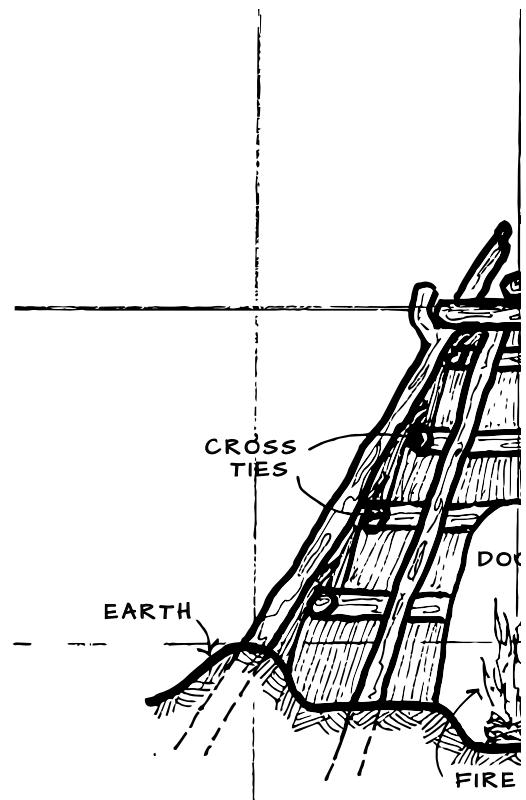




ARCHITECTURAL PERIODS AND STYLES

"In most parts of the West, a child is likely to learn little in school about the geography and history of the region that is shaping him. He gets them through the pores if he gets them at all. Many never get them, some get them late: it is not uncommon for grown men and women to develop a monomaniac interest in local history that as children they never heard of. The discovery that it has been around them all the time, and they deprived of it, forever shatters their ability to take it for granted as inheritors of a stabler tradition might do."

Wallace Stegner
"The Sound of Mountain Water"





In the process of preparing these materials a number of methods have been tested. The one suggested here has been the most successful. It is surprising how interested the students become in observing buildings in their community. They are eager to share what they have seen on buildings outside of school.

The materials have been prepared with these things in mind:

1. Most of the examples of the architectural styles are those that students can find in this area. "Architecture Oregon Style" (see, "BOOKS, WEBSITES, FILMS, VIDEOS AND FIELD TRIPS"), provides a source of information and photographs of examples of buildings that are found in Oregon. Many other books on architectural styles are focused on the examples found on the East Coast. Every region has its interpretations, and "way out on the West Coast," people had their own innovations.
2. The examples are the most prevalent styles of each period. It should be noted that categorizing architectural styles is often controversial among architectural historians, so the choice was made to follow the categories as indicated in the source book.
3. The information has been condensed to give the students an opportunity to combine reading, writing, drawing and verbal communication in the available time.

The suggested method for presenting the materials to the students is one example of a successful way of handling the material. It is hoped teachers and design professionals will make innovative adaptations that will fit the individual classroom situation.

There is a great deal of material to be covered and a limited time in which to cover it. This method allows students to learn one portion of the material and then teach it to the other students by using sketches and an outline method to aid in telling about it.

This process involves art, history, math, written and verbal communication, and personal growth. If virtual applications of these methods are needed, please contact Kim Knowles at kim@af-oregon.org.

Materials:

- Ideally these materials are to be copied and distributed in a classroom setting in a packet for each participating student. The packets can be kept for use with future classes. If making copies of the whole "Student Packet Materials" is not possible, make a copy of one of the styles for each student, including both the information sheet and the full page drawing of the example of the style.
- Cut unlined 8 1/2 X 11-inch sheets of paper into fourths. Each student may use several of these for sketches of details.
- Cut lined paper in half vertically. Have enough for at least one piece for each student.
- Six three by four-foot pieces of butcher paper. Use the lighter colors so the writing will show up well. Write the name of each period at the top in large letters with the dates. Tape these sheets up around the room.
- Wide felt pens and masking tape.

Introduction of the materials:

1. Hand out the materials and give the students a few minutes to look them over.
2. The design professional or the teacher will make a few comments about the periods shown on the large sheets and explain why these particular styles were chosen.
3. The teacher will explain that each student will be assigned a portion of the materials and will then be responsible for telling the rest of the class about their style. They will want to be prepared to give as much information as possible to the other students in a way that will be easy to understand.
4. Each student will study his or her style and make notes about the information on the lined strips of paper. The sections on roofs, shape and size, etc., should be used as the framework for the outlining. A few notes from the information at the bottom of the sheet should also be included.



5. On the unlined paper, the students will make sketches of two or three of the details illustrated on the sheet. The full sheet drawings will not be used at this time except as a reference – the labels on the drawings will help by illustrating vocabulary words they may not understand.

The design professional and teacher will circulate among the students and help them with the project.

Give the students a 15-minute and then a five minute warning before the preparation time is up.

Making the presentations:

The design professional or the teacher will call attention to the large sheets of paper taped up in the front of the room. Comment that they are in chronological order and that the presentations will be made that way – the earliest period first and then progressing through time up to present. Note that some of the dates overlap, and explain that these are approximate dates, but there may have been some examples built earlier and others built after most people have moved on into another period.

At the beginning of the presentation of each period, the teacher or the design professional will give the students an outline of the information in the introduction of the period.

As each student speaks, the teacher will write the name of the style with felt pen on the sheet. When the student has finished, his or her notes and sketches should be taped to the sheet.

Hopefully, these sheets can be left up for the rest of the time the program is being implemented, so references can be made as the students make more drawings and view additional materials. These might include personal family dates, local or world historical events, current events that make historic reference, etc.

How to do the illustrations:

After the class has done the reading, sketching and presentations of the materials, they are ready to make sketches from the full sheet illustrations of each style. Either have them continue with the style they have been assigned or reassign them so each student can read another description page and then do the illustration.

Have the student put the illustration up on the wall in a location where it will be comfortable to observe while doing the drawing. Making the drawing by looking at the illustration from some distance simulates the conditions they will encounter when going on sketching walks. Remind the students that when they are sketching they should draw lightly at first and then go back over the lines they feel are in the right places. Erasers should be used very sparingly.

Also remind them that, while sketching, they are not to use rulers. The lines should be drawn from careful observation of the illustration in relation to the grid.

Review the paper-fold technique and discuss how it can help in the making of these drawings. Refer to the log cabin drawing and the way the grid was used on that. The same principle will work on these drawings. It will just be a little harder because the drawings are more complicated.

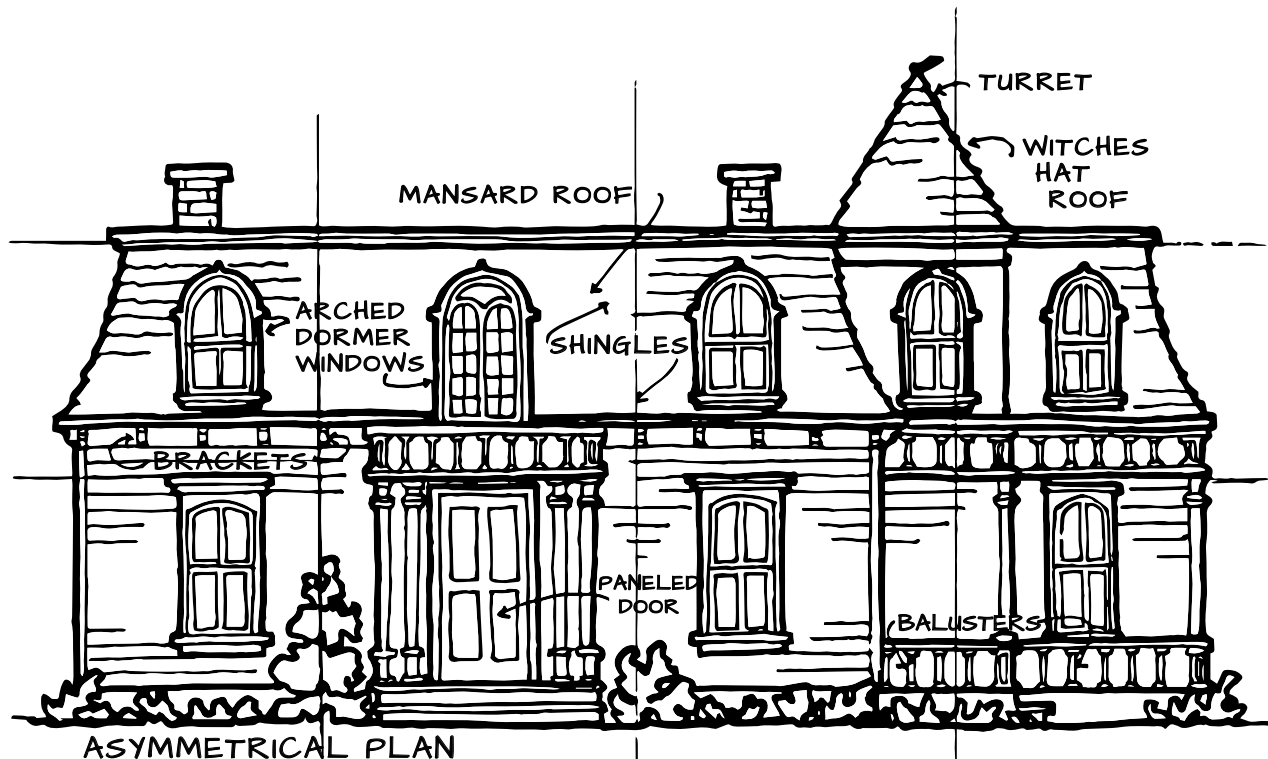
The drawings have been simplified and adjusted somewhat to make the examples fit the grid. Most of the drawings are examples of buildings that can be seen in Oregon and/or are typical Northwest versions of the style.



