

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items

☒ New Submission ☐ Amended Submission

A. Name of Multiple Property Listing

Historic Architecture in Silverton, Oregon, and Its Environs

National Register of Historic Places
Date listed 3/12/2011
NRIS No. 64501102
Oregon SHPO

B. Associated Historic Contexts

Historic Residences of Silverton, Oregon, and Its Environs from Early Settlement to 1930

C. Form Prepared by

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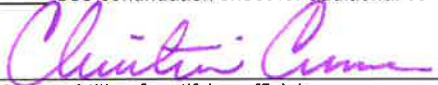
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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

(See continuation sheet for additional comments.)


Signature and title of certifying official:
Oregon Deputy State Historic Preservation Officer

1-21-11
Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

**Historic Properties of Silverton, Oregon and its
Environs****Oregon**

Name of Multiple Property Listing

State

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Fill in page numbers for each section in the space below.

E. Statement of Historic Contexts**Page Numbers**

(if more than one historic context is documented, present them in sequential order.)

Historic Residences of Silverton, Oregon, and Its Environs from Early Settlement to 1930

E1 – E22

F. Associated Property Types

(Provide description, significance, and registration requirements.)

F1 – F29

G. Geographical Data

G1 – G3

H. Summary of Identification and Evaluation Methods

(Discuss the methods used in developing the multiple property listing.)

H1

I. Major Bibliographical References

(List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)

I1 – I3

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 18 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 Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number E Page 1

Not Applicable

Name of Property
Marion Co., OR

County and State
Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Introduction

This Statement of Historic Contexts provides an overview of the historic development of the city of Silverton, Oregon, and its immediate surroundings, from the earliest settlement in the mid-1800s through 1930, when, under the stress of economic collapse, development in Silverton dropped sharply. It is intended to provide the framework for a more detailed discussion of the development of residential neighborhoods and architecture. The context will establish the driving forces behind the founding and development of the community, identify the major events that impacted that development, define those impacts, and illuminate the ways in which those forces and events are reflected in the historic residential buildings in and around the city.

In 1996, in conjunction with historic resource surveys conducted in three neighborhoods within the city of Silverton, a historic context for the city was written by Gail E.H. Evans, entitled *Silverton, Oregon Historic Context Statement*. That document, based on primary and secondary sources, provides a detailed overview of the history of the city of Silverton from the 1650s through 1940, divided into five periods of significance, as well as brief biographies of many individuals notable in the history of Silverton. It goes on to outline present resource types, distribution patterns, dominant architectural styles, and suggests evaluation criteria and a method of scoring significance of individual resources. Organization of this context up to 1940 follows the document prepared by Evans, with some minor alterations of the opening and closing years of significant periods, and is derived from events and trends in the history of the city of Silverton rather than national events and trends. A very brief discussion of Silverton History from 1942 to 1980 is also included to provide for additional contexts to be added to this document in the future.

Setting

The city of Silverton is located at the eastern margin of the Willamette Valley, the broad alluvial plain that stretches from the western foothills of the Cascade Range on the east to the eastern foothills of the Coast Range on the west. The southern boundary of the Willamette Valley is formed by the joining of the foothills of the Cascade and Coast ranges near Cottage Grove, Oregon and it extends north to the mouth of the northward-flowing Willamette River, which empties into the Columbia River near Portland. Silverton itself is set on the banks of Silver Creek, a tributary of the Pudding River, which empties into the Willamette River. The elevation in Silverton is between 200 and 250 feet above mean sea level, with the steep-sided, heavily-wooded Waldo Hills to the south rising an additional 200 feet. Abiqua Creek flows generally east to west and crosses the eastern valley north of Silverton before emptying into the Pudding River, further draining the land around the city.

During the pre-contact and early Euro-American period (up to about 1850), the vegetation was dominated by broad, open grassland dotted with small stands of Oregon white oak, ponderosa pine and Douglas-fir. Native peoples perpetuated this for centuries through the application of seasonal burns. Stands of Oregon white oak, red alder, big leaf maple, and black cottonwood lined the streams and riverbanks. While most of these tree species continue to exist locally, the widespread adoption of farming in the Willamette Valley in the decades between 1840 and 1870 altered the landscape through the discontinuation of widespread burns in the valley plains. Large stands of Douglas-fir and western red cedar, some mixed with Oregon white oak, are found scattered across the Willamette Valley and in the vicinity of Silverton, especially on the slopes of the hills to the south of town and on the ridge tops to the east. Existing stands of evergreens are composed of mature second- and third-growth trees, due to decades of intensive timber extraction.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 2

Not Applicable

Name of Property
Marion Co., OR

County and State
Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Overview of Pre-settlement History

Documented evidence of human habitation in the vicinity of Silverton extends back approximately 10,000 years, immediately following the retreat of the Pleistocene-age glaciers that covered the Pacific Northwest. Habitation of the floor of the Willamette Valley reaches back to at least 6,000 years before present, prior habitation having been primarily in the surrounding foothills. Before the arrival of European explorers and fur traders, the present site of Silverton was at the overlapping margins of areas occupied by Native Americans belonging to two groups of peoples, differentiated by the family of language they spoke, the Kalapuya and the Molala.¹ During the first half of the nineteenth century, disease decimated local native populations, and Euro-American settlement of the area beginning in the 1830s created tensions with those who survived.

Centuries of seasonal burns throughout the Willamette Valley by the resident native populations meant that the land was already clear of large stands of trees that would have had to be cleared, a laborious and time-consuming task that might otherwise have dissuaded the earliest of settlers. In the early-1840s and 1850s, the largely plow-ready plains of the Willamette Valley were the first to be settled in the Oregon Country. In 1843, the then-residents of the Willamette Valley organized the Provisional Government of Oregon to provide some level of organizational and legal structure under which to maintain order, and to encourage increased settlement of the Oregon Country. The Organic Acts, passed by the Provisional Government that year, provided for up to 640 acres of free land if the claimant would settle and improve the land. By the mid-1840s, Willamette Valley settlement had expanded from its early center around French Prairie up and down the Willamette Valley, and out toward the valley margins.²

Non-native encroachment into traditional native lands coupled with the increasing desperation of the remaining native people led to sporadic episodes of violence, resulting in the passage of laws requiring the relocation of the remaining Kalapuyans and Molalas to lands not traditionally associated with them, which brought about the final loss of both cultures. In early March 1848, while many of the men among the local settlers were engaged in the Cayuse War east of the Cascade Range, a group of Klamath Indians arrived to meet with their allies the Molala. With prompting by the Klamath, some Molala engaged in raiding of homesteads, and the settlers responded by organizing a defense force of older men and boys. Two days of skirmishing followed, resulting in the deaths of several Indians and their surrender near Abiqua Creek in what became known as the Abiqua War or the Battle of Abiqua.³ In 1855, the Kalapuya and Molala were removed to the new Grande Ronde Reservation in the eastern foothills of the Coast Range.⁴

Overview of the History of Silverton, Oregon 1846–1980

Settlement and Early Development (1846–1880)

Early development of the Silverton area was driven primarily by the availability of open farmland and nearby stands of timber, providing both the open space necessary for the cultivation of vegetables and

¹ Evans, Gail E.H., "Silverton, Oregon Historic Context Statement." On file at Oregon State Historic Preservation Office, Salem, Oregon, pp.8–9.

² Corning, Howard McKinley. *Dictionary of Oregon History*. Binfords and Mort, Portland, Oregon, 1956. p.206.

³ Corning, p.1.

⁴ Additional information on the prehistoric populations and lifeways of the Kalapuya and Molala Tribes can be found in the Northwest Coast volume (Vol. 7) of the *Handbook of North American Indians*, produced by the Smithsonian Institution, and edited by Wayne Suttles (1990). This volume also provides information on early interaction between natives and Euro-American explorers, traders, and settlers.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number E Page 3

Not Applicable

Name of Property
Marion Co., ORCounty and State
Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

the grazing of livestock, and the raw materials necessary to build and equip a farmstead. Settlement along Abiqua Creek began in 1844, and the following year several settlers began to settle along Silver Creek as well. In 1846, James Brown, a native of Kentucky who had arrived in Oregon that year, settled the first farm to include land that would eventually become a part of Silverton. Later that year he was joined by Peter Cox, who established his farmstead just to the west, including parts of what is now western Silverton. Also in 1846, Missourian John Barger and Pennsylvanian James Smith erected a lumber mill about two miles upstream on Silver Creek, and that location became known as Milford. The following year, Barger claimed 640 acres in what would come to include the southern portion of Silverton, and in 1848 Smith filed a claim for 640 acres near the mill site upstream. That year, the Oregon Country became an official territory of the United States, and included all of present-day Oregon, Washington, Idaho, and parts of western Montana and Wyoming.

The 1848 discovery of gold in California had dramatic effects on the settlement history of Oregon. As word spread of the discovery, thousands of people from all over the world descended upon California hoping to strike it rich in the gold fields. Many hundreds of these settlers came from Oregon, with some estimates reaching up to 2,000, a significant portion of Oregon's 1848 non-native population. Among those who left Oregon for California were John Barger and James Brown, although both of these men returned to Silver Creek after only a few months. Many overland immigrants arriving in the West continued to California rather than stay in Oregon. It is estimated that of the 35,000 overland immigrants arriving in 1849, only 400 settled in the Willamette Valley. It soon became clear; however, that fortunes could be made by supplying the California gold fields with food and raw materials (especially wood), and Willamette Valley producers were uniquely positioned to provide those needed goods.

In 1850, the U.S. Congress passed the Oregon Donation Land Act in an effort to further stimulate development of the Oregon Territory. This act, which included similar land provisions as had the previous Organic Acts, had the effect of dramatically increasing the population of the Willamette Valley. Most of the land around the future townsite of Silverton was claimed under its provisions between 1850 and 1854. In 1851, Ai Coolidge arrived in the area with two of his brothers, and found employment cutting logs for Beuford Smith, who had erected a small saw mill near Barger and Smith's. The next year, Ai Coolidge opened the first general store in the area, near the mill at Milford. In 1852, Polly and Thomas Coon claimed land to the north of Barger's claim. Coon's claim was joined the following year by those of Anson Hobart and Erhard and John Wolfard. Silverton developed on these three early claims together, beginning in 1854 with the filing of the original town plat by Polly Coon, consisting of fifteen blocks on the east side of Silver Creek. The town was first known as Silver Creek, then Bargerville. By late 1855, it was beginning to be referred to as Silverton.⁵

The broad, flat landform on which Silverton was platted had obvious advantages over the steep slopes on which Milford was situated, and immediately businesses and individuals that had settled in Milford began moving to Silverton. Lots were surveyed at 99x132-feet and sold for \$25. By 1860, the small town included Coolidge's general store, a machine shop, a post office, a drug store operated by Charles Worthington, a second general store operated by Solomon and Edward Hirsch, and a population of about 140 persons.⁶

⁵ Evans, pp.14-15.

⁶ Evans, p.15.

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

**National Register of Historic Places
Continuation Sheet**

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Section number E Page 4

During the 1860s, the town saw the development of a small downtown business district composed of one- and two-story, adjoining buildings lining Main Street between Water and 1st Streets. The first brick commercial building was built in 1868, occupied by the Davenport and Wolfard General Store, and more businesses continued to be established nearby. The 1860s also saw the establishment of the first local chapters of civic and fraternal organizations, including the Independent Order of Odd Fellows and the Masons, both organized in Silverton in 1868. In the 1870s, Silverton expanded as the population slowly grew, the first generation of native Silvertonians entering adulthood and establishing families of their own. The expanding population, which reached 200 by the late 1870s, attracted a wide variety of businesses, including bootmakers, book stores, physicians, saddleries, and saloons. During this time, Silverton developed into the center of trade for the Silver Creek and Abiqua Creek area.⁷

During the 1870s, the Skaife Brothers and the Mackintosh Brothers opened a flour mill on South Water Street, powered by the flowing waters of Silver Creek. The employment offered at the mill led directly to the platting of the Skaife and McIntosh Addition along South Water Street. This addition, platted in 1879 on a small strip of land south of the mill, was the first of many additions made to the city during the nineteenth century. Skaife and McIntosh's mill was also the first of several industrial facilities established during the early years of city development.⁸

Entry of the Railroad and Development of Industry (1880–1905)

In the early 1870s, major rail lines were constructed down the Willamette Valley, and in 1880, the Willamette Valley Railroad Company formed for the purpose of creating a narrow-gauge railroad connection between those valley lines and the outlying wheat farming communities. Construction of the east side branch of the Willamette Valley Railroad Company line (similar efforts were underway on the west side of the Willamette River) was begun in Silverton in April 1880. By the end of the year the railroad extended from Silverton through Woodburn to a landing on the Willamette River, where goods were transferred to steamboats for floating downstream to markets in Portland. In 1881, the Willamette Valley Railroad Company was leased to the newly incorporated Oregonian Railway, which became a branch line of the Oregon and California Railroad. In 1887, the Oregon and California Railroad was absorbed by the Southern Pacific Railroad, and control of the lease went with it. In the early 1890s, the Willamette Valley Railroad became a part of the Southern Pacific in its own right, and conversion from narrow to standard gauge began.⁹

With increased and improved access to markets, the goods produced in Silverton's farm fields created a climate of growth, and between 1880 and 1890 population rose from 400 to 500. Responding to this growth, and the expectation of further growth, Silverton was incorporated as a city in 1885. Growth continued, and between 1890 and 1895 the population exploded from 500 to about 1,500.¹⁰ This rapid growth was reflected in a boom in the number of residences built in Silverton between 1880 and 1895, especially toward the latter end of that period. Many examples of these still stand in Silverton today, located within a few blocks of the original town plat or along the major transportation routes into or out of the city, such as along S. Water Street, Pine Street, and Cascade Highway. They tend to be large, and constructed with attention to the architectural fashions of the day, carrying the ornamentation and stylistic cues associated with specific architectural styles, especially the Queen Anne style (a very popular style during the late nineteenth century, and noted for its extensive use of ornamentation and

⁷ Evans, p.16-17.

⁸ Evans, p.48.

⁹ Evans, pp.20-21.

¹⁰ Evans, pp. 20-21.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 5

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

decorative wood trim, which would have been relatively inexpensive in Silverton, with its access to wood products). Being among the finer homes in Silverton, their survival is largely a reflection of the means of the owners who occupied them through the years, and their ability to maintain them in good repair.

As the population expanded and scores of new residences were built, and the infrastructure of Silverton expanded to accommodate them. In 1889, Brown's Addition to the north of the original town plat, and Phelps Addition to the west added 16 new blocks to the city, and streets and lots were laid out connecting them with the town center. The next year, Brown's Addition A, Allen's Addition, and Johnson's Addition were laid out on the west side of Silver Creek, along Pine Street to the northwest of the city center, and along South Water and Madison Streets, respectively. Residential construction was occurring in all of these additions, and in non-platted areas in between, filling in gaps between the formally platted developments. These developments formed a ring around the original town plat, and were generally located near developing industrial areas, such as the mills further south along S. Water Street (near Johnson's Addition), railroad facilities northwest of the original town plat (near Brown's Addition), and along the two major roads connecting Silverton to Salem (Allen's Addition along Pine Street and Phelps' Addition off of W. Main Street). Brown's Addition A was located on West Main Street, on the west bank of Silver Creek opposite the commercial district, connected by a bridge across Silver Creek. Based on analysis of available Sanborn Fire insurance maps, these neighborhoods appear to have developed a mix of residences in terms of size. While most were 1 or 1.5 stories, and of relatively modest size, there were among them larger residences, suggesting that managers and those in higher income levels lived in the same neighborhoods as those who worked for them. Silverton does not appear to have ever developed a "wealthy neighborhood." With the exception of Milltown (North Side Addition – see below), residential neighborhoods were somewhat heterogeneous in this way.

These developments were followed in 1893 by the largest single plat addition in Silverton to that time, Ames' Addition, to the east of the original town plat, which added 10 new blocks.¹¹ None of these early additions were directly contiguous to the original town plat, and they are not all oriented north-south, nor on strict gridlines.¹² While it is true that the plats were not directly adjacent to each other, it is important to note that each was the result of some nearby development. The original town plat was, by the 1880s, ringed to some extent by facilities that came into existence after the original town plat was created, and which included uses not anticipated or reserved for in that plat. For example, Brown's Addition, platted in 1889, was located to the north of the original town plat, on the opposite side of unplatted lands occupied by the Silverton School, established in 1855. The Brown Addition was not isolated from the rest of Silverton, but rather created a new center around which residential development would occur, and that center was the Silverton School. Likewise, The 1889 Phelps Addition appears to be far to the west of any other plats, but again, the location of this plat is (not coincidentally) located between the county road leading to Salem (on the south), the railroad leading from Salem (on the north), and very near the sawmill located between the residential plat and the railroad. The three plats filed in 1890 were all located (and oriented) along existing major roads leading into or out of town (Johnson's Addition along South Water Street, Allen's Addition along Pine Street, and Brown's A Addition along West Main – Brown's A was directly connected to the downtown by a bridge on Main Street, though separated by Silver Creek). As these residential neighborhoods

¹¹ City of Silverton 2010.

¹² McEachern, Philip Duncan. *Silverton: The Morphology of an Oregon Town*. Master's Degree Thesis, Department of Geography, University of Oregon, 1990 p.65.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 6

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

expanded toward one another, they met at odd angles, leading to the unusual intersections and street layout seen in parts of Silverton today.

Due to falling farm prices in 1893 and the years immediately afterward, accompanied by and related to the overall economic crisis known as the Panic of 1893, development slowed in Silverton, with construction in Ames' Addition conspicuously lagging, largely due to the fact that its regular lots were laid over uneven ground, making many lots difficult to develop or completely unbuildable. Still, construction did continue in other parts of the city, and in 1894, *The Oregon Handbook* reported on the construction of many homes of "good class," being built in Silverton, some of which "are almost palatial." Accompanying the explosion of residential growth between 1880 and 1895 was substantial growth in the commercial, industrial, and cultural structure of the city. These years saw an expansion of the downtown commercial core, construction of several mills for the processing of wheat and timber, and several factories manufacturing architectural elements and furniture. The new churches and schools were established or expanded, and the first electrical works and water system were established.¹³

As Silverton grew during this period, local farms began to diminish in size as the land was subdivided and sold to establish new farms. Where earlier in the nineteenth century the principal production crop was wheat, by the turn of the twentieth century Silverton area farms were becoming increasingly diversified, and were exporting wheat, timothy hay, clover, barley, hops, apples, plums, prunes, walnuts, livestock, potatoes, and other vegetables and fruits.

The economic crisis of 1893 lasted until 1897 and had continuing effects in the rural farmlands across the country until 1905. The population of Silverton saw a modest decline in population from around 1,500 in 1895 to around 1,200 in 1905. The mid-decade recovery of farm prices coupled with the migration of the primary center of the forest products industry from the Great Lakes region to the Pacific Northwest combined to create the greatest and most sustained population increase in Silverton's history over the coming decades.¹⁴

During the 1890s, a large number of Scandinavian (principally Norwegian) families arrived in Silverton, attracted from the upper Midwest following the westward shift of the center of the timber industry, and enticed by the highly fertile agricultural soils in the Pacific Northwest. In 1890, Ernst Skarstedt published *Oregon och Washington*, in which he described the promise and beauty of the Willamette Valley. This account and others that appeared in Nordic-language publications and newspapers described the favorable farming conditions and the wide availability of land (usually between 40 and 120 acres) as farmers subdivided the large land claims of the previous decades. Scandinavians who had immigrated to Oregon during the 1880s likewise reported back to relatives in the upper Midwest on the virtues of Oregon. In 1890, the Reverend Bjug Harstad traveled from North Dakota to Oregon to investigate the possibility of organizing the many scattered Scandinavian Lutherans in the Pacific Northwest into congregations. In 1891, following a visit to Silverton, Harstad became convinced that Silverton's dual economy based on logging and farming was particularly well-suited to Scandinavian settlement, and he encouraged his constituents to relocate there.

¹³ Evans p. 22-24.

¹⁴ Evans p.30.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 7

Not Applicable
Name of Property Marion Co., OR
County and State Historic Architecture in Silverton, Oregon and its Environs
Name of multiple listing (if applicable)

Responding to this, more than 50 Scandinavian families arrived in Silverton between 1892 and 1897. Their arrival contributed to the explosive growth in Silverton's population during the early 1890s, and its continuity went some way toward offsetting the decline in population after 1895. While most were farmers, many practiced multiple professions, including some that were centered in town.¹⁵ It is noteworthy, however, that for the majority of the new Scandinavian population, new homes constructed by them in the early years were farmsteads, rather than in-town housing. Because the population was in decline when they arrived, the available housing stock was largely sufficient to accommodate those who did settle in the city. By the time the Scandinavian population expanded again through the birth of the next generation, they had acculturated sufficiently that the most notable in-town community of homes built by Scandinavians (on East Hill) were indistinguishable from other homes in Silverton. Those who established farms around the city did so on somewhat smaller acreages of land, generally between 40 and 120 acres. The land they purchased, however, was far more productive than that they left behind in the upper Midwest, and so there was not a loss. The farms produced many products, but the most common among Scandinavians were hops farms, prune orchards, and, later, dairying.

