay Company, the Methodist Missions and a few others. Occasionally millwork might have been imported from the east. Their framing is predominantly based upon the traditional heavy timber framing methods of Europe and the Colonies, sills, posts, girts, joists, and rafters, joined with mortised and tennoned joints, using pegs or trunnels to fasten. Box constructed buildings using 2x4 and 4x4 or larger sills, posts, and plates with solid, wide, sawn plank walls about 1½ inch thick, built like an apple box, may be found in cities and country up to 1900. Hand wrought or machine cut nails were expensive imported items and were used sparingly.

Note that buildings based on classical architecture remained popular well into the Twentieth Century and that style is frequently seen in balloon framed buildings in rural areas through the 1920s, lodge halls and commercial buildings.

Victorian

Oregon Victorian Architecture, in the roughly thirty year period from 1870 through the 1890s, shows nearly all the influences so characteristic of that exuberant period of rapid growth, financial ledgerdmain, empire building, and the return of the United States to close contact and influence with European tastes. The Victorian Era was one of bringing the Industrial Revolution to its fruition. It was a period of intense status seeking, and the development of a wealthy leisure class not based upon land holding. The practice of architecture was only just coming to be put under some kind of formal training and recognition as a profession. The industrialization of society was spawning reform and revolt movements to find firm roots in idealized past societies or back-to-basics philosophies. Victorian architecture represented this ferment in that it never settled on any particular style. Anything went if it would sell. Architects, builders, and designers for the period's plan books shamelessly borrowed from the entire pallet of historical styles. New materials, and mass produced industrialized building materials appeared to create whatever buildings fitted the means and pretensions of their owners. Even the poorer workmen in the cities could buy some of the mass produced architectural ornaments and emulate their wealthier neighbors' ornamental excesses.

The outstanding architectural influences in the Victorian period were the Gothic Revival, Queen Anne (sometimes known in England as "Free Classic"), Richardsonian Romanesque or Romanesque Revival, French Second Empire, and Italianate or Italian Villa styles. These five styles defined the basic sources from which Victorian builders selected the elements of the typical Victorian house or commercial building for one of Oregon's cities. Locating a building which exemplifies any one of the particular styles is in itself a significant fact which makes that building especially important. It is more usual to find that the building in question is diluted by wholesale incorporation of manufactured trim elements of various stylistic origins picked from building material catalogs available during those years. The eclectic results of such mongrel design are often very charming and picturesque, but absolutely defy precise architectural classification.

The characteristics of the menagerie of Victorian styles are hard to describe. Reference to one or more style books is essential to accurately identify their distinctions. The styles may be roughly described as follows:

Gothic Revival: Regular plan, frequently symmetrical. Steeply pitched gable roof. Simple chimneys. One or more Gothic arched windows. Sometimes a bold label moulding accenting the window and doorways' heads and arches. Front porches generally have lighter detailed columns and brackets — if any. Gables and eaves may be accented with scrollwork or turned facias and barge boards. Carpenter Gothic is an extreme version of Gothic Revival with more of everything. Gothic Revival is chiefly a residential and church style, uncommon in commercial buildings. Generally kept to one or two exterior paint colors.

Queen Anne: Irregular plan. Steep roofs of all types. Elaborated chimneys, sometimes massive. Any and all window styles — rectangular, curved, arched, Oriel, Bay . . . Extensive verandahs on two or more sides of the house, often incorporating pavillions at ends or corners. Use of mixed siding types and patterns. Towers and turrets. May use many colors on exterior.

Romanesque Revival: Largely made popular in the U.S. by the works of architect Henry Hobson Richardson from the 1860s to 1890s. Rarely encountered in the west in residences, occasionally in commercial and public buildings. Heavy, massive forms. Use of rusticated stone masonry and brickwork. Rounded arch windows and doorways, or with heavy stone sills and lintels if rectangular. May have one or more turrets, towers, or bays. Moderate to steeply sloped roofs, usually roofed with slate. A wooden Romanesque Revival building attempts to produce the same heavy effect in wood, although the result may appear more Queen Anne (restrained).