To further increase the students' success, the drawings have been made with the main outlines in a heavy line and the details in a lighter line. The students have a tendency to draw all the details in a small portion of the sheet and then have trouble getting the rest to fit. They should draw the largest

outlines first and then go from there to the next largest, etc., until they are adding the light-lined portions at the completion of the drawing.

Including the notes on the illustrations will help the students relate the details to the whole, as well as make the terms visual.



SECOND EMPIRE 1865-1880

VICTORIAN PERIOD

BEVERLY CLEARY'S GRANDFATHER'S HOUSE AS PICTURED
IN HER BOOK "A GIRL FROM YAMHILL"



NORTHWEST NATIVE AMERICAN DWELLINGS Mid-1800's

3.6 INTRODUCTION

3.8 The First People who Lived in the Northwest

Mid-1800's Map

3.9 THE PLATEAU GROUP

3.10 Semi-subterranean House

3.11 Plateau Long House

3.13 Plateau Long House Cross Section

3.14 THE GREAT BASIN GROUP

3.15 Sweat Lodge

3.17 Great Basin Wickiup and Variation

3.19 Activity Sheets

3.20 NORTHWEST COAST GROUP

3.21 North Coast Tillamook House

3.22 Alsea Semi-subterranean House

3.24 Activity Sheet

3.25 NATIVE AMERICAN DWELLINGS ACTIVITY SHEETS



The First People Who Lived in the Northwest

Indigenous people of the Northwest have lived here since time immemorial. This means they have lived here for a longer period of time than we have a written record. They have been and are part of large tribal nations, including smaller bands, or groups, of people within the tribal nations. Historically, these groups functioned as extended families and each had its own way of living, working, caring for one another and designing and building dwellings or structures. Often, tribal bands of people would live where food was most accessible and they would use the materials and resources available in those areas to design and build their structures.

The Northwest has been a good place to live over the many centuries. Since the climate is mild, it is seldom too hot or too cold. There are streams, rivers and the ocean for food and transportation. The reeds and grasses that grow along these waterways have historically provided the materials for weaving mats and buckets, which were used as household items and as clothing. Wood was used for clothing, shelter, canoes, storage boxes and carved decorations. Decorations were made of shells and stones, as well. The Native Americans here used the large rock cliffs for their paintings, called petroglyphs, to illustrate their legends.

The ocean and rivers in the Northwest have provided almost everything needed over time. This made it possible for indigenous people of the Pacific Northwest to build more permanent structures, sometimes housing hundreds of people.

Sometimes, native groups in the Pacific Northwest have been divided up into three distinct geographical areas. These areas covered several states and Canada, but we will look at the portions in the northwestern part of the United States that are now Oregon, Washington, Idaho and northern California.

1. The Plateau: The area that drains into the Columbia, Snake and Klamath Rivers.
2. The Great Basin: The area between the Rocky Mountains and the Cascade Range, including eastern Oregon, southwestern Idaho and northeastern California.

3. Northwest Coast: The Willamette Valley and the strip of land on the Pacific coast, west of the Coastal Mountain Range.

Over time, the people of these cultures had a winter village to which they returned each year. A summer and fall settlement was more temporary, as the people moved around depending on where food was available. Their buildings were designed for certain uses. The more elaborate ones were often used for ceremonials, of which they had many. No matter where they lived, the houses they built were original designs that fit the surrounding environment and the kind of life they lived. The building design was different with each cultural group, but among the members of a group, the designs were often quite alike.

The houses of the northwestern Native Americans were similar to those of the people who lived farther north in British Columbia and Alaska, the Tlinget, Haida, Nootka and many others. These houses were very large, with heavy wood timbers. The floors were often covered with wooden planks. The interiors of the houses often had overhead racks for drying, and floor storage and a shelf around the outside walls to store their possessions. (Source for this material "Space, Style and Structure." See, "Books, Websites, Films, Videos and Field Trips.")

As we look at Native American dwellings on the following pages, keep in mind that these were traditional style buildings around the mid-1800's in Oregon. While we can still find some examples of these today, indigenous people continue to live contemporary lives, but whose ancestors may have built some of these types of buildings.

AFO acknowledges the numerous tribes and groups who call what is now Oregon their home since time immemorial. We honor their ongoing relationship with the land, plants, animals and people of Oregon. We respectfully acknowledge and honor all indigenous peoples past, present and into the future and are grateful for their continued guidance and teachings about their homeland. The land of Oregon still carries the stories of their nations. Through educating Oregon's young people, we seek to facilitate continued learning, growth, and community building; which we recognize is an evolving process of listening and actively responding that we must persist in attending to.



Currently, there are the following federally recognized tribes in Oregon:

Burns Paiute Tribe

Confederated Tribes of the Coos, Lower Umpqua and Siuslaw Indians

Confederated Tribes of the Grand Ronde Community of Oregon

Confederated Tribes of Siletz Indians

Confederated Tribes of the Umatilla Indian Reservation

Confederated Tribes of Warm Springs

Coquille Indian Tribe

Cow Creek Band of Umpqua Indians

Fort McDermitt Paiute and Shoshone Tribes (Nevada and Oregon)

Klamath Tribes

For further resources on Northwest Native Americans, please see the following:

Honoring Tribal Legacies

<https://blogs.uoregon.edu/honoringtriballegacies/teachings/>

Mesoamerican Cultures and their Histories

<https://blogs.uoregon.edu/mesoinstitute/free-curricula/>

Native Histories along the Lewis and Clark Trail

<https://blogs.uoregon.edu/nativehistories/curriculum/>

Oregon Department of Education: Native American Education

<https://www.oregon.gov/ode/students-and-family/equity/nativeamericaneducation/pages/default.aspx>