Industrial Boom, Age of Automobiles, and Expansion (1906–1925)

The decline of available timber stands in the Great Lakes region at the close of the nineteenth century, and the subsequent relocation of the center of logging activity to the vast forests of Oregon led to the unprecedented expansion of that industry not only in Silverton, but across the Pacific Northwest. In 1899, Oregon ranked 23rd out of 45 U.S. states in lumber production. By 1909 it had risen to ninth, and by 1919, Oregon was the third-largest producer of lumber in the U.S., employing nearly 40 percent of Oregonians. Silverton's position at the edge of the vast timbered slopes of the Cascade foothills and the fertile plains of the Willamette Valley meant that it could produce in both of these key markets, and the Southern Pacific rail connection provided access to markets. By 1923, Silverton was the largest lumber-producing community in the Willamette Valley.

Between 1900 and 1930, Silverton was the home of several lumber and timber companies, but all of these were overshadowed by the Silverton Lumber Company and the Silver Falls Timber Company. The Silverton Lumber Company was founded in 1906 by Idaho investors R.A. Cowden, W.H. Reynolds, and H.B. Latham, and in 1907 the partners began erecting a large mill north of the town center, between Mill and Second Streets.¹⁶ The first addition to the city since 1893 was platted that year, the Mill Addition, located along Oak and Mill Streets, just to the northeast of the original town plat.¹⁷

Since 1903, the Silver Falls Timber Company operated as a logging company, dealing only in extraction, supplying mills on the Willamette River. In 1913, the company relocated its base of operations to Silverton. In 1916, witnessing a continued rise in the lumber market, the Silver Falls Timber Company began building a \$500,000 mill to the northeast of the Silverton Lumber Company mill, and platted the North Side Addition to house the many workers who would be employed there. Later known as Milltown, the area included more than 13 city blocks and extended from Whittier Street to Hobart Road and from Second Street to Mill Street. During the late 1910s and 1920s, Milltown developed into a community unto itself. The majority of residents lived in the eastern half of the neighborhood, where workers could walk a few short blocks east to the Silver Falls Timber Company mill or to the south to the Silverton Lumber Company mill for their employment. Between the two mills

¹⁵ Tinglestad, Gertrude. *Scandinavians in the Silverton Country*. Silverton Appeal Tribune, 1978. pp.6–11.

¹⁶ Evans, p.30.

¹⁷ City of Silverton 2010.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 8

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

and their associated logging operations, approximately 1,200 people were employed by these two companies alone.¹⁸

The Milltown development is different from previous plats associated with industrial development in two significant ways. First, the development is large, and regular. Plats associated with earlier industrial developments tended to be smaller, and less regular in terms of layout. This is likely a reflection of a) the sheer number of people employed by these large mills, and the high quantity of housing required for them; and b) the relative ease with which a grid could be established here – the plat is bounded by 2nd and Mill Streets, which run parallel to each other in this area. For the most part, Silverton developments respond to irregular boundaries, such as earlier plats, geographical boundaries (such as steep hills or creeks), or off-angled, pioneer-era roads. Because Milltown was separated from the rest of the town by several hundred yards of undeveloped land, it was relatively simple to adjust the extensions of the existing roads, so that they were precisely parallel, and to develop between these with intermediate streets arranged on a strict grid system. Second, it is different because the size of the houses built there was far more homogeneous than in earlier developments, composed almost entirely of smaller, single-story homes designed for the working class. There is a noticeable absence of larger housing, such that would have been suitable for upper management or directors of the mill operations. They simply did not live there, finding their homes elsewhere in town.

During the 1910s and 1920s, residential density increased, with previously-platted lands filling up with new houses between existing homes. Residences during this period tended to be somewhat smaller, reflecting both the rising prices of property and the working class earnings of new residents, especially those living near the mills. Most of these homes were built in the then-popular Craftsman or “bungalow” styles. Somewhat larger homes were being built in the Parkside Addition (platted 1912) along Coolidge and Jerome Streets, and by 1925 this addition was nearly completely developed, driven more by the presence of the park than by new, nearby industry. While very large and expensive homes were built in this neighborhood, it would be a mistake to characterize it as an upper-class neighborhood; this neighborhood, like most in Silverton, contained a mix of large, fine houses, and smaller, more affordable residences.

Development continued to occur outside of platted lands as well, notably including substantial new development on the crest of East Hill (north of East Oak Street) on Church and Norway Streets, and significant infill development between earlier residences on West Main Street, among others. As the growth continued into the 1920s, seven more plats were filed between 1920 and 1924, including two that were outside of the incorporated boundaries of Silverton (as was the Northside Addition [Milltown] in 1916).¹⁹

Largely driven by the success of the Silverton Lumber Company and the Silver Creek Timber Company, the population of Silverton grew from about 1,200 in 1905 to about 4,000 in the mid-1920s. With the expansion of the population came increased demands for all manner of goods, and Silverton's commercial and industrial base expanded to accommodate those needs. In addition, Silverton's infrastructure responded to the influx of new residents by expanding and improving, including the paving of the streets in much of the downtown business district and several of the major roads, construction of sidewalks in the downtown area, and the creation of a city sewer system. In 1912, the

¹⁸ Evans pp.30–34.

¹⁹ Evans p.34.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 9

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

City purchased the up-to-then privately owned water system, and expanded it to include a gravity-fed system drawing water from Silver Creek five miles above town. Before long, this had to be supplemented by water drawn from Abiqua Creek.²⁰

As the purchasing power of the average Silverton resident increased, the 1908 introduction of the Ford Model T (and soon after, competitively priced automobiles made by other companies) had a great effect on the physical development of the city. By 1914, Silverton had three miles of paved roads, and by 1924 the city had more miles of paved streets per capita than most comparably sized cities in the country.²¹ During this time, residences began to be built with small, single-car matching detached garages and driveways, features not seen up to that point.

Beginning in the 1910s, a distinct Scandinavian neighborhood on East Hill developed around Church and Norway Streets. The first generation of children of the Scandinavian arrivals of the early 1890s were leaving the family farms around Silverton and building homes of their own in town, where many found employment at the nearby lumber mills. Many bought parcels and built homes on the East Hill, where St. John's Lutheran Church had been built in 1898.²² Development and the influx of Scandinavian families in this area continued through 1925.²³

Decline and Depression (1926–1941)

During the second half of the 1920s, after twenty years of unprecedented expansion of the local lumber industry, available stands of timber were becoming increasingly distant from Silverton's mills. Lumbermen had to go further and further into the Cascade Range to find sources, and this soon reached the tipping point. The problem was compounded by the rapid expansion of the lumber industry across the Pacific Northwest, creating a backlog of supply, which led to declining prices by 1926. This led to sharp layoffs and shift reductions at the Silver Falls Timber Company mill, and to the failure of the Silverton Lumber Company, whose mill closed in 1926 to the loss of about 300 jobs.²⁴ The other major industry that had historically supported the residents of the Silverton vicinity, farming, experienced a similar decline, as the increasingly widespread adoption of mechanized farming, coupled with improved farming practices, led to vastly increased yields, flooding the markets and depressing prices. During World War I (1914–1918) and the years immediately afterward, excess produce could be profitably shipped to Europe, where farmland went unsown or was devastated by shelling. During the 1920s, European agricultural production began to recover, and markets for American agricultural exports declined dramatically, leaving farmers with more crops to sell and fewer markets to sell them in, further depressing prices.²⁵

In October 1929, the stock market plummeted, causing severe bank failures all over the country, sparking the beginning of the decade-long economic bottoming that would be known as the Great Depression. During this time, the loss of available credit deepened the troubles of farmers, who relied on seasonal loans for the seed and early labor costs associated with planting, to be repaid at the sale

²⁰ Evans p. 35.

²¹ Evans, p.35.

²² Tinglestad pp.6–11, 32-36.

²³ Evans p.26; Evans-Hatch, Gail E.H. *Silverton, Oregon: Cultural Resources Inventory*. Prepared for City of Silverton and Historic Silverton, Inc., 1997. On file at State Historic Preservation Office, Salem, Oregon.

²⁴ Evans p.40.

²⁵ Faulkner, Harold Underwood. *American Political and Social History*. F.S. Crofts & Co., New York, 1940. pp.678-681.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 10

Not Applicable

Name of Property
Marion Co., OR

County and State
Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

of the crops in the fall. The unavailability of these spring loans meant that farmers found themselves unable to plant, leaving them unable to pay taxes and make payments on their properties, leading to record defaults on properties. The forest products industries also took severe hits due to their massive property holdings, and some 90 percent of timber companies found themselves at the brink of failure.²⁶

With the economic collapse, loss of jobs, and unavailability of loans for construction, residential growth in Silverton came to a halt. Between 1925 and the end of World War II, no new platted additions were made to the city. What construction did occur in Silverton, including the Silverton Hospital (1937), McGinnis Field baseball stadium (1937), and construction of several buildings associated with Silver Falls State Park during the middle 1930s, was largely funded by federal work relief programs instituted by the "New Deal" of President Franklin Roosevelt.

Although the Silver Falls Timber Company Mill stayed open during the 1930s, the plant was forced to continue to cut workers and reduce the number of shifts. Thanks in part to the continuing operation of the mill throughout the decade, however, the population of Silverton managed to grow modestly between 1930 and 1940, from just under 2,500 to just fewer than 3,000, still well below the pre-World War II high of 4,000 experienced around the mid-1920s.²⁷

Overview of Silverton History during World War II and the Post-war Years (1942–1980)

The entry of the United States in World War II in late 1941 saw a modest return to profitability in the farm and timber market, as the U.S. military became the chief buyer of wood products and grain for the supply of the troops and the expansion of the military infrastructure. During the war, Silverton mobilized in a similar way as did the rest of the nation, with many Silverton residents serving on civil defense boards and volunteering to watch for enemy planes from the observation posts erected in the Cascade Range and the surrounding foothills.²⁸

After the end of World War II, with the loss of the military wood products purchasing, the brief reprieve for the lumber industry in Silverton was over, and the Silver Falls Lumber Company mill closed for the final time in 1945.²⁹ Some small independent mills continued to operate on a limited basis into the 1950s. During the 1950s, a general shift of the major center of Oregon timber extraction from the Willamette Valley and Cascade Range to southern Oregon moved the center of lumber finishing to that part of the state, and the last mills in Silverton closed.³⁰ In 1950, the population of Silverton stood at 3,146, a gain of about 200 from 1940. Because Silverton's economy had been focused on wood products, the final loss of that industry led to a period of economic decline during the 1950s. During the 1950s, population in Silverton declined modestly to 3,081.³¹

²⁶ Evans p.40.

²⁷ Evans p.42; Burke, John. *Silverton 2000 – A Statistical Portrait*. Unpublished manuscript, on file at Silverton Historic Museum, 2002.

²⁸ Clark, Robert L. Letter to Lillie Madsen re: Aircraft Warning Service, Silverton, Oregon. August 4, 1942. On file at Silverton Historic Museum; Davis, George W. Letter to E.K. Burton re: Silverton Defense Council, War Production Training Program. March 25, 1943. On file at Silverton Historic Museum.

²⁹ Pinyerd, David, Bernadette Niederer and Melissa Stoller. Coolidge-McClaine Historic District Nomination Form. On File at State Historic Preservation Office, Salem, Oregon. 2007. Section 8, p.9.

³⁰ Burke, John. *Silverton 2000*. Unpublished Manuscript, on file at Silverton Historic Museum. 2002. p.6., Oregon Public Broadcasting. *History of Logging in Oregon*. Electronic Document, available at <http://www.opb.org/programs/oregonstory/logging/timeline.html>. Accessed November 30, 2010.

³¹ Burke p.25.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number E Page 11

Not Applicable

Name of Property
Marion Co., OR

County and State
Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

During the 1960s, population grew substantially for the first time in more than 30 years, largely driven by the influx of residents from California and other states, attracted by the serene beauty of Silverton and the attractiveness of raising families in a small Oregon town. The largely denuded foothills surrounding the city had by that time begun to recover, and the population grew an astounding 39.6 percent between 1960 and 1970, reaching the highest population in the city of Silverton ever, at 4,301. Building permits set an all time high in 1961, and again in 1962.³² This same trend was seen all over the Willamette Valley and in Marion County, as the county population grew by more than 25 percent during the decade, driven by huge expansions in Salem (39.8 percent), Stayton (50.4 percent), and led by the vast expansion of Woodburn (140.2 percent).³³ By 1962, Silverton was again the second-largest city in Marion County (behind Salem). Between 1960 and 1980, fifteen new additions were made to the city, and previously unincorporated developments were annexed, bringing the population of Silverton to 5,168 by the close of the 1970s.³⁴ Along with the expanded population and incorporated city boundaries, infrastructure was expanded as well, including an expanded water system and electrical power transmission system in 1962.³⁵

Residential Development in Silverton³⁶

Platted and Unplatted Land Development

While development of platted lands followed regular patterns, unplatted lands between plats developed as well. Non-platted lands developed at this time were those that were generally subdivided off of larger holdings, in between the platted lands. Such development of non-platted lands was, in some cases, done as a result of availability, rather than the development of a neighborhood to support a nearby industry. An example of this is found in the East Hill neighborhood along Church and Norway streets, north of Oak Street, where many homes were built in the early 1910s and 1920s. The property was owned by Charles DeGuire at the turn of the twentieth century, but around 1902, he began selling off parts of his property for new residences. It appears that he began selling off larger pieces of several acres each, beginning around 1910, and these were in turn subdivided into smaller, individual lots. Consequently, the development of this neighborhood, while sharing cohesion in terms of economic means of the home builders, as well as an unusual relationship ethno-culturally (Scandinavian) took place one or two houses at a time, over more than 20-years.

In other cases, development of unplatted land clearly was related to the initiation of a local industry, such as was the case in the unplatted neighborhoods along West Main Street and along North Water Street, where development was stimulated by the construction of a sawmill on the north side of McClaine Street, west of Silver Creek and a sash and door factory on North Water Street, on the east side of Silver Creek, as well as the several warehouses established along the railroad line that separated those two neighborhoods. Along the railroad frontage, on Water Street, were found larger homes and boarding houses, with more modest working-class houses in the surrounding blocks. Likewise, the neighborhoods to the south of the original town plat, to the east of South Water Street, developed in response to the presence of the flour mill and sash and door factory located along Silver Creek, on the west side of South Water Street. This neighborhood developed first along South Water

³² Gaffey, Evelyn, "Silverton Once Again Second City of Marion County." *Capitol Journal*. January 1, 1963.

³³ Burke p.25.

³⁴ Burke p.25

³⁵ Gaffney 1963; *Silverton Appeal-Tribune*, "City Shows off New Filtration Plant." August 29, 1963.

³⁶ Residential Development in Silverton is largely informed by an analysis performed by Philip Duncan McEachern in his *Silverton: The Morphology of an Oregon Town*. Master's Degree Thesis, Department of Geography, University of Oregon, 1990, pp.55-86.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 12

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Street, gradually expanding east across South First, Second, and Third Streets.³⁷ Again, the trend appears to have been for larger homes to be established along Water Street (the main connector to the commercial core), with the surrounding blocks built up with smaller working-class cottages, often in repeating designs, several in a row.³⁸

Settlement and Early Development (1846–1880)

This period includes resources from the earliest settlement of the area through the 1870s, the initial period of development. Early settlement of the Willamette Valley began in the late 1830s and early 1840s. When these settlers claimed land and began to develop living space, they almost uniformly went through three distinct building phases during the first decades of land occupation, a practice that was seen in other parts of the country during their settlement as well.³⁹ The earliest buildings in the Willamette Valley were built as temporary residences, constructed to house settlers and animals while farmland was being cleared, and until more permanent buildings could be built. Popular publications of the time aimed at providing information to potential settlers, including descriptions of the nature and resources of the various parts of the Oregon country, how to select a Donation Land Claim, and the requirements of that act, one of which was to construct a home. Some of these guides provided some simple designs for the construction of these temporary log houses, but in reality most settlers came to Oregon with a clear sense of how to build a temporary shelter. When it came time to begin constructing the permanent residence, settlers drew on traditions of building reflecting the methods and designs of the areas from which they came.⁴⁰

These first, temporary residences were replaced with buildings carefully constructed of squared logs, hewn to provide a uniform dimension. These second-phase homes would typically consist of two rooms with a sleeping loft above. When this house was completed, the cabin was usually abandoned and given over for use as animal shelter or equipment storage. Easily distinguished from the first phase of homes, these second were built far more carefully, and were designed to last for years, rather than months. When the third phase of home construction began, depending on the condition of the second phase home, the second-phase log structure might be incorporated into the dressed residence and finished to become virtually indistinguishable from the later parts of the house. There are no known examples of the first two building types remaining in or around Silverton, though these could be identified during future surveys.

Because the early settlers of the Willamette Valley emigrated from a variety of regions, both from within the United States and abroad, the early buildings of western Oregon reflect a wide variety of regionally adapted architecture. Philip Dole, in his discussion of farmhouses and barns of the Willamette Valley, provides by way of example a comparison of the homes constructed by Daniel Waldo and Charles Applegate, both built in the early 1850s. Waldo, arriving in the Willamette Valley from his home in Virginia (via Missouri, where he relocated at age 19), began constructing a farmhouse typical of those found in Virginia, with a broad center hall and large fireplaces at the ends of the side-gabled house. Charles Applegate, a native Kentuckian, drew on the building traditions of that region when building his home, which was a "double house," each half a near mirror image of the other, each with its own interior fireplace and entrance. The halves were connected by a full, double front porch that provided

³⁷ Sanborn Fire Insurance Map Company, 1890, 1892, 1903, 1906.

³⁸ Sanborn (1922).

³⁹ Dole, Philip. *Farmhouses and Barns of the Willamette Valley*. From Vol. I of Vaughan and Ferriday, pp 82–86, 96–

⁴⁰ Dole, Philip. *Farmhouses and Barns of the Willamette Valley*. From Vol. I of Vaughan and Ferriday, pp. 78–79.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 13

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

access to both sides, acting as an exterior corridor. Because so many settlers from various regions of the eastern United States came to Oregon after first relocating to the Midwest in the 1830s and 1840s (then the western edge of American settlement), many of these eastern regional forms come together in Midwestern communities before coming together again in Oregon during the 1840s, 1850s, and 1860s.⁴¹ Residences of this period would either have been built in the earliest platted portions of Silverton as in-town housing, or may survive as farmhouses that were erected outside the original city boundaries, and which Silverton subsequently grew to encompass.

Although not seen during field surveys of Silverton, two styles popular in the west during this time may be present, either as fully realized styles, or, more likely, as vernacular buildings carrying elements of these styles. These are the Classical-Revival and Gothic-Revival styles. The Classical-Revival style originated in the eastern United States, gaining popularity with a rise in interest in the ancient Greek and Roman world in the 1820s, heavily influenced by the associations with the democratic and representationalist governments of Greece and Rome, as well as a search for an independent identity in American architecture, separate from that inherited from Great Britain, and represented by early post-colonial styles. In addition, the global interest in the Greek Revolution (1821–1830) brought a heightened awareness of the architecture of the ancient Mediterranean.⁴² These architectural influences found their way into the lexicon of American domestic architecture from the 1820s to the 1840s, and this influence was brought west with the early settlers, who adapted stylistic elements of the Classical-Revival style to vernacular residences during the 1840s to mid-1860s.⁴³ Historic photographs of Silverton indicate that the Classical-Revival style was present in very early Silverton domestic architecture, though remaining examples are likely very few, if any.⁴⁴

The Gothic-Revival style was influenced by a rediscovery of medieval architecture by the mid-nineteenth century Romantic Movement in both literature and design, which attempted to capture what was felt to be missing in the Classical language, specifically the hand of individual artisans.⁴⁵ First taking root in Great Britain and Europe, the Gothic-Revival style was championed in American domestic architectural applications by landscape designer Andrew Jackson Downing, who published pattern books highlighting the style, entitled *Cottage Residences*, *Rural Architecture and Landscape Gardening* (published 1842) and *The Architecture of Country Houses* (published 1850). The style eschewed the rational, highly organized and strictly regimented Classical language of architecture in favor of one that was highly individualized, interpretive, and, Downing felt, suited to the nature of Americans. The style became immensely popular in American domestic architecture during the mid-nineteenth century, and may have been represented in a similar way as the Classical-Revival in Silverton applications, either as fully realized and represented by Downing, or as stylistic elements applied to vernacular forms familiar to early western emigrants.⁴⁶ To date, few examples of the Gothic Revival style have been identified in or around Silverton, however, the prominence of the style during the early years of settlement in and around Silverton suggests that some as-yet unsurveyed residences in this style may remain.

⁴¹ Dole, Philip. *Farmhouses and Barns of the Willamette Valley*. From Vol. I of Vaughan and Ferriday, p. 80.

