

United States Department of the Interior  
National Park Service

# National Register of Historic Places

Date Listed 1-7-2015

NRIS No. 14001131

Oregon SHPO

## 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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

### 1. Name of Property

historic name Lindberg, Peter John, House

other names/site number Lindberg, P.J., House

Name of Multiple Property Listing N/A

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

### 2. Location

street & number 906 N. Washington Street

not for publication

city or town Port Orford

vicinity

state Oregon code OR county Curry code 015 zip code 97465

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: \_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria: \_\_\_ A \_\_\_ B X C \_\_\_ D



Signature of certifying official/Title: Deputy State Historic Preservation Officer

11.17.14

Date

Oregon State Historic Preservation Office  
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title State or Federal agency/bureau or Tribal Government

### 4. National Park Service Certification

I hereby certify that this property is:

\_\_\_ entered in the National Register

\_\_\_ determined eligible for the National Register

\_\_\_ determined not eligible for the National Register

\_\_\_ removed from the National Register

\_\_\_ other (explain:)

Signature of the Keeper

Date of Action

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

**Category of Property**  
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1		buildings
		site
		structure
		object
1	0	<b>Total</b>

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

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

LATE VICTORIAN: Queen Anne

**Materials**

(Enter categories from instructions.)

foundation: WOOD/CONCRETE: Post & Pier

walls: WOOD: Weatherboard

WOOD: Shingle

roof: WOOD: Shingle

other: BRICK (Chimney)

WOOD: Other (Decorative)

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### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

#### Summary Paragraph

The Peter John Lindberg House is located at 906 N. Washington Street in Port Orford, Oregon, near the intersection of Ninth and Washington streets.<sup>1</sup> The 1.5-story wood-framed building was designed and constructed by Peter John Lindberg in the Queen Anne architectural style as his family home.<sup>2</sup> Construction of the house began in 1892 and was completed four-years later in 1896. The house remains largely intact since its construction and remains in family ownership today. The Lindberg House is situated on a rather large-sized lot in the downtown residential area of the small coastal community of Port Orford. The house has not been moved from its original location, and is bordered by other single-family residential resources. Minimal urban vegetation surrounds the house with no significant landscape features within the nominated area. The original design and materials of the house are typical examples of the Queen Anne style and are largely unaltered with the exception of only minor changes and improvements, mostly due to typical weather-related decay seen on the Oregon Coast. The house features a rectangular plan with offset cross gables and carved decorative-wood features and wood shingling on the roof and exterior, which all display the workmanship and craft of the builder. The unpainted exterior shingles are of different shapes laid in a pattern that continues around the entire building; the shape and aesthetics of the shingles serve as the focal point of all of the exterior facades. The interior of the Peter John Lindberg House features several small spaces each serving a unique function with exposed wood craftsmanship, window seats, and a deliberate placement of windows, which combine to provide ample natural light. Several character-defining features, such as the corner tower, incorporation and deliberate use of shingles and other wood features, along with the magnitude of projections creating an irregular form combine to create the architectural value of the Peter John Lindberg House as an unique representation of the Queen Anne architectural style.

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### Narrative Description

#### SETTING

The Peter John Lindberg House is located in the small coastal town of Port Orford in Curry County, Oregon, on the west side of Highway 101.<sup>3</sup> The house is situated in a downtown neighborhood dominated by single-family residential neighborhoods on large city lots. Port Orford is located along the Southern Oregon Coast in Curry County, about 60 miles north of the California and Oregon state border.<sup>4</sup> The town of Port Orford has evolved since the house was constructed; however, the setting as a small coastal fishing town along the Oregon Coast Highway has not changed greatly. The house is centered on a large 0.26-acre rectangular corner lot measuring approximately 90'x125', and is surrounded by other urban residential and small commercial properties along Washington Street to the north and 9<sup>th</sup> Street to the east.<sup>5</sup> The Peter John Lindberg House is centrally located on the plot of land with the primary entry on the west facade (setback approximately 20' from the street) and a secondary entry on the south (rear) elevation of the house. Parking for the house is open public-street parking, as the property does not feature a driveway or garage of any type.

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<sup>1</sup> See Figure 3: Local Location Map.

<sup>2</sup> Curry County Assessor's Office. *Peter John Lindberg House Assessor Data*. Gold Beach, Oregon & Lindberg Family Records. Stored at Peter John Lindberg House, Port Orford: Donna Lindberg & Family, 2014.

<sup>3</sup> See Figure 2: General Location Map.

<sup>4</sup> See Figure 1: Port Orford Location Map.

<sup>5</sup> See Figure 5: Tax Lot Map

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There is a small concrete pathway that leads from the road to the front door and an elevated porch/entryway. The property surrounding the Peter John Lindberg House is landscaped with an ornamental lawn, mature plantings, and, notably, a large holly tree located off of the southwest corner the house. There is also a large tree to the north of the structure. The property does not feature any fencing or additional structures.<sup>6</sup>

## GENERAL CHARACTERISTICS OF THE PETER JOHN LINDBERG HOUSE

Built in 1896, the Peter John Lindberg House is a 1.5-story single-family residential dwelling with architectural features typical of the Queen Anne style, which include the following: an offset cross gable form and use of wood as the primary building material, siding, and decorative ornamentation. The building is approximately 2,400 square feet in size over two floors, with the overall basic dimensions of approximately 45'-0"x38'-0". The footprint of the building is generally rectangular with large northwest and southeast gable projections, along with smaller projections of the front porch, rear porch, conservatory, and pantry. All of the projections combine to create an overall irregular plan, typical of most Queen Anne-style houses. The Lindberg House is supported by a post-and-pier foundation, which is hardly visible due to diagonal wood-board skirting that's used to protect the crawlspace below the house from weather and small creatures. The structure of the house is a wood frame that is clad in a variety of shapes of exterior cedar-shingle siding.<sup>7</sup> The house features a primary steep offset cross gable roof with a steep bell-cast roof over the tower projection, and several shed-style roofs of varying size covering projections, windows, and the front porch. There is also a single pyramidal dormer over a window on the top story on the rear (east) elevation.

## EXTERIOR DESCRIPTION

The Peter John Lindberg House is constructed almost entirely of wood and includes many decorative character-defining features popular with the Queen-Anne style. The house exhibits a multitude of window types and varied placement that shifts from elevation to elevation. The wood windows are simple double-hung frames, with either a one-over-one or two-over-two pane organization, enclosed by a wide wood frame and a simple sash. The house also features a large bay window projection on the south elevation that includes a pair of large fixed-pane windows. There is a small entry porch on the front (west) facade enclosed by a short rail and accessed by a contemporary wood handicap accessible ramp. A second small stoop is located on the rear (east) elevation. Several wooden stairs provides access to the elevated door that leads into the rear of the house from the yard.

The primary siding present on all four elevations of the Lindberg House is a decorative composition of half-round and diamond-shaped unpainted cedar shingles. The shape and texture of the shingles is very intentional, and the pattern changes as the eye moves up each elevation, creating strips of different textures that move horizontally around the building.<sup>8</sup> The deliberate use of shingling on the exterior of the Peter John Lindberg House is the most significant character-defining feature of the Queen Anne style incorporated in the design. The unpainted shingles provide character to the Lindberg House that makes it stand out among the other houses located in this neighborhood of Port Orford. The house also features horizontal-board siding in a number of locations, primarily noticeable on the dormer located on the east elevation. The shingles are capped by a basic corner board at every intersection of flat surfaces on the exterior of the house. A thick horizontal board or vertical boards serve as a frieze separating the wood shingles from the roofline. Decorative

<sup>6</sup> See Figure 6: Site Plan Drawing.

<sup>7</sup> Multiple people, including members of the Oregon State Advisory Committee on Historic Preservation believe that the Peter John Lindberg House was most likely constructed and clad in local "Port Orford" Cedar milled at the local lumber mill, however, documentation and research during the completion of the nomination did not reveal any solid evidence to prove or specify the origination of the materials used to construct the house. Therefore, the materials used to construct the Peter John Lindberg house are described as generic wood or, more specifically, cedar. If future research proves otherwise, the nomination may be amended as necessary.

<sup>8</sup> See Photo 9: Exterior: South elevation shingle detail, looking northwest.

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geometric brackets are located at the primary corners below the roofline to add aesthetic value to the wood craftsmanship, and do not appear to provide any vertical support.<sup>9</sup>

The roof of the Peter John Lindberg House is an intersecting gable roof over the rectangular plan with a steep slope covered in wood shingles. There are two chimneys located on the house; an original historic corbelled brick chimney centrally located at the intersection of the gables and another more contemporary concrete-block chimney on the north elevation. The gable ends of the roof are decorated with a carved-wood truss to fill the void of the opening and further display the character-defining features of the Queen Anne style. The eaves of the roof are relatively shallow and the Lindberg House does not currently have rain gutters. The only dormer located on the roof is pyramid-shaped roof form over a window present on the east elevation. The most significant feature of the roof is the bell-cast roof over the eight-sided tower located on the southwest corner of the house. The tower is a character-defining feature of the Queen Anne style and serves as a focal point of the exterior of the Lindberg House.

### **West Elevation<sup>10</sup>**

The west elevation is designed as the front of the Peter John Lindberg House. This elevation faces out onto Washington Street and towards the ocean. Unpainted diagonal-wood skirting butts against the shingle siding and covers the foundation from view. The front door of the house is slightly recessed under a small shed roof accessed by an "L"-shaped porch, which makes up the front porch projection described earlier. The shed roof over the porch is not supported with posts and extends over the entire front porch. The front door features several small panes of glass, original hardware, and an associated fixed-transom window above the door, all surrounded by a simple frame. A modern screen door is affixed to the frame and could be easily removed if necessary. There is also a small transom window over the door. There is a single double-hung window directly to the right of the door. The porch is framed by a short rail enclosed with simple wood lattice used a wall. The wood porch is accessed by a contemporary wood ramp that was built directly over the single original wooden stair. The ramp is constructed of a pressure-treated wood; although, the color differs from the wood used on the rest of the house, which shows the feature is an addition and not a historic feature. The entire facade is clad in a composition of different shingle types, as seen on the other three elevations, with the exception of the area underneath the shed roof around the front door. The walls enclosed by the porch roof are covered in a horizontal wood board, which aesthetically separates the entry area from the rest of the elevation.

There are a total of thirteen windows on the west facade. All of the windows are double-hung sash windows, with the exception of two small fixed windows. There is a combination of two-over-one, one-over-one, and one-over-two sash windows; however, all appear to be from the same period. All of the windows feature the same simple wood frame with a bold header. The most significant feature of this elevation, and perhaps the entire exterior of the Lindberg House, is the large bell-cast tower projection on the southern portion of the facade with incorporated windows on both the first and second floors. A bell-cast roof form that comes to a circular point, which is the highest point of the Lindberg House, tops the tower. A large wood frieze separates the siding from the roofline and a decorative composition of intersecting wood trusses fills the large northwest gable projection opening, as seen on other elevations of the house. The wood trusses are a custom design of boards combined to create an organic composition that was designed specifically by Peter John Lindberg for the house. The original brick chimney is visible on top of the roofline from this elevation as well. The pantry projection on the northwest corner of the house is located on the left side of the west elevation.

<sup>9</sup> See Photo 8: Exterior: South elevation gable end detail, looking north.

