Form No. 10-306 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR FEDERAL PROPERTIES

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Significant U.S. Post Offices in Oregon - 1900 to 1941 - Thematic Resources

AND/OR COMMON

2 LOCATION

STREET & NUMBER
See individual nomination/inventory forms N/A NOT FOR PUBLICATION

CITY, TOWN
See individual forms N/A VICINITY OF

CONGRESSIONAL DISTRICT
See individual forms

STATE
Oregon

CODE
06

COUNTY
See individual forms

CODE

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	X PUBLIC	X OCCUPIED	__AGRICULTURE	__MUSEUM
__BUILDING(S)	__PRIVATE	X UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	__PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	__RELIGIOUS
__OBJECT	X IN PROCESS	__YES: RESTRICTED	X GOVERNMENT	__SCIENTIFIC
Thematic	__BEING CONSIDERED	X YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
X Group		__NO	__MILITARY	__OTHER:

4 AGENCY

REGIONAL HEADQUARTERS: *(If applicable)*
United States Postal Service, Western Regional Headquarters

STREET & NUMBER
850 Cherry Avenue

CITY, TOWN
San Bruno N/A VICINITY OF

STATE
California 94099

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
See individual nomination/inventory forms

STREET & NUMBER

CITY, TOWN

STATE

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
See individual nomination/inventory forms

DATE

__FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
X EXCELLENT	__DETERIORATED	X UNALTERED	X ORIGINAL SITE
X GOOD	__RUINS	X ALTERED	__MOVED DATE N/A
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

This thematic nomination includes several post offices owned and administered by the U.S. Postal Service throughout the State of Oregon. The buildings included in this nomination represent a continuum of federally constructed post offices allocated to the state between the turn of the century and 1941. They were selected for nomination by the USPS after consultation and with concurrence of the Oregon State Historic Preservation office. The nominated buildings exhibit a variety of styles and sizes but maintain a common demeanor representative of the federal presence. All of the nominated buildings maintain high integrity and have been well maintained. Two distinct eras are represented in this architectural continuum, reflecting in Oregon the federal design trends of the Northwest and the nation. The first era includes those structures that were completed prior to 1920, and the second includes those structures that were completed during America's Great Depression.

All of the buildings included in this nomination were constructed from standardized plans developed from guidelines provided by the Office of the Supervising Architect in the Treasury Department. This includes two post offices which were designed by private architects. Variations in design styles reflect both the transition in the design philosophies of the Supervising Architect and the requirements developed in response to the Depression. Even though the post offices of the Depression Era were "stamped out" of standardized plans, facade designs were varied to provide community identity. Materials were also varied, but within strict limits and specifications.

THEME STATEMENT

The theme of this nomination concerns the federal building programs in Oregon as manifested in the construction of post offices in the first four decades of the 20th Century. The buildings included also record the evolution of both the political/economic philosophies and the design philosophies of the federal government through its building programs.

As selected through initial field surveys and preliminary significance evaluations, the buildings in this group represent outstanding and well preserved architectural examples of the progression of federal architecture from the first two decades of the century through the transition of style which ended with the onset of World War II. The buildings completed in this era represent a discrete body of federal architecture. The transition to the modern style had been occurring but was abruptly terminated with the onset of the war. With the war's end the federal government turned again to its construction programs, but modernization and efficiency became the new symbols of America's post-war philosophy. The use of design to provide a symbol of the monumental presence of the federal government in its post offices had ended with the beginning of the war.

CHARACTERISTICS OF POST OFFICE FUNCTION, DESIGN, AND PLANS

The design characteristics of federally owned post offices are based on functional considerations, although to some degree political considerations entered into site

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In some cases, the post office, though not architecturally distinguished when compared to contemporary buildings throughout the nation or state, is of local importance as one of the most monumental, imposing, or sophisticated buildings in a town. It may also be the only representation of the federal architectural style in the town, particularly those of the "half modern" style constructed during the Depression Era. However, it is doubtful that post office design discernably affected the designs of subsequent buildings or a town's architctural history. Analysis of other buildings in the communities receiving post offices indicate that there was little or no influence.

The post office is a unique type. Though it plays an essentially commercial role in terms of land use, post office design did not follow design practice for commercial development, nor did subsequent development tend to imitate the style of the post office. There is a reason for this. Post offices were designed to look like post offices; that is, certain symbols or signifiers were included as subliminal messages of the building's function.

b. Criterion A

The architectural signifiers and symbols also carry meaning and associative values beyond their mere physical appearance. A post office design is a record of the post office's and the federal government's self image, and of the image which the federal government wished to project to those it governed. A post office in a small town may provide one of the few, perhaps the only, such record of the demeanor of the federal government.

2. State Level

a. Criterion C

A post office may be aesthetically important on the state as well as the local levels, as an example of particularly fine craftsmanship, or as a sophisticated, imposing, and well articulated example of its style or type. The Supervising Architect's office also used standard designs for a great many post offices built in Oregon, but many have been altered in the process of modernization and expansion. As per National Register guidelines, a post office may have state significance because it is a first, an excellent, or a prototype of a standardized design.

b. Criterion A

A group of post offices from different periods can, by the associative values contained in their architecture, act as a record of the progress of the federal government's self and projected images. Post offices in such a group would not have to be individually significant; the significance would lie in the relation of one building to another.

Integrity of design, materials, workmanship, and association is required. Simply changing a light fixture or adding a ramp to provide access to the handicapped does not significantly impair the building's architectural integrity. Even major additions, when sensitive to the original style of the building, can leave its aesthetic honor unoffended.

B. Art Significance

1. Local Level

a. Criterion A

Murals in post office lobbies were, in many towns, the only examples of the Treasury Department's fine arts program. More so than even the architecture of the building, these murals represent the only example of trained artists' work easily and publicly visible. Murals may be significant if they are the only publicly accessible examples of their types. In the Oregon cases, the murals derived their styles from local history and economy. As such, they are valuable documents of a region's political and economic history. This fact means that the murals derive much of their meaning from the context, not only of the post office lobby, but also of the town or county in which the post office is located.

b. Criterion C

The general quality of post office murals can be described as competent. Nevertheless, a mural may have local significance as possessing "high artistic values" if it is particularly accomplished or the town in which it is located is particularly poor in art.

c. Criterion B

A mural would be locally significant if, as noted above, it is a rare or unique example of a locally famous artist's work.

