

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 Adams, Louis J., House

other names/site number N/A

2. Location

street & number 423 W. Main Street not for publication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 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	Total

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 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS/ Craftsman

foundation: Concrete
walls: WOOD/ Weatherboard
Stucco
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 Louis J. Adams House is a 2½ story, frame Craftsman-style house, in the full expression of the style. The house is situated very prominently on a steep rise overlooking downtown Silverton, at the peak of a terraced lot on the south side of West Main Street, the primary east-west thoroughfare through Silverton, extending across the Silver Creek. The neighborhood is characterized by historic residences, most built between 1880 and 1920. Silver Creek is a short 0.2 mile to the northeast down Main Street, and the Silverton Commercial Historic District (listed in the National Register of Historic Places in 1987, begins on the other side of the bridge spanning the creek. The house sits on an irregular, partially-wooded 2.83-acre lot, with 248.42 feet fronting West Main Street. It has a front-gabled roof featuring a prominent, projecting side-facing gable that reaches the full 2½ stories on the west elevation, opposing gabled dormer on the east elevation, and a heavy wrap-around porch stretching from the west, across the north (front) elevation, and across the east elevation.¹ The rear of the house includes a second-floor porch overlooking the detached garage, extensive landscaping, full-court basketball court, and forested grounds with walking paths and picnic tables. The walls are stucco with extensive, locally-harvested fir trim and detailing finished in a contrasting dark tone. The house sits on a poured concrete foundation, and includes a full, finished basement. The interior of the house is richly styled with built-in cabinetry, a finely-crafted fir central staircase, Scamozzi Ionic columns at the entry, coffered ceilings throughout the first floor, and features custom-designed, hand-painted friezes in the living and game rooms by noted Portland, Oregon Arts and Crafts and Art Nouveau artist and designer CJ Hurley. The house totals 4,954 square feet. The Louis J. Adams House is undoubtedly among the finest residences in Silverton, and having undergone an extremely thoughtful and appropriate restoration on many of the key interior spaces, and with few exterior alterations, maintains excellent integrity.

Narrative Description

Exterior:

The Louis J. Adams House is composed of a large, roughly rectangular massing with a forward-facing main gable. The widely-overhanging eaves exhibit exposed, shaped rafter tails, and are supported by heavy, shaped knee braces in the gables. The substantial bargeboards carry a beaded edge and are pierced by the shaped end of the horizontal member of the knee braces. The main gable is opposed on both sides; on the west elevation by a large, full-height, projecting gable bay, and on the east by a substantial, yet subordinate gabled dormer. Despite the building's 2½-story height, the Louis J. Adams House creates the typically Craftsman-style emphasis on heavy massing and overall horizontality through its relatively wide footprint, further emphasized by the wide, hipped-roofed wrap around porch which extends from the north side of the projecting bay on the west elevation, across the entire north (front) elevation, and stretching nearly across the

¹ The Louis J. Adams House is situated along West Main Street, which extends northeast-southwest through Silverton. Main Street spans Silver Creek, which is the dividing line between East and West Main Street. As such, the Louis J. Adams House actually faces somewhat to the northwest. For the purposes of this nomination, the principal elevation (NW) will be referred to as the north elevation, the side elevations as the east and west elevations, and the rear elevation as the south elevation.

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entire east elevation. The porch is supported by very heavy, square box posts, tripled at all corners (including at the forward, centered gable above the main entry steps and door on the north elevation) and singly at intermediate supports across the porch face.² Across the east elevation, where there are no corners to provide tripled posts, the posts alternate double and single, to continue the rhythm established by the triple posts at the corners on other elevations, where, when observed from straight on, one of the three posts is always behind another (always at corners), giving the sense of a doubled post. The posts are set on substantial concrete piers, and have understated stylistic embellishment at the tops, suggesting capitals, yet with short, vertical members that suggest joinery. The plinths are spanned by a heavy balustrade with a shaped rail, and square balusters. The porch structure is supported by the concrete piers beneath the box posts, spanned by wood lattice. The exterior walls of the ground floor of the house are clad in dark-painted wood clapboard, with lighter-colored stucco above, further creating the sense of weight and horizontality.

The north (front) elevation³ is approached by a concrete sidewalk extending from the south side of West Main Street, ascending two sets of concrete steps where the terraced landscaping requires. At the lower set of steps, the pathway is flanked by a pair of tall, slender cast-concrete posts topped by glass lamps. The porch, which spans the entire north façade, has a centered, forward-projecting gable with a stylized suggestion of a pediment, achieved through the use of a modillion-supported horizontal cross-member beneath the gable. Steps beneath this gable lead to the heavy wood front door, set in a slightly projecting bay, which is shared by a window to the east of the door. The window, like many on the first floor, is a wood-framed, single-hung window, with leaded glass panes on the upper and lower sashes. The upper sash, somewhat shorter than the operable lower sash, features lamb's tails. The heavy front door features a large, single sheet of glass, and both window and door are surrounded by molded trim. The projecting bay in which they are set is framed by half-posts set on the wall that carry the coffering from the front of the porch to the bay façade. On the east and west of the entry bay are matching, large single-hung windows with lamb's tails on the upper, diminutive sashes. On the second story of the north elevation, the stucco wall features two wide banks of triple windows, evenly spaced on the façade. These windows are single-hung, with equally-sized upper and lower sashes, the upper sashes featuring the lamb's tails seen on all other windows in the house. These windows are surrounded by molded trim, painted dark to contrast with the light-colored stucco. On the third story (a half-story), set near the peak of the gable, are two sets of paired, single-hung windows, the upper sashes of which are glazed with diamond-lights. Beneath these windows is a stylized, mock balcony with squared rails, supported by shaped wood corbels that recall the shaping of the nearby knee braces supporting the main gable. Just above these windows, the gable peak is elaborated with simple, yet heavy wood framework, spanning horizontally, and with a kingpost rising to the gable peak.

The east (side) elevation⁴ is dominated by the large, full-height projecting bay, topped by a gable. Located just to the north of centered on the elevation, this square bay carries the clapboard siding on the ground floor, and stucco above. Rising to the top of the east face of the bay, is a centered, brick exterior chimney, flanked on both sides on the ground floor by single-hung, wood sash windows, and on the second floor by single-pane, diamond-lighted windows. At the second floor, the chimney narrows, with two steps of concrete coping. The chimney then rises through the third floor, and pierces the

² See photo # OR_MarionCounty_LouisAdamsHouse_0006.

³ See photo # OR_MarionCounty_LouisAdamsHouse_0001

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gable, rising to the flared chimney top, surmounted by a metal chimney cap. On the third floor, flanking the chimney, are two single-hung wood sash windows, the upper sashes of which are glazed with diamond-lighted panes as seen on the north elevation, third floor. Each of these windows has a mock-balcony matching that seen on the north elevation, though they do not span across the brick chimney separating the windows. The gable peak has a similar heavy wood horizontal span, but lacks the kingpost seen on the north elevation. On the north cheek of the square bay, first floor is a glazed wood door, accessed from the porch. On the south cheek, first and second floors, are single-hung wood sash windows, as well as on the north cheek, second floor. On the first floor, to the north of the bay on the face of the main mass is a high-mounted, leaded glass window. To the south of the bay, on the first floor, is a pent roof spanning to the south end of the façade, covering a single-hung wood sash window at the north, and a pair of single-hung wood sash windows to the south. The pent roof has exposed, unshaped rafter ends, and is supported by horizontal, unshaped supports. At the very south of this elevation, also beneath the pent roof, is a wood door. On the second floor, to the south of the square bay, is one single-hung, wood sash window. The first floor extends beyond the south end of the second, creating a second floor porch area above the first floor, rear (south) elevation.