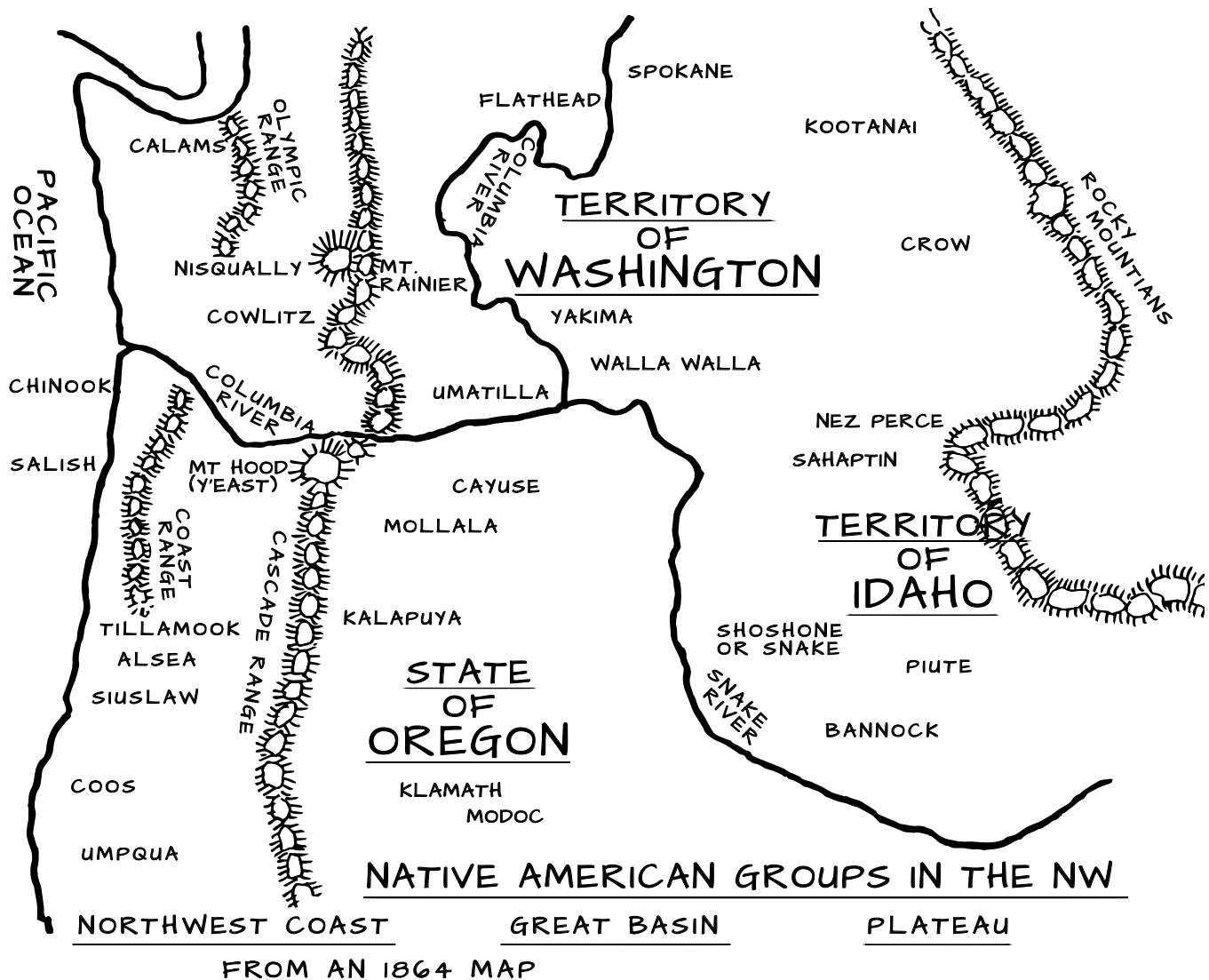
SB 13 Essential Understandings

<https://www.oregon.gov/ode/students-and-family/equity/NativeAmericanEducation/Documents/Essential%20Understandings%20of%20Native%20Americans%20in%20Oregon%20June%202020.pdf>

The Confederated Tribes of Grande Ronde Curriculum

<https://www.grandronde.org/history-culture/culture/curriculum/>

Many thanks to the Confederated Tribes of the Umatilla Indian Reservation, Confederated Tribes of Siletz Indians and the Native American Youth and Family Center (NAYA PDX).



NOTE: The map on this page shows examples of indigenous language groups that existed in the state of Oregon in the mid-1800's after the US Government's westward expansion had begun. While it gives a good idea of the many different tribal nations, it's important to understand that the map is not necessarily complete. There were many individual tribal nations and bands - likely more than are shown and each had/has its own story.



Includes the Klamath and Mollala

The Plateau Group was generally rather nomadic—they moved around seeking good supplies of food. Their summer homes were built quickly and usually left behind when they moved on. Their winter homes were a little more permanent. They were of two types.

Characteristics of the structure: Semi-Subterranean House

Probably the first kind of Plateau house was the Semi-Subterranean, which means it was partly dug down into the ground.

Roofs

The roof was covered with bark, or brush, tied together in bundles, called “thatch.” Sometimes a second cover of earth dug from the pit was put over the first cover, which made the house warmer and cozier.

Shape and Size

A pit was dug about four to six feet deep, with a smaller pit in the center for the fire. They were usually round and from 8 to 20 feet in diameter.

Windows and Doors

The people usually climbed in through an opening in the top. This opening also served as a way for the smoke to get out. There were no windows.

Construction Materials

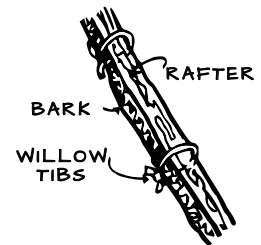
Long poles with the bark removed formed the main structure. They were covered with cedar planks (boards) or cedar bark. Mud was used to fill in holes and make the house weather-tight. The wall supports went from the top of the pit and slanted toward a round hole at the top.

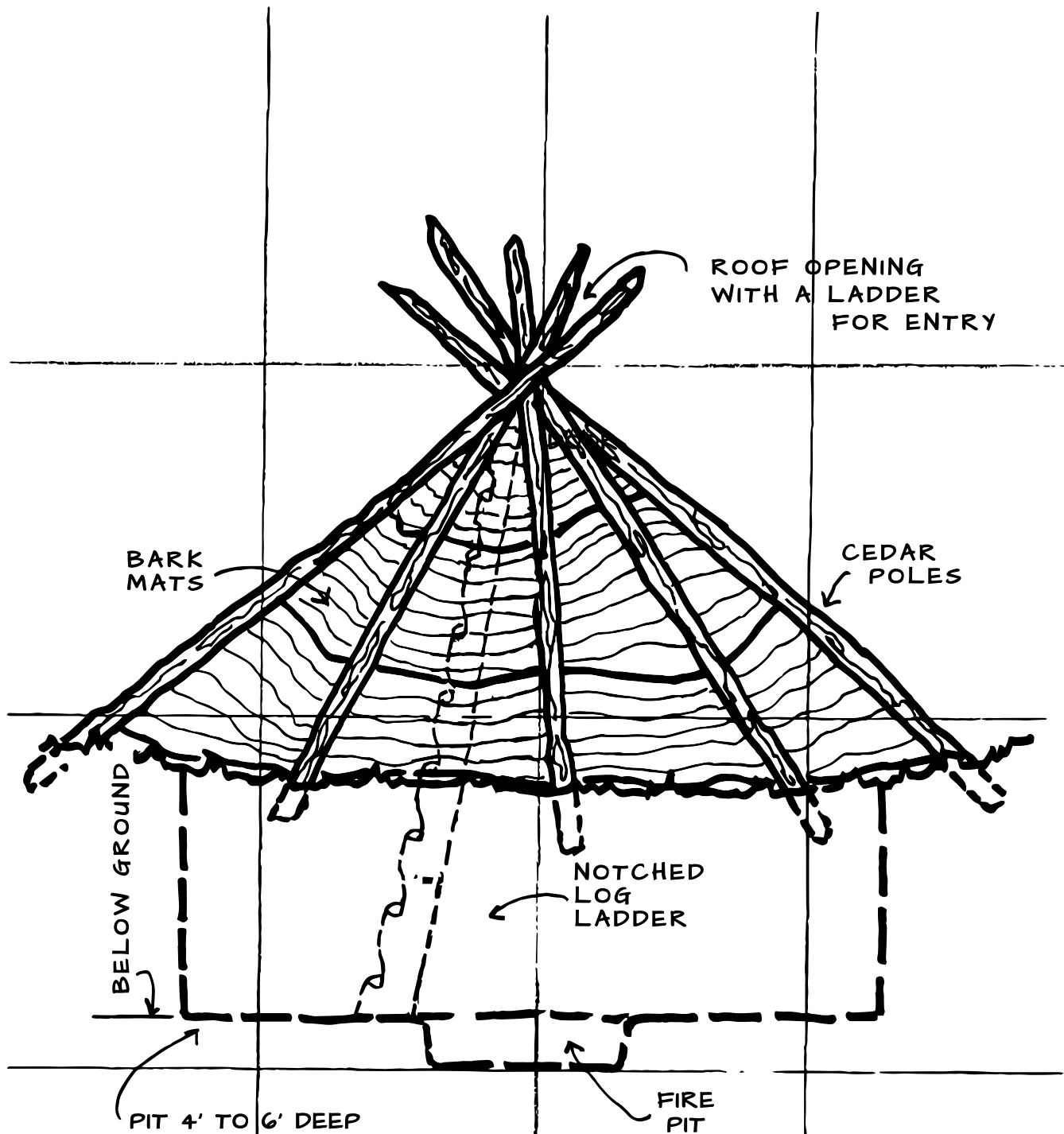
Details

Only one or two families lived in each of these houses. The floor was covered with mats and the beds were piles of grasses. Clothing and food was hung from the upper parts of the structure.

