

**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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Drake, June D., House

other names/site number N/A

## 2. Location

street & number 409 South Water Street  not for publication

city or town Silverton  vicinity

state Oregon code OR county Marion code 047 zip code 97381

## 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 at the following level(s) of significance:

\_\_\_ national    \_\_\_ statewide    x local

\_\_\_\_\_  
Signature of certifying official/Title Date

Oregon SHPO  
State or Federal agency/bureau or Tribal Government

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

\_\_\_\_\_  
Signature of commenting official Date

\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

\_\_\_ entered in the National Register \_\_\_ determined eligible for the National Register

\_\_\_ determined not eligible for the National Register \_\_\_ removed from the National Register

\_\_\_ other (explain:) \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper Date of Action

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

**Category of Property**  
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1	2	buildings
		district
		site
		structure
		object
1	2	<b>Total</b>

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

**Number of contributing resources previously listed in the National Register**

Domestic Architecture in Silverton, Oregon and its Environs

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

**Current Functions**  
(Enter categories from instructions.)

DOMESTIC/ single dwelling

DOMESTIC/ single dwelling

**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

**Materials**  
(Enter categories from instructions.)

LATE VICTORIAN/ Queen Anne

foundation: STONE/ Granite

walls: WOOD/ Weatherboard  
WOOD/ Shingle

roof: ASPHALT/ Shingle

other: N/A

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### **Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### **Summary Paragraph**

The June D. Drake House is situated on the east side South Water Street, the primary north-south thoroughfare through Silverton, extending along the east side of Silver Creek, at the northern edge of the residential neighborhood extending south, away from the main downtown business district. The neighborhood is characterized by historic residences to the south, most being contemporary to the June Drake House, or built within 15 years of its completion in 1904. It represents one of a few residential vestiges in an area immediately south of the original downtown business district that was developed with residences in the opening years of the twentieth century, and that now is increasingly surrounded with growth of the business district, now being almost entirely surrounded by commercial and community buildings, including a commercial building adjacent to the north, the Silverton Public Library across South Water Street, and the Silverton Community Center, two lots to the south. The house fronts southwest onto South Water Street, which bends to follow the course of Silver Creek. The house sits on a rectangular lot, with 59 feet fronting South Water Street, and extending 117 feet into the block. Immediately behind the house are two non-historic, non-contributing sheds, the northern of which has a shed roof, plywood walls with wood batten, and two pairs of hinged doors. The southern of the two is a side-gabled shed with T-1-11 siding and a pair of hinged doors. The house is a 1½ story, frame Free Classic Queen Anne-style house which, typical of the Free Classic sub-type of the Queen Anne style, combines late-Victorian elements of massing and style with subdued elements of the Colonial Revival style. It has a side-gabled roof featuring a prominent, projecting, forward-facing gable and rear-facing, projecting gable. The house has an off-center entrance covered with a front porch, forward canted bay, and two additions, one at the rear of the south (side) elevation, and another at the rear (east)<sup>1</sup>. The walls are finished with wood coved shiplap (drop) siding, and wood shingle in the gable ends. The foundation beneath the original house is rough-dressed, coursed granite, and beneath the additions, poured concrete. The interior of the house is modestly styled with built-in cabinetry, a finely-crafted fir staircase, and a finely, yet modestly-executed threshold between the front sitting room and the rear parlor, featuring delicate spindle work supported by flared columns. The house includes three alterations of note, including a gabled attachment to the rear of the south elevation, an enclosure of the rear porch at the northeast corner, and a hipped-roofed, partially enclosed rear porch on the east elevation. The house totals 3,122 square feet.

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### **Narrative Description**

#### **Exterior**

The June Drake House is composed of a side-facing main gable across the width of the house, opposed by a subordinate, forward-projecting gable on the south side of the principal (west) elevation, and a subordinate, rear-facing gable projecting

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<sup>1</sup> The June Drake House is situated along South Water Street, which follows the course of Silver Creek through Silverton, bending to follow natural curves in the course of the creek. In the vicinity of the June Drake House, the creek trends southeast-northwest, as does South Water Street. As a result, the June Drake House actually faces somewhat to the southwest. For the purposes of this nomination, the principal elevation (SW) will be referred to as the west elevation, the

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from the south side of the east (rear) elevation. The building rises to 1½-stories in its main massing. On the south (side) elevation is a single-story, gabled addition, added in the 1960s. On the east (rear) elevation, a hipped roof has been added, covering a concrete patio with a narrow, projecting enclosure. In the northeast (rear) corner of the house is a small, hipped roofed, single-story enclosure that was (until the 1960s) an open porch.

The main mass of the house, which includes all of the original portions of the house except for the front porch and the porch in the northeast corner (since infilled), sits on a foundation of rough-faced, mortared granite, rough-squared, and laid in courses, each approximately 6-inches thick. The foundation rises two courses above the ground surface. The front porch is supported by wood posts behind a lattice skirt, while the infilled rear corner porch (northeast corner) rests upon a poured concrete slab foundation, poured to replace the wood post foundation when the porch was enclosed for additional living space in the 1960s. At the rear corner porch, the siding extends below the lowest level of the original massing, to within four inches of the ground. Beneath the single-story side addition on the south elevation, the structure is supported by a poured concrete foundation, as is the partially-enclosed rear patio area.

The west (front) elevation is characterized by the vertical division created by the forward slope of the main gable on the north and the forward-projecting gable on the south. On the ground floor, the porch occupies the north half of the elevation, while the forward-facing gable occupies the south half. Where these two intersect at the roofline of the porch, the roof porch encroaches onto the face of the forward gable by approximately two feet. The porch itself is supported by three turned posts joined by a low railing with spindled balusters. These have replaced the original porch supports, which consisted of three slender, unfluted columns, with no railing between them. The cheeks of the porch roof continue the siding, but the eaves descending along the sides return a shingled, pent roof clear to the main massing of the house. The slope of the side-gabled roof descends to just above the eave line, where the slope lessens very slightly, projecting beyond the face of the adjacent forward projecting gable to cover the front porch. The main entry door, located on the west elevation at the south end of the porch, is a heavy wood door with four panels below a large, frosted glass pane. The window itself is enframed by richly carved detailing, including a small sill, flanking half-rounds, and a decorative cornice. Above the window is a wide swag with stylized scallop detail at the center, and below the sill is a similarly wide swag that appears to be a stylized acanthus. The door and molded framing are original, and include a single-pane transom above the door. The original rotary doorbell is intact and functional, located on the south doorframe. Centered above the front porch, on the second floor, is a gabled dormer containing a pair of small, single-pane casement windows. The lintel molding, which matches that elsewhere on the house, spans the gable, creating a pedimented arrangement in the gable, set off by the varied courses of wood shingle, including . The cheeks and face of the dormer are clad in coved shiplap found elsewhere on the house.

The south side of the principal (west) elevation is composed of the face of the forward-facing gable, which includes a projecting canted bay on the ground floor, and a paired window on the second floor. The canted bay has a 1-over-1 wood sash window on each of the three faces. The upper sashes have lamb's tails, and are fixed. The center window on the bay is wider than the flanking windows, with a taller lower sash than upper sash. The bay is covered by a hipped roof, canted to

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side elevations as the north and south elevations, and the rear elevation as the east elevation.

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match the bay, and with a decorative fascia suggesting a cornice beneath the eave overhang. The bay roof extends from the face of the elevation directly beneath the sills of the paired windows on the second floor. These windows are typical of those found throughout the house, in size, shape, and ornamentation, as well as operation. They are 1-over-1 single-hung wood sashes with lamb's tails on the upper sash. Window surrounds include a shaped sill and simple sideboards. The lintel, which on the first floor is a classically-derived cornice-type molding, is here carried across the façade, piercing the cornice fascia beneath the gable eaves. The cornice/lintel molding creates the division in the gable end, below which is the typical siding found elsewhere on the house, and above which is a decorative infill of varied courses of shingle, including fishscale, square, hexagonal and octagonal patterns. The cornice fascia that extends around the entire building, including into the gables, continues beyond the piercing of the window lintel, creating a pedimented appearance in the gable ends. This arrangement of the window lintel, cornice, and shingles to create a pedimented appearance occurs on the side (north and south) elevations beneath the main side gables as well. The corners of the projecting gable, and of the main gable have corner boards with simple Colonial Revival-style molded capitals.