The west (side) elevation⁵ is characterized on the first floor by the nearly full-width continuation of the wrap around porch, with steps at the south end, leading to a side entry door. At the north of this elevation is a second brick, exterior chimney, which also rises through the second floor, piercing the overhanging eave of the main roofline, and extending to a flared chimney top, surmounted by a metal chimney cap. On either side of the chimney, on the first floor, are single-hung, wood sash windows, the upper, shorter sashes of which feature the familiar leaded glass panes. Proceeding to the south on the first floor, is a single-hung, wood sash window with equally-proportioned sashes, followed by the side entry door. To the south of the door is a small, single-hung wood sash window with leaded glass upper sash. To the south of this, beyond the south reach of the porch, is a second small, single-hung window, the same as the previously-described small window, but without the leaded-glass upper light. To the south of this is a single-hung, wood sash window of full-size with an attached, metal storm window mounted in the frame. The second-story of the east elevation has three full-size single-hung wood sash windows to the south of the exterior chimney, and one full-size single-hung wood sash window to the north. At the south of the east façade, second floor, is a smaller, single-hung wood sash window. The partially-covered second floor porch on the south elevation (further described below), is visible at the east elevation, and the south-facing gabled roof of the east portion of that porch forms the southern extent of the east elevation, second floor. The third floor (a half-story) features a subordinate, gabled dormer, south of centered on the east elevation. The east face of the dormer includes two wide, single-hung, wood sash windows, the upper sashes of which are glazed with diamond-lighted panes. The peak of the gable is spanned by a horizontal beam matching that seen at the gable peak of the square bay of the west elevation, again, lacking the kingpost featured in the main gable on the north elevation, though again supported by shaped knee braces.

The south (rear) elevation⁶ is characterized by the extension of the first floor beyond the south reach of the second floor, creating a second floor porch, surrounded by a solid, clapboard-clad stem wall, capped with metal coping. The eastern

⁴ See photo # OR_MarionCounty_LouisAdamsHouse_0003

⁵ See photo # OR_MarionCounty_LouisAdamsHouse_0005

⁶ See photo # OR_MarionCounty_LouisAdamsHouse_0004

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portion of the porch is covered by a gabled roof, the eastern slope of which extends the eastern slope of the main gable roof. This portion of the porch overhangs the south wall, first floor, slightly, and is supported by shaped wood corbels. The porch roof is supported by square posts matching those supporting the first floor wrap around porch in more slender form, though carrying the same stylistic elements. The gable itself is infilled with stucco, the overhanging eaves supported by shaped knee braces, and the gable peak spanned by a heavy, horizontal member. The main gable on the south elevation also features the same shaped knee braces, and again features the horizontal beam across the gable peak, again without kingpost. Fenestration on the south elevation, first floor includes a small, single-hung wood sash window at the west, a somewhat larger single-hung wood sash window at the center, and a full-size, single-hung wood sash window at the east. On the second floor, at the west is a full-size, single-hung wood sash window. Just to the west of centered on the south elevation, second floor, is a triple window composed of narrow, fixed sashes surmounted by smaller fixed sash transom windows. The easternmost of these is beneath the western edge of the gabled porch roof. To the east of these, beneath the porch roof, is a wood door giving access between the porch and the interior, second floor. A second door, similar to this, is found at the eastern end of the second floor, south elevation, also beneath the gabled porch roof. At the third floor, south elevation is a paired, single-hung wood sash window, the upper sashes of which carry diamond-lighted glazing.

Interior:

The Louis J. Adams House is arranged in a center hall floor plan, with the main entrance giving access to a broad hall, flanked on both sides by interconnected rooms. All of the rooms in the house have heavy molded baseboards, molded door and window trim with cornices, and molded picture rails. The first floor is characterized by the extensive use of dark fir in window and door trim, stylistic embellishments such as columns at the entry, heavy molded baseboards, heavy coffering at the ceiling, dark fir picture rails in every room, and the main staircase, which is located along the west wall of the rear of the center hall. The rooms of the first floor include the parlor in the northwest corner, the dining room on the center-west, living room occupying the northeast corner, study at the center-east, central hall, kitchen in the southwest, bathroom in the center-south, and bedroom/office at the southeast corner. The second floor includes the central hall, two forward bedrooms, each with half-bath, occupying the northeast and northwest corners, bedroom at center-east, also with half-bath, full bath immediately to the south of the center-east bedroom, and master bedroom suite on the west, with attached full-bath and walk-in closet/dressing room at the southwest corner. The third floor, with is a half-story, has a sloping ceiling reflecting the slope of the gable roof. It is largely open, with separate rooms on the east and west, beneath the dormer and projecting gable, respectively. Alterations in the floor plan of the third story include the subdivision of the north end of the room to create a bedroom, and the walling off of the southwest corner of the room to create a full-bath. The finished basement is composed of a largely open northern half, store room and wine cellar on the west, beneath the square bay, a kitchen area along the southern portion of the wall, and a series of small utility and storage rooms occupying the southeastern corner of the basement. A bathroom is located in the southeastern corner of the basement.

The entry way on the first floor features paneled fir wainscoting, a tiled floor composed of hexagonal tiles, and framed on the south threshold by two ten-foot, fir Scamozzi Ionic columns, rendered in full-round and complimented by paired pilasters that respond with matching Scamozzi Ionic capitals. The entry way gives way to the center hall to the south, where the pilasters are repeated (singularly, matched to the side, and supporting the lateral members of the coffering) twice down the length of the hall, once between the doorways to the parlor and dining room (this on the west only; the

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doorway to the living room is significantly wider than those elsewhere), and once at the quarter landing of the main staircase. The center hall has heavy fir trimmed doorways to the east and west leading to the living room and parlor, respectively. Beyond, the hall has doors to the east and west again, giving access to the second rank of rooms, the study and dining room, respectively. The doorway to the study is a standard single door, while that to the dining room is a double pocket door, intact and retaining original brass hardware. Beyond these doors, on the east wall of the hall, at the south, is a high-mounted, leaded glass window matching the pattern and colors seen on upper leaded sashes of exterior windows. Beyond this is a wood closet door. The main staircase, descending along the west wall of the hall, to the south of the dining room entry rises from the floor level to the west before turning at a quarter landing and ascending the rest of the way to the second floor. At the north face of the quarter landing is a built-in bench. The staircase has square newels and turned, spindle balusters. The northern newel features an attached, brass lamp with a tiffany-style shade.⁷

The parlor, occupying the northwest corner of the first floor, is the only room that does not have a picture rail, but is otherwise elaborated similarly to that in the other first floor rooms, with wainscoting, baseboard, door and window trim, and coffered ceiling. The wide doorway to the south, leading to the dining room, contains a pair of pocket doors, intact, and retaining their original brass hardware.⁸

The dining room, located to the south of the parlor, and occupying the first floor of the projecting square bay on the west side of the house, features the two sets of pocket doors previously described, a brick fireplace with a molded fir mantle supported by shaped corbels, 1-over-1 single hung windows on either side of the fireplace, a matching window on the south-facing wall of the bay, and a door leading to the west side of the wrap around porch on the north-facing wall of the bay.⁹

The living room is the largest room on the ground floor, and occupies the northeast corner. The entryway from the hall is quite large, and has no doors separating the two rooms. The living room features a brick fireplace on the east wall, with a heavily molded, fir mantle. The shelf of the mantle is broken, with the center of the shelf lower than the two sides. Above the fireplace is a custom designed, hand-painted butterflies and roses motif frieze, designed and painted by Portland Arts and Crafts designer CJ Hurley. The living room does not have the fir wainscoting seen in other rooms throughout the first floor. The south threshold of the room, joining it with the study, is defined by heavy, built in book cases supporting heavy, square piers. This threshold was designed as part of the recent restoration of the house, and is designed based on marks in the floor and threshold moldings left by the originals, which had been removed. No surviving photos of the original threshold are known, and so, based on the dimensions seen in the scarring on the floor and molding around the threshold (original to the house), the current threshold woodworking was designed in an appropriate style.¹⁰

The study itself, located at the center of the east side of the ground floor, is accessed through the threshold from the living room, and by a wood door on the west wall, giving access to the central hall. The east wall also has a high-mounted, leaded glass window to the south of the door, visible from within the study and from the central hall. The study has built in,

⁷ See photos # OR_MarionCounty_LouisAdamsHouse_0009 and See photo # OR_MarionCounty_LouisAdamsHouse_0010.

