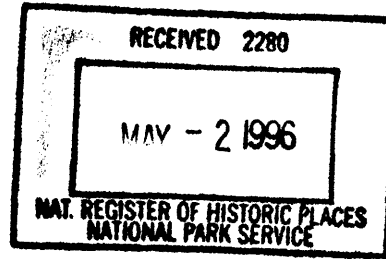


United States Department of the Interior  
National Park Service



National Register of Historic Places  
Registration Form

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

1. Name of Property

historic name Woodmen of the World Hall  
other names/site number W.O.W. Hall, Community Center for the Performing Arts

2. Location

street & number 291 West 8th Avenue N/A not for publication  
city or town Eugene N/A vicinity  
state Oregon code OR county LANE code 039 zip code 97401

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)  
[Signature] April 22, 1996  
Signature of certifying official/Title Deputy SHPO Date  
Oregon State Historic Preservation Office  
State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)  
\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  
 See continuation sheet.
- determined eligible for the National Register  
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): \_\_\_\_\_

[Signature] Signature of the Keeper Date of Action  
Edson R. Beall 6/3/96  
Entered in the National Register

Woodmen of the World Hall

Name of Property

Lane County, Oregon

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

SOCIAL: Fraternal Hall

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE: Auditorium

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT: Modernistic/Art Deco

Materials

(Enter categories from instructions)

foundation Concrete

walls Stucco

roof Asphalt

other Wood

Narrative Description

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

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## Physical Description

The Woodmen of the World Hall, Eugene Camp No. 115, is located at 291 West 8th Avenue, the corner of 8th Avenue and Lincoln Street in Eugene, Oregon, the county seat of Lane County. Built in 1932, it is an excellent example of Depression era lodge hall architecture in Oregon's small cities. Designed by prominent Eugene architect, John Hunzicker, and constructed under the direction of contractor, W.B. Baker, the building was used primarily as a fraternal meeting hall, auditorium, recreational facility and lodge office throughout the historic period (1932-1946). The office portion of the building also served as an examination facility for the lodge's "camp doctors", who were available to members of the Woodmen of the World and the related organization, Neighbors of Woodcraft. The building displays a mix of stylistic influences popular for public buildings at the time of its construction, including a mix of Art Deco and Commercial style details with Spanish or Mission style finish on the exterior, and stripped classical and commercial style details on the interior. The Woodmen of the World Hall is virtually intact on the exterior and primarily intact on the interior.

## Setting

The Woodmen of the World (W.O.W.) Hall is oriented on a direct north-south axis on lot six on the southwest corner of block 8 of Eugene Skinner's Addition to Eugene City on the West (except the North 68' thereof). This location marks the juncture of the downtown commercial area of Eugene and the "Downtown Westside" area of Eugene. The Downtown Westside is an older, medium-density residential area which begins on the west side of Lincoln Street, directly west of Downtown and the W.O.W. Hall. The portion of Eugene's Downtown known as the "West End" of Downtown begins on the east side of Lincoln Street and continues east one block to Charnelton Street. It contains a mix of older residential structures, open parking lots, and one-story commercial buildings, many of which date from the historic periods but are substantially altered. Many of the residential structures in both the Downtown Westside and the "West End" of Downtown are relatively intact and a number have been ranked as primary or secondary cultural resources in the City of Eugene's cultural resources survey pertaining to their respective areas. Many of these structures had original occupants associated with the Woodmen of the World during the historic period. The western end of Block 8, which contains the W.O.W. Hall, contains five structures which were originally residential or agricultural, two of which are of primary significance, two secondary and one contributing. A vacant commercial building is directly to the east.

The W.O.W. Hall's primary facade faces Eighth Avenue on the south. Eighth Avenue follows the route of the Westside Territorial Road (1855), which later became the Pacific Highway (1917-1936). Between Charnelton and Lincoln Streets, Eighth Avenue takes a route which is angled to the south-west, then resumes its east-west direction west of Lincoln Street. Unlike the other buildings facing Eighth Avenue on Block 8, however, the W.O.W. Hall's south facade maintains the east-west direction in line with the building facing Eighth Avenue west of Lincoln St. This position on block 8 gives the W.O.W. Hall the appearance of facing the residential area

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to the West. Four large big leaf maples shade the building from the parking strip on the Lincoln Street side of the building. These are remnants of early twentieth century civic street tree plantings. A fifth maple was removed by the City several years ago and replaced with two small ornamental trees. Three small sycamore trees, planted in 1980, stand on the south sidewalk bordering the curb of Eighth Avenue.

## The Building

The Woodmen of the World Hall is a one story building with a partially excavated daylight basement. Its exterior dimensions are 52' by 110' with a partially extended enclosed front porch, creating an additional 2' by 12' extension at the center of the south facade. The exterior walls are one foot in thickness and of poured reinforced concrete. The south (8th Avenue) and west (Lincoln Street) facades are sheathed in stucco with a sand finish. Although the building is one story, it displays three separate shallow gabled roofs. The smallest roof is over the entry protrusion being only 2' by 12'. The next in size is the roof covering the lobby and office portion of the building, which is 43' by 52'. Both of these are covered with composition roofing covering tar and fiberglass layers. The roof covering the auditorium of "Main Hall" of the building is 67' by 52' and is a built up roof consisting of tar and fiberglass layers. Each roof is enclosed on the south end by a two foot parapet. The two larger roofs are also enclosed on the east side by parapets which generally follow the line of their crickets which both have on the east slope of the gable but not on the west side. The main hall roof also has a parapet on the south end. All of the parapets are extensions of the exterior concrete walls except the south end of the main hall, which is a framed extension of the south interior wall of the main hall. The main hall roof is supported by three heavy-timber web trusses, resting on poured concrete pilasters, the concrete north wall and gable end and the south interior frame wall, and gable end. This wall is the central supporting wall of the building and rests on a box beam at the understructure. The roof over the office and lobby area is supported by several lines of two by four braces, some of which are triangulated, the frame south wall of the main hall and its lower gable end, the concrete south wall, and the load-bearing partition walls of the office and lobby portion of the building. The understructure is of heavy-timber beams, supported by heavy-timber posts resting on poured concrete pads or on retaining walls at the perimeter of the basement. The crawl space is approximately 2.5' high. The understructure supports a first floor plan created by standard framing using two by four studs 16" on center. The foundation is formed by the concrete exterior walls.

## Exterior Composition

The dominant compositional features of the Woodmen of the World Hall are its shape, the detailing of the south (front) facade and the window pattern. The Art Deco (or Modernistic) detailing on the south elevation sets the tone for viewing the three dimensional composition of the building. The facade design is created primarily by the use of two inch shadow lines scored into the flat front plane of the south elevation and the front plane of the extended entry-porch enclosure. The primary element in the pattern are a set of lines rising vertically from

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ground level to approximately 3.5 feet below the parapet top, following the incline of the parapet and returning vertically to the ground to create a space 4 feet across. These elements are placed two feet apart on either side of the entry protrusion. There are only four units of this basic dimension. The outermost units on either end of the facade pattern is reduced to two feet in width while the innermost elements' return appears to be hidden by the entry protrusion. All of the vertical lines of these elements intersect the south facing windows of the first floor which are symmetrically placed within the pattern on each side of the facade, the windows on the east side being smaller than those on the west. The second, third, sixth and seventh vertical lines on either side of this pattern intersect basement windows or doors which are placed in a less symmetrical pattern. The entire set of elements described above is enclosed in a continuous shadow line which is set in two feet from both the vertical edge of the building and the parapet top. In the lower southwest corner of the facade, a set of numbers read "1932". The concrete porch enclosure occupies the center of the design. Only two of its shadow lines return vertically to the porch steps, set in six inches from either exterior and interior edge of the porch enclosure and rising to a peak over the center of the portal, which is inset approximately three inches to create an additional shadow. Above these elements is a chevron composed of three additional lines which connect the outer edges of the enclosure from a one and a half foot by six foot rectangle at the center which encases the scored letters "W.O.W."

The parapet peak of the porch enclosure is twenty feet high. A set of six steps leads to the entry landing which is three feet from ground level. The entry landing itself is 8' deep and 9' wide. The door to the lodge offices is on the west side of the landing. On the east side a shallow archway leads to a 6'x6' porch alcove which has a door on its east end leading to the women's lounge. On the north side of the porch landing is the main entry door set. Its double six-light door and three-light side light set create the recessed center of the south facade design. With these components, the architect, John Hunzicker, created a simple facade design which appears larger and more complex than it is and which creates a distinct identity for the entire building. The compositional ideas shown in the facade design are reflective of the three dimensional composition of the building, which features distinct volumes stepping up from small to large. This effect is accentuated by the parapets which alternate between steeper and shallow slopes on the three successive south facing parapets. While this group of shapes reflects a visual design idea it also accurately reflects the interior function of each of three volumes.

In contrast to the south facade on Eighth Avenue, the west elevation is, with the exception of the windows, the finish, and the frieze below the gutters, entirely unadorned. But from this side, the stepped pattern of the building's volumes is clear and dramatic. The large expanse of the western wall frames the line of large maples in the parking strip along Lincoln Street.

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**Windows and Exterior Doors**

The south (front) facade of the W.O.W. Hall contains a set of six first floor windows, three understructure or basement windows, one double door and sidelight entry ensemble, and one basement entry door. All of these items are made of wood. The first floor windows are double-hung, each with a single-light lower sash and a three light upper sash. Each window frame rests on a wooden sill and is enclosed in a cast opening in the concrete which also provides a concrete sill below the wood sill with a concrete facing at the bottom of the window opening. The first floor windows are divided into two sizes. The three office windows on the western half of the south facade are 4' x 6'. The three windows on the eastern half of the south facade are three feet by five feet. Two of these windows serve the women's lounge and bathroom. One currently serves the waiting alcove off the porch. These windows are currently painted with a light hue of Blue-Gray Benjamin Moore paint.

The basement or understructure windows are horizontally placed casement windows divided vertically into three lights. They are hinged at the bottom where they serve the excavated basement and are nailed in place where they serve only as understructure vents.

The front entry door set consists of 3' doors with six lights dividing a 2'x4' window in each door. Each door also has two 14"x24" door panels below the windows with the grain of the veneer panel piece set horizontally. The doors are flanked by two sidelights in which the 36"x8' glazed area is divided into three lights. Two 8" wide inset panels are below each set of lights. The entire set is encased with facing pieces with the lintel facing being 10" wide. With the exception of the door and inset panels, all of the pieces of the entry door set are vertical grain fir. The exterior finish of the door set is high gloss, clear McKloskie's Marine Varnish, which gives the wood a reddish-orange color.

The entry door set is capped by a set of two transoms, each containing two lights. This set is also enclosed in facing molding and is set in from the edges of the lintel facing by approximately six inches on either side. These are hinged at the bottom and open inward. The original opening rods and hardware are still in use on the interior of the door.

Although not seen in the direct view of the south facade, the porch enclosure also contains two additional doors. The exterior entry door to the lodge offices is a 3' door with a single-light plate glass window occupying its upper panel, and a single lower veneer panel. The door leading from the waiting alcove to the women's lounge is a 2'-6" door with an upper single panel and a lower single panel. All three doors have their original hardware including kick and hand plates on the main entry door with the exception of locks and the door closers on the main entry set. Both of the other doors also have two light transoms. On doors with transoms, the facing molding encloses both doors and transoms continuously with the exception of the main entry doors.

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The west elevation of the building shows nine windows on the first floor, five of which serve the lodge offices and four of which serve the main hall. These are all double-hung windows with a single-light bottom sash and a triple light top sash. Two of the office windows serve the large front reception office and one each serve the three small offices or examination rooms occupying the northwest portion of the office section of the building. These windows match the office windows on the west side of the south elevation. All of the office windows sit at five and a half feet from ground level to the top of the concrete sill. The main hall windows are much larger, their frames being 7.5'x4'. They sit at 7.5' from ground level to the top of the concrete sill. The west elevation also shows eleven basement or understructure windows. These are all 1'8" high and most are 4' in width. They are spaced irregularly, ranging from three to four feet under the office section of the building and from four to nine feet under the main hall. A set of two in one opening serves the boiler room. All match the basement windows of the south elevation in design and detail. A poured concrete chimney is also located on the west elevation. The chimney is twenty-six feet tall with a two-foot capped metal chimney extension. The chimney is also finished with stucco, as are the west and south walls. The sand finish of both stucco walls is a light yellowish-tan with a slight orange tint painted with Benjamin Moore's Western Finishes exterior paint. The window finish matches the south facade.

The west elevation also has gutters and down spouts. The gutters sit on one foot backing boards, or friezes, with a six-inch stop below them, giving the impression of a subtle, modernistic relief. The top of the gutter, or end of the roof gable over the porch enclosure, is at 14' over the office section and at 19' from ground level over the main hall. The down spouts are held in place by brackets with diamond shaped caps covering their screws.

The north elevation is unfinished concrete and contains only one window, which matches those on the west elevation at the same height as the western main hall windows, and a double exit door with an abbreviated double-hung window set above it. The top portion of this window matches the other main hall windows in design and height, but the lower sash is abbreviated to accommodate the doorway below it. Both sashes are operable. The exit door itself is 6' wide by 9' in height, with no exterior facing trim. It has a window flap in the upper panel of each door which opens in. Although each door has six horizontal panels, only the window panels can be seen on the north exterior because the original door has been sheathed in sheet steel on the exterior. This door sits over a stair landing 3' in height, with exit stairs and a railing leading west to the sidewalk on Lincoln Street. The landing is enclosed by a wooden railing/gate combination. A wooden wheelchair ramp has been attached to its east side. A wooden attic vent is also visible from the north in the center of the gable end.

The east elevation faces a thirteen foot vacated alley space which is part of the W.O.W. Hall's tax lot. This space runs the length of the building. The east wall is completely unfinished concrete with no opening or other features beyond conduit and down spouts.

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**Interior**

As indicated by the building masses visible from the exterior, the Woodmen of the World Hall interior is divided into three major sections: the lobby/office section, the main hall, and the basement.

**The Main Hall**

The main hall is the most significant space in the Woodmen of the World Hall as it expresses the central purpose of the structure: assembly and ritual. The room is fifty feet wide and sixty-six feet in length, 3300 square feet in all. The ceiling height is 14'-10". The most important feature of the room is its hard-rock maple, "floating" dance floor which covers the entire floor surface of this completely clear span ballroom/auditorium. Although the floor is not spring-loaded or on ball bearings, the "floating" quality is achieved through the arrangement of the substructure, the subfloors, and the decking. The substructure of the dance floor is supported independently of the concrete walls, allowing the under structure members to be sized with enough deflection to create a slight bounce in the floor without impacting the walls or ceiling. Several subfloors laid diagonally in alternate directions further help distribute the deflection. The maple decking is laid in concentric rectangles, helping to further distribute the deflection evenly around the room. The net result is a floor with a slight bounce, on which deflection is evenly dispersed, thus eliminating the feeling of potentially falling over that can occur when deflection is localized. This quality makes the floor of the W.O.W. Hall a favorite in the region for dancers ranging from square dancers to those performing modern dance. Because modern dance has been the most frequent type of dance performed at the W.O.W. Hall during its current use as the Community Center for the Performing Arts, the floor is maintained with a soft oil finish instead of wax or a hard finish. The soft finish allows dancers to make their turns safely in bare feet or soft shoes. No water is used on the floor, which is cleaned in a twice-yearly oiling, or with spot oiling. In order to protect the finish, food and drink are not normally allowed in the main hall.

The main hall is almost entirely ringed by continuous, built-in wooden pews which are curved to fit the body. At the base of the pews is a continuous step or foot rest with an 8" run and a 6" rise. At the north end of the room the pews turn the corner continuously. But at the south end of the room the pews end at the corners to allow for the intake vents which serve the original heating units which are still in place and operable. The pews also have endings at doorways. Wherever the pews have an ending they are capped with a curvilinear end piece carved from a two inch thick, solid piece of wood. At the center of each wall, except the north wall, a ceremonial seat is placed which is marked by a set of capped arm rests which are more elaborately carved than the end caps of the pews but are also cut from single pieces of the same material. These may have been for the officers of the organization to use during rituals. The entire pew set seats approximately 200 persons. Even by modern standards, and despite the fact that they lack upholstery of any kind, these pews are quite comfortable to sit on. Unfortunately, only small sections of the pews are currently visible at any given time.



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They are mostly covered over by portable risers, storage, or hidden behind backdrops and scrims used for the operation of the building's owner, the Community Center for the Performing Arts. All equipment used in the main hall, including seating risers, is designed to fit over the pews and other architectural features so as to not cause their removal. The formation in which the performance equipment is used changes from time to time depending on programming, allowing different sections of the pews and other original features to be visible to and usable by the public.

Another built-in feature of the main hall is the stage. The stage is attached to the north wall at the center of the wall. The stage deck is 8' in depth and 15'-6" in width. The south corners of the deck are cropped at a 45 degree angle. The stage is ringed with a step rising 6", with a 10" run which joins the adjacent pew steps. The rise from the step to the stage deck is 8". The stage decking is hard-rock maple. The stage and the step have been painted black.

On the wall behind the stage a section of wainscot is applied between two pilasters. The wainscot is 3'-8" in height and crosses 19'-6" of wall. Each piece is approximately 3" in width and beveled at the edges. The cap is beveled at the top and approximately 6" in width. It is made from a single piece of wood. The cap and the top facing board are approximately 6" in height. The wood in both the pews and the wainscot have their original finish, which was a clear varnish, giving them a slightly orange, golden-brown color which has probably darkened over the years.

Pilasters protruding from the walls of the main hall address structural and decorative considerations simultaneously. The east and west walls each have three pilasters set fifteen feet apart, edge to edge, while the north and south walls each have two sets, 17'-6" apart. The pilasters on the east, west and north walls are part of the concrete pour of the exterior walls. The three pilasters each on the east and west walls support the ends of the heavy timber trusses which support the roof. The pilasters on the south wall are framed in and are strictly decorative, although they probably provide some stiffening for the expansive membrane of the south wall. In addition, a half-pilaster is shown at each corner of the room, set symmetrically into the corner. These are all part of the concrete pour.

A picture rail bands the entire room, including the pilasters, although approximately nine feet of this detail are missing. This molding is approximately 3.5" in width and has successively receding bands going from top to bottom. Its pattern is bolder than the similar item in the foyers and offices.

Lighting fixtures play a significant role in determining the character of the room. Six ceiling light fixtures are placed symmetrically on the east and west sides of the ceiling about six feet in from the wall, their positions corresponding to the pilasters on the east and west walls. These fixtures hang on chains which are 3.5 feet in length. Each fixture has a mounting collar at the ceiling and a longer collar and fixture for the globe at the bottom. The globes are the

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type that were standard in schools, courtrooms and other public buildings from the 1910's to the 1940's. The glass is an opaque off-white, appearing round from directly below. Their profile is similar to a rounded-off chevron with a smaller bulbous quarter-globe protruding from the bottom. These globes are extraordinarily effective at disbursing light from a single incandescent bulb. They also help disperse and clarify sound in the auditorium. Two additional fixtures are missing: one directly over the stage at the north end, and one originally in the corresponding position on the south end. The original 10" wide rheostat for dimming the house lights is located on the south wall just west of the entry door. It is still used for its original purpose.

A set of wall sconces help illuminate the main hall as well. Four of these metal fixtures are present in the room, one on each of the pilasters on the north and south walls. The top of the back plate of each sconce is set at 10' above floor level. These are of cast metal and are painted. The back plate is decorated with a modernistic pattern that also suggests a floral pattern. The arm of the fixture holds the socket and collar downward. The two fixtures on the south pilasters remain active. The two on the north pilasters no longer work. Two others which originally were located on the central pilasters of the east and west walls are missing. Even though some are not working, and some are missing, these fixtures still help define the character and proportions of the main hall of the W.O.W. Hall.