The south (side) elevation is characterized by the main gable end, containing the same arrangement of paired windows on the second floor, with the above-described pedimentation of the gable end and lintel spanning the gable. Centered within this shingled gable is a small attic window, with the same trim as seen elsewhere on other windows throughout the house. The ends of the main gable return a short distance with asphalt shingled pent-roofed eave returns. The wall of this elevation is extended somewhat to the west to accommodate the projection of the forward-facing gable. The ground floor contains a triple window, carrying the same molding profiles at lintel, sill, and sideboards as seen elsewhere on the building. The center window in this triple window is slightly wider than the flanking windows. At the east end of this elevation is a single-story, side-gabled addition constructed in the 1960s. The siding on this addition matches the siding on the rest of the house, however, the corner boards are simple boards. The windows on the west elevation of the addition has two 1-over-1 windows with very similar, though slightly different molding profiles at the lintels, and lacking the shaped trim beneath the sill. These windows, while also wood sashes, do not have the lamb's tails at the bottom of the upper sash. The south elevation of the addition has a brick exterior chimney extending through the eave just to the east of the gable peak. Above the addition, on the south elevation of the rear-facing gable on the main mass, is a small casement window with matching trim. Although obscured by the 1960s addition, the rear facing gable is not flush on the south elevation with the face of the south elevation beneath the primary side gable; it is set back off that face by about 1 foot.

The rear (east) elevation of the house has seen more modification than any other elevation. In the 1960s, the south addition was built flush with the rear façade of the house, extending the east elevation the length of the addition. On the east elevation of that addition is a triple window very similar to that on the south elevation, ground floor, though with the same trim seen on the addition's west elevation – very similar, yet slightly different lintel molding, and lacking the shaped board beneath the sill. In addition, in contrast to the original triple window on the south elevation, this triple window is distinguishable from the original by the narrow dividing boards between the windows, where that between the windows on the original matches the thickness of the sideboards around the outside of the triple set. The rear of the house is largely defined by the added hipped roof covering the concrete patio, built between 1915 and 1922. The roof is centered beneath the main east-facing gable, and extends from beneath the level of the second story windows. It is supported by a partial enclosure (also dating to between 1915 and 1922) occupying the south side of the patio, and a square wood post located

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at the northeast corner of the patio. The enclosure is quite narrow, and has a wide wood, six-light door with simple surround on the east end of the north wall. The siding on this enclosure matches the siding found elsewhere on the house. Beneath the hipped roof, to the north of the enclosure is the rear door, located in its original position. A recent screen door is attached to the exterior. The second floor windows are of similar dimensions and trim as those found elsewhere on the house, however, in contrast with the other elevations, where the lintel molding is extended across the façade to meet the eaves of the gable, this does not occur on the east (rear) elevation, and there is no shingle in the gable peak.

The north elevation has gable treatment identical to that on the south elevation, including the coursed shingle work, and pedimentation suggested by the continuation of the second-story window lintel molding across the elevation. The fenestration on this elevation differs from that on the south elevation, however, as the triple window on the south elevation ground floor is a double window on the north elevation ground floor. A high-mounted single-light wood sash window is located to the west, corresponding to the staircase landing on the interior. Likewise, on the second floor, where on the south elevation is found a double window, on the north elevation is a single 1-over-1 window, just to the east of centered on this elevation. At the east end of the first floor is a small 1-over-1 wood sash window with matching trim beneath the western edge of a hipped roofed single story enclosure that was once an open porch. The wood sash window is original, and this part of the porch was built as an enclosure for a small pantry that still exists on the interior. The remained of this corner porch, however, was enclosed in the 1960s. The enclosure has a large triple aluminum-framed picture window, the flanking sashes of which slide. On the east wall of the enclosed porch is a sliding aluminum framed window. Both of these windows have attached, aluminum framed exterior storm windows as well. They have no trim. The siding on this porch enclosure matches that found elsewhere on the house. As originally built, this porch was open, and the roof (which remains as a part of the enclosure) was supported by a single flared column matching those originally on the front porch.

## **Interior**

The ground floor of the June Drake House includes ten rooms, including the entry hall, sitting room, parlor, dining room, kitchen, family room (within the northeast enclosed porch), wash room, bathroom (within the south addition), pantry, and rear bedroom (partially within the south addition). Interior trim includes a heavy baseboard molding in all rooms, molded door and window surrounds, and molded crowns over windows. Doors (except pocket doors and closets) in the original house include single light, hopper sash transoms.

The entry hall, located in the northwest corner of the first floor, is immediately behind the main entry door. It is characterized by extensive use of fir paneling on the staircase that descends from the second floor. The staircase rises along the west wall to a quarter landing, from which it ascends along the north wall to a second quarter landing, ascending the rest of the way to the second story along the east wall of the entry hall. The staircase has a square, richly molded newel post at the base, turned 45-degrees at the end of a short sweep at the bottom of the rail. It is topped with a brass electrical lamp with a globe light, which is original to the house. Beneath the stairs, along the north wall, is a paneled wall with a basement access door. The exterior of this wall, descending directly from the edge of the stair, is a finely paneled wall with dozens of small square panels set into it. A four-panel door is set in the paneling, at the east end of the wall. This door gives access to the earthen basement, which is unfinished. The stair rail has turned balusters, two to each stair, and a square newel at each turn. The entry hall has transomed doorways to the dining room (east), sitting room (south) and

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parlor (at the east end of the south wall). The doorway between the entry hall and sitting room is a single, wide pocket door, which slides east into the wall. The pocket door is original, and retains all of its original brass hardware.

The sitting room, occupying the area behind the canted bay windows, is largely unelaborated, with the exception of the threshold between it and the parlor to the east. This threshold is the most elaborated in the house, consisting of finely turned fir columns set upon paneled pedestals emerging from the walls. Across the top of the passage, spanning between the columns and the walls, and between the columns themselves is delicate trim set with spindles carrying carved balls of alternating pattern, three to a spindle.

The parlor includes the triple window seen on the exterior, south elevation ground floor. It too lacks any notable elaborations, with the exception of the double pocket door on the north wall, between the parlor and the dining room. These doors are original, and retain all of their original hardware. The parlor also includes a narrow transomed door on the west end of the north wall, allowing direct access to the entry hall.

The dining room has a door in the west wall to the entry hall, the double pocket door on the south wall to the parlor, and a double-swinging door to the kitchen. This door is notable for retaining its original hinges and hardware, swinging freely in both directions, and returning to the closed position by use of a pair of springs. The dining room also includes the paired window on the north wall, visible from the exterior on the north elevation, ground floor. The dining room includes a built-in fir china cabinet set into the east wall, to the north of the kitchen door. The cabinet has a pair of fir-trimmed single-light glass doors with original brass pulls. The trim at the crown and sill match that seen on windows throughout the house.

The kitchen has been remodeled several times during the life of the house, most recently in the mid-2000s. During remodeling in the 1960s, when the kitchen was first updated following the death of June Drake, the ceiling was lowered approximately 15 inches to accommodate new ductwork. To the north of the kitchen, divided from it by a counter peninsula, is the family room, constructed by enclosing the walls of the former northeast corner porch. It has very little trim or elaboration, because it is not an original interior space. In the northwest corner of this area is a narrow pantry or larder, accessed through an original doorway (the door has been removed), and containing cupboards and shelves. At the north end is a small original window. The pantry is original to the house, and the east wall of it was the original exterior wall, forming the west wall of the northeast corner porch.

To the south of the kitchen is the wash room, now containing a clothes washing machine and dryer. When originally constructed, this room was the bathroom. During the late 1960s remodel that included the construction of the south addition, the bathroom was moved from this room, into the next room to the south, accessed through a doorway on the south wall of the wash room. The bathroom is a full bath, and includes similar, though very slightly different door and window trim than the rooms in the original portion of the house. To the south of the bathroom, accessible through a wood door at the east side of the south wall, is a large, walk-in storage room. This room has the same trim as the bathroom, and the rest of the 1960s addition. To the east of the storage room, bathroom, washroom and kitchen, accessible from the kitchen, bathroom, and storage room, is a long, narrow room occupying the eastern portion of the original house and extending into the eastern portion of the south addition. This room is currently used as a large bedroom, and includes a

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large, brick fireplace at the south wall. This room includes the triple window visible from the exterior on the east wall of the south addition.

The second floor of the house is accessed from the entry hall, via the main staircase described above. At the top of the stair, the balustrade makes a curve back around to follow the floor, turning twice and joining the north wall. This room is behind the dormer visible on the front (west) elevation, and except for the dormer, the ceiling slopes with the roofline, creating a space in the northwest corner that includes a built in, wood-trimmed cabinet with a glass door. The brass hardware on this cabinet is intact and original. From this room, the hallway extends to the east, giving access to bedrooms and a second full bathroom. The southwest corner of the second floor is the first room of a bedroom suite, with paired windows. These windows are visible from the exterior on the west (front) elevation, second floor, in the forward projecting gable. The ceiling of this room slopes of the roofline. The east wall of this room includes a double pocket door joining it to the room immediately to the east. The doors are fir, intact, and original, with all of the original brass hardware. The room is also accessible from the hallway, via a transomed door on the north wall of the bedroom (south wall of the hallway). The bedroom also has two narrow doorways, evenly spaced on the east wall, the northern of which gives access through a small closet to the bathroom, located to the east. The doorway on the south gives access to a closet. These doors are located on a wall introduced in the late 1960s, approximately 4 feet to the west of the original wall, which is located behind it, forming the rear wall of the closets.

