NPS Form 10-900
(Oct.1990)

OMB No. 10024-0018

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Lane-Miles Standish Company Printing Plant

other names/site number

2. Location

street & number 1539 NW 19th Avenue ☐ not for publication

city or town Portland ☐ vicinity

state Oregon code OR county Multnomah code 51 zip code 97209

3. State/Federal Agency Certification

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

Signature of certifying official/Title - Deputy SHPO — Date: 2-16-07

Oregon State Historic Preservation Office
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Action

✓ entered in the National Register
___ See continuation sheet.

___ determined eligible for the National Register
___ See continuation sheet.

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain):

Signature of the Keeper — Date of Action: 3/27/2007

Lane-Miles Standish Company Printing Plant
Name of Property

Multnomah County, Oregon
County and State

5. Classification

Ownership of Property
(check as many as apply)

- X private
- ___ public - local
- ___ public - state
- ___ public - Federal

Category of Property
(check only one box)

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(enter categories from instructions)

INDUSTRY/PROCESSING/EXTRACTION:
Communication Facility

Current Functions
(Enter categories from instructions)

INDUSTRY/PROCESSING/EXTRACTION
Communication Facility

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY REVIVALS:
Late Gothic Revival

Materials
(Enter categories from instructions)

foundation: Concrete
walls: Concrete
roof: Asphalt
Other:

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

See continuation sheets.

DESCRIPTION SUMMARY

The Lane-Miles Standish Company Building is located on Lots 1-3 and 6 of Block 263 of Couch's Addition to the City of Portland, Multnomah County, Oregon. The parcel is located on the west side of 19th Avenue, which runs north and south, between Quimby and Raleigh Street. The building fronts northeast to the southwest corner of 19th Avenue and Raleigh. The Castellated Gothic Revival-style complex consists of two parts: the original (1929), one and two story portions situated along 19th Avenue, as well as a surface parking lot.

GENERAL DESCRIPTION

Setting: The building is located in the area once known as Slabtown, northwest of downtown Portland. It is a mixed use neighborhood that includes older single family residences, apartment buildings, and light industrial structures. The immediate area reflects the history and mix of uses. To the north is St. Patrick's Cathedral with four-plex housing to the west of it. To the northeast on a full block is a one-story bank branch with large surface parking lot. Across the street directly to the east is a two-story industrial building with a single family residence to the south and a one-story commercial building further to the south. West of the Lane-Miles Standish Building is a one-story warehouse building.

Block 263 runs 200 feet north and south and 500 feet east and west, and the printing plant is located at the east end.

Site: The Lane-Miles Standish Company is located on a 25,000 square foot parcel. The 1929 structure is located on parcels 1-3 with 15,000 square feet. Lot 6 is a 5,000 square foot surface parking lot.

The site is generally flat. The 1929 structure is built on a low-rise berm with a slight lawn setback on the north and east. Along the building face is a planting bed with low rise shrubbery. A 7-step flight of concrete steps rise from the northeast corner to a slight platform with the building's main entrance. At the west is a 5-step concrete stair with landing that leads to a rear entrance. At the south end of the 1929 building is a concrete drive off 19th Avenue. Based on contemporary images, the set-back, grass berm, planting beds, stairs and driveway may all be considered character-defining.

Structure: The 1929 Lane-Miles Standish Building is one-story rectangle in form, running 88 feet east and west and approximately 136 feet north and south. The exterior walls are concrete on concrete slab. The interior is open with two rows of steel columns running north and south supporting the roof with a north-south clerestory window. At the northeast corner, extending partially from the rectangle is an octagonal two-story concrete office structure.

Exterior: The dominant architectural feature is the two-story octagonal turret at the northeast corner and largely defines a style that may be termed Castellated Gothic Revival. This unit is approximately 28 feet across. The second story rises in full octagonal form with a castellated cornice accented by a simple beltcourse above the second floor. The entrance is located at the northeast corner with a concrete pointed arch leading to a slightly recessed multilight wood door, painted black, flanked by wood-framed multi-light sidelights and transom, also painted black. Above the entrance at the second floor is a tall window opening. The window system is a combination of paired multi-light casements topped with a 4-light transom, above which is an 8-light fixed window. The north and east projecting walls of the turret have paired window openings on the first and second floors with the identical window system. The north and east walls of the turret that angle back toward the printing plant have single window openings at the first and second floors. The remaining three walls of the turret at the second floor are blank.

Extending from the turret to the north and to the east are two facades similar in design, both one story in height. The more pronounced is the east elevation, along NW 19th Avenue. This façade runs approximately 100 feet divided into six bays. The center four bays are similar, framed by buttressed pilasters. Between the pilasters are large multi-light steel sash windows. Each window opening contains a pair of windows, 4 lights across and 6 lights tall. The lower center portion of each window contains an operable hopper. The far east bay provides access to an interior loading dock with a rectangular opening enclosed by a paneled wood overhead door with glazing along the top half. To the right (north) of the door is a wood pedestrian door with transom above, reaching the height of the overhead door opening. The entire ensemble is surmounted by stylized concrete tracery between two buttressed pilasters. The far north bay is truncated with only one pair of windows.

The north façade runs approximately 43 feet. Fenestration is irregular. A group of four smaller steel-sash windows adjacent to the turret wall are comprised of a 4-light hopper over a 2-light fixed window. Three large window openings are arranged in a 2:3:2 arrangement. The window systems are identical to those on the east elevation. A pointed arched recessed secondary

entrance is located at the far west end. The west façade is a blank wall with paired metal doors at the south end of the parking lot.

Roof: The roof of the 1929 building is flat with a roof monitor. The monitor has steel sash windows to provide light and ventilation to the space below. The monitor is approximately 30 feet wide (east-west) and 96 feet in length. The windows are operable louvers.

Interior: From the northeast corner, the front door opens into a shallow stair hall. The public spaces and executive offices are handsomely finished. The printing plant is utilitarian in design and function.