<sup>10</sup> See Photo 1: Exterior: West elevation, front façade, of house, looking east.

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### **North Elevation<sup>11</sup>**

The north elevation is the least significant of all four elevations and is mostly obscured by two large trees. This elevation features the same composition of wooden shingles that rotates from diamond to half-round shingles from the bottom to the top of the facade. There are four two-over-two double-hung wood-sash windows organized geometrically on the gable-end. A contemporary concrete-block chimney has been placed between the windows to provide ventilation for the wood-burning stove in the kitchen. The only other item located on the north elevation is the small electrical meter and cable box. The pantry projection is located on the right side of the north elevation and the rear porch projection is visible, which is located on the east elevation.

### **East Elevation<sup>12</sup>**

The east elevation is the rear or the Peter John Lindberg House and features the only other entry to the interior of the house besides the main entry located on the west facade, which is described as the rear porch projection. The door, located on the right side of the elevation, is elevated and accessed by a small wood porch and several simple stairs that leads up to it. The porch is enclosed by a simple rail and uses the same lattice, as that seen on the front porch. The door is made of an unknown type of wood and is a similar design as the front door. The door is covered by another modern screen door and could be easily removed, if necessary. There is also a second elevated door on the left side of the elevation that appears to be no longer operable based on the fact that the stairs or porch has been removed. The door once provided access to the conservatory, or sunroom, described on the south elevation. There are a total of eight windows on this elevation, six two-over-two wood sash windows and two one-over-one wood sash windows on either end of the elevation. The same simple wood surround and more prominent header frame the windows. The east elevation features the same composition of shingles, with the exception of horizontal-board siding on the small dormer centrally located on the second story of this elevation. The dormer features a double-hung sash window covered by a pyramid-shaped roof atypical of a normal dormer. The southeast gable projection opening again features the same decorative wood items as described on the other elevations and friezes that separate the siding from the roofline.

### **South Elevation<sup>13</sup>**

Starting at the ground, shrubbery obscures the foundation on the south elevation. This elevation is covered by the same composition of diamond and half-round wood shingles. The south elevation features several unique features not seen on other elevations of the Peter John Lindberg House. There is a slightly projecting bay window centrally located on the first floor on the gable end with two tall narrow fixed-pane windows. A projecting hip roof covers the bay with a simple freeze supported by four decorative wood brackets. Directly above the bay window on the second story of the elevation is another fixed-pane window covered with a simple shed-style roof supported by two decorative brackets. On the right side of this elevation there is a small hipped-roof projection with three two-over-two double-hung sash windows. This projection was most likely used as a conservatory, or sunroom, for the Lindberg family based on the number of windows. A similar thick frieze separates the siding from the roofline, either in the form of a single large board running horizontally or a composition of vertical boards creating the same size frieze. The gable end on the south elevation features the same decorative trusses and brackets as seen on the other gable ends of the house. The front porch, bay window, and tower projections are all visible on the south elevation, in addition to the hipped-roof conservatory projection.

<sup>11</sup> See Photo 3: Exterior: North elevation of house, looking south.

<sup>12</sup> See Photo 5: Exterior: East elevation of house, looking west.

<sup>13</sup> See Photo 7: Exterior: South elevation of house, looking north.

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## INTERIOR DESCRIPTION

The interior of the Peter John Lindberg House is organized around a rectangular plan consisting of two floors. Each floor is approximately 45'x38' in size although the interior is extremely irregular in form. The approximate total square footage of the interior of the Lindberg House, including both the first and second floors, is 2,400 square feet. The interior of the Lindberg House remains in its original configuration and consists of several different small rooms on each floor. There are a total of six bedrooms inside the Lindberg House and one bathroom. The front west entrance of the house opens onto a narrow entryway with a hallway that extends towards the kitchen in the north of the house. Directly inside the front door there is also a narrow staircase, which runs north to south, that provides vertical circulation between the two floors; there is only one staircase located in the house. The staircase is constructed of wood and features original turned wood banisters and posts. The staircase features simple wood runners and risers, although is currently covered by contemporary carpet. The importance and attention to detail in regards to the presence and craftsmanship of the woodwork is just as apparent on the interior as it is on the exterior of the Peter John Lindberg House. The floor on the interior of the house is hardwood flooring with no applied stains or finishing materials. Some rooms have large rugs, carpet or vinyl that covers the flooring. The walls are plastered, although many rooms feature a variety of different patterns and types of wallpaper. The ceilings are covered in thin wood boards, similar to wood flooring or paneling. All of the doors on the interior of the Lindberg House are constructed of wood panels with a simple wood trim surround and appear to be original.

### Lower Floor<sup>14</sup>

The lower floor of the Peter John Lindberg House consists of the following rooms: formal dining room, kitchen and pantry, living room, one bathroom, conservatory, and two bedrooms. The front door opens directly into a narrow entryway/hallway that provides access to the living room to the right, the staircase to the upper floor directly ahead, and the dining room kitchen to the left.<sup>15</sup> The living room is the largest space and features more natural light than any other room, although every room within the house features an ample amount of natural light. This is due to the five large windows in this room, described on the exterior as the tower windows and bay window. The bay window and tower designs are carried through to the interior creating a unique space within the bay projections in the living room, and in this space the bay features a wood window seat below each window.<sup>16</sup> This room is also the location of the historic fireplace associated with the brick chimney centrally located on the roof; although, the fireplace has been covered up with drywall. The conservatory and two bedrooms are accessed from this room by two separate doors on the south wall, with a secondary entrance to the larger bedroom from the kitchen on the north end of the house. The conservatory is full of natural light, although it no longer serves the function that was originally intended.

The dining room entry is located to the right of the front door and is accessed from the narrow entryway. There is a second door that allows access to the dining room directly from the kitchen. The dining room features three large windows and a wood paneled ceiling. The walls of the dining room are covered in floral pattern wallpaper.<sup>17</sup> The kitchen is accessed on the north end of the entryway, and features wood paneling both on the walls and ceiling, while the floors are covered in linoleum. There are two windows in the kitchen that frame the wood stove and brick surround.<sup>18</sup> The kitchen also exhibits the only other exterior door on the house, which is located on the east elevation. The kitchen has built in cabinets for storage primarily along the south wall. There is a small pantry and the only bathroom is accessed from the kitchen. The bathroom includes a contemporary sink, toilet, and bathtub/shower combination. A final door provides a pass through to the same

<sup>14</sup> See Figure 7: First Floor Plan.

<sup>15</sup> See Figure 13: Interior/Lower Floor: Staircase Detail, looking north.

<sup>16</sup> See Photo 10: Interior/Lower Floor: Living Room, tower projection detail, looking west.

<sup>17</sup> See Photo 11: Interior/Lower Floor: Dining Room, looking northwest.

<sup>18</sup> See Photo 12: Interior/Lower Floor: Kitchen & Bathroom, looking northeast.

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bedroom that is also accessible from the living room. The two bedrooms on the lower floor are rather simple, each featuring two double-hung windows and a small closet.

### Upper Floor<sup>19</sup>

The upper floor of the Peter John Lindberg House consists of a narrow hallway that provides access to five separate bedrooms.<sup>20</sup> A wood banister frames the hallway, which matches the banister on the staircase with the same decorative features. The walls of the hallway are exposed large horizontal boards painted white with the same wood paneling on the ceiling as the first floor. The largest and most unique bedroom on the upper floor is the one located directly above the living room on the first floor. The projection of the tower extends to the upper floor and includes two windows. A third window is located in the bedroom directly over the bay window on the lower floor. The ceiling of the bedrooms on the second floor are sloped to match the angle of the gable roof above, creating a unique feeling of the rooms on this floor. The other four bedrooms each feature a small closet and one or two windows. The smallest bedroom on the upper floor of the Lindberg House, located above the large bedroom on the first floor, is unique in that it features built-in drawers and a dormer opening.<sup>21</sup> There are several small closets located around the upper floor, both in the bedrooms and in the hallway. There is no bathroom on the upper floor, which is not uncommon assuming there would have been no indoor plumbing inside the house when it was originally constructed.

### ALTERATIONS AND ADDITIONS

The Peter John Lindberg House remains largely unchanged in form and materials since completion in 1896, as demonstrated by historic photos of house.<sup>22</sup> The house does feature several small alterations and additions; however, none of which affect the overall integrity and eligibility of the historic resource for listing in the National Register of Historic Places. Many of the alterations and additions are minor and removable or reversible, if necessary, in the future. The wood features, both on the interior and exterior, of the Lindberg House are among the most significant character-defining features of the building that embody the Queen Anne architectural style. The weather along the Oregon Coast can be rather harsh on wood; therefore, regular replacement of wood features is essential to protect the building from deterioration. Decorative wood features and shingles have been replaced in-kind in order to preserve the integrity of the historic residence. The most recent repairs appear to have taken place on the south elevation based on the wood that is not as weathered as that seen on the other elevations. The contemporary ramp on the west elevation could easily be removed if required and does not adversely affect the integrity of the house. The windows on the south elevation appear to have been replaced with fixed windows based on the fact that the windows in the rest of the house are double-hung sash windows. The replacement windows feature a similar wood frame and do not affect the aesthetics or integrity of the overall design. The contemporary screen doors over the doors on the west and east elevations, although being white and clashing with the natural wood tones, improve the livability of the house and could easily be removed now or in the future.

The primary alterations to the interior of the Peter John Lindberg House include the bathroom and rear porch. The bathroom was added and the rear-porch was enclosed likely around the same time, however this is undetermined at this time. Research and historic photo documentation did not reveal a precise date for the alterations, although based on the features and materials, it is determined that the alterations were done historically. Most working class houses built in the late-nineteenth century in the United States did not have interior bathrooms, yet had outhouses located on the property separate from the house. Most residential properties didn't have internal bathrooms added until the 1920s to 1940s. Based on this general

<sup>19</sup> See Figure 8: Second Floor Plan.

<sup>20</sup> See Photo 14: Interior/Upper Floor: Second Story Hallway, looking south.

<sup>21</sup> See Photo 15: Interior/Upper Floor: Bedroom Detail, showing dormer opening, looking southeast.

<sup>22</sup> See Figures 9-12: Historic Photos of Peter John Lindberg House.



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understanding, it is assumed that the bathroom in the Peter John Lindberg House was an alteration that occurred during this time period. Due to the close proximity of the porch to the bathroom, it is implied that the alterations occurred during the same period.

## **OUTBUILDINGS**

It is believed that there was an outhouse located in the rear of the Peter John Lindberg House historically; however, no physical evidence on the property or historical research revealed the location or removal of any outbuilding or associated structure.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

**Period of Significance**

1896

**Significant Dates**

1896, Date of construction

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation** (if applicable)

N/A

**Architect/Builder**

Lindberg, Peter John

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

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

**Period of Significance (justification)**

The period of significance is a singular year based on the construction completion date of the Peter John Lindberg House in 1896.