2. State Level

a. Criterion C

The vast majority of murals commissioned for the post office lobbies were oil or tempura on canvas, which was then adhered to the wall. Frescoes or other techniques (such as tempura on plaster), would then possess importance on the state level based on their rarity.

b. Criterion B

A mural could have state significance if it is the work of an artist famous or known throughout the state, or if its symbolic content relates to Oregon as a whole.

Integrity of design, materials, association, and in many cases, location, is required. Any major changes to a lobby interior which have covered or removed portions of the mural may impair its integrity. In addition, since many murals are context-dependent, their location in a specific town, even a specific post office, may be essential to their understanding.

C. Politics/Government and Economic Significance

1. Local Level

a. Criterion A

Research could not quantify the economic impact a post office had on a particular town and this may not be possible. An individual post office may, however, be an important local example of national economic trends and the federal government's policies in dealing with those trends. In particular, those post offices built during the 1930s as part of the accelerated public works programs under the Hoover and Roosevelt administrations are concrete examples of the New Deal and the Depression. In many cases, the employment provided by post office construction was an important local event. Also, the site selection process within a community was, in most cases, an event that brought into play the political and economic forces of the community. A post office may qualify as locally significant if it is the only, or one of the few, surviving examples of New Deal public works projects.

2. State Level

a. Criterion A

Many post offices will qualify as significant on the state level for the same reasons as the local level: as examples of the federal government's response to the Depression. Since relatively few post office buildings from this era have survived intact, particularly well preserved and unaltered examples will have state importance.

Integrity of design, setting, location, materials, workmanship, and association is required. The associative values expressed by the government are dependent on the building's architecture; the clarity with which we can read those values is dependent on subsequent changes to that architecture.

D. Community Development Significance

1. Local Level

a. Criterion A

A post office may have been constructed in a significant period in a town's development and, thus, act as a passive record of that development. A post office would be significant as an active participant in a town's evolution if it can be demonstrated that the building's siting played a role in the direction, shape, and nature of a town's growth or in the siting of other public buildings.

A post office may also act as an important document of a town's past, even if it did not have a particularly strong effect on its development. The post office may also be located in a distinct district within a community and make a significant contribution when associated with the other buildings within that district.

b. Criterion B

A post office may be associated with a locally important person through its siting. In some cases, local landowners would donate a parcel to the Post Office Department, etc.

Integrity of design, setting, and location is required. For a property to retain significance as a record of a town's development, the building's relationship to other contemporary buildings should be apparent.

Not all of these areas of significance are attached to individual properties included in this survey. It was not thought necessary for every building to be significant in all of the areas identified. Rather, the cumulative significance of a building's importance to the theme, its integrity, and its individual importance was considered.

FEDERAL PUBLIC BUILDINGS CONSTRUCTION PROGRAMS

The history of post office construction before WWII can be divided into three distinct phases. From 1893 to 1914, under the provisions of the Tarsney Act, buildings could be designed within the Treasury Department or submitted to competitive bids among private architects. From 1915 to 1930, the Secretary of the Treasury ordered implementation of policies that standardized the design of public buildings, in contrast to the previous practice of preparing an individual design for each structure. From the onset of the Depression (1929 to 1930) a new era of government buildings was initiated with the development of public works programs designed to stimulate local economies.

Prior to 1902, when the first "Public Buildings Omnibus Act" was passed, federal buildings were funded on an ad hoc basis. Appropriations bills rarely contained allocations for more than three buildings at one time. Acquisition of sites and construction occurred only with Congressional authorization.

The Public Buildings Omnibus Act of 1902 authorized 150 new projects. Since it provided for a large body of projects rather than requiring individual authorization, it saved a considerable amount of time in Congress. However, the omnibus bills created the opportunity for political abuse in that Congressmen were eager to please their constituents by distributing "federal presents". Political influence, rather than operational requirements, seemed to dictate size, ornamentation, and location. The omnibus legislation provoked allegations of waste and cries of "pork barrel" from the press.

The utilization of the omnibus buildings approach greatly increased the number of buildings under control of the Treasury Department. In 1899 there were 391 buildings under the Department of the Treasury and this number increased to 1,126 by 1912. [Craig, 1979, p. 213] Many of the new buildings went to smaller cities and developing towns which received their first federal buildings.

After experimentation with submitting smaller projects (less than $500,000) to competing architects in the project vicinity in 1903-1904, it was decided that these projects would be designed "in-house" by the Supervising Architect's office. A return to the "classical style of architecture" for government buildings was also announced during this period. Stylistic elements were drawn from the French Beaux-Arts and Neo-Classical traditions. America's architectural heritage was reflected in Colonial Revival design.

During the tenure of Supervising Architect James Knox Taylor (1898-1912), buildings were individually designed. Toward the end of his tenure (1912), concern was expressed that the costs of federal construction in comparison to privately constructed commercial buildings was too high. It was felt that designs should be standardized. Taylor felt, however, that government buildings could not be designed and constructed as standardized units.

After Taylor resigned as Supervising Architect, James Wetmore served as Acting Supervising Architect from 1912 to 1913. Oscar Wenderoth followed Wetmore from 1913 to 1915. During Wenderoth's tenure, legislative changes took place that profoundly affected government architecture, particularly small-scale projects. However, the designs of 1913 and 1914 differed little from Taylor's. The post offices designed during Wenderoth's administration through the use of ornamentation, symmetry, and fine materials (using Renaissance Revival details) brought the idea of the Beaux-Arts movement to small cities and towns. "They [small town post offices] are generally the most important of local buildings, and taken together, seen daily by thousands, who have little opportunity to feel the influence of the great architectural works in the large cities". [The Architect, Vol. XV, No. 23, March 1918, p. 188.]

The Omnibus Public Buildings Act of 1913 set the stage for a change in federal construction policy. Although the Act authorized a large number of construction projects, it also stipulated that no new post office buildings would be authorized for communities with postal receipts totaling less than $10,000. Pressure to control "wasteful spending" on unneeded public buildings also led to the establishment of the Public Buildings Commission in the 1913 Act.