⁴² Gelernter, Mark. *A History of American Architecture*. University Press of New England, Hanover, NH and London, 1999. pp.99–101.

⁴³ Dole, Philip. *Farmhouses and Barns of the Willamette Valley*. From Vol. I of Vaughan, Thomas and Virginia Ferriday, eds. *Space, Style and Structure*. Oregon Historical Society, Portland, Oregon 1974. pp. 101–117.

⁴⁴ Evans, p.74.

⁴⁵ Gelertner, pp.102–104.

⁴⁶ Gelertner, pp.150–151.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 14

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

The Italianate style experienced a similar rise in popularity at about the same time (again emanating out of Great Britain), first gaining popularity on the East Coast of the United States, and gradually moving west. The style drew from the existing examples of Italian villas of the sixteenth century, simplified and, to some degree, standardized in their ornamentation and shape in the adaptation to American homes. Like its source architecture from Renaissance Italy, the Italianate style includes strong affinity with the classical language of architecture, but demonstrating architectural forms unfamiliar to the ancient architecture, especially low-pitched, hipped or pyramidal roofs. There are no known examples of residences in the Italianate style in Silverton, but like the Gothic Revival, it was immensely popular, and as-yet unsurveyed examples may exist. In Oregon, the popularity of both the Italianate and Gothic Revival styles spans this period and the next.

Entry of the Railroad and Development of Industry (1880–1905)

Residential architecture during this time was influenced by the rapidly developing nature of the Pacific Northwest. By this time, almost all of the Willamette Valley was developed, and cities dotted the banks of the Willamette River. Where in previous decades, the Pacific Northwest was largely frontier, and somewhat disconnected from the doings and trappings of the rest of the country and the world, by the 1880s, Oregon was fully integrated into the nation, connected by telegraph and railroad lines, and up-to-date in its appreciation of popular trend and style. By this time Oregon was no longer a distant frontier, and domestic architecture in the state largely moved with the tastes of the rest of the country; prior to this, architectural tastes had lagged behind that of the eastern states by several decades. Substantial residences by this time were being designed with style in mind, rather than as applications of style to commonly understood and simple forms, though these persisted in more modest applications to the turn of the twentieth century.

The wide availability of finished and dressed lumber allowed for rich application of elaborate stylistic design elements, and this corresponded with the rise of highly elaborated popular architectural styles, especially the Queen Anne style, which is well-represented in Silverton's surviving domestic architecture. The popularity of the Queen Anne style roughly matches this period in Silverton's history, gaining popularity in the early 1880s, and declining sharply after 1900. Even so, the Queen Anne style in Silverton is somewhat restrained, mostly because while Silverton has certainly had its share of well-to-do and successful residents, it did not ever have what could be called the "moneyed class" or "leisure class" that expanded during this time in other parts of the country. As a result, the Queen Anne-style residences that exist in Silverton tend to be less elaborated or somewhat stylized renditions of more standard forms. For example, rather than an extremely complex and varied roofline with turrets or towers, highly irregular footprints, and overwhelmingly elaborate decorative elements, the Queen Anne style in Silverton may demonstrate a more basic form, such as a side-gabled main mass, and elaborate it with forward-facing, asymmetrical cross-gables, projecting bays, or dormers. Likewise, the highly varied use of materials seen in some seminal examples of the Queen Anne style does not appear to be present in Silverton (or in Oregon in general, though some few exceptions do exist), largely due to the ready availability of locally-produced lumber and wooden decorative elements that could be applied to the house. Queen Anne residences in Silverton generally are constructed of, and dressed in wood, varying in profile and adornment, rather than materials.

This period was the last in which carriage houses were the dominant form of outbuilding, replaced during the following period with auto garages, especially within Silverton. Outlying areas, especially farmsteads, tended to continue to use horse-drawn transportation for several decades later than more

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 15

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

urbanized area residents, largely because horses and wagons were useful for more than merely transportation in rural, farm settings.

During the closing decades of the nineteenth century, technological advancement brought with it such amenities as indoor bathrooms and kitchen plumbing, consolidated heating systems, and electricity, and many houses of this period were either being retrofitted with these new features, or for the first time, being designed to include them. Additionally, the types of available finishes expanded during this period as a greater variety of materials became available through the expanded national rail network. Vaughan and Ferriday note that around 1900, clapboard begins to replace shiplap as the favored siding type, and concrete begins to replace post and beam as the preferred foundation type. Further embellishments, such as decorative glass and highly-stylized detail treatments became more available, coinciding with the rise in the styles that utilized these, especially the Queen Anne and Craftsman styles.⁴⁷

Farmsteads and residences associated with the Scandinavian immigration of the early 1890s are difficult to distinguish architecturally. According to George McMath, writing of Scandinavian architecture in the Pacific Northwest, "differences are subtle and less difficult to discern than to describe. A certain firmness in appearance and detail as well as peculiarities of ornament is identifiable. One aspect is the tendency to use tightly put together flush (no visible joint) boards. Decorative scrollwork was more likely to be used, which would be reminiscent of Scandinavian folk art."⁴⁸ Noble and Cleek note that Scandinavians introduced the crib barn to the upper Midwest, which likely would have been then introduced in the Silverton area when these upper Midwestern Scandinavians moved on to Oregon, though these are also associated with German and English farmers, and may not be a reliable signifier of Scandinavian origin. Noble and Cleek also assert that granaries are associated with Scandinavian, German, and eastern European immigrants.⁴⁹

Industrial Boom, Age of Automobiles, and Expansion (1906–1925)

During this period, the growth of the timber and lumber industries were the dominant driver of Silverton development. Residential properties associated with this can range from large, elaborate residences built by those in mill management/ownership to modest residences erected by those who were employed by the mills.

In general, as this period progresses, residences tend to get smaller in size as the popular styles passed from Victorian-era styles, especially the Queen Anne, to the increasingly-popular Colonial Revival and Craftsman and Bungalow styles. At the beginning of this period, a transitional style appears briefly, serving as a bridge from the earlier period into the next. This style, often referred to as the Free Classic Queen Anne, represented a blending of Victorian-era and early-twentieth century styles in the combinations of form and stylistic cues employed. As the period progressed, this transitional form gave way to more typically-defined Colonial Revival and Craftsman and Bungalow style homes. This period also witnesses the rise of Frank Lloyd Wright, possibly the most influential American architect of the twentieth century, whose long career would begin in the late nineteenth century, and span the first six decades of the twentieth. The popular interpretation of his signature style of the period, the Prairie Style, was popular across the U.S., and in its application in Silverton, appears almost as a relative of

⁴⁷ Dole, Philip. *Farmhouses and Barns of the Willamette Valley*. From Vol. I of Vaughan and Ferriday, pp.236–238.

⁴⁸ Steinbrueck, Victor. *Everyday Architecture in the Puget Sound Area*. From Vol. I of Vaughn and Farraday, p.354.

⁴⁹ Noble, Allen G. and Richard K. Cleek. *The Old Barn Book*. Rutgers University Press, New Brunswick, New Jersey. pp.62, 154.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 16

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

the Craftsman style, frequently sharing the foursquare form, but with sometimes subtle stylistic differences, such as enclosed eaves rather than open, the use of banks of windows, even on more modest expressions, and stucco siding with concrete coping across horizontal lines, such as planters and knee walls.

Decline and Depression (1926–1941)

Reeling from the local economic decline beginning in 1925, and deepened late in 1929 by the economic crash that marked the beginning of the Great Depression, few residential properties were built in Silverton during this time. By 1930, residential construction was severely curtailed, and never recovered to anything approaching the levels seen during the previous decades.

In Silverton, the period begins with the strong dominance of the Craftsman Bungalow. These are often 1 or 1.5 stories, and carrying modest Craftsman-inspired stylistic cues. As the 1930s begin, new construction nearly stopped entirely, as the local wood products industry suffered a near total collapse. Even so, new homes that did get built in Silverton tended to follow the national pattern, with decreasing amounts of trim and elaboration, generally minimally applied to modest, side-gabled homes. Through the Depression, this trend continued, resulting in simple, rectangular homes with eaves tight to the rake and frequently with little or no overhang along the eave line, reflecting the general lack of available funds for non-essential materials.

General Patterns in Residential Density

At the opening of the 1890s, Silverton's population stood at about 500, with the greatest density of residences in and around the original town plat, becoming less dense as one moved out from that center in all directions. During the 1890s, as growth began to take shape, expansion in residential building began to spread primarily to the south and west, along three of the four major roads leading out of Silverton. South Water and West Main Streets saw the most dense construction patterns of the growing areas, while some modest density began appearing along Pine Street. Cascade Highway lagged behind the other three roads in terms of residential density, though some development did occur along that road as well. The original town plat remained the area of greatest residential density, with the areas of least density occurring away from the town plat, and more distant from the main roads leading into and out of the downtown area. Although West Main Street is separated from the downtown area by Silver Creek, it was the main artery connecting Silverton with the rest of the Willamette Valley, and the construction of the covered bridge across the creek granted easy access directly to the downtown commercial core of the city. Residential development to the north along North Main Street appears to have ceased at the railroad crossing, which may have served as a psychological breaking point along that road, while development to the northeast along Oak Street was likely hampered by the long and difficult hill that characterizes that road beyond Third Street, a significant boundary during the years before motorized personal transportation.⁵⁰

In the decades after 1890, development occurred in the outlying areas to the north and west, on the other side of the railroad tracks, especially along Pine Street and in the undeveloped intermediate parcels between previously built houses in the already developed areas of Silverton. Overall density increased, especially in the areas developed before 1890, where residential density doubled. The original town plat of Silverton gradually became less densely residential, as the commercial core began to spread outward, occupying space previously holding the earliest residential structures in the city.

⁵⁰ McEachern pp. 5–59.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 17

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

During this time, the primary residential areas began to shift outward as well, with the highest density of residential buildings now being found to the north and west of the downtown area, between Main Street and the railroad tracks. This area was, however, not the only densely residential area, as it was matched by the areas to the west, across Silver Creek, and to the south and east along South Water Street and the blocks to the east. These areas now became the focus of density, each surrounded by areas of lower density, contrary to the earlier condition, in which there was a single, central density pocket near the downtown core, with density radiating outward from it. These were joined, after the construction of the mills to the north, by the North Side Addition ("Milltown") in which density was increasing, especially in the eastern and southern portions of that development, near to the two mills whose workers were the primary occupants.⁵¹

Architectural Styles

The following outline of residential architecture is based on survey data conducted in association with the creation of this Multiple Property Documentation, and on previously recorded data available at the Oregon State Historic Preservation Office in Salem, Oregon. The styles and forms discussed below represent the dominant styles represented in Silverton, as reflected in the available data. It is not exhaustive, nor complete, and other styles may be found in Silverton.

Vernacular Forms⁵²

Vernacular as a type of architecture embraces the variety of those buildings that are built according to the needs or traditions of the occupant as a part of a community, based on the accumulated influences of established building traditions (including plan, form, materials, setting and ethnicity, among many others), the perceived or actual purpose of the building, and other, outside influences, such as availability of manpower and time to build, and environmental factors, such as availability of materials, climatic or weather-related conditions, and availability of funding to purchase needed skill sets or materials. Eric Mercer distills this concept to simply, "vernacular architecture is the common building of a given time and place."⁵³ See E12 for a more complete discussion of vernacular architecture during this period.

Vernacular forms extend through the mid-twentieth century, in parallel to the established forms of architecture perpetuated by professional designers and architects. Each era has a vernacular language of architecture associated with it, responding to the changing needs and availability of information and materials. For example, in the 1870s and 1880s, vernacular architecture in Silverton was continuing to respond to the building traditions of the first two decades of settlement, consisting in the main of forms typically found on farms, such as cross-wing and block forms. With the lumber industry well-established by this point, these would be clad in similar siding types as those more formal architect-designed houses, and may include many of the stylistic cues associated with the popular residential styles of the time. By the 1910s, the tastes had changes, as did the availability of mass-produced building elements, such as windows and doors, hardware, stylistic elements that could be ordered from catalogs, and all transported directly to Silverton by train. Vernacular architecture, therefore, can be found in many forms, and displaying stylistic characteristics of any of the defined architectural styles.

⁵¹ McEachern pp. 59-62.

⁵² The word "vernacular" also refers to a method of architectural investigation that focuses on the building as an artifact, which serves as the primary source of information when other, more traditional sources (such as documentary or photographic evidence) are not available, or are insufficient to answering key research questions.

⁵³ Carter, Thomas and Elizabeth Collins Cromley. Introduction to Vernacular Architecture. University of Tennessee Press, Knoxville. p.8.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 18

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Early Revival Styles – Classical and Gothic Revivals

Chief among these early styles popularized in the east and brought west were the Classical Revival style, dominant in the east from the 1820s to 1840s, and the Gothic Revival style, dominant during the 1850s and 1860s. In Oregon, these styles are represented in buildings built during the 1840s to 1890s, with few later examples. As the style is represented in current Silverton inventory data, the style persists to about 1895. In residential architecture, these styles are generally seen as stylistic adaptations to vernacular forms.

Beginning in the 1870s, vernacular styles and forms, especially those employed in construction of farmhouses, began to appear roughly simultaneously across the west. Prominent among these were the T- plan and L-plan farmhouses, some of which are evident in and around Silverton. Borrowing elements of various styles and applying them to these basic forms, the result is a collection of surviving architecture more unified by form than by style, as some of these houses were built originally with a relatively unadorned basic form, then updated periodically to reflect the changing tastes in architectural style. In some cases, these houses retain some elements of more than one style, presenting a difficulty when attempting to classify by stylistic movement.⁵⁴ This form, as it is represented in Silverton, is seen to include houses with near identical form and floorplan, but with applied stylistic elements of the Queen Anne (such as bays to create irregularity or asymmetry, spindle-work or similarly intricate detailing in porch elements, etc), Colonial Revival (such as pediments or entablatures at porches, windows and doors, or the use of frieze, architrave, and cornice beneath eaves, etc.), and Craftsman styles (such as exposed rafter tails, knee-braces beneath overhanging eaves, etc.), and sometimes elements of more than one of these. Early examples of vernacular architecture in Silverton are known to have also incorporated elements of the Classical-Revival style and Gothic-Revival style, although these were not seen during field surveys, and may not survive to the present (see Section F, Associated Property Types, Property Type: Single Family Residences, Sub-type: Classical Revival, and Sub-type: Gothic Revival).

Cottages of this period similarly adopt near identical forms with various stylistic elements applied in varying degrees of ornamentation, depending on the tastes and means of the owner. These cottages tend to be seen in Silverton in one of two forms, the single-story hipped-roof cottage, and the 1- or 1½-story front gabled home.

Italianate

The Italianate style, like the Gothic Revival style with which it is a near perfect contemporary, was a reaction against the formalism of classical architectural language. Where classicism required adherence to specific principles in terms of massing, orientation, design elements, and especially proportion, the Italianate style drew its inspiration from the organic nature of the Italian farmhouse, with appendages added when needed, and the country villas of the Italian gentry, which included among its major influences the architecture of the Italian Renaissance. Those elements that carried over into first British, then American domestic architecture include elaborate decorative detailing around windows and doors, arched windows, often in pairs or threes, and elaborate, bracketed cornices. Often they include square towers as finishing elements, or cupolas or lanterns in four-square forms where towers are not present. Championed in the United States by Andrew Jackson Downing, whose pattern books also popularized the Gothic Revival style, the Italianate style gained increasing popularity during the 1850s

⁵⁴ Dole, Philip. *Farmhouses and Barns of the Willamette Valley*. From Vol. I of Vaughan and Ferriday, pp. 227–236.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 19

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

and 1860s, with the popular implementation of it becoming increasingly elaborate in terms of stylistic detail. Oregon examples, generally dating to the 1870s to 1890s, substitute wood siding for the masonry or brick typically employed in other regions, but are no less ornate, richly detailed with wood trim. Based on historic properties inventories compiled to date, residences in the Italianate style are quite rare, or entirely absent in Silverton.

Queen Anne

The Queen Anne style is well represented in Silverton from the 1880s to about 1915. The style was developed in the nineteenth century by English architects, though the adoption of the style in the United States was accompanied by the application of American stylistic tastes to the basic form.⁵⁵ The Queen Anne's major stylistic elements include a complex and asymmetrical roofline, incorporating hips and gables as well as towers and other irregularities. The elevations are likewise asymmetrical, with projecting gables, isolated or compound projecting bays, a relatively limited amount of cantilevering (especially at the bays), and rich, highly-stylized detail in all elements of trimwork. Porches are almost always included, and many of these wrap around two or more elevations. The overall massing is quite heavy, though this is usually somewhat offset by the intricacy of the detailing.

In form, the Queen Anne style was most typically applied to large, 2- or 2½-story residences, although it is not uncommon to find smaller 1-story cottages with elements of the Queen Anne styling, such as canted bays and forward gables with richly turned trim beneath the canted corners. In Silverton, the Queen Anne style is most commonly seen in the larger form, though it is possible that smaller cottages may have been built and subsequently updated or modified to reflect the changing tastes of the twentieth century. By the mid-1910s, prevailing architectural stylistic tastes had moved away from the Queen Anne style, and more heavily toward the Craftsman style. Cottages, being more reliant on the trim and detailing to identify it as Queen Anne in style, were relatively easy to update to other styles, as compared to adapting the style and decoration of a large, fully-expressed Queen Anne residence, which relied on the massing and complex and irregular floorplan to create the overall Queen Anne look. One of the more enduring stylistic elements in Queen Anne architecture is the use of mixed materials in siding. Common combinations, especially among those examples seen in Silverton, is the use of horizontal board (shiplap, clapboard, etc.) on the main mass of the building, with secondary elements, such as gables, dormers, etc. sided with shingle. In some cases, the shingle work is relatively plain, consisting of courses of squared shingles, but in more elaborate examples, the shingles will vary in shape, often including several shapes of shingles in each element.

Colonial Revival

The Colonial Revival style finds its roots in the reawakening of appreciation for the historical roots of the United States, following the observance of the national centennial in 1876. During the 1880s, the style began to find increasing popularity, especially on the East Coast. During the following decades the style drifted westward, and by 1900 it had become one of the more popular residential styles in the Pacific Northwest and in the Willamette Valley.

The Colonial Revival style is distinguished by its use of symmetrical distribution of windows and doors, especially on the principal elevation, and the application of somewhat muted classical elements, such as pedimented or segmentally pedimented entry porches and gables, eave returns on gable ends,

⁵⁵ McAlester, Virginia and Lee McAlester, *A Field Guide to American Houses*. Alfred A. Knopf, Inc. New York 1984, p. 268.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 20

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

window and door trim with varying degrees of elaborated moldings, cornerboards, and entry doors flanked with sidelights, and frequently topped by a transom. Windows tend to be double-hung with multi-light sashes on the upper or both sashes, and paired windows were a common element as well.

The popularity of the Colonial Revival style endured, especially as applied to residential architecture, through the twentieth century. In Silverton, the introduction of the style is in about 1885, though very few examples this early are known. During the 1890s the style gained popularity, and remaining common through 1940. The Colonial Revival style in Silverton also appears to be almost exclusively associated with fully-expressive or moderate expressions, with few modest expressions identified.

Craftsman

The Craftsman style is the first major architectural stylistic movement that had its roots on the West Coast, rather than the East. As a result, the Craftsman style is found in Oregon soon after its initial applications in California by architects Charles and Henry Greene, who are credited with popularizing the style in the opening years of the twentieth century. Also working in favor of the widespread popularization of the Craftsman style was the rise of popular magazines such as *Good Housekeeping*, *Ladies' Home Journal*, and *House Beautiful*, which brought the style to a national audience, and the style was spread through the publishing of designs and plans in pattern books. The style was dominant from about 1905 until the 1930s, when economic conditions led to the simplification of design, especially in residential architecture.⁵⁶ This trend holds true in Silverton residential architecture as well, as the style gained popularity about 1905, and stayed very popular into the early 1930s. Buildings in the fullest expression, with full realization of the style, are sometimes referred to as "Arts and Crafts" while those with less ornamentation are sometimes referred to as "Bungalow" style. "Arts and Crafts" is more appropriately the name applied to the stylistic and artistic movement of the late-nineteenth and early-twentieth centuries from which the Craftsman style arose, while "bungalow" is more appropriately a classification of form (a 1- to 1½-story, low-pitched gable-roofed volume). Both of these are most appropriately referred to as Craftsman-style.

The Craftsman style was developed as a reaction to the applied stylistic elements of earlier styles, such as the Queen Anne style. Embracing the idea that design should suggest the labor of a master craftsman, design elements associated with the style are often derived from structural elements of the building. The style relies heavily on shaping exposed framing and bracing (although these are, ironically, often stylistic elements that are not load-bearing, especially knee-bracing overhanging eaves), heaviness of design elements such as box posts, and use of mixed materials, such as wood in the main body of a building, and river cobble or cast stone in porch elements.