**Criteria Considerations (explanation, if necessary)** N/A

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

Built from 1892 to 1896, the Peter John Lindberg House is locally significant for listing in the National Register of Historic Places under Criterion C in the area of Architecture as an unique representation of the Queen Anne style showcased by the intact character-defining features of the residence.<sup>23</sup> Queen Anne character-defining features of the Peter John Lindberg House include an eight-sided tower with bell-cast roof, a deliberate use of unpainted wood shingles of varying shapes, and a complex composition of projections that combine to create an irregular form. Designer, builder, and resident, Peter John Lindberg, was an individual who had major impact on Port Orford and greater northern Curry County, Oregon as a businessman, builder, and citizen. The house remains largely unchanged since construction completed in 1896, and stands-out as a significant historic resource when compared to other existing less ornate examples of Queen Anne residences in the community. There are currently no other similar resources individually listed in the National Register of Historic Places in Port Orford. The period of significance for the Peter John Lindberg House is 1896, the year construction was completed.

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

The Peter John Lindberg House is one of only a few remaining houses designed and built by Peter John Lindberg, and is celebrated as a singular example of historical Queen Anne architecture in Port Orford. It is significant under Criterion C in the area of Architecture, is the only known residence of Peter John Lindberg in Port Orford, and served as a private residence for members of the Lindberg family from 1896 until today. Located at 906 N. Washington Street in downtown Port Orford, the house is one of few that remain from the time period in which it was built. Lindberg designed at least three other known houses similar to this one, and possibly others that have been lost or are not as well documented. This 1.5-story building, framed in wood, features most of the character-defining features seen on other Queen Anne residences listed in the National Register of Historic Places from the late-nineteenth century in Oregon and in other parts of the country. Many characteristics of Lindberg's interpretation of the Queen Anne style are seen in the other structures he designed; although, none of these retain such high integrity and exhibit as many character-defining features as seen with this example. Peter John Lindberg was a man of many skills and abilities with a diverse background that took him all over the world while learning his trades. The Peter John Lindberg house, located in the small coastal town of Port Orford, is the culmination of the life and architectural taste of Peter John Lindberg, as he would live there from the start of construction in 1882 until his death in 1920.

### **Pehr Johan Lindberg<sup>24</sup>**

Pehr Johan Lindberg, or Peter John Lindberg when translated in English, was born in Stockholm, Sweden on September 25, 1851.<sup>25</sup> He was the son of Johanna and Eric Adolph Lindberg. Eric, Peter's father, was a house painter and took many other small jobs in order to feed and clothe his poor family. Both of Lindberg's parents would die in their native country of Sweden.<sup>26</sup> Peter Lindberg went to sea as a young boy, at the age of 14, in 1865 and had the opportunity to visit many different countries as sailor while making his own living. He spent three years in Chile and eventually came to San Francisco. It was here that he would learn the

<sup>23</sup> Although the Lindberg, Peter John, House is associated with resident, designer, and builder, Peter John Lindberg, it is not eligible for listing in the National Register under Criterion B (Person). No scholarly judgment can be made based on research that reveals specific information about Peter Lindberg's activities and their impact on the local community; therefore, there is insufficient perspective to determine whether his individual activities or contributions were historically important to Port Orford.

<sup>24</sup> See Figure 14: Photograph of Peter John Lindberg.

<sup>25</sup> Georgia Fryburger. "Hughes, Patrick, House" nomination to the National Register of Historic Places. Salem, OR: Oregon State Historic Preservation Office, 1980.

<sup>26</sup> *Lindberg's Family Records*, Letters translated to English from Swedish.

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building trade that would later allow him design and build his own home in Port Orford. While living in San Francisco he also learned carpentering, bridge building, and plumbing. Lindberg practiced those trades for a few years in California and then moved to Port Orford in 1882.<sup>27</sup> Peter Lindberg is the only documented contractor in Port Orford from this time period and is said to have erected most of the principal building in the village; however, the exact buildings and condition is currently unknown. Among the other structures he constructed in Port Orford were the 1909 head keeper's residence, which was demolished in the late 1860s, at Cape Blanco Light Station, and the 1898 farmhouse of Patrick and Jane Hughes, which will be further described later. Lindberg was an undertaker and served as town constable and county commissioner as a republican.<sup>28</sup> He also was a school board member, county road supervisor, and an active member of the Commercial Club. Peter John Lindberg was one of the most successful and dynamic businessmen in Port Orford during his time spent in the small town. Along with everything else he did for work, Lindberg also served as the coffin-maker for the northern end of Curry County. Many of the coffins were shipped in from San Francisco, as he was a representative of the "California Casket Company" of San Francisco from his time spent living in the Bay Area.<sup>29</sup>

In 1881, Peter John Lindberg married Savannah Frances Wilson-Lane, his only wife, who had six children from a previous marriage. Peter and Savannah would have two children of their own, both boys.<sup>30</sup> Savannah Frances Wilson-Lane was born in Kentucky on March 30, 1843. Her parents died while she was still a young child so she went to live with an uncle, Samuel Berrett, who later moved and took her to Missouri. It was while living in Missouri, Savannah met and later married her first husband, William B. Lane. In 1877 they moved to California and they had the six children prior to Will Lane passing away: James T. of Port Orford; Thomas B. who lives in Coquille; Anne, deceased; Ruth, died in infancy; and Bertha who also passed away.<sup>31</sup> Lindberg met the widowed lady in San Francisco shortly later and records indicate that they were married in Napa County, California, the same year they moved to Port Orford, 1881. Lindberg also acquired his naturalization and United States citizenship papers in 1881, thus denouncing his previous loyalty to the King and Queen of Norway and Sweden. The two sons of Peter John Lindberg and Savannah Lindberg were named Edward A. Lindberg, born in 1884, and John Harvey Lindberg, who passed away at the age of 2. His son Edward married Syneva Sorenson in 1913. They had eight children: Eddie, Marie (Barrington), Bill, Lucile (Douglas), Dora (Horton), Rachel (Leopold), Helen (Richmond), and Jim.<sup>32</sup> Many of the descendants of Peter John Lindberg have lived in the house including Lucile Douglas and the current resident, Donna R. Lindberg. Peter John Lindberg died in 1920, shortly after the death of his wife Savannah in 1919. Peter Lindberg began constructing the house, which is referred to as the Peter John Lindberg House today, in 1892, eleven-years after arriving in Port Orford in 1881. Construction took four-years and was completed in 1896. The home upon completion was quoted as being a "fine modern residence equipped with all conveniences and of pleasing design."<sup>33</sup> Peter Lindberg based the design of his family home on the Queen Anne architectural style, popular in the United States during the time period in which the house was built.

### Queen Anne Architecture in the United States

Of all of the Victorian housing styles popular in North America, the eclectic Queen Anne was the most widespread, and some consider it to be the quintessential Victorian Style, or in other words, the culmination of everything that had come before it. The style originated in England, with the influence of architect Richard

<sup>27</sup> Joseph Gaston. *The Centennial History of Oregon, 1811-1912*. Vol. 4. Chicago: S.J. Clarke Publishing Co, 1912, 680.

<sup>28</sup> Emily R. Peterson and Alfred Powers. *A Century of Coos and Curry: History of Southwest Oregon*. Portland: Binford & Mort, 1952, 551.

<sup>29</sup> Stephen Dow Beckham. "Patrick Hughes House" historic resource form. Salem, OR: Oregon State Historic Preservation Office, 1974.

<sup>30</sup> Shirley Nelson. *Port Orford and North Curry County*. Charleston: Arcadia Publishing, 2010, 19.

<sup>31</sup> *Lindberg Family Records*.

<sup>32</sup> Patrick Masterson. *Port Orford: A History*. Wilsonville: BookPartners, Inc., 1994, 183.

<sup>33</sup> Gaston, 680.

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Norman Shaw (1831–1912). The name “Queen Anne” is perhaps misleading, since popular architecture during this queen’s reign (1702–1714) was dominated by a more formal, Renaissance-inspired style. In developing the prototypical English version of the Queen Anne brick house, Shaw and others drew upon Tudor architectural models, adding details such as the oriel windows and corner towers, which continue to be seen on examples of Queen Anne architecture today.<sup>34</sup>

The Queen Anne style was introduced into the United States during the 1876 Philadelphia Centennial Exhibition based on inspiration from the old manor houses in England. As news of the fair’s architecture spread, the new Queen Anne style became a popular building form throughout the country. In Oregon, as in other states, industrialization created a new moneyed generation who displayed their wealth by building large residences, often designed in the Queen Anne style as well as summer homes crafted in the Queen Anne Cottage style. The style was further popularized by the publication of house pattern books that illustrated various designs and architectural details that could be built or ordered through the mail. The middle class constructed more modest Queen Anne style houses, as they often incorporated decorative elements such as jigsaw brackets and spindle friezes.<sup>35</sup>

The advent of the industrial machine age in the United States and Canada propelled the Queen Anne Style across the region from the 1870s through the turn of the century. The Queen Anne style, popular in the last two decades of the nineteenth century throughout Oregon, was not as common in the Port Orford area as it was in other areas of the state based on the number of surviving examples. Factory-made, precut architectural details were now being produced and transported economically via the rapidly expanding railroad system making it possible for people all across the continent, including those in rural areas. Everyone wanted one of the fancy houses that they saw in the architectural pattern books that were distributed all over the nation, which often featured circular corner towers and many other features commonly associated with the Queen Anne style. Patterned shingles, spindles, and finials were sometimes added; the most elaborately ornamented Queen Anne homes may also be referred to as “Eastlake,” “gingerbread,” or the popular polychromatic version know as “painted ladies.”<sup>36</sup> The early Queen Anne homes, seen more prominently on the east coast of the United States, were typically constructed of masonry; although, as the style made its way west toward the Pacific construction materials for Queen Anne homes was converted to wood. This was most likely due to the availability of the material and abilities of people in the area to mill the lumber. The following paragraph will briefly describe the typical general characteristics, materials, roof forms, towers, and windows associated with the Queen Anne architectural style, in order to show the significance of the Peter John Lindberg House as an example of Queen Anne architecture in Oregon.

Eclecticism, asymmetry, contrast, and even excess, were the characteristic hallmarks of the Queen Anne style. Every Queen Anne building sported a variety of surface textures. Elaborate motifs decorated gables, spandrel panels and, indeed, almost any flat surface. Newark Street NW in Cleveland Park features many highly decorative examples. When it came to material choices, the Queen Anne look was achieved in a variety of ways with an array of materials that included patterned brick or stone, wood shingles and clapboard, slate, occasionally stucco, and sometimes, terracotta panels. Decorative stone panels were frequently set into the wall, as were custom-molded and colored bricks, allowing some variation and detailing. Wood buildings could assume the full range of color and design with paint. Steeply pitched and complex, Queen Anne roofs provided visual interest and variety with gables, dormers, and turrets or towers, often all in one roof. Queen Anne towers, square, round, or polygonal, were a favorite feature among architects designing Queen Anne

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<sup>34</sup> Sarah Cunliffe, Jean Loussier, and Sara Hunt. *Architecture: A Spotter's Guide, Classical Temples to Soaring Skyscrapers*. New York: Metro Books, 2010, 170.

<sup>35</sup> This paragraph taken directly from: Catie Fernandez, Bronwyn Buckle, and David Lindstrom (City of Gresham Historic Resources Citizen Advisory Committee). “Anderson, Emanuel and Christina, House” nomination to the National Register of Historic Places. Salem, OR: Oregon State Historic Preservation Office, 2005.

<sup>36</sup> Cunliffe, 171.

