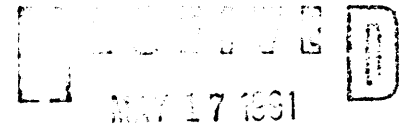


United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name First Baptist Church of Brownsville
other names/site number Brownsville Baptist Church

2. Location

street & number 515 North Main Street N/A not for publication
city, town Brownsville N/A vicinity
state Oregon code OR county Linn code 043 zip code 97237

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u> </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u> </u>	<u> </u> objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.
Signature of certifying official James Hamrick Date April 23, 1991
Oregon State Historic Preservation Office
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register. 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:) _____

Melous Byers 6/19/91
Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Religion: religious structurechurch-related residence

Current Functions (enter categories from instructions)

Recreation and Culture: museumDomestic: single dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and 20th Century Revivals:Late Gothic Revival

Materials (enter categories from instructions)

foundation concretewalls wood: weatherboard, shingleroof wood: shinglesother cooper: spire

Describe present and historic physical appearance.

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GENERAL DESCRIPTION, SETTING

The Brownsville Baptist Church (1906-07), a Gothic Revival, wood-framed structure, has a cross-gabled, steeply pitched roof, a full ground-level basement, and an assymetrically placed bell tower. Arched and round windows, some with colored glass or tracery, appear on three elevations and adorn the bell tower. A variety of siding textures and trim details complete a restrained but elegant expression of the Gothic Revival style, pattern-based church popular in Oregon around the turn of the century.

The Baptist Church is located in a setting that has changed little since it was built. The church stands beside the route of the East Side Territorial Road in Brownsville, one of Oregon's oldest continuously occupied settlements. It is sited at the edge of the old "North Brownsville" commercial area next to a residential zone. Nearby homes and store buildings are older or nearly contemporaneous with the church, with the exception of metal storage sheds to the rear of the church. Parking areas for the church are to the north and east. A tree-clad hill rises beside these.

EXTERIOR DESCRIPTION

The Brownsville Baptist Church has a basic cross-shaped plan, with several compact extensions. (All but one of these are original to the design.) The main, forward facing volume is 2½ stories, including a full ground-level basement. The tower, tucked into the corner of the front and left wings, rises in three sections to a height of approximately 50 feet. Overall dimensions of the church are 66 by 66 feet. The church is an all-wood building. The frame is a combination of mortised and tenoned timbers and balloon framing. Interior sheathing is 1"x6" horizontal shiplap. Exterior siding is wood in three textures. All roofs and rooflets are wood shingled. The building rests on concrete piers and a continuous concrete foundation.

The basement or ground level is clad in vertically placed, 8" wide shiplap with a full one inch trough and rounded bevel, giving a strong vertical pattern to this rather low understory. A waterboard and drip mold separate this pattern from the horizontal lap siding on the main body of the building. Lap siding is also used on the tower at the entry level. Shingles laid in courses cover the top eight feet or so of the gable ends, which are jettied, and the top two sections of the tower. The boxed eaves overhang about one foot. The ceilings of the eaves and the underpart

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of the jetty are sheathed with 4" tongue and groove. There is a plain wide face board, a base mold, and an ogee crown mold. Under the jetty are nine false rafters with rounded ends.

Decorative elements on the front and rear gable ends of the main volume are identical. The dominating feature is a group of three large (4'x10') double hung lancet windows. These are centrally located at the second or sanctuary level. Muntins and tracery in each upper sash frame plain, obscure glass to form three narrow lancet arches with a circle above the shorter central arch. The lower, operable sash has three rectangular lights, also glazed with obscure uncolored glass. An arched, segmented hood mold tops each window. Centered above these windows is a 6' round "Star of David" window done in blue, deep wine-rose, and uncolored obscure glass. Directly below the lancet windows, at basement level, is a set of three 4'x4' double hung windows with 3 over 3 lights and clear glazing. The jetty section at the top of the gable has three bluntly rounded, louvered arches that are attic vents. These have a common hood mold, segmented with a flattened arch.

There is a small gable-roofed porch sheltering a door at the rear ground level. (This is a 1946 addition.) The rear gable roof extends to the right (north) over an 8' lean-to extension that was originally a stairwell. The extension has 3'x5' double hung windows on the north and east sides at the second level, and 12-light fixed windows beneath them. On the southeast corner of the building a partially open, gabled structure houses an emergency stairway (added c. 1965). On this rear elevation, the stairway is sided with vertically textured plywood.

The north gable repeats the pattern of the front and rear elevations with two groups of three double hung windows, one above the other. The second level windows have a common rectangular frame with plain architraves and a crown molding; the triple-arch motif is expressed within each upper sash by wood cutouts forming rounded arches. Two separate arched windows are symmetrically placed at the third level. These are smaller versions of the lancet windows of the front and rear elevations. A triple arch, louvered vent with hood mold is at jetty level.

The south elevation is the least decorative. A small (2'x2') window and narrow service door with transom are at the basement level. The main level is blank. At the third level a set of three 2½'x5' double hung, 3 over 3 windows with clear glass is grouped centrally. These are framed with plain architraves and a crown molding. The jetty above has a single arched vent. A chimney is on the right side of the roof slope. Also on this elevation are two blank extensions, both enclosing utilitarian stairways. The first is original and repeats the roof slopes and siding patterns of the main gable (less the jetty); the second is the emergency stair housing. Its slope is moderate and it is sided with horizontal lap siding.

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The tower rises in three sections. The lower section, which holds the entry and second floor landing, extends forward five feet under a hipped roof with a front gable dormer that shelters the entry door and fanlight. The door is double leaf. The fanlight has a blunt arch, colored and obscure glass, and tracery that forms three short lancet arches, two circles and an eight-petaled "rose". The north side of the tower rounds out to accommodate an interior winding stair. A shingle rooflet with dentil frieze trim tops this protrusion. A single window (3 over 3 with arched muntins) is curved to fit the rounded wall. The second tower section begins with a slightly flared rooflet, then rises to hold round rose windows on the north and west sides. The third section includes the bellfry, roof and spire. The bellfry is open on four sides under steep gable dormers. Each opening has a low railing beneath double cusped arches and tracery, all within a larger lancet arch. Engaged pilasters capped with separate hipped rooflets rise above the roofline. Each pilaster holds a louvered, rectangular vent. The steep, hipped steeple roof is topped by a copper finial spire. Both top sections of the tower are sided with coursed shingles, as is the flared rooflet at the base.

Other elements: A 12-light "French" door is tucked under a quarter-round pent roof in the corner of the tower and left wing. (A 1946 addition.) There are single 3'x5', 3 over 3 windows on the side of the front volume at basement level and the side of the south wing at the sanctuary level. All glazing at the sanctuary level and above, with the exception of the set of three windows in the south gable, is obscure glass, whether colored or plain. The clear glazing in the south gable may have been designed to let south light in to illuminate the pulpit.

There have been four exterior alterations since the building was constructed. These, as described above, are the 12-light door and pent roof beside the bell tower; the small rear entry porch; the two multi-paned fixed windows in the northeast basement corner; and the exterior stairway. All but the door and pent roof are toward the rear of the building. None of the alterations significantly alter the original design of the church. Changes in the historic fabric have also taken place in the course of normal maintenance: The copper spire is a replica of the original iron spire which became badly corroded. The building has been re-roofed at least twice. The last time the church was painted, touches of blue were added to the trim.

INTERIOR DESCRIPTION

The entry doors are plain double leaf with "panic bars". These were substituted for the originals, which were larger, about 1965 in response to fire codes. The originals were 3'x 8' with five or six sunken and beveled panels (from photographic evidence). Installation of replicas is being considered by the owner. The entry, 11' x 15', has a low (7'3") ceiling.

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The 43" high wainscoating is composed of 3½" vertical tongue and groove with an edge bead. There is a 4½" stepped and beveled top molding. The walls and ceiling are plastered, the floor carpeted. A square newel and the first two steps of the carpeted winding stair to the sanctuary landing project into the entry at left rear. To the right rear is a six-panel door leading to the banquet room. The door frame boards have three tiered bands or fillets and are mitered at the corners. This very simple, yet elegant pattern is used for trim throughout the entry and all rooms directly related to the sanctuary.

