

NOV 03 1989

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 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 Collins, George, House
other names/site number Collins-Downing House

2. Location

street & number 1340 Chemeketa Street NE N/A not for publication
city, town Salem N/A vicinity
state Oregon code OR county Marion code 047 zip code 97301

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>	_____ buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ 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 [Signature] Date October 25, 1989
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. [Signature] 12/1/89

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 [Signature] Date of Action _____

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwelling

Current Functions (enter categories from instructions)

Domestic: single dwelling
Commercial: professional office

7. Description

Architectural Classification
(enter categories from instructions)

Late Victorian/Queen Anne-Eastlake

Materials (enter categories from instructions)

foundation brick (over concrete)
walls wood/weatherboards and shingles
wood siding
roof wood/cedar shingle
other _____

Describe present and historic physical appearance.

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Exterior Architectural Description

The Collins-Downing house is a two story wood frame structure with a full attic and daylight basement, in the Queen Anne-Eastlake style of architecture. It is approximately 28 feet wide by 55 feet long. The cedar roof has a steep 12/12 pitch and has three gables, terminating in a projecting cornice with fancy single brackets and dentil moulding. The northern gable contains two small fixed windows which divide a spectacular sunburst pattern consisting of 1 half and 2 quarter sunbursts. The eastern gable terminates a two story bay, through which a chimney rises from the houses's main fireplace. Both it and the western gable are covered with patterned redwood shingles (fish scale pattern).

The patterned shingles continue on the second story, and on the first story there is cedar novelty drop siding which takes off from 4" redwood water table moulding. The exterior fabric of the foundation is the original sand mold brick with beaded lime mortar joints. Separating the first and second stories is a course of cedar "key holes" or "stick men" ornamentation consisting of approximately 450 individual pieces.

The first and second stories both have numerous 1-over-1 double hung windows; additionally, both porches have a fixed peaked window containing purple ornamental glass. The daylight basement has 11 casement windows having two sashes and four lights each, opening inward. These windows are deeply recessed into the brick.

By far the most spectacular architecture is displayed on the house's northern face, which is also the main entrance. There are both first and second story porches, double front doors, and a large 1/2-over-1 window with a pediment that is a smaller scale of the gable above it. The pediment also contains a sunburst to match that on the gable above it. The Northeast corner of the first floor is set at a 45 degree angle and has two decorative brackets which tend to visually balance the two stories.

The first story porch posts are unturned fir posts (6") that have been chamfered and fluted and inset with rosettes. The handrail system is an intricate system of horizontal and vertical members, they also being chamfered. Supported on the porch posts are pine brackets with "button" appliques. The porch spandrel begins with a clear cedar 3x4 which is fluted and chamfered to match the posts. This supports an intricate chamfered "X" pattern, the center of which is another "button."

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The posts on the upper porch (accessible through the master bedroom) match those on the porch below it, although they are shorter. The upper porch has a simpler railing system of chamfered 2x2s laid vertically. The major feature of the upper porch is four fluted arches that combine to form two graceful ovals on the north and west sides. Between the ovals and the posts is ball-and-dowel ornamentation. Above the western oval is additional ball-and-dowel ornamentation that suggests a huge sunburst.

The main steps up to the house are traditional 5/4 bullnosed fir. On either side of the step are molded decorative cement blocks which are cast to resemble stone. The mortar between the stonework, as well as between the brick, is beaded and matches the original striking.

Interior Architectural Description

The interior fabric of the house consists of oak, fir, cedar, and pine in their natural colors. All of the floors are of Douglas fir with tongue-in-groove construction. There is a Rumford-style fireplace with an oak mantle. The fireplace surround consists of deeply patterned 5" tile of moss green and light rose colors.

The ceiling height of the first floor is 10'; of the second floor, 9 1/2'. All doors are 8' 5-panel doors made of cedar, including three sets of sliding pocket doors. All doors, windows, and other openings are surrounded by 5 1/2" fluted fir mouldings terminated with cedar plinth blocks at the floor and pine crown blocks at each upper corner. Probably the most striking element are the large yellow pine crown blocks on the first floor, which are 14" tall and 2" deep. These crown blocks also continue the "button" pattern used extensively on the lower porch.

The staircase is off the main entrance and has fir stringers, risers, and tread. The stairs rise six steps to a middle landing, from which the stairs rise another eight steps in the opposite direction. The newel posts are turned oak, as are the balusters. The handrail is also oak. In addition, there are fancy pine ornamental brackets. The first step is radiused and supports the main newel post. The stairwell is open and includes a middle and upper landing.

The interior walls are composed of lath and plaster with a horsehair binder. The kitchen and bathrooms have 4" fir wainscoting. All interior hardware is brass and either cast or stamped, with the exception of some black porcelain knobs.

The downstairs rooms include the foyer off of the main entrance, parlor, sitting room, dining room, bathroom, pantry, and both an "old" and a "new" kitchen — the former the original kitchen, and the latter being added on in the 1920's.

Upstairs consists of four bedrooms and a bath. All of the bedrooms have full closets, something not typical with houses of this style and vintage.

An interior floor plan is attached.