Second Empire: Queen Anne with a French influence. A formalized stacking of Classic Orders surmounted with a Mansard Roof. Generally formal appearance. Frequent use of wood siding and trim to simulate stone construction in appearance, hence use of stone colors for the exterior painting scheme. Small porches, but possibly elaborate carriage entrances. Often a symmetrical facade. More often used for commercial buildings than residences.

Italianate: Designed to resemble an Italian villa. Based upon Italian Renaissance models or the later Palladian styles. Generally more restrained than either Queen Anne or Second Empire, with plainer wall surfaces and more formal trim detailing, using the Classic Order motifs, columns, pilasters, console brackets, corniced eaves, corniced lintels and label moulding over windows and doorways. Residential verandahs were popular. The plan may be regular and rectangular or it may be an Ell plan. Roof slopes are lower and surmounted by a belvedere; or the belvedere may be incorporated in a single square tower which accents the front corner of a residence. The exterior may be either in stone, brick, stucco, or wood employed to resemble masonry, painted masonry and stucco colors.

It is important to remember that there was a great deal of architectural publication and criticism readily available to both architects and builders in Victorian America. Transportation across America and between Europe was much improved from the earlier years. Architects, too, followed commissions across the country bringing the latest styles with them to Oregon. The style lag between Europe or eastern United States and the west shortened to a few years, ten at most, and a very up-to-date house might be found in any Oregon city or town with an owner whose travels permitted him to witness the buildings of his colleagues in the fashion centers. Oregonians were equally influenced by the pamphlets and books written by a whole spectrum of philosopher-moralists who prescribed holistic lifestyles, faiths, and appropriate buildings as the cure for contemporary ills. from landscape architect Andrew Jackson Downing's *Rural Cottages* to phrenologist O.S. Fowler and his *Octagon Mode of Building*.

One of the most important characteristics of Victorian buildings is a display of fine finishes. Victorian America was reacting against all that was mean and primitive. Whenever the Victorian couldn't find or afford the finest materials and expensive finishes inside and outside his buildings, he sought out and adopted with gusto a wide range of manufactured simulations of more expensive materials and finishes. There were precedents for this in earlier buildings, the sanding of paints to imitate stone over wood-sided Federal buildings, but the Victorians sought out ersatz materials with an enthusiasm that became an end in itself. Victorian America was the heyday of the painter, grainer, paperer, plasterer, gilder, and moulder whose works decorated exteriors and interiors to the point of suffocation.

The Industrial Revolution and Victorian American buildings joined in the domestic technological revolution. The kitchen emerged as an early industrialized workplace for the women of the household. Laundries moved in from the back porches. Bathrooms were inside rather than in outbuildings. Fireplaces and stoves became secondary to central heating systems. Built-in artificial lighting systems were incorporated, whether gas, electric, or both.

The plans of Victorian houses were often complex as suited the large extended families of the period with the members' well defined duties and places within the houses. This was the peak period for discrete single purpose rooms in homes, rooms like the parlor which were closed off from normal daily use and opened only on suitable

occasions for their specific function. Smaller workers and rural farmers' houses generally retained the more simple and regular plans, utilizing multi-purpose rooms, in keeping with the modest economic means of their owners; however, whenever possible, the rooms multiplied and the originally simple house was added to and made more complex.

Early Twentieth Century

The death of Queen Victoria of England in 1901 and her succession by King Edward VIII was the signal for a wholesale revolution in manners, fashions, and architectural styles. New ideas which had germinated during the Victorian years burst forth in the full flower of the century. The early English Arts and Crafts Movement, a by product of English writer, moralist, and critic John Ruskin's Gothic Revival and William Morris' later decorative design work, became the symbol of the new century's freedom and opportunity for wholesomeness, social reform, and personal self fulfillment. The American Arts and Crafts Movement's bungalows, furnishings, and decorations became a popular cult, and certainly defined the qualities of most of the new residential subdivisions which still comprise the bulk of Oregon cities and towns. Official architecture, however, abandoned the new free impulses and became fixed for almost forty years in the formal mould of Academic Beaux Arts Architecture, the style which, first, selects the appropriate classic form to house the planned function, whether, for example, a school, library, city hall or railroad terminal.