First Floor
The front entrance opens into a spacious foyer that includes the stairs to the second-floor offices, entry into first-floor offices, and entry into the printing plant and restrooms. The foyer is comprised of painted plaster walls and ceiling, 1960s era replacement vinyl flooring, and varnished wood trim. The front door, on the interior, is framed with sidelights and transom and is trimmed with varnished wood. Baseboards are also varnished wood. The patterned vinyl flooring is designed to simulate ceramic tile. The plaster walls are decorated with a slightly raised scallop crown topped with a molded plaster cornice. The single window in the foyer is flush with the exterior wall and has no trim. This is a typical feature of Tudor-Gothic style buildings of the period. The window sill is varnished wood. The opening into the administrative offices is a wide Tudor-arched opening trimmed with varnished wood. An original light fixture hangs from the foyer ceiling. It is a single pendant of bronze-colored metal. The scrolled open metalwork forms a hexagonally shaped "basket". The stairs themselves have varnished wood risers and treads, delicate twisted iron balusters, and a varnished-wood curved railing.

To the west of the foyer are the restrooms. These run along the north wall and are distinguished on the exterior by their narrow utilitarian windows.

The first floor office consists of a large octagonal room with an arched door opening on the west wall into the printing plant and a rectangular entry to a second smaller office space to the south. The room has the same finishes as the foyer; varnished-wood base board and window sills, painted plaster walls and ceiling, decorative scalloped crown, and 1960s era vinyl flooring. The office is lined with varnished paneling approximately 7' high topped with a slightly projecting wood cornice. The paneling is divided horizontally at about 5' height. This creates a pleasing proportion. On one wall of the room are built-in varnished-wood shelves enclosed by sliding

doors. Original light fixtures hang from the ceiling and are comprised of metal chains and white opaque glass globes.

The smaller office to the south is utilitarian with interior windows, plaster and gypsum walls (non-historic), and painted concrete floor. All of the windows in the first and second floor offices are trimmed the same as the stair hall windows.

The printing facility is largely open, divided by steel columns into three bays. At the center is the roof monitor with clerestory windows. In the center of the floor plan is a free-standing office with modern partitions. To the south is a shipping room, also partitioned from the printing plant. Finishes are utilitarian with concrete floor and walls and wood plank ceiling. The printing facility is lined with windows along the north and east elevations. These windows are multi-paned steel sash with center hoppers.

Second Floor
The stair opens directly into the second-floor office area of the turret. The large octagonal room has wall-to-wall carpet, wood wainscot, painted plaster walls, and plaster ceiling. The scalloped crown is identical to that on the first floor. Original pendant fixtures light the room and are identical to the first floor office fixtures. There are two windows on each of the sides (walls) of the octagon except for the wall over the front entrance where there is only one window. To the southwest of this room is a long narrow room that was formerly a balcony. This was originally a viewing platform for the managers. It is now enclosed and used for storage.

Alterations: The Lane-Miles Standish Building retains a high degree of integrity with no major alterations to the original building. On the interior, the primary changes include enclosing the balcony at the north with scarring suggesting that a stair was also removed. Vinyl flooring and has been be added to the foyer, and office, and it appears to date from the 1960's. A minimal amount of gypsum walling has been added in the small office. The office areas appear intact as built with very slight modification. In 1962 a rectilinear warehouse addition with a single roll-up loading door and entry door was built on the south end of the building. The addition was removed in the summer of 2006, exposing the original and intact exterior south wall.

Lane-Miles Standish Company Printing Plant
Name of Property

Multnomah County, Oregon
County and State

8. Statement of Significance

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

_____ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

_____ B Property is associated with the lives of persons significant in our past.

__X__ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

_____ D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance
1929

Significant Dates
1929

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

Property is:

_____ A owned by a religious institution or used for religious purposes

_____ B removed from its original location

_____ C a birthplace or grave

_____ D a cemetery

_____ E a reconstructed building, object, or structure

_____ F a commemorative property

_____ G less than 50 years of age or achieved significance Within the past 50 years

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder
The Austin Company, architect

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

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

Previous documentation on file (NPS):
__X__ preliminary determination of individual listing (36CFR67) has been requested
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey
___ recorded by Historic American Engineering Record

Primary location of additional data:
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
__X__ Local government
___ University
__X__ Other
Name of repository: Oregon Historical Society

The Lane-Miles Standish Printing Plant is located at 1539 NW 19th Avenue. Specifically, it is located on Lots 1-3 and 6 of Block 263 in Couch's Addition to the City of Portland. The 1929 building was designed by the Austin Company as a printing plant for the Lane-Miles Standish Company.

The resource is eligible for listing in the National Register under Criterion "C" for architecture. Specifically, the Lane-Miles Standish Building is the only documented historic example of work in Portland by the Austin Company, which pioneered the concept of combining design, engineering, and construction into a single process in the 1910s. The building is also the only known Gothic-Revival style industrial structure in the city.

The building is listed in the City of Portland's Inventory of Historic Resources and was determined eligible for listing on the National Register by the State Historic Preservation Office and the National Park Service.

The Lane-Miles Standish Building is the only historic example of work in Portland by the Austin Company, which pioneered the concept of combining design, engineering and construction into a single process in the 1910s.

The building is the design of the Cleveland-based Austin Company. The Austin Company was a worldwide leader in the design and development of industrial and other buildings, and pioneered the concept of combining design, engineering, and construction into a single process. This concept ultimately expressed itself as "design-build". The Lane-Miles Standish Building is thought to be the only vintage example of the firm's work in Oregon.[1]

The Austin Company's roots date to the 1870s. Samuel Austin, a 21-year old English carpenter settled in Cleveland in 1872 and began working with a residential contractor. By the end of the decade, Austin established his own business. In 1889, he won a contract to construct a building for the Broadway Savings Bank. Among the bank's clientele were industrial executives who saw the quality of Samuel's work and who soon called him to undertake factory projects. These projects took Austin beyond the city and led to larger commissions. By way of example, in 1895, Samuel received a contract for Cleveland's first electric lamp factory, followed by a succession

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[1] Ferriday, Virginia Guest, et. al, Historic Resources Inventory of Portland (Portland, OR: City of Portland, 1984); www.theaustin.com.

of contracts from the National Electric Lamp Association, predecessor to General Electric.[2]

In 1911, Austin's son, Wilbert, an engineering graduate of Case School of Applied Sciences (now part of Case Western Reserve University), conceived of the then heretical idea of combining design, engineering and construction in one firm to offer a complete facility service. He further extended this concept to developing standardized buildings. In part, this concept relied heavily on Henry Ford's notions of interchangeable parts and assembly production in the automobile industry, which elicited cost savings by standardization and speed. This concept broadened the traditional approach to construction by offering essentially "turn-key" contracts that started with architecture and engineering and ended with the finished building. The company codified the approach into "The Austin Method" published by the company in 1913. Within three years, it also launched a national advertising campaign, using popular outlets as *The Literary Digest* and *Saturday Evening Post,* rather than professional journals.