Coinciding with the largest expansion in population in Silverton's history, the Craftsman/Bungalow style is the best-represented style in the city, with the vast majority of these considered "Bungalows." Just as the style became the dominant style in residential architecture in the first decade of the twentieth century, Silverton experienced a rapid population increase. Coincidentally, just as the style began to wane in popularity around the 1930, Silverton's largely forest products-based economy collapsed and new residential construction came to a near complete halt.

Prairie Style

The Prairie style originated in the Midwestern U.S. during the early twentieth century, and gained limited popularity during the following decades in the Pacific Northwest. Emphasizing horizontality, the

⁵⁶ McAlester, p.454.

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

**National Register of Historic Places
Continuation Sheet**

Section number E Page 21

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

style was designed to fit into the broad, flat landscapes found in the Midwest.⁵⁷ With broad, very low-pitched roofs (usually hipped), the style shares some similarity with the Craftsman style when rendered in the foursquare form, but the horizontality is emphasized in the Prairie style, and the emphasis on exposed structural elements found in Craftsman homes is not as accentuated in the Prairie style. Eaves on Prairie style homes are overhanging, often much further than in the Craftsman style, and where the Craftsman style featured exposed, and often shaped rafter tails, the eaves in the Prairie style are typically enclosed with soffits, and capped at the ends with squares fascias. This style is extremely limited in its application in Silverton.⁵⁸ The few known examples of the Prairie style in Silverton all date to the 1920s.

Architects

The first professional architect in Silverton was F.M. Starrett, who practiced in Silverton during the 1890s and early 1900s. He designed the Wolf Building in 1891, as well as numerous other commercial, civic, and residential buildings in Silverton during this period. He practiced before Oregon began requiring professional licensure in 1919.

Based on a review of listings in the phone directories of Silverton dating back to the first decade of the twentieth century, only one registered professional architect had a practice in Silverton, Claud N. Freeman, who practiced between about 1925 and 1958. The bulk of Freeman's career was spent practicing in Portland, where he operated his own practice until 1942, then in partnership with Sydney Hayslip (which practice later expanded to include architects Stewart Tuft and Palmer A. Hewlett, Jr.). However, Freeman was living and practicing in Silverton during the later 1910s and early 1920s, advertising himself and maintaining an office there. While other architects occasionally advertised in the Silverton directories, aside from Freeman, these were all architects based in Salem or Portland.⁵⁹

It is unknown how many, if any, residences Freeman may have designed while practicing in Silverton, although he is most noted not for residences, but for schools, of which his firms designed many across Oregon. For the most part, residential designs in Silverton appear to have been either taken directly from available pattern books or other published designs, or adapted from these. It is noteworthy that several designs, especially for small Craftsman bungalows, appear repeatedly in Silverton. It is probable that other residences in Silverton were architect-designed, but these have not been identified.

⁵⁷ McAlester, p.440.

⁵⁸ Silverton is home to the only Frank Lloyd Wright-designed home in Oregon, the Gordon House, designed in 1957 and completed in 1964 for Conrad and Evelyn Gordon. The home was built in Wilsonville, and moved to the Oregon Garden in Silverton in 2002. It now serves as a meeting and banquet facility, and is listed in the National Register of Historic Places.

⁵⁹ Ritz, Richard Ellison. *Architects of Oregon*. Lair Hill Publishing, Portland, 2002.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number F Page 1

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Associated Property Types

This Multiple Property Documentation includes residential architecture in Silverton, from the founding of the community in the 1850s to 1930, when economic pressures led to a dramatic decrease in the growth of the city. The associated property types include single-family dwellings and their associated outbuildings, multi-family residential buildings and their associated outbuildings, and residential historic districts.

Type: Single-Family Residences and Associated Outbuildings

Single-family residences are by far the most numerous historic property type in Silverton. These range from very modest, single-story residences to very large and highly-stylized homes. Single-family residences are most commonly evaluated under Criteria B and C, but can be eligible under Criterion A if a clear association with a documented historical trend or movement is demonstrated, or if the house is the location of an event of singular importance to the history of the country, state, or community. Application of Criterion A will depend on the ability to demonstrate clear associations with the trends and pattern of Silverton, Oregon, or American history, and integrity requirements will be reflective of the ability of that residence to demonstrate that clear association. Nomination under Criterion B requires that the residence be the best remaining building representative of the impact and influence of the significant individual, and integrity is judged against the physical characteristics of the residence at the time of the association. Criterion C eligibility is based on the physical characteristics of the residence, and has the highest requirements for integrity. This may include being representative of the work of a master architect. Residences nominated as part of an historic district must demonstrate the unifying physical qualities of the district, be they based on style, form, use, etc., and must be unified in a defensible concentration of buildings demonstrating those qualities.

Outbuildings associated with historic residences should be considered as a part of the evaluation of a historic single-family residence. The earliest residences may have included an outhouse until 1910, when the city sewer system was introduced. None are known to survive within the more densely developed city. Later nineteenth-century houses may have included indoor plumbing draining into a subterranean sewage vault before introduction of the city-wide sewer system, and earlier houses may have been adapted for indoor plumbing when this became available, further lessening the probability of an outhouse surviving to the present, though some may remain on outer-lying properties. These will likely be considered to be contributing elements to the eligibility of the house, unless it has been altered to the point of no longer conveying its historical purpose.

Other outbuildings associated with single-family residences include those designed for the storage of resources, such as wood sheds, or those designed for the storage of transportation, beginning with small stables and wagon sheds of the nineteenth century, continuing into the earliest years of the twentieth century, and progressing through to two- or more-car garages designed for modern vehicles. Wagon sheds and the earliest motorized vehicle sheds (through approximately 1930) were of roughly the same size, modest by modern standards, usually located beside or more frequently, behind the house to one side. After 1930, garages become larger to accommodate the larger vehicles of the mid-twentieth century. Vehicle storage buildings typically carried some of the design elements of the house, often in somewhat simplified form. More elaborate or fully-expressed residences (typically built by those with means) may have included stables for the keeping of horses or mules. A carriage house may have been present, matching and complimenting the design style of the residence, and sometimes included

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 2

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

a small second-story apartment for a driver if the owner could afford to house and employ one. Among in-town residents, this would have been reserved for the wealthiest residents.

In general, the presence of an historic outbuilding will serve to enhance the integrity and significance of a single-family residence if it maintains integrity, while the loss of a historic outbuilding will not generally negatively affect the overall integrity of the house. Modern outbuildings do not generally affect integrity sufficiently to impact the eligibility of the house, unless it is physically attached to the historic residence, or of it is of sufficient size or design to overwhelm the historic house visually.

Type: Multi-family Residential Buildings and Associated Outbuildings

Multi-family residences are extremely rare in Silverton. Duplex or row-houses have not been identified in any historic resource surveys in Silverton, nor in reviews of any Sanborn Fire Insurance Map sets. Boarding houses and residential hotels were known in Silverton during the late nineteenth and early twentieth centuries, located in or near the downtown business district, especially in the vicinity of the railroad depot on North Water Street. During the 1930s, attached dwellings began to appear in the form of a linear arrangement of small apartments, sharing intermediate walls, typically one-story tall with three or four apartments within them. These are noted in 1939 Sanborn Fire Insurance maps, and are typically within the grounds of, or very near mills such as those residences at the corner of South Water Street and Jersey Street (since demolished), and those indicated on the mid-300 block of Oak Street, which remain standing. A somewhat unusual multi-family unit appears to have been built in the 1930s at the corner of 2nd and D streets, unusual in that it is comprised of six units, with a small, attached auto garage between each dwelling. This represents a larger collection of units, and is the only known multi-family residential building to include accommodation for interior parking. The garages have since been eliminated and incorporated into the living space of the apartments. No other multi-family unit before 1939 appears to have included outbuildings of any kind, nor any specialized space for auto storage.⁶⁰

Multi-family housing in Silverton should not be confused with single-family dwellings that have been adapted for use as multi-family residences; multi-family residences as defined here are those that were designed and built for that purpose. Single-family residences subdivided for use as multi-family dwellings should be evaluated as single-family houses and the adaptation to multiple units should be considered as a part of the evaluation of that building's integrity. Should any multi-family residences belonging to the period of significance be identified, they would most likely be evaluated under Criterion C, although Criteria A and B could be possible if sufficient associative connections could be demonstrated.

Type: Historic Districts

There is currently one NRHP-listed historic district in Silverton, the Silverton Commercial Historic District, nominated by Laura Watts-Olmstead and Elizabeth O'Brien in 1986 and officially listed the following year. That district is bounded roughly by Silver Creek on the west, the north side of High Street on the north, the east side of 2nd Street on the east, and Lewis Street on the south, with a southern extension between S. Water Street and Silver Creek extending to the Public Library. Buildings included as contributing to this historic district include commercial buildings built between early settlement of Silverton and 1936.

⁶⁰ Sanborn 1939.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number F Page 3

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

A residential historic district was proposed in 2007, bounded roughly by Coolidge Street on the west, Silver Creek on the east, W. Main Street on the north, and Charles Street on the south. This proposed historic district was composed of historic residences built between 1878 and 1935, and included 77 contributing buildings and structures. A nomination was prepared for this historic district, but its listing in the National Register of Historic Places was not supported at that time by the residents. Nonetheless, the findings of the study that resulted in the initiation of the nomination process remain valid, and the proposed Coolidge-McClaine Historic District could be approved at a future time if opinions of residents change.

Other possible historic districts may be identified in Silverton, including residential historic districts. These would be areas composed of historic residences that belong to the historic period, and which retain sufficient integrity to convey the historic feel and sense of place of the area. In this way, historic districts have integrity considerations both at the level of the individual buildings, as well as at the level of the district as a whole. While non-contributing buildings may exist within a historic district, the majority of the district must belong to the historic period, and contribute to that historic feeling. Historic districts may be possible within the previously surveyed East Hill and Silver Creek neighborhoods, though the boundaries of these should be adjusted from those of the surveys that identified them, so as to include a majority of buildings within them that would be considered to be contributing to their eligibility. Similarly, other historic districts may be identified elsewhere in Silverton, especially to the south of the Commercial Historic District, along S. Water Street and in the neighborhoods to the east and west of that central route, and in the area to the northeast of the Commercial Historic District, along Hill and Mill Streets. The neighborhood on East Hill was developed almost entirely by Scandinavians during the 1910s and 1920s, creating a small Scandinavian enclave there, distinct from the rest of the city. It too could be eligible for listing under Criterion A through its association with the Scandinavian immigration of the preceding decades and the acculturation and integration of that community into Silverton.

Restoring residences to historic conditions can also impact the eligibility of a neighborhood by heightening the overall integrity of a group of buildings. The Milltown area is an example of this. While the neighborhood is distinct in terms of geography and association, recent survey data indicates that the vast majority of the residences lack sufficient integrity to be considered to be contributing to a possible historic district. Should a sufficient number of residences within that neighborhood be restored to historic conditions, this neighborhood could be eligible for listing under Criterion A through its clear and direct association with the nearby Silver Falls Timber Company mill and the forest products industry in Silverton.

Historic Districts are most commonly evaluated under Criteria A and C, usually through their association with a historical trend in the development of the community in which they exist (Criterion A), or as collections of buildings that are associated with one another architecturally, either by style, form, construction method, building type, or some other physical manifestation that they have in common. An example might be the case of Milltown, which is unified by association as collectively representative of the development of the timber products industry that was directly responsible for its platting and development (Criterion A), as well as in overall application of forms, styles, and size (Criterion C). By contrast, the area on the east hill developed by Scandinavians in the 1910s and 1920s, is not unified by any particular physical characteristics (to date), and so would rely on Criterion A, through the association with ethnically-centered development.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 4

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

General Registration Requirements⁶¹

The general registration requirements outlined below must be met to nominate any of the above Associated Property Types within the contexts of this Multiple Property Documentation:

1. The property must be located within or in the immediate vicinity of Silverton, Oregon.
2. The property must include a residential building that was completed by the end of 1930.
3. The property should retain sufficient integrity to convey its significance. Generally, a property will possess several and usually most of the following seven aspects of integrity (additional guidance on the required level of integrity for each sub-type is found with the discussion of that sub-type, below):
 - a. Location – the resource remains in the location in which it was originally built.
 - b. Design – A resource should retain the combination of elements that convey its original design, including plan, orientation, materials, style, and structural systems. Additions may be acceptable if they are not on the primary façade, are compatible with the original building in terms of massing and size (i.e., the addition does not overwhelm the original building), and are compatible in materials. In general, window and/or door replacement is acceptable if fenestration patterns have not been substantially altered so as to lose the original rhythm of wall openings. Alterations to original windows may be acceptable if on a secondary façade. Design elements specific to certain resource types are outlined in the appropriate property description sections below.
 - c. Setting – The physical environment in which the building was constructed should reflect the historic qualities it possessed when the building was built, including landscaping, topography, exterior features such as pathways and fences, and the relationship between the subject building and its associated outbuildings. Although historic landscaping and fences rarely survive, the presence of these can enhance the integrity and significance of the residence, particularly if unusual or significant unto themselves (for example, if designed by a prominent landscaper or landscape architect). Relationship to other, nearby buildings can be an element of setting as well, as new buildings replaced older ones; this element of setting only becomes especially important with regard to historic districts.
 - d. Materials – A building should retain the exterior materials with which it was built. In-kind replacement of original exterior materials does not affect the integrity of the resource. Replacement with non-original or modern materials may be acceptable if the materials sufficiently replicate or resemble the original materials. Siding replacement is acceptable if the new siding sufficiently resembles the original siding, sufficient to retain the original look of the building (for example, a building that originally had clapboard siding that has subsequently been replaced with vinyl siding that replicates the look of clapboard siding may be acceptable). In general, if siding is replaced as above, or windows have been replaced as above, integrity may be sufficiently retained for listing. Generally, however, if window replacement and siding replacement has taken place, a building has lost sufficient integrity to be considered for listing under this Multiple Property Document.
 - e. Workmanship – Resources must retain the physical evidence of the crafts and technology of the period during which they were built. This can include the application of historic design sensibilities through the appropriate craftsmanship, or the application of historic building

⁶¹ General registration requirements have been adapted from those established for the Residential Architecture in Eugene, Oregon, 1850 to 1950 Multiple Property Documentation by Michelle L. Dennis (2000).

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 5

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon

and its Environs

Name of multiple listing (if applicable)

- technologies reflected in the historic nature of the building. For example, rough- or hand-hewn beams used in such a way as to emphasize the look or fact of being hand-shaped should not be replaced with machine-cut lumber.
- f. Feeling – The building should reflect the historic aesthetic of its period of significance sufficient to convey the historic nature of the resource to the observer. The building should be recognizable as belonging to a certain historic period.
 - g. Association – The resource should represent a direct link between an important person or event and the historic property. Integrity of association requires that the physical features of a resource exhibit the characteristics and features present at the time the association was made (i.e., the building appears as it did when the associated significant event took place or when the significant person was associated with the resource).
 4. A resource does not need to retain its original use if it continues to meet the integrity requirement outlined above.
 5. Additions made to historic properties before 1930 must be considered in the context of the entire property and its history. Properties substantially altered during a period of significance after the structure was built should be evaluated with reference to the period of significance during which the major alteration took place. Altered buildings can be eligible for listing in the NRHP if they retain integrity from the period of their major alteration. For example, a house built in 1875 and substantially updated, reconstructed, or remodeled during the 1910s such that it more reflects a 1910s residence than an 1875 building should be evaluated as a reflection of the period between 1906 to 1925, identified in this document as Silverton's Industrial Boom, Age of Automobiles, and Expansion.
 6. The property must meet at least one of the four eligibility criteria (A–D) discussed below⁶²:

Style, Form, and Expression

A building can be thought of as composed of three elements, including style, form, and expression. Style is generally considered to be the sum of a building's massing, materials, and decorative elements as they relate to specific tastes or artistic movements associated with popular design motifs. Often, these are derived from popular themes, movements, or events at the time during which they become popular. In practice, certain stylistic design elements, placement or arrangement of such design elements form the basis upon which a stylistic classification is made, though it is not uncommon for a building to be classified in different styles by two different observers, especially if the design elements included are vague or simplified (as is often the case with lower-expression iterations within a style), or are shared between recognized architectural styles. Form is, in a simplified sense, the "shape" of the building, though in reality, it is the sum of many elements, including size, proportions, massing, orientation, layout, etc. Form is usually (though not always) independent of style, especially among those styles that depend heavily on applied ornamentation, rather than incorporated ornamentation, where the style is created through the expression of the building's construction methods or materials. Among styles associated with applied ornamentation, the same form can be rendered in different styles, based on the ornamentation, and small changes in the overall shape, such as the addition of a bay or tower, or the use of pilasters or brackets. In many cases, certain styles are generally associated with certain forms. These are discussed below, with reference to the style with which they are commonly associated. Expression is the degree to which the building represents the architectural style to which it adheres in form, massing, ornamentation, etc. Almost always architect-designed, the full expression of an architectural style will include all or almost all of those elements associated with the

⁶² NRHP eligibility criteria A through D are as defined in the National Historic Preservation Act (36CFR60.4a-d).

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number F Page 6

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

style, perhaps with some specific stylistic interpretations by the architect. Moderate expression of an architectural style will be recognizable as belonging to a specific stylistic tradition, including most elements of the forms and ornamentation associated with the style, though somewhat scaled down, typically due to the financial constraints of the home-owner. Modestly expressed examples of a specific style will include very simplified stylistic ornamentation, often suggesting stylistic elements without fully creating these. These buildings are typically small in size, and may include forms that are not traditionally associated with a particular style due to cost considerations, or the availability of skilled craftsmen.

The following discussion outlines the character-defining features of residences present in each style, as they would be represented in each form typically associated with the style, and in terms of fully-expressed, moderately-expressed, and modestly-expressed examples of the style and form, presented in such a way as to facilitate the proper categorization of residences encountered in Silverton. While this discussion centers on those forms and styles documented in the existing inventory of buildings in Silverton, extremely common style/form combinations are included due to the relative likelihood of encountering them in Silverton during subsequent surveys. Examples of style/form combinations not addressed here may exist among those currently undocumented residences in and around Silverton. It is not necessary for a building of any specific style to be represented in a specific form to be eligible for listing in the National Register of Historic Places.

Sub-type: Vernacular Residences

Although they may carry elements of any architectural style, vernacular residences are not built in strict adherence to a popular architectural style, and as such do not have specific stylistic elements associated with them. As such, they are usually evaluated under Criterion C with more direct reference to integrity than to specific stylistic elements or expression. Vernacular residences should retain their original massing, orientation, siding, and fenestration pattern, in overall conformity with the general registration requirements outlined above. Given the relatively high frequency with which these early buildings were altered to reflect the changing needs of the occupants and/or the prevailing architectural stylistic tastes of the decades following original construction, and the tendency of these buildings to be embellished with muted or selective iterations of stylistic elements, consideration of these should pay especially close attention to the nature and form of additions or stylistic embellishments, as those alterations made during the historic period are far less likely to adversely impact the eligibility of a residence for listing under this registration criterion. It is especially important when evaluating vernacular houses that may have been altered during the historic period to evaluate the building as a product of the period of significance during which it came to be seen as it is today. Exceptions may be made for buildings that were built during the very early period of development (1840s-1870s), provided that the alterations to those buildings do not substantially reduce the ability of the observer to recognize the vernacular nature of the residence. Although vernacular residences can be found in any form and can exhibit any elements of any architectural style, the following discussion is limited to those observed in Silverton.

Forms

Rectangular Block: This form is most typically 1.5- to 2-stories tall, and can either be front or side gabled. Very often these have a porch attached to the face of the front elevation, most commonly hipped (regardless of the main roofline type), usually supported by narrow, turned posts. The same standards regarding additions apply to these as to the other forms of vernacular housing, though it should be noted that a very common addition to a rectangular form is a rear-facing cross-gable, or a

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number F Page 7

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

cross-gabled mass attached to one end if originally a side-gabled form, or a side-gabled wing attached to one side if originally a front-gabled form. These alterations, especially if made early in the historic period, can effectively change the form to a "T" or "L" plan. Such an alteration would not seriously affect the integrity of the residence, but the addition should be noted as such, and the reasons or motivating factors for the addition should be researched. An example of this can be seen at 925 Madison Street. These are most commonly associated with the mid- to late-nineteenth century, and are commonly found on farms, though some few post-1900 examples can be found within Silverton.

Cross-wing: These are among the most common vernacular residences in and around Silverton. They are typically 1.5-stories tall, and in one of the two footprint plans based on where the cross-wing is located relative to the main gable. These include the centered cross-wing, which emerges from the center of the main gable, giving the residence an overall "T" shaped plan, and the side cross-wing, which emerged from one side of the main gable, giving the residence an overall "L"-shaped plan. These buildings frequently have single-story additions or enclosed (or partially-enclosed) porches in the "void spaces" (in the inside of the "L" or alongside the vertical member of the "T"). Such additions do not disqualify a building for listing in the NRHP if they were made during the historic period, do not obscure the original footprint of the building, do not substantially alter the massing of the house, and do not utilize materials or designs in major contrast to the original materials or design of the rest of the building. Most examples of this form are pre-1900 and are located on farms of the era, though several examples are known within Silverton itself. An example of a vernacular residence demonstrating the centered cross-wing form can be seen in Silverton at 412 Park Street.