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Relocating the Structure

The house was located in commercial district in the heart of downtown Salem. While historically this area was once a district of similarly fine homes, the Collins-Downing house was literally the last home in that area that hadn't been torn down or moved. The house was being offered for sale by its owners on a must-move basis as the lot was valuable as commercial property. Basically, the house had to be moved to be saved.

In some respects, the house is displayed at the new site much closer to its original historical context since it was relocated from a commercial area where it was dwarfed by modern construction, to a large lot in a residential area that abuts an existing historical neighborhood. It is also important to note that there was nothing of archeological value lost or diminished at the new site because of the relocation.

Fortunately, we were able to move the entire structure intact, relocating it at the same elevation above grade. We also were able to reuse the original sandmold bricks as a veneer around the foundation, using the same type of mortar and striking pattern as the original.

Since there was no disassembly, and in spite of the move, we were able to keep the original horsehair/plaster walls intact and merely patch the damage (most existing prior to the move). The move had very little impact on the structure, and provided an opportunity to put it on a new foundation.

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Restoring the House

Most of the restoration work involved undoing the damage done when the house was converted to a duplex in the 1920's. Luckily, there was plenty of evidence as to the house's original condition; we never had to resort to guesswork. Our work conformed to the Secretary of the Interior's "Standards for Rehabilitation" and focused on the following items:

- The double entry front doors had been removed and that opening closed, and two single doors added on each side of the porch. We remanufactured the double doors per historic photographs and to conform to the original rough-in opening, and closed the added openings with matching siding.
- The grand staircase had been nearly completely destroyed, although enough pieces remained as reused material that we were able to faithfully reproduce the newel posts and balusters using the original materials. We were able to find and to reuse the original stringers, which had ghost outlines of the bracket patterns. Nail patterns on the floor confirmed the size and location of the stairwell.
- Asbestos siding had been added to two-thirds of the bottom story, which was removed and disposed of. We had to remanufacture ornamentation that was removed when the asbestos was put on, including sawn scroll work under the double-hung windows and a "keyhole" or "stick man" pattern that separated the stories and that encircled the entire house. To do so, we made patterns from remaining pieces using similar material. We replaced these pieces where paint outlines confirmed that this ornamentation existed originally.
- A bathroom had been added in what was once a hall separating the original kitchen from the main entry. We relocated the bathroom to a small unused area and reduced its size.
- A 16x18 addition was added (1920) at the rear of the house for a new kitchen and additional storage. Historically, this area had been a small pantry area and a simple back porch. We left this addition on since, besides being much-needed kitchen space, it ties in well architecturally, uses materials that match the original, and is a part of the history of the house.

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- A wall and pocket doors had been removed from between the parlor (fireplace room) and the sitting room (due north). this was confirmed by nail patterns on the floor, a long vertical plaster patch on the ceiling, and the framing we found in the wall cavities during reconstruction. We remanufactured the doors and mouldings to match the original, using similar material.
- The access to the basement had been rerouted, the original access converted to a closet. We relocated the access to its original location.
- The interior woodwork had been painted, although originally it was natural wood with a coating of clear, or perhaps orange, shellac. We stripped the paint from the interior woodwork and re-shellaced it.
- Many of the basement windows were rotten, although we were able to reuse many of the sashes. We remanufactured the basement windows to match the originals and reused many of the original sashes in the new window casings.
- The roof gutters (an internal trough system) were completely rusted through. We replaced the gutter material with new material patterned after the original.
- The chimney tops blew down during the 1964 Columbus Day Storm. We will rebuild them using historic photographs as a model.
- The cedar roof was replaced with patterning incorporated into the design.

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

1890

Significant Dates

1890

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Unknown

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

See continuation sheet

9. Major Bibliographical References

City of Salem Cultural Resource Inventory, 1984.

Hines, H. K., An Illustrated History of the State of Oregon. Chicago: The Lewis Publishing Company, 1893. Pages 993-994, George Collins; 1026-1027, George S. Downing. Oregon Statesman (Salem), January 1, 1907, page 7.

"Businessman may donate house to city," Statesman-Journal, November 9, 1987.

"History on the move: Victorian to be towed to a new site downtown," Statesman-Journal, June 17, 1988.

"Old house waits a modern future," Statesman-Journal, October 5, 1989.

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 0.23 acres Salem West, Oregon 1:24000

UTM References

A

1	0
4	9
8	2
0	0

4	9	7	5	9	2	0

Zone Easting Northing

B

Zone Easting Northing

C

D

See continuation sheet

Verbal Boundary Description

The nominated property is located in NE $\frac{1}{4}$ NW $\frac{1}{4}$ Section 26, Township 7S, Range 3W, Willamette Meridian and is legally described as Lot 7, Block 4 of the Roberts Addition to the City of Salem, in Marion County, Oregon. It is otherwise identified as Tax Lot 9700 at said location and is more particularly described as follows.

See continuation sheet

Boundary Justification

The nominated area of slightly less than a quarter acre is the urban tax lot adjacent to the Court Street-Chemeketa Street historic residential district boundary onto which the George Collins house of 1890 was relocated, of necessity, in June, 1989. On its present site, the house is only eight blocks east of its original location and is once again in close proximity to the first house built by George Collins (1887), which preceded the nominated house in a move to Chemeketa Street in 1906. See continuation sheet

11. Form Prepared By

name/title Dan Dreiszus, property owner, with assistance of Elisabeth Potter, Section 8

organization N/A date May/October 1989

street & number 1121 Main Street telephone (503) 623-9689

city or town Dallas state Oregon zip code 97338

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The large Queen Anne style house with Eastlake decoration which originally stood on Church Street in the heart of downtown Salem, Oregon was built in 1890 for George Collins, a retired brick yard owner and one-time warden and superintendent of the Oregon State Penitentiary.