THE SECOND OR SANCTUARY LEVEL

From the main entry hall a winding stair, 4'8" wide with 14 steps, leads to the second floor landing/foyer. The stair has steamed and curved round wooden handrails held by brass brackets. A 3' x 5' window with obscure glass and arched muntins lights the stairs. The window frame, of the three-tiered mitered design, is curved to follow the curved wall. The landing has the feel of a balcony, with a low rail just in front of the entry fanlight window. (This landing is in fact open to the entry; the rail was moved close to the fanlight for safety reasons in the 1960s.) The fanlight is framed with a mitered, angled frame; the spandrels are "matted" with wainscoating material. The landing walls are wainscoated, with plaster above. The floor is carpeted, as are all floors on this level. A five-panel door enclosing stairs to the balcony landing is at left rear; at the extreme rear is a five-panel swinging door to the overflow annex; to the right, double leaf, six-panel swinging doors open to the sanctuary. The pushplates, escutcheons and knobs on these doors have an elongated oval form with pearl moldings, typical of hardware throughout the public areas of the church. The doors and windows for the church, according to the records, were made in Eugene. A small pew, one of several left for the present owner by the congregation, is on the landing. It has a solid seat, a steamed and curved back of horizontal tongue and groove, and solid end pieces with shield and bulls-eye decorative details. It was made in 1906 in Brownsville by a church member.

The sanctuary (30' x 50' not including rostrum and annex) has 17' high walls and a camp ceiling rising to 22'. In the central flat portion of the ceiling is an 8' square mitered frame enclosing a wooden sunburst medallion. The frame is three-tiered material, the spandrels are filled with 3½" tongue and groove laid diagonally (radiating). The sunburst is in fact a working ventilator; a pulley behind the rostrum rotates half of the rays slightly on a central axis to open or close the spaces between them. A brass chandelier, with 19 tulip shaped glass shades on curved arms, is depended from the center of the sunburst. There are four additional lights hanging from the ceiling; these are simple single large flattened glass globes. It is not known when they were added, but probably it was in 1960, when the church was rewired with knob and tube wiring.

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The sanctuary is counterlighted from the east and west by the three large lancets and the Star of David windows. The lancet windows are framed as a group, with three-tiered material on all four sides, and a three piece, flared crown molding. The spandrels are filled with vertical tongue and groove. The Star of David window is framed in the same way.

The rounded rostrum, centrally located on the long south wall, is raised two feet above the sanctuary floor. It is reached by two sets of three narrow steps. It has a low railing with squared posts and balusters, and a slightly rounded top rail. The baptistry projects as a semi-circle to the left of the pulpit area. One foot railings top the baptistry sides. There is another set of steps to its left. The choir box is on the extreme right. The entire rostrum, baptistry and choir box is open under a single 32 foot long, two-step flattened arch. The arch is square-framed in the same manner as the windows, with flared crown moldings and vertical board-work in the spandrels. To the left of the rostrum is the double leaf door to the emergency stairs. (It is a plain door with "panic bars".) The trim has been matched very closely to the rest of the sanctuary trim, although the stain color is darker and less red.

On the opposite side of the sanctuary, two large (11' x 7') 28-panel "walls" are counterweighted so that they can slide up or down to conceal or reveal the annex. The annex is a 15' x 29' space lighted with a triplet of 3 over 3 rectangular windows with arched wooden cutouts in the upper sash. The walls have been dry-walled and painted. The trim matches that of the entry and stair areas.

All walls and ceilings in the buildings, except for some stairwells and utilitarian spaces, were originally wallpapered. All have been, over time, covered with other materials. The paper was glued over stretched muslin, sometimes with an intermediate felt layer. Only in the kitchen area was there more than one layer of wallpaper. In the sanctuary and all adjoining rooms it had a light metallic ground with random curvilinear forms in off-white, a sort of all-over pattern. The general effect was a light pinkish beige. In 1958 the sagging wallpaper in the sanctuary needed re-doing. The decision was made to cover it with firtex. A Mr. Jack Huffman oversaw the work, and insisted on meticulously mitered, beveled and fitted edges and corners, especially on the angles and curves of the slightly arched camp ceiling.; the result is an alteration that respects the original feel of the sanctuary .

A door in the northeast corner opens into a small room (7' x 8'). This was a stairwell to the lower level until 1946. It has since been used as a "baby cry room". It has single 3 over 3 windows on the two outside walls. The walls are finished in 3½" horizontal tongue and groove, painted light

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yellow-green. The painted trim is the restrained design of the entry. A second door opens from the small room to the annex.

THE THIRD LEVEL

The balcony above the annex is reached by an enclosed stairway on the north side of the second floor landing/foyer. The stairway makes a quarter turn at top and bottom, with winding treads. The landing is at the level of the two rose windows, in a 9' x 10' tower room. (A crawlspace in the ceiling gives access to the bellfry.) A rail with square posts and balusters and a slightly rounded handrail guards the narrow stairwell. Walls and ceiling in the dimly lit space are finished in varnished horizontal 3½" tongue and groove. A six-panel door leads to the balcony. This area originally had a sloped, tiered floor and a solid balcony rail with two large wood-framed openings above. All the trim is in place, including the sloping wainscoting, and the tiered floor is undamaged beneath a floor built over it when the balcony was converted into two classrooms in 1976. The balcony openings were filled in with solid panels. At the east end of the area, a half-space enclosed stair was added to comply with fire safety codes. There are two lancet windows, smaller versions of those in the main sanctuary, lighting the balcony area. The floors on the landing and in the balcony are carpeted. Both sets of stairs have wood steps.

On the south side of the sanctuary, behind the rostrum and baptistry, are two doors that open to a narrow hallway. This is finished with plain 6" sheathing boards painted white. Stairs from this hall go down to the kitchen area, making one quarter turn at the top. The stair guard rail is a slightly less finished version of the one in the balcony landing (the top rail is not rounded). Another stair, with a midway right-angled turn, goes up to a semi-finished room above the rostrum. This room, and the stairs to it, are a completely different and inferior type of construction and appear to be an afterthought. The room has remnants of stretched muslin and paper, so it was probably a very early alteration. The windows in the room would have admitted light to a now-blind skylight above the pulpit, if there were no floor. The chimney passes through the east part of this room near the stairhead.

THE GROUND OR BASEMENT LEVEL

From the front entry hall, two steps lead down to the banquet room (18' x 29'). Here the wainscoting is identical to that in the hall and sanctuary, but with a slightly more elaborate cap detail. It is also lower (28½") because the banquet room floor was raised in 1960 to solve dampness and rot problems. (Stan Garwood, who worked on the floor, recalls that it collapsed during a wedding reception.) The walls have been dry-walled and painted above the varnished wainscoting. The floors have a vinyl floor-covering. The windows and doors in the banquet room are trimmed with 5½" wide faceframe, plain architraves and a flared crown molding. The face frame boards have a more complex detail than that of the sanctuary

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and entry hall. It is symmetrical, with multiple curves and bevels flanking two central beads. This trim is typical throughout the large basement rooms. (It is also found on isolated doorways not open to the sanctuary, such as the tower-balcony landing.) Four doors on the basement level, two of which open from the banquet room, appear to be re-used doors, possibly from the previous church on this site. They are vertical four-panel doors with recessed and beveled panels, and either have rimlock hardware or evidence of having once had it. A set of three 4' x 4", 3 over 3 windows and one 3' x 5' window light the banquet room. Three steps lead up to a 4-panel door to the pastor's office, a 9' x 11' room lit with one small (2' x 2') window. This room is very simply finished. Plain walls, no wainscoting, and plain 5" boards trim window and door. A bookshelf with cupboards below is across the east wall (date unknown). The floor is carpeted.

Pastor Menno Remple, who was the last resident pastor (1946 - 51), was responsible for several changes related to the living quarters and other basement level rooms. Adjacent to the banquet room is a 15' x 15' interior space that was part of the original furnace room. The sanctuary, at the beginning, was heated by a freestanding, wood-fed furnace placed directly beneath the grill that is in the middle of the sanctuary floor. (There was supposed to be a second furnace as well, but no evidence as to where it was placed could be found.) Pastor Remple moved the furnace to its present location in the old wood room, then floored and finished this area and furnished it with a sink and stove for the use of church members, so that they would not be using his living quarters' kitchen for church functions. He built ducting for the furnace. He then remodeled the original kitchen area for his family's use. (He had several children.) He replaced the original free-standing sink with a new sink, counter and cupboards against a new east-west wall that partitioned off two-thirds of the area, which he then converted to bedrooms. He installed men's and women's toilets in another part of the old interior furnace room. He built the back door porch. The major structural change he made was eliminating a set of stairs in the northeast corner that had connected the lower floor rear rooms with the annex and sanctuary. In the process of making these changes, Remple removed some of the original trim. He re-used some of it in his furnace room - to - kitchen remodel. Enough remains in the old kitchen and Ladies' Aid room to verify that it was identical to that in the banquet room. At some time after Remple left, 12-paned fixed windows were put in the old stairwell area, to make a cheerfully lighted nook. It is likely that this area originally had no windows. The kitchen floor is vinyl covered.