In his annual report for fiscal year 1913, the Supervising Architect seemed somewhat skeptical of the commission's ability to render assistance. He hoped, however, that the commission would discuss thoroughly

> ... the two mooted questions of the so-called 'standardization of buildings' and the claim that the public buildings erected under the direction of the Supervising Architect cost appreciably more than similar buildings erected by municipalities, by county and State governments, and by private individuals. The reports of the debates in the House and Senate show that there is great diversity of opinion among Members of Congress on these two subjects, and that they are matters of frequent discussion. It is believed that it is due this office that Congress be authoritatively informed of the limitations of the scheme of 'standardization' and, also, whether the Supervising Architect is actually to be charged with fostering extravagant methods of building construction." ["Annual Report of the Supervising Architect of the Treasury, for Fiscal Year Ending 30 June 1913", Washington D.C.: Government Printing Office, 1914]

The Public Buildings Commission, chaired by Secretary of the Treasury William McAdoo, presented its report to Congress in 1914. The report strongly recommended that buildings be standardized in order to reduce cost. This was followed by the establishment of four building classes and building criteria in McAdoo's annual report of 1915. The purpose of the classification scheme was "to provide a rational system of uniformity and business economy in designing and constructing public buildings, so that buildings suitable to the public needs may be built without waste of government money." [Ibid., p. 9] The result of this report was the complete reshaping of post office construction policies after 1915. Buildings were to be less costly but durable, simple, and architecturally desirable. The policies of standardizing plans and constructing cost efficient public buildings continued throughout the 1920s. An effort was made to use the same design as frequently as possible, with variation in floor plans only if an unusual, specific need arose.

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The classification scheme developed by the committee is as follows:

* CLASS A:
Definition: Buildings that include a post office of the first class with annual receipts of $800,000 or over; the site forming part of a city development plan or situated on an important thoroughfare of a great city; improvement on an adjoining property reaching the higher valuation of metropolitan real estate.

Character of Building: Marble or granite facing; fireproof throughout; metal frames, sashes, and doors, interior finish to include the finer grade of marble, ornamental bronze work, mahogany, etc. Public spaces to have monumental treatment, mural decorations; special interior lighting fixtures.

* CLASS B:
Definition: Buildings that include a post office of the first class with receipts from $60,000 to $800,000; valuation of adjoining property somewhat below the higher valuation of metropolitan real estate.

Character of Building: Limestone or sandstone facing; exterior frames and sash metal; interior frames, sash and doors wood; interior finish to exclude the more expensive woods and marbles; ornamental metal to be used only where iron is suitable. Restricted ornament in public spaces.

* CLASS C:
Definition: Buildings that include a post office of the second class with receipts of $15,000 or over, and of the first class to $60,000 receipts; valuation of surrounding property that of a second class city.

Character of Building: Brick facing with stone or terra cotta trimmings; fireproof floors; non-fireproof roof; frames, sashes and doors wood; interior finish to exclude the more expensive woods and marbles; the latter used only where sanitary conditions demand; public spaces restricted to very simple forms of ornament.

* CLASS D:
Definition: Buildings that include a post office having annual receipts of less than $15,000; real estate values justifying only a limited investment for improvements.

Character of Building: Brick facing, little stone or terra cotta used; only first floor fireproof; stock sash frames, doors, etc., where advisable; ordinary class of building, such as any business man would consider a reasonable investment in a small town.

James A. Wetmore resumed the reins of the Supervising Architect in 1915 and retained the title of Acting Supervising Architect. Wetmore was a lawyer by training and was concerned more with administration than the design of buildings. During his administration, the Superintendent of the Architectural Division, Louis A. Simon, exercised considerable influence on the design of federal buildings. After 1915, designs became standardized and ornament less lavish.

Construction of public buildings had tapered off with the onset of WWI and came to a halt during the war. After the war ended, construction of previously authorized buildings resumed slowly. No new construction laws were enacted until the Public Buildings Act of 1926. This Act contrasted with previous omnibus acts which had authorized appropriations for specific buildings. Two public buildings commissions--one for the District of Columbia and the other for the rest of the country--recommended a new building program which would base building location and size on a business approach rather than Congressional logrolling. The 1926 Act ordered the Treasury Department to implement a "business considerations" policy in response to protests over unneeded projects that were merely a means for a Congressman to win local favor. The standardization of plans for small post offices was also carried forward from the policies of the Public Buildings Commission's report of 1914. A survey report completed under the direction of the 1926 Act identified over 2,300 towns and cities with postal receipts over $10,000 that were without federal buildings. The estimated cost of constructing these buildings was $170,420,000. [Ibid., p. 13]

The policies of standardizing plans and constructing cost-efficient buildings continued throughout the 1920s. Post offices, particularly those in small communities, were constructed in sofar as possible according to plans established in conformance with conditions and community needs. Stylistically, the majority retained the basic elements of Beaux-Arts massing and plan. Classical details were minimized (to reduce costs) and floor plans did not vary unless a specific need arose.

The crash of 1929 and subsequent Depression delayed the full implementation of the building program outlined in the 1926 Act. In 1930, Congress authorized increased funding for public building by amending the 1926 Act. This legislation established a trend in public works projects that arose in direct response to the Depression. It served as a precedent for subsequent policies and acts that would attempt to reduce unemployment and stabilize the economy.

The Federal Employment Stabilization Act of 1931 was a major step in the government's efforts to aid the national economy through building programs. The Act established the Federal Employment Stabilization Board, which was charged with advising the President as to the trend of the economic and employment situation. [46 Stat 1086] The

President would then transmit to Congress "such supplemental estimates as he deems advisable for emergency appropriations to be expended during such period upon authorized construction in order to aid in preventing unemployment and permit the Government to avail itself of the opportunity for speedy, efficient, and economical construction during any such period." Emergency appropriations were to be used, among other things, for carrying into effect the provision of the Public Buildings Act of 1926. The Act also provided for acceleration of emergency construction, advanced planning, and increased appropriations by $100,000,000.

Design policies also continued to stress standardization. A set of "Cabinet Sketches" were produced by the Treasury Department which provided standard floor plans for post offices of different sizes. Where practicable, individual treatment was given to exterior details. In order to achieve rapid construction, emphasis was placed on minimizing the number of individual drawings.

In 1933, the Treasury Department was reorganized and the Supervising Architect's office was placed within the Procurement Branch in the Division of Public Works. Also in 1933, the Public Works Administration (PWA) was created under the National Industrial Recovery Act and additional legislation was passed for funding new projects through emergency construction programs. The funds appropriated under the 1926 Act became unavailable, except for those projects under contract. In 1934, Louis A. Simon became the Supervising Architect, a position he held until 1941. He became responsible, therefore, for carrying out the bulk of federal construction through the balance of the Depression Era.

The proliferation of federal building programs increased the bureaucratic complexity of federal construction. The Treasury Department's annual report of 1935, for example, listed construction projects under the following programs: the original Public Buildings Program under the 1926 Act; Public Works Administration projects; the Emergency Relief Construction Program; and the Building Program for the District of Columbia under the 1926 Act. [Ibid., p. 17]

The number of post offices constructed under these programs grew rapidly. There was a push to provide post offices in those communities that had been identified in the survey report resulting from the 1926 Act, as well as in towns that had not been included the report or subsequent amendments. As indicated below, the emphasis on economic revival was reflected in the distribution expansion of building programs.