When the lot near the Marion County Courthouse which was the building's original location was acquired for private development in 1987, relocation was the only alternative to the building's demolition. Accordingly, the two-and-a-half-story house was purchased by its present owner in 1988 and moved intact eight blocks east to a site on the periphery of the core area adjacent to the north boundary of the Court Street-Chemeketa Street Historic District, a residential neighborhood developed substantially in the decades surrounding the turn of the century. Restoration at the new site was completed in 1989, based on careful interpretation of physical data in conformance with the Secretary of the Interior's Standards for Preservation Projects. No archeological values were affected by the relocation at either site.

The house meets National Register Criterion C in the category of architecture in the context of historical residential development in Salem as a well-preserved and locally distinctive example of the Queen Anne style. As one of only six houses in the inner city having comparable scale and style, the Collins-Downing House overcomes the normal exclusion of relocated properties. The characteristic elements of the building's design and construction have been neither destroyed nor diminished by the relocation, and the new site offers a setting compatible with the building's period and function. On its new concrete foundation, faced with the original brick, the building retains its original height above grade over a daylight basement.

The few comparable examples of Queen Anne architecture in central Salem were entered into the National Register previously. Of these, the leading Queen Anne residence is the Dr. Luke Port House (1894). Others are the Burggraf-Burt-Webster House (1895), the Andrew T. Gilbert House (1890), and the C. C. Stratton House (c. 1885). The earlier house of George Collins, built in 1887 and moved to its present site within the Court Street-Chemeketa Street Historic District by William H. Byrd in 1906, is included in the comparative sample as an outstanding example of Queen Anne/Eastlake design.

Without doubt, the most popular style of residential architecture in America during the 1880s and 1890s was the Queen Anne style, which was inspired by the kind of romanticized historicism seen in the English country estates designed by Richard Norman Shaw and Philip Webb in the 1860s and 1870s. The archetypes of the revival were loosely based on brick manor houses of the Stuart period, particularly those associated with the reign of Queen Anne (1702-1714). The influx of Flemish masons and craftsmen in England under the Stuarts had accounted

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for the incorporation of patterned brickwork, stepped gables and pargetry, or decorative plasterwork into English architecture. With picturesque results, the work of exponents of the so-called "Queen Anne revival" combined Palladian windows and classic orders with simulated vernacular traditions such as half-timbered construction. Elements of medieval architecture such as oriel windows also became a part of the revival under the influence of William Morris and the Arts and Crafts Movement.

The eclectic Queen Anne revival was introduced to the United States by the Centennial Exposition of 1876 in Philadelphia, where the official British exposition buildings drew favorable attention. The subsequent widespread popularity of the revival style owed to its introduction at a time when industrialization and expansion of the transcontinental rail network made possible mass production and distribution of building parts and pattern books to an unprecedented degree. Steam-powered machinery turned out moldings, brackets, and repeating ornament of great elaboration and variety, much of it in the tradition inspired by English critic Charles Lock Eastlake in his book, Hints on Household Taste, published in 1872. High style Queen Anne buildings in the United States were constructed largely of brick, but for middle class clients the style was translated to cheaper materials. The richly variegated exterior surfaces of the archetypes, created of brick, hung tiles, plaster and half-timbered effects, were imitated in wood by weatherboards, imbricated shingles, stick and spindle work and a profusion of decorative moldings and accents.

The Collins-Downing House displays fully the characteristics of the American Queen Anne style as executed in all-wood construction. While it is not a high style residence in relation to the primary examples of the style designed by such East Coast architects as McKim, Mead & White or Wilson Eyre, Jr., the Collins-Downing House plainly is among the substantial, finely crafted examples remaining in Oregon's capital city.

The house built for George Collins in 1890 by an as yet unidentified carpenter-builder has a typical longitudinal ground plan in which the side entry stairhall is offset by parlors. The dining room and kitchen are at the rear, where a single-story kitchen utility and pantry addition was attached in 1920. The addition was moved, intact, with the house. The variegated exterior siding, including scalloped shingles with a flared bottom course on the second story and shiplap siding on the ground story, are highly characteristic of Queen Anne houses. A classically detailed cornice is combined with brackets, and the classical belt course is supported by a frieze of stylized repeating ornament echoing the foliate arches of the porch. The distinguishing features of the exterior are the steeply-pitched hipped roof having pedimented gables and a two-story porch which fills the front corner recess. The porch is decorated with fretwork and spindlework of unusual intricacy. The front projecting section

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containing parlor and upstairs bedroom has decoratively bracketed jetties overhanging beveled ground story window bays, a gabled window hood, and sunburst motifs in the crowning gable.

Interior window and door trim of cedar is high quality millwork of the period reflecting the Eastlake tradition with its beaded moldings, gouged work, stylized corner blocks, and paneled spandrels and wainscot. The oak and fir staircase was restored from patterns provided by surviving fragments.