The main hall is accessed by three doorways. The primary entry to the room is through a six foot wide double door set at the southeast corner of the room. These doors have a single upper and lower door panel each and are trimmed with a 6" facing board. There is no transom. The doors lead to the east lobby, which doubled as a dressing and assembly room for drill teams during the historic period. A three foot door is located on the south wall, fifteen feet from the west wall. It also has no transom and has single upper and lower panels. A circular opening is cut through the upper panel at about eye level. This device allowed those occupying the adjoining "men's club room" to view the proceedings in the main hall without entering. A swinging cover was once attached to the club room side of the upper panel. The third doorway is the rear exit from the main hall which is located at the northwest corner. This six foot double door set has five horizontal door panels on each door. The top panel of each is occupied by a window flap which opens inward and is an aid to ventilation. As mentioned earlier an abbreviated window is above this door set. It is separated from the doorway by a ledge or stoop abutting the top facing board which trims the doorway.

All of the windows in the main hall are double-hung windows with a three-light upper sash and a single-light lower sash as was earlier described. Currently they are all covered on the interior with hinged wooden covers which enable the room to be used for theatrical lighting and help contain the noise of amplified music. These covers are able to be opened, revealing the original windows behind them which are still completely intact, including trim, and are fully operable.

When John Hunzicker designed the main hall for the W.O.W. Hall, he once again employed a very effective proportional system. This system is created by the combination of the decorative

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elements in the room: the picture molding, the pilasters, the light fixtures and sconces, the wainscot and the band of pews. Together the proportions created by this combination of simple elements gives the room the appearance of being larger than its true size. The details of these same elements create a character for the room which is simultaneously formal and warm.

The current owners strive to maintain that character by utilizing finishes in a pattern and hue similar to the original, by retaining original material and detail to the greatest extent possible and by minimizing intrusions in the room. In the main hall the only permanent additions to the original material are the installation of light bars, set 4" below the ceiling to distinguish them from the ceiling plane, the installation of recovery vents for the ventilation system (arranged symmetrically and selected to be as unnoticeable as possible), electrical outlets and equipment (carefully placed to attract as little attention as possible), and a small technician's window, trimmed to match the original openings. All other equipment and furnishings in the room are movable and are not attached to the building. Overall, the main hall retains over 90% of its original details and clearly transmits its original character.

### The Lobby and Office Section of the Building

The arrangement and detailing of the front (south) section of the Woodmen of the World Hall, containing the lobbies and offices, are significant elements in the overall character of the building and are critical to its ability to connect the viewer with the building's historic context and associations. Fortunately, this section of the building is also primarily intact. The historic functions of the building can be read through its layout and circulation system. Three methods of accessing the main hall are provided through the circulation system of this portion of the building: A. public access by way of the foyer and east lobby; B. private access via the office corridor leading from the reception office, past the private office and examining rooms to the men's club room; and C. a "ritual" access leading from the front foyer through the men's club room and into the main hall. Originally, any of these routes could be closed while keeping the front foyer open. If the front door set is closed, both the office and the women's lounge can be accessed from the front entry porch.

Upon entering the front entry door set, one enters the front foyer. This 98'x22' room is served by two 3' doorways with transoms: one leading to the reception office on the west and the other leading to the men's bathroom near the northwest corner of the room. In the center of the south wall directly opposite the main entry is a third 3' door leading to the men's club room (currently known as the "green room"). This door also has a circular opening about 9" in diameter at eye level at the central line of the upper door panel. On the east wall a shallow archway, matching the archway on the east side of the entry porch, leads to a landing from which one can access the east lobby, the former coatroom, now called the "tech room", and

from the ceiling, a 4" chair rail at 3'6" above floor level, and a six inch baseboard with a 1" floor molding. With the exception of the chair rail, these trim details are continued throughout

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the entire front section of the building and the basement. The baseboard and door details are also used on the front porch and alcove.

The front foyer is lit by two ceiling fixtures and a skylight. The ceiling fixtures each have brass collars which hold glass light globes. This pair of globes has a unique arrow shaped and fluted profile. The skylight is 4'x8' and sits above a 7' plastered light well. It is a steel-framed hipped construction using frosted wired glass with a hipped rectangular vent at its peak. Its center line parallels the peak of the front roof gable.

On the east side of the small landing to the east of the front foyer is a second archway leading to the east lobby, which adjoins the main hall. This archway is not original; it was created in 1979 to match the original archway off of the front foyer in response to a requirement by the City of Eugene Bureau of Fire Prevention that a minimum of five-foot wide fire aisle be created at that location, which was previously occupied by a three-foot door and transom. That doorway, including frame and trim was moved to become the entry to the women's lounge at the south-west end of the east lobby, thus making that room accessible to wheelchairs and improving the ventilation of both the lobby and the lounge. The previous entry to the women's lounge had been only 2'-6" and had no transom. The adjustment of these two portals are the most significant changes that have occurred in the building since the historic period. The rest of the building remains largely intact.

The inner lobby is 15'x25', with an additional 5'x4' recess at the southeast corner which originally housed a built-in closet cabinet. As mentioned earlier, a six-foot wide double door set enters the main hall from the north end of the lobby and a relocated three foot door enters the women's lounge from the western part of the south end of the room. The chair rail in this room has been restored. All other detailing matches that of the front foyer. Apparently, this room was remodeled during the historic period, but after it was constructed. A line of closet-like built-in cabinets were fitted over the existing baseboard on the east wall. These cabinets did not reach the ceiling, leaving about a 3' open space between the tops of the cabinets and the ceiling. The chair rail apparently was replaced by a 1" band of molding at about 4'-6" high. The built-in cabinets were removed in 1983 to enable the lobby wall to be used as a gallery space. Because the original finish was largely intact and the baseboard was present, restoration of the room was not difficult. The lobby is lit by two original ceiling fixtures. These feature a dropped collar. The globes employ a profile similar in shape to a bell.

The front foyer and the east lobby have matching finishes. They feature plaster over lath with a sand finish. The paint above the picture rail is a Benjamin Moore color called "Linen White". Below the picture rail a champagne color is used. The door trim and the chair rails are varnished with clear McKloskie's Heirloom Varnish with an eggshell finish. The floor covering throughout the lobbies is linoleum block. This was probably installed in the 1940's. The linoleum has an alternating brownish-red and tan pattern laid in diagonals. This is laid over the original decking, which is tongue in groove fir. This decking is visible on the east three feet of the east lobby where the built-in cabinets were previously located.

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The reception office is located to the west of the front foyer. The office may be entered either from the front porch or from the lobby. The room is 19'x20' and features three windows on the south wall and two on the west wall. The facing molding and other trim details are identical to those of the main hall. Five inch facing boards enclose the windows on all sides rather than using a stoop at the bottom. A 2'x2.5' window on the north wall allows the occupant of the small private office directly east to view the activity of the reception office. Although the picture rail and baseboard are present and match those of the lobby, there is no chair rail detail in the offices. A moveable counter set used by the Woodmen of the World remains in the office area, but it is not known if this is from the historic period. A three foot wide corridor is located ten feet from the west wall on the north side of the office. This corridor leads to three 9'-6"x7'-6" offices on its west. A doorway located 7'-6" north into the corridor separates the two northernmost offices from the southernmost office and the reception office. The two northernmost offices were examining rooms for the Woodmen of the World and Neighbors of Woodcraft's camp doctors. These offices still display plumbing on their eastern wall from the sinks that once served the examining rooms. Each of the three small offices has one window. The doorways have no transoms.

### Men's Club Room

At the northern end of the corridor, a 2'-6" doorway with a transom opens to the east into the men's club room, currently known as the "green room". The "green room" is 10'x15'. This room features three doorways: one to the front foyer; one to the former coat room (now the "tech room"); and one to the main hall. The doors to the front foyer and the "tech room" have transoms. The foyer and the main hall doors are set almost diagonally at opposite sides of the north and south walls of the room. These each have a circular viewing opening in the upper panel. A 1" shaped molding bands a portion of the north and east walls. This originally held numerous coat hooks of which a few remain. The one inch molding caps veneer paneling on the lower part of the wall. This paneling is painted. The wall above the molding is a plaster matching the rest of the interior.

### Rest Rooms

The men's rest room is directly off the entry foyer. Its 3' doorway with transom is 2' from the north end of the west wall of the foyer. It is 12'x6' and contains the original sink, urinal, and tile floor, using octagonal tiles approximately 1" in width. The room is banded by a chair rail at approximately 5'. The women's rest room consists of the women's lounge and the bathroom itself. The women's lounge is 8'x14'. It is entered from the west end of the lobby by the three foot door and transom mentioned earlier. It is also accessible by a 2'-5" door on the east side of the entry porch alcove. This door also has a transom. A three foot door without a transom leads to the lavatory. The lounge has one 3'x5' window at the south wall and a small steam radiator. It is banded by a one inch molding at approximately five feet and trimmed to match the rest of the building in all other respects. The walls and ceiling are plaster. The lounge

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contains the original sink. The lavatory to the east of the lounge contains two commodes, one of which is original, as well as the original metal dividers. These have been adjusted to accommodate wheelchairs.

### Coat Room

The coat room can be entered from a 2'-6" door with transom from the stair landing to the east of the entry foyer or from the club/green room. It is 5'x17'. The coat hanging structure that originally occupied the north half of the room has been removed. The room now serves as a technical and maintenance supply area. It also houses the two main electrical breaker boxes for the building. A 5' wide staircase leads to the basement area, descending south from the landing to a 5'x5' bottom landing, one step up from the basement floor. A two light window hinged at the bottom is on the south wall of this landing. The step off of this landing is to the west and leads to a set of double doors 5' wide, opening out from the basement dining room, now used as a multi-purpose room and a concession area.

### The Basement

The basement dining room is 25'x50'. Its ceilings are at 8'. This room is bisected on its north-south axis by a line of three posts supporting a beam. These posts are 10"x10" posts sheathed in 3/4" solid pieces of wood, making the finished posts approximately 1' square. The 10"x12" timber that they support is boxed in with the same 1" material. A shaped molding covers the joint at the ceiling. A set of 3' doors is at the north end of the room on either side of a fourth post set into the stud-framed north wall. These swing in opposite directions. Each of these doors has a small 1'x6" window at eye level in the center of the upper door panel. The room has a set of six windows on the west wall. These are 1'-8" by 4', set horizontally with three lights each and hinged at the bottom. They open in and are held by chains at the sides. They are trimmed to match the windows on the first floor. There is one window and a four foot wide service door on the south wall. This door leads to a concrete staircase which ascends eastward to the sidewalk. A temporary concessions enclosure has been set up in the northwest corner of the room. This is made of components, bolted together and wedged to the ceiling at the top. This enclosure is not attached to the building and can be dismantled. A conversion bar has been bolted between the central posts of the room. This item can be unbolted at will. The walls of the basement dining room are formed by a concrete retaining wall below ground level and wood frame above. Both concrete and wood wall sections are finished with plaster. The chair rail marks the top of the retaining wall. The floor is concrete and is painted with gray rubberized porch paint. The ceiling in the basement dining room is not original. It required replacement in 1979 because the plaster was separating from the lath throughout the room. It was replaced with type "x" sheetrock with a plaster thincoat. The original sand finish was matched by spreading "Texshell" evenly over the thincoat. At the time of this replacement the City of Eugene Bureau of Fire Prevention also required that sprinklers be installed in this area. After the ceiling was brought down, sprinklers were laid in-between the first floor joists before closing up the ceiling. A sprinkler head was chosen that recessed

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into the ceiling and was covered by a white cap that is flush with the ceiling, making the sprinkler system almost unnoticeable to those using the room. The original light fixtures were reattached to the ceiling. The original globes were lost prior to the construction of the replacement ceiling. The box beam which supports the south wall of the main hall was visible from below. It rests over the northernmost freestanding post in the dining room and connects to the base of the concrete pilaster in the southwest corner of the main hall, which is visible seven feet from the south end of the west wall of the dining room.

Directly north of the dining room are the former kitchen and the pantry. The kitchen is 12'x16' and the pantry is 8'x12'. The kitchen is now used as a utility room. Its original sink and one of its stoves are missing. However, the original Vulcan oven and the original cabinets and counters remain, although one set has been disconnected from the wall. This room has a single window on the west end. The two doors from the dining room, mentioned earlier, open onto this room. The walls are plaster with a sand finish. Windows and doors are trimmed and there is a baseboard, but no picture rail. The pantry is entered through a door at the east end of the kitchen. It is now used for computer functions and is finished the same as the kitchen. Neither room shows evidence of any light fixtures other than a centralized socket with a bare light. The floor is unpainted concrete. A sump pump and well has been inserted into the floor under the sink in recent years.

An additional door leads from the kitchen to the boiler room on the west of the kitchen. It was originally an open, 21'x25' space. During the late seventies and early eighties it was enclosed in type "x" sheetrock and divided into three rooms. These include: a 12'x21' storage room, with a 4'x6' northwest corner cut out for the east end of the sawdust room; a 12'-6"x12' boiler room; and an 8'x16'-6" sawdust room. All of the walls between these rooms are of type "x" sheetrock and are painted with silver, reflective fire-resistant paint. The exception is the south wall, which is shared with the kitchen and pantry. This wall is of unpainted plaster. The original plaster ceiling remains in the boiler and storage rooms, but was replaced in the sawdust room with type "x" sheetrock. Lighting in these two rooms is by bare bulbs in plain sockets. The three doors, entering from the kitchen between the storage and boiler room and between the boiler room and the sawdust room, are 3/4", solid-core doors which have been added within the last twenty years.

The primary feature of this area is the original sawdust boiler. This is a Pacific Red Crest steel boiler, patented in 1906. It retains all of its original metal parts and pressure controls. However, its crumbling insulation around the tank was replaced by fiberglass covered with sheet metal in 1979. New electronic damper controls and emergency water level shut-off were added at that time as well. While the hopper's fire box remains, the original hopper feed was made unusable prior to the present ownership. A new hopper feed was fabricated in 1979, but this was recently discarded accidentally. All other features of the boiler are intact and the original machine is largely visible from the front. Although the boiler is no longer in use, it is still potentially operable, either by replacing the sawdust feed or by removing the hopper and using it as a wood-fired furnace. The original distribution system is still intact and most of

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the steam radiators are still in place. Any future use should be preceded by a thorough inspection of the entire system due to the lack of use during the past five years. The boiler room has two two-light windows and an entry to the sawdust room. The sawdust room is now used for storage and workshop space. The original sawdust chute is still in use for sliding large storage items such as ladders in and out of the sawdust room.

## Landscaping

The W.O.W. Hall is set only 2.5' from the sidewalk on Lincoln Street, and down to 1.5 feet from the sidewalk on 8th Avenue, leaving little space for landscaping. Still, there is some non-historic landscaping in this space including some brickwork in front of each basement window on the Lincoln Street side, and some shrubbery and plantings in the spaces between basement windows. Although none of this landscaping is historic, most of the plantings are compatible with the character of the building. There is also a bricked-in area at the south end of the parking strip that contains a bicycle rack and some benches. A pocket courtyard also exists on the east side of the building in the north 16 feet of the vacated alley. This is bricked-in and features benches, shrubs, a wooden back fence and a pay telephone. As mentioned earlier, a variety of trees surround the building. However, the most significant landscape features are the four big-leaf maples that are planted in a row and are remnants of the turn of the century civic tree plantings led by F.M. Wilkins, a major figure on Eugene's history and a Woodmen of the World. These trees overhang the building's roof and do an excellent job of shading and cooling the W.O.W. Hall in the summer. They are particularly significant for their impact on the overall character of this historic landmark.

## Developmental History

No original plans or interior photographs which show views of significant spaces during the historic period have been found during research for this project. In addition, no living members of Woodmen of the World Camp No. 115, or Neighbors of Woodcraft Circle No. 16, have been located in recent times to have a direct description of the physical characteristics of the Woodmen of the world Hall at its construction. Fortunately the author of this nomination has had over twenty years of experience with the building and the opportunity to interview past users of the hall and at least one officer of the Woodmen of the World during the course of previous projects. The recollections of casual users of the facility during the historic period has also been useful. the most important document of the W.O.W. Hall's physical history is the building itself. I first viewed the interior of the W.O.W. Hall in the early 1970's when the building was frequently being used for dances to benefit the Free University. At that time the building was virtually intact inside and out, including furnishings and signage. The building was still being operated by the Woodmen of the World at that time. By observation at the time and through later careful inspection of all parts of the facility, it was clear that the building had to that date undergone only a few, minor changes since its construction. It appeared that most of the finishes, including the exterior paint, dated from what is now considered the historic period, 1932 to 1946. Although there have been changes since the early 1970's, they have



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also been minor, most having to do with loss rather than alteration. Based on the front page photograph in the Eugene Register Guard on January 14, 1933, the exterior of the Woodmen of the World Hall appears to be virtually intact relative to its appearance at the time of its construction. The items most noticeably missing on the exterior are items which were not part of the original construction or part of the building itself.

These items include the circular Woodmen of the World sign, which was mounted perpendicularly to the south facade and hung over the front entry, and the original City street lamps which were located on the corner and in the parking strip on the west side of the building. The street lamps were removed in approximately 1959 in an era when the City and the society at large were focused on modernization. The City retains a number of these lights in storage and often uses their standards for lamp posts in City Parks. A number of property owners have been able to have the City reinstall these lights either on or in front of their properties. The Community Center for the Performing Arts hopes to convince the city to reinstall the historic lamps around the Woodmen of the World Hall as well.

The sign was removed in approximately 1973, when the City passed a sign code forbidding signs which protruded over the sidewalk. This sign was round and made of tin. It had the words "Woodmen of the World" painted around the outer circumference, with the letters "W.O.W." painted in large letters in the center of several concentric circles. The initials "W.O.W." were written in neon tubing over the painted letters on both sides of the sign. Neon tubing may have followed its exterior circumference as well. Below the metal sign an entirely neon sign was suspended which could be separately lit. This sign read, "Dance Tonite", and had an arrow pointing in to the entry porch.

This signage was probably installed in the mid-1930's when the use of neon signage began to proliferate in American cities and towns everywhere. The switch for the sign and an abandoned fuse box designed for four large cylindrical fuses is located in the entry porch alcove. The junction box, conduit stubs, and metal brackets for the signs are still visible on the facade of the entry porch enclosure. Brackets for its stabilizing cables are still on the main facade. The metal sign itself is still in existence and is stored in the basement of the W.O.W. Hall. The sign is badly damaged, having survived a theft and "joy ride" in the late 1970's, but remains restorable.

The furnishings which were present in the building until the 1970's included wicker and wood items, primarily chairs and other seating, small wooden tables, and a set of upholstered furnishings, including a couch and overstuffed chairs. Many of these items were removed during the early 1970's when the building was under the control of E. William Mullholland. Other items have been broken, worn out from use, or discarded over time.

During the historic period, the primary changes to the W.O.W. Hall appear to have been the installation of the signs, the installation of the closet cabinets in the east lobby, and the

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installation of linoleum floor covering throughout the first floor lobby/office section of the building. Some individual lighting fixtures may have been replaced during this period as well.

Alterations to the W.O.W. Hall during the period between 1946 and the early 1970's were minor as well. The entire building appears to have been rewired during this time, bringing the interior wiring up to post-1948 code. All wiring is in conduit with proper junction and breaker boxes. The primary electrical box, located in the former coat room, has a tag showing an electrician's address and a phone number. The phone number is four digits, indicating that the box was probably installed around 1950. A very small amount of plain gray masonite wainscot was installed around the intake of the heating units in the south corners of the main hall during this time period, probably to reduce fire risk. This small amount of masonite in such an obscure location is virtually unnoticeable. It was also during this period that the original stove-mounted water heater was replaced by a large electric one in the boiler room. Despite the large capacity of the water heater, hot water was never extended beyond the kitchen sink. Sometime during this period, the hopper was removed from the sawdust boiler so that firewood could be thrown directly into the main firebox under the boiler tank. This probably occurred when local mills began processing more second-growth fir, requiring a different cut of blade to be used in the milling process. The sawdust produced by the new blades was not as easy to burn and was more often wet than the old-growth sawdust.