⁸ See photo # OR_MarionCounty_LouisAdamsHouse_0011.

⁹ See photo # OR_MarionCounty_LouisAdamsHouse_0015.

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glass fronted cabinetry on the east and west walls, and a window on the east, looking out onto the east side of the wrap-around porch. Around the crown of the study, wrapping across all four walls, is an exquisite custom designed and hand painted frieze created by CJ Hurley featuring stylized tulips and complex Celtic knots.¹¹

The kitchen, which has been remodeled, occupies the southwestern corner of the first floor. The room features granite countertops and backsplashes, modern appliances, and extensive built-in, custom cabinetry. A door to the south gives access to the rear entry room (which itself gives access to the outside via a door on the south side of the west wall, and to the bathroom, which is accessed via a door on the east wall of the rear entry room. The kitchen has the wainscoting seen in most of the rest of the first floor, and the picture rails seen in most of the rest of the house. The kitchen gives access to the rear hallway that extends from the east to the west of the rear (south) portion of the house.¹²

The first floor bedroom/office is located in the southeast corner of the house, beneath the covered portion of the rear, second floor porch. This room has windows on the south and east walls, carries the same window and door molding and picture rails seen throughout the house. To the north of this room, intruding somewhat on the rear hallway is a narrow, rear staircase ascending toward the west to the second floor. The staircase has molded, square newel post, winding stairs at the lower quarter-turn, and square balusters set with two turned balls, one near the top of the baluster, one near the bottom. To the north of the staircase landing, at the east end of the rear hallway is a wood entry door leading outside onto the east side of the wrap around porch.

The second floor of the house is characterized by the wide, central hallway¹³ that extends from the top of the main staircase to the front bedrooms, occupying the two triple-window bays visible on the north elevation, second floor. The balustrade of the main staircase is continued around the open expanse of the main staircase, turning, and meeting the west wall near the entrance to the master bedroom suite. Half-baths were installed in the closets each of the bedrooms (except the master suite, which includes a private full-bath) during the 1990s. The east front bedroom, located in the northeast corner of the second floor, has the triple windows on the north, and a single 1-over-1 single-hung window on the east wall. The half-bath is located through a door on the south wall, at the east side. The west front bedroom has the same, though mirrored, arrangement, but lacks a window on the west wall. On the east side of the central hall is a bedroom occupying the center of the east side of the second floor. This bedroom has a half-bath in its north wall, west side. This room has two windows on the east wall. To the south of the side bedroom is a full-bath with tile floors and wainscoting, window on the east wall, and claw-foot bath tub. The master bedroom suite occupies the second floor of the projecting square bay on the west elevation, and extends to the south side of the west elevation, second floor. The master bedroom has a tiled fireplace with a paneled and molded mantelpiece. The shelf of the mantle is supported by rectangular modillions. The fireplace is flanked by high-mounted, diamond-lighted windows, and the sides of the bay feature 1-over-1 wood sash windows. To the south of the master bedroom is a large walk-in closet/ dressing room, through which one passes to the master bathroom, which occupies the southwest corner of the second floor.

¹⁰ See photos # OR_MarionCounty_LouisAdamsHouse_0013 and See photo # OR_MarionCounty_LouisAdamsHouse_0014.

¹¹ See photo # OR_MarionCounty_LouisAdamsHouse_0013.

¹² See photo # OR_MarionCounty_LouisAdamsHouse_0016.

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Stairs to the third floor are located above the narrow rear staircase, and are accessed via a door on the south wall, just to the east of the triple window that is at the top of the main staircase. Through that door is narrow hall leading to the east, which doubles back to rise toward the west to access the third floor. The narrow hall has doors on the east and west ends of the south wall, both leading onto the second floor south porch. The third floor, which originally housed the ball room, was subdivided during the 1990s. Rooms occupy the space beneath the dormer on the east, and beneath the projecting gable at the peak of the bay on the west. Along the east and west of the third floor, in the low space beneath the gable eaves, are storage spaces, accessed through doors on the east and west walls, at the north. The northern portion of the third floor has been walled off to create an irregular-shaped room, now used for a bedroom, and which includes the third floor windows seen beneath the gable peak on the north elevation. Also projecting somewhat into the room is a full-bath, walled out to fill the southwest corner of the third floor.¹⁴

The basement of the house has concrete walls and concrete floor, and is accessed by a set of stairs located behind a door, and descending below the main stair in the center hallway. The stairs give way to a large, open area occupying the entire north half of the basement, supported by four, heavy timber posts that support the inner load-bearing walls of the house. The area beneath the projecting bay on the west has been converted for use as doored storage. A basic kitchen has been installed along the south half of the west side of the basement. The east half of the south side of the basement has been subdivided into several small rooms used for storage, washing, and a craft room in the southeastern corner.

Outbuildings

The Louis J. Adams House has two nearby, associated outbuildings sharing the property with the house. The detached garage, located to the south of the house, was built ca. 1995, and was constructed to closely approximate the original garage, which was located to the west of the current garage, immediately behind the house. The current garage has three bays, a pyramidal roof with raised peak roof vent and horizontal wood coved shiplap (drop) siding with corner boards and simple wood door trim.¹⁵ The other outbuilding is a large, two-story, side-gabled building, located at the rear (south) of the property, built ca. 2000.¹⁶ It is accessed via a fork in the driveway, and is hidden by trees on the largely wooded lot. The building is a garage/shop designed for large recreational vehicle storage and maintenance. It has horizontal clapboard and T-1-11 plywood siding, three steel bay doors, and a projecting second floor porch across the east (front) elevation. Because neither of these buildings is contemporary with the house, nor of the historic period (50-years old or older), they are not considered to be historic or contributing to the eligibility of the Adams House.

2003 Restoration

Beginning in 2003, the owners of the Louis J. Adams house undertook a restoration of the house to reverse a partial renovation begun by the previous owner in an attempt to convert the house for use as a bed and breakfast. During the renovation, much of the woodwork on the first floor was painted, much of the original wainscoting, picture rails, and crown molding removed, the threshold between the living room and study has been removed, bath tubs installed in all of the upstairs bedrooms (not in bathrooms), half-baths were inserted into the closets of upstairs bedrooms, and the house had

¹³ See photo # OR_MarionCounty_LouisAdamsHouse_0018.

¹⁴ See photo # OR_MarionCounty_LouisAdamsHouse_0020.

¹⁵ See photo # OR_MarionCounty_LouisAdamsHouse_0007.

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been painted. As part of the restoration undertaken by the current owners, samples of the remaining wainscoting were reproduced with matching fir, and reintroduced to all of the first floor rooms except the living room. Picture rails were reproduced from original remaining samples and installed on the walls, placed to match the location of the original, based on scarring in the paint and plaster. Crown molding was reproduced to match the original, and reattached. The threshold of the living room/ study was reproduced to the proper dimensions based on visible scars on the threshold molding, with details appropriate for the style adopted from period examples.