> ... [W]ith a view to relieving countrywide unemployment the Secretary of the Treasury and Postmaster General, in the selection of towns or cities in which buildings are to be constructed, shall endeavor to distribute the projects equitably throughout the country so far as may be consistent with the needs of the public service; and the Secretary of the Treasury

and the Postmaster General may also select for the prosecution under this appropriation such projects not included in such report as in their judgment are economically sound and advantageous to the public service. [48 Stat 1062]

In 1935, 185 post offices were constructed by the federal government. This number was followed by 260 in 1936, 303 in 1937, and 259 in 1938.

Under Government Reorganization in 1939, the Public Buildings Branch of the Procurement Division was placed under the administration of the Federal Works Agency. The Supervising Architect was also consolidated under the FWA. The Public Buildings Administration, headed by a commissioner of public buildings, was charged with the responsibility of administering these functions. It appears that the post office construction policies remained substantially the same as under the previous organization.

The architectural styles of the Depression Era, particularly after 1933, tended toward modernized, simplified buildings. The buildings retained the symmetry and proportions of their predecessors but were stripped of the architectural ornamentation that characterized the pre-1920 buildings and even those of the first three years of the 1930s. The design was a basic rectangular box with flat facade. The detailing suggested Classical elements, but in rudimentary form. In addition to the various Revival influences, Art Deco was used but even this motif worked with stylized Classical elements. However, these buildings were still of quality construction with the use of brick, stone, and terra cotta; and they continued to symbolize the stability of the federal government.

The quest for efficiency of plan preparation and rapid construction, and the influence of the international or modern design movement created a building that can be termed "half modern". The end of the Depression Era also brought the end to this building type. Construction essentially stopped during World War II and the post offices which followed were designed to meet the changing operational functions of modern postal facilities.

FEDERAL ARTS PROJECTS

Like the accelerated post office construction of the Depression Era, the New Deal Federal Art Projects were developed to alleviate unemployment in the arts, and to decorate federal architecture. Three programs were administered through the Treasury Department and one through the Works Progress Administration. [The New Deal Art Projects: An Anthology of Memoirs, O'Connor, 1972, p. 12]. These programs were as follows:

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Treasury Department Programs

1. The Public Works of Art Project (PWAP), which lasted from December of 1933 to June of 1934. This was an emergency relief program applied without a strict relief test. It employed roughly 3,700 artists and cost $1,312,000.
2. The Section of Painting and Sculpture, later the Section of Fine Arts. This was the program primarily responsible for murals and sculpture found in post office buildings throughout the country. Commissions were awarded based on anonymous competitions without reference to the artists' economic need, i.e., it was not, strictly speaking, a relief program. The program began in October of 1934; the final commission was completed in 1943. There were 1,400 contracts awarded at a total cost of about $2,571,000.
3. Treasury Relief Art Project (TRAP) was created in July of 1935 by a funding allocation from the WPA to the Treasury Department. TRAP was administered by the Section of Fine Arts, applying the same relief rules that governed WPA employment. The project employed 446 persons at a cost of $833,784; it was discontinued in 1939. The project's primary output was painting and sculpture used to decorate federal buildings.

Work Progress Administration

4. Federal Art Project (WPA/FAP) was a large relief project devoted to the plastic arts. The WPA/FAP was part of a larger program called Federal Project No. 1, which included the WPA drama, music, and writing projects. The overall project began in August of 1935, employed over 4,000 persons, cost $35 million, and was terminated in 1943.

In decorating its new public buildings, the Treasury Department supported the arts in the manner of the traditional patron. The Department selected both artists and subject matter in the process of conveying the ideals of the New Deal to the public users of its facilities. In accomplishing that task, the Section of Fine Arts made it clear what was considered as appropriate style and subject matter for its programs. Literal interpretation of the American scene, particularly events that were representative of the communities in which they were located, was the essence of that appropriate style. Though some artists felt that this standard was repressive, many critics praised the Section for bringing art out of the studios and museums and into public buildings, some in towns where people had never seen original works of art.

The themes portrayed in the local buildings expressed the experiences, history, and ideals of the local communities, so their artistic significance varied with the local context. The style was conservative and realistic, one that was identifiable and did not require the interpretation of an art critic to be appreciated by the local populace. It was a style that it could relate to. The mural art and the public buildings in which it was located provided the link between the federal government in its New Deal programs, and the local citizen.

For the most part, artists were selected in anonymous competitions, on both the national and local level. Some of the competitions were local. To make the selections, the Section selected an expert from the area in which the building was located. A jury was then selected by the expert and recommended designs selected from submitting artists were sent to Washington for evaluation by the Section staff. The Section also maintained a policy of commissioning artists who had submitted outstanding designs that had not been selected in a particular competition for other projects.

The U.S. Postal Service has an agreement with the National Collection of Fine Arts of the Smithsonian Institution (dated October 10, 1975). This agreement is a memorandum between the two agencies wherein the USPS will take prudent measures to maintain the art in good condition or to find a suitable relocation for such art work in the event of the sale or disposition of the building in which the art is located.

ESTABLISHMENT OF EARLY POSTAL SERVICE IN OREGON

The following discussion concerning the development of the postal service in Oregon in the context of mail communications was drawn extensively from a University of Oregon Master's thesis, The Establishment and Administration of Mail Communications in Oregon, by Frank L. Cole (June 1958).

The first post office in Oregon was established in Oregon City in 1845 but not by the federal government. On December 23, 1845, the provisional government of Oregon Country established its own Post Office Department. However, the service provided by the provisional post office department was short-lived. Rates were too high, which resulted in insufficient patronage and revenue shortfalls.

Astoria received the first U.S. Post Office in March of 1847. The Astoria Post Office was also designated the central mail distributing facility for the Pacific Coast, with Colonel Cornelius Gilliam appointed as Postal Agent on August 14, 1848. After Gilliam's death in the Cayuse Indian War of 1848, the facility and Postal Agent were shifted to San Francisco.

The first mail service to Astoria was provided by government-subsidized steam lines as part of the defense program to provide steamers which could be converted to military use. One of these subsidized lines was charged with serving the west coast with mail service. The route consisted of runs from New York to the Isthmus of Panama on the Atlantic, across the Isthmus by land, then from the Pacific side to Astoria. Conflicts between the Post Office Department and Navy did not provide for efficient or dependable mail service. Before the first regular mail runs by steamer began in 1851, the Oregon newspapers frequently editorialized about the neglect of the government and the isolation of the area.