In a very real sense, "The Austin Method" paralleled in commercial and industrial buildings the techniques of mail-order prefabricated housing that grew to prominence at the same time. That concept was developed first by the Aladdin Company of Bay City, Michigan in 1908, followed by Sears Roebuck & Company in 1911. By the 1920s, Sears came to dominate this housing market, in large part because Sears offered clients the convenience of buying not only the house but all of the furnishings and because Sears offered financing. By 1930, Sears offered over 100 housing styles and the company was the premier catalog retailer of prefabricated houses. The company reportedly sold over 100,000 houses through mail orders between 1908 and 1940, though ended the practice just prior to World War II.

What is particularly noteworthy of "the Austin Method," however, is that the effort for standardization and rapid construction did not inherently compromise architectural design or identity. The firm did have ten standard buildings and it anticipated modular construction. Yet, Austin could also produce designs that were wholly, partially, or even slightly unique.

This design build/standard building concept opened the door for rapid growth for the company, particularly in industrial buildings. With a short period of time, the firm had contracts for manufacturing plants and other buildings in New England, Canada, Chicago, St. Louis, and on

[2] The Austin Company history is based on Martin Grief, The New Industrial Landscape: The Story of the Austin Company (Clinton, NJ: The Main Street Press, 1978); Richard Cartwright Austin, Building Utopia: Erecting Russia's First Modern City, 1930 (Kent, OH: Kent State University Press, 2004); and the Austin Company's website, www.theaustin.com.

the Pacific Coast. To feed that growth, the firm also established regional offices in Michigan, Pennsylvania and Connecticut. No fewer than eleven major construction companies copied the notion of standardized buildings with their own designs.

Demand for rapid construction in World War I accelerated growth and moved the company worldwide. The firm's sales volume grew by 35% with projects such as the Franklin Arsenal in Philadelphia. In 1918, Austin designed and constructed what was then the world's largest aircraft manufacturing facility for Curtiss Aeroplane and Motor Company in Buffalo, New York. At the same time, Austin provided 170 railroad freight cars of 13 pre-fabricated buildings for shipment to Newport News and then to France for the Army. Demand for rapid construction following the war further accelerated growth in Europe and in 1918 Austin established its first fully staffed overseas office in Paris for work on the European Continent.

The national building boom in the 1920s then continued Austin's growth both nationally and internationally. Examples of their diverse work in the era include Max Sennett Film Studios in Hollywood, California; Johnson Motor Co. manufacturing plant in Waukegan, Illinois; and the West Coast plant of Link-Belt Co. in San Francisco, California. Other non-industrial projects included the Cheasty's Department Store in Seattle, Washington; Mildred Apartments in Beaumont, Texas, a Spanish Revival-style private residence in Coral Gables, Florida and most of the buildings for Philadelphia's Sesquicentennial. In 1927, the company constructed what was then the world's largest building for the Oakland Motor Car Company in Pontiac, Michigan. This project extended Austin's reputation to the Soviet Union, where in 1930, Austin was awarded a contract to design and construct a $60 million integrated automobile manufacturing complex and workers' city at Gorki. This project included an assembly plant capable of producing 150,000 cars a year and an infrastructure for a workers' city with a population of 50,000. Using peasant labor under Austin's supervision, the project was completed by December 31, just 18 months after groundbreaking.[3]

In 1929, the Lane-Miles Standish Printing Company turned to the Austin Company for a new printing plant. Lane-Miles Standish was a joint enterprise of Alan Lane and Miles Standish. Alan Lane was born in Washington, D.C. in 1883 and at the age of 26, in 1909, moved to Portland and began working as a sales representative for the Glass & Prudhomme Printing Company.[4] Standish had been born in Oak Park, Illinois in 1887 and arrived in Portland in 1913,

[3] Ibid.
[4] Lane, Alan Jr., *A Brief History of the Lane-Miles Standish Company* (unpublished, 1990).

first working as a sales clerk at Meier & Frank. Lane arranged for Glass & Prudhomme to hire Standish as a sales representative.[5] In 1919, the pair left Glass & Prudhomme and established a new printing enterprise, located at SW 309 Oak Street, the present site of the US Bancorp's Plaza. They purchased used equipment and pirated some of Glass & Prudhomme's major accounts. (One of the larger ones was that of the Spokane, Seattle & Portland Railway, an account that the firm retained until 1978, when the rail company merged with Great Northern and Northern Pacific. During their first decade, the company grew and reasonably prospered.[6]

By 1929, the pair decided to move to a new plant in northwest Portland. On February 24th of that year, the Oregonian carried an article announcing that the printing plant, "the most modern of its kind", would be built for $25,000. The design of the new building was an amalgam of an Austin "Standard Daylight Building" and unique Gothic Revival elements. The standard building featured a steel-sash monitor with concrete floor and walls with steel sash windows. The most dramatic Gothic elements are the castellated octagonal two-story tower at the northeast. This item was specific to the Lane-Miles Standish building, added at the request of David Lane. It is patterned after an armory in Washington, D.C. where Lane grew up. Other notable Gothic Revival exterior elements include the buttresses along the east façade and door surrounds at the northeast, east and north. On the interior, the space was divided into two functional areas: the standard building housed the printing operations while the octagon tower housed the administrative activities. Highlighting the administrative area is wood trim, wood paneling, scalloped plaster crown, and arched door openings. The entrance foyer is also treated elegantly with varnished-cwood trim, scalloped plaster crown molding, and decorative iron accents in the central hanging light fixture and the balusters. These treatments make the offices attractive and memorable, yet not opulent or ostentatious. The printing space is open and located on a single floor, allowing flexibility in the arrangement of machinery and production processes, both current and future. The floor is concrete, minimizing vibration in an industry where the registration of colors in repeated printings is critical. And the space offers considerable natural light though oversized east and north windows and a nearly full length monitor window. At the south is a loading dock for delivery of both materials, paper supplies and finished product. Doorways at both levels of the tower allow easy access by both administrative and management, and a balcony off the second floor executive offices provides management with an excellent point of observation. Ghosting indicates a stair that connected this balcony with the printing