Rectangular Farmhouse: This form is always 1.5- to 2-stories tall, and can either be front or side gabled. Very often these have a porch attached to the face of the front elevation, most commonly hipped (regardless of the main roofline type), and are usually supported by narrow, turned posts. The same standards regarding additions apply to these as to the other forms of vernacular housing, though it should be noted that a very common addition to a rectangular form is a rear-facing cross-gable, or a cross-gabled mass attached to one end if originally a side-gabled form, or a side-gabled wing attached to one side if originally a front-gabled form. These alterations, especially if made early in the historic period, can effectively change the form to a "T" or "L" plan. Such an alteration would not seriously affect the integrity of the residence, but the addition should be noted as such, and the reasons or motivating factors for the addition should be researched. An example of this can be seen at 925 Madison Street.

Cottage: This form is most commonly seen within the more urbanized areas of Silverton. The smaller size of these later vernacular residences responds to the smaller, more narrow-fronted lots available in Silverton at the time during which these were built, around 1900-1920. They are common in the areas just to the north of the downtown commercial area, and several can be seen along 1st and 2nd Streets, and along A, B, C, and D Streets. These are rectangular, single-story buildings, often with hipped roofs, with the narrow elevation facing the street in conformity with the overall shape of the lot they occupy. They typically have an incorporated front porch, that is, one that is beneath the main roof of the house, rather than attached to the face of the front elevation. These are usually supported by narrow, turned posts. An example of this can be seen at 607 N. 1st Street.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 8

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Registration Requirements:⁶³ Vernacular residences should be free from significant alterations, especially those that obscure the original massing and plan of the residence, or that make extensive use of modern or historically inappropriate materials. Because these residences were built relatively free of highly ornate decoration, they must be free of heavy ornamentation.

Sub-type: Classical Revival⁶⁴

The Classical Revival is generally considered to be the first defined and distinct style in which residential buildings in Oregon were constructed. Styles popular before this time are not found in Oregon due to the late settlement of the Pacific Northwest relative to the other regions of the country.

- 1 to 2 stories tall
- Rectangular footprint in main mass and additions
- Entablature including architrave, frieze, and cornice, especially at gables and entries
- Wide frieze board beneath the eaves
- Symmetry in the placement of windows and entries, especially on the principal façade
- Shed- or gable-roofed porch supported by thin columns or square posts
- Horizontal board siding with cornerboards

Forms

Central Hall form: This form, which is typically associated with fully-expressed or (to a lesser extent) moderate expressions, is characterized by a rectangular footprint through which a central hallway extends from the front to the rear of the center of the building. In buildings of more than one story, the main stair is typically accessed from this central hall. Public spaces, such as a parlor or a living room will occupy the front rooms of the first floor, with the kitchen in the rear. The only identified example of this style is in this form, and can be seen at 8474 Hazelgreen Road.

Foursquare form: This form is typically associated with modest or moderate expressions, and is characterized by a square footprint and central entry. Common layout of this form includes the living room behind the front door and one of the flanking windows or sets of windows, with a first-floor bedroom or study behind the other. Dining rooms are typically located behind the living room, and a kitchen is usually attached to it, often behind (but without a connecting door to) the first floor bedroom/study. These frequently have shed- or hipped-roofed attachments to the first floor, rear elevation. This form is not known in current Silverton survey data, but the form is common to the style, and is included due to relative frequency elsewhere.

Temple-form: This form is characterized by a front-gabled roof with molded cornice and eave returns. In Oregon, these are almost always sided with horizontal wood siding, except when found in heavily urbanized downtown areas. Typically 1.5 stories, these rarely include dormers. This form is not known in current Silverton survey data, but the form is common to the style, and is included due to relative frequency elsewhere.

⁶³ Because this MPD defines specific registration requirements in relation to degree of stylistic expression within each defined style, vernacular residences are provided with specific registration requirements for the sub-type as a whole.

⁶⁴ Because there are not enough documented examples of this style in Silverton to develop a set of locally-derived characteristics, characteristics of the Classical Revival style reflect national trends or by those noted in Oregon by Clark (1983), rather than any found specific to Silverton.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number F Page 9

Not Applicable

Name of Property
Marion Co., ORCounty and State
Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Expressions

Fully-expressed: This is the fullest expression of the Classical Revival style, and is typically two-stories tall. Most often seen with side-gabled or flat roof with a low parapet, the front entrance will include a fully-pedimented porch with a heavy and highly-detailed cornice, architrave, and fascia, usually extending to the full height of the building, supported by thin, fully-round, sometimes fluted columns. Gable ends will always have returns carrying the cornice if it does not extend across the entire side elevation. Cornerboards are always present, but will be fully-expressed as heavy pilasters, usually fluted or not to match the finish of the columns, and with matching capitals to those found on the columns. Main entrances will almost always be surrounded by richly molded sidelights and transoms. Fully-expressed Classical Revival residences will sometimes have flanking wings that continue the stylistic design cues. Windows will be multi-light sashes (usually 6-over-6), and will frequently be paired, particularly on principal elevations.

Registration Requirements: Because there are no known examples of this style in Silverton, any that are identified must be considered to be rare examples of the Classical Revival style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as a fully-expressed Classical Revival style dwelling, and must retain the identifying features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials.

Moderately-expressed: This is a somewhat scaled back variety of the full expression. Molding profiles will be less elaborate, but will still be relatively heavy and detailed. On larger varieties of the moderate expression, the full-height pediment may be replaced with a half-height pediment, supported by narrow columns or square posts with muted capitals. In some varieties, the pedimented porch is replaced with an elaborate entry porch, sometimes flat-roofed with heavy entablature, or with a diminutive, but richly ornate single-story pediment. Where no porch is present, the entry door will be recessed into the façade of the house, and surrounded by an applied entablature, with side-lights and transoms surrounding the door within the recess. Greater use is made of pilasters to suggest columns, rather than fully-expressed columns.

Registration Requirements: Because there are no known examples of this style within Silverton, and only one in the vicinity of Silverton, any that are identified must be considered to be rare examples of the Classical Revival style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as a Classical Revival style dwelling, and must retain the identifying features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials.

Modestly-expressed: The modest expression of the Classical Revival will typically be one-story, and will have the stylistic cues more implied with boards and simple molding than fully rendered expressions. They rarely have elaborate porches, and where porches do exist, they are simple and commonly carry only the frieze board with simple molding. Similar frieze boards will be found beneath the eaves, and at the eave returns. Cornerboards will be present, but will be narrow and unadorned, possibly with very simple molding to suggest a capital. Gabled entry hoods or very modest porches will be seen, rather

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number F Page 10

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

than elaborated entries, and doors will be surrounded by narrow, simply-molded sidelights and transoms, or none at all.

Registration Requirements: Because there are no known examples of this style in Silverton, any that are identified must be considered to be rare examples of the Classical Revival style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as a Classical Revival style dwelling, and must retain the identifying features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials.

Sub-type: Gothic Revival⁶⁵

The Gothic Revival Style in Oregon is generally considered to embrace the decades between 1850 and 1890, though some later rural examples may exist. This is generally later than in the more eastern portions of the United States, where the style began to rise in popularity in the 1830s, and declined with the rise of the Queen Anne in the early 1880s.⁶⁶ Few examples of the Gothic Revival are identified in formal surveys of Silverton's historic residences to date, and so this discussion is partly informed by examples of the style known from historic photographs to have been present in and around Silverton. More examples in Silverton may exist that have not yet been formally inventoried, and that may represent other forms.

- 1 to 2 stories tall
- Steeply-pitched gable roof
- Jigsawed or turned decorative detailing in roof eaves, bargeboards, and porches
- Asymmetry in window and entry placement, as well as projecting elements, such as forward gabled on side-gabled roofs
- Overall vertical emphasis
- Horizontal board siding, frequently with narrow vertical cornerboards
- Embellished molding around windows and doors
- Peaked arch upper sashes in tall, narrow windows

Forms

Rectangular Block: This form, which is essentially a rectangular footprint, usually rises to 1.5 or 2.5 floors with either a side-gabled or front-gabled roof. The typical Gothic Revival stylistic elements described above will be applied to the basic form, in any combination or level of embellishment. This form is largely distinguished from the cottage form (below) by its size. An example can be found at 412 W. Main Street.

Asymmetrical: This form is commonly seen with a generally L-shaped floorplan, and most often applied to full-expression variants. The general L-shaped plan is often set off with square bays at the sides or ends of the members, or a tower, frequently found at the inside corner of the "L." This form is distinguished from the "L"-shaped form held by many examples of the cross-wing form by the

⁶⁵ Because there are too few documented examples of this style in Silverton to develop a set of locally-derived characteristics, the characteristics of the Gothic Revival style discussed here reflect national trends or those noted in Oregon by Clark (1983), rather than any found specific to Silverton.

⁶⁶ Clark, Rosalind. *Oregon Style*. Professional Book Center, Inc. Portland, Oregon. p.46.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 11

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

abbreviated legs of the "L", and the overall vertical orientation of the building. There are no known examples of this form in Silverton.

Cottage: The Gothic Revival style residence in cottage form is typically 1 or 1.5 stories tall, carrying some combination of the above-listed stylistic embellishments. Most commonly, the cottage form will be rendered in rectangular footprint, and may be oriented so that the broad side or the narrow side serves as the principal elevation. In either case, almost all versions of the Gothic Revival cottage will feature a steeply-pitched forward-facing gable or cross-gable on the front elevation. An example of this can be found at 108 South Street.

Expressions

Fully-expressed: The fully-expressed Gothic Revival is richly decorated with applied a stylistic decoration, including highly decorative gable trim, especially jigsawn bargeboards, often with a finial piercing the gable peak. Other varieties may have a slightly less-ornate bargeboard that expands into an elaborate cross-bracing in the gable peak. In Oregon, with the wide availability of inexpensive lumber, the siding and detail will most often be wood, sometimes referred to as "Carpenter Gothic." The windows will include peaked arches or lancets, and may be arranged in oriels or cantilevered bays. Windows on fully-expressed variants may include multi-light upper sashes, usually in a diamond pattern of small lights. Windows will be richly adorned with heavily molded trim, often with shoulders at the base of the peaked arch. Main entry doors are often paired, and will be segmentally arched or peaked similar to the window treatments. Fully-expressed variants may include several forward-facing gables, each carrying the decorative bargeboards, rather than the one-or two on lower-style varieties. Quite often, the fully-expressed Gothic Revival will include a full-width front porch, rarely more than one-story. The porch will carry intricate spindle work in spandrels, and will be supported by narrow, shaped posts. Fully-expressed variants may include square or hexagonal towers.

Registration Requirements: Because there are very few known examples of this style in Silverton, any that are identified must be considered to be rare examples of the Gothic Revival style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as a Gothic Revival style dwelling, and must retain the identifying features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials.

Moderately-expressed: The moderately expressed Gothic Revival style will include several of the above-mentioned stylistic cues, but applied to a somewhat smaller, often simpler footprint. Moderate expressions will not generally have towers, though examples are known elsewhere in Oregon. Decorative bargeboards will be present, but more simply shaped, rather than intricately jigsawn. Windows will again make use of the pointed-arch upper sash, but molding will be less detailed, with simpler profile, but will still be comparatively heavy, and may include shoulders at the base of the pointed arch. Windows will likely be 2-over-2, 4-over-4, or 4-over-1 wood sashes. Porches will be full-width with turned posts, and will likely carry some detailing, such as spindle spandrels, but will less often be spanned by segmental arches, as in full-expression examples.

Registration Requirements: Because there are very few known examples of this style in Silverton, any that are identified must be considered to be rare examples of the Gothic Revival style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 12

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as a Gothic Revival style dwelling, and must retain the identifying features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials.

Modestly-expressed: Modest expressions of the Gothic Revival style will be very simply adorned, and will most often be recognizable by the steeply-pitched, side-gabled roof pierced by a single, centered forward-facing gable flush with the face of the elevation, beneath which will be the main entrance. Main entrances will often be covered with a steeply-gabled entry hood, but may have a very simple front porch supported by unadorned, narrow square posts. Window and door trim will be molded, but with very simple profiles. Bargeboards will be present, but may be narrow, and unshaped. Peaked arches may or may not be present at windows, and will rarely be present at the doors in the modest variants.

Registration Requirements: Because there are very few known examples of this style in Silverton, any that are identified must be considered to be rare examples of the Gothic Revival style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as a Gothic Revival style dwelling, and must retain the identifying features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials. Because the modest expression of this style would have been built with minimal decoration, the building must be free of heavy ornamentation.

Sub-type: Italianate⁶⁷

In Oregon, the Italianate style was popular between 1855 and 1900, though some later examples can be found. This is somewhat later than in more eastern parts of the United States, where introduction of the style began earlier, and was largely replaced in the popular palette by the Queen Anne by 1885.⁶⁸

- 1 to 3 stories tall
- Generally rectangular shape, often with rectangular, projecting bays
- Low-pitched hipped or, more rarely, gabled roof
- Wide, overhanging eaves with decorative embellishments such as mullions or brackets – brackets frequently appear in pairs on full-expression variants
- Embellished window and door surrounds, often with segmental arched upper sashes on tall, narrow windows – windows are frequently paired, especially on principal elevations
- Horizontal board siding, usually with narrow vertical cornerboards

Forms

Foursquare: The most common form in which the Italianate style appears, the foursquare form is similar in layout and plan to that seen in other styles. Because the Italianate style is one characterized by applied ornamentation, the plan is relatively unchanged, aside from stylistic cues. The Foursquare plan makes use of symmetry on the principal façade, and is most commonly seen in 2-story applications, beneath a hipped roof, usually of low pitch. On some full-expression variants, the peak of the roof is set

⁶⁷ Because there are no documented examples of this style in Silverton from which to develop a set of locally-derived characteristics, characteristics of the Italianate style reflect national trends or those noted by in Oregon by Clark (1983), rather than any found specific to Silverton.

⁶⁸ Clark p.59.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 13

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

off by a square cupola or lantern. In some cases, the square floor plan is somewhat altered through the use of square or canted window bays. Where towers are used, these will generally be located at the center of the principal elevation, though in some rare cases it may be set to one side of the principal elevation, giving the illusion of asymmetry on an otherwise symmetrical form. There are no known examples of this form in this style in Silverton.

Asymmetrical: This form is commonly seen with a generally L-shaped floorplan, and most often applied to full-expression variants. The general L-shaped plan is often set off with square bays at the sides or ends of the members, or a tower, frequently found at the inside corner of the "L." There are no known examples of this form in Silverton.

Gable: This form is generally associated with modestly- to moderately-expressed iterations of the Italianate style. Typically 1½ stories, but sometimes rising to two or more stories, this form is characterized by a rectangular floorplan with a forward-facing gable. The narrow side of the rectangular footprint will be facing the street, and the house will often penetrate deep into the parcel on which it is built. This form is often seen with, but sometimes without a front porch. There are no known examples of this form in this style in Silverton.

Cottage: Typically 1 or 1½ stories, this small residential form carries many of the previously-described stylistic cues associated with the Italianate style. Italianate cottages more typically carry gabled roofs than hipped roofs, and are found in modest or moderate expressions of the style. They may exhibit asymmetrical floorplans and fenestration, especially when including square bays. Cottages will most typically carry Italianate stylistic elements including brackets beneath the eaves, and hooded windows and doors. There are no known examples of this form in this style in Silverton.

Expressions

Fully-expressed: The Italianate style is heavily dependent on applied ornamentation, and as such, the fully-expressed Italianate-style residence will be rich in detail around the eaves and windows and doors. Less dependent on varying siding types than other styles, especially the Queen Anne, the fully-expressed Italianate house will make extensive use of arched windows and doors, elaborately molded window treatments, often quite heavy in profile, and sometimes only over the upper portion of the window or door, called a "hooded window." Transoms and sidelights are frequent, and always accompanied by rich and heavy molding. Along the eaves, which are closed with soffits, the roof will be supported by richly carved or shaped corbels, very frequently paired. Many fully-expressed variants will make use of towers, which are almost always square, and with a hipped or mansard roof, always carrying the same stylistic cues found elsewhere on the house. In many cases, the detailing will have classical elements, such as dentils, modillions or both. Entryways are highly elaborated, and usually surrounded by a corniced pent roof supported by columns or posts in the half-round. Full expressions of this style almost always include an elaborate and richly-decorated front porch with extensive spindle work and heavy molding.

Registration Requirements: Because there are very few known examples of this style in Silverton, any that are identified must be considered to be rare examples of the Italianate style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as an Italianate style dwelling, and must retain the identifying

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 14

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials.

Moderately-expressed: Typical moderate expressions of the Italianate style will include somewhat more restrained use of applied ornamentation, often with simpler design. Moderately expressed variants will make greater use of projecting bays to imply, rather than fully realized towers, and will often restrict the extensive front porch of the more fully-expressed iterations to a smaller, single-bay entry porch or hooded entry. Windows may be rectangular, rather than arched, but where this is the case, there will generally be some applied window trim to imply the arch, often in the form of a small pediment, sometimes supported by corbels, rather than reaching to the sill. On moderate expressions of this style, the paired doors generally are retained, but will less often include sidelights, instead elaborating the transom in a segmented arch or fanlight.

Registration Requirements: Because there are very few known examples of this style in Silverton, any that are identified must be considered to be rare examples of the Italianate style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as an Italianate style dwelling, and must retain the identifying features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials.

Modestly-expressed: Most commonly rendered in the gabled form, these will often be 1.5 stories, and rectangular in footprint. The roof will be supported by corbels, often still paired, though they will be very simple in form, distinguished from the brackets associated with the Craftsman style by the absence of a separate diagonal member, instead using a jigsawn member to achieve the corbel. Even in the modest expression, the Italianate style may make use of the arched window, though in this expression, trim will be minimal and simply molded. Doors on the modest expression are not paired, and rarely have more than a simple, rectangular transom. Front porches may or may not be present, but when present, will be supported by simple, unshaped square posts.

Registration Requirements: Because there are very few known examples of this style in Silverton, any that are identified must be considered to be rare examples of the Italianate style. As such, the acceptable level of integrity is somewhat lower than for other styles. Some degree of fenestration or materials alteration is acceptable, as are small additions. Overall, the building must retain sufficient integrity to be recognizable as an Italianate style dwelling, and must retain the identifying features (above) in some form, even if somewhat altered, or replaced with very similar features made from complimentary modern materials. Because the modest expression of this style would have been built with minimal decoration, the building must be free of heavy ornamentation.

Sub-type: Queen Anne

The Queen Anne style rose in popularity in Oregon at about the same time that it did in the eastern United States (ca. 1880), largely due to much improved communication and transportation networks, and the rapidly increasing sophistication of Oregon residents as the Pacific Northwest became less frontier and more integrated into the mainstream of American culture. It remained popular in Oregon for

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 15

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

thirty years, declining in the early years of the twentieth century in favor of the rise in popularity of the Colonial Revival and Craftsman styles.⁶⁹

The Queen Anne can be further characterized by sub-sub-type, based on popular distinct interpretations of the Queen Anne style with specific stylistic elements associated with them. These include the Stick, Eastlake, and Free Classic sub-sub-types. Stick is most generally associated with extensive and elaborate wood trim, especially turned elements. These are commonly found elaborating gable ends, porches, and overhangs created by projecting bays and canted corners. Eastlake Queen Anne residences will be found in many of the characteristic forms associated with Queen Anne styles, but will generally exhibit a greater mass in these elements – heavier posts and turned balusters, heavy, jigsawed bargeboards, and an overall heavier, often more squat massing. The most commonly seen sub-sub-type in Silverton is the Free Classic. These tend to blend some of the stylistic and aesthetic qualities of the Victorian era, such as delicate and intricate woodworking, use of varied textures in exterior siding, and an overall vertical orientation, with the forms of the Craftsman style and ornamentation of the Colonial Revival style. This combination results in the Free Classic Queen Anne, which may adopt the form of a Craftsman-style home (such as the side-gabled roofline or foursquare form) and/or the form and stylistic ornamentation of the Colonial Revival style, especially classically-informed design elements, such as columns, pilasters, capitals at the corner boards, and wide friezes at intermediate levels and/or at the roofline, while clearly demonstrating the Queen Anne affinity for varied siding textures, tall, narrow windows, and asymmetrical footprints, or embellishments such as canted corners or bays that give the impression of asymmetry. When compared to other sub-sub-types of the Queen Anne, the Free Classic is often described as somewhat restrained in its elaboration.