The Early Modern Style, closely connected with Arts and Crafts Style in its origins, never became popular, remaining the special preserve of a few very progressive architects and their limited clientele until after World War II. However, Modern Architecture's origins were in both Europe and America in the 1890s; and the Early Modern works of architects in England, Germany, France, Belgium, Austria and the United States were routinely published and exchanged in the architectural community, although largely ignored by the public. The first major opportunity to display Modern architecture to Americans, the 1893 Chicago Worlds' Columbian Exposition, was quashed by ascendant Beaux Arts academicism, "The Great White City," and architectural monumentalism became the official American style for another forty years. In Oregon, it is worth noting that the rather Arts and Crafts Style Forestry Building of the 1905 Lewis and Clark Exposition was the only building from that otherwise formally academic architectural fair to survive until recently.

The early Twentieth Century was also the time of a new interest in America's architectural history. Many architects began to rework our colonial heritage and its English, French, Dutch, and Spanish derived buildings. Sometimes this Colonial Revival was more closely aligned with Arts and Crafts goals, and sometimes it was manifested in formally conceived Beaux Arts planning.

Beaux Arts: Not really a style but a formal approach to architectural design based upon careful study of the great architectural monuments and styles of the past. Architecture was defined as being the understanding and employment of the four or five Classic Orders, Doric, Ionic, Corinthian, Tuscan, and Composite, sometimes a Gothic Order, along with various attempts to create "Modern Orders" representative of other nations — a French Order an American Order. However the Classic and Gothic styles were played with, the fundamental elements of bases, columns, cornices and pediments, roofs and domes were the building blocks of the Beaux Arts architect. Plans are generally axial and formal. Facades monumental. Roofs generally low except for domes or in the Gothic Style. Most generally used for public buildings, schools, and great estates.

Arts and Crafts, Bungalow, and Early Modern: These three styles frequently borrow from each other so that the differences may be ones of value rather than definition. All three were generated by desires to turn away from the excesses of the past decades and to reassert humanistic values over formal ones. The way to accomplish this was by returning to handicrafts and the skills of the artisan over the formal rules of past styles and the architectural orders. Plans become more irregular and open. Roofs generally low pitched and with broader eaves. Large porches and verandahs. Larger windows. Liking for exposed, natural, materials with texture — rubble masonry, clinker bricks, rough cast stucco, rough sawn boards and beams, natural finishes, art glass and architectural use of the arts in many ways. Horizontality is a frequent quality of these three styles. Ornament is frequently vegetative in origin and often geometrically stylized. Design elements from the Mediterranean region, Japan, and other exotic places are incorporated.

Colonial Revival: Based upon renewed interest in an American Architecture. The New England Salt Box House with its horizontal clapboard siding or shingles, gabled roof, and small multi-lite casement windows is the typical example although southern and Dutch examples are used too. The Georgian building is larger and a colonial adaptation of the popular English Renaissance Style, formal, gabled or hipped roof, and the newer double hung sash. The Federal Style is a post-revolution development of the Georgian which incorporates more of the Classic Orders for emphasis to the entrances, with special use of Palladian motifs.

Chicago Style: The early High-rise commercial buildings developed during the Chicago boom after its fire and exposition. Both the consummate development of tall buildings in solid masonry and the transition to steel framing with a masonry covering. Larger windows. General abandonment of use of Classic Orders on the facades except for accents to basement and top stories and for ornamental details. Use of new ornamental concepts specially developed for tall buildings, such as the Sullivanesque or geometric types. Grouping of several stories of the building into one mass of design rather than accenting each story with its own Classic Order.