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homes. Sometimes instead of a tower, a turret, supported by a corbel, projected from the second floor. The towers and turrets were capped with a conical, tent, domed, or other artfully shaped roof and finished off with slate shingles and a copper finial ornament. Typically, Queen Anne homes were embellished with bay windows and oriels; sometimes the latter was part of a turret. Window surrounds were, as a rule, simple. Lower window sashes usually had only a single pane of glass. The upper sash may have followed suit, although it was frequently multi-paned or framed by small square panes. More elaborate window sashes featured stained glass in the upper portion of a double-hung window or in a transom.<sup>37</sup>

In conclusion, the Queen Anne architecturally-designed home is most commonly known, both historically and today, for its colliding roof forms and multiple wall textures. Its hip and gable roofs joining at the most unexpected junctures created asymmetrical forms on the interior of the house. A projecting bay here, a porch there, the one-and-a-half to two-story building all seems to work into an exuberant visual display. Most windows are wood one-over-one double-hung sashes, but are found in a host of sizes. Other decorative elements might include roof brackets beneath both the porch and house roofs, sunbursts on both gable ends and spindle work around the entire porch area.<sup>38</sup> Most, if not all, of these character-defining features of the Queen Anne architectural style were part of the original design of the Peter John Lindberg house and they remain today exhibiting high integrity and good condition. Wood shingles were perhaps the most common cladding material associated with the Queen Anne style historically and is undoubtedly the most obvious character-defining feature of the Queen Anne style portrayed on the Peter John Lindberg House. Although, the Lindberg house is unique in that it features unpainted wood shingles that were never painted historically. Most Queen Anne style inspired residences clad in shingles are painted a multitude of colors in order to distinguish the varying wood features of the exterior facades. The Lindberg House is unique when compared to other Queen Anne homes in that it is unpainted and allows the raw wood craftsmanship to become the focal point of the exterior. Peter Lindberg was undoubtedly influenced by the Queen Anne style, as he borrowed heavily from its conventions as he developed his own personal unique interpretation of the style.

### **Peter John Lindberg's Architectural Background**

Peter Lindberg was not educationally or professionally trained as an architect or builder. It is likely that Lindberg obtained his interest and knowledge of building and the Queen Anne style, which dominated all of his designs, from his time learning the trade of carpentry in San Francisco prior to moving to Port Orford.<sup>39</sup> Peter John Lindberg lived in San Francisco from around 1870 until 1881, at which point he moved to Port Orford. While living in San Francisco, most of the architecture that he would have experienced included houses designed in the Italianate, Stick, and Eastlake styles. The Queen Anne style did not come into popularity in San Francisco until the mid-1880s, and remained relevant through 1900.<sup>40</sup> However, all of these styles incorporated many of the same characteristics including extensive woodwork, shingling, and steep roof designs. Since Lindberg was not educated in the area of architecture, it is most likely that he designed the houses he constructed based upon his observations in San Francisco.

Peter Lindberg most likely did not consider himself a master builder or architect, as it is assumed that he simply designed these houses out of necessity as a means of income. Lindberg and his wife had several children, which meant many mouths to feed. Based on the number of different jobs he had during his life, designing and building a few buildings was simply another method to make money. He knew how to work with

<sup>37</sup> Wentworth Studio. "Historic Styles: Queen Anne 1880-1910." Historic Styles. <http://www.wentworthstudio.com/historic-styles/queen-anne> (accessed May 14, 2014).

<sup>38</sup> John E. Goodenberger. "Astoria Downtown Historic District" nomination to the National Register of Historic Places. Salem, OR: Oregon State Historic Preservation Office, 1997.

<sup>39</sup> *Lindberg Family Records*.

<sup>40</sup> San Francisco Planning Department. "Residential and Commercial Architectural Periods and Styles in San Francisco." San Francisco Preservation Bulletin No. 18. <http://www.sf-planning.org/Modules/ShowDocument.aspx?documentid=5099> (accessed May 21, 2014).

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wood and had a basic understanding of construction allowing him to complete the structures that he designed and built. As a member of a small coastal town, such as Port Orford, the availability of professionals with knowledge of building would have been rare and after proving himself capable of building a solid house, many other requests to build both residential and commercial properties would follow. Lindberg developed a personal style for building that was efficient and conservative with modern and progressive methods based on his experiences as a local builder.<sup>41</sup> This reality only adds to the story of the Lindberg House, along with other houses designed by Peter, as they were not intended to be high style designs by a professional architect or master builder, rather the personal interpretation of the Queen Anne Style and construction by a “Renaissance” man of his era with a large family that developed practical house designs to serve the needs of its occupants. Peter Lindberg likely never would have imagined that over 100 years after he completed his house that it would still be occupied and celebrated as one of the most historic and significant houses in his small community of Port Orford, a coastal fishing community with a diverse and unique history.

### **History of Port Orford<sup>42</sup>**

An early Port Orford visitor observed, “Port Orford is a little hamlet on the wrong side of the mountain with no reason on earth for being there.” The town might not exist if not for energetic entrepreneurs who tried to improve and promote the area, such as William Tichenor, Louis Knapp, and Gilbert Gable, along with the later Peter John Lindberg. Explorers from England, Spain, and Russia, sailed past the spot as early as the sixteenth century, long before settlement. They noted the large deep-water bay, without a river bar to cross, and they might have taken fish, seals, or sea otters. An early Spanish explorer supposedly gave the name Cape Blanco to a prominent headland, the farthest west in what is now Oregon. British captain George Vancouver came in 1792, sighted the headland, and called it Cape Orford in honor of his friend, Earl of Orford. Mariners continued to use the name Cape Blanco until 1851 when Captain Tichenor gave the name Orford to the new town that he founded.

The area of Port Orford became part of the Oregon Territory in 1851 and was in Jackson County, which comprised the whole southwest corner of what would become the state of Oregon. When smaller counties were created, Port Orford was in Coos County in 1853 and, finally, Curry County in 1855. A post office was established in Port Orford in March of that year. When the new county was formed in December of 1855, the town became the first county seat of Curry County and remained so until Oregon achieved statehood in 1859. Curry County is about 75 miles long from the California border on the south to the Coos County border on the north. A narrow plain running north and south between the seacoast and the Coast and Klamath mountain ranges allows for some crops and stock grazing. The Elk and Sixes Rivers flow from the mountains westward into the ocean, as do smaller streams.

Transportation for settlers to Port Orford was both by sea and by land. Most newcomers to the area arrived by ship, which is the way that Peter John Lindberg and his wife, Savannah, arrived in Port Orford from San Francisco in 1881. On land, one could walk or ride a horse. In the last years of the nineteenth century, travel was by horse-drawn wagon or coach over roads that were rough, narrow, and muddy in rainy weather and curved around stumps and other obstacles. People could go north to Portland or south to San Francisco by steamship, and at either city train travel was available to the eastern states. Peter Lindberg may have been enamored by the history and community of Port Orford, as it may have reminded him of where he came from.

Port Orford has historically been a small community and remains as such today. Census records from 1860 list the population of the town as 146 people. The population is recorded to have dropped to around 100 people by 1890 marking the period in Peter Lindberg and Savannah arrived in Port Orford; although, there is a rise in population to 227 by 1900. 1880 to 1900 was the period when the Peter John Lindberg House was

<sup>41</sup> Gaston, 680.

<sup>42</sup> This part taken directly from: Nelson, 7,8, and 13.

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constructed and Peter Lindberg was an active businessman, contractor, and member of the community. Historic photographs and maps from the period when Lindberg was living and working in Port Orford show a community with a random scattering of wood construction including both commercial buildings and residences, a simple wooden pier, and minimally developed roads.<sup>43</sup> The population remained around 200 to 300 people until 1940, when the number of people calling Port Orford home more than doubled to 755 individuals. The 1960 census marked the year with highest recorded population of Port Orford, equaling 1,171 total people. The population of Port Orford has remained right over 1,000 people since 1960 and the most recent census of 2012 listed the population as 1,128 people.<sup>44</sup>

Since the construction of the Peter John Lindberg House in 1896, Port Orford, due to its isolated location and small population, has had to struggle to survive; yet, survive it does. The city and the Peter John Lindberg House have had several disasters befall the area; although, neither witnessed any serious or widespread damage due to any uncontrollable event throughout history. The wooden city hall burned, and a new concrete one was built. The Columbus Day Storm caused widespread damage in 1962. The city stands out as it was the first settlement in Curry County, the first town to incorporate, and has, along with the rest of the north county, supplied at least ten (10) state or territorial legislators and more than a dozen county commissioners over the years, as well as other county officials.

### **The Lindberg Family House**

Ownership of the Peter John Lindberg House has remained with descendants of Peter John Lindberg since 1882 when he first obtained the land in which he would later build the house. The first deed that appears in relationship to the Lindberg house, on file with the Curry County Deeds and Records Office, describes that Lindberg originally purchased the parcel of land in downtown Port Orford on August 8, 1883 from J.B. Tichenor and his wife, Mary. He purchased the 120-foot by 100-foot plot of land for the sum of one hundred dollars, which is described as block 71 according to the map of 1865, of the town of Port Orford.<sup>45</sup> The only other deed that appears in relationship to the Lindberg house, and land associated with it, was completed on December 11, 1897. The Curry County Assessor's office lists the current owner/owners of the property as the five children of Edward, Peter John Lindberg's son, and notes that the property will be passed onto their heirs once they all pass away.

### **Peter John Lindberg's Architecture: A Comparative Analysis**

Peter John Lindberg was not only an active businessman in Port Orford, but also a contractor who designed and built a number of buildings in and around the small community. In the nearly 30 years that he lived in Port Orford, Lindberg built different types of resources including both commercial buildings and private residences. It is noted in several resources that Lindberg also constructed farm structures and bridges throughout greater Curry County; however, due to lack of documentation and the harsh conditions of the Oregon Coast, the exact location and name of these other Lindberg-designed structures have been lost over time. Unfortunately, the number of existing resources remaining today designed and built by Peter Lindberg is dwindling, and only a few residences remain, as all of the identified commercial and other types of structures have been lost.

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<sup>43</sup> Eve and Stephen Thompson. "Port Orford, Oregon Historic Images." Earth Sea Imagery. <http://www.earthseaimagery.com/port-orford.html> (accessed July 16, 2014).

<sup>44</sup> Wikimedia Foundation. "Port Orford, Oregon." Wikipedia. [http://en.wikipedia.org/wiki/Port\\_Orford, Oregon](http://en.wikipedia.org/wiki/Port_Orford,_Oregon) (accessed July 18, 2014).

<sup>45</sup> Curry County Clerk's Recording Division. Deed of Sale: Grantor – J.B. Lichenor & Wife, Grantee: Peter John Lindberg, August 18, 1883, Curry County, Oregon, Deed Book 4, Page 157 (On File: Curry County City Hall, County Clerk's Office Gold Beach, Oregon).