Although the Woodmen maintained the W.O.W. Hall in good order throughout their management, they invested very little in the building. This was fortunate from a preservationist point of view. Prior to the 1970's, interior finishes were probably changed only once. It is likely that wood trim which may have originally been varnished was painted over in the 1940's or early 1950's. Many interior plaster surfaces appear to have never been covered with paint but instead had a white tint or were whitewashed. The color of the stucco appears to have been original in 1975, a very light mauve or pink tinted tan, similar to the color of many stucco buildings of the twenties and thirties. A brown undercoat was apparently used before the application of the lighter color. Although it is black and white, the dedication photograph in the Eugene Register Guard clearly shows the building with a light, almost white color. The wooden windows appear to be darker than the color which was present on them in the early 70's, a medium mauve/brown. This color was very faded at that time and may have been darker originally. There were some visible results of deferred maintenance as well. By the 1970's, settlement and weather had caused the stucco on the exterior of the building to develop many small and some very large cracks. This gave many people in the community the impression that the W. O.W. Hall was structurally unsound. In addition, settlement, coupled with turning of one support beam which had apparently been installed green, caused some variation in the level of the floor, particularly on the east side of the building. This reinforced the perception of structural instability. When the CCPA announced its intention to purchase and preserve the W.O.W. Hall, many people in the community viewed the plan as unwise, given that the building was presumed to be "falling down" and requiring demolition. To settle the question and assess the costs of ownership, the committee contracted structural engineer Emile Mortier to examine the building. Charging

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only \$50.00, Mr. Mortier personally inspected the entire building, including the understructure and the attics, and conducted a thorough structural analysis. He pronounced the building to be "very sound" structurally, and indicated that the structure was somewhat over built. He noted a few minor problems which were remedied before the close of the 1970's. These included some minor termite damage in the beams near the sawdust pile, the eastern baseboard of the basement dining room and the remnants of concrete forms at the south wall, the understructure and some rotting of decking and joists from leakage under the women's commodes. These areas were replaced or repaired and the building protected against termite infestation within the next several years.

Between 1972 and 1975, the building was leased by E. William Mullholland and occupied by a variety of groups including the New Globe Repertory Theater and the Eugene Dance Collective. Due to lack of coordinated building management and misinformation, a considerable amount of surface damage occurred in the building during this time, although little substantive change occurred. It was during this period that many furnishings and artifacts disappeared from the building. At one point, a large wooden ceiling fan was removed from its place at the ceiling center in the main hall, apparently to be sold. The person moving the fan dropped it, however, bending the rotor. Several years later, the fan was reinstalled but the bent rotor made so much noise that it proved to be unusable and was removed. Rather than allowing it to be discarded as was planned, Jon Pincus stored it for future restoration. Inexperienced people managed to get into the attic at this time and accidentally created some large holes in the main hall and lobby ceilings by slipping off joists.

A number of misguided attempts were made to alter finishes during the early 1970's. These included painting some areas with donated paints in colors such as aquamarine and purple, and stapling burlap to small sections of wall. In the belief that it would give the building a western or rustic appearance, someone torched all of the woodwork in the lobbies and on the front porch. The two doorways on the south wall of the main hall were torched as well. After the Community Center for the Performing Arts took control of the building in 1975, volunteers spent the next three years clearing this char from the woodwork with belt and hand sanding. Some of the doors were cleared professionally at Linda's Custom Sanding in Eugene. Several others were cleared by hand, along with the nailed-on woodwork. The porch set was refinished professionally in 1989. Fortunately, the char on the affected areas was light enough to allow for its removal without noticeable loss of material in the details. Several areas still remain, notably, the south face of the entry door on the main hall south wall and door leading from the men's club room or green room to the main hall.

When the Community Center for the Performing Arts took over the building in 1975, there was much public debate over the appropriate physical treatment of the facility. The organization's original by-laws clearly required preservation of the exterior of the building in an historic manner, stating:

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"It will be the goal of the C.C.P.A. (Community Center for the Performing Arts) to maintain the building's exterior in a manner that expresses its original character as nearly as is practicable."

Many in the CCPA membership felt that further clarification was needed in order to plan for accommodating programmatic need on the interior. After several months of debate, the CCPA general membership passed a renovation policy to guide future treatment of the W.O.W. Hall. Following is the policy passed by the general membership in 1976, which remains formally in effect today.

The original character of the W.O.W. Hall's exterior and interior will be restored and used as a framework for flexible decor and equipment usage. Maximum flexibility will be strived for in all interior projects beyond simple restoration. Renovation projects will be categorized as follows:

1. **Building Projects:** all projects which involve additions to or alterations to the present structure or which involve attachment of materials to the building, or that will affect many people for a considerable length of time, i.e. painting. All building projects will be coordinated through the renovation committee and approved by the coordination council (Board of Directors).
2. **Decor and equipment:** all projects, objects or materials which are removable or not attached to the building and which will not remain in place or affect many people for a great length of time. Decor may be approved either through management or through the renovation committee. Equipment includes theater equipment such as seating, lighting instruments, P.A.'s, etc.

Improvements to the hall will have maximum flexibility for all types of activities.

At that time, the CCPA had received a \$3,500.00 loan from Hoedads Tree Planting Cooperative for renovation of the facility. This was used to accomplish hundreds of minor and major repairs, to create some simple non-intrusive accommodations for programmatic need, and to correct some of the worst effects of the immediately previous period. The largest project carried out at this time was the painting of the entire exterior of the building. This required replacement of some rotted window sills. Where replacement was needed, new sills were created in the exact profile of the original at Olsen Lumber and Millwork in Eugene. The entire interior was repainted at this time, as well. The next several years were spent trying to restore finishes and making the many repairs that were needed throughout the building.

In 1978 the CCPA was awarded a grant of \$10,000.00 from the National Endowment for the Arts Design Arts program to formulate a design program for renovation and expansion of the W.O.W. Hall. A two-year long design process ensued where input from user groups, architects, theater design and production specialists, and mechanical and structural engineers was

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brought together to produce a long-range design program which provided design solutions ranging from a broad outline of long-range expansion plans to the most immediate renovation needs within the W.O.W. Hall. Later in 1978 and 1979 the CCPA was awarded a total of \$32,000.00 through the Department of Housing and Urban Development sponsored Community Development Block Grant Funded Westside Neighborhood Improvement Program for basic renovation of the W.O.W. Hall. A portion of the National Endowment for the Arts Design Grant enabled the creation of specific designs for the work to be done in the "NIP" project.

The "NIP" project provided a variety of code, structural, fire and life safety, and accessibility improvements. These included:

a. A new electric service, raising the total amperage in the building from 100 amps of single-phase, 110 volt power, to 500 amps of 31.08 volt, three-phase power. All existing wiring was repaired and new service was run under the building to a new, 40 space box in the "tech" room. All newly installed conduit was concealed except at the baseboards in the office and basement areas which trimmed concrete exterior walls.

b. Rehabilitation of the boiler, described earlier in this section.

c. installation of a new ventilation system. This entailed the use of an evaporative cooler on the roof to supply incoming air. All new duct work was concealed in the main attic. New registers were installed in the main hall ceiling. These were specifically selected for compatibility with the overall design of the main hall. They are off-white in color, blending in with the ceiling, rectangular, small, low profile, and symmetrically placed. Air is exhausted through the original ceiling vents. These are large vents, approximately 3'x3', framed flush with the ceiling and trimmed with wooden covers over the top, which are opened and closed by using the original rope and pulley system, still operative. They look and operate as they did in 1932. An independently-switched circular fan was installed at the south end of the attic plenum to accelerate the outgoing draw. This required enlargement of the vent on the south of the main hall gable. This location is high enough to be almost unnoticeable from the street level.

d. Installation of an early warning fire alarm system. This required installation of photoelectric smoke detectors on the ceilings in various parts of the building. Low-profile, off-white units were chosen and placed in the least conspicuous places possible. These were arranged in a symmetrical pattern in the main hall. A new, four-zone alarm control panel was installed on the east end of the south office wall, behind the swing of the office entry door.

e. Accessibility improvements, including: (1.) a wooden wheelchair ramp and expanded landing outside the north exit of the main hall; and (2.) widening of rest room doors for the men's room door and the door between the women's lounge and lavatory. This involved splicing additional pieces into the centers of the horizontal part of the door frames and concealing the splices with trim recycled from areas of the basement which were not in the public view, such

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as the boiler room and the pantry. Additions were carefully grafted onto each end of the existing 2'-8" doors to make the openings 36" wide to provide wheelchair access. The same was done for the men's restroom transom in order to keep the set matched. Thus, each of these doors retains approximately 95% of their original material and detail. The women's lounge was made accessible by relocating the entire door, transom, frame and molding of the door that was previously the main entry of the east lobby, replacing the original 3' door with an original three foot door and transom. The 2'-6" door was replaced at its original location by a new archway constructed to match the original archways on the east wall of the front foyer and the east wall of the front porch. This satisfied the City of Eugene Bureau of Fire Prevention's requirement for a minimum five-foot fire aisle at this location.

f. Installation of a new water main to provide enough capacity for the new fire sprinklers in the basement dining room and all future projected water use, including sprinkling the entire building. This main did not supplant the original main, which still is located in the crawl space and continues to service all other existing plumbing.

g. New basement ceiling. The basement dining room ceiling was replaced with type "x" sheet-rock with a plaster thin coat finished in "Texshell" to match the original sand finish.

Shortly thereafter, the CCPA received funding from CETA for a youth training, or YCCIP program. The YCCIP members conducted a variety of repair activities, including painting. They rebuilt the basement staircase landing to match the original and replaced the club/"green" room ceiling in the same manner as the basement dining room. They also built many components of the portable riser system in the main hall.

In 1983, a \$6,000.00 grant was received from the Oregon Arts Commission's "Tax Check Off for the Arts" program for facilities and equipment. A portion of this was used to make the east lobbies more usable as a gallery space for visual arts. This was achieved by removing the built in closet/cabinets in the east foyer, restoring missing woodwork, restoring surfaces and finishes, and installing two tracks of display lights of either side of the lobby ceiling. A short section of light track was also installed in the front foyer on the east side of the ceiling north of the arch. Tracks and lights were selected for being as unobtrusive as possible, as with all of the other new equipment that was installed. Both tracks and lights are off-white, matching the lobby ceilings. The fixtures are straight, simple, and functional in their design.

All of the projects mentioned were conducted in a manner which minimized negative impacts on the historic character of both the exterior and interior of the hall. Special emphasis was placed on avoiding the removal of original material wherever possible. New items were selected for their unobtrusiveness and lack of imitation with the exception of work which was restorative in nature or directly integrated into existing features or systems.

In 1983, the CCPA also received a grant from the Eugene Arts Foundation, of which \$8000.00 purchased the installation of a new roof.

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Most of the work conducted on the building between 1983 and 1989 consisted of repair and maintenance. In 1989, with assistance from a private donor, the Community Center for the Performing Arts was able to restore and repaint the entire exterior stucco surface on the exterior walls. At this time, the front doors were refinished, more rotted window parts were repaired or replaced, gutters were replaced, and a great deal of additional repair and restoration occurred throughout the building.

Several minor alterations were made to the hall between 1989 and 1995, primarily concerning services. Two new automatic gas furnaces were installed in the main hall attic and one in the southwest corner of the basement dining room. The attic furnaces utilize the duct work and registers of the previously-installed ventilation system. A thermostat in the office controls these. The dining room furnace blows directly into the same room. It also heats the offices through the floor grates which were installed in the office floor. Long-range plans call for that these units to ultimately be replaced by a complete HVAC system which will distribute forced air through vents in the crawl space and the attics. A new electrical distribution box was installed in the southwest corner of the south wall of the main hall in late 1995. It is intended to make distribution of power to staging areas much safer by eliminating the need to run cables between rooms. Its current location is generally out of the sight line of the facility's users during most activities. The conduit for this installation was concealed in the northernmost office which shares the south wall with the main hall.

Since its acquisition of the property in 1975, the Community Center for the Performing Arts has consistently worked to preserve and restore, where possible, the original materials and character of the Woodmen of the World Hall. Although a number of alterations have been made within the building, most are mechanical in nature and occurred in spaces or areas which are rarely seen by the public. Those changes which were made to visible historic material were done with a minimum of impact to the overall character of the building or to the historic material itself. Overall, the Woodmen of the World Hall remains virtually intact regarding its 1932 exterior appearance. More than 90% of the original interior materials and details remain intact with few noticeable intrusions. The W.O.W. Hall is one of only three public buildings in Eugene in which both the interior and exterior are virtually intact, and the only one in which that is the case throughout the building. In a city where most of the public buildings in the town center have been removed or altered beyond recognition, the existence of a structure of high integrity, such as the W.O.W. Hall, where historic character and function can be directly experienced, represents a precious cultural resource to the community. It is, therefore, important to recognize and help preserve this resource by listing it on the National Register of Historic Places.

**Current Conditions**

Currently the Woodmen of the World Hall is in structurally sound condition. Over ninety percent of its original material remains intact. However, during the past year, the roof has

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begun leaking severely and has begun to cause damage to plaster ceilings inside the facility. A variety of other deteriorating conditions associated with deferred maintenance have developed. Paint throughout the building and clear wood finishes are deteriorating and are once again in need of restoration.

### Future Alterations

The Community Center for the Performing Arts, in conjunction with the City of Eugene, is currently preparing to begin the construction of a new wheelchair ramp and entry to the east of the exterior east wall of the W.O.W. Hall, and entering the Hall in the east lobby. The details of this project have been approved by Oregon's State Historic Preservation Office, which has determined that the project will not negatively impact the historic character of the building. Although the Community Center for the Performing Arts continues to work toward the expansion program envisioned in the National Endowment for the Arts design program for the Community Center for the Performing Arts, the portion of this program that would directly involve the W.O.W. Hall does not appear likely to occur in the near future.



Woodmen of the World Hall  
Name of Property

Lane, Oregon  
County and State

### 8. Statement of Significance

#### Applicable National Register Criteria

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

#### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

#### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

### 9. Major Bibliographical References

#### Bibliography

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

#### 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 # \_\_\_\_\_

#### Areas of Significance

(Enter categories from instructions)

SOCIAL HISTORY

ARCHITECTURE

~~ENTERTAINMENT/RECREATION~~

~~COMMERCE--~~

~~HEALTH/MEDICINE~~

~~PERFORMING ARTS~~

POLITICS/GOVERNMENT

#### Period of Significance

1932-1946

#### Significant Dates

1932

#### Significant Person

(Complete if Criterion B is marked above)

n/a

#### Cultural Affiliation

n/a

#### Architect/Builder

Hunzicker, John--Architect

Baker, W.B.--Builder

#### Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

City of Eugene, Planning Department

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**WOODMEN OF THE WORLD HALL (1932)**

291 W Eighth Avenue  
Eugene, Lane County, Oregon

**COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE**

The Woodmen of the World Hall nomination document is accompanied by a letter of endorsement from Eugene Mayor Ruth Bascom and a statement of finding with regard to Criteria A and C by the City of Eugene Historic Review Board under the signature of Nancy McFadden, Chairman. The City of Eugene is a local government (CLG) certified for expanded participation in the statewide historic preservation program. Also provided is the letter of Alwin Sauers, Chairman of the Board of Directors of Community Center for the Performing Arts, Inc., dated February 14, 1996, which expresses support for listing the Center's property in the National Register.

The property was reviewed by the State Historic Preservation Office in 1995 as a prospective federally-assisted Americans with Disabilities Act (ADA) renovation project. The project would be funded through a HUD Community Development Block Grant to the City of Eugene. For purposes of the project review, it was established that the property is considered eligible for the National Register by the State Historic Preservation Office.

The lodge hall built in 1932 for the Eugene Camp No. 115 of Woodmen of the World occupies a prominent corner site on Eighth Avenue at Lincoln Street in Eugene's Westside neighborhood. It was dedicated with due ceremony and opened for use in January of 1933. Replacing a former church building of frame construction at this location, the building was constructed of poured reinforced concrete in the Modernistic style to serve the fraternal society into the modern age. It exemplifies the momentum of a strong fraternal tradition in Oregon notwithstanding the heavy onset of economic depression. Plans were provided by a society member, Eugene architect John Hunzicker, long-experienced in designing lodge halls and armories, which in the early years of the 20th century served a variety of community uses.

Eugene's W. O. W. hall is oriented to the south onto Eighth Avenue. With a ground plan of 52 x 110 feet, it presents its major frontage along Lincoln Street. The single-story concrete building is raised on a partially excavated daylight basement and is composed as two longitudinal sections

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Woodmen of the World Hall, Lane County OR

set off by low, triangular parapet gables. It is stucco-clad on its street elevations, where fenestration is more or less regular and consists of frameless double-hung windows of wood sash having a three-part division of upper lights. The lower, foresection of the building contains the lobby, office and clubroom. The major section behind it houses the main hall with its 14 foot ceiling height which served for assembly, activity and ritual purposes. The basement story houses a kitchen and dining room, and heating plant.

In the category of architecture, under Criterion C, the building is significant as a locally distinctive, notably well preserved example of Modernistic public building design. Its decorative program is simple and restrained, in keeping with the modern emphasis on form, and relies upon large, angular incised patterns in the Art Deco tradition for surface relief. Hunzicker's was an economical yet skillfully proportioned scheme which, through the breaking up of its scale into graduated volumes, blended with the residential surroundings. The building's stylistic character is chiefly expressed on the south facade, where a portico with triangular false pediment is centered to shelter the entryway at the head of a short flight of steps. The triangular archway and intaglio outlines in the porch face produce a kind of reverberating chevron motif that is a hallmark of machine age Art Deco.

The application provides a detailed description of the characteristic features of the construction and interior features. The distinctive maple flooring of the assembly hall/ballroom is noteworthy for its resilient quality achieved not through springloading but by an independent support system for the floor substructure which provided for evenly dispersed deflection-- an ideal condition for the society's drill team work and for the dances that were a regular part of the social program. The floor is circumscribed by built-in wooden pews with sectional dividers having capped arm rests. Among other noteworthy intact features are the built-in stage, stage wall wainscot, picture rail, and original lighting fixtures, including wall sconces. The lobby and office display typical, good quality public building finish work, including plaster walls, wood bases and string molding, frameless segmental arch corridor archways, and so on.

Also well documented in the application is the context for evaluating the building's significance under Criterion A in the area of social history as a place importantly associated with the American fraternal movement. The fraternal order of Woodmen of the World was organized, as were similar societies, to provide mutual assistance and a sense of belonging which appealed to uprooted immigrants joining the westward migration. From its inception in Iowa in 1883, the movement spread through the formation of new chapters, "groves" and "camps," throughout the western United States. The Eugene camp was chartered in 1892 with many of Eugene's most

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Woodmen of the World Hall, Lane County OR

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prominent figures in University, business and professional life becoming charter members. Activities revolved around investing in life and health insurance, organizing social and educational activities, and engaging in ritual and drills. The preparer brings out the fact that the Eugene camp's motives in undertaking construction in the midst of the Depression appear to have been at least partly tied to the society's goals of mutual assistance. The construction contract launched a kind of make-work project in which only members of W. O. W. Camp No. 115 could be employed. The record shows an evolutionary change in makeup of membership from business leaders to blue collar workers by the 1930s. From the outset, the hall was used by other community groups. For purposes of this nomination, however, the period of significance is ended at the year 1946 since it was in the post War period that the hall began its steady move in the direction of a general community recreation center.

After a period of decline in the early 1970s, building use was revived when the Community Center for the Performing Arts, took over ownership and management in 1975 and adopted by-laws which set forth a commitment to preserving the building's historic character.

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## Statement of Significance

The Woodmen of the World Hall is significant to Eugene, Oregon under National Register criteria A and C as a distinctive resource which evokes themes of social history, entertainment, recreation, commerce, politics and government, health and medicine, and performing arts, and which is an excellent example of a type of structure and method of construction within its context area.