A bedroom is also located to the north of the hallway, east of the top of the stairs, beneath the northern gable of the main side gabled roof. This room has a single 1-over-1 wood sash window, visible from the exterior on the north elevation, second floor, beneath the main gable. The ceiling in this room slopes with the roofline on the east side. At the east end of the hall are two more bedrooms, equally sharing the space beneath the east-facing (rear) gable of the house. Each room has a transomed door, and each has one of the two windows visible from the exterior on the east elevation, second floor.

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**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 old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

Architecture

**Period of Significance**

Criterion C (Architecture): 1904

Criterion B (June D. Drake): 1904-1964

**Significant Dates**

1904

**Significant Person**

(Complete only if Criterion B is marked above.)

June D. Drake

**Cultural Affiliation**

N/A

**Architect/Builder**

unknown<sup>2</sup>

<sup>2</sup> Review of historic newspapers, building and permit records, and historic city directories was unable to definitively determine the architect or builder of the June D. Drake House. One note appearing in the *Silverton Appeal*, dated May 27, 1904 states, "C.W. Drake has commenced the erection of a house on Water Street south of his residence." This clearly refers to the June D. Drake House, but it is unclear if C.W. Drake was undertaking the construction of the house himself, or had hired a builder to do so.

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### Period of Significance (justification)

The June D. Drake House is considered to be a transitional building, constructed near the end of the significant period 1880-1905, and demonstrating affinity with both this period and the next, from 1906-1925, both architecturally and technologically.

### Criteria Considerations (explanation, if necessary)

N/A

### Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The June D. Drake house is a fine example of early twentieth century domestic architecture in Silverton, Oregon. It is a 1½-story, middle class Queen Anne-style residence, built in 1904, and retains good integrity, both on the interior and the exterior, despite some additions and alterations to the rear of the house. Measured against the Registration Criteria established in the *Domestic Architecture of Silverton, Oregon and its Environs* MPD, the June D. Drake House is eligible for listing in the National Register of Historic Places under Criterion B at the state and local levels through its association with June D. Drake, a very prominent Pacific Northwest photographer, Silverton civic activist, and Oregon promoter of the preservation of natural and scenic areas, most notably Silver Falls State Park, the largest and most well-known park in the Oregon State park system, which June D. Drake is universally credited as the primary motivator in creating. In addition, the June D. Drake House is eligible under Criterion C at the local level, an example of Middle-class Free Classic Queen Anne-style residential architecture in Silverton, Oregon, represents a bridge between the technology and stylistic sensibilities of the late nineteenth century and those of the developing twentieth century. The June D. Drake House was built in 1904, on the brink of a period of expansion and general prosperity in Silverton that would take hold within two years, and last into the middle 1920s. Because the house is being nominated under association with June D. Drake, the period of significance embraces his tenure as occupant, which began in 1904, and ended in 1964.

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### Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

#### History of the June D. Drake House

The June D. Drake House was built for June D. Drake in 1904, as Drake was embarking on his career as a professional photographer. In May 1904, a newspaper item noted that "C.W. Drake has commenced the erection of a house on Water Street south of his residence," referring to the construction of the June D. Drake House and to his own house at 401 S. Water Street, in which June D. Drake was raised.<sup>3</sup> Similar announcements in the newspaper from that year indicate that by July the house was framed and partially enclosed, and that in October, June Drake and his recent wife were moving into the home.<sup>45</sup> That same year, he married Eleanor Schoenfeld, a Silverton High School teacher, and purchased the photographic studio of William M. Jones, opening the Drake Brothers Studio with his brother Emory Drake. A wedding announcement that appeared in the Silverton Appeal noted that the June D. Drake House was then under construction:

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<sup>3</sup> *Silverton Appeal*, "Local Items of Interest," May 27, 1904.

<sup>4</sup> *Silverton Appeal*, "Local Items of Interest," July 29, 1904.

<sup>5</sup> *Silverton Appeal*, "Local Items of Interest," October 28, 1904.

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The newly married couple will arrive in Silverton next Monday, and until the groom's house is finished will make their home with his parents.<sup>6</sup>

Drake was raised in the Queen Anne-style home of his parents, which was immediately adjacent to the lot on which he would build his home. It may be for this reason, and the lingering popularity of the Queen Anne style in Silverton, that he chose a Queen Anne-style home for his residence, though, reflective of the changing architectural tastes of the time, the house exhibits features of the also popular Colonial Revival style in form and stylistic embellishment. In addition, the house was built during a time of changing technologies and expanding city services, and the house was the first in Silverton to be designed to include electrical wiring for lights and appliances, and was the first house in Silverton built with connections to the city water and sewer systems.<sup>7</sup> The parcel it sat on included the current lot, the present lot immediately to the north along Water Street, and the adjoining lots to the rear that now front on First Street. In ca. 1912, with a growing family, a hipped-roof patio addition was made to the rear of the house.

In 1963, Drake sold the rear lots on First Street to Roy and June Dunifer.<sup>8</sup> The Drakes sold the house in 1964 to Walter and Jessie Webb, and June moved into a care facility called Silver Crest Manor.<sup>9</sup> At the time the house was sold, it was in almost exactly the same condition it was when it was built, as the Drakes chose not to make any major updates to the appliances or décor in the home; the original linoleum floors and wallpaper installed when the house was built were still intact when the house was sold sixty years later. The Webbs owned the house for less than a year, selling in 1965 to J. Gale and Lois Becker.<sup>10</sup> The Beckers, too owned the house only a short time, selling it to Dr. Wayne and Mary Ann Feller in 1966.<sup>11</sup> During the ownership of the Feller's, the kitchen was remodeled, the rear corner porch enclosed and turned into living space, much of the interior wood trim was painted, and an addition was made to the rear of the south elevation, adding two new rooms (a full bathroom and a storage room), and expanding what had been a small rear bedroom.

In 1990, the Feller's sold the house to James J. and Joanne Barrett.<sup>12</sup> At this time, the property consisted of the parcel currently holding the June D. Drake House, and the property immediately to the north. In 1996, the two parcels were split, and the June D. Drake House, with its current parcel, was sold to Karen and Ed McKenzie, who embarked on a major effort to return the house to as near original condition as possible.<sup>13</sup> Much of the 1960s wallpaper has been removed, and replaced with period-appropriate wallpaper, and most of the painted wood trim and doors have been stripped and returned to their original dark fir coloring. The home was featured in the August 2004 issue of *Country Victorian Magazine*.

The June D. Drake House is the last standing building directly associated with Drake. His original photo studio burned in 1908, and was replaced with a new concrete building in 1911. That photo studio, which long stood at 303 North Water Street, was demolished after his retirement in 1960.

<sup>6</sup> *Silverton Appeal*, "Drake-Shoenfeld [sic]," July 15, 1904.

<sup>7</sup> Jones, Edgar J. "Lensman with Vision." *The Sunday Oregonian Magazine*, December 27, 1953.

<sup>8</sup> Marion County Deed Book, Vol. 581, page 296.

<sup>9</sup> Marion County Deed Book, Vol. 590, page 187; *Silverton Appeal Tribune* "June Drake Dies in Portland; Famed Historian, Photographer." July 4, 1969.

<sup>10</sup> Marion County Deed Book, Vol. 603, page 35

<sup>11</sup> Marion County Deed Book, Vol. 620, page 417

<sup>12</sup> Marion County Deed Records, Reel 756, page 146.

<sup>13</sup> Marion County Deed Records, Reel 1304, page 608

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## Registration Requirements<sup>14</sup>

The June D. Drake House is nominated for listing in the NRHP under the Domestic Architecture of Silverton, Oregon and its Environs Multiple Property Documentation under Criteria B and C. The house meets all of the general registration requirements detailed in that document for historic houses in Silverton. The house is located near the heart of Silverton, occupies its original location as built in 1904, and remains in use as single family residence. It retains excellent integrity in terms of the seven aspects of integrity as defined in National Register Bulletin 15, representing retention of much of the original design of the home. The June D. Drake House retains its original siding, windows, and trim. Although the house has been altered over the years in three main locations, overall, the house remains instantly and easily recognizable when compared with historic photos of the house in its original state, most of the alterations having been made to the rear of the house. These alterations include an addition made to the south elevation, east side, alteration to the front porch, and enclosure of a rear porch.

The south elevation addition consists of a side-gabled, single-story wing, containing three rooms, a bathroom, a storage room, and an extension of the first floor bedroom. The addition is toward the rear of the house on a secondary elevation. Siding on the addition matches that used on the original portion of the house, door and window trim is complimentary of the original, window material, shape, and operation match those in the original portion of the house, and stylistic embellishments are minimal, with the result that the addition does not attract the attention of the observer. This alteration is the most obvious and significant alteration, but was made with care toward the original design and materials of the house, and represents alteration suitable to and complimentary of the original design.