Daily stagecoach service was established between Portland and Sacramento, California on September 15, 1860. The trip took seven to twelve days depending on the season of the year. This service was an improvement over the infrequent ocean service. However, water transport of mails continued to play an important role in Oregon mail service in the form of steamboats along rivers and other inland waterways. Frequently steamer and stagecoach service was combined with stagecoaches serving as star mail routes from steamer terminal points. River transportation provided the most rapid mail service until about 1869 and remained as an important mode until the arrival of the railroads in the 1880s.

Early steamboat routes included links from Astoria to Oregon City and then to Marysville (now Corvallis), from Astoria to Portland, from Portland to Oregon City, and from Portland to The Dalles. Portland became established as the hub of the river mail delivery network. However, though steamboat routes were important to the trunk system, most of the mail routes were overland across poorly developed roads by stagecoach, on horseback, or on foot. By 1885, there were 6,020 miles of inland mail service routes in Oregon including 290 by steamboat, 873 by railroad, and 4,857 by stagecoach and other means. [Cole, 1958, p. 60]

The first railroad routes were listed on the Postmaster General's report of November 15, 1875. These routes linked Portland and St. Joseph, Oregon, and Portland and Roseburg. The Railway Mail Service was established in 1882. By 1885, 14 railroad mail routes were listed. As with the river steamer's terminals, the rail terminals served as distribution points for the smaller communities, which in turn were served by stagecoach, wagon, or other means. Some of the cities that had rail terminal points included Portland, McMinnville, Corvallis, The Dalles, Umatilla, Ashland, Huntington, and Monmouth.

The construction of the first post offices by the federal government was not initiated in Oregon until 1869. Astoria (completed in 1873) and Portland (completed in 1875) were the sites of the first Customhouse and Post Offices in Oregon; in fact, they were the only two until after 1900. Prior to these facilities, post offices were located in homes, stores, and office buildings on a lease basis or by contract with the postmaster, who in many cases was the owner of the post office structure--this is still the case with some post offices today. The establishment of a post office in a community by petition to the federal government gave the community a name and place on the map; essentially, it was one of the first steps in becoming a town, or growing to a large city. Receiving the first federal building was an important event in a growing frontier community. Federal buildings sometime coincided with the erection of those buildings which formed the foundation of the city--the Carnegie Library, Mason's Lodge, railroad depot, Elks Lodge, city hall, county courthouse, high school, and churches. In most cases the early federal buildings in Oregon fit into this era, although they typically followed the other buildings by a couple of years. The towns

that received the post offices were the ones that had become established, were recognized by the federal government, and would become "great cities". Actually, during this period of state building and communications expansion prior to 1900, only two cities received federally constructed post offices--Astoria (1869-1873) and Portland (1869-1875). These were Oregon's major cities. The next group of federal buildings/ post offices came in the era from 1900 to 1920 to the towns along the railroads that were becoming the state's distribution centers. Salem (state capital), Albany, Pendleton, The Dalles, Eugene, Roseburg, and Baker received federal buildings during this era.

The final group of post offices with which this nomination is concerned is that group completed during the 1930s. These federally constructed post offices were received by smaller towns, towns that had matured but which had not been previously recognized by the federal government. The symbolic values of these facilities are different from those of the first two decades of the century. The earlier federal buildings manifested the government's recognition of a "frontier" town's stability, while the federal buildings of the 1930s manifested the government's role in providing assistance during a period of economic emergency.

FEDERAL POST OFFICE CONSTRUCTION IN OREGON

Astoria boasted the first post office west of the Rockies; it was established on March 9, 1847. Although Portland's "Pioneer Post Office" (customhouse and post office) is identified by Lois Craig in The Federal Presence as being the first permanent federal building in the Northwest (completed in 1875), other sources suggest that Astoria may have better claim to that position. Both the Portland and Astoria customhouse and post office buildings were commenced in 1869; however, the Astoria building was completed in 1873 (Kennet, June 1976) and the Portland building in 1875. The original Astoria building was destroyed in 1931 as a part of site preparation for the present post office which was completed in 1933. Only three other federal buildings were constructed in the Northwest (excluding Alaska) prior to 1900. These include the Port Townsend (WA) Customhouse and Post Office, the Helena (MT) Assay Office; and the Boise (ID) Assay Office.

The first major post office construction era in Oregon (and the Northwest) took place between 1900 and 1920, with the primary concentration occurring between 1910 and 1917. This corresponded to the adoption of the first omnibus public buildings law in 1902 (32 Stat. 310) which authorized site acquisition and building construction for 150 new projects. Previous to this, individual bills had been passed for each project. Salem received the first post office of the new century from an appropriation approved in 1899 [31 Stat. 590] for an amount not to exceed $100,000. Salem's first federally constructed post office was completed in 1902 (presently Gatke Hall on the campus of Willamette University). Eugene and Baker received the next building appropriations,

although site acquisition for Baker had been approved on March 3, 1903. [Annual Report of the Supervising Architect, 1910]

It should be noted that the appropriations for these and later buildings constructed prior to 1920 were approved on a piecemeal basis. For example, the Baker Federal Building (completed in 1910) received an appropriation of $5,000 in 1903, $20,000 in 1906, and $45,000 in 1907. [Ibid.] The Eugene Federal Building was also completed in 1910. (In 1939 this structure was transferred to Lane County for use as an historical museum in conjunction with construction of the present Downtown Station; it later destroyed.) The La Grande, Albany, and Pendleton post offices were authorized by the Act of May 30, 1908. Medford, Roseburg, Portland (second post office), and The Dalles received authorizations from the Act of June 25, 1910.

Appropriations for sites or construction did not, however, guarantee that a post office would soon be constructed, although in most cases they were. St. Johns, for example, was authorized for site acquisition in 1913 but did not receive a post office until 1933. [37 Stat. 878] In any case, the cities receiving initial appropriations in 1908 and 1910 received their post offices: La Grande (presently the city hall), 1913; Pendleton, 1916; The Dalles, 1916; Albany (presently the city hall), 1916; Medford, 1916; and Roseburg, 1917. The citizens of Portland suffered many delays, including WWI, before finally receiving their second post office in 1919.