Built in 1932 as the lodge home of the Woodmen of the World, Eugene Camp, No. 115, this well-known Eugene landmark exhibits a mix of Art Deco, Commercial, and Simplified Classical detailing within its composition that creates a unique character for the building while it effectively portrays both its function and important aesthetic and social values of its time. The building is one of only two public facility structures in Eugene not associated with the University of Oregon that remain virtually intact on the interior and exterior. It is one of only three examples of Art Deco exterior detailing on a large public structure remaining in the City outside the University.

Located at the corner of Eighth Avenue and Lincoln Street in Eugene, the Woodmen of the World Hall stands at the juncture of Eugene's Downtown and the older residential area to the west, known as the Downtown Westside neighborhood. The W.O.W. Hall serves as a landmark for both areas. The site is historically associated with its prominent location on the Eugene to Booneville Territorial Road (1855), later the Pacific Highway (1917-1936).

## History of the Woodmen of the World Hall

The corner of Eighth Avenue and Lincoln Street has been a significant community gathering place for over 137 years. Identified as Lot 6, Block 8 in Eugene Skinner's Addition to Eugene City on the West, it was sold by Eugene's founders Eugene and Mary Skinner to the trustees of the Presbyterian Church of Eugene and the Trustees of the General Assembly of the Presbyterian Church on April 4, 1859<sup>1</sup>. Reverend Robert Robe, the pastor of the First Presbyterian Church of Eugene from 1855 to 1865, sold his donation land claim to finance the construction of the first church building at that site. The original church building burned on February 26, 1882 and was replaced by a larger and more elaborate building in 1883. The second church building is pictured in A.G. Walling's Illustrated History of Lane County Oregon (1884). In 1906, the First Presbyterian Church merged with the Cumberland Presbyterian Church to become the Central Presbyterian Church, which moved the congregations to a new church building designed by John Hunzicker. The church building at Eighth and Lincoln was sold in 1907 to the Woodmen of the World, a fraternal organization, who used it as the Woodmen of the World (W.O.W.) Hall until the present structure was built in 1932<sup>2</sup>.

The Woodmen of the World were part of the great fraternal movement that swept the United States between 1868 and the 1930's. Although the movement which the Woodmen characterized was in many ways distinctly American, it was derived from ancient European

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roots dating back to the semi-religious societies of ancient Greece, the "guilds" of the middle ages, and the friendly societies of the later centuries. All reflected the human desire to join with others to provide mutual care in sickness and death and to provide a sense of security for all facets of life, including one's social and economic needs. The movement that began in Pennsylvania in 1868 with John Upchurch's AGUW became one of the most wide-spread and organized in history. The particular social and economic conditions in the United States during the late 19th century led to the birth and growth of the fraternal movement. Keith L. Yates described the impetus for this movement well in his book, The Woodcraft Home.<sup>3</sup>

"Thousands of immigrants were flocking to the country from their native lands. The great movement West was also in full swing. These uprooted people needed what fraternal organizations could provide — brotherly concern and financial security."<sup>4</sup>

As this movement spread from East to West, it spawned a variety of new organizations. One of the fastest growing and most powerful organizations was Woodmen of the World and its derivative, Neighbors of Woodcraft. Their development began with the founding of the Modern Woodmen of America in Lyons, Iowa, on January 5, 1883, by Joseph Cullin Root, the first head consul. On June 3, 1890, he met in Omaha, Nebraska, with F.A. Falkenberg, John Yates, and others to formulate a plan to expand the order throughout the United States and parts of the United Kingdom. On August 1, 1890, Falkenberg formed the Pacific Jurisdiction of the order in Denver, Colorado. This was the inception of "The Woodmen of the World". This name was adopted from "Modern Woodmen" at a meeting in Des Moines, Iowa, on August 13, 1890. The Woodmen of the World was formally incorporated in Omaha on January 21, 1891. This was the organization that later became Woodmen of the World Life Insurance Company, also known as "The Omaha Woodmen". Concurrent with the rapid development of the Woodmen of the World, May Falkenberg and Mrs. Letita Roose began a ladies auxiliary society of the association called "Mystic Circle", which had "Groves" as its local units. The first Grove was established in Denver while the Mystic Circle's first ritual was published in Lincoln, Nebraska. The central governing body, called the Supreme Forest Mystic Circle, began by adopting this ritual on January 12, 1890. Shortly thereafter, the Supreme Office moved to Omaha and the organization's name changed from "Mystic Circle" to "Woodmen Circle". The Denver chapter became "Pacific Grove No. 1". There were 2,500 members in "groves" spread throughout seven western states by 1897. Considering the means of communication and transportation, and the vast distances to be covered in the Western States, the mobility and rapid growth of the Woodmen of the World and the Woodmen Circle are a testament to the attraction of these organizations and the vigor of their leaders. This type of vigor and mobility was in a way reflective of the population of the western United States as it strove to cultivate and develop the West during this era.<sup>5</sup>

In March of 1897, Denver Grove No. 1, representing the western states, withdrew from the Woodmen Circle due to a lack of representation in the Supreme Forest and financial management complaints. They became Pacific Circle Women of Woodcraft. On March 29, 1897, Women of Woodcraft was adopted as the official auxiliary of the Woodmen of the World

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of Denver. They were organized as a totally separate legal entity, with their own financial apparatus, insurance system, and obligations, maintaining fraternal and social ties with the Woodmen of the World and the Woodmen Circle of Omaha. Eventually, this organization became nearly as widespread and powerful as the Woodmen of the World. In 1905, the Women of Woodcraft moved their office to Portland, Oregon, and in 1917, changed their name to Neighbors of Woodcraft to reflect the fact that they had changed from a women's organization to an organization for "the whole family", admitting men and children as well. Neighbors of Woodcraft, or "N.O.W."<sup>6</sup>, later became the most active occupants of the building we now call the W.O.W. Hall.<sup>7</sup>

The Eugene camp of the Woodmen of the World was an early entry into the organization. Its original charter (a recent gift to the Community Center for the Performing Arts from Pat Gilmore) is dated May 18, 1892. The Charter is bestowed from the "Head Camp", Pacific Jurisdiction, Woodmen of the World. The idea of mutually supporting neighbors is a strong theme in the text of the charter, which starts with, "Thou shalt love thy neighbor as thyself." The theme is continued in the greeting, "We come with neighborly greetings and do by these presents grant unto our beloved neighbors..."<sup>8</sup> The charter members listed were far from being new immigrants in need of a social structure, however. Rather, they represented some of the most prominent and influential pioneer families, businesses, and professional practices in Eugene. All of these listed were large land holders in the area. Those listed on the charter are: John Straub – Consul Commander, Dean of the University of Oregon College of Arts and Sciences for many decades; F.M. Wilkins – Excellent Banker, Eugene's early day pillar of the community who held many public offices, led the early day civic street tree plantings, founded the Eugene Parks Department, and led the drive to save Spencer's Butte from logging; George D. Linn – Escort; Wm. Yoran – Sentry, early owner of the Eugene Register; S.E. McClure – Adviser Lieutenant, professor at the University of Oregon; W.A. Hollenbeck – Worthy Clerk; R.E. Bristow – Watchman, member of the pioneer Bristow family which settled Pleasant Hill; C.A. Paine and Wm. Kuykendall – Physicians, two of Eugene's early doctors (Dr. Kuykendall was also Eugene's Mayor, a pharmacist, founder of Eugene Hospital—later Eugene Hospital and Clinic, state legislator and President of the Oregon Senate; T.A. Henderson; D.A. Paine and Alex Cockerline – Managers. Including those listed, there were sixty-four charter members of Eugene Camp No. 115.<sup>9</sup>

Other prominent pioneer citizens among the charter members were Pliney Snodgrass, of the First National Bank, and E.O. Porter, owner of First National Bank and a county judge. Some of those listed, such as F.M. Wilkins and Wm. Kuykendall remained associated with the Woodmen of the World well past the dedication of the current building. Despite the prominence of these pioneer leaders, the Woodmen of the World's members included many laborers, carpenters, loggers, farmers, millwrights, and representatives of other "blue collar" trades.<sup>10</sup>

The Woodmen of the World offered its members a variety of services and protections that for many were only affordable through an association like the W.O.W. These included life insurance, health insurance in the form of access to camp doctors, and emergency loans. The

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organization also provided social and educational activities, and programs for children or "juveniles", as they were called. Through participation in the business, rituals, and social activities of the lodge, members formed strong bonds and associations which often were important in shaping the business and political lives of both individuals and the entire community.<sup>11</sup>

Such was the case with architect John Hunzicker, the designer of the current Woodmen of the World Hall.<sup>12</sup> Mr. Hunzicker moved to Eugene from Wisconsin in 1903. He immediately joined the Woodmen of the World, which at that time met at the IOOF (Oddfellows) Hall.<sup>13</sup> Hunzicker obtained his first commission, with the help of his Woodmen of the World associations, in 1904 to design the Woodmen of the World Hall in Springfield (still standing but significantly altered). A review of lists of known buildings designed by John Hunzicker includes many businesses and residences of people known to be closely associated with the Woodmen of the World. A review of newspaper articles of the early twentieth century indicates many joint ventures among Woodmen. Marriages among families associated with the Woodmen or the Neighbors of Woodcraft were common as well. By the 1920's, the Woodmen of the World had become a very powerful organization in Eugene.

During the period just prior to construction of the present Hall, the Neighbors of Woodcraft had become the most active organization in the use of the old W.O.W. Hall. During the early depression years, activities sponsored specifically by the Woodmen of the World were listed less often in weekly calendars than those of the "N of W", as it was called by the Register-Guard. A variety of other clubs and organizations used the old W.O.W. Hall for their events, which continued to be the case with the new Hall. Prior to August 1932, there were no newspaper accounts which indicated that construction of the new Hall was imminent. The schedule of meetings, drill team rehearsals, dances, and dinners that had become typical at the W.O.W. Hall continued on as usual.

But 1932 was not a typical year. In 1932, the nation and the world reached the lowest point of the Great Depression. Millions of people were out of work and the economy was nearly at a standstill in. In 1930, Eugene's residential construction experienced a drop of almost forty percent. By 1932, the value of building permits dropped even further to a low of \$155,037.00.<sup>14</sup> Eugene's city council was seriously entertaining a proposal to use scrip as payment of city bills. The architectural office of Hunzicker, Smith and Phillips closed for a short time during this period. John Hunzicker found that he could make more money operating his filbert orchard than he could operating his architectural practice.

The world-wide depression was combining with other historical factors to make the world a far more dangerous place as well. Japan invaded China, fascists ruled Italy, and Adolph Hitler was rapidly rising to power in Germany. In the United States, the Bonus Army's march on Washington turned violent, resulting in the U.S. Army firing on U.S. Army veterans. Labor strikes were increasingly violent. Newspaper reports in Lane County depicted families found



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homeless, with neither blankets or clothes and children who hadn't eaten for so long that when they got a chance, they gorged themselves and died.<sup>15</sup>

Against this bleak backdrop, the Woodmen launched the construction of a major public building. The immediate impetus for the project is not clear. The Woodmen had been building a fund for the project for a number of years. Recently acquired information indicates that some of the funding came from the Head Camp in Denver, Colorado.<sup>16</sup> The decision to go ahead with construction may have been a response to the dire economic situation as well, a way to infuse income into the local W.O.W. membership. A "Building Congress" had been held in Eugene in April, 1932. The primary public message of the congress was to encourage citizens to build as a means of stimulating the local economy. Add-ons were encouraged as well as new construction. This call apparently did not have a substantial impact, given the building permit totals for the year. Still, on August 20, 1932, the Register-Guard published a "City News Note" story stating that the Woodmen had called for bids for a new lodge hall the previous Saturday. The "Note" further stated that "John Hunzicker has the plans for the building".<sup>17</sup>

The Register-Guard carried a "Note" on August 31, 1932 titled, "Woodmen to Consider Bids", stating that the bids had already been opened. On September 1, 1932 the Register-Guard ran a related article, "Contract Let for Woodmen Building". The article states that the contract was assigned to W.B. Baker and that in addition to the main hall, the building would have "a club room for men and one for women, a dining room and kitchen, and an office to be occupied by the lodge physician". It also stated that "the old structure will not be razed but will be moved to another location as yet to be determined." "The contract provides for the employment of members of the camp only in construction work."<sup>18</sup>

Thus, whether by plan or practice, the construction of the new Woodmen of the World Hall became a local recovery project for some, putting members of the Woodmen lodge back to work when the economy was at its bleakest moment.

Movement toward construction of the Hall was rapid once the bids were announced. The Neighbors of Woodcraft rapidly arranged to have their activities removed during construction. Notices appeared in the Register-Guard on September 6 and 7, 1932 stating that N.O.W. had changed its regularly scheduled meeting to Thursday evening at the "small hall at 90 East Broadway" due to "renovations being done on the W.O.W. Hall." The "small Hall" referred to was the Labor Temple where most union activity occurred and at which the Socialists held their meetings and social affairs as well.<sup>19</sup> The extremely polite use of the word "renovations" to describe the removal of the old W.O.W. Hall/Presbyterian Church building and construction of a new hall is a curious detail. There may have been some sensitivity about the removal of the old building within the lodges or the community. After the September notice stating that the old structure would not be razed, there was no further information published which described the disposition of the old building.<sup>20</sup>

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The Woodmen initially moved their activities to the Labor Hall as well. A September 9, 1933 article in the Register-Guard described a meeting of the Woodmen and N.O.W. in which they went on record in opposition to a bill pending in the Oregon legislature which would have moved the University of Oregon from Eugene to Corvallis to merge with Oregon State University (this bill was often referred to in the Register-Guard as the "School Grab Bill"). The article noted that "the Woodmen are meeting at the Labor Temple during the process of erecting their new building."<sup>21</sup> The process of moving from a facility that had been used by the organizations for 26 years must have been a hectic one. N.O.W. had a rapid succession of meetings on September 18, 21, 25, and 27 of 1932, most likely to organize the move.

Both the W.O.W. and the N.O.W. rapidly resumed their normal Fall activities at the Labor Temple during construction of the Hall. Meetings with dances afterward, drill team practice, and election of officers were all held on their normal schedule at 90 East Broadway by both organizations. The Woodmen also held a number of meetings at the IOOF Hall where the Woodmen met for 18 years prior to acquisition of the first W.O.W. Hall. Still, there was apparently a great deal of anticipation of the opening of the new hall. A November 24, 1932 article announced that "Springfield's Pine Circle No. 16 and the Eugene Circle will hold a joint installation of officers when the new W.O.W. Hall is dedicated," stating that Minnie Hiner, the Grand Guardian of the Woodmen of the World was expected to attend.<sup>22</sup>

The Register-Guard reported on December 15, 1932, reported that "The new Woodmen of the World Hall on the corner of Eighth Avenue and Lincoln Street which has been completed and is now being occupied was built by W.B. Baker." The article went on to note that construction was started on September 22, 1932.<sup>23</sup> This was only twenty-three days after calling for bids. Mr. Baker and the Woodmen were able to construct and open the Hall for occupancy in less than three months. As the hall was occupied, notices of events at the lodge's "new hall" became more frequent and pronounced. Other organizations, such as the "Artisans", began to hold public events in the new hall even before the Woodmen did. The construction of the new W.O.W. Hall provided some good news for organizations and for the local economy when most of the news was discouraging. A New Year's day article in the Register-Guard describing the fact that building activity had dropped to a new low, noted that the W.O.W. Hall, one of only three major public building projects that year, represented the largest building permit taken out that year at \$8000.00.<sup>24</sup>

The Woodmen of the World made their first ceremonial use of the new W.O.W. Hall when they installed new officers on January 4, 1933. "The women's drill team escorted officers to their respective stations."<sup>25</sup> The Neighbors of Woodcraft began preparing for the dedication and opening celebration, calling "all old and new members to meet for drill practice for the installation of new officers and the dedication ceremony."<sup>26</sup>

Numerous articles and notices appeared in the Register-Guard announcing the upcoming dedication of the new Hall and the expected attendance of Peter Gilroy, Head Consul of the Woodmen of the World and Minnie Hiner, Grand Guardian of the Neighbors of Woodcraft. A

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January 13, 1933 article in the Register-Guard provides a brief history of the Eugene Camp, noting that of the 64 charter members of 1892, only 17 of them were still alive, including Dr. Wm. Kuykendall, E.A. Togler, W.C. Yoran, C.H. Hale, John S. Pollack, E.O. Potter, D.T. Aubrey, F.M. Wilkins, E.A. Bond, W.T. Gordon, C.S. Frank, J.H. Houg, A.E. Wheeler, S.A. Hulin, R.A. Washburne, Professor F.H. McCallister, and Claude Wilkerson, the Consul Commander of the Eugene Camp at the time. Most of the people named here played significant parts in the development of the community.<sup>27</sup> A large, front page photograph of the new W.O.W. Hall appeared in the Register-Guard on January 14, 1933 with the headline, "W.O.W. Hall To Be Dedicated Saturday". The caption described the new hall as "the most expensive building built this year, at a cost of \$10,000.00," and "modern in every detail".<sup>28</sup>

The dedication of the new hall was a gala affair. It was preceded by a banquet at the Eugene Hotel. The ceremony at the new hall included an address by Peter Gilroy, the Head Consul from Denver, Colorado, an awards program, a selection of patriotic songs by the orchestra, a song by the Eugene drill team, a drill team competition, and a dance. According to the Register-Guard, "a number of the oldest members were present including Dr. Kuykendall, Wm. T. Gordon, P.E. Snodgrass, John W. Pollack, John L. Marsh, and others." F.M. Wilkins was also mentioned as participating in the ceremonies which attracted Woodmen from all over the state.<sup>29</sup>

Not to be outdone, the Neighbors of Woodcraft prepared for their first installation at the new Hall. All drill team members were called to a meeting at which "attendance is mandatory" to be fitted for new uniforms in preparation for the event. The Springfield Lodge was invited for a joint installation. Mrs. Alberta McMurphy, one of Eugene's most prominent citizens, entertained at the Eugene Hotel in the afternoon prior to the installation in honor of Minnie Hiner, Grand Guardian of the Neighbors of Woodcraft, who was in Eugene for the installation. A banquet was held at the W.O.W. Hall, followed by the ceremonies. The Register-Guard reported the next day that the installation was a "major event" at which "more than 400 were present for the evening."<sup>30</sup>

With the installation and dedication ceremonies of January, 1933, the remaining founding members of the Woodmen of the World and the Neighbors of Woodcraft, along with the top officers of their national organizations, turned over a new Woodmen of the World Hall to a younger generation of members at what appeared to be the zenith of their movement and in the development of their lodges. Yet the group of officers and members that were now assuming responsibility for the lodge were quite different from the group of pioneer community leaders who founded Camp No. 115. While men such as Dr. Kuykendall, F.M. Wilkins, Pliny Snodgrass, and R.A. Washburne essentially created the commercial center and institutional structure of Eugene, Oregon, the newly installed set of officers were people whose daily work kept that structure running.<sup>31</sup>

Although many of the officers were still of the older generation, the majority were engaged in blue-collar jobs or trades, like Jay Coburn, now a car builder for Southern Pacific Co., Harvey

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Flourney, a laborer at Eugene Excelsior Co., H.G. Pinkstaff, a carrier for the Post Office, or Henry Walder, a carpenter. A similar transition was occurring in City government as well, where another Woodmen, Sam Bond, one of Eugene's early auto mechanics, represented Ward 4 on the City Council, and helped the City government keep its wits as its tax base disappeared and its citizens became increasingly shaken. Mr. Bond was known as a truly honest man and a "true gentleman".<sup>32</sup> Later, during this period, he became Consul General of the Woodmen of the World. As the depression and poverty deepened, and class violence spread elsewhere, everyday working people came to the fore in government, organizations, and the community culture in Eugene.<sup>33</sup>

Franklin D. Roosevelt was elected President in the fall of 1932 amid hopes for a "New Deal". But Roosevelt was not to be inaugurated until March and the economy kept unraveling in the interim. Most people were just trying to keep their heads above water economically while trying to ignore the rapid transformations in the world. In a world that seemed more violent and increasingly less-controllable, organizations such as the Woodmen of the World were still providing what governments were unable to: an organization within which to fit one's life, "brotherly concern", and a degree of financial security. There remained a continuity between young and old in Camp No. 115, the pioneer community of the past and the working city of the modern era.