Architecture in Oregon in the early twentieth century was a recognized profession which required a substantial amount of either formal education or a lengthy apprenticeship. The new professionalism in architecture had an influence on the designs and builders. The result was a more restrained planning of homes and greater restraint in the use of architectural ornament. Houses, whether one of the many bungalow styles or one of the more formal revival styles, were more open in plan, had larger windows, natural ventilation and sleeping porches, and more efficient utility spaces and kitchens. Commercial buildings innovated with modern construction methods, structural steel and reinforced concrete. Fire resistant construction was a prime consideration, with masonry and terra cotta being used for both decoration and for protection of the steel frames. Non combustible concrete and block were advocated for homes.

Many of Oregon's leading architects were educated in eastern schools and brought the latest styles and building methods to the Pacific Coast. The architectural Grand Tour of Europe was almost a staple of an aspiring young architect's education, with the result that he returned with notebooks of sketches of details and folios of historical architecture illustrations to be mined as source inspiration for new buildings. No ancient culture was safe from having any part of its building arts adapted for use in this period.

Mid Twentieth Century

Oregon's architecture in the mid twentieth century years, roughly from the end of World War I, 1919, to World War II, 1940, was a diverse period of mixed Classic Revival, Early Modern, and freely adapted mixtures of those opposed influences. The major architectural styles frequently digressed off into splinter styles, frequently identified with particular sections of the country. Architectural modernists expressed themselves in Art Deco Style in the attempt to find new expression in machine and geometric shapes related to industrial America. It is appropriate that Art Deco style is most frequently found used for movie theaters, automobile related buildings, and chain restaurants catering to a highly mobile public. Various revival style houses and buildings supplant the bungalows. The 1920s and 1930s were the decades of "Stock Broker Tudor." The restoration of Colonial Williamsburg and other primary sites of United States' history resulted in the popularization of Colonial Revival Style. Both large and small houses were built in these styles. Where the small builder with only one or two units per block was characteristic of the first two decades of the twentieth century, larger builder-developers platted and built whole neighborhoods of similar style houses in the 1920s and 1930s. Throughout Oregon's cities, an occasional Egyptian Style house, apartment, or commercial building will be found to show the influence of the opening of King Tut's tomb in the twenties.

Art Deco: An aberrant style employed by only a few architects, which, with notable exceptions, never became popular. Emphasis on verticality. Use of attenuated, stylized, vegetable and animal design elements, also geometric patterns — "zig-zag modern." At Art Deco's best, there is much use of cast aluminum and bronze ornament, polychromed terra-cotta and tile finishes.

Moderne: Related to Art Deco, but less decorated. Streamlined Moderne. Curved building corners and glass block panels. Flat roofs with slab eaves and entrance canopies. Sometimes horizontal striping or banding to emphasize the horizontality of the composition. Standing slabs or entrance pylons at the doorways. Steel sash framed windows. Generally painted white or a light pastel.

Egyptian Style: Use of massive entrance and corner pylons which taper to a narrower top section, surmounted by a flaring capitol with plain or palm leaf decoration. Curved flaring eaves or cornice representing the Egyptian papyrus reed construction. Funeral carved figures flanking entrances and at top of pilasters. A decorative style with little relation to either the purpose or plan of the building.

Stock Broker Tudor: Maybe a refinement of Queen Anne, certainly an improvement. Sometimes Jacobean. Gabled roofs. Use of brickwork, real or most likely false half timbering with stucco paneling in between, shingle — sometimes rolled like thatch roofing — slate or tile roofs. Leaded glass windows or multi-lite wood sash casements. Emphasized brick or stone chimneys.

Spanish Colonial and Mission Styles: Also known as Mediterranean Style. Masonry and stucco walls and

chimneys. Tile roofs and use of tile for paving and sills. Wrought iron railings and window grills or gates. Informality, sometimes with an interior of entrance patio or courtyard. Rough wood railings and balustrades. Exposed beams and wood supports. May have flat roofs or very low slope roofs. Off white and light pastel colors. Balconies.