¹⁶ See photo # OR_MarionCounty_LouisAdamsHouse_0008.

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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

1912

Significant Dates

1912

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

unknown¹⁷

¹⁷ Review of historic newspapers, building and permit records, historic city directories, and *Architects of Oregon* by Richard Ritz (Laird Hill Publishing, Portland, 2002) was unable to determine the architect or builder of the Louis J. Adams House.

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Period of Significance (justification)

The Louis J. Adams House was built in 1912, during the height of an economic boom in Silverton, Oregon that characterized the period 1906-1925. This period is further defined in the *Domestic Architecture of Silverton, Oregon and its Environs* MPD.

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 Louis J. Adams House is undoubtedly among the finest houses in Silverton, a fully-expressed Arts and Crafts/Craftsman-style home and a very handsome example of early twentieth century domestic architecture in Silverton, Oregon. It is a 2½-story, Craftsman-style residence utilizing the center hall plan in a slightly-modified and embellished four-square form. The house was built in 1912, and, following a several-years long restoration effort, retains excellent integrity, both on the interior and the exterior. The Louis J. Adams House is proposed for listing in the National Register of Historic Places under Criterion C in the area of Architecture, meeting the general registration requirements and property type specific registration requirements set forth in the Multiple Property Documentation *Domestic Architecture in Silverton, Oregon, and its Environs*, as an intact, fully-expressed Craftsman-style home, atypical in its stylistic reach among Craftsman-style homes in Silverton, Oregon. The Louis J. Adams House, built in 1912, is highly representative of the style of architecture it embodies, and stands as a reminder of the sustained period of general prosperity in Silverton during which it was built, which began in 1906, and persisted until the mid-1920s.

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

History of the Louis J. Adams House

The Louis J. Adams House was built for Louis J. Adams in 1912, during the height of a sustained economic boom in Silverton that extended from 1906 into the mid-1920s. Prior to this, Louis J. Adams lived several doors to the east on W. Main Street, in a house that has since been moved to 116 Jerome Street. In 1912, at the height of both his professional and political career (already having served as a state senator, Adams was in 1912, between two terms as mayor of Silverton), and at the upswing of a booming economy which had made him exceptionally wealthy, especially through his association with the Coolidge & McClaine Bank (of which he was a director and legal advisor), Adams began building the palatial home, prominently situated on the edge of the west hill overlooking downtown Silverton. In 1919, his daughter and son-in-law, Charles A. and Francis (Adams) Reynolds briefly moved into the house.¹⁸ By 1920, census records indicate that the Reynolds' had moved into a house

¹⁸ Pinyerd, David, Bernadette Niederer, and Melissa Stoller. *Coolidge-McClaine Historic District*. National Register of Historic Places Nomination Form, 2007, Section 8, page 8.

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several doors to the east on Main Street.¹⁹ In 1924, the Reynolds' purchased the Louis J. Adams House, though they continued to live elsewhere. In May 1931, Louis J. Adams died, and the Reynolds' moved into the Louis J. Adams House.

Reynolds, who had started as an assistant cashier at the Coolidge and McClaine Bank in the late 1910s, had by the late 1920s become a vice-president of that bank. In 1941, the Reynolds' sold the house to Carleton Hande, who lived there and raised his children in the house until 1985, when the house was sold to his son John and his wife Jane.²⁰ In 1995, the Hande's sold the house to Michael Overfield,²¹ who began renovating the house for use as a bed and breakfast, during which period the house experienced its heaviest alterations, including the removal or painting of much of the interior fir trim and detailing, and installing half-bathrooms in all of the bedrooms. In 2003, the current owners, Ron and Jane Jones bought the house,²² and began restoring the house, copying what was left of the original trim and replacing it to its original positions, including over 1,000 feet of crown molding and picture rails. All painted wood trim was stripped and restored to its original dark finish, and bathtubs were removed from the bedrooms (the tubs were installed directly in the bedrooms, near the attached half-bathrooms, which were converted closets).²³ In 2009, the Louis J. Adams House was featured in the Early Summer issue of *Arts & Crafts Homes Magazine*.

Registration Requirements²⁴

The Louis J. Adams House is nominated for listing in the NRHP under the *Domestic Architecture of Silverton, Oregon and its Environs* Multiple Property Documentation under Criterion C in the area of Architecture. Below is a discussion of the general and specific registration requirements set forth in the MPD, and their satisfaction by the Louis J. Adams House:

The Louis J. Adams House remains in its original location, as constructed in 1912 at 23 West Main Street in the City of Silverton, Oregon. It is still in its original use as a single-family residence. It retains its original siding, windows, and trim, is free of physical additions to the house, and retains its original massing and footprint. Alterations to the exterior of the house are limited to the alteration of the entry porch covering the side entrance (west elevation). At this location, the original shed-roofed entry porch was supported by box posts resting on a wood porch deck. This entry porch was removed and replaced with a short, steeply-pitched shed roof that extends

¹⁹ 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.

²⁰ Marion County Deed Records, Book 388, p.155.

²¹ Marion County Deed Records, Reel 1259, p.48.

²² Marion County Deed Records, Reel 2087, p.473.

²³ Coleman, Brian D. "Home to Oregon." *Arts & Crafts Homes Magazine*. Early Summer, 2009, vol. IV, no. 2. pp. 51-57.

²⁴ 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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northward to the south side of the projecting bay, covering the kitchen windows. The porch deck has been replaced with concrete, and the current shed roof is not supported by posts.

Alterations to the interior of the house are generally associated with the brief ownership of Michael Overfield, who owned the house between 1995 and 2003, and began renovations to the house for the purpose of opening it as a bed and breakfast. Alterations at that time included removal of significant amounts of wood trim, including wainscoting and picture rails, the removal of the threshold woodwork between the living room and the study, the introduction of half-baths in all of the second floor bedroom closets and installation of bath tubs in each of those rooms, and the subdivision of the third floor ballroom to include a bedroom at the north end of the floor, and a bathroom in the southwest corner of the third floor. Since 2003, the house has undergone major restoration efforts by the current owners, Ron and Jane Jones. These efforts have included matching and reproducing original wainscoting and picture rails throughout the house, reinstalling it where physical evidence of their presence could be seen on walls, removal of paint from originally unpainted fir trim, removal of bath tubs from bedrooms, and repainting the exterior of the house in digitally-matched colors identified as the original paint scheme as a result of detailed historic paint analysis. The third floor remains as altered by Overfield, though that space is still largely, if not completely, open as it was historically.

The garage, located to the southeast of the house, and facing the west, is a three-car garage that matches very closely the original, visible in a photo in the collection of the current owners, taken ca. 1920. That garage appears to be a three-bay, pyramidal or hipped roofed structure with corner boards and simple trim around the bay doors. The present garage appears to be either a slightly altered original (the building now has a vented pyramidal roof peak), or a very closely-matched modern replacement. The current garage has coved-shiplap (drop) siding, and the same trim pattern seen in the historic photo. It is possible that the roof has been replaced on the original. Because the garage is a secondary structure to the principal building (the house), is designed and appears very similar to the original garage and with compatible materials, and because it is located behind the house, its alteration, or even replacement do not seriously affect the eligibility of the house.