The Ladies' Aid room on the north is similar to the banquet room in size and has the same large, double hung windows in a set of three. Its floor is carpeted. The original wallpaper here had a rather flamboyant floral

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pattern - rose colored dahlias with deep green leaves and accents, and gold metallic scrolls and flounces. The room is now dry-walled and painted. The new owner plans to recreate the original trim as closely as possible with modern materials. The south wall of this room is formed by the "pocket" into which the paneled walls between annex and sanctuary slide. Pastor Remple used this room as his office and living room. The cement block chimney he built for a woodstove now vents a gas heater. Remple also put in the "French" door to the outside, and closed a door that connected this room with the main entry hall.

Other, rather unfinished spaces at the basement level are the woodroom and the restroom/storage area that was part of the original furnace room. A brick chimney in the furnace wood room has three cemented-in flue scars besides the one serving the furnace. Apparently this was the only chimney, and all stoves and furnaces vented into it by way of long flue pipes. The restroom/storage area is a hodge-podge of additions and deletions done over time and apparently by unskilled workers. The original indoor privy or toilet was discovered by the present owner in the southeast corner, under the narrow stairs that lead to the area behind the baptistry.

The alterations to the interior, though many, have not changed the essential character of the church. All are reversible with the possible exception of the stairway removed by Pastor Remple, and the two stairways added that are required by law if the building is to be used for public or commercial purposes. Except in the kitchen area, room size and arrangement is as it was when the church was built. It is not known when the first changes to the kitchen area were made, but since many pastors before Remple had used it as their residence, he may not have found it in pristine historical condition in 1946. The present owner will also be using the kitchen-Ladies' Aid rooms as his living quarters. He is remodeling the space behind the kitchen partition to make a bedroom, bath and laundry area. He would like to retain the windows in the nook, which are not visible from the street. As mentioned earlier, he intends to reproduce the original trim and replace it where it has been removed.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1906-1907

Significant Dates

1907

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Price, Benjamin D. & Max Charles,
architectural plans
Gingrich, D. P., builder

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

9. Major Bibliographical References

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property 0.50 acres Brownsville, Oregon 1:24000

UTM References

A

1	0
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5	0	1	3	1	0
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4	9	1	5	5	9	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

The nominated area is the westerly portion of Tax Lot 6500, specifically Lot 4, Block 3 of the plat of North Brownsville, Linn County, Oregon. It does not include an 8-foot wide alley at the east, dividing the tax lot, nor that portion of Tax Lot 6500 (a fraction of Lot 3) that lies easterly of the alley.

See continuation sheet

Boundary Justification

The original church property consisted of Lots 3 and 4, in Block 3. Both the old and the present churches were built on Lot 4. A portion of Lot 3 was sold in 1909. The portion of Lot 3 that remains associated with the church building is used for parking and holds a non-contributing structure - a metal-clad shed that replaced an earlier woodshed. The non-contributing structure and its associated lot are not included in nominated area.

See continuation sheet

11. Form Prepared By

name/title Marilyn J. Nelson
organization N/A date December 6, 1990
street & number Box 118 (232 Spaulding Avenue) telephone (503) 466-3084
city or town Brownsville state Oregon zip code 97327

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The First Baptist Church that stands on the east side of Main Street, north of the central business district in the small agricultural trading center and milling site of Brownsville, Oregon is one of the prominent historic edifices of the town. Cruciform in plan and rising to a height of two and a half stories in its cross-gabled core volume, the stately church building is surmounted by a steeple rising from a belfry and stair tower in the angle of the northwest corner. With its steeply pitched gables, pinnacles, lancet windows and variegated all-wood surface, it is the town's preeminent and well-preserved example of building in the Carpenter Gothic tradition. It was constructed from plans based on a pattern book source by Albany builder/architect D. P. Gingrich in 1906 and 1907.

The church is an adaptation of perspective No. 280 for a frame cruciform church with asymmetric, pinnacled tower in Benjamin D. and Max Charles Price's 1906 book of Church Plans. The Price brothers' plan provided a finished basement under the entire building, rooms connecting to the auditorium by folding doors or partitions and other features seen in the nominated property. The frame of an earlier church on the site was used to frame the sanctuary of the new building.

In the context of late Gothic Revival architecture, the church is significant to Brownsville under Criterion C. Large-scale churches of this period and type, once were commonplace in towns and cities of Oregon's more populous Willamette Valley region. Owing to displacements arising from urbanization, Carpenter Gothic churches in such a complete state of preservation are increasingly rare. In 1990 the building was vacated by the congregation which outgrew it, and it has been acquired for use as a private residence and theme museum relating to military history.

The building's overall ground plan dimensions are 66 x 66 feet. Exterior elevations are organized vertically on a high daylight basement finished with vertical tongue and groove cladding. The upper walls are entirely shiplap clad, and the bell tower and jettied gable peaks are covered with shingles. Window openings are varied, though formally placed, with tripartite groupings of straight-headed and lancet windows with tracery providing light to the sanctuary. Pointed arched openings in the west and east faces and round-arched windows lighting gallery space in the north elevation are detailed with label molding. Roundels, or wheel

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windows are centered in the north and west faces of the tower and in the east and west gable ends. The base of the corner tower contains a gable-roofed vestibule with pointed arch top-light over the door. A bow, or rounded bay in the north face reveals the location of circular stairs to the upper tower block. Above a flared base course, the tower is articulated by corner pilasters that culminate in pinnacles with pyramidal caps. Pointed arch belfry openings in each face of the tower are framed by steep gablets and detailed with intersecting arches. The belfry is crowned by a shingle-clad steeple.

The church interior is organized around a sanctuary measuring 30 x 50 feet that is the perimeter of what is thought, on the basis of differing construction technology and historical accounts, to have been the predecessor Baptist church of 1868 from which the existing church was enlarged. The longer axis runs east to west. Contained within the south arm are the central rostrum, and baptistry and choir box on either side. In the north arm of the cross are the sanctuary annex and stairway to the gallery above. In the southeast angle, an exterior exit stairway was added in later years. Interior woodwork, characterized by vertical tongue and groove paneling, beaded wainscot, and nicely-detailed mitered entablature door frames, is intact generally. Historic finishes have been overlaid with non-historic coverings, most of which are reversible. The basement was developed over the years for heating plant, kitchen and Sunday school space, the Pastor's study, and choir room.

The registration form provides useful insight concerning the design source, an applicable comparative analysis of Gothic churches in Brownsville and Linn County, and documentary evidence of local sources for manufacture of window frames and some of the church furnishings, such as the pews which were fabricated in Brownsville by H. A. Stanard. The Baptist Congregation of Brownsville traces its beginnings to one of the earliest revival meetings conducted by Baptist circuit preachers in Linn County. The Pleasant Butte congregation from which Brownsville's First Baptist Church stemmed was organized in 1853.

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The Brownsville Baptist Church, begun in 1906 and completed in 1907, is significant as one of Linn County, Oregon's finest examples of a pattern-based, Gothic Revival style woodframe church building. Its asymmetrical form, arched and round windows - some with colored glass and tracery - and a variety of textures and decorative trims used on both exterior and interior combine to make a restrained but complete expression of the form. This type of church building appeared in Linn County around the turn of the century, as congregations became well-established and were able to replace their rectangular, barn-like meeting houses with larger, more elaborate structures that would accommodate growing congregations and a growing number of church-related activities.

COMPARISON

Historic Inventories done throughout Linn County between 1976 and 1990 list a total of 44 churches dating from 1854 through 1911. It is not known how many early churches were not listed because they had been altered or destroyed before the surveys were conducted. Most of the inventoried churches are rectangular, one story "meeting houses". Ten, all located within established communities and built between 1890 and 1908, resemble the Brownsville Baptist Church in having a cross-gable, L or T shaped plan and an asymmetrically-placed bell tower and entrance. Six of these also exhibit Gothic influence in window and steeple treatment. Of the six, three are essentially intact: the larger, more ornate National Register Berean Fundamentalist Church ("Whitespires") in Albany, the much smaller, single-story Shedd Presbyterian Church, and the Brownsville Baptist Church. The Baptist Church was rated "Significant" on the 1982 Linn County Historic Resources Inventory.

Two other church buildings in Brownsville may have been based on pattern book designs, having asymmetrically placed bell towers and full daylight basements with large, finished rooms. These are the Methodist Episcopal Church (now City Hall), and the Presbyterian Church. The latter exhibits Gothic design elements. Both of these buildings have

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had their steeples lowered and considerable interior alteration and modernization.

ADDITIONAL SIGNIFICANCE

The Brownsville Baptist Church may have additional significance as an example of a turn of the century church building that incorporates within it a major portion of an earlier church structure.