The Great Depression, 1929-1941, deferred some buildings but did not significantly influence its styles. When buildings were constructed, they conformed to the prevailing expectations of those middle years. The two single exceptions were the Moderne or Streamlined Modern Style which resulted from the fairs, the Chicago Century of Progress, 1933, and New York World's Fair, 1939, featuring modernistic versions of International Modern Style architecture. Buildings of this period show the influences of the industrial designers who designed automobiles, airplanes, and streamliners like the Union Pacific Railroad's City of Portland. The other exception was the architecture of the CCC, PWA, and WPA programs which conformed to versions of Arts and Crafts Rustic Style when built in the Forests and National Parks, and to Art Deco or Modernistic for other public works, such as dams and highway structures.

The International Modern Style of architecture never became popular with the general public, which preferred something more romantic. In addition, the International Modern Style never was able to shake its popular associations with elitist and cerebral aesthetes and the socialist architecture of the Scandinavian countries and the German Weimar Republic, a misunderstanding of the intentions of the style which led writer Tom Wolfe (*Bauhaus to Our House*, 1981) to equate international Modernism with German workers' housing projects as the main goal.

RECENT

At the end of World War II, the pent up energies of the war effort and the transition to a civilian economy were manifested in unparalleled new construction and redevelopment in American cities. Returning veterans needed new homes for their war-born families and post-war families. The post-war construction boom was coupled to wartime developed building methods to create a wholly new type of popular architecture. Modern wood and metal panel building systems, developed during the war for military and emergency civilian construction, were rapidly adapted to both old and new building styles, and the time of a popular version of Modern Architecture had arrived.

Based on the availability of panelized and prefabricated building components and modular materials, the former traditional styled houses and commercial buildings were supplanted by stripped down versions with most, if not all, of their former details and trim removed. The traditional story and a half or two story colonial revival house became the single story California Ranch Style house which proliferated in our suburban bedroom communities. The downtown commercial building became the suburban shopping center cluster of buildings and the super-market. The wartime dreams of a generation of young Americans who yearned for the peace and security of the Hardy Family's movie good-lifestyle became the principal marketing image of the post-war builders.

Architects who had quietly, and privately, worked in Pacific Northwest versions of International Modern Style architecture found that their clean post-and-beam, panel type buildings were easily copied and adapted by builders eager to build the new America for the saviors of democracy. Left clean and without ornamental detailing, the result was a Modern Style Building. With the addition of a few feet of trim around the entrance and the front windows, or maybe a dovecote on the garage roof, the same plan became one of the traditional styles. The interiors could be left almost without change for either Modern or Traditional Styles.

International Modern: Predominant horizontality of forms. Plain, geometric shapes with little or no ornament except for surface and finish textures. Large, sometimes total, window expanses. Flat roofs with wide overhanging eaves. Irregular plan. Sometimes stepped and terraced depending on the site. May appear boxlike. Pipe or plain wood columns. Most often tight joint tongue and groove wood siding in the west and masonry and stucco or concrete in the south and east. Very architectural as we have come to use that term, formally restrained, quiet yet elegant. White or Natural colors preferred, sometimes with a slight use of a primary accent color. Attempts to integrate interior with exterior spaces.

Ranch Style: California Ranch differs from Modern Ranch by the greater use of some romantic Classic mouldings and trim and the preference for white paint on the California models while the Modern types tend toward the plainer trims and use of natural wood sidings and finishes. Both styles emphasize the informal plan and its horizontal qualities. These are the typical suburban tract houses of the 1950s and 1960s, with many variations. The "Ideal" California Ranch Style House might have an imposing Southern Colonial porch with a wood version of the Doric or Tuscan Order accenting an otherwise low house mass. The movie houses of Mr. Blandings and Judge Hardy define this ideal "American" home.