The post offices/federal buildings constructed in Oregon in the first two decades of the century reflected the Beaux-Arts Classicism and Revival styles that were dominating the federal architectural design philosophy at that time. The buildings constructed in the growing Oregon communities were two to three stories in height and housed the post office on the first floor and federal offices on the upper floors. The buildings were vertically massed and imparted the monumental character of the federal government. The La Grande (1913) and Roseburg (1917) post offices utilized the Georgian Revival styles, although the Roseburg building also exhibited Beaux-Arts influences. The Pendleton and Medford post offices (both completed in 1916) are identical in design in their Second Renaissance Revival styles. The Baker Post Office (1910) also received a building in the Renaissance Revival mode. The Dalles (1916), with its colonnade of colossal order, provides an example of Classically inspired design (Greek).

On a national basis, the federal government constructed 394 federal buildings between 1921 and 1930, of which 122 were post offices. No post offices were constructed in Oregon during the 1920s. The Public Buildings Act of May 25, 1926 (also known as the Keyes-Elliot Act), which expanded the scope and consolidated the funding of post office construction, and subsequent building programs promulgated in response to the Depression provided the authority for the massive post office construction programs of the 1930s. Between 1931 and 1939, 1,584 post offices were constructed across the

nation--three times as many as had been constructed in the previous 50 years. During this period (through 1941), the State of Oregon received 21 new federally constructed post offices. Seventeen of these were constructed in communities that had not previously been "gifted" with a federally constructed post office.

Six new post offices were constructed in the state between 1931 and 1933. The Portland Courthouse (which contained a post office) was authorized funds under the Annual Act (Treasury) of March 5, 1928. Site acquisition and commencement of construction of the Corvallis Post Office were authorized under the Second Deficiency Act of March 4, 1929. The Second Deficiency Act of March 4, 1931 authorized the site acquisition and construction for the St. Johns, Oregon City (now privately owned and substantially altered), and Marshfield (Coos Bay) post offices. The Corvallis Post Office was constructed in 1932 and the Astoria Post Office/Customhouse, Bend Post Office (now privately owned), St. Johns Station, and Portland Courthouse were constructed in 1933. The Coos Bay Post Office was not constructed until 1936. (Citations for the authorization and appropriations for the Astoria and Bend post offices could not be located, nor could the date of construction of the Oregon City Post office be found.)

The buildings constructed during this period are transitional in post office design style. They represent a stage in the evolution from the Beaux-Arts Classicism, Renaissance Revival, and Classical Revival designs of the first two decades of the century, and the International Style which began to influence American design in the 1920s. Although these post offices are also of modern influence (termed "half modern"), they are not stripped of historical architectural detailing to the extent of those post offices which were constructed between 1935 and 1941. The later buildings reflected the urgent response to the national economic emergency, which dictated a greater degree of standardization and simplification, particularly of facades (since interior design had long been standardized).

The Astoria Post Office, for example, is clearly Beaux-Arts inspired in its Louis XVI (Seize) style. The stone building is defined by fluted pilasters topped with Corinthian capitals which support a full entablature and balustraded parapet. The Bend Post Office, completed in the same year, is also defined by fluted pilasters topped with stylized Corinthian capitals, but has been stripped of the detail present in Astoria. St. Johns, which represents a small community post office, has a flat facade, but retains Palladian windows and a full entablature which terminates the facade. (The entablature ornamentation is nominal, however, and the cornice projects only slightly.)

The Oregon post offices constructed between 1935 and 1941 represent those constructed under various emergency appropriations that were authorized "with a view to relieving countrywide unemployment". The Secretary of the Treasury and the Postmaster

General were directed to distribute the projects equitably throughout the country so far as may be consistent with the needs of the public service. They also had the latitude to select projects not included in the report promulgated by direction of the 1926 Act. The Federal Employment Stabilization Act (February 11, 1931) had addressed the use of planned and accelerated emergency construction to aid in preventing unemployment, but those buildings constructed between 1931 and 1933 had essentially been authorized under the 1926 Act.

Oregon received 15 federally constructed post offices between 1935 and 1941. Thirteen of these were in communities that had not previously had a federal building. Of these buildings, only Coos Bay (appropriated as Marshfield) and Oregon City had previously been identified for appropriation. Among the smaller communities that received post offices under various emergency appropriations bills were McMinnville, Hood River, Grants Pass, and Tillamook. Salem and Eugene received their second federal buildings. (Legislation authorizing the specific communities receiving post offices could not be located.) Hillsboro also received a post office during this period, but it was razed in the late 1970s. Various newspaper accounts listed additional potential post office projects in Dallas and Ashland, but they apparently were never appropriated.

The post offices constructed between 1935 and 1941 continue to exhibit Classical design influence in their symmetry and proportion, but they are simplified to a slightly greater degree. Typically, the round arches for windows and entries have been totally replaced by flat arches; the architraves have become suggested by string courses or all the elements of the entablature are combined into a broad, contrasting stone or terra cotta band; and the cornices have become flush with the facade (or are replaced by a contrasting coping course).

Examples of these buildings include McMinnville (privately owned) and Hood River, constructed in 1935; Grants Pass, constructed in 1936; and Tillamook, constructed in 1941. Both the McMinnville and Tillamook post offices suggest the Georgian style: McMinnville in its hipped roof and entryway with full entablature supporting a segmentally arched pediment; and Tillamook, subtle in its representation, with hipped roof and low, square cupola. Tillamook also represents the end of the Depression Era as well as the end of the federal government's most significant design and construction programs.

The Art Deco style also found use in the Oregon post offices constructed during this period. Coos Bay (1936) and Eugene (1939) exhibit this style. The Eugene Downtown Station also exhibits outstanding use of polychrome terra cotta, which emphasizes the stylized historical architectural elements. Eugene is the sole example in the use of this material for post office construction in the Northwest. Although the Salem structure (now owned by the state) is quite similar to the Eugene structure in size, proportion, and facade segmentation, it has not included the Art Deco elements. The Salem

building (constructed in 1937) was planned in the Half Modern style of the adjacent State Capitol complex, which was also constructed in 1937.

GLOSSARY OF STYLISTIC TERMS

This glossary discusses the terms used to identify architectural styles in this report. The process is complicated by a lack of consensus among architectural historians on what to call various styles, and by some confusion on the part of the building's architects themselves. Most of the architects discussed in this report adhered to the decorated shed concept; that is, the shape of a building was pre-defined as a classical box, and the style could be determined by adding the appropriate ornament. The dates given for styles will be somewhat later than their eastern counterparts.

Beaux-Arts Classicism (1890-1920)

This term is used rather loosely to describe buildings derivative of the design ideology taught at the Ecole des Beaux Arts, the leading architecture and art school in France during the 19th and early 20th centuries.