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The Peter John Lindberg House is one of only three remaining residences designed and built by Peter Lindberg in Port Orford and the surrounding area of Curry County. The most documented of Peter Lindberg's works currently is the Patrick Hughes House, which is individually listed in the National Register of Historic Places, and is located on the Sixes River north of Port Orford in Curry County.<sup>46</sup> The other two residences are the Peter John Lindberg House at Ninth and Washington in Port Orford, which is the subject of this nomination, and the old Seaside Hotel, also known as the Masterson House, on Highway 101 and Jackson Street in downtown Port Orford.<sup>47</sup>

#### *Patrick Hughes House*

The Patrick Hughes House, located in Sixes, Oregon north of Port Orford, is the only structure designed and built by Peter Lindberg currently listed in the National Register of Historic Places. The Hughes House, listed in the National Register in 1980, was built for pioneer rancher and dairy farmer Patrick Hughes in 1898. Although the Hughes House was designed in the Queen Anne style and features many of the same decorative features and material choices as seen with the Peter John Lindberg House, it does not retain the same level of integrity or serve as an unique representation of the style.<sup>48</sup> The house is a two-story ranch house with a longitudinal plan and a gable roof. The overall form of the Hughes House is much simpler than the Lindberg House. The house does not feature the character-defining complex roof form seen on the Peter John Lindberg House, which better exemplifies the workmanship of the builder and the Queen Anne style. The form of the Hughes house is also much more rectangular than the Peter John Lindberg House, and features a recessed front porch supported by circular columns; both elements are character-defining features of the Hughes House, and neither are common characteristics of the Queen Anne style. Other character-defining features of the Patrick Hughes House include wood shingles, overhanging eaves with exposed brackets, and a roof dormer on the front elevation. The wood shingles on the Hughes House are painted, unlike those on the Lindberg House, which distracts from the texture qualities of the shingles that make the Lindberg House locally unique.

#### *Masterson House*

Only a few blocks south of the Peter John Lindberg House in downtown Port Orford exists another house designed and built by Peter Lindberg, which is much more similar in design to the Lindberg Family home. The Masterson House, as it is known, was built in 1898 for the daughter of Patrick Hughes, Alice, and her husband, Patrick Masterson. Hughes was so impressed with the house that Lindberg was building for him on the Sixes River at the same time that Patrick asked Peter to also build a similar house for his daughter and son-in-law. Lindberg used the same basic design concepts for this house as for his own home in Port Orford. The house was occupied by descendants of the original Masterson family for a period of time after their death, and then was transformed into the Masterson Hotel, and finally the Seaside Hotel in the 1920s. The house still stands today in good condition and exhibits high integrity, as it has been converted once again back into a private residence.<sup>49</sup> The Masterson House lacks one major character-defining feature that exists of the Peter John Lindberg House, the corner tower, which is perhaps the most significant historic feature associated with the Queen Anne architectural style. The interior of the Masterson House has been modified several times since it was originally constructed due to changes in function. In contrast, the Peter Lindberg House remains largely intact, both on the interior and exterior, as it has remained as a residence since 1896. The shingles on the Masterson House are also painted and lack the same texture characteristics when compared to the Peter John Lindberg House.

<sup>46</sup> "Hughes, Patrick, House" nomination to the National Register of Historic Places.

<sup>47</sup> Masterson, 183.

<sup>48</sup> "Hughes, Patrick, House" nomination to the National Register of Historic Places.

<sup>49</sup> Nelson, 21.

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It is believed that construction of the Peter John Lindberg House began in 1892, but that the house wasn't completed until 1896. The design of the Lindberg House is very sound, as Peter would use the same basic design for the historic Hughes House and the Masterson House constructed a few years later.<sup>50</sup> Regardless, all of the houses designed and built in Curry County by Peter Lindberg during his time as a local builder share one major common characteristic, use of cedar shingles with fancy butts laid in variegated coursing.<sup>51</sup> The Peter John Lindberg House, however, stands out among all of the other houses designed by the local builder because it has remained unpainted since it was originally constructed and features unique characteristics of the Queen Anne style, such as the corner tower, that the other Lindberg resources lack. The unpainted shingles on the Lindberg home provide a more unique texture on the exterior that is not as apparent on the other houses designed by Peter that were painted. The Lindberg House is also the oldest surviving example of residences designed and built by Peter John Lindberg, and stands out as the most unique example of the Queen Anne style, which dominated all of his designs.

All of Peter Lindberg's house designs portray a high level of wood craftsmanship and include countless character-defining features of the Queen Anne style. The incorporation of decorative carved-wood features, such as the wood trusses in the gable-ends of the Peter John Lindberg House, most likely stem from Peter's exposure and training in the carpentry industry in California prior to moving to Port Orford. All of the residences that Lindberg designed featured heavy shingling, irregular roof forms, and extensive wood work, which were all features of the architectural styles popular in San Francisco from 1870 through 1880, when Lindberg was living there. Peter Lindberg's lack of formal training and education in architecture and construction allowed for more freedom of his designs, as his personal aesthetic and practical designs resulted in buildings that all reflect the Queen Anne style. The Peter John Lindberg House not only stands out as one of the most exemplary examples of historic residences in Port Orford, but also is a unique local representation of the Queen Anne style and the most significant resource designed and built by Peter Lindberg.

### **The Future of the Peter John Lindberg House**

Since the construction of the Peter John Lindberg house in 1896, the house retains a high level of architectural integrity, exhibiting several character-defining features of the Queen Anne Style. The house is locally significant and eligible for listing in the National Register of Historic Places under Criterion C, Architecture, as a unique representation of the Queen Anne style by local builder and businessman, Peter John Lindberg. The Peter John Lindberg house is one of only three known surviving examples of residences designed and built by Peter Lindberg. The style, age, integrity, craftsmanship, material and significance of the Peter John Lindberg house enforces its eligibility for listing in the National Register of Historic Places as a significant example of a residence designed in the Queen Anne architectural style in Oregon.

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<sup>50</sup> Ibid.

<sup>51</sup> "Hughes, Patrick, House" nomination to the National Register of Historic Places.

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Lindberg, Peter John, House  
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**Bibliography Continued**

*Other*

Beckham, Stephen Dow. "Patrick Hughes House" historic resource form. Salem, OR: Oregon State Historic Preservation Office, 1974.

Fernandez, Catie, Bronwyn Buckle, and David Lindstrom (City of Gresham Historic Resources Citizen Advisory Committee). "Anderson, Emanuel and Christina, House" nomination to the National Register of Historic Places. Salem, OR: Oregon State Historic Preservation Office, 2005.

Fryberger, Georgia. "Hughes, Patrick, House" nomination to the National Register of Historic Places. Salem, OR: Oregon State Historic Preservation Office, 1980.

Goodenberger, John E. "Astoria Downtown Historic District" nomination to the National Register of Historic Places. Salem, OR: Oregon State Historic Preservation Office, 1997.

*Lindberg Family Records*. Stored at Peter John Lindberg House, Port Orford: Donna Lindberg & Family, 2014.

*Locations/Sources of Research*

Curry County Assessor's Office, Gold Beach, Oregon

Curry County Clerk's Office (Records & Deeds), Gold Beach, Oregon

Curry County Public Library, Gold Beach, Oregon

City of Port Orford Public Library, Port Orford, Oregon

Peter John Lindberg House Private Records, Port Orford, Oregon

Port Orford Local Historian's Collections and Resources, Port Orford, Oregon

Oregon Historic Sites Database, Online

Curry County Historical Society, Gold Beach, Oregon

**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 National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: Lindberg Family Files (P.J. Lindberg House)

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Historic Resources Survey Number (if assigned): N/A

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**10. Geographical Data**

**Acreege of Property** Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: N/A  
(enter coordinates to 6 decimal places)

1	<u>42.746038</u>	<u>-124.495638</u>	3	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude
2	<u></u>	<u></u>	4	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude

**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundary includes the entirety of the Peter John Lindberg House and associated property (tax lot #5100), located at 906 N. Washington Street in Port Orford, Curry County, Oregon. The boundary is defined by Washington Street to the west, Ninth Street to the south, the property associated with tax lot #5303 to the east, and the property associated with tax lot #5000 to the north (See Figure 5, Tax Lot Map).

**Boundary Justification** (Explain why the boundaries were selected.)

The nominated property includes the entirety of tax lot #5100, measuring 125 feet by 90 feet, that was historically and is currently associated with the Peter John Lindberg House, according to the Curry County Tax Assessors Office (See Figure 6, Site Plan Drawing).

**11. Form Prepared By**

name/title Kenny Gunn date July 2014  
organization Historic Preservation Consultant telephone (503) 550-5822  
street & number 3707 Coffey Lane email gunn.kenny@gmail.com  
city or town Newberg state Oregon zip code 97132

**Additional Documentation**

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

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**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Name of Property:** Lindberg, Peter John, House  
**City or Vicinity:** Port Orford  
**County:** Curry **State:** Oregon  
**Photographer:** Kenny Gunn  
**Date Photographed:** December 9-11, 2013

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0001  
Exterior: West elevation, front facade, of house, looking east
- Photo 2 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0002  
Exterior: Northwest perspective of house, looking southeast
- Photo 3 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0003  
Exterior: North elevation of house, looking south
- Photo 4 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0004  
Exterior: Northeast perspective of house, looking southwest
- Photo 5 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0005  
Exterior: East elevation of house, looking west
- Photo 6 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0006  
Exterior: Southeast perspective of house, looking northwest
- Photo 7 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0007  
Exterior: South elevation of house, looking north
- Photo 8 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0008  
Exterior: South elevation gable end detail, looking north
- Photo 9 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0009  
Exterior: South elevation shingle detail, looking northwest
- Photo 10 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_00010  
Interior/Lower Floor: Living Room, tower projection detail, looking west
- Photo 11 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_00011  
Interior/Lower Floor: Dining Room, looking northwest

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**Photos Continued**

- Photo 12 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0012  
Interior/Lower Floor: Kitchen & Bathroom, looking northeast
- Photo 13 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0013  
Interior/Lower Floor: Staircase Detail, looking north
- Photo 14 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0014  
Interior/Upper Floor: Second Story Hallway, looking south
- Photo 15 of 15:** OR\_CurryCounty\_PeterJohnLindbergHouse\_0015  
Interior/Upper Floor: Bedroom Detail, showing dormer opening, looking southeast

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

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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**List of Figures**

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.