The new Woodmen of the World Hall, although simple, expressed a mix of qualities and ideals that were sought after in that unique period of transition in 1932-33. Designed by a Woodman of the World, John Hunzicker, who had designed most of the major urban commercial buildings in Eugene, the W.O.W. Hall was at once "modern" and still somehow old-fashioned. It used a hard industrial design aesthetic, but was still soft and domestic. It was formal yet fluid, simple and functional, while celebrating ritual. Despite its allusion to monument, it was very accessible. Its "Art-Deco" facade and simplified classical interior reflected the architectural values of the time and the community. Though not ornate, the very best of craftsmanship and materials were used throughout with much of the work provided voluntarily. Of particular note was the beautiful hardrock maple "floating" dance floor designed especially for square and ballroom dancing. And dance they did "every Saturday night" as the saying went. It expressed simply the ideals that many ordinary people were looking for in 1932, at a scale that was comfortable in Eugene. The new W.O.W. Hall helped reinforce the notion that one could move into the future while maintaining the links to the past, that you can control your world while remaining free to explore it, and most of all that people of all walks of life can join together to provide security, health, and opportunity in a cooperative organization.

The W.O.W. Hall was a vibrant center of activity for the community during the early 1930's. Basket socials, square dances, dinners, card parties, modern dances, youth and children's activities, and Boy Scouts provided a palette of social activities for both members and the community at large. At this time a dance hall known as the "Wintergarden" existed on the corner of 8th and Charnelton. (This building still exists but is divided into a number of small shops such as the State Liquor Store.) Weekend revelers would merrily promenade back and

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forth between the Wintergarden and the W.O.W. Hall dances. At midnight, the Woodmen would serve an inexpensive but sumptuous breakfast in the basement of the W.O.W. Hall which was said to be always well attended. Many romances and marriages evolved from these happy events, as well as many friendships and important business associations. The Amusement Club put on dinner-dances there. The Dakota Club mounted such events as "The Dakota Club Picnic" at which each family brought a basket dinner for an indoor picnic. The Wisconsin Club held a dance for 100 people where the guests listened to the Poole Quartet play and heard a talk by Mr. Charles P. Poole on his recent trip to Wisconsin. Camp doctors working in the office of the new building helped keep members healthy while the W.O.W. managers kept them insured, and sometimes found them jobs.

During the mid-thirties, the W.O.W. Hall continued to be used primarily by the Woodmen, the Neighbors of Woodcraft, and the established clubs and organizations of the community. The N.O.W. continued to be more publicly active than the W.O.W., holding Christmas parties and dances at the Hall, and sponsoring and conducting a regular N.O.W. "juvenile" program. The Woodmen of the World sponsored a juvenile program as well, called "The Sportsmen's Club".

The government moved to effect economic and social recovery by providing some of the economic protections that were previously only available through fraternal organizations or cooperatives.<sup>34</sup> Larger social movements were trying to address societal needs in the political arena. One such organization began in 1934, when Dr. Francis E. Townsend found several elderly women rummaging through garbage cans for scraps. He developed an economic plan that he believed would prevent this kind of impoverishment among the aged and create a recovery for the entire society.

The Townsend Plan was based on the idea of giving the each citizen \$200.00 a month beginning at age sixty to allow for a dignified retirement for every older American. By enabling everyone to retire comfortably, the plan ostensibly had the potential to rejuvenate the economy by freeing up space in the work force and in the business structure of the nation. The plan required each recipient to spend their stipend within thirty days. Through the wholesale retirement of the older population, younger people would have access to new economic opportunities while the required expenditures would boost the entire economy. Everyone would theoretically either be fully employed or comfortably retired. Established economists and politicians of all stripes considered this plan to be utopian nonsense. But during the mid-thirties, thousands of Townsend Clubs sprang up all over the country, enrolling hundreds of thousands of mostly senior citizens in a political movement that rapidly gained enough impact to play a major role in convincing an otherwise reluctant Congress to institute social security in the United States. Over 25,000,000 people signed petitions asking for passage of the Townsend plan. Social security seemed only a partial step for the members of the Townsend clubs which continued to grow in number and influence for several more years throughout the country.<sup>35</sup> In addition to effecting the initial Social Security Bill, the Townsend organization provided the pressure needed for the enactment of several more revisions of Social Security. These revisions made the system more viable and equitable. Numerous

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Townsend clubs sprang up throughout Eugene. Like many other organizations, the local Townsend organization began to use the W.O.W. Hall for meetings and social events.

In 1938, the Neighbors of Woodcraft stopped meeting at the W.O.W. Hall and began meeting at private homes. By 1939, they began to meet at the headquarters of the Modern Woodmen of America at 77 West Broadway. The N.O.W. juvenile program remained at the W.O.W. Hall for several more years. Rather than dwindling, however, activity at the W.O.W. Hall increased in 1938 when it was listed as the headquarters of the Townsend organization. The Townsend Club became such a significant force in Eugene at that time that the Register-Guard ran a regular weekly column entitled "News from Townsend." Candidates for office actively sought a spot on the Townsend list of approved candidates. A state legislator was recalled for failing to support Townsend policies. The Townsend Headquarters ran two public meetings per week and numerous small group activities at the W.O.W. Hall. Their meetings on Saturdays were followed by a regular "Old Time Dance", a tradition that was started by the Woodmen. After the establishment of Townsend Headquarters at the W.O.W. Hall, the activities of the W.O.W. appeared to diminish further. Regular meetings were still held and the insurance function of the organization continued. However, W.O.W. social events grew infrequent. The W.O.W. became more of a caretaker of the Hall than a user. The social use of the Hall was largely supplanted by the Townsend Club.<sup>36</sup>

A number of other organizations began to use the W.O.W. Hall during this time as well. Square dancing organizations held regular dances and classes there. Activities of every type were staged there by the various organizations including concerts, modern dances, a few small theatrical productions and civic activities such as Boy Scout meetings, candidates' speeches, and private parties. Church services were also held at the W.O.W. Hall. Visiting pastors began renting the W.O.W. Hall basement for special church services beginning in 1940. With the exception of these services, by the end of the decade the W.O.W. Hall functioned more like a public community center than a lodge home, even though at that time the schedule was still dominated by the Townsend organization.<sup>37</sup>

The Country started to rise out of the Great Depression during the late 1930's. Mass entertainment such as recordings, radio, and movies grew more sophisticated. The New Deal had addressed social and economic problems that were not previously addressed by government in the United States. Simultaneously, the threat of war in Europe became more imminent. Coverage of the Townsend organization in the local press declined by the 1940's. The Townsend organization continued to be headquartered at the W.O.W. Hall throughout World War II until 1947, but other activities that might have been frequented by younger people dropped off. The Church of God and its Bible Truth Mission also took on a regular schedule at the W.O.W. Hall during the War and listed it as their headquarters from 1943-1947.<sup>38</sup>

As the troops returned home at the close of the war, housing and employment were matters of much concern in Eugene and throughout the nation at the close of the War. The GI Bill was

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established at that time and many returning veterans came to Eugene to attend the University of Oregon, often accompanied by young families. Many family activities with an emphasis on children were scheduled at the W.O.W. Hall, including Woodmen of the World majorettes and Police Boys Club. The U.S. occupation of foreign countries gave many adults a heightened interest in other cultures, or their own ethnic roots. Thus, international folk dancing and lectures were scheduled. Of course, dances continued to be a staple of the W.O.W. Hall schedule, both old-time and modern.

During 1946, however, the W.O.W. Hall started hosting another type of activity: union organizing. The end of the War produced the potential for both crisis and opportunity for the unions. The flood of young people back into the work force created the potential for large-scale unemployment. But they and their young families also brought a tremendous demand for consumer goods and housing, creating the potential for tremendous economic growth. Local unions took an aggressive approach to recruitment and bargaining in the face of what was viewed by many as exploitation of the returning and resident work force by contractors and manufacturers. For a brief time in the post-war mid-forties, the W.O.W. Hall was an active center for union organizing and recruitment.

In 1946, the W.O.W. Hall was used for a number of recruitment socials and larger organizational meetings, particularly by Local 1273, Carpenters and Jointers of America. Display ads in the Register-Guard to invited potential apprentices to "socials" at the W.O.W. Hall. On December 8, 1946, an advertisement appeared in the Register-Guard calling members of Local 1273 to a "Special Meeting" to select a committee to negotiate for a working agreement with local contractors. An article entitled, "Local Dispute Aired" also appeared that day describing a dispute between the Local and the Eugene Contractors Association after the contractors withdrew an offer to negotiate with the carpenters after the carpenters walked off their jobs in a pay dispute. As it had with the Townsend organization, the W.O.W. Hall served the unions as a facility which enabled an organization to address economic concerns through a combination of social activities and meetings.<sup>39</sup>

Throughout the 1950's, the W.O.W. Hall continued to be used for many of the activities that characterized the previous two decades. But new activities began moving the W.O.W. Hall further in the direction of serving as a community recreation center. The West Eugene Boxing Association took up residence in the W.O.W. Hall and a portable boxing ring was made available. Some of Eugene's early rock and roll dances were staged there as well. These activities continued through the 1960's when a number of small-scale promoters rented the Hall for musical productions. The building continued to serve as a meeting hall for political speech and organization. A number of Eugene residents recall Senator Wayne Morse speaking there in an early address opposing the war in Vietnam.<sup>40</sup>

By the end of the 1960's the remaining Woodmen of Camp No. 115 were quite elderly and their ranks had become very thin. The Woodmen continued to provided a weekly old time

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dance while renting the Hall out for other activities. However, use of the building had declined sharply.

In the early 1970's the building was rented out for a number of activities related to the Free University, then coordinated by Bill and Cindy Wooten, particularly benefit dances.

In 1972, the W.O.W. Hall was leased by E. William Mullholland, who attempted to sponsor a number of musical and theatrical events. After a year he turned the management of the building over to the New Globe Repertory Theater. Many of the activities that currently occur at the Community Center for the Performing Arts were in their embryonic stage at this time, including a variety of theater and dance classes, and community sponsored performances. Performance groups such as the Eugene Dance Collective (later the Wallflower Order) and the Checkered Players formed at the W.O.W. Hall during this time. However, a lack of finances also prevailed during this period and the previously well-maintained building fell into disrepair and suffered some well-intentioned but damaging physical alterations.<sup>41</sup>

In 1975, it was learned that the Hall would soon be sold and possibly demolished. A group of concerned hall users, performers, neighbors and historic preservation enthusiasts organized to monitor the situation and study ways of keeping the Hall available to the community. In July 1975, the group incorporated as the Committee to Secure a Westside Community Center for the Performing Arts, a non-profit corporation. Especially important to the group was making the facility "community owned and democratically operated".

On December 2, 1975, the lessor gave notice that he intended to exercise his option to sell the Hall. He informed 130 people who attended a basement meeting that he would give the community first option to buy the Hall at \$75,000, but only if he received a \$10,000 down payment within 13 days. To raise the money, supporters organized a WOWATHON—five days of continuous entertainment. "Everyone who has ever performed at the Hall to make one last effort to save the place."

The WOWATHON began on December 10th, 1975 and with support from the Renaissance Faire (now the Oregon Country Fair), radio stations KLCC and KZEL, Mama's Home-Fried Truck Stop, and many others, the \$10,000.00 was raised. The Hoedads Treeplanting Cooperative loaned \$5,000 to provide initial operating capital. Hundreds of people who had become members met once a week for many months developing operations policies and renovation guidelines for the facility.

Throughout its early years, the CCPA faced many financial and political crises. In 1976, over three hundred people showed up at a public meeting to defeat a City proposal calling for demolition of the building in favor of a parking lot. A year later, another plan to replace the building with a freeway off-ramp was defeated. In 1977, however, the CCPA received its first major grant: \$10,000 for facilities planning from the National Endowment for the Arts. In 1978, the city's federally funded Community Development Block Grant Program provided



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\$35,000.00 for a wide variety of code, mechanical, safety and accessibility improvements to the Hall.

Still there was never enough operational funding and often the staff had to forgo payment. The financial situation became especially critical in 1980 when the Reagan administration eliminated the CETA program which had provided some staff support. At that time, the organization was \$90,000 in debt and the Board of Directors gave serious consideration to disposal of the Hall.

Once again a group of volunteers, assisted by the O.U.R. Credit Union, devised a plan to keep the Hall open and in community ownership—volunteers ran the Hall while raising money to pay off the mortgage. After approximately a year of crisis operation, the CCPA received a grant from the Eugene Arts Foundation, which was used to install a new roof and provide a \$200 per month guarantee to staff members. Additional grants, increased attendance at activities and severe austerity enabled the CCPA to pay off its mortgage. On September 23, 1983, the mortgage was burned at a gala mortgage-burning party, securing ownership of the W.O.W. Hall.

In the ensuing years the CCPA received additional support from the National Endowment for the Arts, the Oregon Arts Commission, The City of Eugene's Transient Room Tax Fund, the Eugene Arts Foundation, and many individuals. The seed money from these sources allowed the organization to repair, equip, and improve the building and to expand and diversify its educational program and performances. Since that time the Wallflower Order Dance Collective (Dance Brigade), Oslund and Company Dance, and Joint Forces Dance Co. successively have been resident companies at the W.O.W. Hall. Many individual theater productions have been mounted and the facility has become an important stopover for touring acts in all genres. The W.O.W. Hall continues to be the primary incubator of local performing art as well. The center continues to be the most accessible and active arts facility in Eugene. It is also the primary cultural and recreational facility for the community's youth.

Today, the Community Center for the Performing Arts continues the tradition of the Woodmen of the World Hall by hosting an array of educational activities, performances, assembly uses, and recreational activities for people of all ages.<sup>42</sup>

**The Significance of the Woodmen of the World Hall**

The Woodmen of the World Hall of Eugene Camp No. 115 has long been considered an important landmark by people in Eugene, Oregon. Its high level of integrity, combined with its strong association with important events, social movements, the organization of community life and various groups of people within the community enable it to serve as an evocative link with the historic context during its period of significance. As a work of design and construction, the Woodmen of the World Hall is one of the few remaining examples of its style and building

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type in Eugene, Oregon and the only one that is primarily intact in its interior and virtually intact on the exterior. Its unique combination of simple but expressive design elements and details enable it to clearly express its function and the aesthetic and social values of its time and place. The building's special features exhibit a high degree of craftsmanship. It represents a rare example of the work of John Hunzicker, the architect responsible for its design, during a period of his professional career which has not previously been fully documented, while expressing characteristics historically associated with his known body of work.

**A. The property is associated with events that have made a significant contribution to the broad patterns of our history.**

These events include developments from the early Depression era to the early post-World War II era, such as:

1. The development of the Woodmen of the World and their impact on the social, economic, political, and physical development of the city, state, and nation. The Woodmen of the World organization had a significant impact on the early development and settlement patterns of communities in the West during the waves of immigration in the late 19th and early 20th centuries and in their development into modern cities and towns during the twenties, thirties, and forties. When the current W.O.W. Hall was constructed, the Woodmen had reached the peak of their development locally in numbers and influence. Even though they would begin their decline within only a few more years, the hall they built is a symbol of the culmination of years of growth. It also represents an organizational response to a larger economic crisis. The construction of the current building represents both the impact of the lodge's founders who represented the core of those who created the commercial and institutional organization of the community, many of whom were still present at the time of the Hall's construction, and the impact of those who were working in that community structure as it became rationalized and modernized. Many of the people in the forefront of the Woodmen of the World at the time the present hall was built were from rural families in the vicinity, from other regions, particularly the Midwest. The W.O.W. Hall, in its modest urban setting, brought together urban and rural perspectives in what was, in essence, an urban range hall.

The financial and social benefits of membership in the Woodmen would have had a significant impact on the ability of many families to survive the economic upheaval of either migration or the Depression. This advantage helped members of the W.O.W. become a stabilizing and vigorous force in the development of the community. The Woodmen had a strong influence on the development of the political life of the community and the region. Dr. Wm. Kuykendall was Mayor of Eugene, State Senator, and President of the State Senate. Many of those on the City Council were Woodmen, as was Sam Bond. A healthy majority of the officers of the State legislature in 1933 were from Lane County, and many were Woodmen.

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Beyond economics and politics, the Woodmen played an important role in shaping the social structure of the community. the W.O.W. was the organization in which a carpenter and a banker shared the same society. In that sense, the Woodmen of the World helped level some of the class delineation that had been more pronounced in the east. In Eugene, in particular, the Woodmen seem to have played a role in the democratization of the social process. Whole families were involved in the W.O.W. and the N.O.W., sometimes three generations of them.

The Neighbors of Woodcraft provided many of the same benefits to the community as the W.O.W. But they also had a special impact beyond that of the W.O.W. Even though N.O.W. had ceased to be an exclusively women's organization in 1917, they remained predominantly female in membership at the time of the Hall opening in 1932. During their tenure at the current W.O.W. Hall, the N.O.W. was the most active of the two organizations, holding the most public events and playing a very active role in civic affairs. N.O.W. members were always intimately involved in the financial affairs of the facility, and even the Woodmen themselves. Unlike many other auxiliary organizations, N.O.W.'s own finances were entirely independent of the Woodmen. Neighbors of Woodcraft enabled its female members to play a powerful role in the community socially, economically, and politically.

Members of both organizations had access to camp physicians. Dr. Kuykendall was the Woodmen's primary physician up to the historic period and had been the Grand Physician of the Neighbors of Woodcraft national organization for many years.<sup>43</sup> In addition to screening and claims assessment, camp physicians provided exams, office health care, and referrals. In doing so they brought many people into the examining room who might not otherwise see a physician, even if they were ill. This represented an advance in health care at a time when public health clinics were barely heard of and group health insurance was almost non-existent.

2. The Impact of the Townsend Organization in Eugene, the State, and the Nation. The Townsend organization had a great impact on the national and local politics. Though the Townsend Plan was regarded as unworkable by many, the organization had such a large and vocal following that they were able to create pressure for progress on issues with which they were concerned, hence their effect on the passage and subsequent improvement of the social security system.<sup>44</sup> Because the strength of their organization the local Townsend Clubs had a significant impact on the local and regional electoral process. As the headquarters of the organization during the historic period the Woodmen of the World Hall evokes this association.

3. The Development of Civic and Recreational Activity in the Community During the Historic Period. The large variety of organizations which made use of the W.O.W. Hall and the many different activities that were scheduled there during the historic period made the W.O.W. Hall a major center of community life. Its availability as an assembly and activity center enabled many of these organizations to be accessible to Eugene residents. The mix of activities for a variety of generations enabled whole families to grow up together in the W.O.W. Hall, thus strengthening the fabric of the community.

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4. The development of entertainment and performing arts in the community. The use of the Hall for entertainment and performing arts during the historic period enabled a variety of performance art forms to flourish at the facility. Traditional art forms such as square dance and "old time" music were carried forward through the activities at the Hall. Newer art forms such as modern music, jazz, and swing were aired and the dances that showcased them became an ever more popular form of entertainment. Much of the performance and entertainment displayed at the W.O.W. Hall was performed by members of the organizations using the Hall, often by whole families. These presentations were often classical or traditional selections. Despite the growing dominance of radio, musical film, and records during the thirties and forties, the activities at the W.O.W. Hall enabled many people to be personally involved in performance as a form of entertaining themselves as well as others. Dance classes brought that art form to the individual as well and often introduced participants to other cultures. Drill teams allowed participants to practice coordinating with a larger group and to experience a form of aesthetic and ritual; these activities in many cases both educated and entertained. Those performances that utilized professional entertainers helped keep them employed and developing thus helping to maintain a small but significant element in the economy.

5. The Development of Unions In the Post-War Economy. The recruitment of new Union members and organizing for bargaining and strike strategies required large gatherings of the members in settings that could be both public and private. The use of the W.O.W. Hall by the local Carpenters and Joiners Union and others for this purpose immediately after the War enabled local unions to carry out their strategy of dealing with local employers. Because of this usage the Woodmen of the World Hall remains associated by many people with the union movement.