Beaux-Arts Classicism is characterized by its grandiose compositions with an exuberance of detail and variety of stone finishes. Highlights of the style are projecting facades or pavilions with colossal columns sometimes grouped in pairs with enriched moldings and statuary. Windows may be enframed by free-standing columns, balustraded sill, and pedimented entablature on top. Pronounced cornices and enriched entablatures are topped with a tall parapet, balustrade, or attic story.

Classical or Neo-classical (1900-1920)

Neo-classical style is based primarily on the Greek and, to a lesser extent, the Roman architectural orders. It can be distinguished by the symmetrically arranged buildings of monumental proportions finished with a smooth or polished stone surface. Colossal pedimented porticos may highlight the facade flanked by a series of large pilasters. Windows are predominantly large single light sashes. Parapets and attic stories are popular but roof lines are devoid of statuary ornamentation. Arches or archways are generally not employed and enriched moldings are rare.

Second Renaissance Revival (1890-1920)

This refers to an academic style not at all incompatible with the Beaux-Arts style. The inspiration for this style derived from the Northern Italian Renaissance. The term refers not to a second renaissance, but to the Revival; the Renaissance enjoyed popularity earlier in the 19th Century (1840-1890).

Scale and size distinguish the later Revival from the earlier Renaissance Revival. Larger buildings (usually three tall stories) are organized into distinct horizontal divisions by pronounced belt or string courses. Each floor is articulated differently. For example, if the Doric Order or rustication is used on the first floor, the upper floor will be treated with a different order and finish. The window trim usually changes from floor to floor. Enriched and projecting cornices are supported with large modillions or consoles. The roof often is highlighted with a balustrade.

Art Deco (1920-1940)

Art Deco was a decorative style and takes its name from the Exposition Internationale des Arts Decoratifs et Industriels Modernes held in Paris in 1925. The style used sharp angles and abstract and geometricized renderings of plant forms. Chevrons, zigzagging, fluting, and vertical and horizontal banding were also used in low relief. In governmental buildings stylized Classical forms were often used. Other characteristics include flat or stepped roofs, rounded corners and decorative element, polychrome surface (glass, glazed brick, terra cotta, etc.), and flat surfaces.

Starved or Stripped Classicism (1930-1942)

Also referred to as PWA Moderne by some writers, this was the dominant mode of government construction during the 1930s and it is a direct descendant of the Supervising Architect's earlier Beaux-Arts-inspired buildings. The facade and plan of these buildings remain symmetrical; the primary shift is in the ornament. Starved Classicism, in an effort to reduce costs and speed construction, eliminated or reduced ornament to a minimum. The ornament that was used often owed a stylistic debt to the Art Deco of the twenties. This style can also be termed "half modern" in that it is a transitional style, between the Beaux-Arts tradition and the modern or international style.

International Style (1935 to Present)

This term, coined in 1935 by Philip Johnson and Henry Russell Hitchcock, originally referred to the designs of the European modernists Ludwig Mies van der Rohe and Walter Gropius. This approach to architectural design is non-academic and based on functionality. The characteristics include flat roofs, no ornamentation, geometric layout in balanced but asymmetrical composition, and smooth, continuous wall surfaces often with extensive use of glass.

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location, building size, and materials selection. As mentioned previously, plans were standardized with some consideration given to special conditions of the local area and the attempt to provide some degree of individuality to the buildings of individual communities. In most all cases, however, the dimensions and building envelope were set with variations limited to minor interior arrangement of functional areas, use of lobby materials, facade treatment, and use of exterior materials.

1. Functional Categories

Functional categories cannot always be clearly defined. But generally post offices/federal buildings can be placed in the following broadly descriptive divisions. The funding appropriated for construction, design, and use of building materials were influenced by these categories. The categories, based upon the size and annual postal receipts of the respective communities, determined the type of post office a town might hope to receive.

a. Small, Single-purpose Post Offices

These buildings were constructed in small towns and, in the case of metropolitan areas (Portland is the sole example in Oregon), neighborhood areas within the service area of the main post office. The Tillamook Post Office and St. Johns Station in Portland are representative of this category.

b. Small, Combined Post Office and Federal Building

These facilities were also located primarily in small communities, usually in communities somewhat isolated from the larger cities. These buildings typically covered the same ground area as the single-purpose buildings but carried an additional one or two floors to provide office space for federal agencies. Political considerations often played a role in the provision of these buildings, or at least seemed to. This is particularly evident when comparing the populations of the towns at the time of the buildings' construction and relating these populations to building size. The Dalles Post Office is a typical example of this functional category.

c. Combined Large Federal Building and Post Office

These facilities were located in the major metropolitan areas, or in the case of Oregon, in smaller cities that served as service centers for large geographical areas away from the major metropolitan center. These buildings housed the post office, a federal court, and federal offices. Depending on the size of the city, the post office role varied in importance. In Pendleton, for example, the post office was a primary use of the building, equal to that of the court. On the other hand, in the Portland Courthouse, the post office plays an incidental role.

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2. Design

Although the design styles of the Oregon post offices during this period vary, they are all rooted in Classical design principles and, therefore, display common characteristics. The six post offices included in this nomination essentially represent the spectrum of design styles used in Oregon and are thus representative of the state as a whole.

The typical post office is a rectangular box, ranging from one to three stories in height with the first floor set on a raised platform (basement) three to five feet above grade. The facades are flat with nominal articulation, usually less than one to two feet. Articulation is provided by either projecting the central section of the front facade slightly beyond the corners or by recessing the central section relative to the corners. The facades are symmetrical and well proportioned, with the principal entry centered on the long axis in all but rare cases. The entry is flanked by lamps, either free-standing on buttresses flanking the entry platform or affixed to the wall. Windows are also symmetrically arranged. The roof is either flat or hipped and in most cases terminates behind a low parapet.

Variations in facade treatment are provided by the attachment of historical architectural elements and by use of materials. The evolution of the modern influence can be traced by the change from distinct facade treatment such as columns or pilasters, full capitals, full entablatures, and cornices to piers dividing bays, stylized capitals or none at all, belt courses to suggest entablatures, and coping to replace cornices. Roofs also provided stylistic variation but are limited to flat or hipped.

3. Plan

The plan is based on functional considerations and displays the same general characteristics for both large and small facilities. The first floor plan is rectangular with the public area oriented to the primary entrance. The main entry provides access to the lobby via an entry vestibule. The approaches from the vestibule to the lobby are, in most cases, lateral, one at each end of the vestibule. The lobby is elongated, running along the front side of the building, with the postmaster's office at one end. Service counters along the lobby face the entry and post office boxes are arrayed to the sides of the counter area. The opposite end often contained the registry/money order office, though this room has been typically replaced by lobby expansion in the demand to provide additional post office box space. The postmaster's office contains a restroom. The vault is located adjacent to the postmaster's office, typically opening to the workroom area. In larger post offices, additional offices are provided for the assistant postmaster and administrative personnel. These offices are also located adjacent to the postmaster's office or at the opposite end of the lobby.