It is known from newspaper records of 1906 that the frame of the previous (1865-68) Baptist Church was incorporated into the present structure in some fashion. Sanborn Insurance Maps indicate that the old church was a rectangular building, "18' at the eaves" with a "50' spire" on a front extension. Comparing these measurements with two photos of the old church (see Appendix), it appears that the old church sanctuary had about the same dimensions as the present one. Two sources have stated that they were told by old-timers years ago that the sanctuary IS the old church. An 1860's structure the size and shape of the old church would very likely have been framed like a barn. The practice at that time in this area was to join large timbers with hand hewn, wood-pegged mortise and tennon joints and diagonal braces, also mortise and tenoned without nails. The floor joists were notched and laid in to the perimeter ground beams without nails. All of these elements are visible in exposed portions of the wall and floor structure of the present sanctuary. This suggests that after the siding, roof and front extension were removed from the old church, the frame was either raised intact or reassembled above the new basement. Left-over framing members were also utilized: two large, 30' long beams with hewn mortise and peg holes, exposed tenons, and circular saw marks are nailed in above the sanctuary to support the camp ceiling. The remainder of the Brownsville Baptist Church is balloon framed, a method more consistent with 1906 building practices.

CONTEXT

The physical surroundings of the church preserve its original setting and context. It faces Main Street, once the route of the east side Territorial Road, and still the county road between Brownsville and Lebanon. The church is located at the interface of the two-block square "old town" Brownsville commercial district (established c. 1860) and an old residential neighborhood. Nearby buildings predate or are nearly contemporaneous with the church. These include the National Register Starr and Blakely Drugstore (1874), three small houses (1860 - 1880), a two-story brick lodge and hardware store (1903) and a 1912 residence. A tree clad hill rises just north of the church parking lot. There are two metal storage sheds behind the church in an area that has had similar sheds and use since at least 1905. The storage buildings lie easterly of a north-south alley. Neither the alleyway nor the lot occupied by the non-contributing buildings is included in the nominated area.

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DESIGN AND CONSTRUCTION

The Brownsville Baptist Church appears to be based upon a combination of several designs that were published in the 1906 edition of Benjamin and Max Price's Church Plans. These books were published by the Price brothers in New Jersey from the mid-1870s. They displayed sketches of elevations and floor plans for which complete working drawings could be purchased by mail. The following is quoted from a letter from Sheila Finch-Tepper, AIA. (Accompanying the letter were copies of several pages and five perspectives from the Price Bros. book See Appendix.)

Your church seems to be plan #280, although...there are minor differences...The tower seems to be a combination of design #280 and #249...You will note that the window configuration of your church is (not) a direct copy of any of these (included plans). That is frequently the case. The church would select one plan, and then from the plan book, select other window or tower combinations that they asked the builder to use instead. The result depended on the skill of the builder and the variety of materials available in that area...From the number of Price churches identified in Oregon and Washington, (the Price Bros. books were) a popular source of church plans, especially for the Baptist and Methodist.

Ms. Finch-Tepper also mentions that the Star of David, used in the Baptist Church, was not generally known to be a symbol of Judaism in the early part of the century; it was an interesting variant of the five pointed star and appears in many Price Bros. designs.

The exact process by which the Brownsville Baptist Church was designed is not known. Church records indicate that the idea of building a new church and the selection of a building committee occurred early in 1905. W.P. Elmore, a building committee member and acting pastor, went to see "an architect in Albany" only two weeks before the final plans were submitted, in July of 1906. It is likely that the building committee had sent for the plans and then consulted the architect to put the desired elements together for presentation to the Trustees. The Baptist Church Records, July 26, 1906, report:

After prayer by Brother Elmore, the plans for the new church building were displayed and explained by Architect Gingrich. On motion, the plans were adopted with the exception of the outside stairways. On motion Mr. Gingrich was instructed to make out bill (sic) for lumber...that as soon as material could be procured and men employed the work...would commence with Gingrich in full control at \$4.00 per day.

An early church member (Mrs. Clara Harrison) is recalled as saying that the architect referred to the winding entry staircase as "the crowning achievement of my career". It was apparently his solution to bringing one of the outside stairways into the building. The other two stairs were enclosed in building extensions.

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Nothing seems to be recorded of D.P. Gingrich except as reported in the Brownsville Times: He was "of Albany" and went there on business and to visit his family. He apparently stayed in Brownsville during construction, even giving two sermons. There is no Gingrich listed in the Oregon or Linn County census or in Albany business directories of the period. From the approval of the plans to the dedication, the Times reported almost weekly on the progress of the new church. Some excerpts follow:

August 10, 1906: The work of destruction...has gone merrily on this week, until only the shell of the old building remains. This will be utilized in the construction of the new building.

August 17: Among those employed (in the work) are Minister-Mayor-Banker W.P. Elmore, retired miner and capitalist J.W. Moore, and County Commissioner H.R. Powell. (These were all leading church members. Elmore was acting pastor.)

September 7: The framework is up and the sheeting is on, and soon the shingles will be in place.

September 14: Carpenter Geo. Drinkard met with an accident...that will lay him up for several days.

September 21: The roof is now on and the building is nearly enclosed.

September 28: All work on the new Baptist Church, except the electric wiring, has been suspended this week while...the carpenters work on the Riggs' house. Architect Gingrich is in Albany.

November 7: The scarcity of carpenters has retarded construction considerably. The painters have the exterior about painted.

November 16: Architect Gingrich went to McMinnville...(and) selected the paper for the new Baptist Church.

November 23: The carpenters will about finish their work next week and it will be turned over to the painters and paper hangers.

December 21: Work has stopped because the Eugene contractors who are making the doors and windows have failed to live up to their contract and finish the same on time.

December 28: The doors and windows have arrived.

January 4, 1907: Architect Gingrich is now involved in putting on the finishing touches.

January 14, 1907: NEW CHURCH DEDICATED

A long article (see Appendix) which described the ceremony and the building reported:

The building is surely a beautiful structure. The plans were drawn and the work done under the direction of Architect Gingrich of Albany, who has shown himself to be a master builder. The papering... is the skillful work of those well-known artists, Windom and Stillwell, (and of) John Harrison. The seats were made in Brownsville...They are the handiwork of Mr. H.A. Stanard. The ladies have in their kitchen a range, a full set of dishes, hot and cold water... The cost of the building, including seats, furnaces, carpets, chairs etc. was about \$4,400 - about \$1600 more than was anticipated.

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HISTORICAL BACKGROUND

The congregation responsible for the construction of the Brownsville Baptist Church traces its beginnings to the Santiam Baptist Church at Soda Springs (Sodaville), where in 1853 the Reverends William Sperry, Ezra Fisher, and Joab Powell (the latter considered the greatest of all the circuit riders) held a "glorious revival" that produced fifty conversions. From this group, 34 were sent off with the mission of establishing their own church near Brownsville. The first meeting was held in a schoolhouse on William Cochran's land north of Brownsville. Joab Powell spoke at that meeting, naming the church Pleasant Butte Baptist Church for the group of "very pleasant people at the foot of a pleasant butte". William Sperry was the first pastor. Services were held in the schoolhouse until a church building was erected on another butte about 1½ miles to the west, next to the present location of the Baptist cemetery. According to an interview with Clara Harrison recorded c.1930, "when the first church was built, Brownsville was open country - not a house on the north side". But the landscape was changing. By 1863 a flour and woolen mill were established, land was platted into lots, and it soon became evident that the population center would be an inconvenient 2½ miles southeast of the church. Several of the members, as well as many potential converts, lived in or had interests in the fast-growing new town of "North Brownsville". In 1865 William Cochran acquired lots 3, 4, 5, and 6 in block 3 from William McHargue, one of the major developers, for \$90. The second Baptist Church was built on lot 4 by 1868. (The church building at Pleasant Butte was converted to a barn. It is no longer standing.) In 1877, Cochran transferred title to lots 3 and 4 to "Trustees, Pleasant Butte Baptist Church" for \$50 and the stipulation that land and appertenances would be used "exclusively for church purposes" so long as it was owned and used by the church.

In December, 1905, the Trustees authorized leasing a portion of the rear lot (3) to Mr. Brown and others, owners of the adjacent hardware store, for "erection of such buildings as they wish to erect." (These were storage sheds, recently replaced by larger metal ones. The funds from this lease may have gone into the building fund. This portion of lot 3 was deeded to O.A. Brown in 1909.) When the third and present church was constructed in 1906, prudent use of labor and materials was the rule. The frame of the second church was utilized to frame the new sanctuary. Church members contributed labor, skilled and unskilled, to assist the architect and other paid workmen. When final costs ran over budget, \$400 in offerings were collected at the dedication service and the bills were paid. Many church members over the years, among them Pastor Remple, Mr. Huffman, and Stan Garwood have contributed countless hours of labor

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to maintain the church and adapt it to the needs of the congregation, while respecting its original design and form. The name of the congregation became officially "First Baptist Church of Brownsville" some time after 1877 and before 1905. The building has been commonly called the "Brownsville Baptist Church" since at least 1906.