[5] Ibid.
[6] Ibid.; Polk's Portland, Oregon City Directory. (Portland, OR: Polks, 1919).

floor, which further connected management with production.[7]

The Lane-Miles Standish Printing plant was constructed at a time when the printing industry made enormous strides in the first half of the twentieth century. The offset press for paper printing came into use about 1908 and steadily made its way into the 650 printing companies that nationwide comprised the printing industry. The offset continued the tradition of printing from raised images. Ink rollers travel over the image and the inked image is then transferred onto the paper. The press operated faster and produced a higher quality. Letterpress shops had huge cylinder presses and could produce fine quality work in black and white and full color. Type was set from machines that cast a complete line in one piece. Large tables were used to assemble the lines of cast type along with illustrations and the resulting pages were locked into a chase that were then positioned on the press for printing. The presses were slow compared to modern day printing. Twenty-five hundred impressions per hour was an accepted standard. If color was added the sheets had to be printed an additional time for each additional color.

Turn-of-the-century graphic processes focused on photogravure and photo-engraving, which allowed the image to be directly transferred from the original drawing to the printing surface photographically. These processes, however, transferred only the outline, not the color. At the same time zinc plates replaced cumbersome lithography stones and further accelerated the printing process.

Technological advances continued into the 1930s, with the photographic process, transference of film images for printing and in the printing machinery. The invention of the trichromic halftone allowed color reproduction by using film which was sensitive to color and a series of filters for the camera lens which filtered out all but either the red, yellow, or blue section of the spectrum. The result was a wide color palette with the colors appearing bright and true to the original. Color printing became more common while the physical labor of printing grew less. By the start of the 1930s, there were approximately 1,000 printing companies; by the end of the decade, the number doubled.

Nationally, World War II accelerated this growth, with the need for military graphics -- maps, charts, manuals, instruction books, and technical data sheets. These demand encouraged the installation of new technologies -- web-fed offset presses, four-color presses, specialty presses and plate making equipment. However, much of this growth occurred on the major metropolitan

[7] Lane, Alan Jr., *A Brief History of the Lane-Miles Standish Company*; Oregonian, February 29, 1929, p. 2-2.

areas of the northeast, Midwest and southern California. For Portland, the war meant rationing (including paper) and a repressed market.

Following the war, the industry took on sensational growth. The number of printers doubled while sales volume grew seven-fold to nearly a billion dollars. In New York City alone, capital investment jumped by $20 million with a resulting sales growth of $250 million. Eighty percent nationally of these plants fit into Lane-Miles Standish's niche of volume producer to color and all types of material.

The printing process in the postwar world varied slightly: The process began with print designers creating camera-ready work. Often, this work was done by graphic artists, but typically printers maintained some capacity, often by business associations. The camera ready art arrived in the camera room where technicians produced the image in real size onto film, plate or paper. The negative was then fixed, washed, and dried, and then preceded to the art department, where touch ups or hand artwork was done. The negatives were then assembled and were made ready for plate making. In transferring the image for printing, in the 1940s, a photocomposing machine was commonly used. It was a small vacuum frame, which could be set over a plate. The plate could then be run through the lithographic proof press to make sure the image appeared as expected before a big run was made. Finally, the plate was strapped onto the press for printing. Printing depended upon the well-known principle that water and oil do not mix. Through a chemical process the image on the plate was rendered oily or greasy ink receptive. Similarly the non-image area was rendered water receptive. When the plate is strapped on the press, two sets of rollers pass over the plate. One set of rollers carries the greasy ink and the other set of rollers carries water. The water prevents ink from depositing on the non-image area and the ink prevents water from depositing on the image area. The image is then transferred to paper from this surface. A complicated roller system carries ink and water to the plate cylinder, completing the roller unit, while the rest of the press carries the paper to the blanket and from these to the delivery pile. Several roller units may be placed between feeder and delivery, making the multi-color offset press.

The specific attributes of the Lane-Miles Standish building for the industry was described, but focus on physical sturdiness, a flexible floor plan and extensive access to natural light should be stressed. Research in the Oregon State Historic Preservation inventories identified only two other buildings in the state built as a printing company. The first is the Metropolitan Printing Company Graphic Arts Building, located at 110-118 NW 9th Avenue in Portland. Built in 1921, it is a 3-story reinforced concrete structure of commercial design. It has since been adapted for

office use with ground floor retail space. The second is the Sweeney, Straub & Dimm Printing Plant, designed by Pietro Belluschi in 1949. It has since been adapted for retail space.

Other printing-related buildings such as the 1911 Healy Building (731 SW Morrison Street) were used for printing but reflective of an earlier period when printing occupied generic commercial space, often upper floors. Similarly, the James Kerns and Abbot printing company located in a former laundry building at 338 NW 9th Avenue in 1917 and remained there through the 1950s.

These resources spanning from the 1911 Healy Building to the 1946 Sweeney Straub & Dimm building illustrate the transition and growing professionalism of the printing industry, and illustrate the rise of industry-specific buildings for printing. They also provide a context for appreciating where the Lane-Miles Standish Building fits as a building type. Prior to World War I, generic space centrally located sufficed; the upper floor of the non-reinforced masonry Healy Building being typical. After the war, technology required reinforced concrete construction, efficiency prompted single floor operations, competitiveness demanded natural light and the automobile allowed remote locations. The 3-story reinforced concrete 1921 Graphic Arts Building responded to the structural demands, but not the access to natural light nor the location of operations on a single floor.

The 1929 Lane-Miles Standish Printing Plant is the first full expression of an industrial design that would be replicated into the 1940s and to the present.

In the ensuing years, Austin's standard building approach would continue to grow and the company to thrive. The firm's most readily recognized building design is the ubiquitous pre-fabricated porcelain enameled automobile service station. In its first hundred years, the firm was responsible for over 12,000 facilities worldwide for general manufacturing, food production, warehouse and distribution, institutions, health care, offices, research and development, and retail merchandising. In Oregon, however, only two buildings designed by Austin are known to exist: The Lane-Miles Standish Printing Company is the first. The second is the Oregonian Printing Plant, located at 1621 SW Taylor Street, built in the 1980s.[8]

[8] Ferriday, Virginia Guest, et. al. Historic Resources Inventory of Portland. (Portland, OR: City of Portland, 1984).