Oregon Architectural Style List

	Date	Style	Abbreviation
	—	No-Style	None
	—	Utilitarian (& Industrial)	Util.
	—	Vernacular (No Stylistic Characteristics)	Vern.
	—	Mixed (No One Style Dominant)	Mixed
Colonial & Early Republic	1820-1850	Georgian	Georg.
	1800-1850	Log	Log
	1845-1865	Federal	Fed.
Mid 19th Cen. <i>Revivals:</i> 1840-1880	1845-1870	Classic Revival	Clas.R.
	1850-1880	Gothic Revival (Carpenter Gothic)	Goth.R.
	1855-1880	Italian Villa	Ital. V.
	1860-1875	Exotic Revival (Egyptian, etc.)	Exot.R.
	1860-1900	Commercial False Front	Com.F.F.
Late <i>Victorian Styles:</i> 1880-1900	1870-1895	Gothic Vernacular	Goth. V.
	1875-1900	Italianate	Ital.
	1865-1885	Second Empire Baroque	2nd Em.
	1870-1890	Stick Style/Eastlake	Stick
	1880-1900	Queen Anne	Q.A.
	1880-1905	Queen Anne Cottage	Q.A. Cot.
	1880-1900	Shingle Style	Shing.
	1880-1900	Romanesque Revival	Rom.R.
	1880-1895	Renaissance Revival	Ren.R.
	1880-1890	Octagon Mode	Oct.
Late 19th & 20th Cen. <i>Period Styles:</i> 1890-1935	1890-1915	Colonial Revival	Col. Rev.
	1920-1940	Dutch Revival	Dutch R.
	1920-1940	Georgian Revival	Geor. R.
	1890-1920	Neo-Classical (Greek & Roman)	Neo-C.
	1890-1915	Classic Box	C. Box
	1910-1935	Tudor or Jacobethan	Tudor
	1890-1905	Romanesque, Gothic or Castellated	Roman
	1900-1930	Collegiate Gothic	Col. Goth
	1910-1925	Spanish Colonial or Mediterranean	Span.Col.
	1895-1930	American Renaissance (Beaux Arts)	Amer.Ren.
	1920-1930	Exotic Styles (Egyptian, Moorish, etc.)	Exot.
	1920-1940	French Provincial or Norman Farmhouse	Norman
	1910-1925	English Cottage or Arts & Crafts	Eng. Cot.
Late 19th & 20th Cen. <i>American Movements</i> 1885-1935	1900-1930	Prairie School	Prair.
	1885-1900	Richardsonian Romanesque	Richard
	1910-1930	Chicago School or Sullivaneseque	Chic.
	1910-1940	Skyscraper	Skyscraper
	1905-1915	Craftsman	Craft.
	1905-1915	Western Stick Style (Greene & Greene)	W. Stick
	1900-1930	Simple Bungalow	Sim.Bung.
	1910-1930	Bungalow	Bung.
	1915-1940	California Mission & Pueblo	Mission
	1920-1940	Adirondack Rustic or National Park Style	Rustic
Modern <i>Period:</i> 1925-1965	1925-1935	Art Deco or Modernistic Moderne	Deco
	1920-1940	Early Modern Commercial	Ear. M. Com.
	1930-1960	International Style	Intern.
	1925-1940	Half-Modern or Stripped Classical	1/2 Mod.
	1930-1945	Moderne (Streamlined)	Moderne
	1935-1955	N.W. Regional Style	N.W. Reg.
	1935-1955	Minimal Tract (Eaveless Tract)	Min. Tract
	1945-1965	Revival Ranch (Stylistic References)	Rev. Ranch
	1950-1965	Fifties Modern Commercial	50's Mod.
Later <i>Modern Movements:</i> 1960-Pres.	1955-1975	Modern Ranch	Mod. Ranch
	1960-1975	'Contemporary' (No Traditional Elements)	Contemp.
	1965-Pres.	Shed-Contemporary (Sea Ranch Mode)	Shed.Cont.
	1960-Pres.	Modern-Eclectic (Pseudo Colonial, etc.)	Mod. Eclect.
	1965-Pres.	Late Modern (Brutalism, New Formalism, etc.)	Late-Mod.
	1960-Pres.	Highway Commercial	H. Comm.