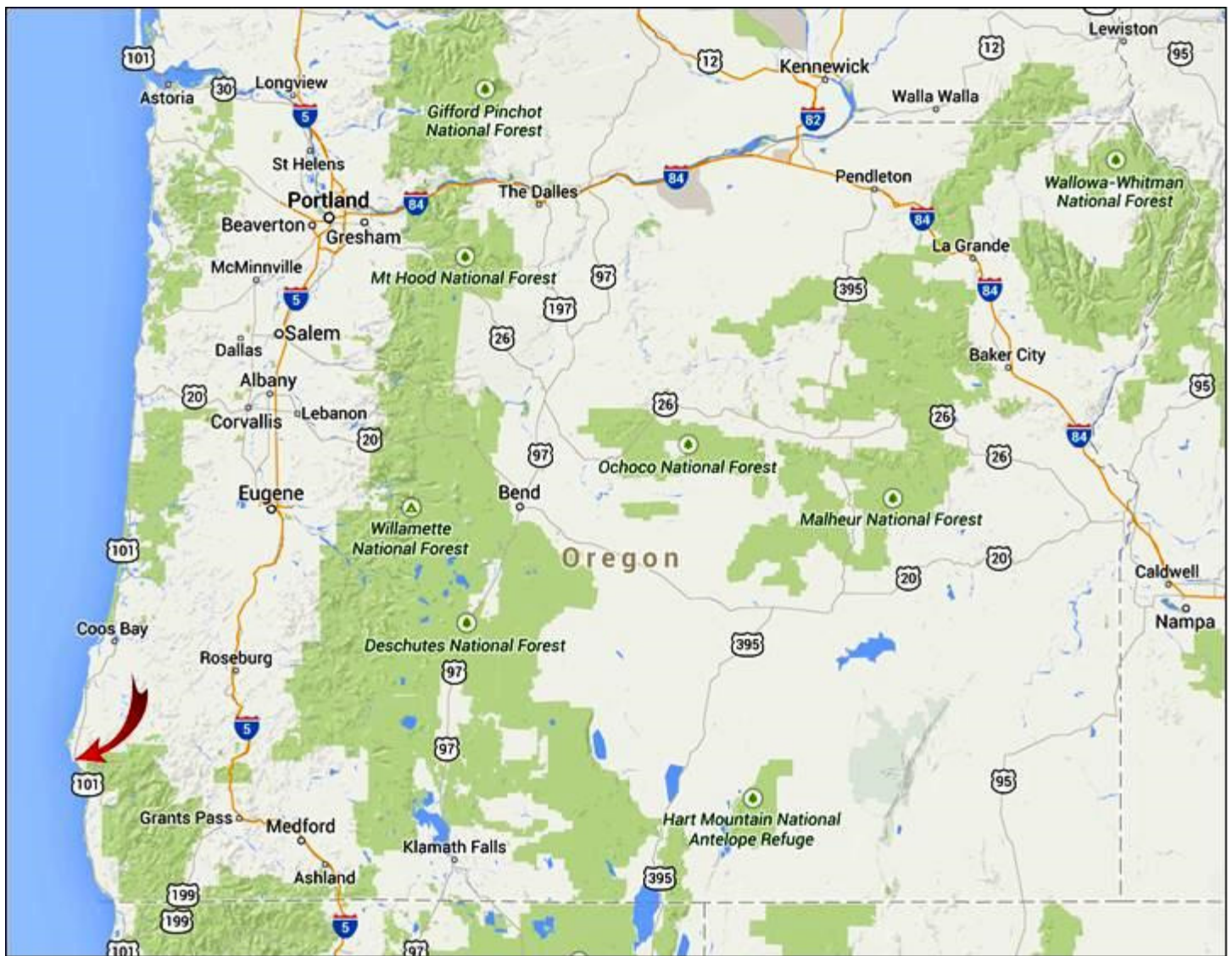
- Figure 1:** Port Orford Location Map (taken from Google Maps)
- Figure 2:** General Location Map
- Figure 3:** Local Location Map
- Figure 4:** U.S. Department of the Interior, USGS 7.5-Minute Series (Topographic) Location Map Port Orford Quadrangle, Oregon – Curry County, 1996 Revision
- Figure 5:** Tax Lot Map showing location of Peter John Lindberg House
- Figure 6:** Site Plan Drawing (drawn by Kenny Gunn)
- Figure 7:** First Floor Plan Drawing (drawn by Kenny Gunn)
- Figure 8:** Second Floor Plan Drawing (drawn by Kenny Gunn)
- Figure 9:** Historic Photo of Peter John Lindberg House (c.1910), earliest known picture of house, looking northeast
- Figure 10:** Historic Photo of Peter John Lindberg House (c.1930), looking northeast
- Figure 11:** Historic Photo of Peter John Lindberg House (c.1960), looking east
- Figure 12:** Historic Photo of Peter John Lindberg House (c.1980), looking northeast
- Figure 13:** Sketch of Peter John Lindberg House by Anora Robinson (1969)
- Figure 14:** Photograph of Peter John Lindberg (*date unknown*)
- Figure 15:** Grand Ball Announcement listing Peter John Lindberg as a floor manager (1897)



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**Figure 1:** Port Orford Location Map (taken from Google Maps).



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**Figure 2:** General Location Map, Latitude/Longitude Coordinates: 42.746038, -124.495638.





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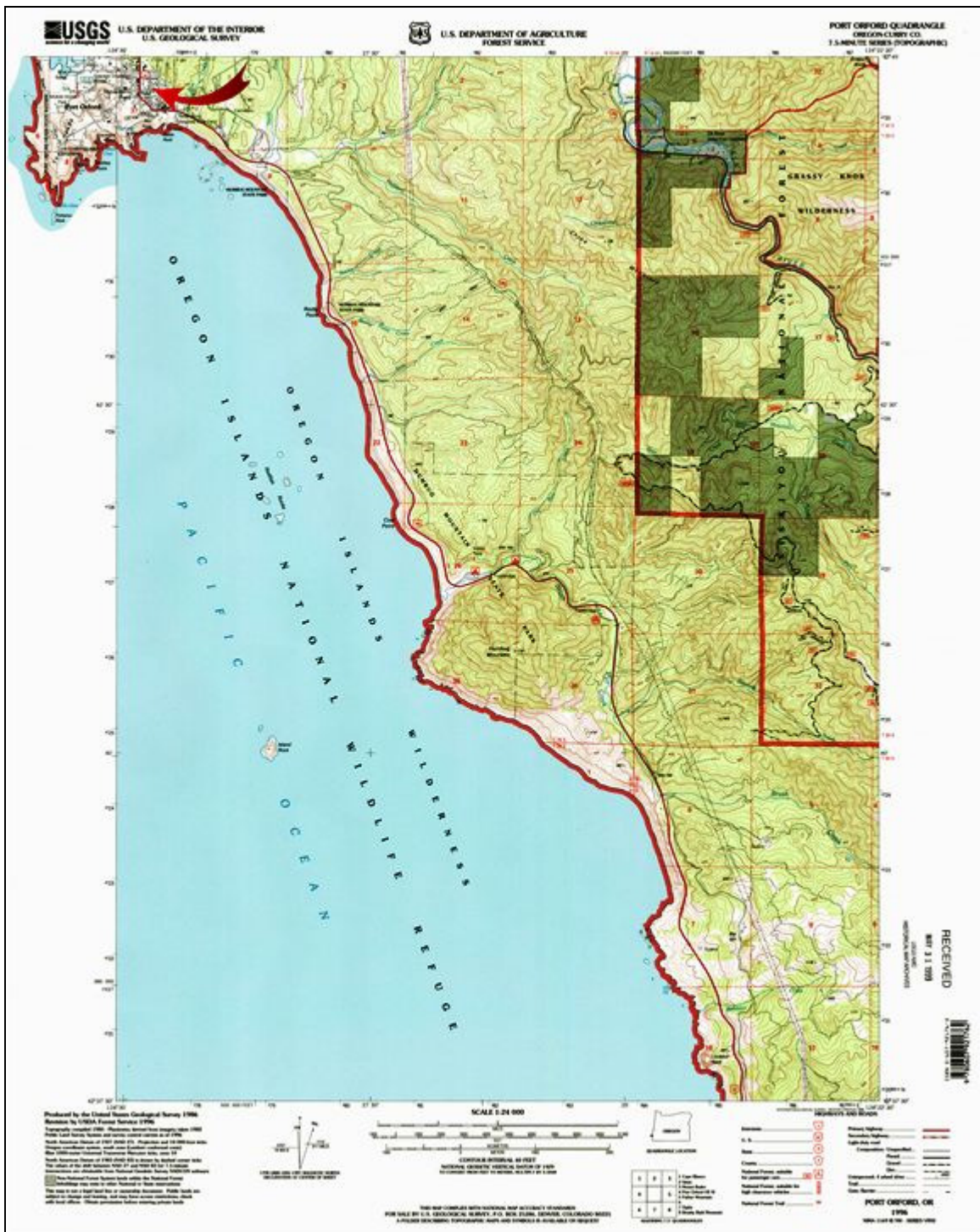
**Figure 3:** Local Location Map, Latitude/Longitude Coordinates: 42.746038, -124.495638.



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**Figure 4:** U.S. Department of the Interior, USGS 7.5-Minute Series (Topographic) Location Map