- 1 to 3½ stories tall
- Irregular shape and massing, often with projecting bays and dormers in a variety of profiles, often varying on the same building
- Medium- to steeply-pitched, complex rooflines incorporating gables, hipped roofs, cross-gables, dormers, turrets, and decorative roof cresting
- Highly stylized woodworking in gable peaks and ends
- Heavy massing contrasted with intricate and delicate spindle work or jigsawed detailing
- Highly decorative porches, often wrapping around two or more elevations
- Varied siding types, including horizontal board in a variety of profiles, wood shingle in mixed shapes, coursed or arranged to achieve intricate designs, brick, and stucco, usually with narrow vertical cornerboards
- Shingled eave returns or pent roof elements across gable ends

Forms

Cross-wing: The most commonly associated form in which Queen Anne-style houses are rendered, the cross-wing form allows the fullest use of the complex rooflines that characterize the style. Essentially a hipped-roofed box with opposed gables on two or more sides, the gables are often subordinate to the hipped or gabled main roof, and often moved to the sides of the elevation on which they appear. These can be rendered with or without turrets and towers, usually occupying an inside corner of one of the cross-wings. This form is seen in 1.5-story, moderate expressions or in larger, more ornate, and often 2- to 3-story full-expressions. An example can be seen at 729 S. Water Street.

⁶⁹ Clark p.85.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 16

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Cross-gable: Differentiated from the cross-wing form by the presence of opposed gables, this form typically features perpendicularly oriented gables intersecting at the rear, rather than extending from a central hipped roof. Often in full-expression variants, the interior corner of the basic "L" shape will frequently be set off by a tower or other complex infilling, giving the building a substantial and highly asymmetrical overall impression. Clear examples of this form have not been identified in Silverton to date, but likely exist.

Cottage: Often 1- or 1.5-stories tall, the Queen Anne cottage has many of the design cues associated with the style, such as extensive use of bays and projections, complex rooflines and intersecting gables, and high ornamentation, but on a much smaller form. This form very rarely includes towers, but instead suggests these through the use of projecting bays on principal elevations, and canting of corners beneath gabled roofs, the projecting corners of the roof supported by highly ornamented corbels or brackets. An example of this form can be seen at 116 Jerome Street.

Expressions

Fully-expressed: Like many previous and contemporary styles, the Queen Anne style makes heavy use of applied ornamentation. Fully-expressed Queen Anne residences are quite large, sometimes rising to 3- or 3.5-stories. They make extensive use of highly complex rooflines, incorporating dormers, gables, hips, and towers, often together, and in varying sizes. Full expression variants will often make extensive use of highly-variable siding types, often including several materials (brick, stone, wood, etc.) in varying forms. Especially in areas such as Oregon, where wood products were plentiful and relatively inexpensive, horizontal wood siding will be combined with shingles arranged in highly variable patterns to create elaborate and highly textured facades. Windows can often be in cantilevered bays, paired, tripled, or Palladian, and often in varying light-sizes and patterns. Use of art-glass is extensive in high-traffic areas, such as entries and elevations visible from the streets. Very often outbuildings associated with these will include many of these stylistic cues as well, creating what amounts to a smaller version of the house. Fully-expressed variants almost always include a tower or turret, and these can be round, polygonal, or rectangular, often without regard for the shape of the rest of the building. Porches are always present, and often wrap around two or three elevations. Fully-expressed variants also tend to make use of second or third-story porches as well, all richly ornamented in highly detailed spindle work. Detailing in gable ends is typically very highly decorative, and may be rendered in patterns, half-timbering, or carved wood scrollwork, among other stylistic embellishments.

Registration Requirements: Because the fully-expressed Queen Anne residence is largely identified by the extremely high level of ornamentation, the building must retain said ornamentation in its original forms, or have been replaced in-kind. Enclosure of porches is not acceptable, nor is major window replacement if said window replacement includes alteration of fenestration, or replacement is made with windows displaying inappropriate subdivision of lights and sashes. Because verticality is emphasized in this style, additions that de-emphasize verticality and give the building a horizontal feel are not acceptable. Because varied siding textures are a major element, replacement of siding with a uniform siding type, even if that type was found somewhere on the building historically, is not acceptable (Example: replacement of shingles in gable ends with drop siding, even if drop siding is found on the first floor of the building).

Moderately-expressed: The moderately-expressed variant of the Queen Anne will be of somewhat smaller size, though often still quite large by the standards of contemporary residential types. Typically 1.5- to 2.5-stories tall, the overall form will be somewhat more restrained than higher style varieties,

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 17

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

usually incorporating right angles, rather than highly variable geometry. Towers may be present among moderate expressions, but are not always present. Stylistic application is muted, but only when compared to fully-expressed Queen Anne residences; they are still quite ornate when compared to other styles. Porches are always present, and will retain a highly intricate spindle or stick-work detail, but often are restricted to first-floor applications, though they will frequently wrap around two or more elevations. Projecting bays, commonly with canted corners, are often used in place of towers. Because moderate expressions are more common than their fully-expressed siblings, the integrity requirements are somewhat more stringent.

Registration Requirements: Queen Anne residences in this expression are generally designed without the fullest-expression elaborations, such as towers. Moderate expressions of Queen Anne residences to which non-historic towers or other elements associated with the full expression of the Queen Anne style will not be acceptable. Likewise, ornamentation added must be minimal.

Modestly-expressed: The simplest, most restrained expression of the Queen Anne style, this is typically seen on smaller houses or cottages. Stylistic cues include the use of small cross-gables, one usually facing the street, the corners of which will frequently be canted, with spindle-work or carved corbels or brackets supporting the corners of the gable. Porches will carry the spindlework in corner spandrels, or across the upper supports of the porch, but will frequently occupy only the interior corner of the cross-gable, and rarely will wrap around a side.

Registration Requirements: Queen Anne residences designed in the modest expression of the style are somewhat rare compared to their moderately-expressed and fully expressed siblings, largely because the fully-expressed Queen Anne has been an easily recognizable symbol of the style. Modest expressions should remain largely free of inappropriately elaborate decoration, which would be too heavy for their modest size. They should be free of major additions that would increase the footprint horizontally, especially if the original footprint is small, giving the building limited verticality to begin with.

Sub-type: Colonial Revival

The Colonial Revival style became popular in Oregon beginning in about 1890, somewhat later than in the eastern United States, possibly due to the persistence of earlier styles which had largely disappeared in other regions of the country. In Oregon, the dominance of the Colonial Revival style was largely over by the 1920s, with the powerful rise of the Craftsman style, which dominated residential architecture until the 1930s.⁷⁰ The style did persist, however, through the post-World War II years as a popular style, especially in moderate and modest expressions.

- 1 to 2½ stories tall
- Rectangular form, with broad side at the front elevation
- Medium-pitched gable roof with or without dormers, gambrel roof on Dutch Colonial Revival variants
- Classical entablatures, often over doorways and dormers, frequently on porches
- Frieze, architrave and cornice beneath eaves
- Symmetrical arrangement of doors and windows, especially on the principal elevation
- Decorative trim, including quoins, garlands, swags, columns or pilasters, and dentils –

⁷⁰ Clark p.114.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 18

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

especially on fully-expressed variants

- Thin, horizontal board siding, usually with cornerboards

Forms

Rectangular Block: The most common form Colonial Revival residences, these can be rendered in 1- or 2-stories, often with additional half-stories achieved through the use of dormers, especially on full- and moderate expressions. This form always uses a rectangular footprint, with the broad side facing the street and a side-gabled roof. Fenestration and door patterns are always symmetrical, with the door placed centrally on the principal elevation. Very often with fuller expressions, the main massing will be flanked by subordinate wings. An example can be seen at 114 Coolidge Street. A common variation on this form makes use of a hipped roof, rather than a gabled roof. Hipped roofed varieties are especially commonly employed on fully-expressed variants, and may include dormers on the hips, in addition to the forward- and rear-facing slopes of the roof. The hipped variety of this form has not yet been identified in Silverton.

Foursquare: The foursquare variant of the Colonial Revival uses Colonial Revival stylistic cues applied to the typical foursquare massing and plan. Most commonly seen with hipped roofs, these are distinguishable from other styles employed with this form by the use of classical stylistic elements that are clearly derived from Colonial-era precedents, such as the use of a pediment on the hipped front porch (which is almost always present on the first floor, principal elevation), quoins at the corners, and full or broken pediments, either with or without fanlights at doorways. These very often have gabled or (on full-expression varieties) pedimented dormers on one or more slopes of the hipped roof. An example of this form can be seen at 110 N. 2nd Street.

Cape Cod: This form is rectangular, never more than 1.5-stories tall, and characterized by a side-gabled roof, often steeply pitched, and very often with gabled or pedimented dormers. Very often, gabled dormers will be found on the front elevation, while on the rear elevation, a broad shed dormer will complete the half-story. As a form, it is distinguishable by this combination of characteristics, but was derived from and stylistically informed by the Colonial Revival stylistic movement. They are generally smaller than other forms of the Colonial Revival style, reflecting the shift toward the more modestly-sized, compact homes typical of the 1920s and 1930s, during which period the Cape Cod became more popular. An example can be seen at 13653 Hobart Road.

Dutch Colonial: This form is characterized by the use of a gambrel roof in place of the hipped or gabled roof seen in other forms. Generally, fully-expressed variants of this form will use the same central passage plan as the above-indicated form, though it is also commonly adapted to the cottage form, in terms of layout and room arrangement. Very often these will include dormers, and, unlike other Colonial Revival variants, may make use of a broad shed dormer on both the front and rear of the house. As a distinguishable form, it is reliant on the use of the gambrel roof to separate it from other, more typical Colonial Revival style homes. In terms of stylistic cues, aside from the gambrel roof, it is indistinguishable from gabled Colonial Revival homes. An example can be found in the Trinity Lutheran Church parsonage at 500 N. 2nd Street.

Expressions

Fully-expressed: The fully-expressed Colonial Revival residence will almost always be rectangular in form, rarely foursquare, which is usually associated with moderate expressions. These draw their heaviest influence from, and most closely follow the stylistic precedents of the eighteenth-century Georgian or Adam-style residences the Colonial Revival style is meant to recall. These residences are

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 19

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

often quite large, though seldom reaching higher than 2.5-stories in height. They will often have chimneys at both ends of the building, multi-light upper sashes over single-light sash windows, and extensive use of classically-derived ornamentation, such as columns supporting full width front porches, often reaching to the full height of the building, pediments at window surrounds, heavy molding and detailing such as modillions or dentils beneath eaves, Palladian windows centered above the entrance, and quoins or pilasters at the corners of the main and subordinate wings. Main entries will be richly adorned with molding, very often with a transom or fanlight (though less often with sidelights common to Classical Revival style residences), and a full or broken pediment surrounding it. All Colonial Revival residences will include a cornice, fully realized on fully-expressed iterations, more simply executed on modest expressions.

Registration Requirements: Removal of key stylistic elements, such as architrave, frieze and cornice, is generally not acceptable, nor is re-siding with materials not replaced in-kind or very closely reproducing the original profile. Second-story additions to subordinate side wings are not acceptable if they severely reduce or eliminate the impression of subordination to the central massing. Enclosure of front porches is generally not acceptable, nor is alteration of the stylistic detailing that affects the symmetry of the principal elevation. Replacement of windows must fit the original fenestration, and must reproduce the original light-pattern of upper sashes.

Moderately-expressed: The moderate expression can be found in any of the above-listed forms. The moderate expression is characterized by less accentuated use of ornamentation, for example, broad cornerboards in place of pilasters or quoins at the corners of the massing, no subordinate wings, less intricate detailing in the molding profiles used at the window and door trim, etc. The moderately-expressed Colonial Revival often has a less-richly detailed front porch, or even sometimes does away with the front porch entirely, in favor of a somewhat more richly detailed portico entrance. When windows are paired, they will be so on the first floor only, in more public rooms. Moderate expressions of Colonial Revival residences will often reach 2.5-stories, but will be distinguished from fully-expressed variants simply by the less elaborate detail and trim.

Registration Requirements: Moderate expressions of Colonial Revival residences must not have subordinate side additions. Original trim around windows and doors must be intact, and no alteration to the fenestration size or pattern is acceptable. Replacement of siding is only acceptable if done in-kind or using modern materials that very closely reproduce the original siding profile. Because moderate expressions are more common than their fully-expressed siblings, the integrity requirements are somewhat more stringent.

Modestly-expressed: The simplest form of Colonial Revival, these are identifiable by their use of a simple board cornice beneath the eaves, cornerboards at the edges of the elevations, and overall symmetrical, if simple fenestration. In many cases this will simply be an entry with a single 1-over-1 window on either side. Seldom more than 1.5-stories tall, these are often without porches of any kind. In Silverton, these are fairly uncommon, with modest-expressions of residences far more commonly seen in the Craftsman style instead.

Registration Requirements: Because this expression of the Colonial Revival style is less common in Silverton than moderately-expressed variants, the modestly-expressed Colonial Revival, required level of integrity is somewhat less than required for the more common modestly-expressed Craftsman style (see below). The modest expression of the Colonial Revival style

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 20

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

residence must be free of major additions or fenestration alterations. Likewise, replacement of siding with multiple siding types is not acceptable. Added porches are not acceptable where there were none as originally built. Additions taller than the original residence are not acceptable, nor are additions that substantially increase the footprint of the building.

Sub-type: Craftsman

The Craftsman style is the first of the styles to originate on the West Coast, originating in southern California. It gained wide popularity in Oregon a few years before it caught on in the east, and its design elements, especially the broad, overhanging eaves, lent itself well to the wet northwest climate. It was by far the most popular residential style in Oregon during the 1910s and 1920s.⁷¹

- 1 to 2.5 stories tall
- Medium-pitched gabled or hipped roof with exposed rafter ends, sometimes shaped on moderate-expression and full-expression variants; dormers are common
- Shaped or jigsawn bargeboards
- Kneebraces supporting broad, unenclosed overhanging eaves
- Casement or sash windows, usually multi-light panes at upper portions or sashes, often paired or tripled
- Exposed framing or mock-framing elements
- Substantial front porches are very common, typically supported by heavy box posts or tapered piers
- Horizontal emphasis in massing – heavy and/or squat massing
- Rustic siding materials, such as shingles, rock, and brick, especially on porches and in gables, often combined with horizontal siding on the main mass of the building,
- Interiors that emphasize open floorplans

Forms

Foursquare: The Craftsman-style residence in foursquare form is characterized in much the same way as other foursquare forms, with Craftsman-style design elements incorporated, such as overhanging, open eaves beneath the hipped roof, with exposed rafters and often exposed and shaped rafter tails. Often with additional half-stories created through the use of dormers on one or more elevations, this form is often large, and is the most common form used in fully-expressed Craftsman-style homes. This form is also quite often used in moderate expressions in residences, with muted design elements, when compared to fully-expressed variants, though seldom used in modest-expression iterations. The foursquare form often has an attached, full-width, single story front porch supported by heavy square or tapered box posts resting on a kneewall. An example can be found at 519 S. Water Street. The term "Craftsman-style" is applied typically to this form, even when rendered in modest expressions.

Central Hall: This form is most commonly associated with the full expression of the style, and is characterized by a central hall with rooms along either side. When multiple stories (as is typical) are present, the main stair is usually attached to one wall of the central hall. The Craftsman style relies heavily on open floor plans. Generally, entry to the flanking rooms is often open and without doors or will frequently be through paired pocket doors that can maintain the sense of an open, doorless plan when open.

⁷¹ Clark p.145.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 21

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Side-gable Bungalow: The side-gabled bungalow form is commonly seen on moderate expressions of this style, and can often be quite elaborate in execution and detailing. The form is usually somewhat narrower than it is deep, though they can often approach a square footprint. The side-gabled roof always incorporates open, widely overhanging eaves supported by kneebraces or exposed roof beams. The long front slope of the roof is often accentuated by the presence of a full-width front porch, which can be incorporated beneath the main roof mass, or beneath a slightly shallower slope extending the reach of the front slope of the roof. Quite often these have broad shed or gabled dormers with exposed rafter tails, especially on the forward slope of the roof. This form frequently make use of short, projecting bays (often cantilevered) on side elevations that are often covered with a short pent roof, also featuring the exposed rafter tails characteristic of the style. An example can be found at 222 Coolidge Street. Modest expressions of this form are sometimes referred to as "Bungalow-style," though this term is not universally accepted as a style, but rather as a form.

Front-gable Bungalow: Most commonly employed in modest and moderate expressions of the style, the front-gable bungalow often has a low-sloped roof with exposed rafter tails, often shaped (sometimes quite elaborately) in moderately-expressed iterations. Occasionally employed in fully-expressed iterations of the style, it is most often utilized in residences that emphasize a Japanese stylistic influence, with widely overhanging eaves, elaborately shaped rafter tails, often with an upward turn at the ends, and often with attached trelliswork to the side of the front porch. This form, regardless of expression, almost always includes a gabled front porch, sometimes incorporated into the main mass of the roofline, but just as frequently beneath a subordinate gable attached to the face of the front elevation, always matching the pitch and eave detail of the main roofline, and sometimes centered on the elevation, or offset to one side. An example can be found at 421 N. 2nd Street. Modest expressions of this form are sometimes referred to as "Bungalow-style," though this term is not universally accepted as a style, but rather as a form.

Expressions

Fully-expressed: The fully-expressed variant of this style (sometimes referred to as Craftsman [proper] or Arts and Crafts) is most often rendered in the foursquare, or modified four-square form, but can occasionally be found in very large and elaborate renderings of the side- or front-gabled form. The fully-expressed Craftsman-style residence can rise to 2.5 stories, typically making use of varying materials types, including stone (especially at chimneys and porches), stucco on walls (completely or in part), wood siding in varying profiles, wood shingles in varying shapes, especially in gables and second stories, and fine stickwork in gables, porches, and at roof-wall junctions. Exposed rafter tails and bargeboards are often finely detailed and shaped. Windows appear in pairs, triples, or more with rustic surrounds, often with multi-light upper sashes, or in banks of casements. Art glass is common, especially in upper sashes, and in fixed windows in high-visibility public areas. Porches are always present, often wrapping around the first story of three elevations, and are supported by pairs or groups of shaped posts, often spanned by shaped, heavy timbers. Overhanging eaves on all roof structures are often supported by finely detailed kneebraces or exposed roof beams. Interior spaces make extensive use of exposed framing elements, especially at ceilings and doorways, and built-in cabinetry is very prevalent.

Registration Requirements: The fully-expressed Craftsman residence must retain its overall horizontal orientation. Design elements must preserve the heavy, rustic stylistic cues associated with the form and style. Banks of multiple windows must not be replaced with single-pane plate or picture glass. Because the full-expression places heavy emphasis on built-in features, these must

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 22

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

be retained on the interior. Porches must not be enclosed, unless on rear elevations. Original siding should be intact.

Moderately-expressed: These can be found in any of the above forms. Very commonly built for middle-class housing in all Oregon cities and towns, the moderate expression of the Craftsman-style is the most common style and form present in Silverton. This expression will include stylistic design elements such as shaped rafter tails and moderately elaborated (though still rustic-inspired) window and door trim, and dormers carrying exposed rafter tails or (where gabled) kneebraces. Front porch detailing, such as paired or tripled posts with or without shaped horizontal framing members will usually be present. Exposed framing or mock framing elements may be visible, especially at roof-wall meeting points. Windows themselves will be multi-light-over-1 wood sashes, often with shaped muntins and stiles, or in combination with central, fixed framed windows. Very often these will make use of short, cantilevered bays covered with pent roofs to extend portions of interior rooms and elaborate the roof detailing on otherwise unadorned side walls. These pent roofs will carry the same exposed rafter tails as seen elsewhere on the house. The house may incorporate differing materials in the siding, such as stone and wood, wood and stucco, brick and wood, etc., and will often make use of varying profiles in horizontal board or wood shingle.

Registration Requirements: Because the moderate expression of the Craftsman residence is among the most common seen in Silverton, these must retain a high degree of integrity. Enclosed front porches are not acceptable. Siding replacement is not acceptable, unless the replacement siding very closely replicates the original profile, and then replaced siding is only acceptable if the building is nominated as part of a historic district. Original fenestration must be intact, as well as original window and door trim. Windows may be replaced if they respect the original fenestration and light/sash arrangement. Additions are not acceptable unless to rear elevations. Rear elevation additions must not rise above the eave line of the original massing. Half-stories converted to full stories are not acceptable.

Modestly-expressed: These working-class expressions of the Craftsman style have a minimum of ornamentation, and are most often rendered in the front-gabled form, though occasionally seen in side-gabled and foursquare form. Often kneebraces will be simple and unshaped, as are exposed rafter tails. Window and door trim is simple boards, and extremely minimal use is made of molding on the exterior, if any is used at all. The front porch will be present, but will be supported by simple box posts or tapered piers. Windows will be 1-over-1 sashes, and siding is generally consistent across elevations, with little or no variation. These are quite common in Silverton, and represent the favored style and form for working-class families during the boom years of the early twentieth century. Side- and front-gabled bungalow forms rendered in modest Craftsman expression are sometimes referred to as "Bungalow-style," though this term is not universally accepted as a proper stylistic distinction.