(No style listed)

Colonial
Georgian

Early Republic
Federal

Mid-Nineteenth Century Revivals — 1840-1880

Classic Revival
Gothic Revival
Italian Villa
Exotic Revival (Egyptian)

Late Victorian Styles — 1880-1900

Gothic Revival
Italianate
Second Empire Baroque
Stick/Eastlake
Queen Anne
Shingle Style
Romanesque Revival
Renaissance Revival
Octagon Mode

Late 19th Century & 20th Century Period Styles — 1890-1935

Colonial Revival (1890-1915), Georgian and Colonial (1920 onward)
Classical Greek and Roman
Tudor and Jacobethan
Romanesque, Gothic and Castellated
Spanish Colonial and Mediterranean
American Renaissance & Beaux Arts (1890-1915), Italian Renaissance (1920 onward)
Exotic Styles (Egyptian, Moorish, Far Eastern, and Pre-Columbian)
French Renaissance and French Provincial or Norman Farmhouse
Arts and Crafts and English Cottage

Late 19th & 20th Century American Movements — 1885-1935

Prairie School
Richardsonian Romanesque and Richardsonian
Chicago School (Commercial Style) and Sullivanian
Skyscraper
Bungalow and Craftsman
California Mission and Pueblo
Adirondack Rustic or National Park Style

Modern Period — 1925-1965

Modernistic and Art Deco
International Style
Half Modern and Stripped Classical
Northwest Regional Style

Later-Modern Movements (New Formalism, Neo-Expressionism, Brutalism, etc.)

Other

Log structures
*Vernacular dwellings having no dominant stylistic characteristics
Industrial and utilitarian buildings

*Mixed buildings exhibiting multiple stylistic characteristics, no one of which is dominant.

*NOTE: These categories are to be used rarely, as usually it is possible to identify the essential style from which the watered-down or vernacular version is derived and, normally, it is possible to identify the dominant style in an example of eclectic architecture.

(C) COMMON FEATURES: THEMES

HISTORICAL/CULTURAL THEMES

Statewide Inventory of Historic Properties

- 1. Prehistory**
 - A. Primary Domestic**
 - B. Secondary Domestic**
 - C. Extractive Camp**
 - D. Trail/Trail Camp**
 - E. Vision Quest Cairn**
 - F. Burial/Burial Cairn**
 - G. Petroglyph/Pictograph**

- 2. Exploration**
 - A. Maritime**
 - B. Transcontinental**
 - C. Settlement**

- 3. Fur Trade**

- 4. Native American/Euro-American Relations**
 - A. Military**
 - B. Reservations**

- 5. Agriculture**
 - A. Farming**
 - B. Stock Raising**
 - C. Horticulture**

- 6. Commerce and Industry**
 - A. Transportation and Travel**
 - B. Manufacturing and Processing**
 - C. Communication**
 - D. Service and Distribution of Goods**
 - E. Mining**

- 7. Government, Politics and Military Activities**
 - A. Provisional, Territorial and State Government**
 - B. Federal Government**
 - C. Local Government**

- 8. Culture**
 - A. Religion**
 - B. Education**
 - C. Arts and Letters**
 - Fine Arts**
 - Performing Arts**
 - Literature**
 - Music**

- D. Architecture**
 - 19th Century
 - 20th Century
 - Landscape Architecture
 - Community Planning
- E. Science and Engineering**
- F. Professions**
 - Law
 - Medicine
- g. Economics/Philosophy**
- H. Fraternal, Social and Patriotic Movement**
- I. Humanitarian and Social Programs**
- J. Ethnic Inmigrations**
- K. Outdoor Recreation**
- L. Conservation**
- M. Monuments**