By way of comparison, the Austin Company is recognized in five buildings in the National Register:

- 1900 H. Black & Co. Building, Cleveland, OH
- 1925 Boeing/United Airlines Terminal, Laramie, WY
- 1925 Howard Motor Company Building, Los Angeles, CA
- 1929 Mildred Buildings, Beaumont, TX
- 1950 Rocky Flats Plant, Jefferson County, CO

Lane-Miles Standish Building as an example of Gothic Revival design applied to industrial buildings

The typical Gothic Revival style (as used primarily in 19th century residential architecture) is distinguished by:

- A flat roof with projecting towers, spires, or pinnacles;
- Strong vertical emphasis;
- Asymmetrical composition except for commercial buildings;
- Pointed-arched openings as well as flat-topped openings;
- Brick or masonry facing, frequently on a steel or concrete frame;
- Gothic ornamentation, often in terra cotta: quatrefoil trim, hood moldings and battlements.

Major non-residential examples in the state include the 1924 Odd Fellows Building in Portland; 1922-26 John Jacob Astor Hotel in Astoria, 1926 Elsinore Theater in Salem, and the 1913 United Presbyterian Church in Albany.[9]

[9] Clark, Rosalind. Oregon Style: Architecture from 1840s to the 1950s. (Portland, OR: Professional Book Center, 1983).

Particular elements that define the Gothic Revival design of the Lane-Miles Standish Building include:

- A largely flat roof with a castellated octagonal two-story mass at the northeast
- Asymmetrical composition
- Pointed arched openings at the doors
- Buttresses at the pilasters on the east
- Pointed arched tracery at the loading dock doorway.

These Gothic Revival treatments continue on the interior with round or pointed arched interior doorway and scallop detailing at the first and second floor office areas.

Of castellated buildings within the City of Portland, the Lane-Miles Standish Building is among a small group.[10] This list includes:

- Portland Oregon National Guard Armory Annex, 1891
  (128 NW 11th Avenue; McCaw & Martin, architect)
- Gleall Castle, 1892
  (2591 Buckingham Terrace; Charles Henry Piggot, architect)
- Canterbury Castle, 1930
  (2910 SW Canterbury; J. O. Fry, architect)

Within this may also be considered the buildings and structures associated with the City's reservoir system, both in Washington Park and Mt. Tabor Park. These range in date from the 1890s to the 1910s, largely designed by Issac Smith and Charles Oliver. Other than the Lane-Miles Standish Building, there is no commercial example of castellated design.

[10] Ferriday, Virginia Guest, et. al. Historic Resources Inventory of Portland. (Portland, OR: City of Portland, 1984); City of Portland Historic Landmarks Database

The broader collection of Gothic Revival and related styles (Collegiate Gothic, Carpenter Gothic) is also small in Portland.[11] This portfolio is largely religious in form with buildings that include:

- Ascension Episcopal Chapel (1823 SW Spring Street; 1889)
- Bishop's House (219 SW Stark Street; 1879)
- Calvary Presbyterian (1422 SW 11th Avenue; 1882)
- Church (6401 NE 10th Avenue; 1891)
- Congregation Kesser Israel (136 SW Meade Street; 1900)
- Ebenezer German Congregational Church (636 NE Stanton Street;; 1898)
- First Congregational Church (1126 SW Park Avenue; 1890)
- First Immanuel Evangelical Lutheran Church (632 NW 19th Avenue; 1904)
- First Norwegian-Danish Methodist Episcopal (607 NW 18th Avenue; 1888)
- First Presbyterian Church (1200 SW Alder Street; 1890)
- First United Evangelical Church (1804 SE 16th Avenue; 1909)
- Mizpah Presbyterian Church (2456 SE Tamarack Avenue; 1891)
- St. Andrew Parish Church (4919 NE 9th Avenue; 1928)
- St. James Lutheran Church (1365 SW Park Avenue; 1891)
- Sunnyside United Methodist Church (3520 SE Yamhill Street; 1910)
- Westminster Presbyterian Church (1624 NE Hancock Street; 1912)

Non-ecclesiastical examples are limited to Eliot Hall at Reed College (3203 SE Woodstock Blvd.; 1912); Odd Fellows Building (1019 SW 10th Avenue; 1924), Worthington Apartments 708 NW 19th Avenue; 1929) and the R. Pulvermacher House (230 SW Woods Street; 1902).[12]

The Lane-Miles Standish Building is the only historic example of work in Portland by the Austin Company, which pioneered the concept of combining design, engineering and construction into a single process in the 1910s.

[11] Ibid.
[12] Ibid.

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The Oregon Journal

The Oregonian

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Sanborn Fire Insurance Maps for Portland, Oregon.

Lane-Miles Standish Company Printing Plant
Name of Property

Multnomah County, Oregon
County and State

10. Geographical Data

Acreage of Property .57 acre (25,000 SF)

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

	Zone	Easting	Northing
1	10	524330	5042056
2			
3			
4			

Verbal Boundary Description:
The Lane-Miles Standish Printing Plant is located on Lots 1-4 and 6 of Block 263, Couch's Addition to the City of Portland, Multnomah County, Oregon.

Boundary Justification:
The boundary of the nominated parcel represents the extent of land historically associated with the Lane-Miles Standish Printing Plant.

11. Form Prepared By

name/title John M. Tess, President

organization Heritage Consulting Group date February 23, 2006, rev July 2006

street & number 1120 NW Northrup Street telephone (503) 228-0272

city or town Portland state Oregon zip code 97209

Additional Documentation

Submit the following items with the completed form:

Continuation sheets

Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative black and white photographs of the property.