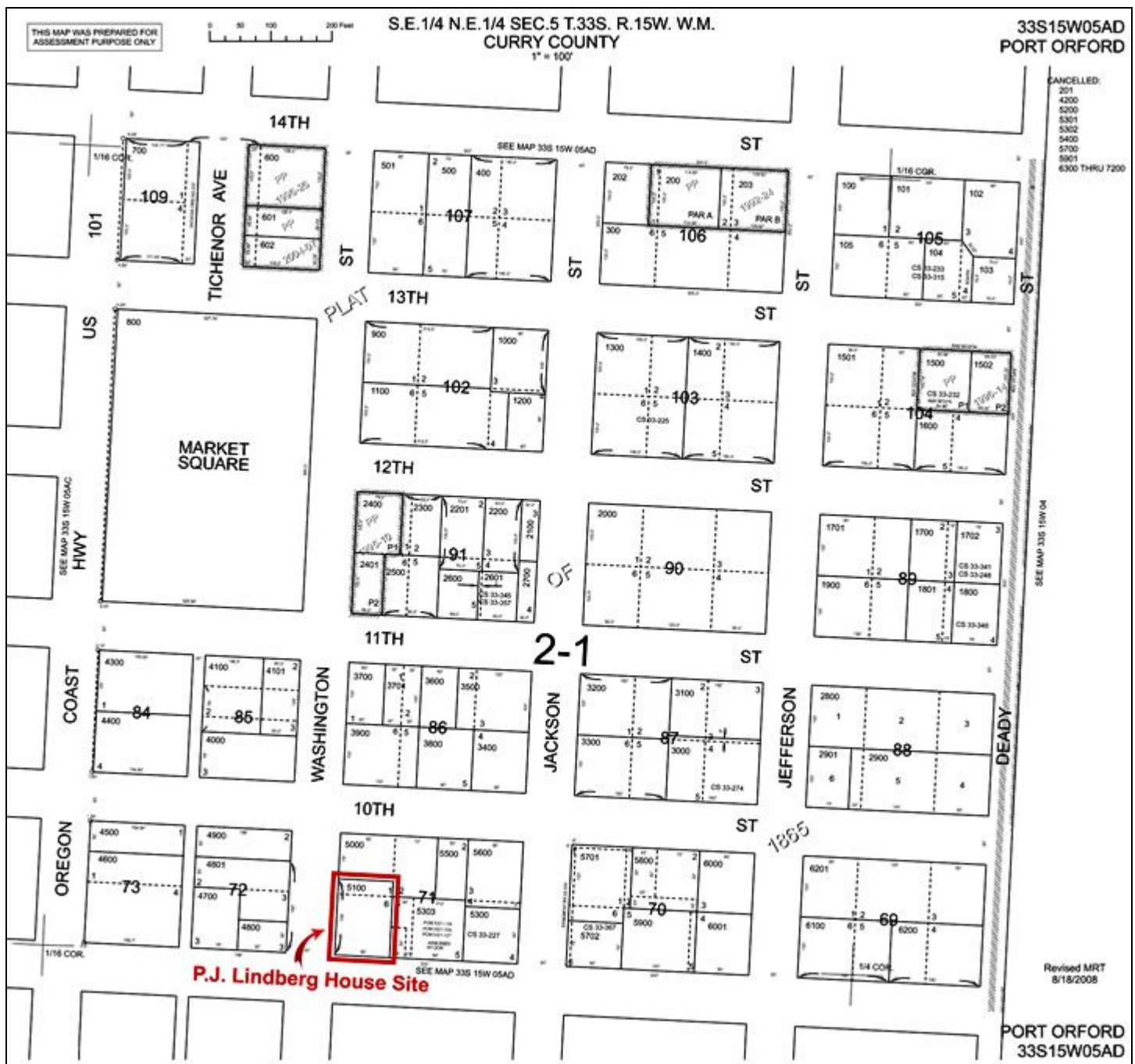




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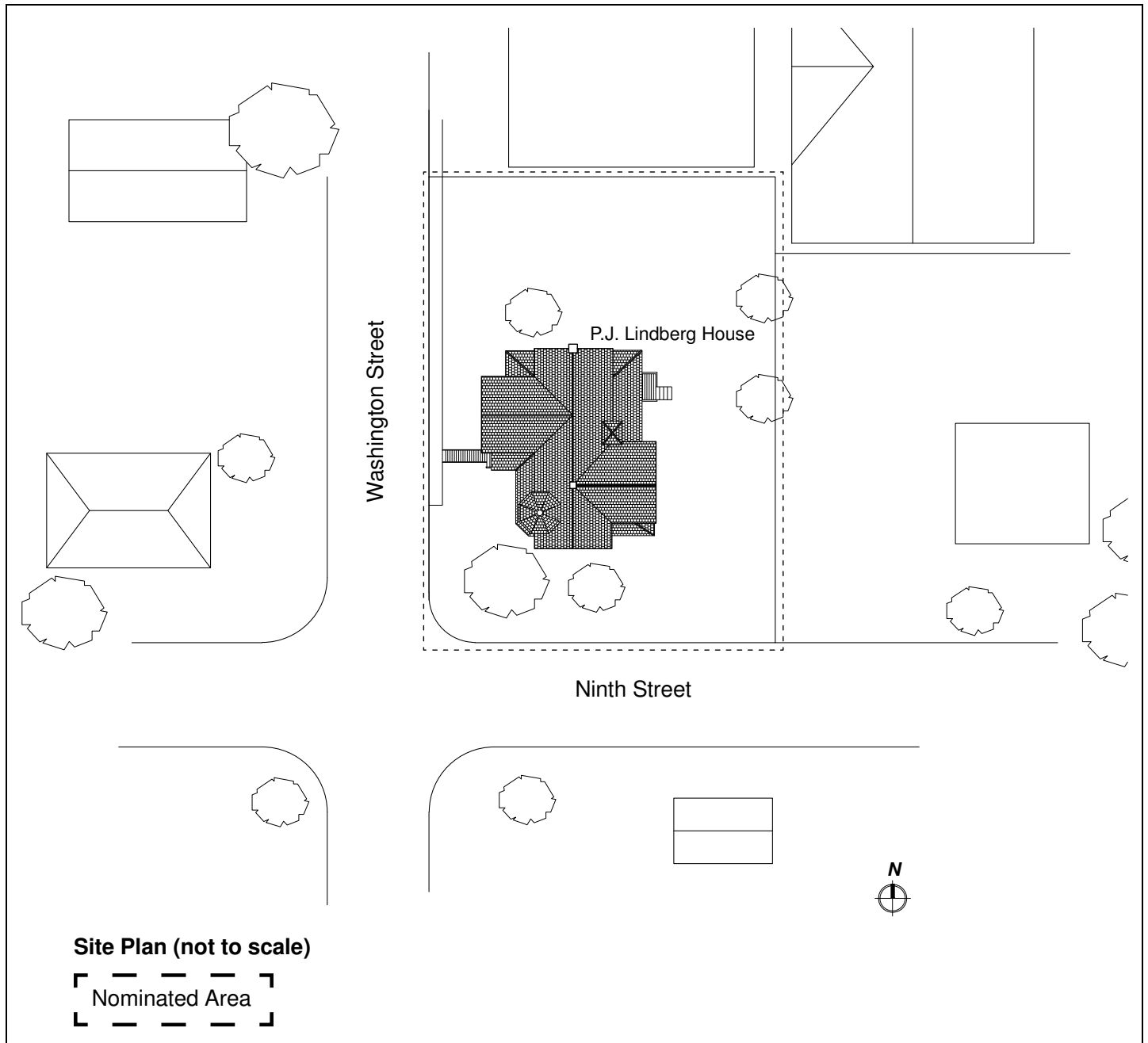
**Figure 5: Tax Lot Map**



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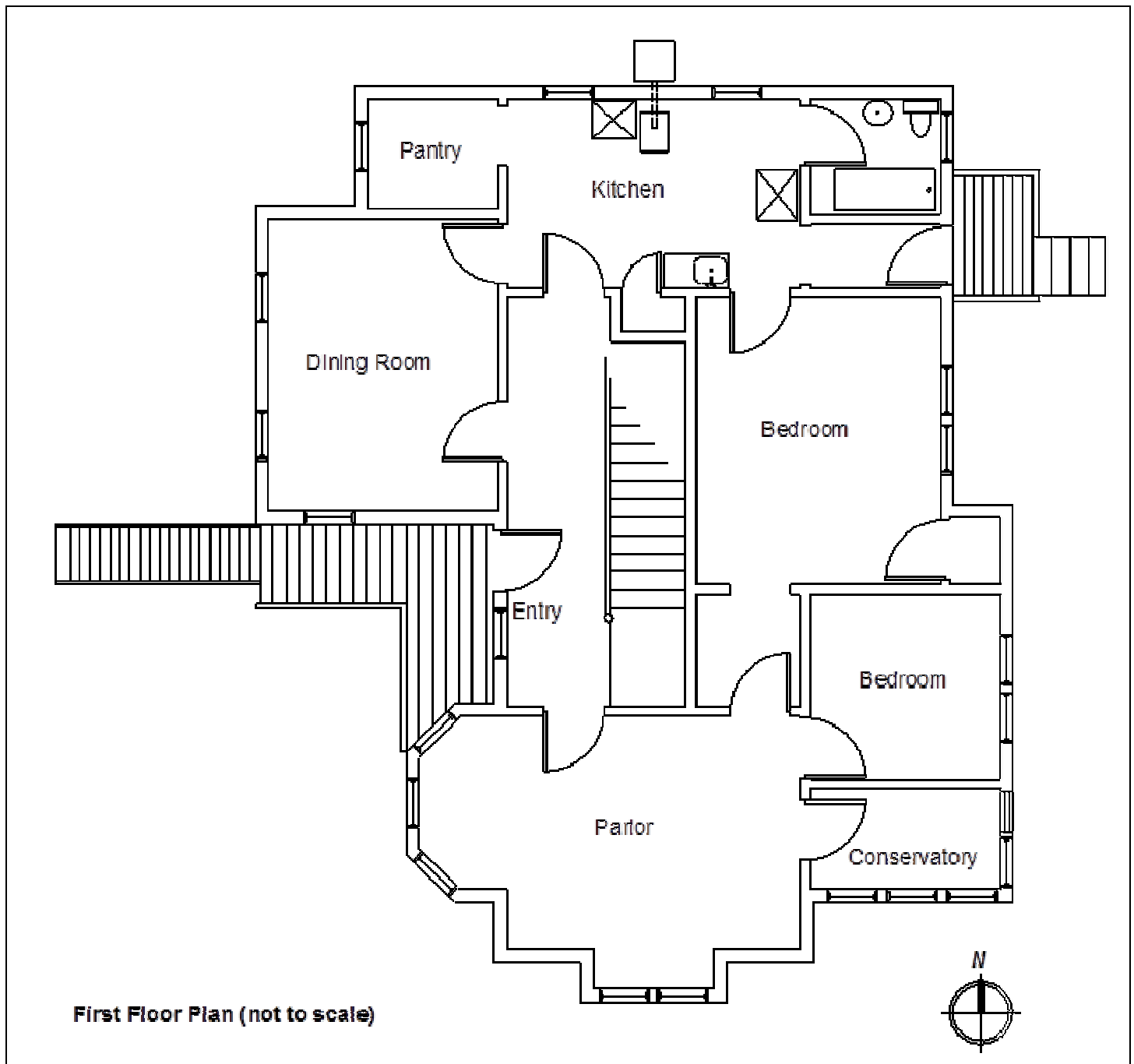
**Figure 6:** Site Plan, boundary of nominated area marked by dashed line.



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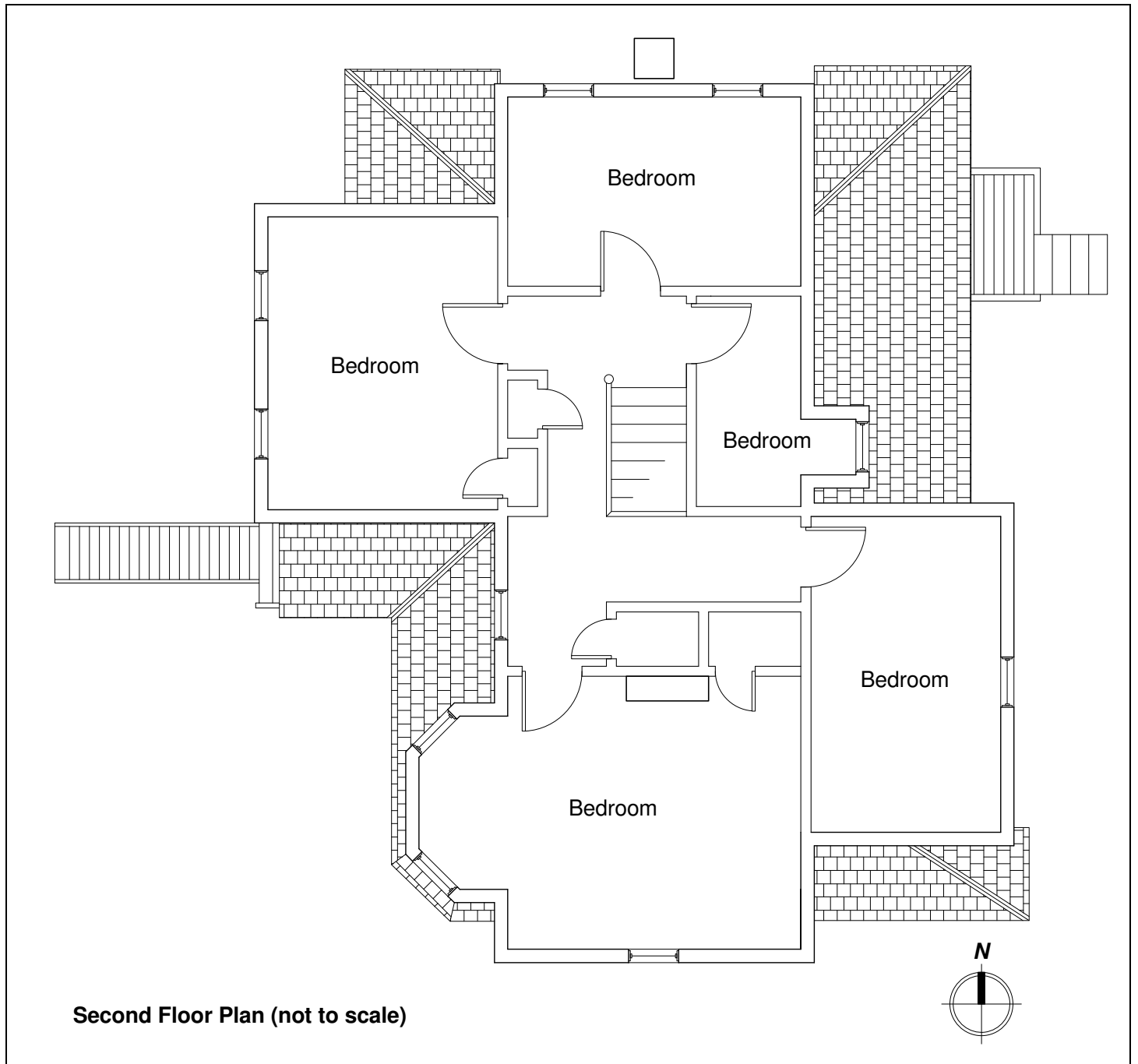
**Figure 7: First Floor Plan**