Registration Requirements: Because the modestly-expressed Craftsman residence is among the most common seen in Silverton, these must retain a high degree of integrity. Enclosed front porches are not acceptable. Siding replacement is not acceptable, unless the replacement siding very closely replicates the original profile, and then replaced siding is only acceptable if the building is nominated as part of a historic district. Original fenestration must be intact, as well as original window and door trim. Windows may be replaced if they respect the original fenestration and light/sash arrangement. Additions are not acceptable unless to rear elevations. Rear elevation additions must not rise above the eave line of the original massing. Half-stories converted to full stories are not acceptable.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number F Page 23

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Sub-type: *Prairie*

- Horizontal emphasis
- Typically rectangular or square massing, with square or rectangular bays, extensions, and additions
- Very low-pitched, hipped roof with eaves enclosed with soffits
- Heavy square piers (commonly masonry) supporting broad porches and overhangs
- Coping along porch rails, contrasting colors or materials along horizontal features, such as eaves, cornice, trim between stories, etc. to accentuate horizontality
- Geometric patterns in window glazing
- Windows frequently in pairs, or groups of three or more

Forms

Cross-wing: The cross-wing form is used only on fully-expressed Prairie style residences, very few of which are found in Oregon. These are always architect-designed, and draw heavily from the forms used by Frank Lloyd Wright, generally regarded as the progenitor of the Prairie style. This form attempts to blur the line between inside and outside by creating large, open interior spaces that move to exterior spaces through glass or extensively glazed walls and portals. This form makes heavy use of cantilevers to avoid the enclosing feeling of walls and piers, and will often have an upper floor set at a perpendicular angle to the lower floor, creating the open porches and cantilevered, roofed areas beneath. This form is not documented in Silverton.

Foursquare: Almost universally used for residences in anything other than specifically architect-designed buildings, the foursquare form as applied to the Prairie style is much the same as seen in other stylistic applications. Distinguishing characteristics, however, will mark the Prairie style foursquare residence, such as the extensive use of paired or triple windows in place of single windows, the arrangement of the fenestration may sometimes be moved toward the corners of the building, rather than strictly in defined bays, as in other styles. The hipped or pyramidal roof will be of very low-slope, and always with closed soffits. Prairie style foursquare forms will include a front porch that sometimes wraps around the sides, and will be supported by heavy box posts. An example can be found at 429 N. Water Street.

Expression

Fully-expressed: Full expression of the Prairie style was generally pursued by Frank Lloyd Wright and his adherents during the early twentieth century. The fully-expressed iteration of the Prairie style will make use of broad, open landscapes, complex footprints and plans, and a high degree of incorporated (rather than applied) ornamentation, such as the use of exposed framing on the interiors, use of local materials, such as locally quarried stone in hearths and fireplaces, and extensive blurring of exterior and interior through the use of cantilevering. Frequently windows will be in banks of three or more, typically tall and narrow, but in sufficient numbers to give the window bay an overall horizontal feel. Frequently these windows, especially in high-profile locations, such as near entries, and at porches, will include geometric-patterned stained or leaded art glass. Because of the extensive use of cantilevering, porch supports are generally not used, and porches themselves are incorporated into the footprint of the house, rather than attached to the face of the elevation.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 24

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Registration Requirements: The fully-expressed Prairie-style residence must retain the key features of the style. Additions are acceptable if they are on secondary elevations, and are subordinate to the main mass, offering a complimentary roofline and cladding. Porch enclosure is not acceptable. Re-siding with veneer or historically inappropriate materials is not acceptable. Additional stories or half-stories are not acceptable. Enclosed windows that disrupt the original pattern of grouped or banked windows are generally not acceptable. Window replacement is acceptable if it respects the original size and shape of the original fenestration. Banks of windows must not be replaced with large plate or picture windows.

Moderately-expressed: This is the most commonly seen iteration of the Prairie style in Oregon, largely due to the relatively short lifespan of the style. While the moderately-expressed variant will maintain character-defining elements, such as the very low-pitched hipped roof with closed eaves and overall horizontal orientation, it will not include complex floorplans, almost always being rendered in the familiar foursquare form, to which it is easily applied. The windows may be paired or tripled, but will generally not include stained or leaded art glass. The moderately-expressed variant will almost always include a heavy, hipped-roofed front porch that may or may not wrap partially around a corner. This form is often found in stucco, rarely in wood siding. Porch posts will almost always be square or tapered, heavy box posts.

Registration Requirements: Although the moderate expression of Prairie style is the most commonly seen expression in Oregon, the style itself is still relatively rare, and so some variation in integrity is allowable, especially if considered as part of a historic district. Alterations must not affect the key stylistic elements of the style, however. Additions are acceptable if they are on secondary elevations, and are subordinate to the main mass, offering a complimentary roofline and cladding. Porch enclosure is not acceptable. Re-siding with veneer or historically inappropriate materials is not acceptable. Additional stories or half-stories are not acceptable. Enclosed windows that disrupt the original pattern of grouped or banked windows are generally not acceptable. Window replacement is acceptable if it respects the original size and shape of the original fenestration. Banks of windows must not be replaced with large plate or picture windows.

Modestly-expressed: Uncommon due to the relatively short period during which this style was prevalent, very few examples of modest-expression iterations are seen. When they are rendered, they will be single-story, generally on the foursquare plan, and will be most distinguishable by the wide, overhanging and enclosed eaves, and generally flat orientation. They may include a porch, and when this is present, it will be supported by heavy piers resting on a low stem- or knee-wall. Siding is most commonly stucco, though in modest-expression variants where lumber was inexpensive, more typical horizontal board siding may be seen.

Registration Requirements: Because the modest expression of the Prairie-style residence is very uncommon, some alteration affecting integrity is acceptable, though this is generally restricted to siding, replacement of which is only acceptable if it reasonably resembles the original cladding. Partial porch enclosure is acceptable if the enclosure does not obscure the original extent of the porch. Full porch enclosure is not acceptable. Enclosed windows that disrupt the original pattern of grouped or banked windows are generally not acceptable. Window replacement is acceptable if it respects the original size and shape of the original fenestration. Banks of windows must not be replaced with large plate or picture windows.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number F Page 25

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Subtype: Multi-family residences

Architecturally, multi-family housing is distinguished from single-family residences only in their inclusion of multiple, individual living spaces within a single building. They can be found in any number of forms and any of the above styles, and should be evaluated under the appropriate style sub-type, form, and expression.

Registration Requirements: Multi-family residences must meet the general and appropriate specific registration requirements based on their demonstrated style, form, and expression. Multi-family residences converted for use as single-family homes should retain sufficient integrity that they are recognizable as having been built as multi-family residences, such as the maintenance of several entry doors.

Residential Historic Districts

Residential historic districts can be unified by association (Criterion A or B), or by physical characteristics (Criterion C). Depending on the unifying element of the district, varying degrees of integrity will be required. Districts unified by association may require a less stringent integrity requirement than those nominated for their physical qualities, due to the very nature of such a distinction. Collections of buildings must retain an elevated level of integrity if they are being nominated as a district under Criterion C. In general, registration requirements follow those set forth in the individual nomination requirements, with a somewhat relaxed level of required integrity, due to the emphasis on "feeling" among the applicable aspects of integrity.

Registration Requirements: Residential Historic Districts must represent a contiguous collection of buildings built in 1930 or before and remaining in their original locations, and they must collectively convey the feeling of a pre-1930 residential neighborhood in Silverton, Oregon. To be eligible for listing under Criterion A, through association with the development of Silverton, they must represent a cohesive group of residences for which the driving force behind their construction was an identifiable trend or event. To be nominated under Criterion B, they must represent a contiguous group of buildings or a planned neighborhood designed, promoted, or organized by an identifiable significant individual or individuals. To be nominated under Criterion C, they must represent a group of contiguous buildings, the majority of which retain integrity of design, workmanship, materials, feeling, and association. Window replacement will not be a major consideration for contribution to the historic district if the original fenestration is not significantly altered, and if the building retains other key characteristics associated with the style they represent. Porch alterations should be minimal, though enclosure will not disqualify a building from contribution if the building retains other key characteristics associated with the style they represent. Interior modification will not disqualify a building from contribution to a historic district. Replaced siding will not disqualify a building from contribution to a historic district if the siding closely approximates the original siding, and as long as other key design characteristics associated with the building style are present.

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

**National Register of Historic Places
Continuation Sheet**

Section number F Page 26

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Application of National Register Criteria A–D

Criterion A:

Resources associated with events that have made a significant contribution to the broad patterns of our history.

Criterion A applies to resources that are associated with a specific event that marked an important moment in prehistory or history and/or a pattern of events or a historic trend that made a significant contribution to or significantly impacted the development of a community, a State, region, or the nation. Application of this criterion requires the consideration and identification of the appropriate historical event or trend of which the resource is reflective. Section E of this document should be used as a guide to identifying the appropriate events or trends from which a resource in Silverton can draw significance through association. More detailed information on many of these significant trends or events can be found in *Silverton, Oregon: Historic Context Statement*, by Gail E.H. Evans (1996), from which much of the information in Section E is distilled.

Properties that can be directly associated with significant trends or events in the history of Silverton may include those associated with the following (arranged by period of significance):

Settlement and Early Development (1846-1880)

- Early settlement and agricultural practice (residences and farmsteads of early settlers),
- Organization of and establishment of Silverton (early residences that were the scenes of meetings or organizational gatherings associated with the formation of Silverton, or that were the meeting places of early municipal bodies),
- Early development of industry and commerce (residences that were the scene of inventions that lead to the development of an industry, or were the locations at which the nascent industry was developed),
- Organization of and establishment of key civic or fraternal organizations (residences that served as meetinghouses during the formation of such organizations).

Entry of the Railroad and Development of Industry (1880-1905)

- Development of the railroad in and around Silverton,
- Development of early emerging industries, especially wood-products and agricultural milling (historic districts composed of residences erected in association with the creation of a new industrial center in Silverton),
- Introduction of a large Scandinavian population, usually exhibiting some tangible element associated with them (Residences constructed by Scandinavians that exhibit design or workmanship associated with Scandinavian techniques or folk styles).

Industrial Boom, Age of Automobiles, and Expansion (1906-1929)

- Development of intensive forest-products industry (historic districts composed of residences erected in association with the creation of a new industrial center in Silverton),
- Introduction of mechanized personal transportation and farming practice (residences that include very early accommodations for automobiles, such as attached or incorporated garages),

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number F Page 27

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Depression and Decline (1930-1941)

- Decline of industry and economic collapse (residences designed for displaced or low-income workers or families, or those designed as part of a work-relief or poor-relief program)

Historic Districts nominated under Criterion A will be reflective of the event or trend that is responsible for the tangible and related elements that tie the district together. For example, a historic district nominated under Criterion A as representative of a massive and definable commercial building boom that occurred during a period of a few years, must include a concentration of buildings built during those few years, and must maintain integrity related to that period of the lifespan of the building. Multifamily residences may be nominated under Criterion A, if they are readily identifiable as associated with the events or trends, and a contributing element of a historic district if the registration criteria defined by the historic district's nomination are met. Location may also be considered as a signifier of a possible historic district, through association with the lumber and timber industries, especially in the vicinity of the mills where workers were likely to have purchased properties. Properties in the North Side Addition (Milltown) should especially be considered for eligibility collectively (as a possible historic district) through association with the mill.

Comparative analysis of the nominated residence under Criterion A will generally compare the residence to other residences that also draw their significance through the same association. Comparison may center on the relative degree to which the residence embodies or represents that association, or may center on the relative level of integrity demonstrated by the residence, as compared to other residences that also draw significance through the same association.

Key Aspects of Integrity under Criterion A

Although a residence nominated under Criterion A would ideally retain a high level of integrity in all of the seven aspects of integrity, the aspects of location, design, feeling and association are especially important. Because the eligibility of the residence under Criterion A includes elements beyond the physical being of the building itself, the aspects of setting, materials, and workmanship are given less weight, though major or significant loss of integrity in these aspects can result in ineligibility for listing in the NRHP.

Criterion B: Resources associated with the lives of persons significant in our past.

Criterion B applies to properties that are associated with people significant to the history of the city of Silverton. People who would be considered to be significant to the history of Silverton include those who made a tangible and identifiable contribution to the development of Silverton, the State of Oregon, or the nation. Locally significant people might include very early settlers in the area, those who took an especially active role in the development of Silverton, such as particularly important civic leaders, or those who led the development of a practice, technique, or profession in Silverton, such that their impact left a lasting mark on the fabric of the community. Properties associated with the organizers of major industry, those instrumental in the development of Silverton as it is seen today, and those whose influence made a tangible and observable impact on the physical manifestation of the city would be considered under Criterion B.

To be evaluated under Criterion B, houses of significant individuals must retain sufficient integrity belonging to the time during which the significant individual was associated with the property. For example, a house built by a significant individual in 1880, subsequently heavily altered by a later owner such that the original 1880 fabric of the building is unrecognizable, may be eligible for listing under

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number F Page 28

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Criteria A (if an association may still be made) or C (if the alterations were made during the historic period such that it may be considered as representative of a later period of significance), but should not be considered under Criterion B.

Additional guidance on determining the significance of individuals can be found in National Register Bulletin #15, *How to Apply the National Register Criteria for Evaluation*. Research should be conducted in a thorough manner, sufficient to determine if the individual is significant enough to lend significance to their associated residence. Beyond this, for a house to be listed under Criterion B it must demonstrably be the remaining building, structure, object, district, or site that best represents the impact of the significant individual in their community, state, event, etc. Multifamily residence drawing associations with significant individuals may include, in addition to occupants, developers, architects, owners, or managers. Historic Districts nominated under Criterion B might include developers, planners, etc. if their work was directly responsible for the shape, function, plan, feeling, or other tangible element of the district. Persons of special influence professionally, socially, or other field that does not represent itself in the built environment (as is often the case when nominating the homes of eminent people) must be demonstrably influential in the area in which they are significant.

Comparative analysis of residences evaluated under Criterion B will center on a discussion of the degree to which the residence best represents the influence of the significant person. The comparison may be with other residences in which the person lived, or with other building types with which the significant person is associated.

Key Aspects of Integrity under Criterion B

Although a residence nominated under Criterion B would ideally retain a high level of integrity in all of the seven aspects of integrity, the aspects of location, design, materials, workmanship, feeling and association are especially important. Interiors should be sufficiently intact to convey the individual's activities within that building. Stated more precisely, the residence must be readily identifiable as the residence associated with the significant person during the time they that the association existed.

Criterion C

Resources that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

Criterion C applies to resources that are significant for their architectural, design, stylistic, or aesthetic qualities. This may be reflected in the application of unusual or highly interpretive design elements, or in the embodiment of typical or commonly utilized design elements characteristic of the period, style, or method in which a resource was created. For example, a building exhibiting highly unusual or singular interpretations of design, a vernacular log cabin exhibiting the construction methods typical for the place and time in which it was built, or a working-class, modestly sized building exhibiting the typical design and stylistic cues associated with lower-style applications of a certain style can all be considered for eligibility under Criterion C. Residences known to be designed by an architect or architectural firm may be eligible for listing in the NRHP under Criterion C, as "representative of the work of a master."

Comparative analysis under Criterion C will center on the relative degree to which the residence represents a certain style, or form, represents the work of a specific architect, or represents an unusual or novel application of architectural style or design. Comparisons may be drawn among the other

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number F Page 29

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

representatives of the style or form at the level to which the residence is being evaluated for significance (local, state, national). Other examples of the work of the designing architect may be used for comparison, either exemplifying or diverging from typical designs by the architect or firm. Buildings may also be compared to other buildings to demonstrate that a residence stands out as a singular example of the style or form, unlike any others in the community, state, or nation.

Key Aspects of Integrity under Criterion C

Although a residence nominated under Criterion C would ideally retain a high level of integrity in all of the seven aspects of integrity, the aspects of materials, design, feeling and workmanship are especially important. Because under Criterion C, the eligibility of the residence derives primarily from the physical characteristics of the building itself, the aspects of setting, association, location are given less weight, though major or significant loss of integrity in these aspects can result in ineligibility for listing in the NRHP.

Criterion D***Resources that have yielded, or may be likely to yield, information important in prehistory or history.***

Evaluation of cultural resources under Criterion D is typically associated with archaeological sites, which attempt to provide information not readily available in the documentary record. Evaluation of historic buildings and structures under Criterion D is extremely rare. For a building or structure to be evaluated under Criterion D, the building must *itself* be (or have been) the primary source of important information, such as if the building represents an extremely unique method of construction, or can provide important information on the use of materials or techniques. This is most commonly applied to vernacular architectural studies, where the building itself is the principal artifact able to provide information.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number G Page 1

Not Applicable

Name of Property

Marion Co., OR

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Geographical Data

This Multiple Property Documentation includes all that area including the City of Silverton and its immediate environs and associated farmlands. This area is bounded by Abiqua Creek on the north, the Pudding River on the west, Drift Creek to the south and southwest, Fox Road on the south (beginning in the west where that road intersects with Drift Creek), Powers Creek on the east (in the Silverton Hills), and on the southeast by a line between the eastern terminus of Fox Road and the headwaters of Powers Creek. This area includes the city of Silverton itself, the valley farmland to the west, southwest, and north of the city, and east and south into the Silverton Hills and Waldo Hills, respectively. These lands are historically associated with Silverton, as that city served as the center of trade for these outlying rural areas. Areas further to the north were served by Mount Angel, to the west by Salem, and to the south by Sublimity and Stayton. No major towns are located to the east, as Silverton is situated at the eastern edge of the Willamette Valley, at the foot of the Cascade Range. See Appendix for a map of Silverton and the distribution of historic housing and a list of subdivisions.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number H Page 1

Name of Property Marion County, Oregon
County and State Historic Architecture in Silverton, Oregon and Its Environs
Name of multiple listing (if applicable)

Summary of Identification and Evaluation Methods

This Multiple Property Documentation was based on data collected during several cultural resource surveys. To date, a total of 602 historic properties⁷² have been surveyed in Silverton, of which 544 are historic residences⁷³. The residential resources were surveyed between 1996 and 2010, during which time reconnaissance-level surveys have changed in methodology and output. As a result, early surveys, conducted during 1996, resulted in the application of scores to individual resources, and their assignment of Primary, Secondary, Contributing or Non-contributing evaluations. The 2010 survey, however, did not assign scores, but rather assigned determinations of eligible/contributing, or not-eligible/non-contributing. The subject properties of the 2010 survey, performed in conjunction with and in support of the creation of this Multiple Property Documentation, were limited to buildings built before 1930, and as such, did not include residences built during the later historic period (1931-1960).

These properties represent residential development in Silverton, Oregon from 1846 to 1930. Precise construction dates were not researched for each property during the Selective Reconnaissance-level survey, and so actual breakdown of residences by period of significance is not possible at this time, however, available data indicates the following breakdown (approximate numbers are indicated as such, otherwise numbers are considered to be accurate):

Settlement and Early Development (1846–1880): 5
Entry of the Railroad and Development of Industry (1880–1905): approximately 65
Industrial Boom, Age of Automobiles, and Expansion (1906–1925): approximately 410
Decline and Depression (1926–1941) approximately 45
(approximately 39 between 1926 and 1930, the closing date of this context)

Further survey work in Silverton will help to solidify this data, but the overall trend is quite clear. Of the remaining residences built in Silverton between 1846 and 1941, the overwhelming majority were built during the period from 1906 to 1925.

The historic context for this multiple property documentation was drawn from primary and secondary sources, including books, manuscripts, historic photographs, newspaper articles, and maps. The primary source of information was the previously prepared historic context statement, *Silverton Oregon: Historic Context Statement*, prepared by Gail E.H. Evans in 1996.

The registration requirements were derived from data accumulated through the several historic resource surveys conducted in Silverton, most heavily supported by the 2010 Silverton Selective Reconnaissance-level Survey, conducted as part of the project from which this multiple property documentation arises. Further refinement of the registration requirements was made through consultation and cooperation with the State Historic Preservation Office staff. Further refinements to the registration requirements may result from the acquisition and analysis of additional data generated by future surveys.

See Appendix for a map of Silverton and the distribution of historic housing and a list of subdivisions.

⁷² *Historic Property* is here defined as a building, structure, object, district, or site that is 50-years old or older.