CONCLUSION

The exterior alterations made since the church was built do not detract significantly from its original appearance. The church has had many interior alterations over time, mostly at the multi-use basement level. Some of these may be considered part of the historic fabric, most are compatible with the original design, and all except the two interior stairway changes are reversible without structural alteration. Every alteration was a response by pastor and congregation to meeting a need in a way that allowed the church body to continue to use the building in its original (and cherished) form rather than tearing it down, changing it drastically, or making inappropriate additions.

The Baptist church body has again grown too big for its building. This time it is constructing a new facility on another site that will better accommodate the church school, and provide access for elderly and handicapped members. The 1906 church building was sold this year (1990) to the present owner, who will use it as a residence and to house his private museum collection. He, concerned members of the Baptist Church, and the Brownsville community hope that placement of the Brownsville Baptist Church on the National Historic Register will help to insure that future owners will continue to treat the building with affection and respect.

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Linn County Deed Records, Linn County Courthouse
First Baptist Church of Brownsville. Membership Rolls.
First Baptist Church of Brownsville. Minutes from Sept., 1891 to Feb. 1907
Sanborn Insurance Maps. Brownsville 1884, '88, '92, '98, '1912. On file
at Oregon State University.

Price, Benjamin D. and Max Charles, Church Plans, Published in New Jersey, 1906. (Original copies in possession Sheila Finch-Tepper, AIA.)
The Brownsville Times, Brownsville, OR. 8/10/1906, 8/17/1906, 9/7/1906, 9/14/1906, 9/21/1906, 9/28/1906, 11/7/1906, 11/16/1906, 11/23/1906, 12/21/1906, 1/4/1907. (Microfilm, University of Oregon Library)
City of Albany Business Directory, 1892, 1905, 1910, 1911
Oregon and Linn County Census, 1900, 1905, 1910
Interview of Pastor Menno Remple, Pastor B.B.C. 1942-1951, by Joni Nelson, November 1990.
Interview of Lou and Jim Nelson, oldest members, B.B.C., by Joni Nelson, November 1990.
Interview of Stanley Garwood, member and maintenance man of B.B.C. since 1948, by Joni Nelson, November 1990.
Interview of Gwen Landon, B.B.C. church historian, by Joni Nelson September 1990.
Interview of Roger Tetamore, Pastor B.B.C. 1976-1984, by Joni Nelson, November 1990.
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Oregon Historical Quarterly, Vol 69, p 86.
Keeney, Rosalind C. Architecture Oregon Style, Professional Book Center, Portland, 1983
Gallagher, Mary. "Historic Context Statement, Brownsville Precinct" (in preparation for Historic Resources Inventory, 1990: unpublished)
Finch-Tepper, Sheila AIA. Letter to Joni Nelson dated 10 November 1990.

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**National Register of Historic Places
Continuation Sheet**

Section number PHOTOS Page 1

1. Brownsville Baptist Church
2. Brownsville, Linn, Oregon
3. unknown
4. 1908
5. Linn County Museum, 101 Park Avenue, Brownsville, OR 97327
6. Historic view from northwest.
7. 1 of 17

The following photographs share the same information for items 1 through 5:

1. Brownsville Baptist Church
 2. Brownsville, Linn, Oregon
 3. Linda Diane Jones
 4. November, 1990
 5. F. L. Hovanic, 515 North Main Street, Brownsville, OR 97327 (P.O. Box 220)
 6. View from northwest. (Star in entry fanlight is a temporary holiday decoration.
 7. 2 of 17
-
6. Front (west) elevation
 7. 3 of 17
-
6. South elevation.
 7. 4 of 17
-
6. Rear (east) elevation. Three exterior additions are visible: the emergency stairway structure at left, small rear door porch, 12-paned fixed window to right.
 7. 5 of 17
-
6. Winding stair and portion of entry hall. Glare in upper left is from obscure glassed window that is built into curve of stair wall.
 7. 6 of 17
-
6. Stair landing, with balcony rail, small pew and entry fanlight window.
 7. 7 of 17
-
6. West sanctuary wall with large lancet windows and Star of David window.
 7. 8 of 17
-
6. View of south wall of sanctuary, with rostrum. Baptistry to left, choir box to right. A portion of the frame of a blind skylight can be glimpsed above the central pulpit area, just behind the arch. Doors to right and left open to narrow hallway and back stairs. Center door frames baptismal entrance.
 7. 9 of 17

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Continuation Sheet**

Section number PHOTOS Page 2

6. Closeup of baptistry.

7. 10 of 17

6. Wooden sunburst/ventilator and portion of chandelier in center of sanctuary ceiling.

7. 11 of 17

6. North wall of sanctuary. The large, 28-panel sliding walls are partially open to the annex. The balcony above has been enclosed, but the trim of the opening is in place. Small hole is for movie or slide projection. Note carefully done firtex work on ceiling angles.

7. 12 of 17

6. A portion of the annex and sanctuary. The sliding wall is almost at floor level. The swinging door is to the entry landing.

7. 13 of 17

6. One window of the set of three windows in the banquet hall. Note that window is low and wainscoating short, the result of raising the floor of this room to cure dryrot. The trim in all large lower rooms was originally identical to this trim.

7. 14 of 17

6. Detail of door, trim, escutcheon and knob (in open position). The trim detail is found in most rooms not directly connected to the entry and sanctuary. The oval escutcheon and knob with pearl molding is typical of hardware throughout the formal areas of the church, except where re-used doors with rimlocks were used. This photo is of the door and wall in the upper tower landing that leads to the balcony.

7. 15 of 17

6. Narrow hall behind baptistry. Note the inferior construction of the stair in the foreground, which leads to the room above the rostrum. This was a very early alteration. The rail is original; it guards the stair to the kitchen area.

7. 16 of 17

6. The ends of mortise and tenon beams in the attic. The beam on left is nailed in. It is 30' long and 8" x 10" in girth. It spans the sanctuary and helps to support the camp ceiling and ventilator sunburst. The use of the beam on the right is not clear, but it seems to be associated with the sanctuary walls. The intact mortise and tenon joints mentioned in the narrative were in a position where it was not possible to get a clear photograph.

7. 17 of 17

AVE

NORTH ST.

GROCES

ST.

See Map 13 2W 31

Tax Lotted on

ADDITION

SCHOOL

ST.

MAIN

NORTH

OAK

AVE.