(continued)

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Family Histories

The Collins-Downing house was built in 1890 by George Collins, a successful but by then retired brickyard owner, and past First Warden and later Superintendent of the State Penitentiary. There is much strong evidence for the 1890 construction date. First, the original builders had used newspaper as an underlayment for wallpaper. All of the legible paper fragments that were dated listed the year as 1890, with the exception of one dated 1889. Additionally, we found, on a floor joist over the stairs leading to the basement, the inscription "Rubberneck Collins, 1890". Aside: this inscription could either allude to the hangman's role at the state pen, or refer to a man of his tall stature ducking under the low floor joists -- he certainly would have had to. The book "History of Oregon" describes him as:

"A wonderful specimen of robust manhood, standing as he does six feet two and three quarter inches in height, and being otherwise correspondingly proportional".

The same book documents his life in a seemingly chronological order. After his retirement in 1889 "following the boom of that year" we get this description, which also suggests a construction date of 1890:

"Mr. Collins has built a handsome residence at No. 301 Church Street (Note: old street numbering system, now 245 Church Street), the surroundings of which suggest comfort and refinement. His grounds are tastefully disposed, and planted with ornamental shrubs and trees, making a pleasant view to the eye, and a grateful retreat from the sun's too ardent beams on a sultry day. Here in the society of his family, composed of his faithful companion for so many years and his intelligent daughter, he enjoys the well-earned ease of so many years of honest and severe toil."

Also, courthouse records indicate that in 1890 Mr. Collins sold the "first" Collins house (then located at Church and Court Streets) to W. H. Byrd, which suggests that he sold it when he moved into his newly completed home.

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On Feb 1, 1895, George Collins deeded the property to Jennie Collins "for 10 dollars and wifely affections." Apparently, Jennie preceded George in death because Mar 28, 1908, Esther Chatten (daughter), W.H. Chatten, and George Collins sold the property to Robert E. Downing for \$5,000. Robert Downing was a successful hop grower and broker. (Robert Downing's father, George, was also once a Superintendent of the State Penitentiary.) The house stayed in the Downing family until the death of Hazel Downing Isbell in 1986.

According to "History of Oregon", Mr. Collins provided the brick for the G. W. Gray building on the corner of Liberty and State Streets in 1867, and the brick for the Ladd & Bush Bank building in 1868. Between 1872 and 1873 he made 1,300,000 brick for the Marion County courthouse. He then leased the State brickyard and convict labor and made brick for the insane asylum, the Scotch mill, and for the general market.

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Beginning at a point 95 feet 6.75 inches East of the Northwest corner of Block Four, Roberts Addition to the City of Salem, Marion County, Oregon; said point being on the South line of Chemeketa Street extended; running thence East along the South line of said Chemeketa Street 63 feet 6 inches; thence Southerly at right angles to said Chemeketa Street approximately 160 feet; thence Westerly on a line parallel with said Chemeketa Street 63 feet 6 inches; thence Northerly at right angles to the said last mentioned line 160 feet more or less, to the place of beginning, containing in all 0.23 acres.

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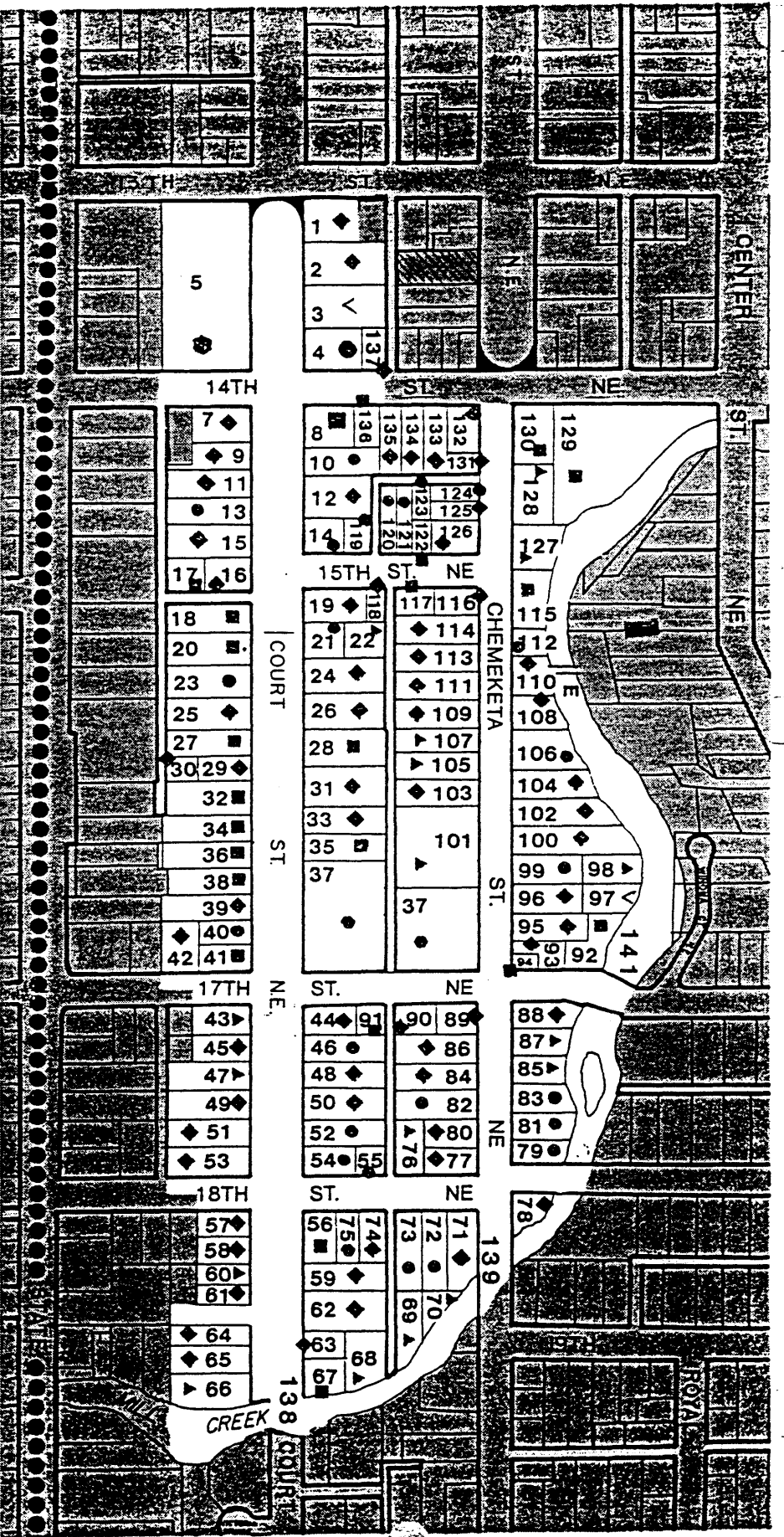
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Collins, George, House (1890)
(Collins-Downing House)
1340 Chemeketa Street NE
Salem, Marion County, Oregon