Front porch alteration consists of replacement of the original columns with turned wood posts, and adding a railing where historically there was none. This alteration affects the overall integrity of the June D. Drake House, but the overall shape of the porch is not affected. The turned posts are in the same position as the original columns, and replicate the original rhythm of the porch supports, and the steps are located in their original position.

The enclosure of the rear porch, which originally occupied the first floor, northeast corner of the house, adapted that space for use as an interior living space. The enclosure uses wood siding matching the original, but also includes large, aluminum-framed picture windows, which are not compatible with the windows in the rest of the house, which are all original, except those on the south addition, which closely mimic the originals. The rear porch area of the house, however, is extremely difficult to see from the street or adjacent properties, and does not seriously affect the overall historic presentation of the house to the casual observer. In addition, the enclosure of the rear porch does not seriously alter the floor plan or change the pattern or circulation of the interior of the house.

The June D. Drake House does not include any significant landscaping, topography, or exterior features of note. The outbuildings associated with this house are not historic, and are non-contributing to the eligibility of the house. They are both small, and located behind the house, and are not considered to be affective of the integrity of the house.

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<sup>14</sup> The registration requirements presented here are defined and presented in the *Domestic Architecture of Silverton, Oregon and its Environs* Multiple Property Documentation (Allen 2010), under which the June Drake is eligible for listing in the NRHP.

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Although the house was built in 1904, belonging to the period of significance defined as ranging from 1880-1905 (Entry of the Railroad and Development of Industry), and the rear addition belongs to the next period of significance spanning the period 1906-1925 (Industrial Boom, Age of Automobiles, and Expansion), the June D. Drake House represents a transitional building between these periods, being both traditional in its stylistic design and form, yet thoroughly modern, being the first house in Silverton to be built with electricity installed in the walls during construction.<sup>15</sup> The rear patio was built soon after the original house (ca. 1912), and although later than the original house, is considered to be a historic addition, added by the original owner of the house (with whom the house is associated, and nominated under Criterion B), and not does not affect of the period of significance under which the house is evaluated.

The June D. Drake house is typical of its time and place, and retains all of the original design characteristics identifying it as an early twentieth century home, designed and built for a family of middling means, and displaying all of the stylistic elements associated with this expression of the style. With few minor and easily overlooked exceptions, the house appears now as it does in historic photographs taken soon after its construction. It is easily and instantly recognizable as an historic home, and contributes greatly to the historic character of the neighborhood.

The June D. Drake House is directly associated with June D. Drake, for whom the house was built in 1904 (see Criterion B: June D. Drake (1880-1969), below). Drake lived in the house nearly his entire adult life from its construction in 1904 to his removal to a care facility in 1964.

### **Criterion B: June D. Drake (1880-1969)**

June D. Drake was a civic leader, historian, and prolific professional photographer in Silverton, Oregon during the first half of the twentieth century. Widely celebrated among his contemporaries as a photographer of rare and varied talent, Drake used his camera to capture the serene beauty of the natural landscape around Silverton, as well as leaving behind an extremely valuable collection of photographs documenting over 70 years of development in the city of Silverton, and the families who lived there. His photographs won the 1908 Photography Society Prize, as well as many other awards, and his photography of Silver Falls, a series of fifteen natural waterfalls ranging from 25 to 198 feet on Silver Creek in the Cascade Range of Oregon, and his energetic activism toward protecting them are universally recognized as the driving elements behind the creation of the 1,030-acre Silver Falls State Park (now over 8,000 acres). His personal papers and over 6,000 negatives and prints now reside in the Oregon Historical Society permanent collection, and the University of Oregon Special Collections. In addition, he was instrumental in the creation of Silverton's City Park, was the chief of the Silverton Fire Department, served on the Silverton City Council, led the establishment of the city's gravity water and sewer systems, and organized the Silverton Historical Museum, serving as the first President of that body, and donating his extensive and locally famous collection of artifacts to form the core of the museum's collection. Drake is, after Homer Davenport (famed political cartoonist), undoubtedly Silverton's most beloved and remembered resident.

June Drake was born on July 11, 1880 in Marquam, Oregon, moving to Silverton, Oregon with his mother and father, Fannie Milster Drake (1857-1932) and Charles W. Drake (1851-1911)<sup>16</sup> (several-term Silverton Councilman and Mayor of

<sup>15</sup> Drake, June D. "Electricity." Unpublished manuscript, 1950. Oregon Historical Society Permanent Collection, *June D. Drake Papers*, Mss 1617, Box 1, Folder 26.

<sup>16</sup> United States Bureau of the Census *Twelfth Census of the United States*, State or Oregon, Marion County, Silverton Precinct, 1900.

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the city), and his older brother Emory R. Drake in fall of 1889,<sup>17</sup> building the home in which they would raise the brothers, at 401 S. Water Street, a house that still stands adjacent to the June Drake House. In 1899, Drake began his long career in civic activism when he became the secretary pro-tem of the Silverton lodge of the Independent Order of Good Templars (changed to International Order of Good Templars in 1905), an international fraternal organization dedicated to temperance.<sup>18</sup> In addition to this, he was a charter member of the Silverton Chapter of the Knights of Pythias, and Secretary of the Silverton Chamber of Commerce. In his later life, he became active in local history, gathering something of a local history museum collection in his studio, which he would open to the public. In 1959, he was awarded a special citation from the Oregon Historical Society.<sup>19</sup>

On July 14, 1904, June Drake married Eleanor M. Schoenfeld (1880-1968), a Silverton high school teacher, in Salem. At the time of the wedding, the June Drake House was under construction. Until the house was finished, June and Eleanor lived in Drake's parents' house, next door to the north.<sup>20</sup> The June Drake House was the first house in Silverton built with electrical wiring installed, the remnants of which are visible in the shingled gable peak of the west (front) elevation, where two insulated holes once passed electrical wiring to the interior of the house.<sup>21</sup> In 1909, their son, Charles was born, followed by daughter Ardith in 1915. The 1920 U.S. Census indicates that the 12-room house also held a servant named Helen Wolfe (16 years old), and three lodgers, including two dentists and a pharmacist. The 1930 U.S. Census indicates that at that time, the Drakes had no boarders in their home, and that in addition to June's photography studio, Eleanor was the proprietor of a confectionary.<sup>22</sup>

During the 1930s, Drake's interest in local history grew, and he is credited with founding the Silverton Historical Society in 1930.<sup>23</sup> During the 1930s, 40s, and 50s, Drake was a frequent columnist on the history of Silverton, its vicinity, and its families, appearing in the Silverton Appeal-Tribune many times. In 1958-59, he served on the advisory committee for the centennial celebrations of Oregon's statehood.<sup>24</sup> In 1960, Drake retired from professional photography in 1960, and began writing a History of Oregon, which was not completed before his death on July 1, 1969.

### **Drake Brothers Photography Studio**

In 1904, June and Emory Drake partnered to purchase the photography studio of William L. Jones, opening the Drake Brothers Studio in June of that year at the corner of N. Water and Oak Streets. On March 27, 1908, the studio burned, destroying all books, accounts, and negatives. It is said that during that fire, which destroyed several downtown buildings,

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On file at the Multnomah County Library, Portland, Oregon.

<sup>17</sup> Brekas, Jeff. "Whistlestops." Silverton Country Historical Society, January 2000 edition. Unpublished manuscript on file at Silverton Historical Museum, June D. Drake subject folder, Silverton, Oregon.

<sup>18</sup> Unpublished notes in the June D. Drake subject file, on file at the Silverton Historical Museum, Silverton, Oregon; National Council of the International Organization of Good Templars, "A Noble Past." Electronic document, available at <http://www.ioqt.us/ioqt.php?p=35> Accessed June 3, 2010.

<sup>19</sup> *Silverton Appeal Tribune*, 1969.

<sup>20</sup> *Silverton Appeal*, 1904.

<sup>21</sup> Jones 1953.

<sup>22</sup> United States Bureau of the Census *Fourteenth Census of the United States*, State of Oregon, Marion County, East Silverton Precinct, 1920. On file at the Multnomah County Library, Portland, Oregon; United States Bureau of the Census *Fifteenth Census of the United States*, State of Oregon, Marion County, East Silverton Precinct, 1930. On file at the Multnomah County Library, Portland, Oregon.

<sup>23</sup> Oregon Historical Society Research Library, "Guide to the June D. Drake Papers, 1855-1967 (Mss 1617), Biographical Notes. Electronic Document, available at <http://nwda-db.wsulibs.wsu.edu/print/ark:/80444/xv27376> Accessed June 3, 2010.

<sup>24</sup> Unidentified newspaper clipping, "Drake Recalls 54 Years as a Photographer." On file in the June D. Drake subject folder, Silverton Historical Museum, Silverton, Oregon.