People today build similar earth shelters, although they are a little more permanently constructed. Earth shelters are very energy efficient—that is, they require less energy to keep warm or cool.

The Semi-Subterranean House is probably the oldest form of house. Examples have been found by archaeologists that date back many thousands of years. There were many variations as the house was adapted by many cultures.





SEMI-SUBTERRANEAN HOUSE

PLATEAU CULTURE

NATIVE AMERICAN PERIOD



Includes the Klamath and Mollala

The most important building of the Plateau groups was the Long House or Long Lodge. They were, as the name indicates, quite long and housed several families—some housed 40 or 50 people.

Characteristics of the structure: The Long House

Roofs

The roof was part of the wall structure. The wall poles or rafters came together at the top and were held together by a ridge pole. Often there were two ridge poles that held the rafters together and also formed a slot the length of the structure which allowed the smoke to escape.

Shape and Size

Long houses were rectangular and were 20 to 80 feet long and 15 to 20 feet wide.

Windows and Doors

The ends of the house were either square or rounded, or one of each, with a door in one or both ends. Doors were mats, or sometimes hides or wood. There were no windows.

Construction Materials

The foundation was usually at ground level or an excavation (pit) was dug a foot or so deep with deeper pits for the fires. The inside was one large room. Each family had a section for their own use, but often two families shared a fire for cooking and warmth.

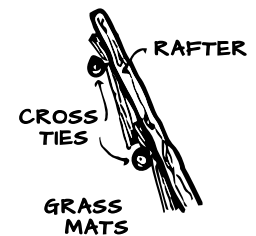
A series of rafters (poles) at the top and bottom of the walls rested on the wall poles that were anchored in the ground. The wall poles formed an “A” shape. Cross pieces between the rafters held every-thing in place. All these pieces were held together with “switches,” which were tough pieces of willow that could be tied around the logs.

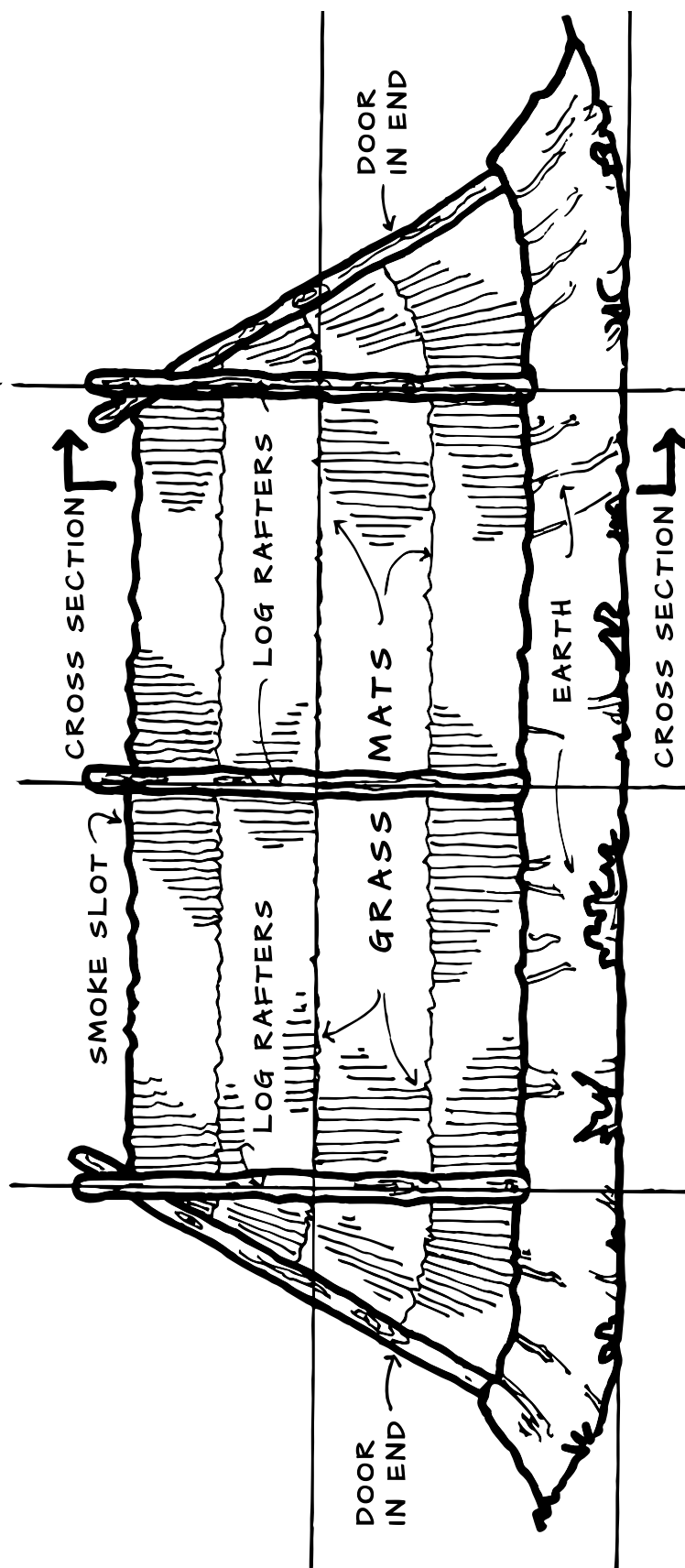
Details

The walls were covered with “tule,” or bulrushes and cattails layered or in bundles called “thatch.” Bark was also quite common.

Often earth was built up around the base of the house to keep the weather out and the warmth inside. In the winter, additional mats were added. Firepits were shallow basins, often lined with rocks.