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**Figure 8: Second Floor Plan**

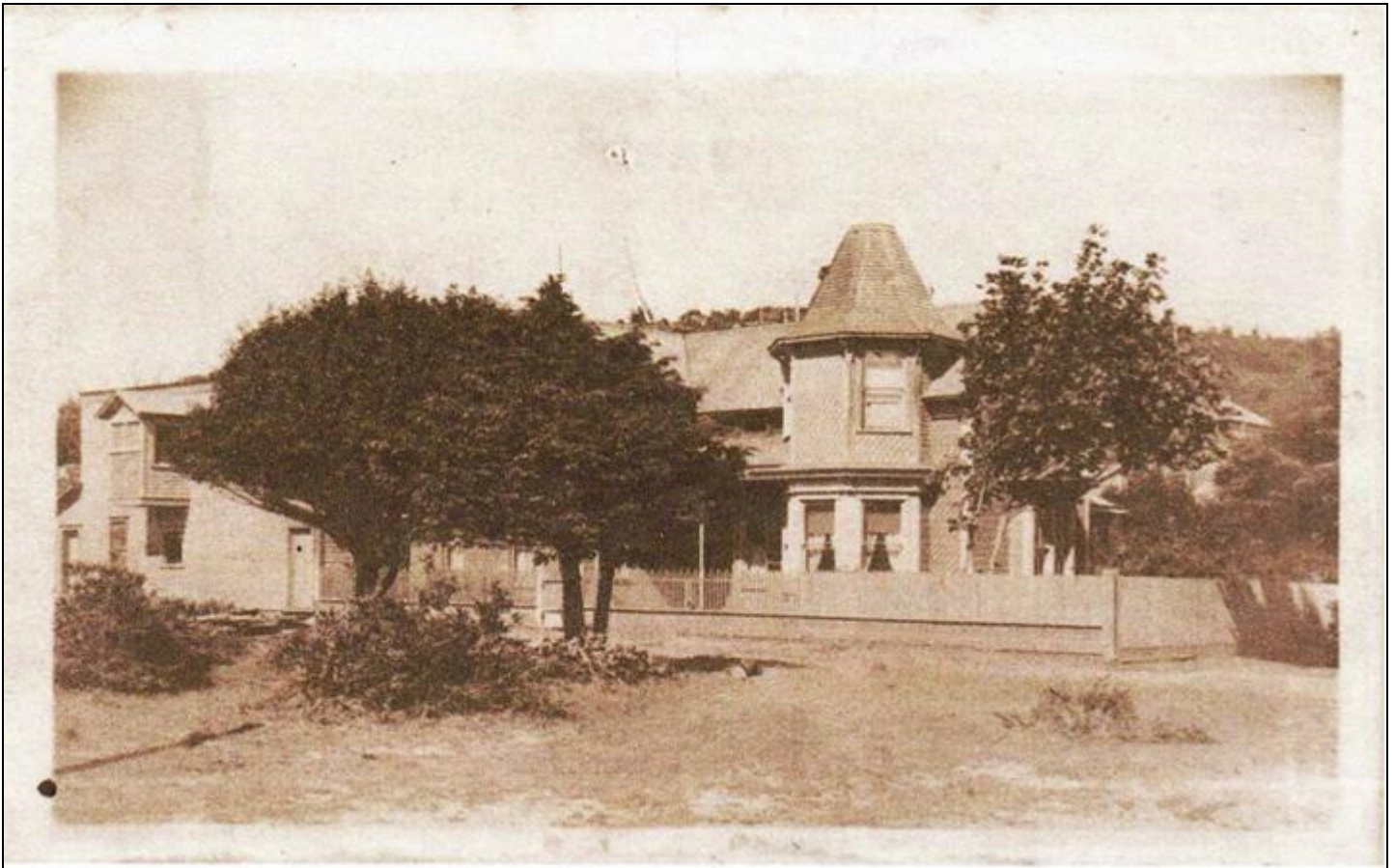




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**Figure 9:** Peter John Lindberg House (c.1910), earliest known picture of the house, looking northeast.



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**Figure 10:** Peter John Lindberg House (c.1930), looking northeast.





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**Figure 11:** Peter John Lindberg House (c.1960), looking west.



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**Figure 12:** Peter John Lindberg House (c.1980), looking northeast.

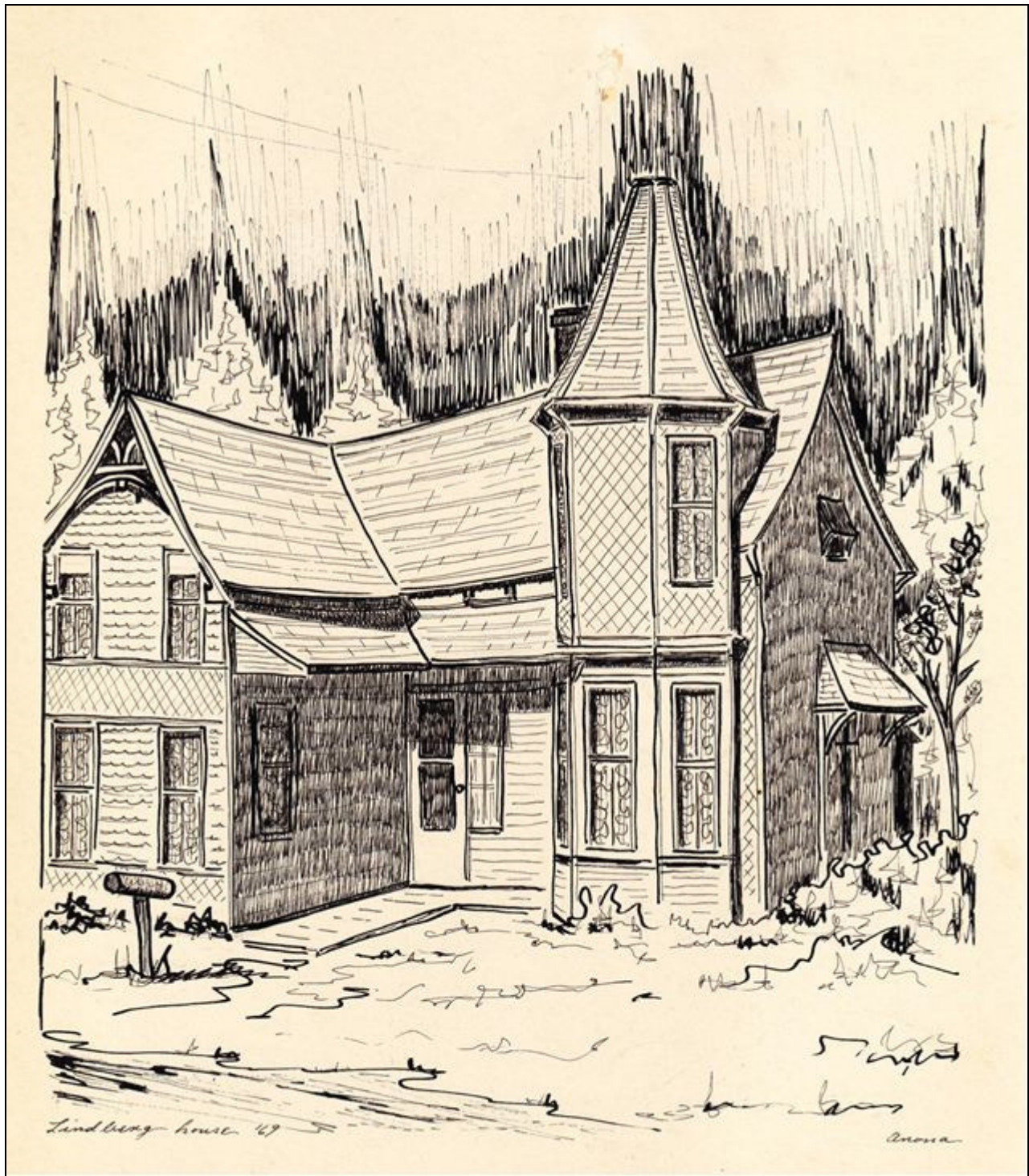




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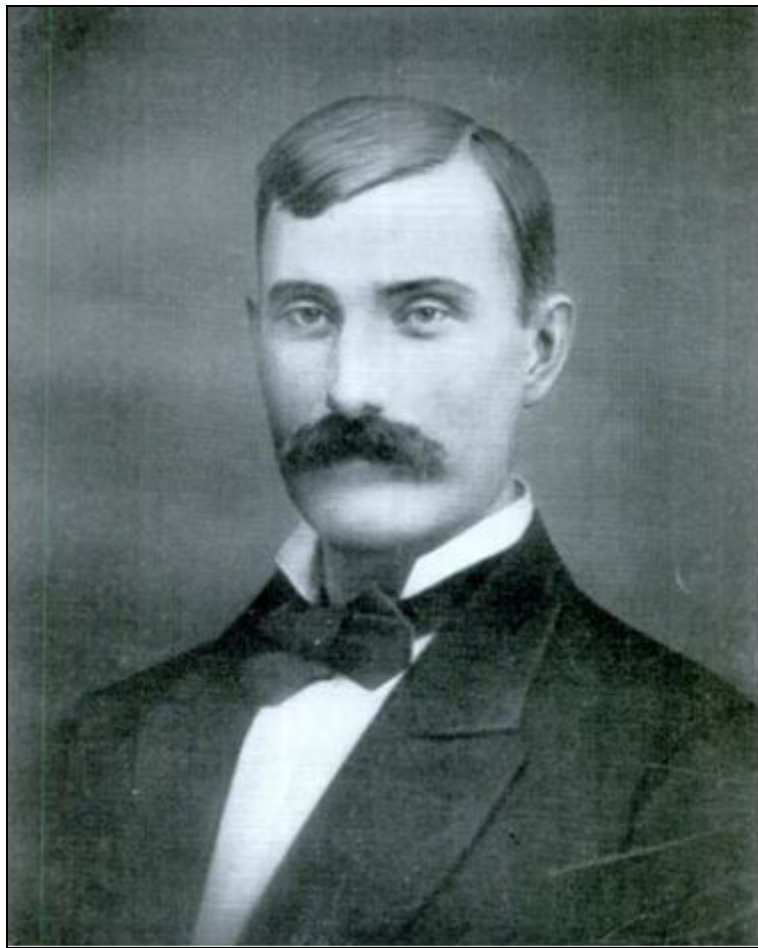
**Figure 13:** Sketch of Peter John Lindberg House by Anora Robinson (1969).



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**Figure 14:** Photograph of Peter John Lindberg (*date unknown*).



**Figure 15:** Grand Ball Announcement listing Peter John Lindberg as a floor manager (1897).