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Drake (then the acting fire chief) allowed his own building to burn while he directed efforts to save those of others. After the fire, the community helped Drake to build a temporary studio at 311 N. Water Street in only ten days.<sup>25</sup> Later in 1908, June bought out his brother's share in the studio, and operated it as sole proprietor for more than 50 years.<sup>26</sup> In 1911, he built a concrete building at 303 N. Water Street, from which he operated his photography studio until 1960. This studio, with large display windows, was the location of his very large collection of natural and cultural artifacts relating to the city and its environs, and was the progenitor of the Silverton Historical Museum, which Drake would later organize and serve as President. During the entire period of his professional activity, his studio remained called "Drake Brothers Studio."

Universally regarded as an exceptionally talented photographer, June Drake became widely known throughout the region for his award-winning photographs, highlighted in April 1908 with key awards at the Eighth Annual Convention of the Photographers Association of the Pacific Northwest. An account appearing in *The Oregonian*, August 23, 1908 is as follows:

...announcement of the Salon Award. This is the top-notch honor in the association and entitles the winner to have his fortunate photograph placed on the line in a subsequent official exhibit. At the Vancouver meeting this Salon honor was conferred on ...J.D. Drake, of Silverton, Or...

There was considerable rivalry among the photographers who entered pictures in class 4. This division was open to camera men who lived in towns of not more than 5000 inhabitants. It was an extremely close and interesting competition, and was made rather notable by the fact that J.D. Drake, of Silverton, Or., who captured a Salon honor, should also pick up a prize in the other class. Differences in subject, style of treatment, and technique usually confine a photographer to one class or the other. The double victory of Mr. Drake astonished his fellow photographers, but they readily conceded his title to both prizes."<sup>27</sup>

During the 1920s and 1930s, Drake would use his photographs of Silver Falls to create pamphlets promoting the creation of a national park at Silver Falls. He continued to operate his photography studio until his retirement in 1960. His exceptional photographs of the forests, hills, and streams around Silverton, his photos of Silverton itself, and the portraits he produced represent the vast majority of the historic photographs available of Silverton, its residents, and the surrounding countryside, and are an invaluable resource for historians.

### **Leading Local Historian**

As a longtime resident of Silverton, Drake became very involved in preserving the history of the city and its surrounding area, and dedicated to the availability of the history of the city to its residents. Drake frequently wrote historical pieces for the Silverton newspapers, and during his lifetime published a book on the history of the City, *A History of Silverton, Oregon and its Environs told in story and photographs* (published 1951), which prominently featured his photographs spanning more than 50 years of Silverton development to that point. In addition, toward the end of his life, he compiled a memoir, to be entitled "Memoirs of a Country Boy." Though this book was never published, much of it is derived from historical

<sup>25</sup> Jones, 1953; unpublished manuscript in the June D. Drake subject folder, Silverton Historical Museum, Silverton, Oregon; Brekas, Jeff. Unknown title. *Silverton Appeal Tribune*, July 21, 1983. On file in the June D. Drake subject folder, Silverton Historical Museum, Silverton, Oregon.

<sup>26</sup> As early as 1904, Emory Drake had left the proprietorship of the photography studio to June, he having left for Portland that year to study music. He would eventually move on to California, where he would become a music teacher.

<sup>27</sup> Excerpted from *Oregon Photographers; Biographical History & Directory* (p.247), a partial copy of which is on file in the June D.

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columns he wrote for local newspapers, and a review of the manuscript (on file among the June D. Drake Papers at the Oregon Historical Society) reveals that the memoir is more about the history of the city than of the history of Drake's life.<sup>28</sup>

Well before the founding of the Silverton Historical Museum, Drake's photographic studio was the home of a collection of locally significant historical and natural artifacts, which were on permanent, rotating display in the large display windows of his shop, and displayed on the interior shelves throughout the building. On holidays and event days, Drake would open his studio as a makeshift museum, for public enjoyment. In 1930, lamenting the loss of historical artifacts significant to the history of the City, especially to museums and historical societies in Portland (Oregon Historical Society), Drake led the organization of the Silverton Historical Museum, of which he was unanimously elected as the first President. His very extensive collection of local historical memorabilia and artifacts was permanently loaned to the museum to form the core of its collection.<sup>29</sup>

### **Silver Falls State Park**

Beginning in 1902, Drake began making trips to the upper reaches of Silver Creek for the purpose of photographing them. Hiring men to cut trails through the forests, Drake quickly began to see the threat to the natural scenic qualities of this area posed by the encroachments of logging operations. The spirit of the national park movement, then at its height, and the scenic beauty of the falls convinced Drake that the area could be preserved as a national park, thus saving it from destruction by logging and making it available for the benefit of the public. In 1916, Drake began a letter writing campaign, accompanied by a series of pamphlets, brochures and booklets featuring photographs he had taken of the falls, in an effort to gain the support of Congress in the investigation of the feasibility of creating a national park to embrace the ten falls on Silver Creek.

Through his efforts, and driven by the positive reception of his photographs (copies of which were ordered by individuals across the country), Drake organized a visit to the area by federal engineers, Senate minority leader (and Oregon senator) Charles McNary, and Col. Thompson (director of Crater Lake National park) representing the National Park Service. Drake led the expedition himself, but although they were all impressed with the beauty of the falls and cognizant of the threats to its existence, they felt that there was "too much red tape" due to the many property divisions within the area, and that it would be too much effort to undertake. The effort was picked up by Willis C. Hawley, member of the U.S. House of Representatives from Oregon, but his efforts met the same resistance.

Though discouraged, Drake began to consider ways to meet the challenge of the varied landownership of the area, and eventually arrived on the idea of purchasing options on the various parcels for the purpose of presenting them as a unified land area. Drake approached the recently-formed Oregon State Highway Commission, which had the authority to purchase lands off of the established highway network for the purpose of establishing new highways. At that time, in the early 1920s, with the growing public embrace of motoring as a pastime, the Highway Commission was interested in creating scenic highways. During the 1920s, Drake promoted the idea of a scenic highway connecting Salem, Silverton, and the foothills of the Cascade Range, including Silver Falls as a scenic destination that would attract motorists. The Highway Commission

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Drake subject folder, Silverton Historical Museum, Silverton, Oregon.

<sup>28</sup> Oregon Historical Society Permanent Collection, Mss 1617, Series C, Box 3, folder 3.

<sup>29</sup> "Pioneer Objects Attract Attention; Museum Plan Advocated by Citizens." *Capitol Journal* April 3, 1930.

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replied enthusiastically, and suggested that if the options on the area could be secured, that the Highway Commission would pursue their purchase for that purpose. To achieve this, Drake organized influential Silverton and Salem civic leaders, including members of both the Salem and Silverton Chambers of Commerce to assist in the effort. The purchase of such options began, and Drake personally approached the landowners with the proposition.

By 1931, Drake had assembled 613 continuous acres of land under option, including nine of the original ten waterfalls, many purchased with his own money, and all containing expiration dates, due to pressure from logging interests, who, responding to Drake's efforts, began approaching the same landowners with the aim of buying the land if the effort failed. Before the options expired, Drake had rallied the support of many local and state leaders to the idea of obtaining the properties and declaring the area a State Park. One of the parcels, a 100-acre tract nearing the expiration of the option, was purchased outright by Drake in order to keep the land together. That year, the state agreed to purchase the tracts and establish Silver Creek Falls State Park, and in 1933, the park was opened to the public. At the dedicating ceremony, in speeches made by Leslie Scott, Chairman of the highway commission, Douglas McKay, Mayor of Salem, and Joseph Carson, mayor of Portland all gave credit for the creation of the park to the tenacity of June Drake. The name of the park was subsequently changed to Silver Falls State Park at the persistent behest of Drake, who considered the word Creek to be diminishing of the grandeur of the falls.<sup>30</sup>

In 1935, Silver Falls State Park was designated by the National Park Service as a Recreational Demonstration Area, a program initiated by the Roosevelt administration to develop State and Federal parks (especially those near urban areas), and provide employment during the Great Depression through the Civilian Conservation Corps. In 1947, the project was ended, and administration of Silver Falls returned to the State of Oregon.<sup>31</sup> By 1953, the park had expanded to over 1,000 acres, and was a major draw to the area from all around the Pacific Northwest. The effect on Silverton was to begin the move from a lumber products-based economy, which collapsed in 1930, to one based in no small part on tourism brought by the nearby park. In the years that followed, the park expanded to include over 9,000 acres of land under protection as a designated state wildlife refuge, over 25 miles of trails, and two NRHP-listed cultural resources, the Silver Creek Youth Camp and the Silver Falls State Park Concession Building Area. Despite having lost a significant amount of his own money on the effort, Drake contended to his last days that the establishment of the state park was his greatest achievement.<sup>32</sup>

### **Criterion C:**

The June D. Drake House meets the specific registration requirements for listing in the NRHP established by the *Domestic Architecture of Silverton, Oregon and its Environs* Multiple Property Documentation under Criterion C. It is classified as follows:

<sup>30</sup> Brekas 1983; Jones 1953; Drake, June D., letter to Mr. C.H. Armstrong, dated November 1951. On file in the June D. Drake subject folder, Silverton Historical Museum, Silverton, Oregon.