The workroom, where the mail sorting takes place, is located behind the lobby and counter area and occupies the entire rear of the building. Restrooms and swing rooms for personnel are located immediately off the workroom, on a mezzanine level if provided, or in the basement. The loading vestibule, which provides access to the loading platform, is located to the side or rear of the building. If additional floors are provided, the stairs are located at the end of the lobby. The additional floors are, in most cases, U-shaped and open to the rear. The central court is open so as to allow the provision of skylights (which in most cases have been covered over). In buildings with a federal court, the courtroom was placed in the open area of the "U", thereby creating a rectangular plan. Offices and activities associated with the court occupied the perimeter of the building in a "U" configuration.

ORGANIZATION OF THIS NOMINATION

This nomination consists of the theme document and six individual nomination forms including one for each of the buildings included in the theme.

The theme document lists the properties to be nominated as well as federally constructed post offices presently listed on the National Register, defines the theme, discusses the criteria used in determining the significance of the nominated buildings, and examines the historical context in which the buildings were constructed. The purpose of this discussion is to establish a broad overview to which the significance of the individual properties can be related. The nominated properties were selected by consultation between the USPS and the Oregon State Historic Preservation Office.

The individual nomination forms are included to provide more complete information on each of the properties. Detailed physical descriptions, summaries of local newspaper articles, and evaluations of significance are provided in these forms.

Properties Nominated and Owned by USPS

Office	Date Occupied	Architect
Astoria MPO	1933	James A. Wetmore/OSA
Eugene Downtown Station	1937	Gilbert Stanley Underwood
Pendleton MPO	1916	Oscar Wenderoth/OSA
St. Johns Station (Portland)	1933	Francis Marion Stokes
The Dalles MPO	1916	Oscar Wenderoth/OSA
Tillamook	1941	Louis A. Simon/OSA

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Federally-owned Post Offices Currently Listed in National Register

Office	Date Occupied	Administered By
Medford MPO	1916	GSA
Portland Post Office	1919	GSA
Portland Courthouse	1933	GSA
Roseburg MPO	1917	GSA
United States Courthouse, Custom House, and Post Office (Pioneer Courthouse), Portland	1875	GSA

Former Post Offices in Non-federal Ownership Currently Listed in or Determined Eligible for the National Register

Office	Date Constructed	Current Use and/or Ownership
La Grande (listed individually)	1913	La Grande City Hall
Albany (in historic district)	1916	Albany City Hall
Baker (in historic district)	1910	Private commercial
Bend (determined eligible)	1933	Private commercial

According to Postal Service records, public building appropriations, and local newspaper accounts, there were 31 post offices constructed in Oregon between 1900 and 1941. Ten were constructed between 1900 and 1920. One of these has been destroyed (Eugene); two remain in the Postal Service inventory; two are used as city halls; three are owned by GSA; and two are under private ownership.

Twenty-one post offices (including the Portland Courthouse) were constructed between 1930 and 1941. One has been destroyed (Hillsboro); 14 are in the Postal Service inventory; four are privately owned; one is state-owned; and one is GSA-owned.

All of the U.S. Postal Service-owned buildings constructed between 1900 and 1942 in the State of Oregon have been surveyed by Haworth and Anderson, Inc. (W. 705 First Avenue, Spokane, WA 99204; telephone (509) 458-6219). The individuals responsible for the surveys include Dr. Anthony H. Anderson (government, economics, and urban planning) and H.J. "Jim" Kolva (urban planning).

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Survey methodology for each property included the following: field surveys; interviews with local Postal Service personnel; consultation with local planning agencies, libraries, and historical societies; review of local newspaper accounts during procurement and construction periods; review of assessors' records; and review of available federal statutes and reports of the Office of Supervising Architect, Department of the Treasury, and Congress. The field survey involved building inspection; review of available plans, specifications, and progress photos; taking photographs of existing conditions; and survey of surrounding land uses and other significant period buildings within the community.

After completing the field work and review of local historical information, a preliminary evaluation of significance was made. This was later supplemented by additional research at the University of Oregon Library (Eugene), Oregon Historical Society Library (Portland), and Oregon State Library (Salem). In addition to the owned U.S. Postal Service buildings that were included in the initial survey work, the Oregon SHPO's office was consulted to gather survey data on post offices no longer owned by the U.S. Postal Service (including GSA, state or local government, and private ownership). Information on these other surveyed buildings is used in comparative analysis and for supplemental information.

In addition, inquiries were made to individuals or local planning agencies regarding former federally constructed post offices that were not included on the USPS, GSA, or SHPO inventories, but that were listed in either newspaper accounts or federal appropriations. Where possible, these non-USPS-owned buildings were visited.

This nomination includes six USPS-owned buildings: two from the 1900 to 1920 period, and four from the Depression Era. Ten buildings from the Depression Era are not included in this nomination. These post offices were determined to be not eligible based on National Register criteria A, B, and C, particularly by loss of integrity through alteration. The eligibility was determined with concurrence of the SHPO's office.

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Multiple Resource Area
Thematic Group

dnr-11

Name Significant U.S. Post Offices in Oregon 1900--1941 Thematic Resources
State OREGON

Cover 3/1/85

Nomination/Type of Review		Date/Signature
1. U.S. Post Office and Custom House (Astoria)	Substantive Review	Keeper Carol D Shull 3-4-85
		Attest William B. Bushong
2. U.S. Post Office (Eugene)	Substantive Review	Keeper See signer nomination 8/14/85
		Attest William B. Bushong 8/6/85
3. U.S. Post Office (St.John's Station)	Substantive Review	Keeper Carol D Shull 3-4-85
		Attest William B. Bushong
4. U.S. Post Office (Tillamook)	Substantive Review	Keeper (signed) Jerry L. Rogers 3/1/85
		Attest William B. Bushong
5. U.S. Post Office and Courthouse (Pendleton)	Substantive Review	Keeper Carol D Shull 3-4-85
		Attest William B. Bushong
6. U.S. Post Office (Dalles)	Substantive Review	Keeper Carol D Shull 3-4-85
		Attest William B. Bushong
7.		Keeper Carol D Shull 3-4-85
		Attest
8.		Keeper
		Attest
9.		Keeper
		Attest
10.		Keeper
		Attest