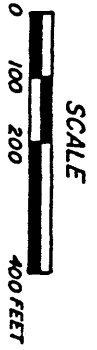
Fred Huntington photographs, October 8, 1989
negative: Dan Dreiszus
1121 Main Street
Dallas OR 97338

- 1 of 14 North (front) elevation
- 2 of 14 South (rear) elevation
- 3 of 14 East elevation
- 4 of 14 West elevation
- 5 of 14 Detail, front gable
- 6 of 14 Detail, double veranda, west elevation
- 7 of 14 Detail, west gable, roof and chimney
- 8 of 14 View looking southwesterly from second story veranda
- 9 of 14 Entry stairhall, showing staircase, looking south
- 10 of 14 Entry stairhall, showing double leaf front door, looking north
- 11 of 14 View of front parlor from entry stairhall, looking east
- 12 of 14 View of entry stairhall from front parlor, looking west
- 13 of 14 Looking north toward front parlor from dining room
- 14 of 14 Detail, typical Eastlake-style crown block of door framement,
entrance to front parlor



COURT — CHEMEKETA RESIDENTIAL HISTORIC DISTRICT

- ◆ Primary Significance (1860–1918)
- ◻ Secondary Significance (1919–1937)
- Compatible/Historic (Non-Contributing in present form)
- ◐ Compatible/Non-Historic (Non-Contributing)
- ◑ Incompatible (Non-Contributing)