<sup>31</sup> Loislaw.com 16 U.S.C. § 459r. Disposition of recreational demonstration projects. Electronic Document, available at: <http://www.loislaw.com/advsrny/doclink.htm?dockey=7629446@USCODE&alias=USCODE&cite=16+U.S.C.+%A7+459r>. Accessed July 26, 2010.

<sup>32</sup> Oregon State Parks and Recreation Department, "Silver Falls State Park." Electronic Document, available at [http://www.oregonstateparks.org/park\\_211.php](http://www.oregonstateparks.org/park_211.php) Accessed June 3, 2010.

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**Type:** Single Family Residence

**Sub-type:** Queen Anne (Free Classic)

**Form:** Cross-gable

**Expression:** Middle Class

The Queen Anne style rose in popularity in Oregon at about the same time that it did in the more eastern United States (ca. 1880), largely due to much improved communication and transportation networks, and the rapidly increasing sophistication of Oregon residents as the Pacific Northwest became less frontier and more integrated into the mainstream of American culture. It remained popular in Oregon for thirty years, declining in the early years of the twentieth century in favor of the rise in popularity of the Colonial Revival and Craftsman styles. The transitional phase from the Victorian-era architectural design school to that of the early twentieth century (embodied by the embrace of the Colonial Revival and Craftsman styles) is seen in the Free Classic Queen Anne style, which combines these elements into a distinct, transitional style informed by elements of both.

In the June D. Drake House, this is exemplified by Victorian-era elements, such as tall, narrow windows, transomed interior doorways, and delicate spindle work in the threshold between the sitting room and parlor on the first floor, and, as originally conceived, the use of columns to support the porch, rather than the more typical turned porch posts typical of earlier Queen Anne styles. Bay windows, another element commonly associated with this transitional sub-type of the Queen Anne, is also demonstrated in the Drake House. The interior staircase provides a clear example of this blending of styles unto itself, with the Victorian-inspired sweep of the curved handrail and 45-degree turn at the ground floor newel post, as well as the turned balusters, all in combination with the squared newel posts themselves and squared paneling along the wall descending from the sideboards of the stair, which would not be out of place in a Craftsman-style home. The inclusion of varied wall surfaces, especially shingle, is typical of Queen Anne styles, but, more typical of the Free Classic sub-type, the Drake House makes more subtle use of this, restricting the shingle to the gable ends, and employing horizontal wood drop siding for the majority of the cladding.

The Drake House's adoption of the side-gabled main massing, and the subdued classical elements (such as the corner boards with simple molding at the top, suggesting capitals, as well as the wide frieze, and, in its original form, the columns at the porch) suggest something of the Colonial Revival style, which was also popular at the end of the nineteenth century, but remained a favored style into the 1920s, and even something of the bungalow form, with its long, sloping roofline fading into a shed-roofed front porch, broken by a gabled dormer, which was just beginning to find popularity in applications with the Craftsman style. In addition to this, the June D. Drake House represents the move from a pre-modern to a fully modern age, with its traditional style and arrangement, especially in its interior design features and room arrangement, coupled with the first application of electrical wiring in new construction in Silverton.

### **Comparative Analysis**

The June D. Drake House is a Free Classic Queen Anne style residence built in 1904. Several contemporary examples of the style can be seen in Silverton, in similar form to that demonstrated by the June D. Drake House, with a main side-gabled roof and a projecting gable to one side of the main elevation. Notable examples similar to the June D. Drake House in size, style, and form can be seen at 140 Fiske Street (ca. 1905), 403 N. Water Street (ca. 1905), and 435 N. Water

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Street (ca. 1905). The residence at 140 Fiske Street is roughly the same size and form as the June D. Drake House, with long, forward sloping main gable and projecting gable to one side of the main elevation, but carries more affinity for the Colonial Revival style than does the June D. Drake House. Where the Drake House demonstrates affinity with the Queen Anne in the shingled gables, 140 Fiske Street continues the horizontal wood clapboard siding across the entire building, and makes use of gable returns, a common element in the Colonial Revival style. Further, 140 Fiske Street does not include a canted bay on the forward projection (or anywhere on the house, for that matter), which the June Drake House does. In total, while both the June Drake House and 140 Fiske Street are designed with very similar form and massing, and both belong to the Free Classic Queen Anne style, the June D. Drake House demonstrates more design affinity with the Queen Anne than does 140 Fiske Street, which leans heavily toward the Colonial Revival.

The house at 403 N. Water Street is also 1.5-stories with a side-gabled main roof set off by a forward-facing, projecting gable at one side of the main elevation. This house demonstrates the Queen Anne's use of varied siding textures, with v-matched shiplap siding on the ground floor, a band of asbestos shingle at the waist (likely a ca. 1960 modification), and varied wood shingle in the gable. The house has a half-round front porch, attached to the face of the elevation at the entrance, and covered with a low-pitched, half-cone roof. In the second floor of the forward cross-gable is an arched window. These elements very strongly suggest the Queen Anne style, however these are somewhat contrasted by Colonial Revival elements, such as a pedimented gable dormer, the use of columns on the porch, and eave returns on the gables. The house more strongly conveys the Queen Anne than the Colonial Revival, and does so with stronger, more developed stylistic elements than does the June D. Drake House, where such stylistic elements are somewhat muted by comparison. This is even more the case with the final comparative example, that found at 435 N. Water Street. This house is similar in form and ornamentation that it likely was built on the same design, though with slightly different design elements which even further accentuate the Queen Anne style over the Colonial Revival. Again in the side-gabled and projecting forward, off-center gable seen on the June D. Drake House and 403 N. Water Street, this house further includes a highly decorative, arched gable embellishment, several projecting square bays with rich trim, and half-round attached front porch. The house does include Colonial Revival elements such as eave returns, frieze band, and corner boards with muted capitals, but these are very much overwhelmed by the heavy Queen Anne ornamentation. By comparison with these two houses, the June D. Drake House shows a more clear affinity for the Colonial Revival, with less use of varied siding textures, and far less use of applied decorative elements. In addition, the June Drake House incorporates the front porch beneath the long slope of the main gable, which demonstrates some similarity with the Craftsman style, which would come to dominance over the next 10 to 20 years.

In all, the June D. Drake House appears to be a singular residence in Silverton in its interpretation of the Free Classic Queen Anne style. Where some houses of a similar form and stylistic genealogy lean more toward the Queen Anne style and others lean more toward the Colonial Revival style, the June D. Drake House achieves a balance between these two, with stylistic elements of both, but neither in dominance over the other. The house is restrained in its use of the Queen Anne design elements and incorporates some elements of the Colonial Revival and even Craftsman styles, while not leaning heavily toward any of these. In this way, the house achieves a balance quite typical of the middle-class expression of the Free Classic Queen Anne, but uncommonly achieved in the domestic architecture of Silverton.

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**Developmental history/additional historic context information** (if appropriate)

**Silverton in 1904**

The June D. Drake House was built in 1904, on the eve of a major expansion in the economy and population of Silverton that lasted until 1925. The following discussion of Silverton at the time of the construction of the June D. Drake House is intended to provide a brief historical context into which the house can be understood in terms of time and place. The discussion is derived from Section E of the Domestic Architecture of Silverton, Oregon and its Environs MPD.

At the turn of the twentieth century, Silverton was approaching a turning point in its history and development. In the years since its founding in 1854, the city had developed from a frontier settlement primarily serving as a social and commercial center in support of the surrounding farmland to a small, thriving community with a commercial and industrial base independent of agriculture, expanding from a population of 200 in the late 1870s to about 400 in 1880. In 1880, the construction of the Willamette Valley Railroad Company's narrow gauge line from Silverton, through Woodburn, to a landing on the Willamette River ushered in a new connectedness with the larger regional economy that Silverton had not previously experienced. By 1885, Silverton was the home of about 45 private businesses, including the general merchandising houses, blacksmiths, and wagon makers indicative of a frontier community and the specialized commercial enterprises associated with an increasingly sophisticated community, such as jewelers, furniture outlets, dentists, photography studios, etc. The industrial base of the city, located along the principal power source, the waters of Silver Creek, was expanding as well during this time. Flouring mills, furniture, door, and sash manufacturing, and a creamery are just a few of the manufacturing and processing companies formed to establish an export base in the city, creating the railroad as both a way to bring in goods to support the growing community, and as an outlet for manufactured goods that supported the employment base of an expanding population. By the mid-1890s, the population of Silverton reached about 1,500 before the city was affected by an economic decline felt across the country, resulting in a contraction of industrial and commercial communities, as well as a decline in population.