Vacated

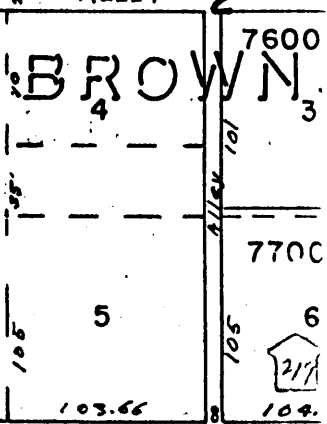
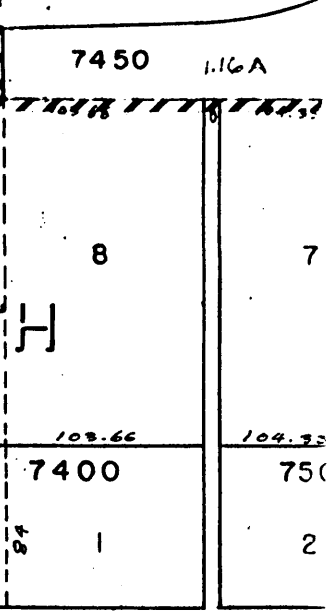
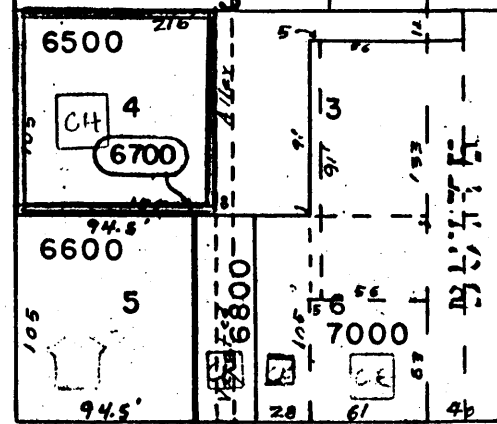
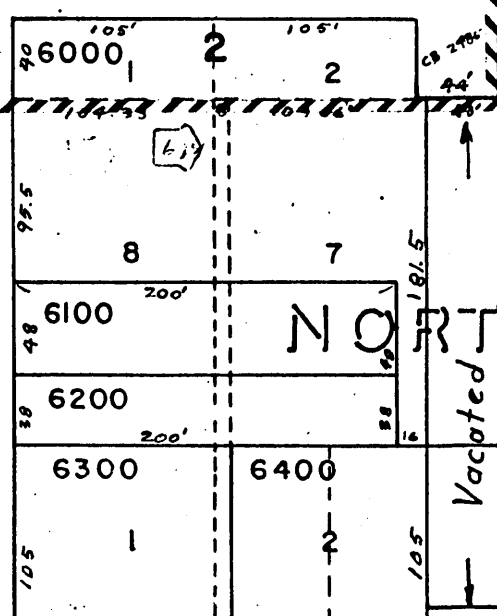
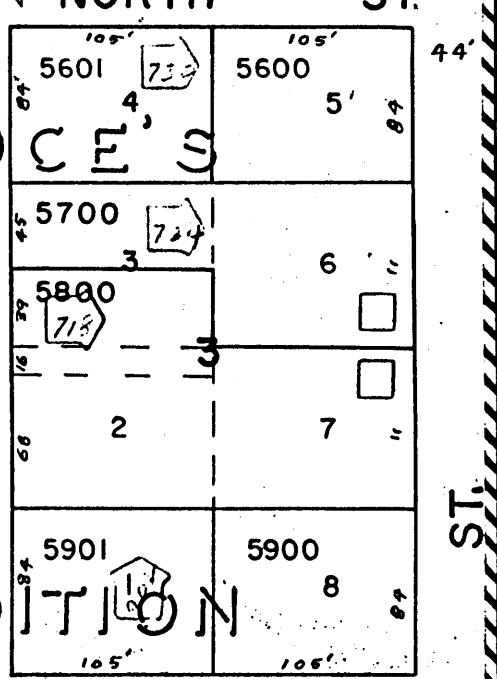
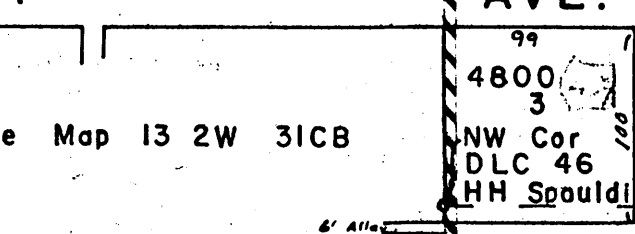
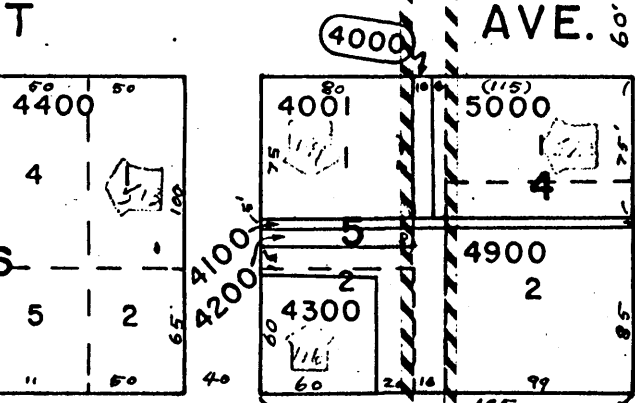
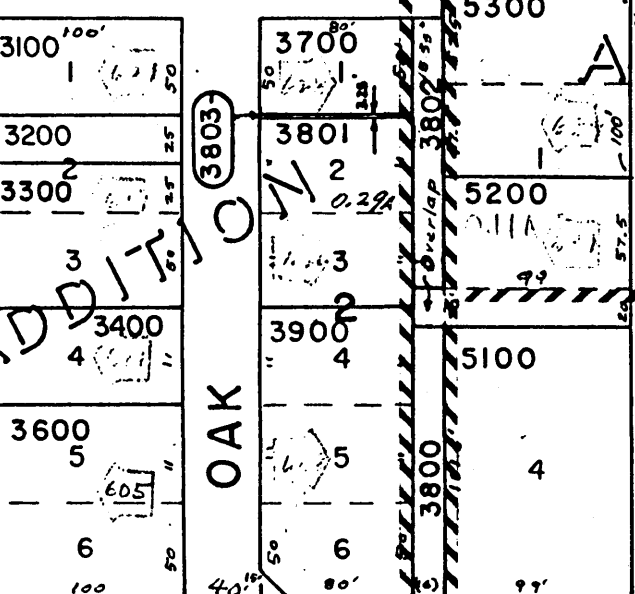
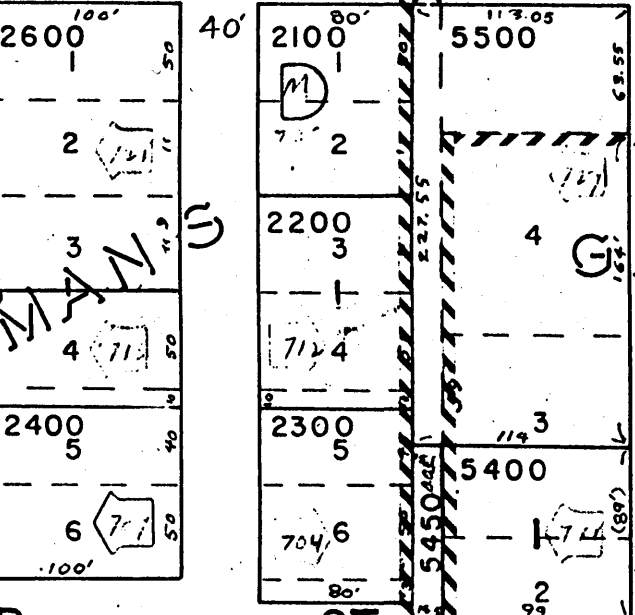
ALLEY

BROWN

AVE.