The Louis J. Adams House is constructed on the edge of a steep hill that descends to the east as West Main Street approaches Silver Creek and the downtown business district of Silverton. Part of the original landscaping, designed to both stabilize the hillside and to provide attractive planting areas, the hillside around the Louis J. Adams House has been terraced to include three steps, to the east and wrapping around to the north of the house. These terraces are intact, and remain a focal point of the landscaping and plating regime on display. A recent building, located at the rear (south) of the property, is accessed via a fork in the driveway, and is hidden by trees on the largely wooded lot. Its presence does not affect the integrity of setting enjoyed by the Louis J. Adams House.

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The Louis J. Adams House, with very few, minor exceptions, appears now as it did when constructed, down to the historically-accurate, digitally reproduced paint scheme on the exterior of the house. It is easily and instantly recognizable as one of Silverton's finest historic homes, and contributes greatly to the historic character of the neighborhood.

Criterion C:

The Louis J. Adams House is nominated for listing in the NRHP under Criterion C, in the area of Architecture. The house meets all of the general and specific registration requirements for listing in the NRHP established by the *Domestic Architecture of Silverton, Oregon and its Environs* Multiple Property Documentation. It is classified as follows:

Type: Single Family Residence

Sub-type: Craftsman

Form: Four-square (modified)

Expression: Fully-expressed

The Craftsman style originated in southern California, the first of the styles to originate on the west coast. It gained wide popularity in Oregon a few years before it caught on in the east, and its design elements, especially the broad, overhanging eaves, lent itself well to the wet northwest climate. It was by far the most popular residential style in Oregon during the 1910s and 1920s.²⁵

The Louis J. Adams House, built in 1912, exemplifies the fully-expressed, Craftsman-style home in the modified foursquare form. The basic foursquare form is modified here to include a forward-facing main gable, rather than a hipped roof, but retains the characteristic breaking of the long slopes of the roofline through the use of cross-oriented dormers. On the Louis J. Adams House, the west-facing dormer is elaborated to project beyond the face of the west elevation, creating a projecting square bay crowned by the elaborately-detailed cross-gable. All windows in the house are original, many including multi-light, leaded upper sashes characteristic of the Craftsman style, especially in high visibility areas, and rooms where entertaining was meant to take place.

The Louis J. Adams House incorporates all of the design elements considered to be defining elements of the fully-expressed Craftsman style residence. The home rises to 2.5 stories, makes use of varying materials types, including wood clapboard and stucco wall cladding (the use of which on the first and second floors, respectively, emphasizes horizontality, despite its height), shaped timberwork in gables, porches, and at roof-wall junctions, exposed rafter tails. Windows are found paired and tripled, with rustic surrounds, and often with multi-light upper sashes. Art glass is found in upper sashes, and in fixed windows in the parlor and central hall/study dividing wall. The massive and character-defining porch wraps around the first story of three elevations, and is supported by

²⁵ Clark p.145.

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paired and tripled box posts, spanned by shaped, heavy timbers. The home's widely overhanging eaves are supported by finely detailed knee braces.

The interior of the Louis J. Adams House makes extensive use of dark fir detailing, especially the coffered ceilings, classically-derived fir columns at the interior of the main entry and heavy molded door and window trim, including wainscoting, baseboards, picture rails, pocket doors, and built-in cabinetry, which is very prevalent throughout the interior of the house. The interior detailing, exquisite in its elaboration, is typical of the highly embellished suggestion of structural members acting as the principal design elements, most clearly demonstrated by the dark fir coffering on the ceilings throughout the first floor of the house. The study, a singularly character-defining room, includes fir book cases lining the east and west walls, heavy, box-posted book cases defining the transition from living room to study, leaded art glass on exterior and interior walls, dark fir wainscoting, baseboards and picture rails, heavy molded door and window trim, and coffered ceilings, capturing in a single room all of the defining elements of the Craftsman interior design regime.

The Louis J. Adams House is unquestionably one of the finest residences in Silverton, representing the full expression of the Craftsman style of architecture. With its heavy massing, use of detailed woodwork, built in cabinetry, and structural elements incorporated into the stylistic embellishments, the Adams House defines the Craftsman style as rendered in Silverton during the opening period of the popularity of the style. Although the Craftsman style is well-represented in Silverton, new domestic architecture during this period, especially that constructed in the Craftsman stylistic family, is dominated by modestly-sized and expressed Bungalow subtypes built to house the expanding employee base of the two local lumber mills. By contrast, the Louis J. Adams House is a stately, fully-realized Craftsman-style home most unusual among Silverton Craftsman-style homes in its size, adoption of the center-hall variation of the modified four-square form (generally not seen in more modestly-sized home in this style), and incorporation of all of the stylistic hallmarks of the Craftsman stylistic movement. No other home in Silverton exemplifies the characteristics of the style at such fully developed levels of expression as does the Louis J. Adams House.

Comparative Analysis

The Louis J. Adams House is a large, fully expressed Craftsman-style house built in 1912. Within the city of Silverton, there is only one contemporary house that is built in the same full-expression of the Craftsman style, on a scale matching the Louis J. Adams House, that being the nearby the Eva Coolidge House, which is located at 301 W. Main Street, built 1912-13. The Coolidge House is a 2.5-story, fully expressed Craftsman-style house in a standard four-square form. The house is built on a center-hall plan, similar to that seen in the Louis Adams House, but differs in its overall design adherence to the typical four square form, including its use of the hipped roof supported by paired braces and hipped dormers. The house is clad with clapboard siding similar to that found on the first floor of the Adams House, but where the Adams House varies the siding through the use of stucco on the

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second floor, the Coolidge House continues the clapboard to the eaves, and uses shingle on the face and cheeks of the dormers.

The most striking similarity between the two houses is the wrap around porch on the first floor, which shows such affinity that many speculate that the two houses were designed by the same architect, though neither the architect for the Adams House nor that of the Coolidge House could be discovered. The porches both make use of heavy box pillars with shaped corbels supporting the spanning beam, arranged in triples at the corners and pairs between. The porches on both houses feature projecting gables at the front and side stairs. Overall the porches are of very similar scale and design, though the details differ slightly to match the overall styles employed on the houses. Where the Adams House is of the Craftsman style, but with heavily Arts and Crafts-informed stylistic details, the Coolidge House is heavily influenced by the Colonial Revival stylistic elements derived from the classical architecture often associated with that style. For example, the porch pillars on the Coolidge House have classically-derived capitals with molding forming the individual elements (astragal, echinus, and abacus), while those on the Adams House are clearly Arts and Crafts-derived, with a vertical element piercing the capital, giving the sense of structural joinery. Where the features of the Coolidge House could be said to have an intricate delicacy about them, with elaborately shaped eave trim and supports, those of the Adams House are decidedly heavier, relying on the weight and presence of the heavy timber to provide an overall sense of mass and density. Overall, the Adams House stands as the only example of the fully-expressed Craftsman style in this form, and deriving its design directly from the Arts and Crafts movement of design. The Louis Adams House is singular in the residential architecture of the City of Silverton.

Developmental history/additional historic context information (if appropriate)

Silverton in 1912

The Louis J. Adams House was built in 1912, during a period 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 Louis J. Adams 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.

During the second decade of the twentieth century, Silverton was at the height of the greatest period of expansion in its history. 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

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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, and 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. This expansion brought with it a period of great prosperity for those businesses and professionals that acted in support of it and that offered services to those relocating to Silverton. Not the least of these was the Coolidge and McClaine Bank, established in Silverton in 1880 and for many years the only bank in Silverton, and with which Louis Adams became involved directly in the mid-1880s, where he worked as a clerk while studying law. In 1888, he married Mae Coolidge, daughter of one of the owners of the bank, and in 1897, following his admittance to the bar, began serving the Coolidge and McClaine Bank as its legal advisor. As the chief financing institution in Silverton, the Coolidge and McClaine Bank prospered as the need for financing of the many hundreds of new homes in Silverton grew. By 1912, when Adams was ready to construct his grand new home on West Main Street, the expansion of Silverton was well underway, and appeared to have no end in sight. The Louis J. Adams House, stately and picturesque, and situated prominently on the rise of West Main Street, was a visible symbol of the prosperity of the town.