By the beginning of the twentieth century, however, the economy in the Pacific Northwest was experiencing a recovery, largely driven by the relocation of the center of the timber industry from the upper Midwest. The logging industry, always important in Oregon, took on an increasing role in the industrial output of the state, and communities such as Silverton, located at the margin of the farmland in the Willamette Valley, refocused from agriculture toward forest extraction. As this industry accelerated, the economic conditions in Silverton recovered, then experienced a major expansion. In Silverton, the surge in employment offered by the logging camps in the Cascade Range foothills to the east of the city and mills within the city drove a dramatic expansion of the population from about 1,200 in 1905 to nearly 4,000 at its pre-World War II height in the mid 1920s. With the expanded population came the corollary expansion of the commercial and professional services that supported it. Although Silverton had supported a professional photography studio in the years before this expansion materialized, June D. Drake embarked on his professional photography career at a time when the population was beginning to surge, and the ability of the community to support his studio was increasing. The same year (1904) that Drake entered into professional photography as his career, he married and built his house.

This unprecedented period of prosperity and expansion lasted until the mid-1920s, when available stands of uncut timber became increasingly difficult to reach. By that time, the Silverton economy had become largely dependent on the influx of

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wealth generated by the base employment offered by the local lumber mills. The slowing of the logging (and by extension, the timber processing industries) was followed by the collapse of the American (and to a large extent, global) economy, and development in the city came effectively to a halt, not to be resumed until the 1960s.

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## 9. Major Bibliographical References

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### Bibliography (Cite the books, articles, and other sources used in preparing this form.)

#### *Capitol Journal*

1930 "Pioneer Objects Attract Attention; Museum Plan Advocated by Citizens." *Capitol Journal* April 3, 1930.

#### Council of the International Organization of Good Templars

2010 "A Noble Past." Electronic document, available at <http://www.iogt.us/iogt.php?p=35> Accessed June 3, 2010.

#### Drake, June D.

1950 "Electricity." Unpublished manuscript, 1950. Oregon Historical Society Permanent Collection, *June D. Drake Papers*, Mss 1617, Box 1, Folder 26.

#### Jones, Edgar J.

1953 "Lensman with Vision." *The Sunday Oregonian Magazine*, December 27, 1953.

#### Loislaw.com

2010 *16 U.S.C. § 459r. Disposition of recreational demonstration projects*. Electronic Document, available at: <http://www.loislaw.com/advsrny/doclink.htm?dockey=7629446@USCODE&alias=USCODE&cite=16+U.S.C.+%A7+459r>. Accessed July 26, 2010.

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Marion County Deed Book, Vol. 590, page 187  
Marion County Deed Book, Vol. 603, page 35  
Marion County Deed Book, Vol. 620, page 417  
Marion County Deed Records, Reel 756, page 146.  
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#### Oregon Historical Society Research Library

2010 "Guide to the June D. Drake Papers, 1855-1967 (Mss 1617), Biographical Notes. Electronic Document, available at <http://nwda-db.wsulibs.wsu.edu/print/ark:/80444/xv27376> Accessed June 3, 2010.

#### Oregon State Parks and Recreation Department

2010 "Silver Falls State Park." Electronic Document, available at [http://www.oregonstateparks.org/park\\_211.php](http://www.oregonstateparks.org/park_211.php) Accessed June 3, 2010.

#### *Silverton Appeal*

1904 "Local Items of Interest," May 27, 1904.  
1904 "Drake-Shoenfeld [sic]," July 15, 1904.  
1904 "Local Items of Interest," July 29, 1904.  
1904 "Local Items of Interest," October 28, 1904.

#### *Silverton Appeal Tribune*

1969 "June Drake Dies in Portland; Famed Historian, Photographer." July 4, 1969.

#### Silverton Historical Museum

June D. Drake subject folder, Silverton Historical Museum, Silverton, Oregon.

#### United States Bureau of the Census

1900 *Twelfth Census of the United States*, State or Oregon, Marion County, Silverton Precinct. On file at the Multnomah County Library, Portland, Oregon.  
1920 *Fourteenth Census of the United States*, State or Oregon, Marion County, East Silverton Precinct. On file at the Multnomah County Library, Portland, Oregon;  
1930 *Fifteenth Census of the United States*, State or Oregon, Marion County, East Silverton Precinct, 1930. On file at the Multnomah County Library, Portland, Oregon.

Drake, June D., House  
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**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 # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: Silverton Historical Museum, Silverton, Oregon

Historic Resources Survey Number (if assigned): \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 0.16 acre  
(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>10</u> Zone	<u>517254</u> Easting	<u>4983335</u> Northing	3	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing
2	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing	4	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing

**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundaries of the property are the legal and recorded boundaries of the property as it currently exists. The property is limited to tax lot 61W35CB12200.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary includes the building that was built for and occupied by June D. Drake from 1904 to 1964, and the land presently associated with it by legal recordation with the Marion County Clerk.

**11. Form Prepared By**

name/title Jason M. Allen, M.A.  
organization SWCA Environmental Consultants date August 1, 2010  
street & number 434 NW 6<sup>th</sup> Avenue telephone 503.224.0333  
city or town Portland state OR zip code 97209  
e-mail jallen@swca.com

**Additional Documentation**

Submit the following items with the completed form:

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- **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. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

The following information applies to all submitted photographs. Additional information on individual photographs can be found in Appendix B: Photographic Log

**Name of Property:** June D. Drake House

**City or Vicinity:** Silverton

**County:** Marion **State:** Oregon

**Photographer:** Jason M. Allen

**Date Photographed:** May 8, 2010

**Description of Photograph(s) and number:**

<u>Photo #</u>	<u>View</u>
OR_MarionCounty_JuneDrakeHouse_0001	West (principal) elevation, view to the east-northeast.
OR_MarionCounty_JuneDrakeHouse_0002	North, west half (left) and west (right) elevations, view to the east.
OR_MarionCounty_JuneDrakeHouse_0003	West (left) and south (right) elevations. View to the north.
OR_MarionCounty_JuneDrakeHouse_0004	North elevation, east half. View to the southeast.
OR_MarionCounty_JuneDrakeHouse_0005	Outbuildings, view to the southeast.
OR_MarionCounty_JuneDrakeHouse_0006	Entry Hall, first floor, view of the main staircase. View to the northwest.
OR_MarionCounty_JuneDrakeHouse_0007	View from entry hall, toward living room, first floor. View to the southeast.
OR_MarionCounty_JuneDrakeHouse_0008	View from parlor toward living room, first floor. View to the southwest.
OR_MarionCounty_JuneDrakeHouse_0009	View from dining room, toward parlor, first floor. View to the east-southeast.
OR_MarionCounty_JuneDrakeHouse_0010	View of built-in china cabinet, dining room, first floor. View to the north.
OR_MarionCounty_JuneDrakeHouse_0011	Kitchen, first floor. View to the west-southwest.
OR_MarionCounty_JuneDrakeHouse_0012	View of pantry, first floor. View to the west-northwest.
OR_MarionCounty_JuneDrakeHouse_0013	View of stair hall, second floor. View to the west.

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- OR\_MarionCounty\_JuneDrakeHouse\_0014 View from stair hall toward bedrooms and rear hall, second floor. View to the south-southeast.
- OR\_MarionCounty\_JuneDrakeHouse\_0015 View of west room of master bedroom suite, second floor. View to the southeast.
- OR\_MarionCounty\_JuneDrakeHouse\_0016 View of east room of master bedroom suite, second floor. View to the east.

---

**Property Owner:** (Complete this item at the request of the SHPO or FPO.)

---

name Karen and Ed McKenzie

street & number 409 S. Water Street telephone 503-873-0175

city or town Silverton state OR zip code 97381

**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.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior  
National Park Service

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### LEGEND

#### LINE TYPES

- OLD PROPERTY LINE
- VACATED RIGHT-OF-WAY
- RAILROAD RIGHT-OF-WAY
- RAILROAD
- STREAM, LAKE, ETC.
- NON-BOUNDARY
- PARTITION PLAT BDT.
- SECTION BOUNDARY
- TAX CODE BOUNDARY

#### SYMBOL TYPES

- BULL.
- CONTROL POINTS
- SURVEY MONUMENTS
- CLASS CORNERS
- SECTION
- 1/4 SEC.
- 1/4 COR.
- 1/16 SEC.
- 1/16 COR.

#### NUMBERS

- TAX CODE NO.
- 000 00 00 0
- ACREAGE - ALL ACREAGES EXCLUDE ANY PORTION THAT MAY LIE WITHIN THE INDICATED PUBLIC RIGHT OF WAYS.
- TICK MARKS - WHEN A TICK MARK IS INDICATED ON THE EXTENSION OF A LINE, THEN THE DIMENSION GIVEN IS USED WHEN DIMENSIONS GO INTO PUBLIC RIGHT OF WAYS.
- ARROWS ARE USED WITH DIMENSIONS IN AREAS OF GREATER COMPLEXITY.