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

1. The Woodmen of the World Hall is a cultural resource of high integrity. As one of only two public buildings in Eugene outside of the University of Oregon which have substantially unaltered interiors as well as exteriors, and as one of only three featuring an Art Deco exterior, the building represents a rare opportunity to experience an authentic presentation of its historic aesthetic systems in that community.

2. The Woodmen of the World Hall embodies the distinctive characteristics of several styles of architecture used in public buildings during its period of significance. This combination of styles includes Art Deco, Simplified or stripped Classical, and Commercial Style. Although simple in its

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detail, the Woodmen of the World Hall gives a distinctive representation of these styles combined in a design which expresses the character and the purpose of the facility. Its embodiment of these characteristics gives the building significance in both its interior, as well as its exterior.

The simple details of the building are composed in such a way as to create functional but formal rooms which convey "modern" and older design ideas simultaneously. The building includes a number of special features, most notably a 3,300 square foot floating hard-rock maple dance floor. In addition, the building displays superior craftsmanship throughout.

3. As both the embodiment of a composition and an example of a construction type, the Woodmen of the World Hall is a rare, intact remnant example of the group of large commercial and public buildings that appeared in the Downtown Eugene Context Area during the first four decades of the twentieth century. That group of buildings expressed the transition of Eugene from a large town, mainly dependent on agriculturally based industry, to a small, modern city which had become a major commercial and trade center. Many of these buildings were large public buildings of poured concrete using similar craft techniques in their functional details with different styles expressed through surface treatment.

The Woodmen of the World Hall is an interesting example of this group of buildings because it represents an attempt to keep or revive the momentum of this type of construction, which was prevalent during the 1920's, in the context of the Depression of the early 1930's. Within that group of buildings, the Hall represents a stylistic turn away from historic revival or historically referenced styles to "modern" styles, as the idea was understood at the time. Like many buildings of the early 1930's, this idea was expressed through the use of Modernistic surface decoration, "Art Deco," applied to buildings often constructed by traditional craftsmen. They used both new and old techniques, creating an interesting transitional character for the buildings. Within the Woodmen of the World Hall operating remnant building systems, such as the sawdust-burning steam boiler and the pulley drawn ventilation system, and the use of traditional craftsmanship in detail combine with the Hall's modernistic exterior decoration, to reinforce its significance as an expression of the mix of ideas and technologies which characterized American urban culture in those few transitional years.

In addition to expressing broader cultural themes, the Woodmen of the World Hall also expresses themes relating to its role as a lodge home. While addressing the larger culture and expressing the importance of the Woodmen of the World in it, the W.O.W. Hall also expresses the idea of being "home" to the Woodmen. Thus the emphasis on warm wooden detail. The idea of order is expressed through the use of stripped classical details and the building layout. The W.O.W. Hall also reflected the rituals of the Woodmen of the World. This was accomplished through layout and details, particularly in the main hall

The Woodmen of the World Hall is one of the few examples remaining from the historic period in Eugene of a freestanding fraternal lodge home. Most lodges at the time were physically

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connected to business blocks or office buildings. Of the few lodge homes remaining from the period, the Woodmen of the World Hall is the only freestanding structure presenting a commercial/public building character. The other remaining lodge homes from the historic period which are freestanding are in residential contexts and utilize residential design elements. The Woodmen of the World Hall's appearance as a freestanding lodge hall reinforces its effect as a highly visible and remembered landmark in Eugene.

4. The Woodmen of the world Hall is a unique and illuminating example of the work of Eugene architect John Hunzicker. Mr Hunzicker and his office designed many of Eugene's major commercial and public buildings as well as many of its finest residences during his professional career in the community between 1904 and his death in 1945. He designed many of the large commercial and public structures from that period which remain in Eugene's Downtown. The Woodmen of the World Hall has particular significance in representing that grouping of resources as well as representing the final period of Hunzicker's larger body of work.

**Existing landmarks designed by Hunzicker include:**

Dorris Apartments, 963-979 Ferry Lane, Eugene, Oregon; built 1925-28.

Cottage Grove Armory, 7th and Washington, Cottage Grove, Oregon; built late 1920's  
(Hunzicker, Smith & Phillips)

Tillamook Armory, 1510 3rd Street, Tillamook, Oregon; built 1929-30.

Eagles Building, 525 Willamette, Eugene, Oregon; built 1909-10.

Marx Building, 245 E. Broadway, Eugene, Oregon; built 1925.

McMorran & Washburne Department Store/Tiffany Building, Willamette, 8th Ave. & Park St., Eugene, Oregon; built 1909 (remodel and enlargement).

Miner Building, 132 E. Broadway, Eugene, Oregon; built 1924-25.

Schaefers Brothers Building, 10th & Willamette, S.W. corner, Eugene, Oregon; built 1928-30.

Seavey (Jesse) Brick Block, Main St. near 2nd, Springfield, Oregon; built 1911.

Eugene Hotel, 222 E. Broadway, Eugene, Oregon; 1924-25.

I.O.O.F Lodge, 590 Greenwood, Junction City, Oregon; built 1909.

Santa Clara Grade School, 2685 River Road, Santa Clara, Oregon; built 1930 (Hunzicker, Smith & Phillips).

**Significantly altered resources:**

Woodmen of the World Lodge (and business block), 228 Main St., Springfield, Oregon; built 1904 (significantly altered).

Laraway Store, 970 Willamette, Eugene, Oregon; built 1925 (significantly altered).

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**Lost Eugene landmarks include:**

Osburn Hotel, N.W. corner 8th & Pearl, Eugene, Oregon; built 1909-1910.

Osburn Apartments, Southwest corner of 7th and Pearl, Eugene, Oregon; built 1923.

Eugene Armory, N.E. corner of East 7th, Eugene, Oregon; built 1914 (Hunzicker & Preusse)

Central Presbyterian Church, S.W. corner 10th and Pearl, Eugene, Oregon; built 1907-08

St. Mary's Catholic Church, N.E. corner 11th & Willamette, Eugene, Oregon; built 1907.

Seventh Day Adventist Church, 1071 W. 8th, Eugene, Oregon; built 1913.

Producers Public Market, 172 W. Broadway, Eugene, Oregon; built 1929-30 (Hunzicker, Smith & Phillips).

I.O.O.F. Lodge, N.E. corner 9th & Oak, Eugene, Oregon; built 1909.

Mercy Hospital, College Hill, Eugene, Oregon; built 1908.

Eugene High School, W. 17th & Lincoln, Eugene, Oregon; built 1914.

University of Oregon Gymnasium, 13th St., Eugene, Oregon; built 1909-10.<sup>45</sup>

Most of these buildings were built in the 1920's or prior to the onset of the worst effects of the depression. The last public building for which John Hunzicker is documented to have been the designer prior to the W.O.W. Hall is the Santa Clara Elementary School (1930). It is known that Hunzicker and his associates closed their office for a brief period in the early 1930's because of the severe drop in construction. Like the Woodmen who constructed the W.O.W. Hall, Hunzicker may have been enabled to resume work through projects such as the W.O.W. Hall, which were related to organizational associations rather than general market activity. In a sense, the fact that this type of relationship characterized the business of a project is similar to the use of organizational relationships which assisted Hunzicker to begin his career in Eugene in 1904, also through the Woodmen of the World.<sup>46</sup>

Within Hunzicker's larger body of work the W.O.W. Hall and the Schaefers Building (1929) represent the beginning of what might have been a period of modern expression, had he been able to continue. As a freestanding lodge home with a more streamlined design, however, the W.O.W. Hall stands alone as an example of a particular type of edifice within Hunzicker's last phase of development.

With the design of the Woodmen of the World Hall, John Hunzicker had entered the last of several eras of architectural development in Eugene, Oregon. Even though the Woodmen of the World Hall is more simple in its detailing and of a smaller scale than many of Hunzicker's downtown buildings, its unique character, and its association with the Woodsmen of the World make it a fitting monument to the ending of his long and significant career. Its interior details, reflective of those seen in other Hunzicker buildings, and his skillful combination of stylistic elements in the exterior composition remind us of a man whose work truly shaped the historic fabric of Downtown Eugene.

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**Conclusion**

The Woodmen of the World Hall in Eugene, Oregon remains one of the most important gathering places in that community. Despite a change in ownership in 1975 and the changing expressions of our culture through time, the combination of recreational, educational, civic and cultural assembly uses which characterized its use during its period of significance continues to the present time. Because of its high integrity, its unique design, and its highly visible location, it is a landmark which evokes local and national history. These associations connect us with both the historic themes of the W.O.W. Hall's period of significance and the community's history prior to that era.

As a structure, the Woodmen of the World Hall provides the opportunity to understand ideas of style, methods of construction and standards of craftsmanship which characterized its type of construction during its period of significance. Through it we can learn how buildings express aesthetic, functional and social concepts. Because of its integrity we are able to visually experience the building in a manner similar to the way we might have experienced it when it was constructed.

Many of Eugene's most important historic figures, ranging from Dr. Kuykendall, F.M. Wilkins, and Sam Bond, to the W.O.W. Hall's architect, John Hunzicker, are strongly associated with the W.O.W. Hall. These associations make it possible to relate direct experience of the structure with the events in history which it represents. Many people in Eugene associate their own personal histories with that of the W.O.W. Hall as well. This helps create an understanding of how the existence of a place can create possibilities and benefits for a whole community.

This rich combination of associations and visual qualities account for the great attachment that many in Eugene feel for the W.O.W. Hall. This value has been expressed through the extraordinary efforts of numerous individuals over many years to ensure the preservation of this important cultural resource.

However, preservation of the Woodmen of the World Hall is not necessarily assured at this time. The rapidly changing pattern of development in areas close to the facility may create increased pressure for further development at that location. In addition, the maintenance of the facility and the corrections of conditions which may eventually threaten it have proven financially difficult for the owner, the Community Center for the Performing Arts. The process of listing the Woodmen of the World Hall on the National Register of Historic Places will help the owner and the City to continue the process of community education regarding the content and value of the W.O.W. Hall's historic associations and the importance of preserving it.

The Woodmen of the World Hall in Eugene, Oregon is eligible for placement on the National Register of Historic Places based on its association with events that made a significant contribution to the broad patterns of our history, its embodiment of the distinctive characteristics of a type, period or method of construction, and as a representative work of a



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master. Therefore, we wish to nominate the Woodmen of the World Hall for listing on the National Register of Historic Places at this time.

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2. Interview with Ethan Newman, by Jonathan M. Pincus, Eugene, Oregon, December 31, 1995.

**MAPS**

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1. "W.O.W. Hall To Be Dedicated Saturday", photocopy, Eugene Register-Guard front page photograph, Woodmen of the World Hall, Eugene, Oregon, January 14, 1933.
2. Woodmen of the World Hall, 291 West Eighth Avenue, Eugene, Oregon, view from southwest, 1975.
3. Woodmen of the World Hall, Eugene, Oregon, view from southwest, December, 1995.
4. Woodmen of the World Hall, Eugene, Oregon, south elevation, 1975.
5. Woodmen of the World Hall, Eugene, Oregon, south (front) elevation, December 1995.
6. Woodmen of the World Hall, Eugene, Oregon, inscription in relief, "1932", southwest lower corner, south facade, 1975.
7. Woodmen of the World Hall, Eugene, Oregon, west elevation, December, 1995.
8. Woodmen of the World Hall, Eugene, Oregon, north elevation, unfinished surface, December, 1995.
9. Woodmen of the World Hall, Eugene, Oregon, east elevation, looking northwest, unfinished surface, December, 1995.
10. Big leaf maple street trees on west side of Woodmen of the World Hall, Eugene, Oregon, December, 1995.
11. Entry porch and door set, south elevation, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
12. Entry porch alcove looking east, Woodmen of the World Hall, Eugene, Oregon, December, 1995.

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13. Office entry door looking west, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
14. Front foyer, Woodmen of the World Hall, Eugene, Oregon, viewed through entry doors looking north, December, 1995, original doors, skylight, trim, light fixtures, arch and drinking fountain.
15. Front foyer and original front door set, Woodmen of the World Hall, Eugene, Oregon, looking south, original staircase to basement, dining room on the left, December, 1995.
16. Foyer light fixture and globe, transom, and light well still intact in 1995, Woodmen of the World Hall, Eugene, Oregon, Photo, 1985.
17. Original alcove, looking from foyer east to archway and east lobby, coat room door on left, basement stairs on right, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
18. New archway looking west to stair landing, original archway, front foyer, and original drinking fountain, Woodmen of the World Hall, Eugene, Oregon, December, 1955.
19. East lobby looking north to original double entry doors to main hall, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
20. East lobby looking south, original door arrangement. Torched woodwork, Woodmen of the World Hall, Eugene, Oregon, 1976.
21. East lobby looking south to relocated women's lounge door and new archway, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
22. Main hall viewed from entry doors looking southwest, all details present in 1996, except for fan, Woodmen of the World, Eugene, Oregon, 1976.
23. Main hall looking northwest, all building details present in 1996, except for fan, Woodmen of the World Hall, Eugene, Oregon, 1976.
24. Main hall viewed from main entry doors looking northwest, all building details original, all performance equipment movable, except light bars, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
25. Main hall, northwest corner, three of four west wall windows, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
26. Main hall, looking north, floating hardrock maple dance floor, Woodmen of the World Hall, Eugene, Oregon, December, 1995.

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27. Pew detail, main hall, Woodmen of the World Hall, Eugene, Oregon, still present in 1996. Woodmen of the World, Hall, Eugene, Oregon. Note: risers fit over pews, 1985.
28. Pew detail, main hall, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
29. Light sconce, main hall, east column, north wall main hall, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
30. Reception office view looking south from counter, office entry door at left, Woodmen of the World, Eugene, Oregon, December, 1995.
31. Reception office looking southwest from front foyer door, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
32. Reception office looking northwest from front door, small office viewing window at outer corridor to small examination rooms, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
33. Corridor to three small offices looking north, two northernmost were examination rooms, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
34. Former examining room looking west, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
35. Men's club room, currently called "the green room", looking east to door to coat room, and door to foyer on the right, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
36. Women's lounge, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
37. Basement dining room looking north, bar and concession stand are removable, all building details original, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
38. Basement dining room looking southwest, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
39. Original Pacific Red Crest steam sawdust burning boiler, insulating jacket installed in 1979, Woodmen of the World Hall, Eugene, Oregon, December, 1995.
40. W.O.W. Hall Dance Sign, "Old Time Dance Every Sat. Night", Woodmen of the World Hall, Eugene, Oregon, December, 1995.

United States Department of the Interior  
National Park Service

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Continuation Sheet**

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41. "Woodmen of the World Majorettes", at the W.O.W. Hall in Eugene, Oregon, date unknown, photocopy.

**DRAWINGS AND ILLUSTRATIONS**

NOTE: Drawings of the Woodmen of the World Hall in Eugene, Oregon, for the National Endowment for the Arts Design Program for the Community Center for the Performing Arts were made in 1978 by Donald Shaw, Henry Kunowski, William Karlstrom, Melody Elwell, and Jonathan Pincus from drawings based on field measurements made by Jonathan M. Pincus in 1975. They are referred to here as drawings from the NEA Design Program for the CCPA, 1978. All drawings listed concern the Woodmen of the World Hall, 291 West Eighth Avenue, Eugene, Oregon 97401.

1. Current first floor plan, Woodmen of the World Hall, NEA Design Program for the CCPA, 1978.
2. First floor plan, Woodmen of the World Hall, Eugene, Oregon, drawn by Jonathan M. Pincus from field measurements, 1975.
3. Basement plan, Woodmen of the World Hall, NEA Design Program for the CCPA, 1978.
4. South elevation on office, Woodmen of the World Hall, NEA Design Program for the CCPA, 1978.
5. West elevation, Woodmen of the World Hall, NEA Design Program for the CCPA, 1978.
6. North-south section at west wall prior to installation of forced air ventilation system, Woodmen of the World Hall, NEA Design Program for the CCPA, 1978. NEA Design Program for the CCPA, 1978.
7. East-west section in main hall showing ventilation system laid in, Woodmen of the World Hall, NEA Design Program for the CCPA, 1978.
8. Working drawings for adjusting restroom door widths for disabled access, and creating a lobby fire aisle, Woodmen of the World Hall, Community Development Block Grant Program, Neighborhood Improvement Program project with the City of Eugene. Drawn by Adrian Adrian, Eugene, Oregon, 1978.
9. Plans for new wheelchair ramp and access to the east lobby of the W.O.W. Hall. The project has been approved by the Oregon State Historic Preservation Office and is scheduled for construction during March of 1996. Ken Nagao, Architect, AIA, 1995.

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

# **National Register of Historic Places**

## **Continuation Sheet**

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10. View of proposed restoration of the Woodmen of the World Hall and expansion of the Community Center for the Performing Arts, includes a currently vacant commercial building to the east of the Woodmen of the World Hall. NEA Design Program for the CCPA, 1978.