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 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.

Louis J. Adams (1862-1931)

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Louis J. Adams was a prominent lawyer, businessman, and politician during the late nineteenth and early twentieth centuries. He was born in Portsmouth, Ohio on January 30, 1862, the son of Frank and Barbara (Peters) Adams. He came to Oregon, settling in Silverton in 1884 and working for a time at a flour mill and as a clerk at the Coolidge and McClaine Bank, while studying law in the office of George Bingham in Salem. He married May Coolidge (daughter of Ai Coolidge, a very prominent Silverton pioneer and businessman) in 1888 and soon after purchased a lot from Ai Coolidge (his new father-in-law) on West Main Street (two doors east of where he would build his grand residence in 1912) and built a house, since relocated to 116 Jerome Street. Louis Adams and his wife had four children survive past infancy, including Mabel (born ca. 1890), Francis (born ca. 1892), Louise (born ca. 1895), and Alfred (born ca. 1898).²⁶ Typical of Silverton men of his time, Louis Adams was also very active in a number of local fraternal organizations, including the Independent Order of Odd Fellows, Benevolent and Protective Order of Elks, and the Knights of Pythias.²⁷

In 1897 he was admitted to the bar at Salem, and began his Silverton practice that year. In 1899, his wife May died, and Adams never remarried. In addition to his legal practice, Adams also was a director of the Coolidge and McClaine Bank in Silverton, the principal financial institution in and around Silverton for many decades. In 1901 he was elected to the Oregon State Senate, representing the Ninth Congressional District, served a city councilman and director of Silverton Schools, and was twice elected Mayor of Silverton in 1905-07 and again in the mid-1910s.²⁸ In 1912 he built the palatial home at 423 W. Main Street, and the family moved into it. A 1919 newspaper article states that Charles A. Reynolds, recently married to Francis Adams, had recently moved into the house with his new wife.²⁹ By 1920, census records indicate that the Reynolds' had moved into a house several doors to the east on Main Street.³⁰ On January 24, 1931, Adams suffered a stroke that left him paralyzed. He survived until May 12, 1931 when he passed away at his home, attended by his family and physicians.³¹ In 1930, the house was occupied by Louis Adams, his daughter Louise, his daughter Mabel (now Paterson), and his grandson, Louis E. Paterson.³² After Louis Adams' death, Charles and Francis Reynolds, who had officially purchased the house in 1924, moved in from the house they had lived in a few blocks away, on Coolidge Street.³³

9. Major Bibliographical References

²⁶ United States Bureau of the Census *Thirteenth Census of the United States*, State of Oregon, Marion County, East Silverton Precinct, 1910. On file at the Multnomah County Library, Portland, Oregon; Sanborn Map Company, *Fire Insurance Maps of Silverton Oregon*. New York, 1922.

²⁷ Colmer, Montagu (compiler). *History of the Bench and Bar of Oregon*. Historical Publishing Company, Portland, Oregon. 1910. p.80.

²⁸ Pinyerd, et al. Section 8, p. 7.

²⁹ Pinyerd, et al. Section 8, p. 8.

³⁰ 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.

³¹ *Silverton Appeal*. "Death Ends Career of L.J. Adams, 69; Body was taken to Portland Crematorium." May 12, 1931.

³² 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

³³ Census 1930.

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

- Clark, Rosalind
1983 *Oregon Style: Architecture 1840 to 1950s*. Professional Book Center, Portland, Oregon.
- Coleman, Brian D.
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- Pinyerd, David, Bernadette Niederer, and Melissa Stoller.
2007 *Coolidge-McClaine Historic District*. National Register of Historic Places Nomination Form, On file, State Historic Preservation Office, Salem, Oregon.
- Sanborn Map Company
1922 *Fire Insurance Maps of Silverton Oregon*. New York.
- Silverton Appeal*
1931 "Death Ends Career of L.J. Adams, 69; Body was taken to Portland Crematorium." May 12, 1931.
- United States Bureau of the Census
1920 *Fourteenth Census of the United States*, State or Oregon, Marion County, East Silverton Precinct. On file at the Multnomah County Library, Portland, Oregon.
1910 *Thirteenth 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. On file at the Multnomah County Library, Portland, Oregon.

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 2.83 acres
(Do not include previously listed resource acreage.)

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UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>10</u> Zone	<u>516810</u> Easting	<u>4983304</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 61W34DA09600.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the building that was built for and occupied by Louis J. Adams from 1912 to 1931, 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 6th 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:

- **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.)

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: Louis J. Adams House

City or Vicinity: Silverton

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County: Marion **State:** Oregon

Photographer: Jason M. Allen

Date Photographed: May 15, 2010

Description of Photograph(s) and number:

<u>Photo #</u>	<u>View</u>
OR_MarionCounty_LouisAdamsHouse_0001	North (principal) elevation, view to the southeast.
OR_MarionCounty_LouisAdamsHouse_0002	North (left) and west (right) elevations, view to the east.
OR_MarionCounty_LouisAdamsHouse_0003	East elevation, view to the west-northwest.
OR_MarionCounty_LouisAdamsHouse_0004	West (left) and south (right) elevations, view to the north.
OR_MarionCounty_LouisAdamsHouse_0005	West elevation, view to the northeast.
OR_MarionCounty_LouisAdamsHouse_0006	View along front porch, north side. View from front door, looking northeast.
OR_MarionCounty_LouisAdamsHouse_0007	Garage, west elevation, view to the northeast.
OR_MarionCounty_LouisAdamsHouse_0008	Auxiliary vehicle storage building (left) and Louis J. Adams House (right, rear), view to the northwest.
OR_MarionCounty_LouisAdamsHouse_0009	View from front door, into central hall, first floor. View to the southeast.
OR_MarionCounty_LouisAdamsHouse_0010	View from staircase, into center hall, first floor. View to the northwest.
OR_MarionCounty_LouisAdamsHouse_0011	Parlor, first floor, view to the west.
OR_MarionCounty_LouisAdamsHouse_0012	View from center hall into living room, first floor. View to the east.
OR_MarionCounty_LouisAdamsHouse_0013	View from living room into study, first floor. View to the southeast.
OR_MarionCounty_LouisAdamsHouse_0014	View from living room, first floor; study at left, central hall at right. View to the south.
OR_MarionCounty_LouisAdamsHouse_0015	View of dining room, first floor. View to the southwest.
OR_MarionCounty_LouisAdamsHouse_0016	View of kitchen, first floor. View to the southeast.
OR_MarionCounty_LouisAdamsHouse_0017	View of central staircase, first floor. View to the south.
OR_MarionCounty_LouisAdamsHouse_0018	View of central hall, second floor. View to the northwest.
OR_MarionCounty_LouisAdamsHouse_0019	View of master bedroom, second floor. View to the southwest.
OR_MarionCounty_LouisAdamsHouse_0020	View of ballroom, third floor. View to the northwest.
OR_MarionCounty_LouisAdamsHouse_0021	View of secondary kitchen, basement. View to the northwest.