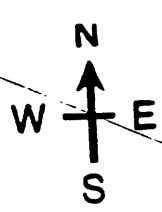
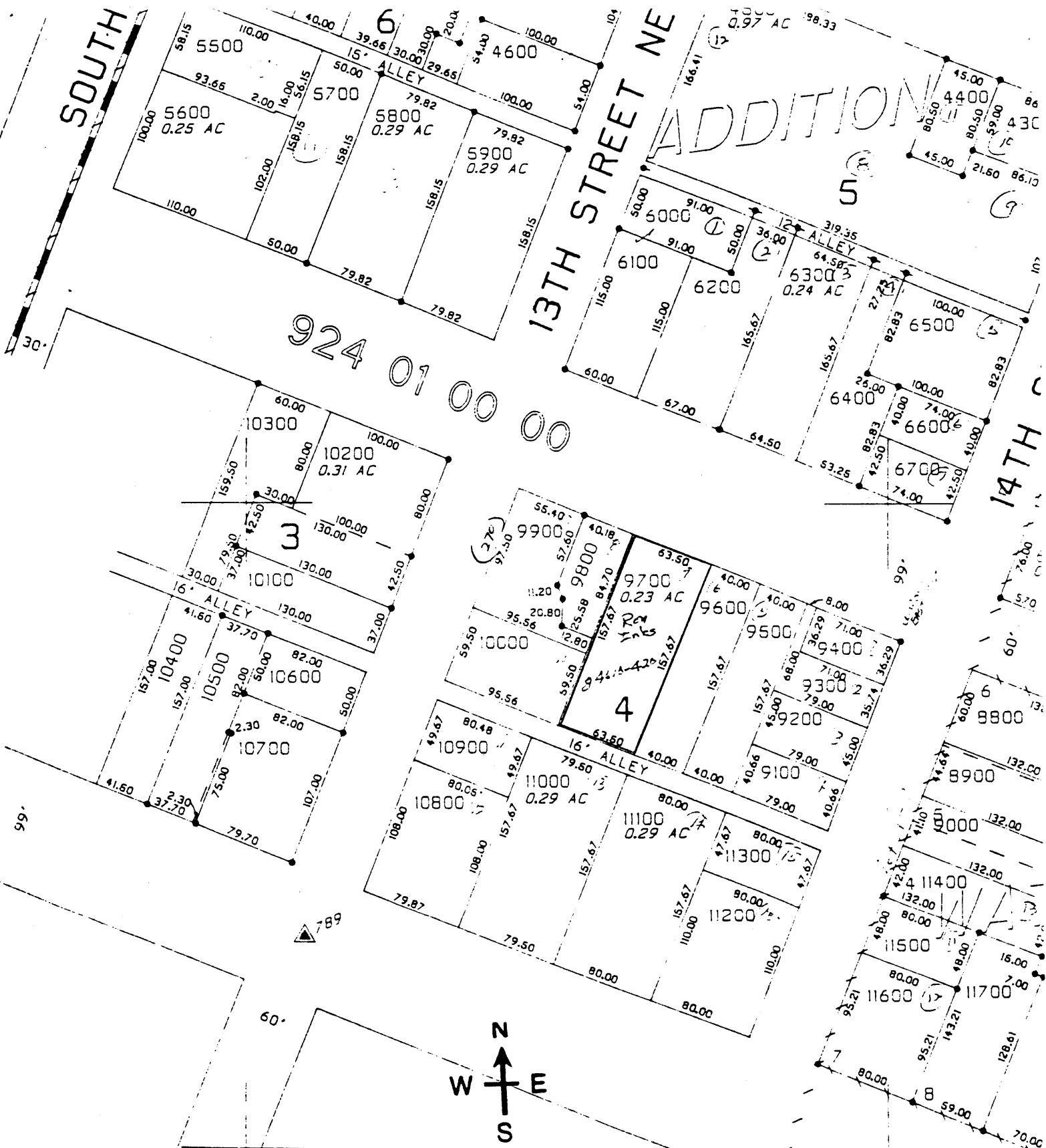
SOUTH

13TH STREET NE

ADDITION

14TH

924 01 00 00



This plat is made solely for the purpose of assisting in locating said premises and the company assumes no liability for variations, if any, in dimensions and location ascertained by actual survey