Woodmen of the World Hall  
Name of Property

Lane, Oregon  
County and State

**10. Geographical Data**

Acreage of Property 0.194 acre

Eugene East, Oregon 1:24000

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 

1	0	4	9	2	3	2	0	4	8	7	7	3	4	0
Zone	Easting				Northing									

2 

Zone	Easting				Northing									

3 

Zone	Easting				Northing									

4 

Zone	Easting				Northing									

See continuation sheet

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title Jonathan M. Pincus, Design and Development Specialist

organization Community Center for the Performing Arts, Inc. date December 1, 1995

street & number 2855 Floral Hill Dr. telephone 541-343-5371

city or town Eugene state OR zip code 97403

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative black and white photographs of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of SHPO or FPO.)

name The Committee to Secure a Westside Community Center for the Performing Arts, Inc. dba Community Center for the Performing Arts, Inc. c/o Alwin Sauers  
street & number 291 West 8th Avenue telephone 541-687-2746

city or town Eugene state OR zip code 97401

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

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### Verbal Boundary Description

Lct 6,Block 8.SKINNERS ADDITION ON THE WEST, as platted and recorded  
in Volume G, Page 229, Lane County Oregon Plat Records, in Lane  
County, Or;  
EXCEPT: the North 68 feet thereof, in Lane County, Oregon

### Boundary Justification

The boundaries described are the historic boundaries of the  
resources being nominated





PAC

ADDITION

ADDITION

004-97

E - 399.93' (CITY)

S88-08'12"E - 400.91' (CITY)

N37 - 399.97' (CITY)

N88-03'19"W - 400.16' (CITY)

S88-28'42"E - 399.94' (CITY)

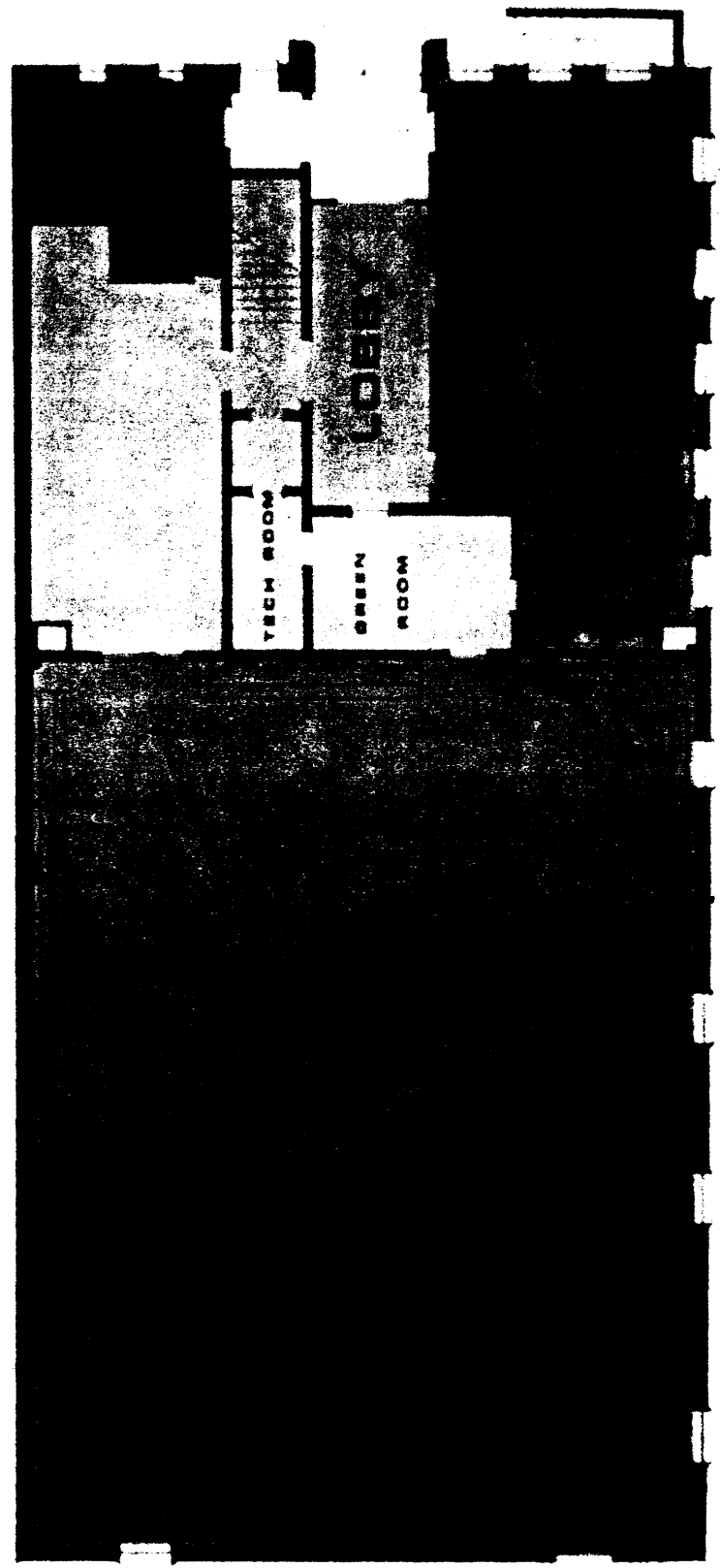
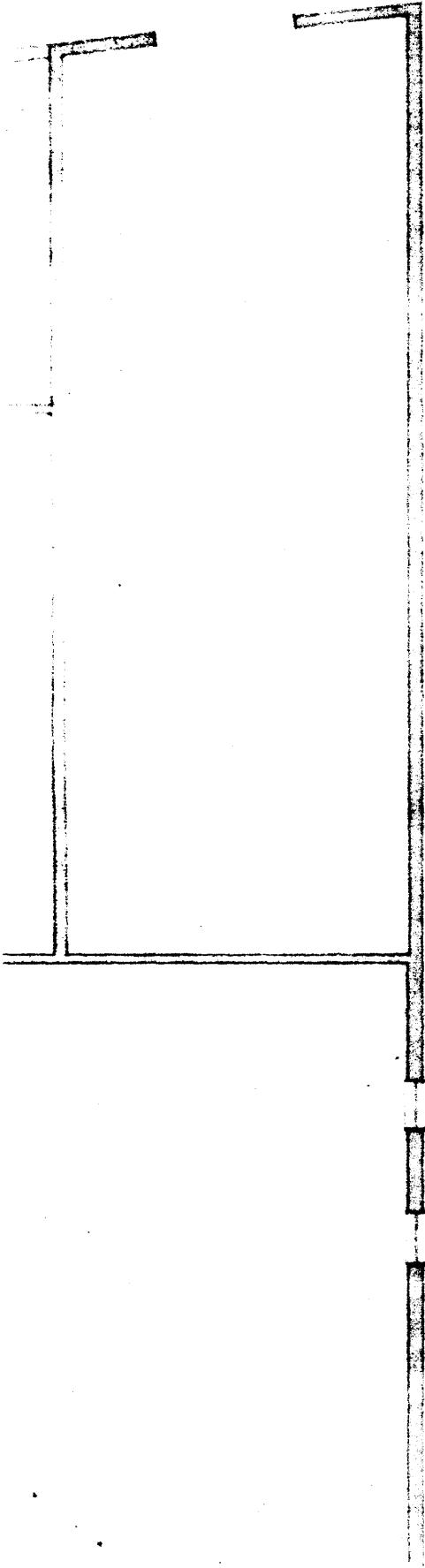
N87-15'07"E - 401.9' (CITY)

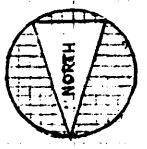
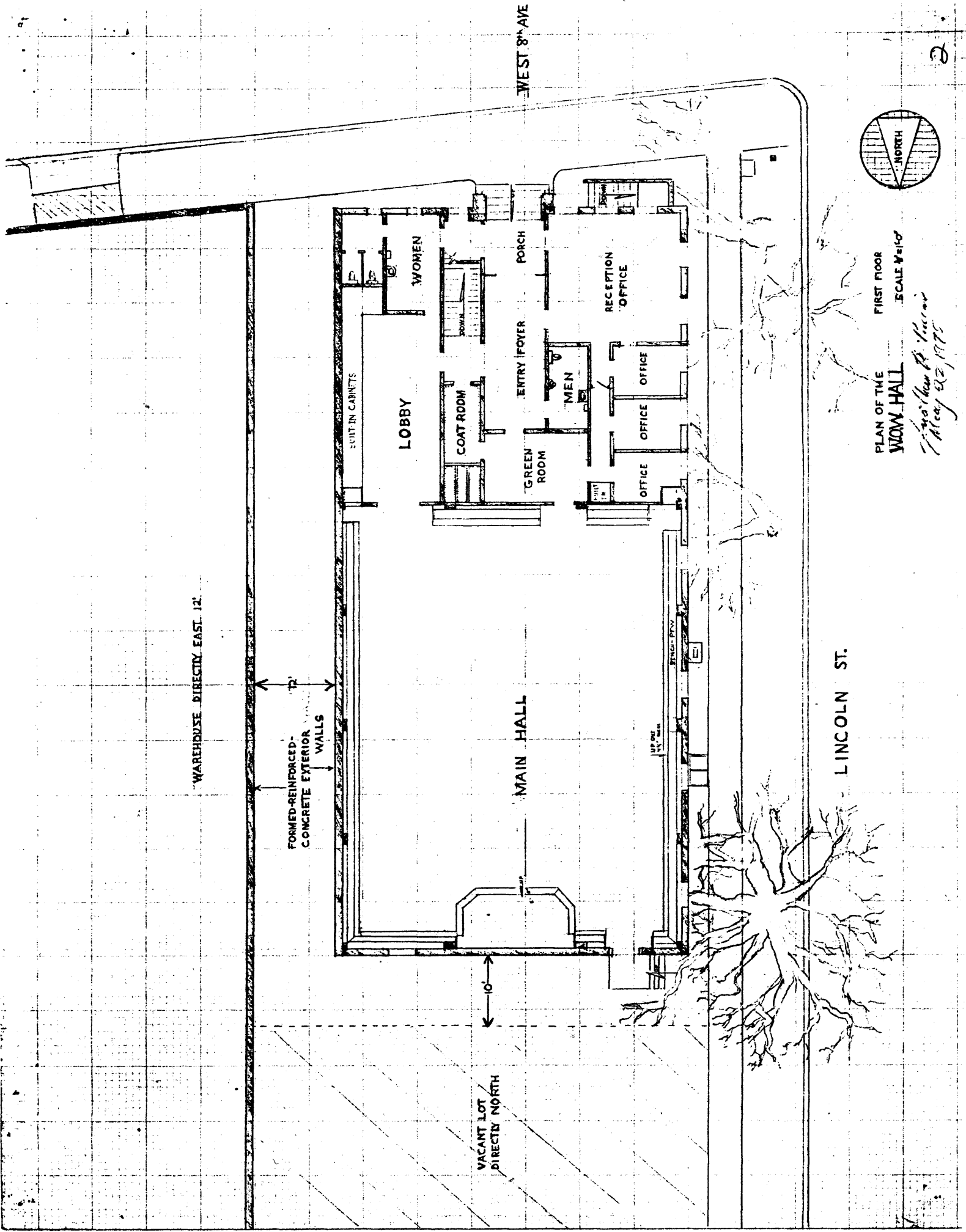
S88-15'34"E - 399.99'

LINCOLN AVENUE

CHARNELTON AVENUE

SEE MAP 17 03 31 13





PLAN OF THE FIRST FLOOR  
**WOOM HALL**  
 SCALE 1/8" = 1'-0"

*Frederick A. Woom*  
 May 22, 1975

LINCOLN ST.

WEST 8th AVE

WAREHOUSE DIRECTLY EAST 12'

FORMED-REINFORCED-CONCRETE EXTERIOR WALLS

VACANT LOT DIRECTLY NORTH

MAIN HALL

LOBBY

WOMEN

COAT ROOM

GREEN ROOM

MEN

ENTRY FOYER

PORCH

RECEPTION OFFICE

OFFICE

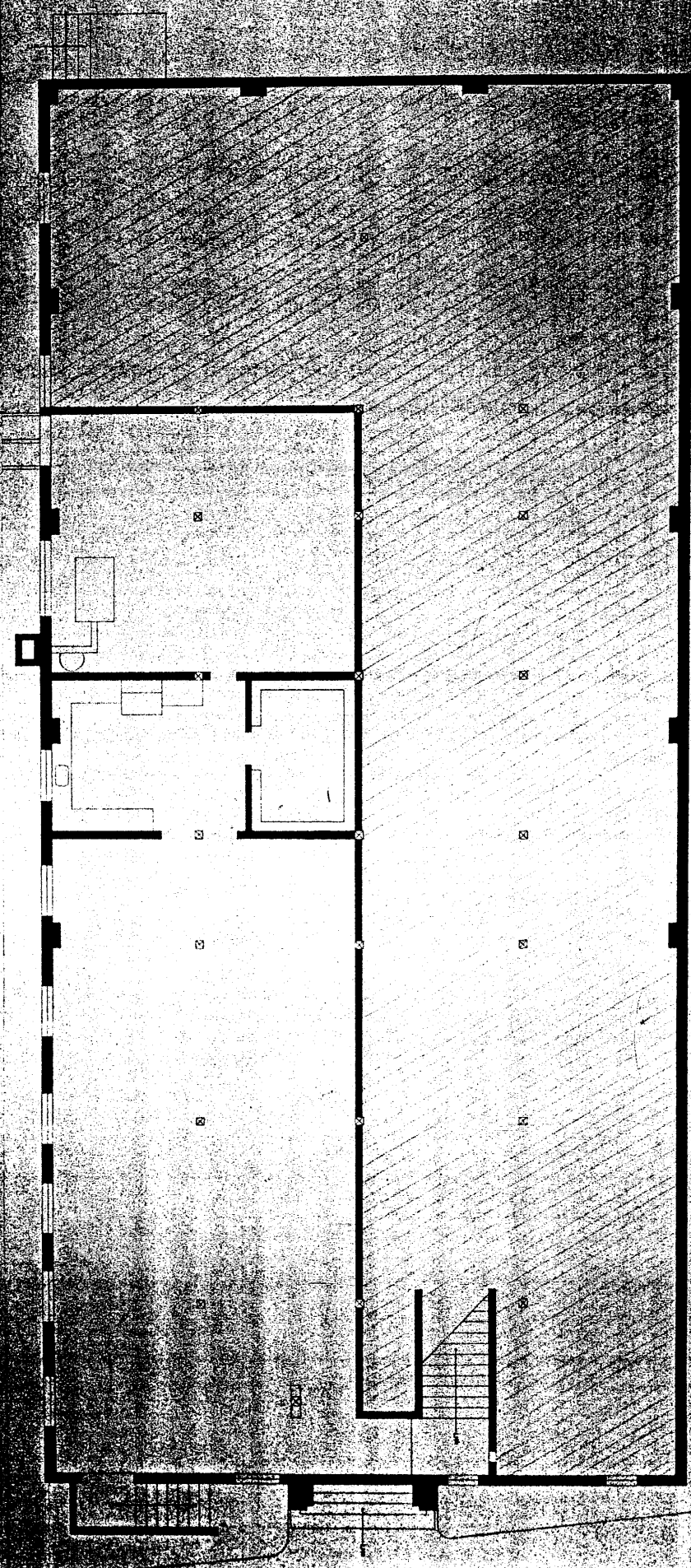
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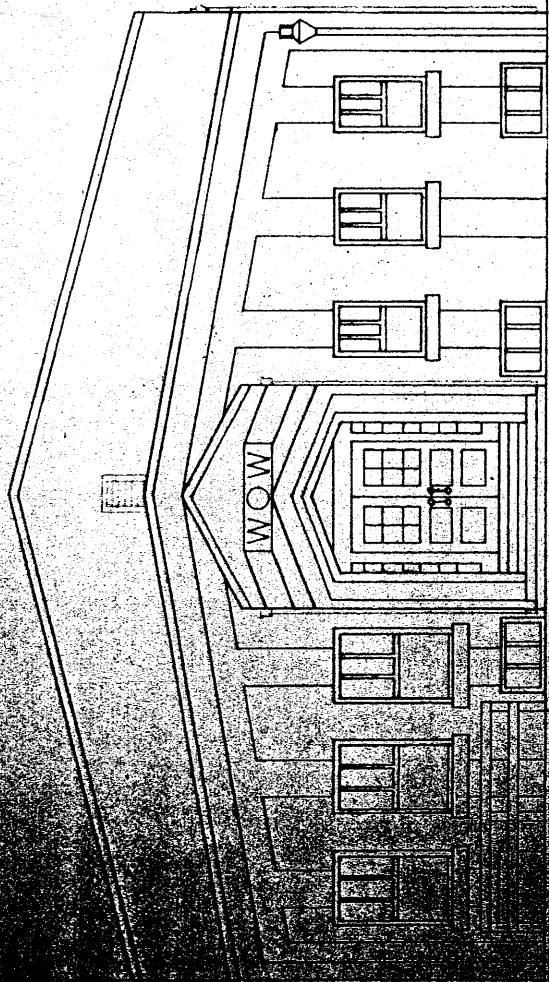
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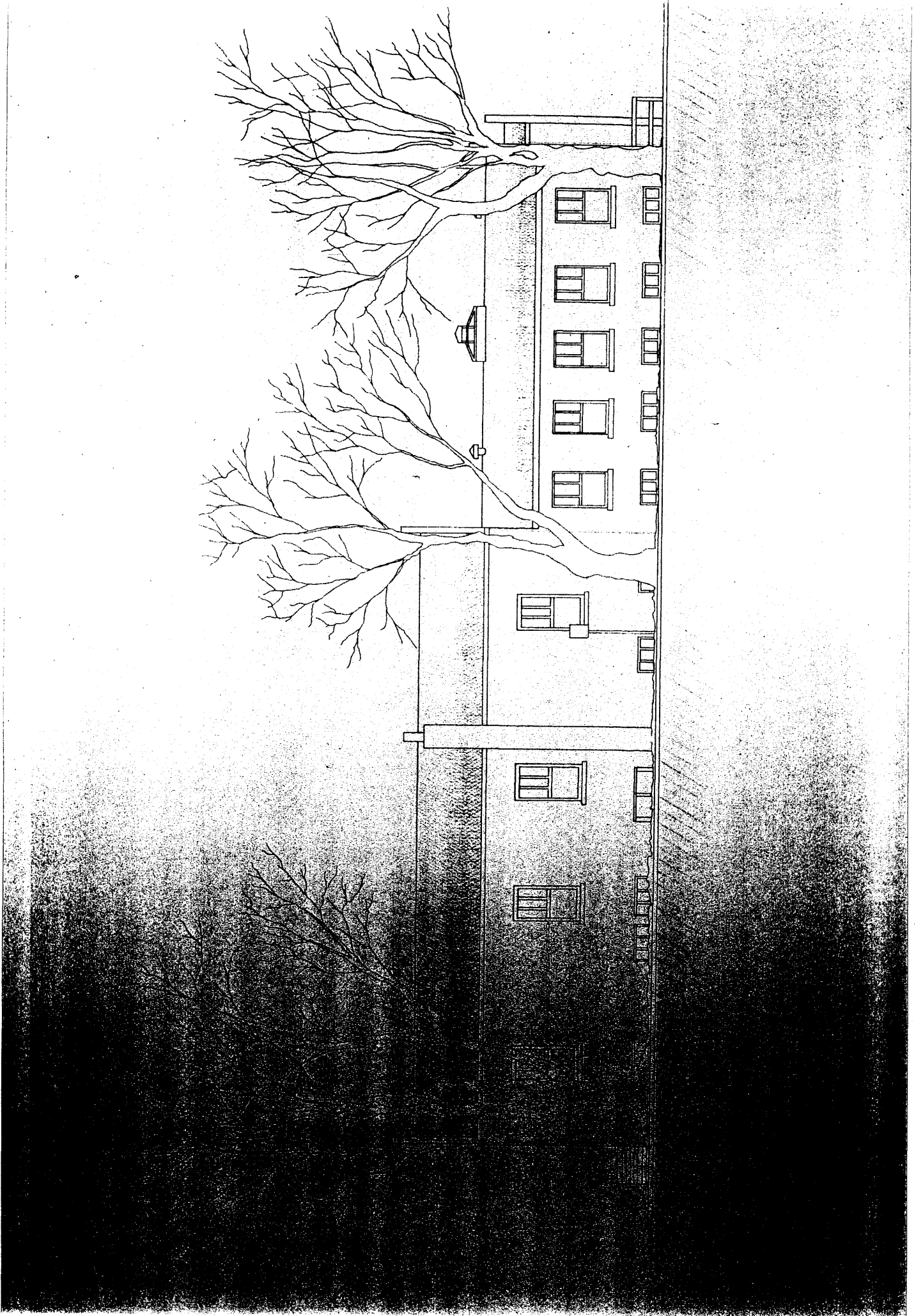
UP OUT