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

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name Ron and Jane Jones
street & number 423 W. Main Street telephone 503-873-5931
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

National Register of Historic Places Continuation Sheet

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Name of multiple listing (if applicable)

Section number 10 Page 1



LEGEND

- LINE TYPES**
- OLD PROPERTY LINE
 - VACATED RIGHT-OF-WAY
 - RAILROAD RIGHT-OF-WAY
 - STREAM LAKE, ETC. RIGHT-OF-WAY
 - SECTION BOUNDARY
 - TAX LOT BOUNDARY
 - SUBDIVISION BOUNDARY
 - TAX CORN BOUNDARY
- SYMBOL TYPES**
- D.I.C.
 - CONTROL POINTS
 - SURVEY MONUMENTS
 - C.L.A. CORNERS
 - SECTION 1/4 SEC. 1/4 COR. 1/8 SEC. 1/4 COR.

NUMBERS

TAX CODE NO. 000 000 0

ACREAGE - ALL ACREAGES EXCLUDE ANY PORTION THAT MAY BE RESERVED FOR PUBLIC RIGHT OF WAYS.

TICK MARKS - WHEN A TICK MARK IS INDICATED ON THE EXTENSION OF A PROPERTY LINE, IT IS TO BE UNDERSTOOD THAT THIS 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.



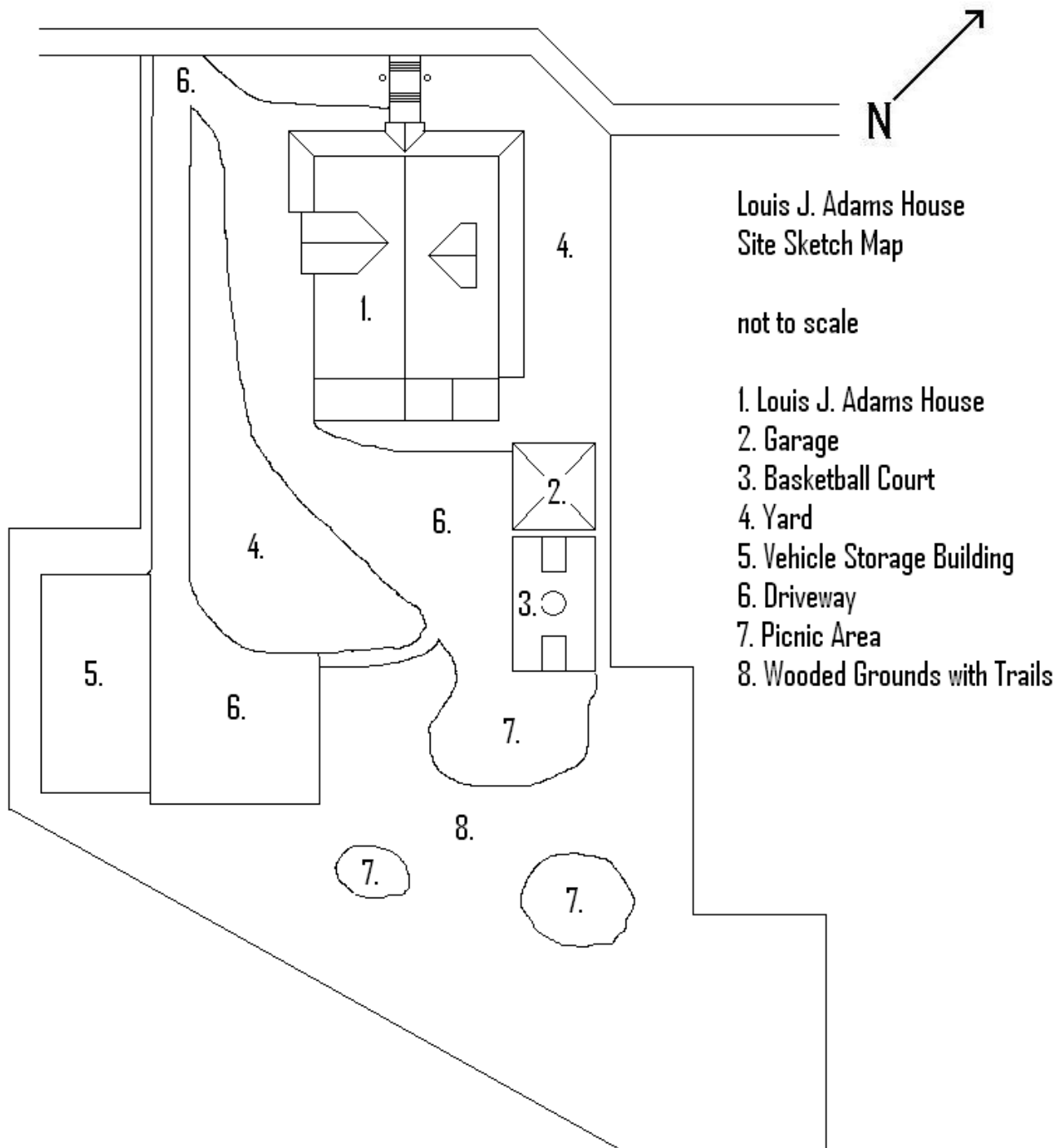
SCALE 1" = 100'
DATE: 4/25/2008
PLOT FILE CREATED: APRIL 25, 2008

United States Department of the Interior
National Park Service

Adams, Louis J., House
Name of Property
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County and State
Domestic Architecture of Silverton, Oregon and its Environs
Name of multiple listing (if applicable)

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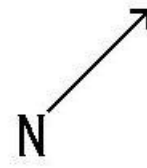
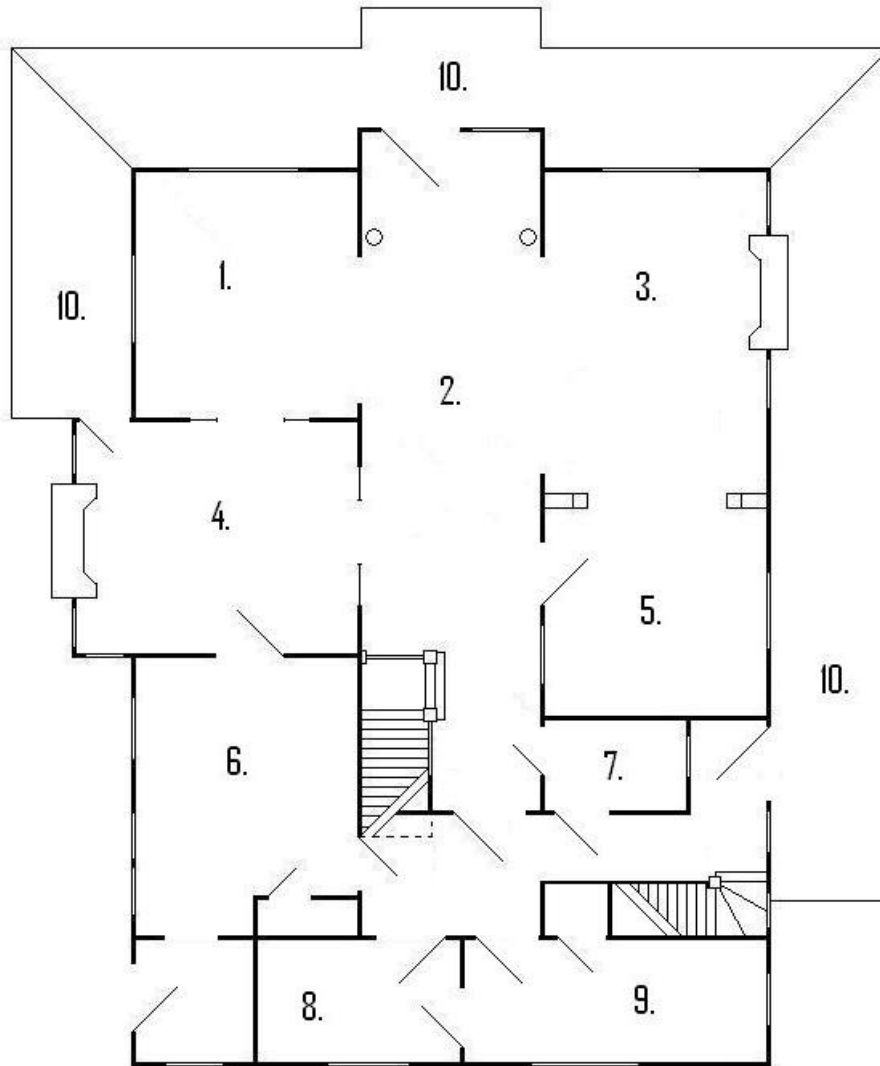