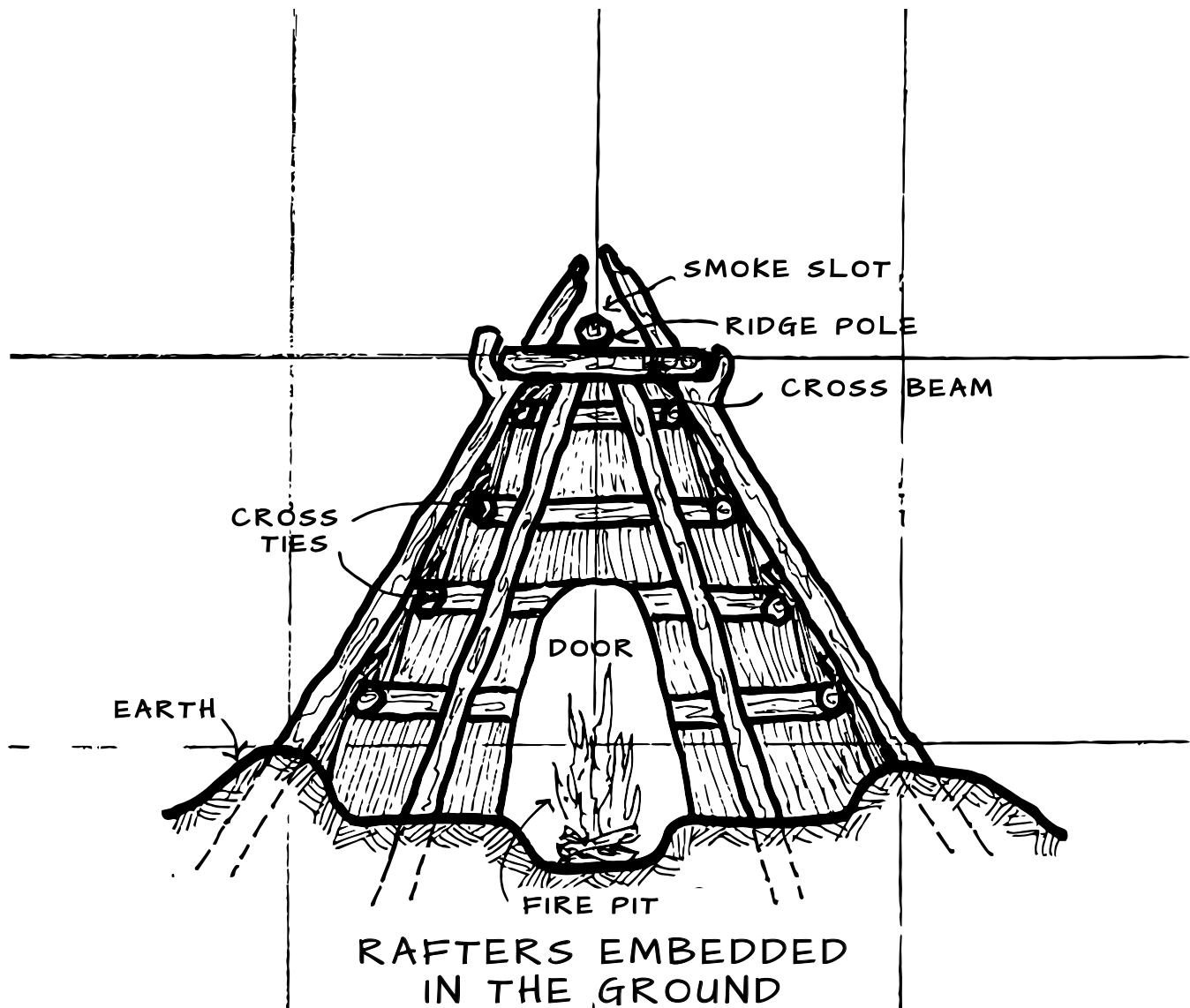
Floors were covered with mats. Storage was at either end. Beds were made of brush, mats and furs. The central area, which contained the fire pit, was left as an open aisle.





PLATEAU LONG HOUSE

NATIVE AMERICAN PERIOD



CROSS SECTION*

INSIDE A LONG HOUSE LOOKING
OUT THROUGH THE DOOR
AT THE END

*THINK ABOUT CUTTING THROUGH AN
APPLE AND LOOKING INSIDE



Some form of the Sweat Lodge was common in most Native American groups. It was used both for relaxation and cleansing the spirit.

Characteristics of the style: The Sweat Lodge

Roofs

The roof was part of the wall structure and was covered with mats and earth.

Shape and Size

The dome shapes were smaller in size than Wickiups (see page 3.17) – usually four feet to six feet in diameter, and four to five feet high.

Windows and Doors

There was a small door covered with a mat.

Construction Materials

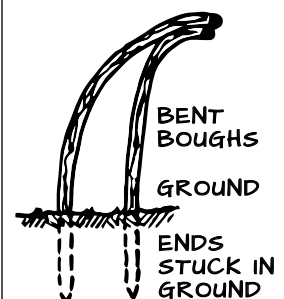
Large boughs were stuck in the ground and around the pit and bent into half circles and stuck in the ground on the opposite side.

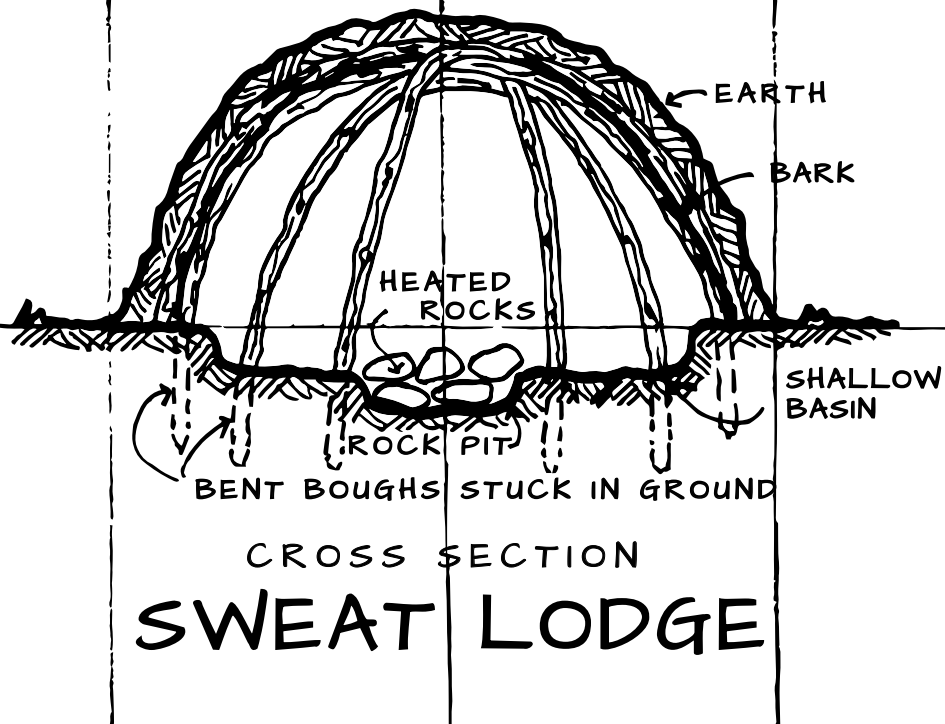
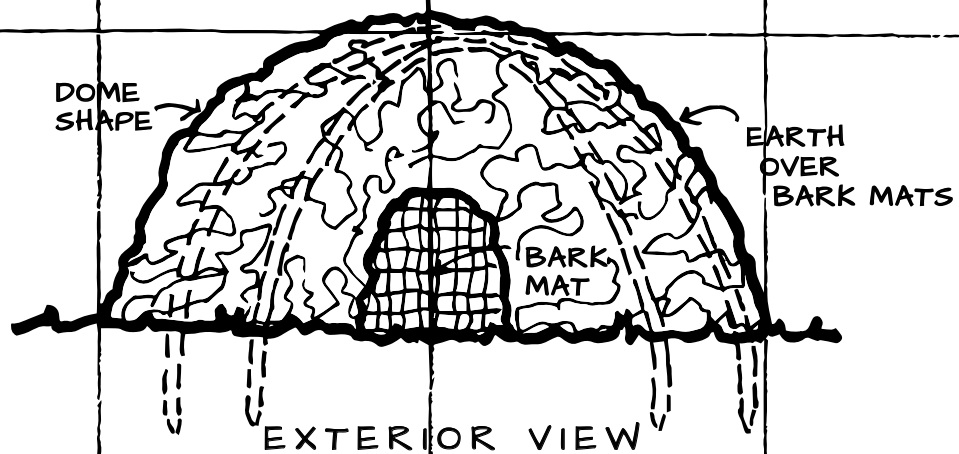
Grass or bark mats were tied to this framework with willow twigs and mud was put over them.

Details

Rocks were heated outside and then placed in the pit and the person inside poured water on them, which made steam. When the steam made them too hot, they ran outside and dove into the cold stream that was always nearby.

The Scandinavians have a similar idea they call a sauna. Some homes today have one of these saunas inside near the shower, instead of a stream.






Includes the Northern Piute and the Shoshone/Bannock

In prehistoric times the Great Basin was full of lakes and the water movement formed many caves in which people lived. When they later began to build places to live in, they often used the same cave or dome shape. The universal structure of the Great Basin is the domed Wickiup. The same type of shelter was good for either summer or winter and could be used for many different types of activities besides places to live. There were usually three or four Wickiups in a group.

Characteristics of the style: The Wickiup
Roofs

The walls and roof were all one. The outside was covered with grass thatch or mats that were bound down with small willow bands.

Shape and Size

The structure was usually between eight and 14 feet in diameter and six feet to eight feet in height. The shape was a dome or conical (a cone shape).

Windows and Doors

There was only one door, which usually faced to the east and was arch-shaped.