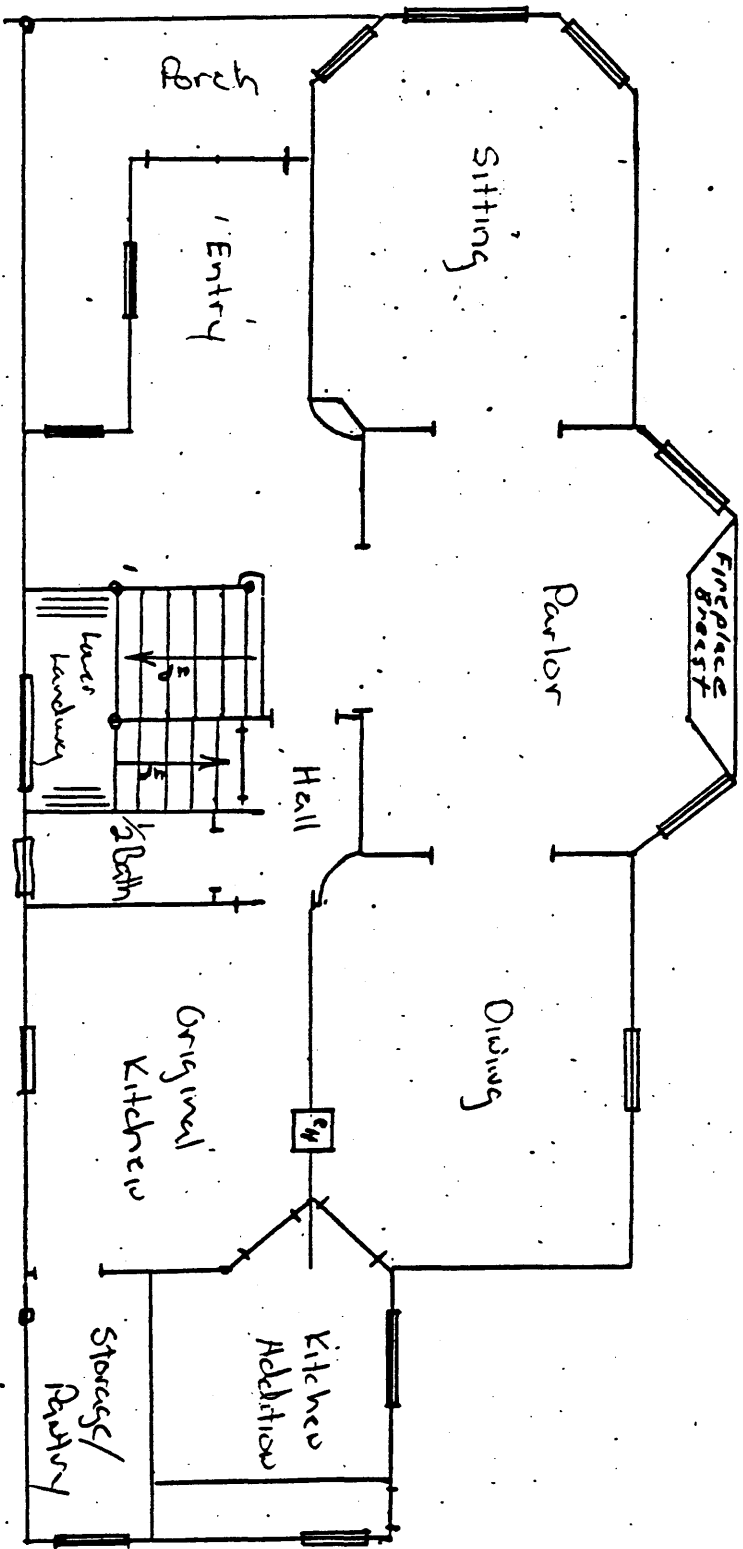
120667-M

WILLAMETTE VALLEY TITLE CO
280 LIBERTY S.E. SUITE 100 - SALEM

1/16 CGR

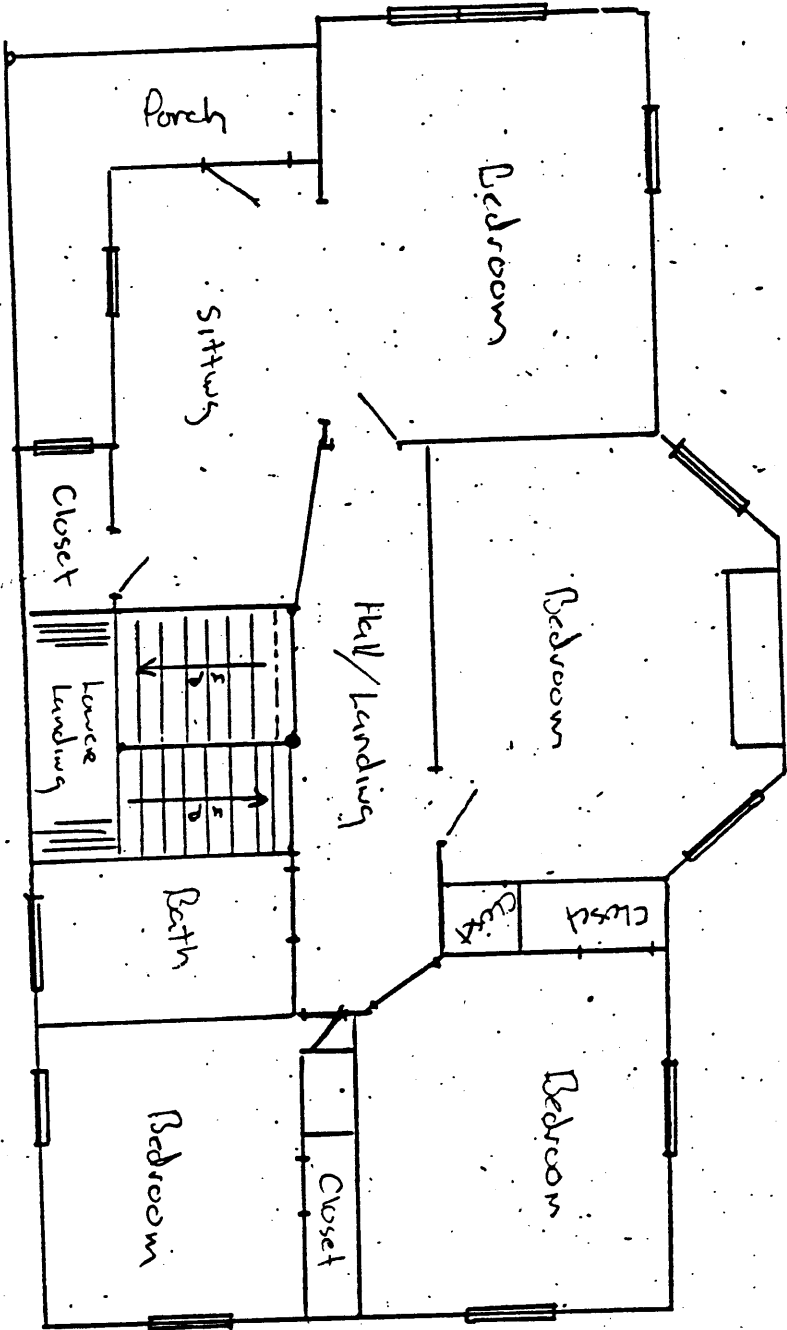
COURT

2 →



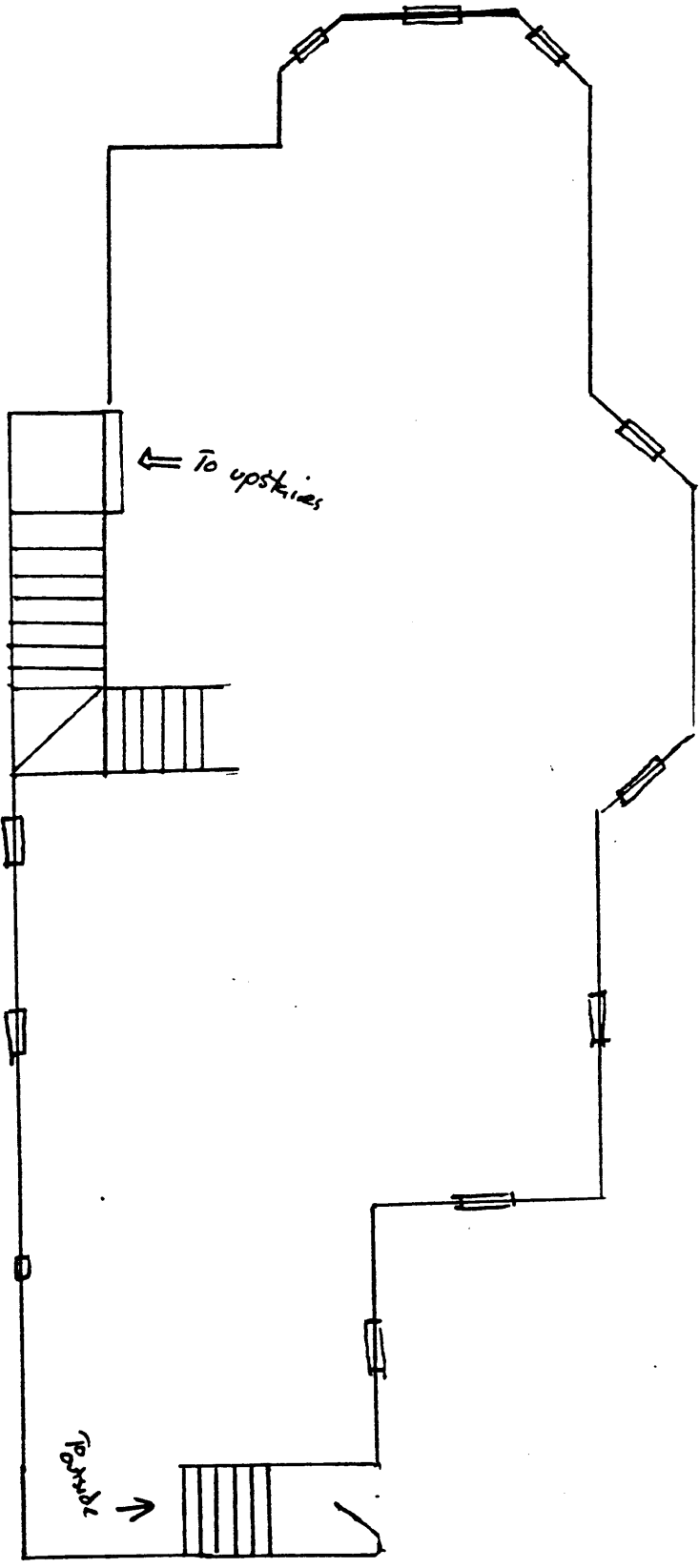
1st Floor

2



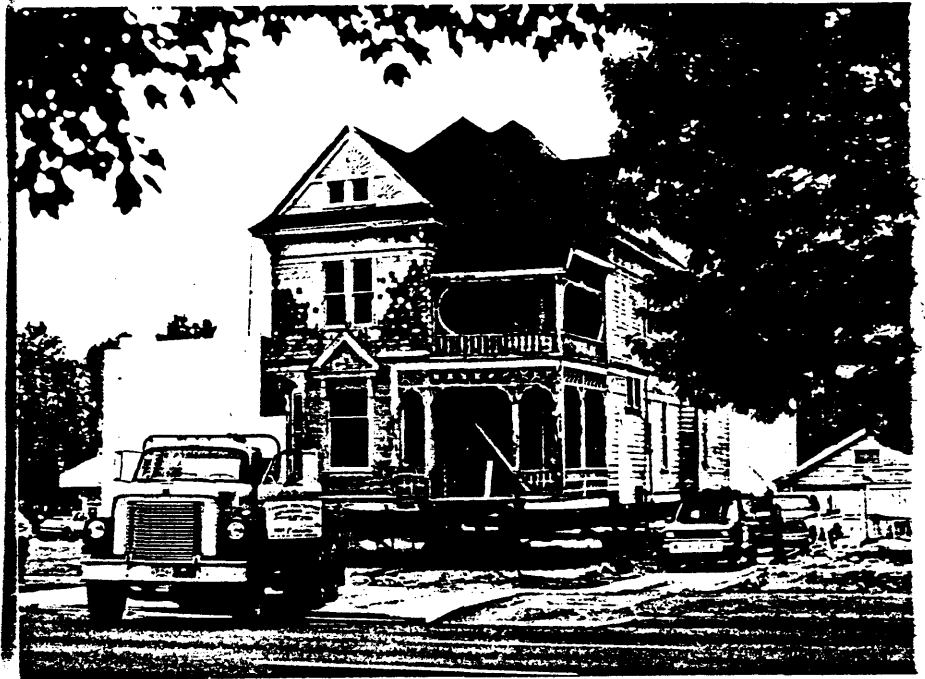
2nd Floor

Basement





original site



moved laterally 1 lot south



on the road again



upper/lower porch, corner view



lower porch detail prior to paint prep.



upper/lower porch, side view.



At new site; framing started on foundation.