Additional items (check with the SHPO or FPO for any additional items)

Property Owner

name Alan Lane

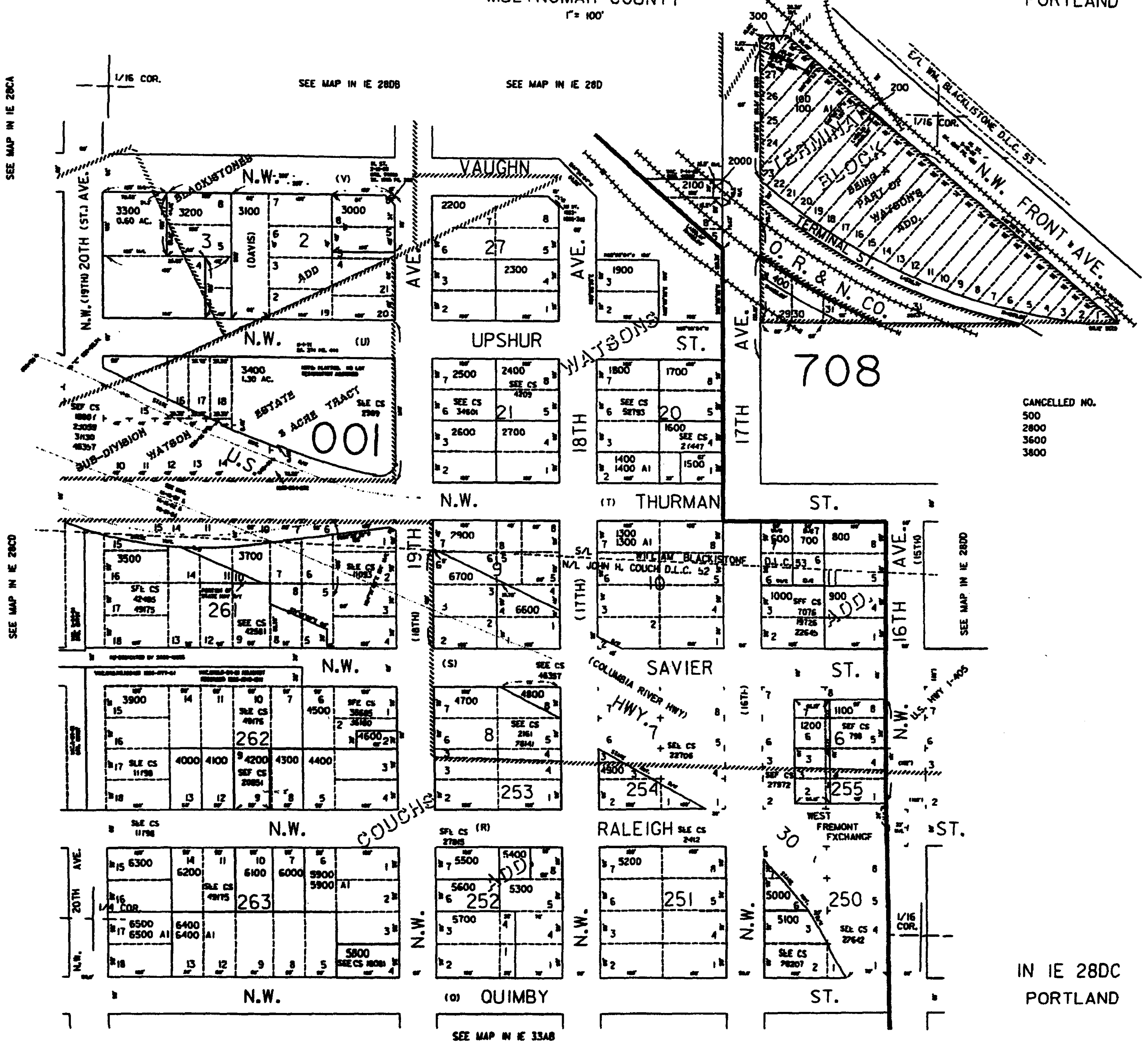
street & number 1539 NW 19th Avenue telephone (503)-227-2553

city or town Portland state OR zip code 97209

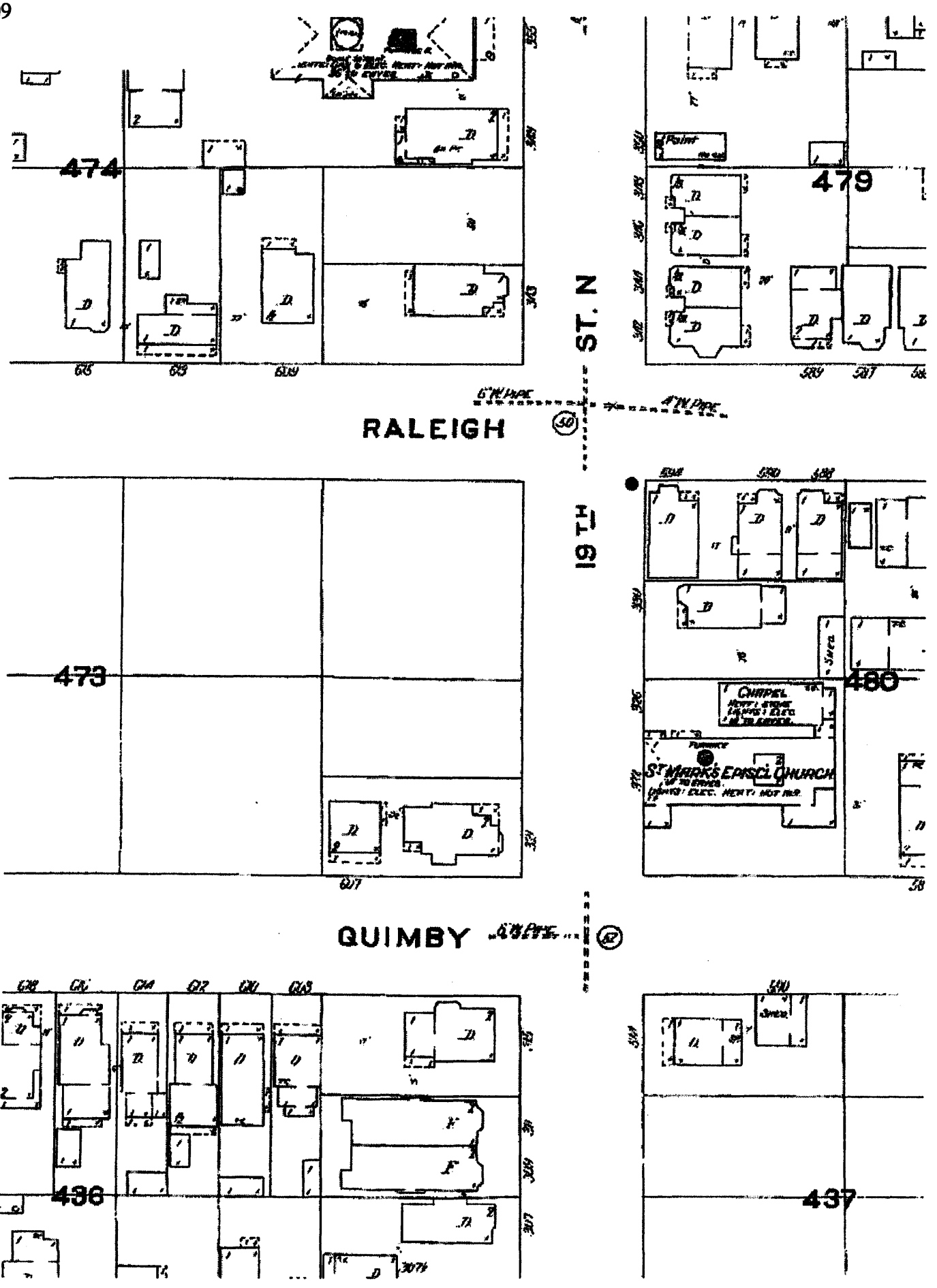
THIS MAP WAS PREPARED FOR ASSESSMENT PURPOSE ONLY