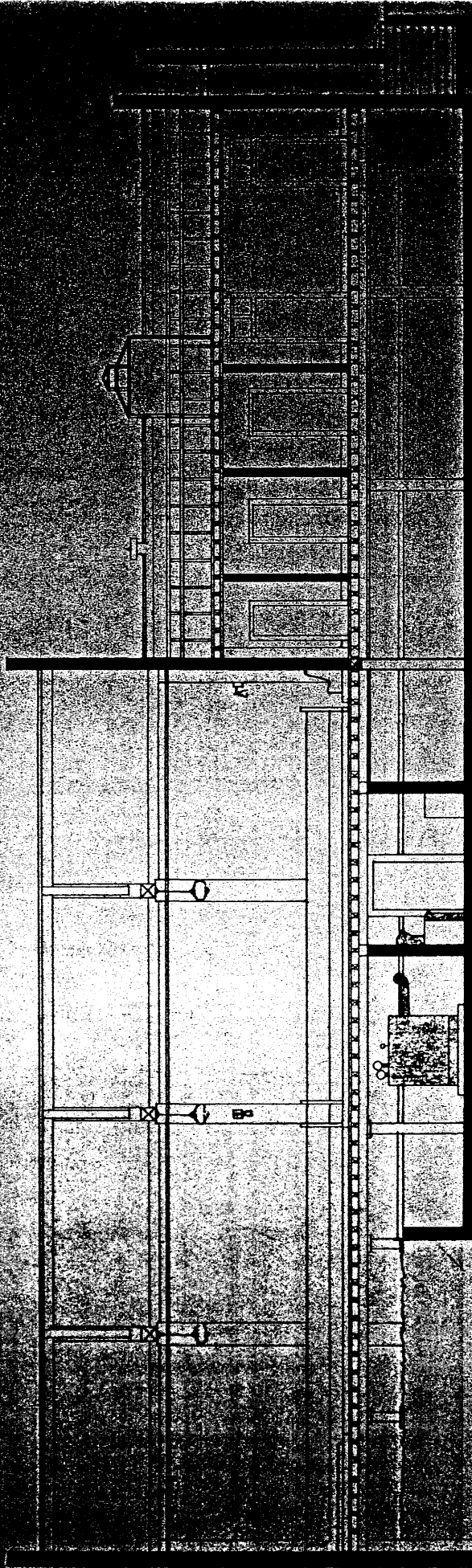
ENG. PRV

E





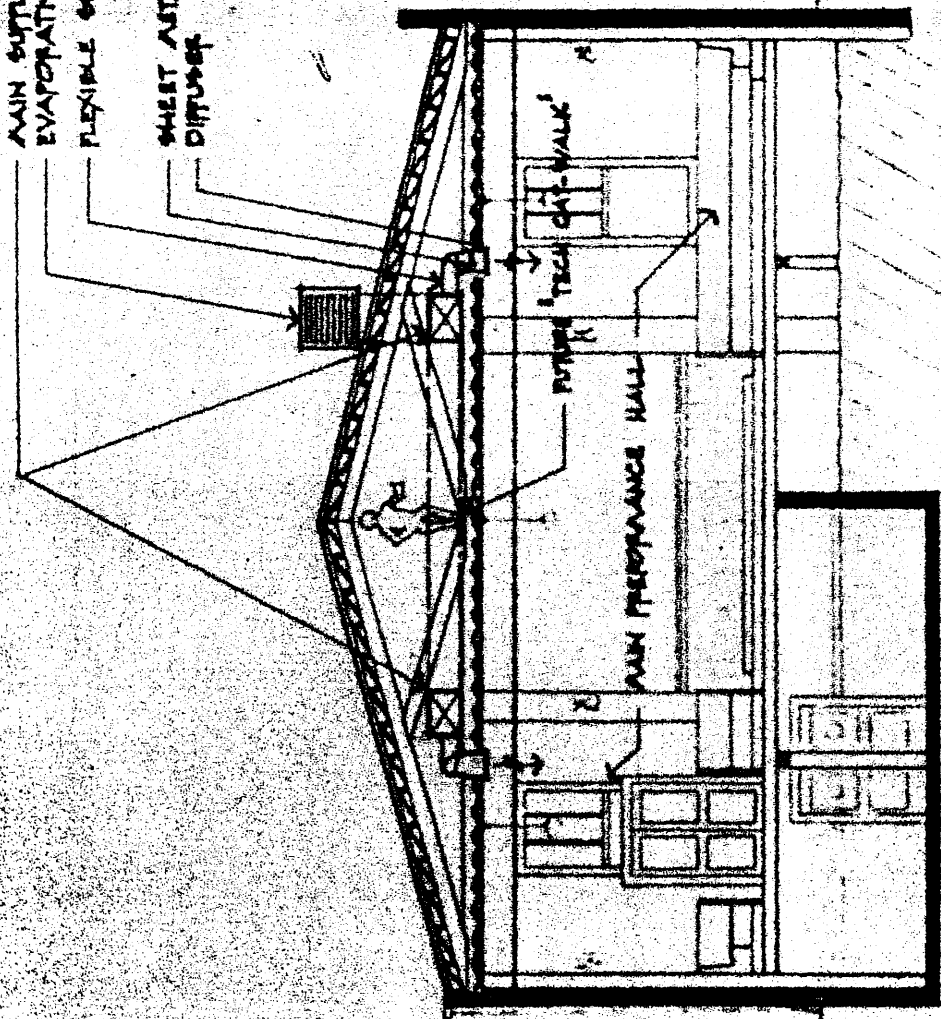




10/17

MAIN SUPPLY DUCTS - FIBERGLASS  
EVAPORATIVE COOLER UNIT  
FLEXIBLE SUPPLY DUCT - TYPICAL

SHEET METAL SLEEVE  
DIFFUSER

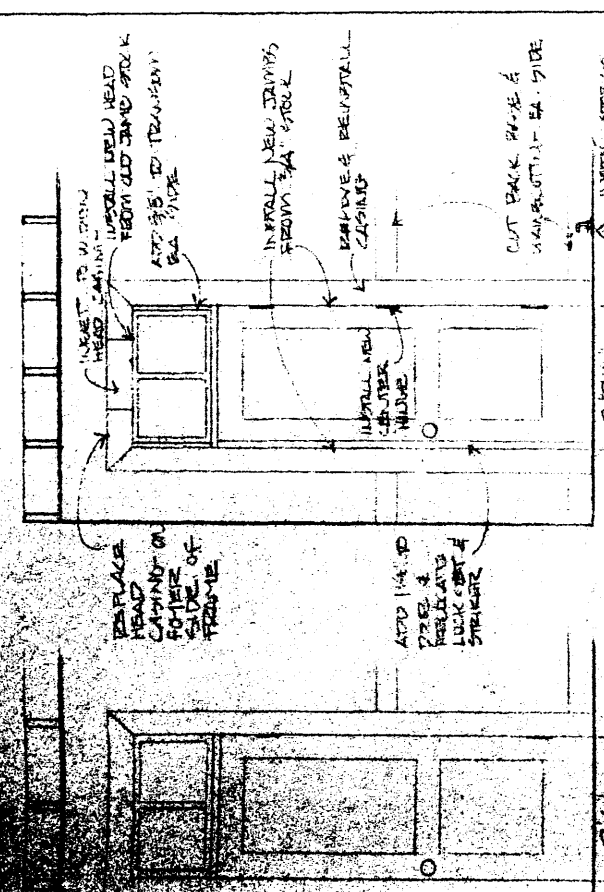


W.D.W. HALL / CO. 17  
EAST - WEST SECTION C-C

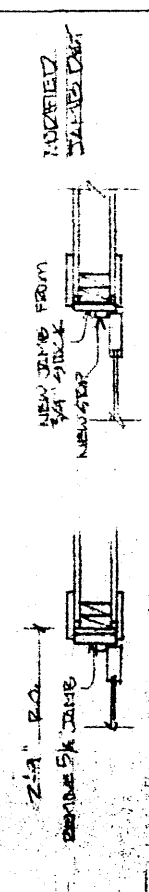


17

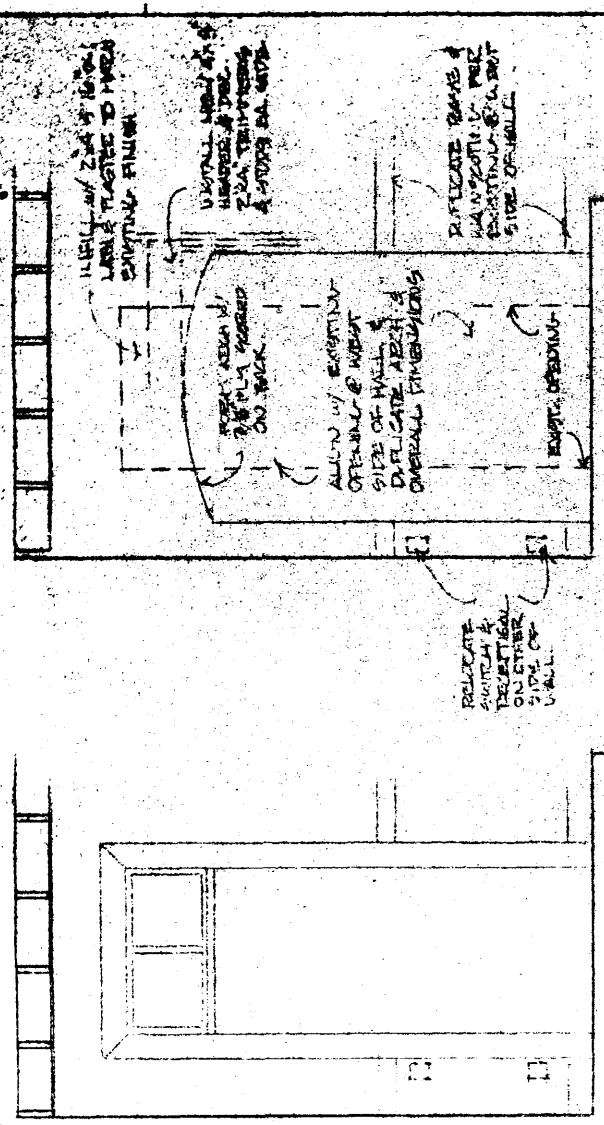




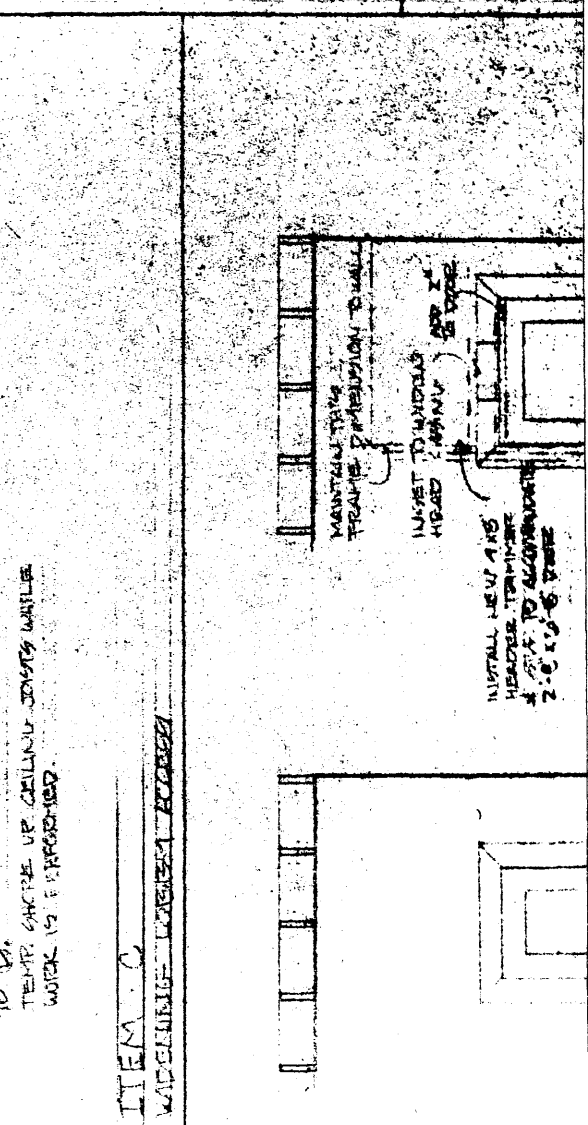
2-19  
EXISTING DOOR  
SCALE: 1/2" = 1'-0"  
WEST ELEVATION



2-19  
EXISTING DOOR  
SCALE: 1/2" = 1'-0"  
WEST ELEVATION

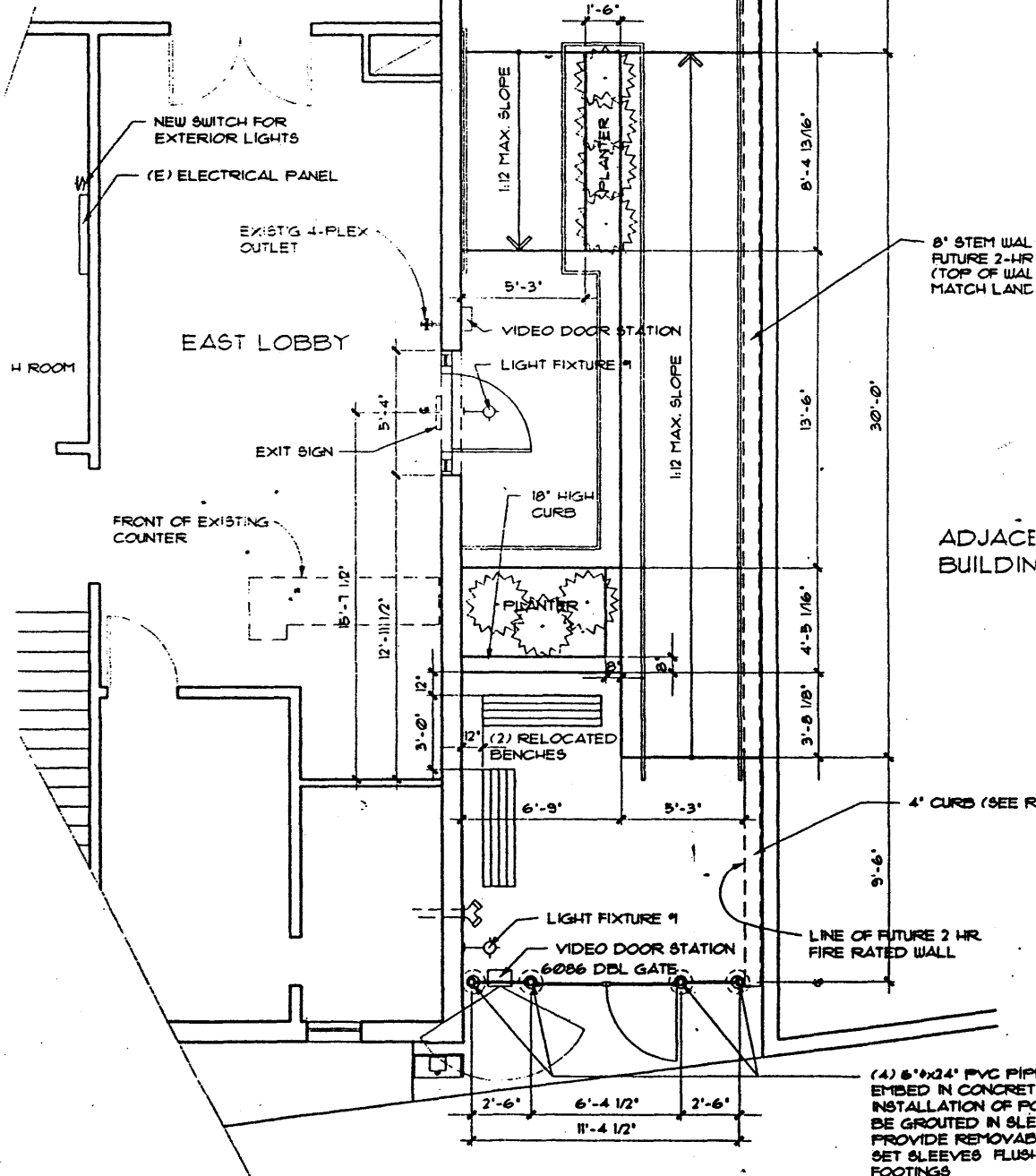
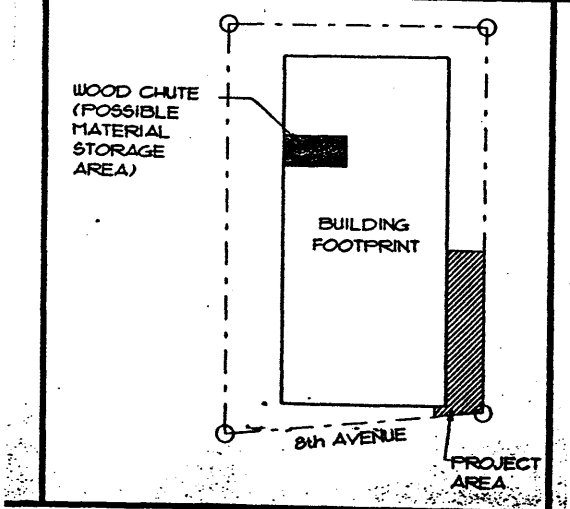


2-19  
EXISTING DOOR  
SCALE: 1/2" = 1'-0"  
WEST ELEVATION



2-19  
EXISTING DOOR  
SCALE: 1/2" = 1'-0"  
WEST ELEVATION

**SITE PLAN** SCALE: 1" = 30'-0"

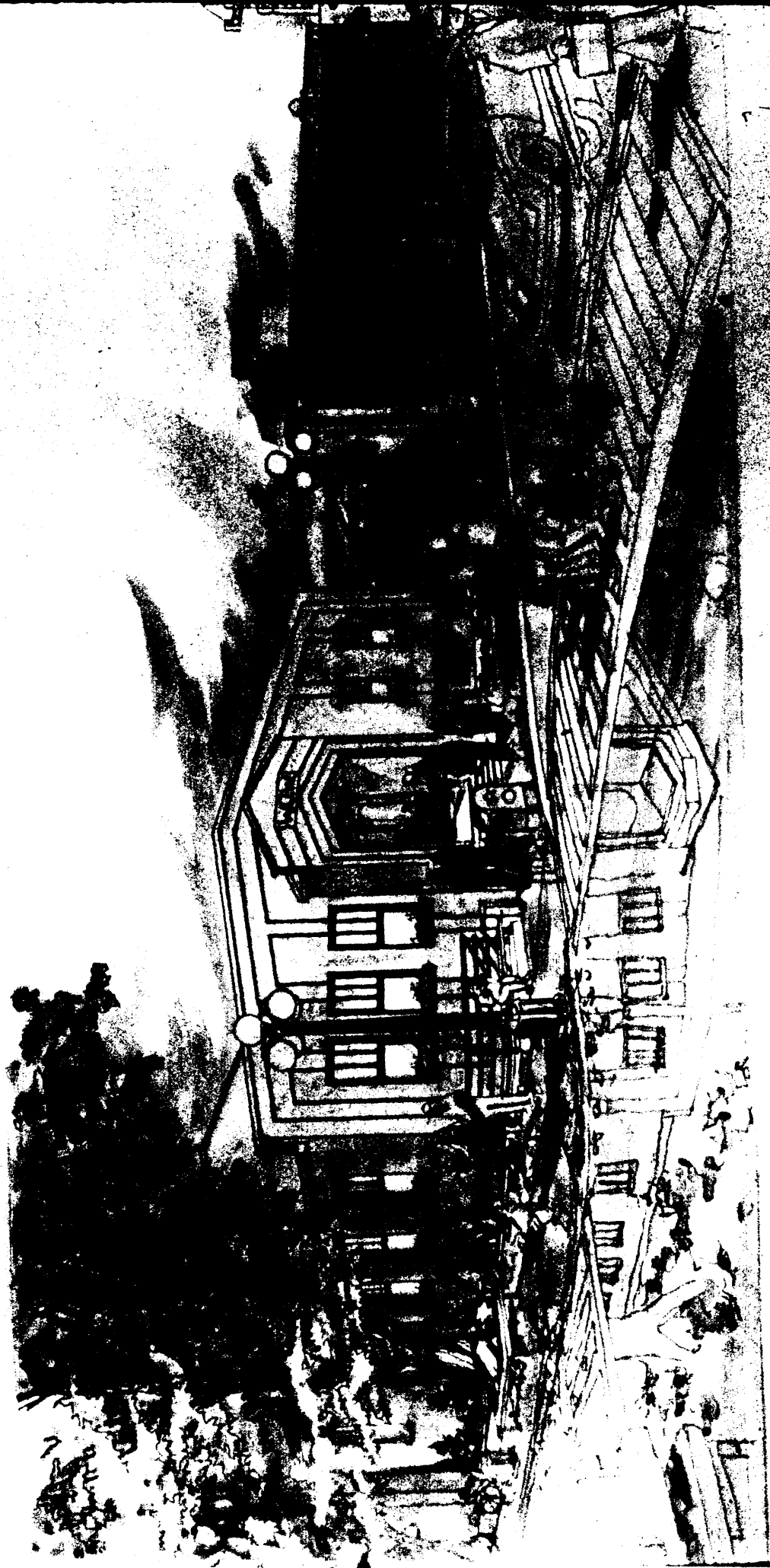


(2) 4x4x3/16 T.S. SLE EMBED IN CONCRETE INSTALLATION OF P BE GROUTED IN SLE

(4) 6"x24" PVC PIPE EMBED IN CONCRETE INSTALLATION OF PVC BE GROUTED IN SLE PROVIDE REMOVABLE SET SLEEVES FLUSH FOOTINGS

9

9



**View of the Proposed Expansion of the Community Center for the Performing Arts.**  
Features Shown Include: Restoration of the W.O.W. Hall, New Disabled Access, Renovation of  
Adjacent Building, Sidewalk Cafe, Restored Street Lamps.