Construction Materials

They could be built quickly out of materials that were easy to find. The long willow branches that grew near the water were easily formed into arches by sticking the ends in the ground and making a dome shape. Another shape was made by putting one end of the branch in the ground and tying the other ends together at the top to form a cone shape. This was similar to the teepee shape used by the midwestern Plains people, but it was finished in a different way. Both of these shapes were the base for the construction of the Wickiup, which is what these Native Americans called their houses.

Details

The floor was covered with grass or mats. Sometimes earth was piled up a foot or so around the outside for security and insulation. These structures had very little furniture. Beds were grass or bark matting and covers were often woven fur. Storage for food and personal belongings was in bags or baskets that often were hung overhead. Fires were outside except in very cold winters when they risked a fire in order to keep warm. The Great Basin structures worked well for the way the people liked to live.





GRASS MATS
OVER WILLOWS
BENT INTO
AN ARCHED
SHAPE

GRASS MATS
WITH WILLOW
BINDINGS

DOOR

GREAT BASIN WICKIUP

GRASS MATS
OVER WILLOWS
BENT INTO A
CONE SHAPE

GRASS MATS
WITH WILLOW
BINDINGS

DOOR

WICKIUP VARIATION

NATIVE AMERICAN PERIOD

THE PLATEAU AND GREAT BASIN GROUPS

3.18

Native American Dwellings

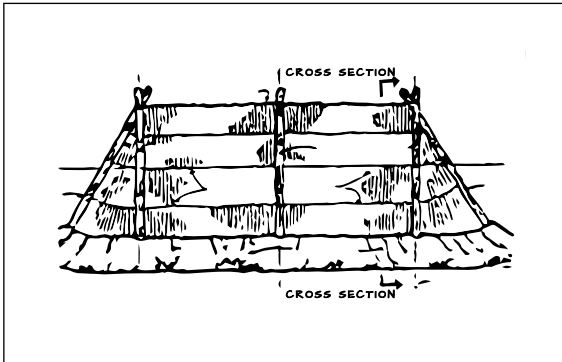
NAME _____

DATE _____

1. Below are pictures of three of the most important buildings of the Plateau and Great Basin Groups of Native Americans

sweat lodge**long house****semi-subterranean**

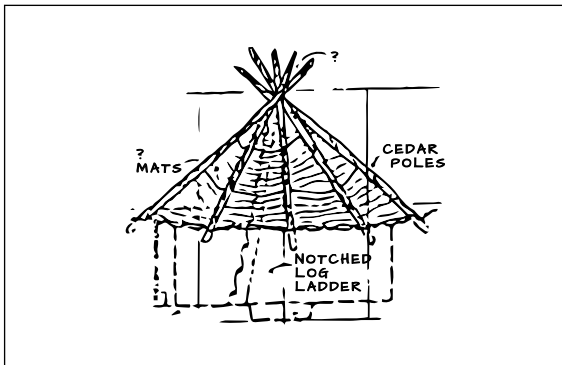
- a. Label each building
b. Explain the use of the building
c. State two characteristics of each building



Building: _____

Use: _____

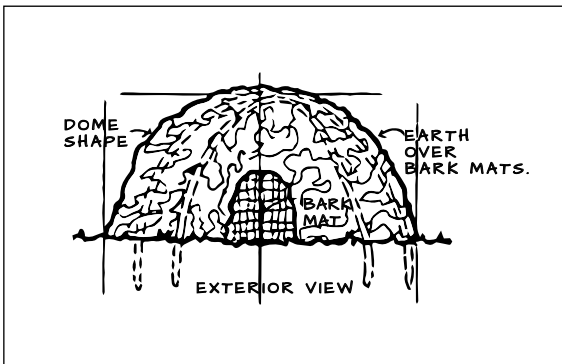
Characteristics: _____



Building: _____

Use: _____

Characteristics: _____



Building: _____

Use: _____

Characteristics: _____

2. How did Native Americans feel about their homes and the environment?

3. Name at least one tribe of the Plateau Group:

THE GREAT BASIN GROUP**3.19***Native American Dwellings*

NAME

DATE

1. Name at least one tribe of the Great Basin Group:

2. Draw and label the home of the Great Basin Group.

3. State the main use of the structure:

4. List three characteristics:

5. This home was similar to the _____ of the Midwestern Plains people.



Includes the Salishan, Nisqualli, Chinook, Tillamook, Alsea, and the Calapooya in the Willamette Valley

This was one of the most complex cultures in the new world. One reason was the way the people lived their lives. Their position in the community was very important and was determined by their wealth and title, which was passed along from one generation to another. Of course, the chief had the highest rank, but there were other ranks. Another reason was their great ability to make things out of wood. It was the main substance of their culture because trees were so abundant in the area. The most important was cedar, but fir and spruce were also used.

The two most common structures in the Oregon coastal area were the Tillamook and the Chinook Long Houses.

Characteristics of the style: The Tillamook House

Roofs

The roof on a Tillamook house was a single pitched or shed roof. Chinook houses were different than Tillamook, often with gable roofs. The Tillamook house was made of logs, usually covered with planks.

Shape and Size

The shape was usually a rectangle quite a bit longer than it was wide. An average size was about 25 feet by 50 feet.

Windows and Doors

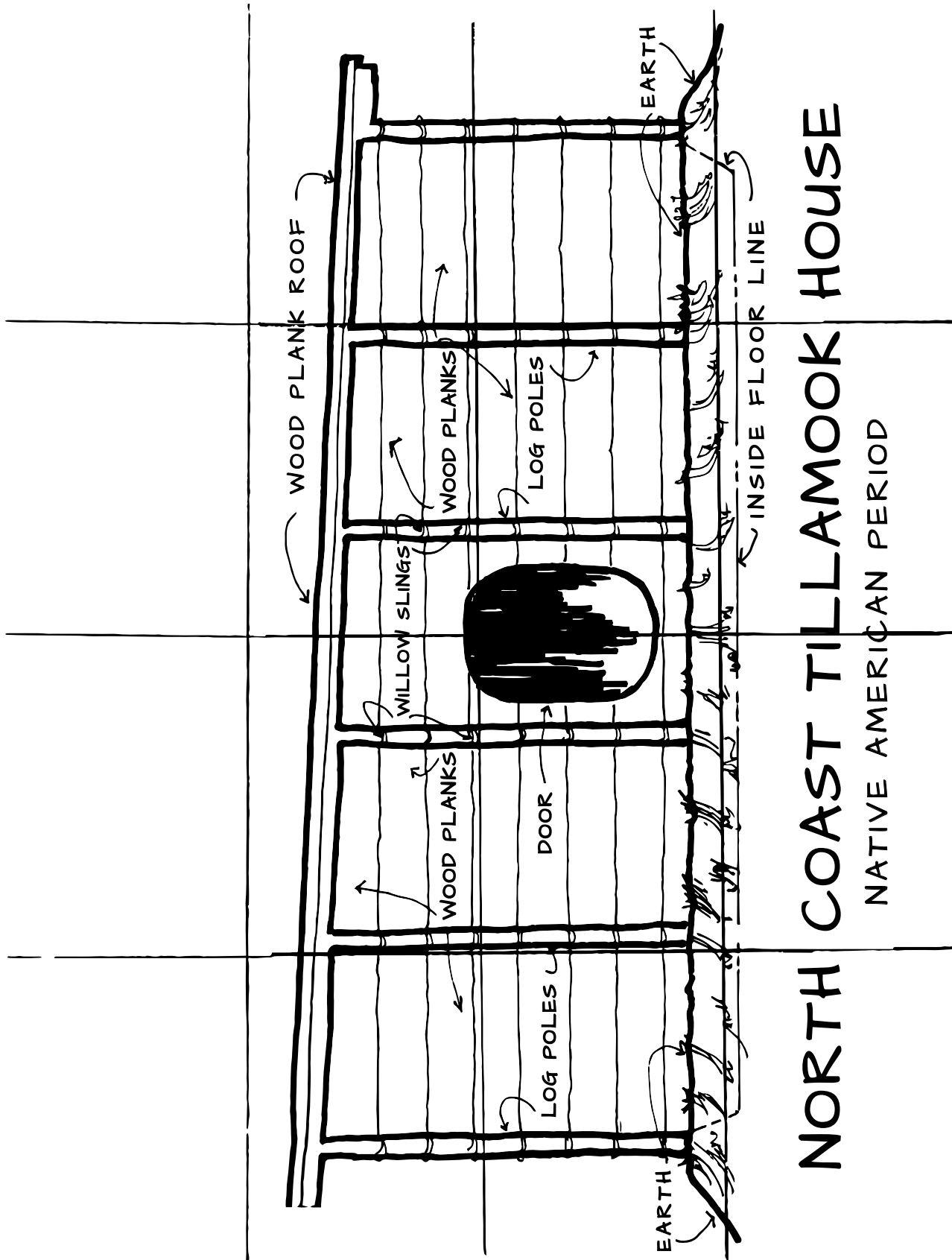
Doors were often circular—rounded at both the top and bottom, and there was one at each end. There were no windows, but a clever detail had been worked out that allowed sections of the roof to be slid open from the inside by using a pole. In good weather this allowed a great deal of light to come into the otherwise very dark interior.