**NOTICE: This map was created for Assessor's Office use ONLY.**



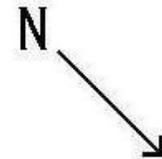
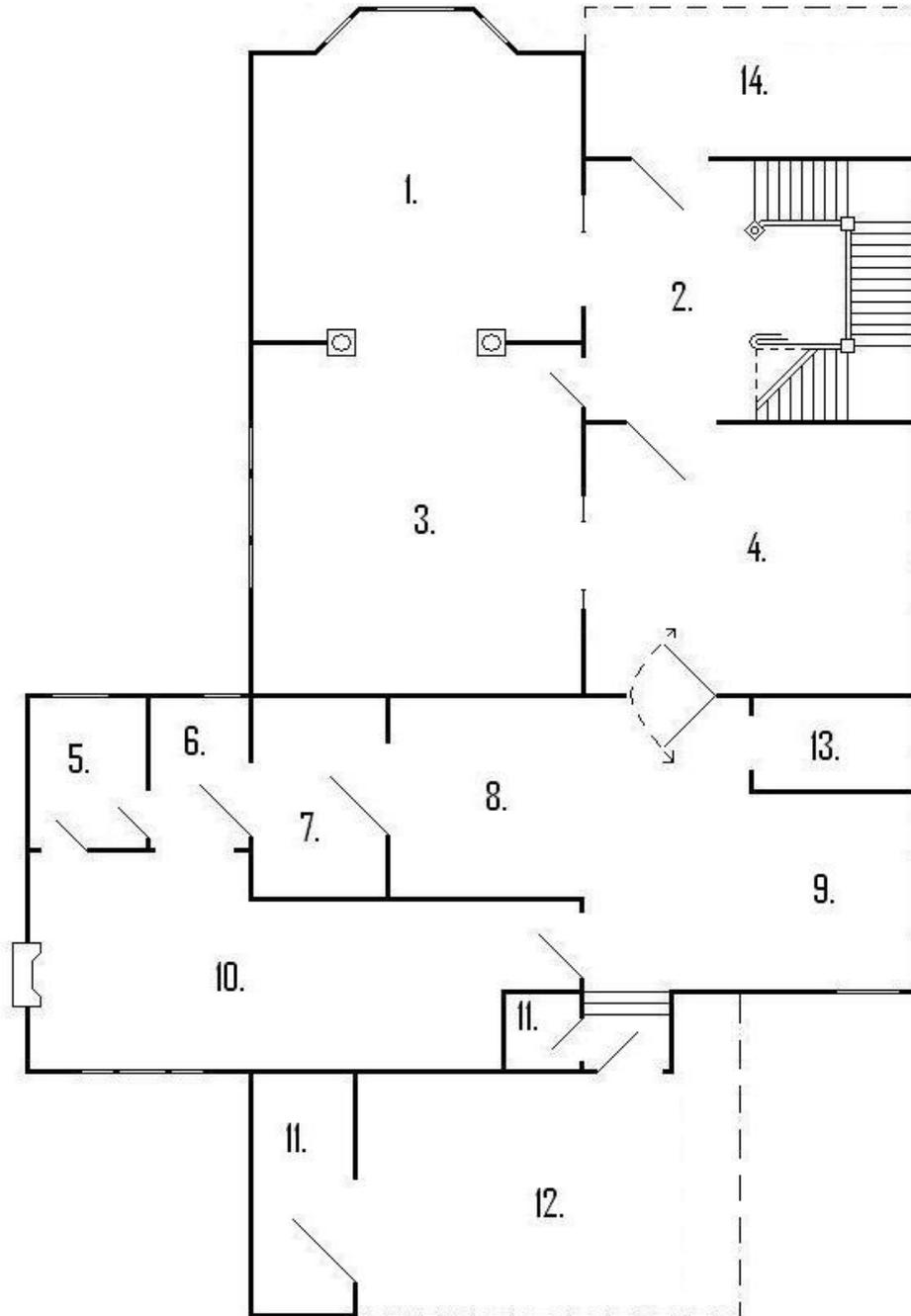
SCALE 1" = 100'  
07/12/2009  
10:00:00 AM  
MARION COUNTY GIS

United States Department of the Interior  
National Park Service

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June Drake House  
1st Floor Plan

not to scale

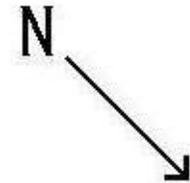
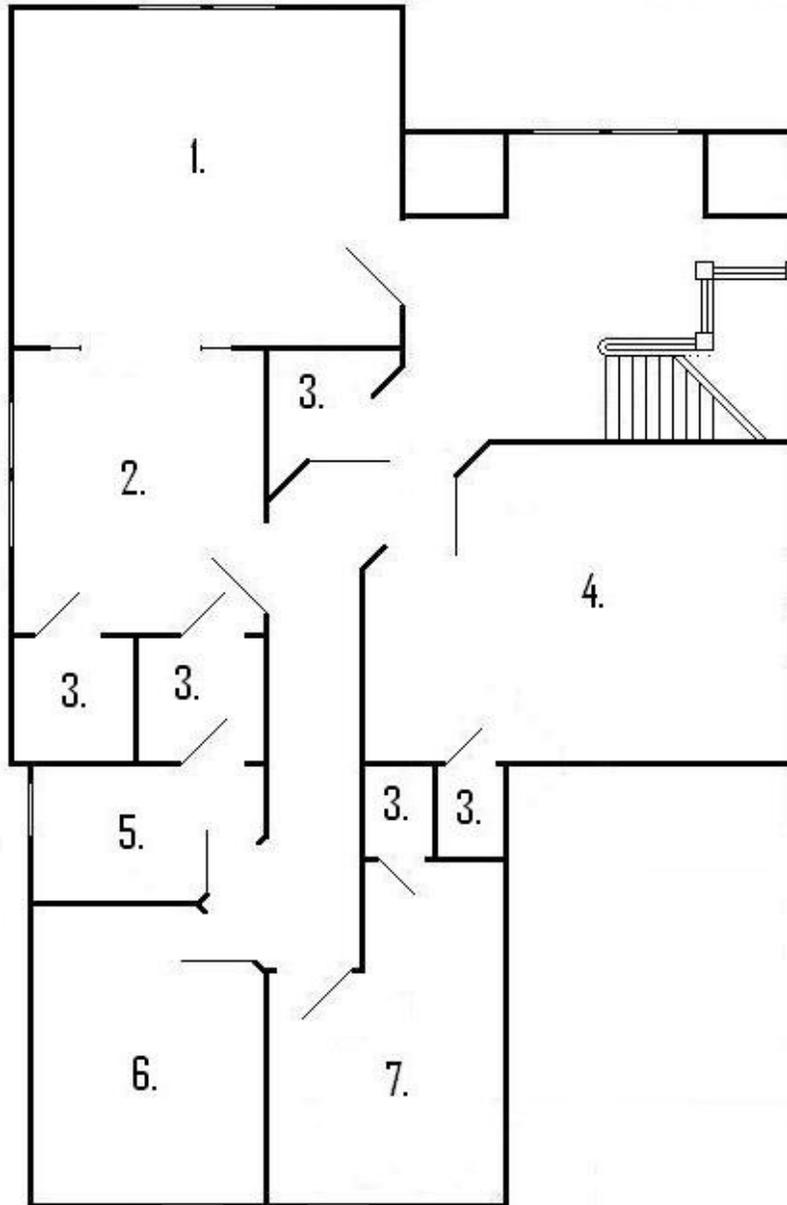
- 1. Sitting Room
- 2. Entry Hall
- 3. Parlor
- 4. Dining Room
- 5. Closet
- 6. Bath Room
- 7. Wash Room
- 8. Kitchen
- 9. Family Room
- 10. Bedroom
- 11. Storage
- 12. Patio
- 13. Pantry
- 14. Porch

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June Drake House  
2nd Floor Plan

not to scale

- 1. Bedroom
- 2. Bedroom
- 3. Storage
- 4. Bedroom
- 5. Bathroom
- 6. Bedroom
- 7. Bedroom

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Figure 1. June D. Drake House, ca. 1910. Photo is in the collection of Ed and Karen McKenzie, current owners. Photo by June D. Drake.

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Figure 2. Rear of June D. Drake House, ca. 1910. Photo from the collection of Ed and Karen McKenzie, current owners. Photo by June D. Drake.

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Figure 3. Entryway of the June D. Drake House. Photo from the collection of Ed and Karen McKenzie, current owners. Photo by June D. Drake.

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Figure 4. Sitting room and parlor (through threshold) of the June D. Drake House, ca. 1910. Photo from the collection of Ed and Karen McKenzie, current owners. Photo by June D. Drake.

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National Park Service

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Figure 5. Kitchen of the June D. Drake House, ca. 1910. Photo from the collection of Ed and Karen McKenzie, current owners. Photo by June D. Drake.

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Figure 6. Master Bedroom suite of the June D. Drake House, ca. 1910. Photo from the collection of Ed and Karen McKenzie, current owners. Photo by June D. Drake.