⁷³ *Historic Residence* is here defined as a building originally designed to function as a residence (regardless of current use), that is 50-year old or older.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property
Marion County, Oregon
County and State
Historic Architecture in Silverton, Oregon and its Environs
Name of multiple listing (if applicable)

Section number Additional DocumentationPage 1

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property Marion County, Oregon
County and State Historic Architecture in Silverton, Oregon and its Environs
Name of multiple listing (if applicable)

Section number Additional DocumentationPage 2

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property
Marion County, Oregon
County and State
Historic Architecture in Silverton, Oregon
and its Environs
Name of multiple listing (if applicable)

Section number Additional Documentation Page 3

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property
Marion County, Oregon
County and State
Historic Architecture in Silverton, Oregon
and its Environs
Name of multiple listing (if applicable)

Section number Additional DocumentationPage 4

Additional Documentation

- Figure 1: Map of Silverton Oregon, Development of Subdivisions by Decade
Figure 2: Map of Silverton Oregon, Date of Construction of Individual Buildings
Figure 3: List of Silverton Subdivisions by Platting Date

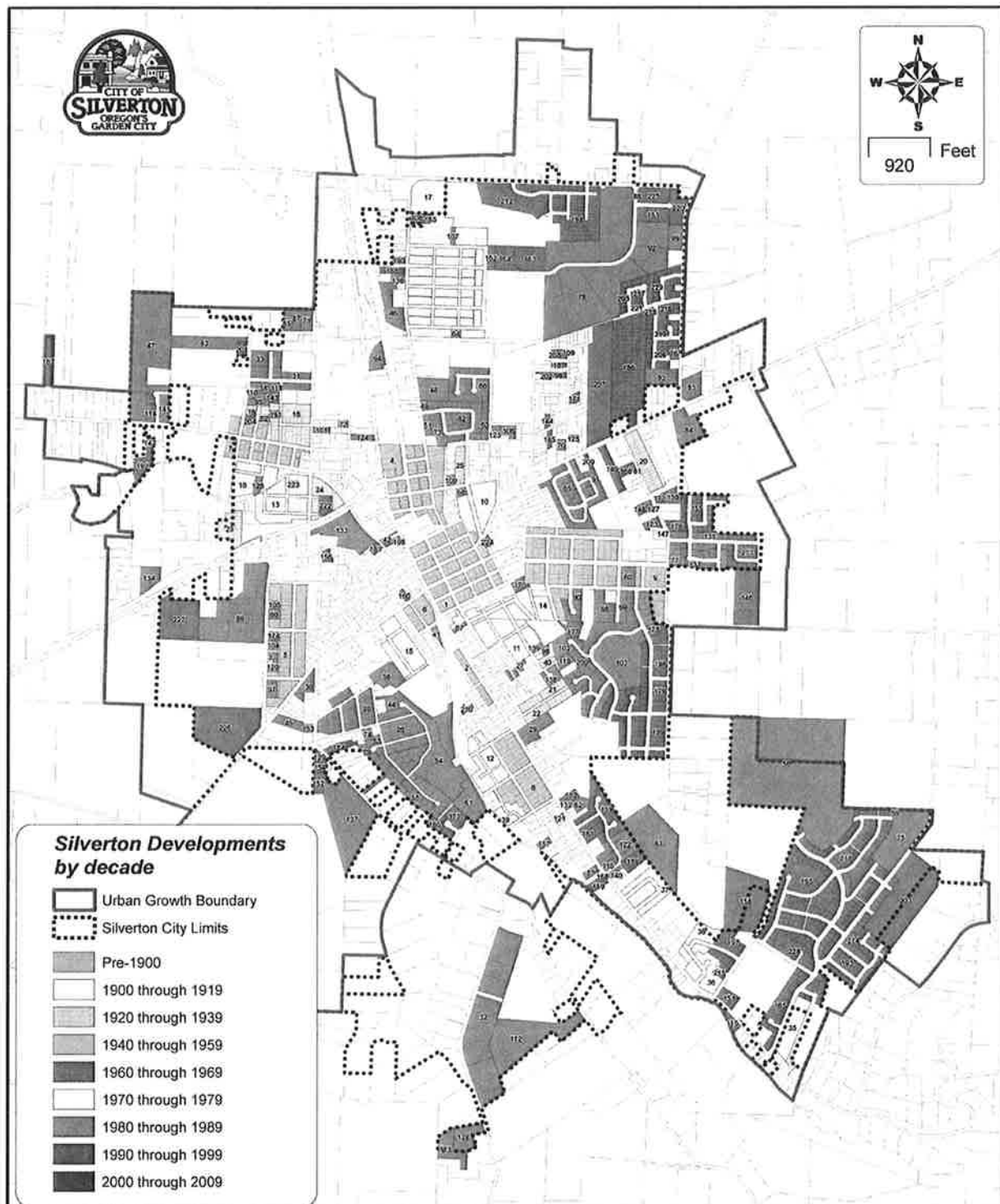
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional DocumentationPage 5

Name of Property
Marion County, Oregon
County and State
Historic Architecture in Silverton, Oregon
and its Environs
Name of multiple listing (if applicable)

Figure 1: Map of Silverton Oregon, Development of Subdivisions by Decade



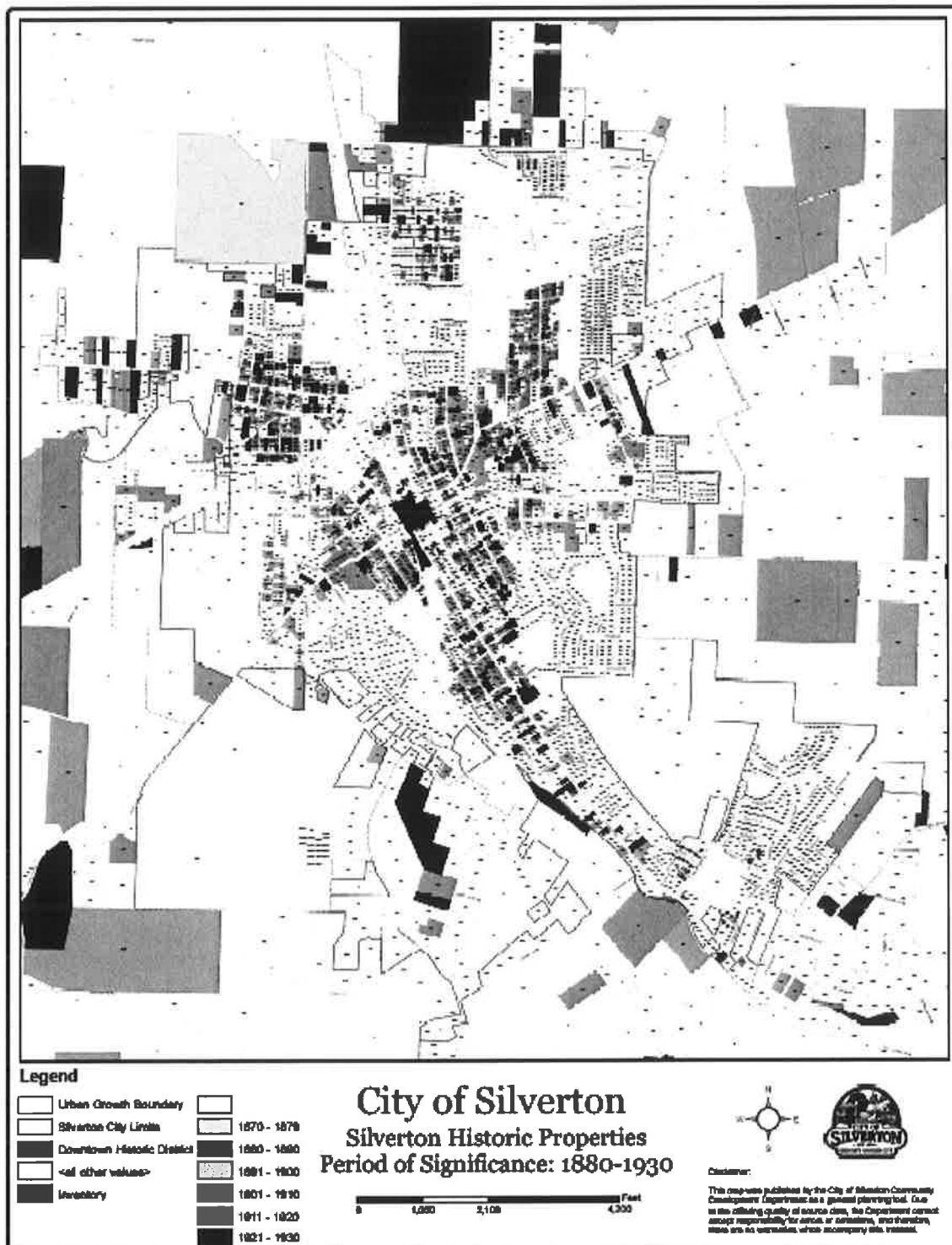
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional DocumentationPage 6

Name of Property
Marion County, Oregon
County and State
Historic Architecture in Silverton, Oregon
and its Environs
Name of multiple listing (if applicable)

Figure 2: Map of Silverton Oregon, Date of Construction of Individual Buildings



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional DocumentationPage 7

Name of Property

Marion County, Oregon

County and State

Historic Architecture in Silverton, Oregon
and its Environs

Name of multiple listing (if applicable)

Figure 3: List of Silverton Subdivisions by Platting Date

Map ID No	Year Platted	Partition No. or Subdivision Name	Deed Reference	Map ID No	Year Platted	Partition No. or Subdivision Name	Deed Reference
1	1895	SILVERTON (NORTH & SOUTH)	001-003	116	1998	P.P. 1998-002	P08-002
2	1879	SKAIFE & MCINTOSH'S ADDITION	001-061	117	1998	P.P. 1998-025	P08-025
3	1889	BROWN'S ADDITION	002-013	118	1998	P.P. 1998-106	P08-106
4	1889	PHILLIPS' ADDITION	001-087	119	1998	P.P. 1998-120	P08-120
5	1889	PHILLIPS' ADDITION	001-087	120	1998	P.P. 1998-081	P08-081
6	1890	ALLEN'S ADDITION	002-063	121	1998	P.P. 1998-143	P08-143
7	1890	BROWN'S ADDITION A	002-034	122	1998	CEDARWOOD	042-060
8	1890	JOHNSON'S ADDITION TO SILVERTON	002-032	123	1998	P.P. 1998-029	P08-029
9	1893	AMES ADDITION	003-051	124	1998	P.P. 1998-096	P08-096
10	1907	MILL ADDITION	004-008	125	1998	P.P. 1998-165	P08-165
11	1910	DAVENPORT'S ADDITION	006-043	126	1998	P.P. 1998-165	P08-165
12	1910	COWINGS ADDITION	006-056	127	1998	P.P. 1998-153	P08-153
13	1910	P.W. GEISERS ADDITION	005-026	128	1998	P.P. 1998-074	P08-074
14	1911	DRAKE'S ADDITION	006-056	129	1999	P.P. 1999-053	P08-053
15	1912	PARK SIDE ADDITION	009-125	130	1999	MOUNTAIN HIGH ADDITION PH. 1	043-035
16	1914	MAPLEHURST ADDITION	010-166	131	1999	P.P. 1999-024	P08-024
17	1916	NORTH SIDE ADDITION	010-183	132	1999	P.P. 1999-043	P08-043
18	1920	ALLEN'S 2ND ADDITION	010-186	133	1999	CHESTNUT CIRCLE	043-023
19	1922	HUSBY'S ADDITION	011-004	134	1999	P.P. 1999-033	P08-033
20	1923	FATLANDS ADDITION	011-011	135	1999	P.P. 1999-045	P08-045
21	1923	ADAMS 2ND ADDITION	011-018	136	1999	COX ESTATES	043-059
22	1923	ADAMS ADDITION	011-012	137	1999	P.P. 1999-120	P08-120
23	1924	FRONKS ADDITION	011-020	138	1999	P.P. 1999-110	P08-110
24	1924	BROWN'S ADDITION B	011-022	139	1999	MOUNTAIN HIGH ADDITION, PHASE 2	043-053
25	1948	OPSON'S ADDITION AMENDED	015-031	140	1999	P.P. 1999-050	P08-050
26	1950	EUREKA ACRES ADDITION NO 1	020-030	141	1999	P.P. 1999-087	P08-087
27	1952	SOUTH 2ND STREET ADDITION	021-011	142	1999	P.P. 1999-010	P08-010
28	1954	THOMPSON'S ADDITION	022-019	143	2000	P.P. 2000-048	P08-048
29	1954	TOWNE ADDITION	021-049	144	2000	P.P. 2000-111	P08-111
30	1954	EUREKA ACRES ADDITION NO 2	021-050	145	2000	P.P. 2000-106	P08-106
31	1954	KENBINGTON TRACTS	022-017	146	2000	P.P. 2000-045	P08-045
32	1956	WOODLAND HEIGHTS SUBDIVISION	023-053	147	2000	P.P. 2000-033	P08-033
33	1958	MOREHEAD ADDITION NO 2	023-037	148	2000	P.P. 2000-027	P08-027
34	1958	MOREHEAD ADDITION	023-029	149	2000	P.P. 2000-005	P08-005
35	1971	KEELTON SUBDIVISION	026-004	150	2000	SOUTH CREEK	044-003
36	1971	SILVER RANCH SUBDIVISION NO 1	026-048	151	2000	P.P. 2000-010	P08-010
37	1975	SILVER LOOP ADDITION	030-016	152	2000	P.P. 2000-010	P08-010
38	1976	IMEL ADDITION	031-039	153	2000	P.P. 2000-096	P08-096
39	1976	FIVE FIRS SUBDIVISION	031-037	154	2001	P.P. 2001-091	P01-091
40	1976	SILVER RANCH SUBDIVISION NO 2	030-047	155	2001	P.P. 2001-015	P01-015
41	1981	SILVER CREEK CONDOMINIUMS	037-033	156	2001	SILVERTON INDUSTRIAL PARK, REPLAT LOTS 9	044-033
42	1985	RIVER RUN CONDOMINIUMS	039-018	157	2001	SILVERTON HEIGHTS	044-055
43	1990	P.P. 1990-028	P08-028	158	2001	JENSEN ESTATES	044-028
44	1990	P.P. 1990-069	P08-069	159	2001	P.P. 2001-070	P01-070
45	1990	PARK TERRACE 1	039-050	160	2001	P.P. 2001-054	P01-054
46	1990	P.P. 1990-028	P08-028	161	2001	P.P. 2001-020	P01-020
47	1990	P.P. 1990-038	P08-038	162	2001	P.P. 2001-097	P01-097
48	1991	P.P. 1991-071	P01-071	163	2001	P.P. 2001-090	P01-090
49	1991	LONE OAKS ESTATES	039-071	164	2002	P.P. 2002-082	P02-082
50	1991	LONE OAKS ESTATES	039-071	165	2002	P.P. 2002-076	P02-076
51	1991	LONE OAKS ESTATES	039-071	166	2002	P.P. 2002-048	P02-048
52	1991	P.P. 1991-109	P01-109	167	2002	P.P. 2002-034	P02-034
53	1991	WOODALL ADDITION	039-070	168	2002	P.P. 2002-040	P02-040
54	1991	PARK TERRACE 2	039-072	169	2002	P.P. 2002-062	P02-062
55	1991	P.P. 1991-091	P01-091	170	2002	P.P. 2002-025	P02-025
56	1991	PARK TERRACE 3	039-094	171	2002	P.P. 2002-017	P02-017
57	1991	P.P. 1991-121	P01-121	172	2002	P.P. 2002-022	P02-022
58	1991	P.P. 1991-007A	P01-07A	173	2002	P.P. 2002-022	P02-022
59	1991	P.P. 1991-007A	P01-07A	174	2002	P.P. 2002-018	P02-018
60	1992	P.P. 1992-090	P02-090	175	2002	P.P. 2003-005	P03-005
61	1992	OAK KNOLL ESTATES PH. 1	040-012	176	2003	P.P. 2003-007	P03-007
62	1992	P.P. 1992-042	P02-042	177	2003	ABUQUA HEIGHTS PHASE 1, REPLAT LOTS 3&4	045-036
63	1992	P.P. 1992-049	P02-049	178	2003	ABUQUA HEIGHTS PHASE 2	045-009
64	1992	P.P. 1992-112	P02-112	179	2003	SHADOW RIDGE ESTATES	045-021
65	1992	P.P. 1992-021	P02-021	180	2004	P.P. 2004-035	P04-035
66	1992	P.P. 1992-095	P02-095	181	2004	JEANIE LYNN	045-060
67	1992	P.P. 1992-093	P02-093	182	2004	P.P. 2004-081	P04-081
68	1992	P.P. 1992-125	P02-125	183	2004	SILVER CLIFF	045-052
69	1993	P.P. 1993-111	P03-111	184	2004	P.P. 2004-095	P04-095
70	1993	LONE OAKS ESTATES II	040-055	185	2004	P.P. 2004-115	P04-115
71	1993	P.P. 1993-028	P03-028	186	2004	SHADOW RIDGE ESTATES NO 2	045-056
72	1993	P.P. 1993-104	P03-104	187	2004	P.P. 2004-000	P04-000
73	1993	P.P. 1993-017	P03-017	188	2004	PIONEER VILLAGE PHASE 1	045-038
74	1993	P.P. 1993-077	P03-077	189	2004	RIO VISTA CONDOMINIUMS	045-043
75	1993	P.P. 1993-092	P03-092	190	2005	SCHEMEL LOTS	045-138
76	1994	SILVERTON INDUSTRIAL PARK	040-089	191	2005	P.P. 2005-017	P05-017
77	1994	P.P. 1994-007	P04-007	192	2005	P.P. 2005-050	P05-050
78	1994	P.P. 1994-008	P04-008	193	2005	WALTER PLACE	045-096
79	1994	ROEDIE'S PASTURE	040-100	194	2005	ABUQUA HEIGHTS PHASE 3	045-150
80	1994	P.P. 1994-044	P04-044	195	2005	P.P. 2005-062	P05-062
81	1994	LONE OAKS ESTATES III	040-100	196	2005	HAWTHORNE VILLAGE TOWNE HOMES	045-110
82	1994	P.P. 1994-114	P04-114	197	2005	PIONEER VILLAGE PHASE 2	045-109
83	1994	SILVERTON PLAZA	040-058	198	2005	IRA ESTATES	045-112
84	1994	P.P. 1994-076	P04-076	199	2005	WEBB LAKE	045-111
85	1994	PARK TERRACE 4	040-111	200	2005	P.P. 2005-015	P05-015
86	1994	P.P. 1994-017	P04-017	201	2006	P.P. 2006-092	P06-092
87	1994	P.P. 1994-153	P04-152	202	2006	P.P. 2006-110	P06-110
88	1994	P.P. 1994-083	P04-083	203	2006	P.P. 2006-042	P06-042
89	1994	SILVERTON INDUSTRIAL PARK	040-089	204	2006	P.P. 2006-132	P06-132
90	1995	SILVERTON INDUST. PARK, REPLAT LOTS 7-11	041-033	205	2006	MONITOR ROAD ESTATES	045-164
91	1995	P.P. 1995-023	P05-023	206	2007	P.P. 2007-032	P07-032
92	1995	P.P. 1995-055	P05-055	207	2007	SILVER STREET TOWNHOMES CONDOMINIUM	046-060
93	1995	P.P. 1995-063	P05-063	208	2007	P.P. 2007-113	P07-113
94	1995	OAK KNOLL ESTATES PH. 2	041-044	209	2007	NOBLE GLEN ESTATES	046-034
95	1995	SILVER RIDGE	041-025	210	2007	VINTAGE ROW	046-035
96	1995	P.P. 1995-035	P05-035	211	2007	P.P. 2007-027	P07-027
97	1995	BRENDON SUBDIVISION	041-050	212	2007	P.P. 2007-031	P07-031
98	1996	P.P. 1996-072	P06-072	213	2007	P.P. 2007-059	P07-059
99	1996	P.P. 1996-029	P06-029	214	2007	P.P. 2007-028	P07-028
100	1996	P.P. 1996-040	P06-040	215	2007	P.P. 2007-029	P07-029
101	1996	P.P. 1996-046	P06-046	216	2007	P.P. 2007-038	P07-038
102	1996	IMEL-KRANZ	043-009	217	2007	P.P. 2007-067	P07-067
103	1996	ABUQUA HEIGHTS PH. 1	041-071	218	2007	P.P. 2007-077	P07-077
104	1997	P.P. 1997-013	P07-013	219	2007	P.P. 2007-090	P07-090
105	1997	P.P. 1997-041	P07-041	220	2007	PIONEER VILLAGE PHASE 3	046-056
106	1997	P.P. 1997-032	P07-032	221	2007	WEBB LAKE 2 - PHASE 1	046-064
107	1997	P.P. 1997-079	P07-079	222	2007	SILVERVIEW ESTATES	046-069
108	1997	P.P. 1997-120	P07-120	223	2008	P.P. 2008-013	P08-013
109	1997	P.P. 1997-097	P07-097	224	2008	P.P. 2008-017	P08-017
110	1997	P.P. 1997-130	P07-130	225	2008	P.P. 2008-030	P08-030
111	1997	P.P. 1997-064	P07-064	226	2008	P.P. 2008-038	P08-038
112	1997	P.P. 1997-021	P07-021	227	2008	P.P. 2008-075	P08-075
113	1997	P.P. 1997-116	P07-116	228	2009	HUDDART HILLS	047-011
114	1997	P.P. 1997-047	P07-047	229	2009	ANGEL BROOK ESTATES	047-009
115	1998	P.P. 1998-056	P08-056				