Construction Materials

The house might be built directly on the ground or over a pit dug in the ground. The walls were supported by logs buried in the ground and going straight up to the roof. The highest wall usually faced the river or the ocean. Cedar planks were slung crosswise on willow loops (tough flexible twigs used to bind things together).

Details

Portions of the house often had a second level. Sometimes the inside was partitioned to give the families privacy. Some had a raised platform around the outer edges. This made sitting more comfortable.



NORTH COAST TILLAMOOK HOUSE

NATIVE AMERICAN PERIOD



The Alsea who lived along the middle Oregon coast around the Alsea River had a variation of the Semi-Subterranean House. This type of structure is one of the oldest forms known, and has many variations.

Characteristics of the style: Semi-Subterranean House

Roofs

The roof was separate from the walls. Roof rafters (supports) were attached to the wall logs and slanted up toward the center to allow for drainage. Large woven mats were layered over the rafters.

Shape and Size

A pit was dug four to six feet deep and lined with cedar planks or mats. It was from eight to 20 feet in diameter.

Windows and Doors

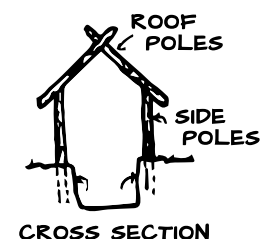
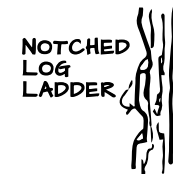
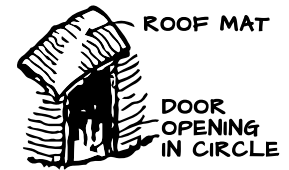
An opening was left between the mats as a door. There were no doors. Light came in through the smoke hole.

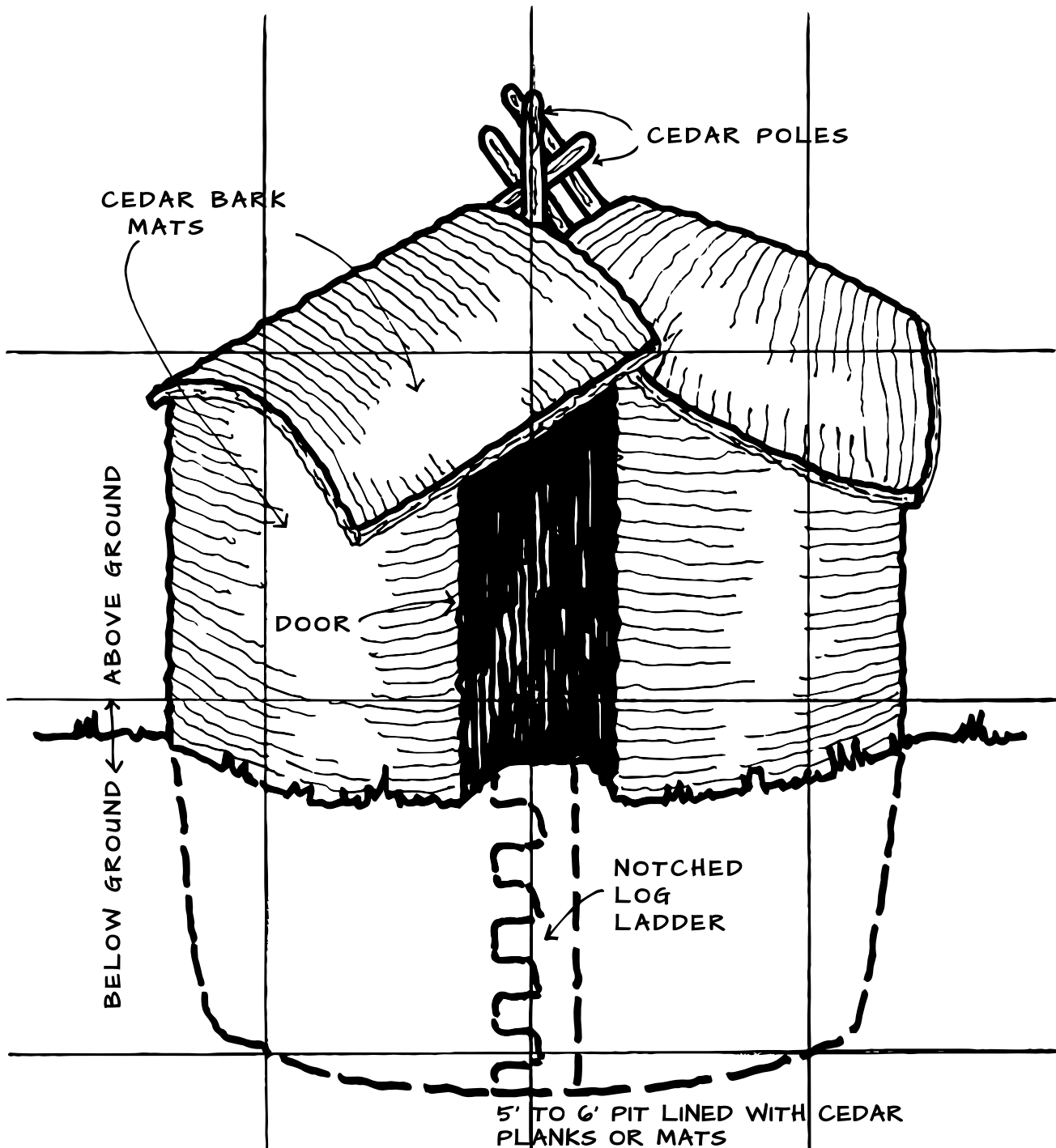
Construction Materials

Poles were buried in the ground and extended straight up from the top of the pit five or six feet. The roof rafters were tied to the poles. Mats woven of bark or grasses covered the walls.

Details

The bottom of the pit was reached by a notched log forming a ladder. Only one or two families lived in these houses, and usually for a rather short time. Clothing and food was hung from the roof rafters.





SEMI-SUBTERRANEAN HOUSE

THIS EXAMPLE IS A COAST ALSEA HOUSE
THERE WERE VARIATIONS IN ALL CULTURES

NATIVE AMERICAN PERIOD

THE NORTHWEST COAST GROUP

3.24

Native American Dwellings

NAME

DATE

1. Name at least one tribe of the Northwest Coast Group:

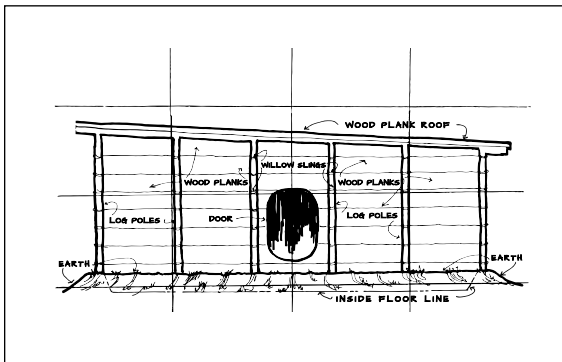
2. The Northwest Coast Group had a very complex structure. Wealth and position in the community were very important. Therefore, what do you think their homes might be like?