SW1/4 SE1/4 SEC. 28 T.1N. R.1E. W.M.
MULTNOMAH COUNTY
1" = 100'

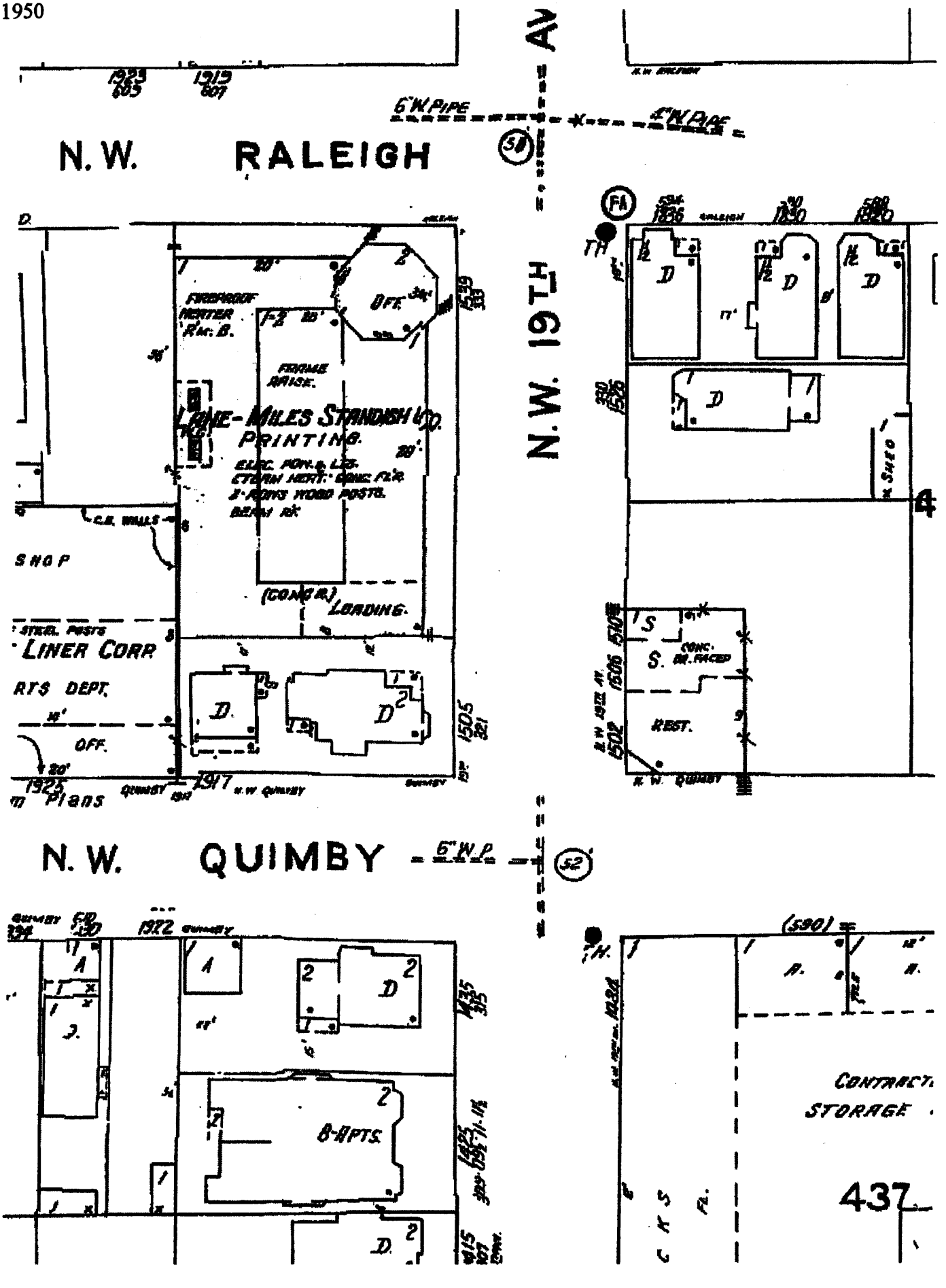
IN IE 28DC
PORTLAND



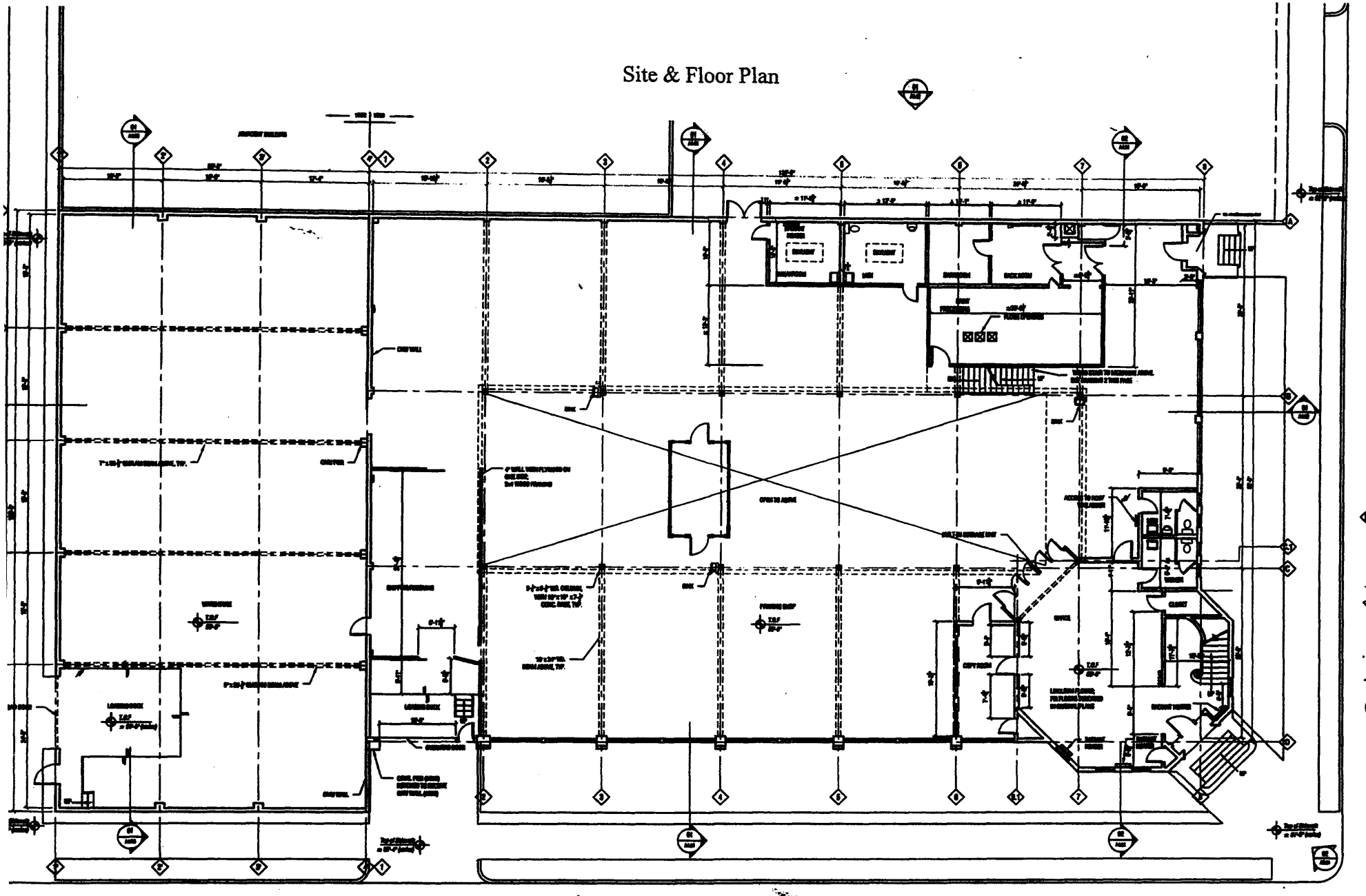
Sanborn Map
1909



Sanborn Map
1950



Site & Floor Plan



first floor plan

Historic Resource Inventory
CITY OF PORTLAND, OREGON

3-019-01505

1505-1539 N.W. Nineteenth Avenue

Couch's, Block 263, Lot 6
QUARTER SECTION MAP #: 2828
Northwest District Association

ORIGINAL NAME: Lane-Miles Standish Company

DATE BUILT: 1929

STYLE: Castellated

ARCHITECTURAL PLANS BY: Austin Company

ORIGINAL OWNER: Lane-Miles Standish Company

TAX ASSESSOR'S ACCOUNT #: R-18022-3640
ZONING: M2S

Rank III

SPECIAL FEATURES AND MATERIALS:
One-story reinforced concrete building with two-story polygonal tower at northeast corner. Towerhas crenellated battlements. Cast-stone compound Tudor arches around entries. Exterior finish of smooth stucco.

AREAS OF SIGNIFICANCE: Architecture

3-019-01505

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Austin Company, Building for Lane-Miles Standish Company, plans, 1928. City of Portland Buildings Bureau Microfiche Collection.

ORIGINAL BUILDING PERMIT #: 199640

Present owners, as of May 1980: Lane-Miles Standish Company
MAILING ADDRESS: 1539 N.W. Nineteenth Avenue, Portland 97209

No Preservation Funding

Negative: 746-11

Score - Design/Construction: 9