STANDARD

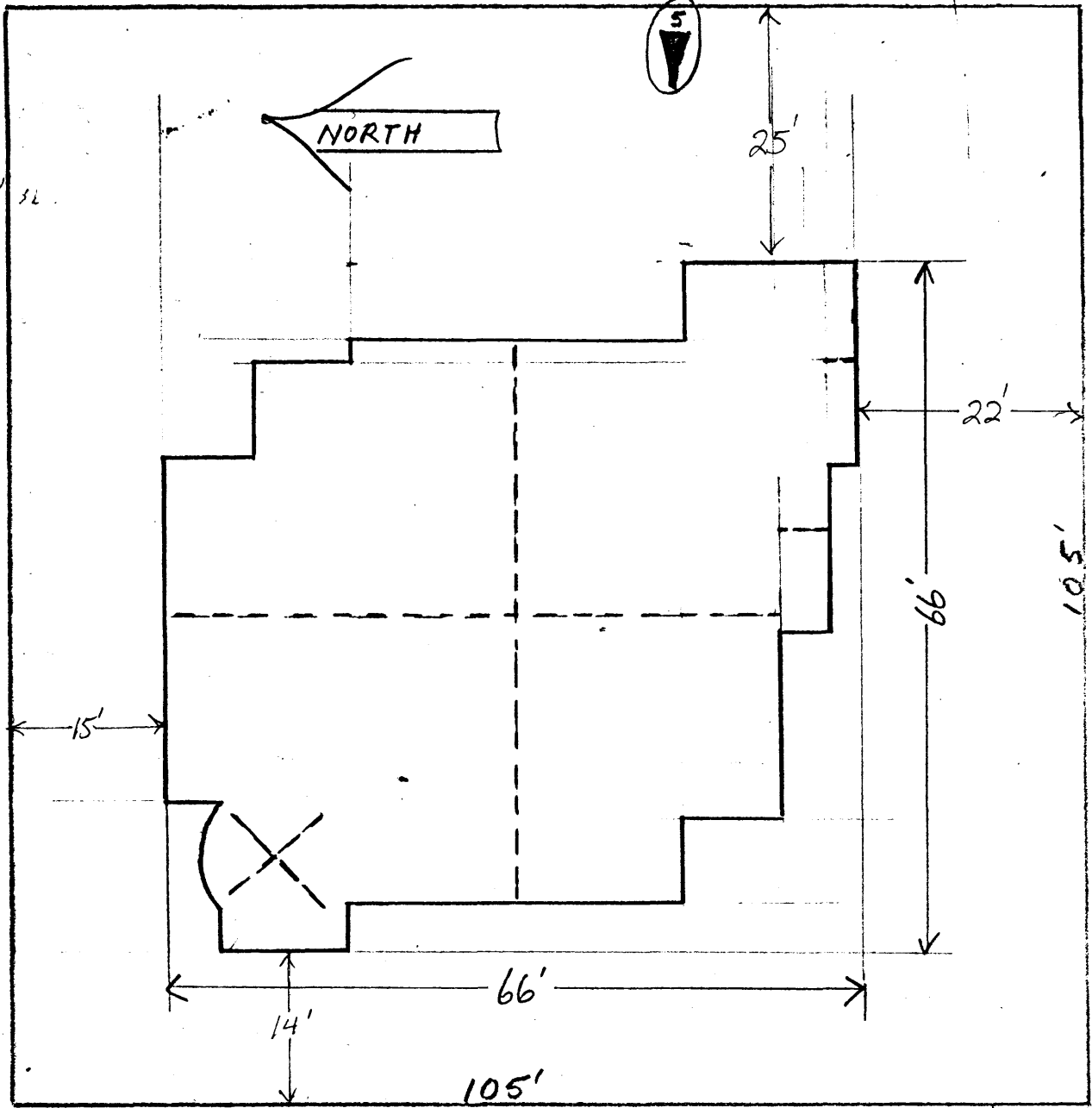
AV



See Map 13 2W 31CB

NW Cor
DLC 46
HH Spoulding

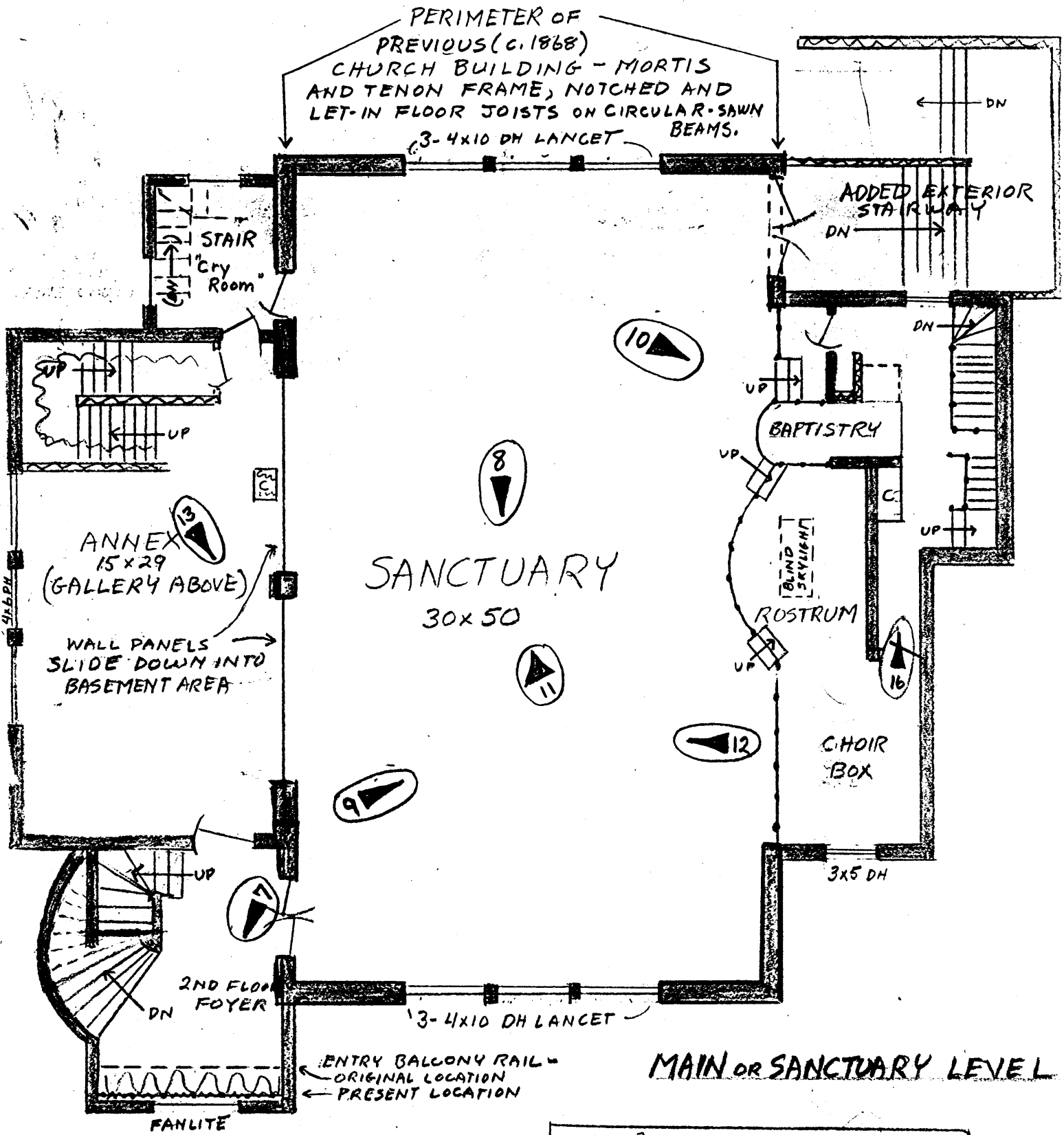
6' Alley



MAIN STREET

SITE PLAN
 BROWNSVILLE BAPTIST CHURCH
 515 No. MAIN ST., BROWNSVILLE, OR.

SCALE:



BROWNSVILLE BAPTIST CH.
 Scale: 1/8" = 1'