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Louis J. Adams House
1st Floor Plan

not to scale

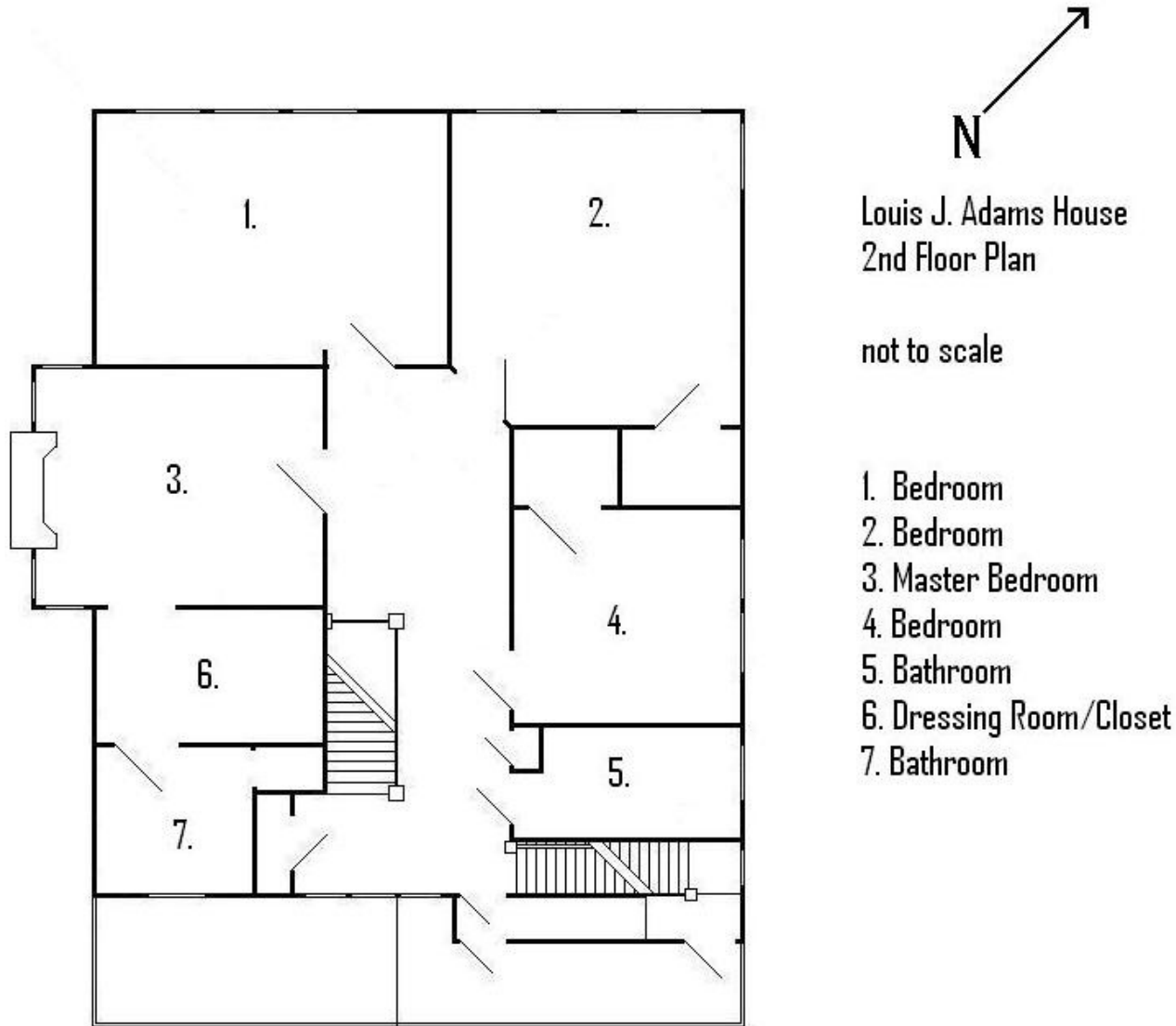
- 1. Parlor
- 2. Hall
- 3. Living Room
- 4. Dining Room
- 5. Study
- 6. Kitchen
- 7. Closet
- 8. Bathroom
- 9. Bedroom/Office
- 10. Porch

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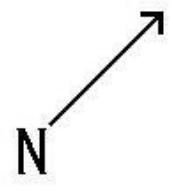
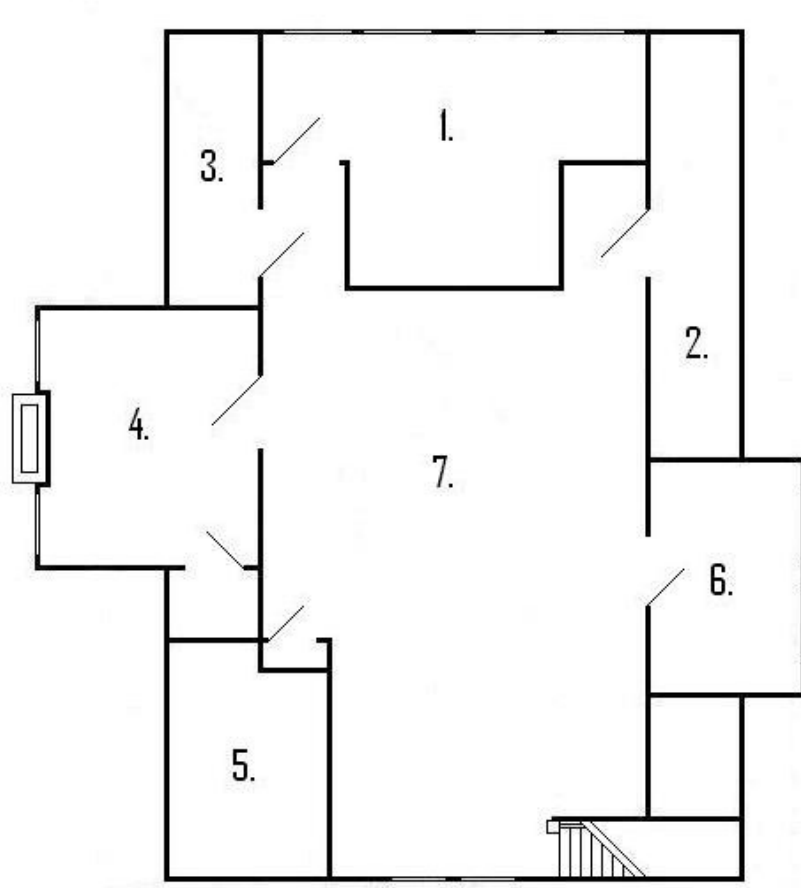


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Louis J. Adams House
3rd Floor Plan

not to scale

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

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Figure 1. Historic photograph of the Louis J. Adams House, taken ca. 1920 facing east-southeast. The photo is in the collection of Ron and Jane Jones, current owners of the Louis J. Adams House.