Score - Historical: 0
Score - Rarity: 0
Score - Environment: 4
Score - Integrity: 10
Score - Intrinsic: 9
Score - Contextual: 14
Score - Total: 44.5

National Register of Historic Places Continuation Sheet

PHOTOGRAPHS

Photographer:	Kimberly Lakin, Heritage Consulting Group
Date of Photograph:	February and July, 2006
Location of Photograph:	Heritage Consulting Group (1120 NW Northrup Street, Portland, OR 97209)
Photo Paper:	Epson Premium Glossy
Photo Ink:	Epson Ultra Chrome K3 Ink, Inks T5641, T5647, and T5649
Printer:	Epson Stylus Pro 4800

Photographs

1. Exterior View, Looking SW at NE corner
2. Exterior Detail, Looking SW at NE entrance
3. Exterior Detail, Looking SW at NE entrance doorway
4. Exterior View, Looking W at E Facade
5. Exterior View, Looking NW at rear of building, former location of 1962 addition, S and W Facades
6. Exterior Detail, Looking S at N Facade, west entrance
7. Exterior View, Looking E at W Facade
8. Interior View, Ground Floor, Entry Foyer stairs, Looking W
9. Interior View, Ground Floor, Looking S from Foyer to Office
10. Interior View, Ground Floor, W end of office, Looking E
11. Interior View, Second Floor, office W end looking E
12. Interior View, Ground Floor, Printing Plant, Looking S from N
13. Interior View, Ground Floor, Foyer, ceiling fixture
14. Interior View, Ground Floor, Office, ceiling fixture, typical