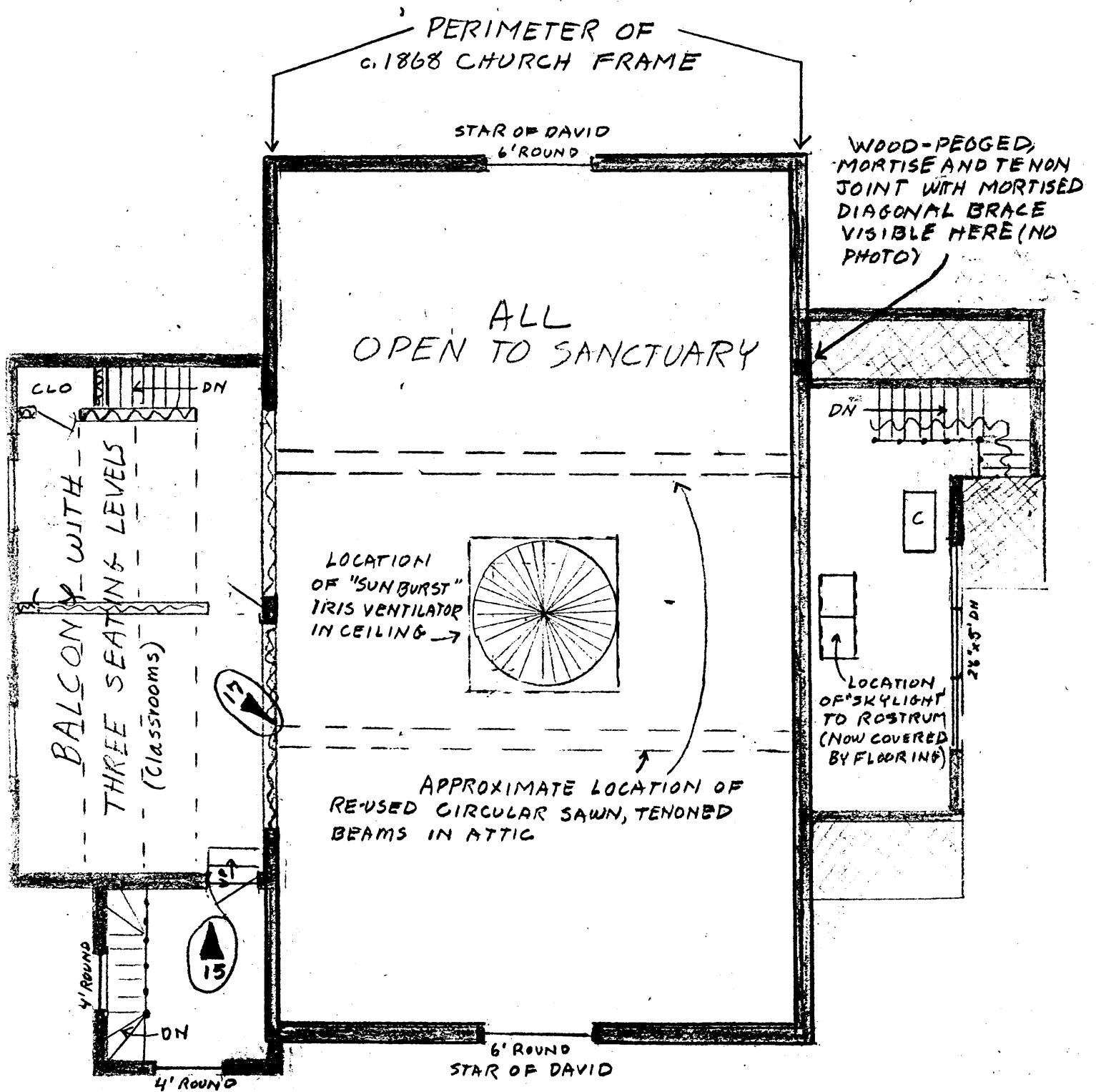
KEY TO ALTERATIONS

ELEMENTS ADDED: ~~~~~

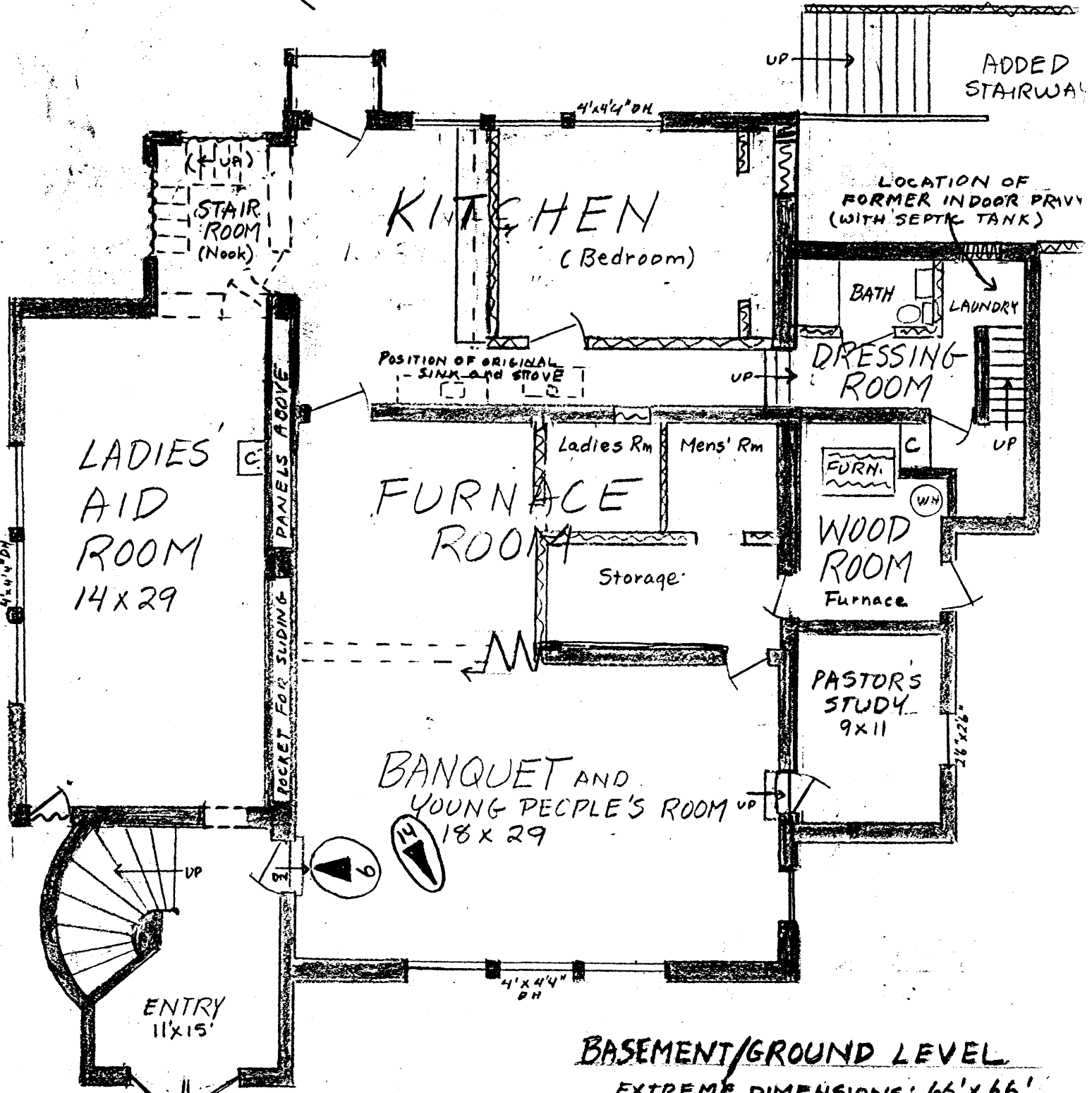
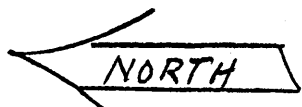
ELEMENTS REMOVED: - - - - -

ORIGINAL USE: ALL CAPS

PRESENT USE: Upper and Lower Case



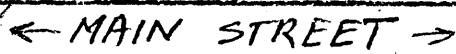
3RD OR GALLERY LEVEL
BROWNSVILLE BAPTIST CHURCH
SCALE: $\frac{1}{8}'' = 1'$

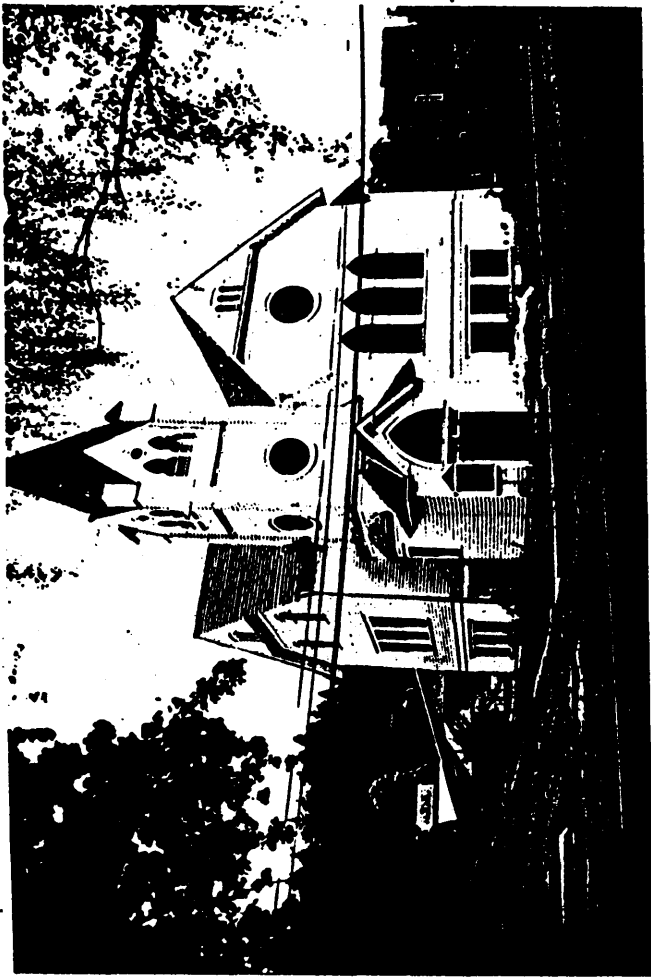


BASEMENT/GROUND LEVEL
 EXTREME DIMENSIONS: 66'x66'

BROWNSVILLE BAPTIST CHURCH
 Scale: 1/8" = 1'

KEY TO ALTERATIONS
 ADDED: ~~~~~
 REMOVED: - - - - -
 ORIGINAL USE: ALL CAPS
 PRESENT USE: lower case





LINN COUNTY INVENTORY OF HISTORIC RESOURCES

Historic name Baptist Church

Inventory number 442

Address 515 Main Street

City Brownsville

Township 13S Range 2W Section 31

Theme Religion

Present use Church

-Present owner Baptist Church

Recorded by Joni Nelson/Sheila Finch-Tepper

Date recorded March 29, 1983

Material of Construction: In present form - 1906 Style: Gothic Revival

Condition: [] Excellent to Fair [] Deteriorated

Description: Cross shaped, two story, clapboard structure with intersecting gable roofs and a raised basement. Bell and entry tower in corner of cross. Facade and rear elevations have three lancet windows at the sanctuary level with a rose window, with star of David design centered above. The north and south sides have a three window composition centered at the sanctuary level with two smaller arched windows above. These have hood molds. Each side has, at the attic level, three small arched windows with a continuous tudor arch hood mold.

The bell tower rises in three parts. The entry level pair of doors are topped with a large lancet window. A semi-circular bay projects from the side at this level. A rose window appears on both sides of the clapboard body of the tower. The pyramidal roofed belfry area has intersecting gables on four sides. Each gable covers a pair of openings with an elongated modified horseshoe arch top. A small circular opening is centered between them. The whole is capped with a hood mold. Engaged clapboard pilasters at each side rise above the roof line to form a plain square finial individually hip roofed.

Historic Significance: The Brownsville Baptist Church was established in 1853. The present building was remodeled from (or built upon the basis of) a smaller "church house" which appears on the 1884 Sanborn Map (earliest map). This is the oldest continuing Baptist Church in Linn County. Design plans for this church are from a Price Brothers plan book.