3. Below are pictures of two of the most important structures of the Northwest Coast Group:

Tillamook House

Alsea Semi-Subterranean House

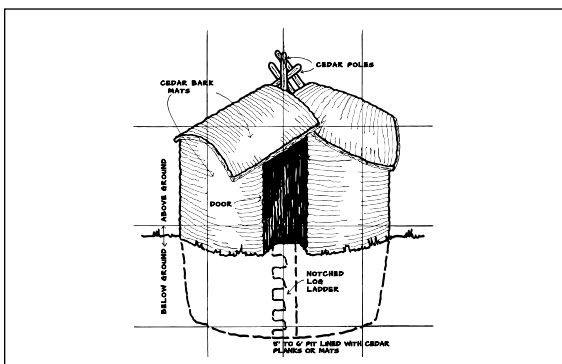
- Label each structure
- Explain the use of the structure
- List two characteristics of each structure



Building:

Use:

Characteristics:



Building:

Use:

Characteristics:

GENERAL QUESTIONS**3.25***Native American Dwellings*

NAME

DATE

1. Why was the Northwest such a desirable place for Native Americans to live?

2. What Northwest materials did they utilize in building their homes?

3. What, in your opinion, makes the Northwest a pleasant place for you and your family to live?

4. How do we use Northwest materials in building our homes?

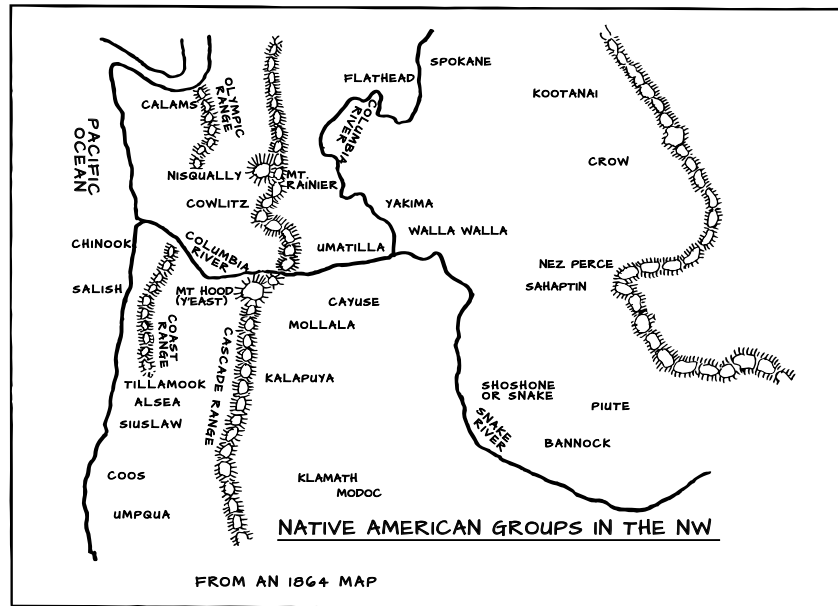
MAP WORK

3.26

Native American Dwellings

NAME

DATE



1. Draw a line to match the three cultural areas of the Northwest Native Americans to the description:

- | | |
|------------------|---|
| Plateau: | The area between the Rocky Mountains and the Cascade Range, including eastern Oregon, southwestern Idaho and northeastern California. |
| Great Basin: | The Willamette Valley and the strip of land on the Pacific Coast, west of the Coast Mountain Range. |
| Northwest Coast: | The area that drains into the Columbia, Snake and Klamath Rivers. |

2. Label the map with the following information:

- Northwest States: Washington, Idaho, Oregon
- Three cultural areas of Northwest Native Americans
- Snake River
- Pacific Ocean
- Rocky Mountains
- Columbia River



THE PIONEER PERIOD 1840 - 1890

- 3.28 INTRODUCTION
- 3.29 LOG BUILDINGS 1840 - 1870
 - 3.30 Horace Baker Cabin 1856
 - 3.31 Activity Sheet
- 3.32 COLONIAL AND FEDERAL SURVIVAL STYLES 1840 - 1860
 - 3.33 Colonial Survival 1848 - 1860
 - 3.34 Colonial and Federal Survival Style: Dr. John McLoughlin House
 - 3.35 Georgian Colonial 1846 (Dr. John McLoughlin House)
- 3.36 CLASSIC REVIVAL STYLE 1840 - 1865
 - 3.37 Classic Revival 1845 - 1865
- 3.38 GOTHIC REVIVAL STYLE 1850 - 1890
 - 3.39 Gothic Revival
- 3.40 THE PIONEER PERIOD ACTIVITY SHEETS



Before the 1840s most people in Oregon (other than the Native Americans who had lived here a long time) were explorers, workers for the Hudson's Bay Company, traveling salesmen and missionaries.

In the 1840s, settlers began to arrive in Oregon by wagon train, and by 1850, there were 10,000 new residents.

Many people were anxious for the U.S. government to claim the Oregon Country as a territory before the British. This brought about the passage of the Donation Land Act in 1850. The act offered any American male over the age of 18 the opportunity to acquire 320 acres of land. His wife could claim an additional 320 acres. This was a total of 640 acres, which was a lot of land for one family to develop. They had to agree to stay and work on it for at least four years. This encouraged many people to settle in the Oregon Country, and the population soon grew to 50,000.

The California Gold Rush in 1849 lured many settlers away. Some returned empty-handed, but some "struck it rich" and returned to improve the economy by building new homes and businesses. The living conditions in Oregon became a great deal better.

After the first pioneers who came to Oregon in the wagon trains decided what land they would settle on, they immediately needed to provide shelter for their families. This usually meant building a series of three different shelters.

1. The first had to be a simple one that could be built quickly to provide shelter right away. It was usually built by one person and was so small it was often called a "pen." It had one room and a smoke hole in the roof. The wind blew through it, and it usually leaked.
2. The second house was usually built after some of the land was cleared and the first crops had been planted. It took about a month to build. Friends helped by having a "house raising," in which they gathered to work with a picnic like celebration. It was very lonely for the pioneers because they lived so far apart.

The logs for these buildings were cut (or hewn) to about a four-inch width, and squared off with notched joints, so they fit together very tightly. These were a little larger than the first buildings, usually having one or two rooms with a sleeping

loft. People were a little warmer and more comfortable in them.

3. The third house was probably built about five or six years later. The people called it the "real" house. By then there were saw mills so the framework was made of evenly sawn lumber that could be fit together tightly. These buildings were much stronger, and many have lasted a long time. By 1860 there were a number of these houses.

Having sawn timber made it possible to build in the architectural styles popular at that time in the East. The houses and barns the pioneers built were very much like the ones their grandfathers had built in Pennsylvania, Virginia and other places from which they had come. The pioneers were lonesome for the things they could not bring with them. Buildings that looked like the ones they left behind made them feel this new land was not so far away from the homes and friends they had known.

Since they came from every part of the eastern states, and their ancestors had come from many different European countries, there were many different styles of architecture.

You might think adventurous people like the pioneers would like to build their houses in new and adventurous ways, but the truth was quite the opposite. This was partly because they did not have much in the way of equipment, so they built things in familiar ways.

Fortunately, Oregon is still a very young part of the United States, and we still have a number of fine examples of these early houses to look at. The styles described here are not the only ones built in the Pioneer Period, but they are the most common. You will notice the dates for each style overlap. Some people were the first to build a style and others among the last, so older styles continued to be built while new styles were developing.



The Horace Baker Cabin near Carver, OR, is an example of the late log building period and is one of the oldest cabins still in existence. It is open to the public by appointment—(503) 681-8274 or 631-2307. See field trip list.

Characteristics of the architectural style: Horace Baker Cabin 1856 (National Register of Historic Places 1976)

Roof

An unusually wide, overhanging, gable roof covered with shingles created a sheltered area for the first story.

A stone fireplace is at the end opposite the outside stairway. The first cabins had only a hole in the roof to let the smoke out.

Shape and Size

Typical cabins varied from 14 to 20 by 20 to 30 feet. This building is a typical rectangle, 20 by 30 feet.

Windows and Doors

The windows were small paned so they let in light, but kept out the weather and enemies. The door was of simple wood planks.

Construction Materials

The walls were of hand-hewn logs, notched in the manner of the Scandinavian building techniques. There were several ways to notch the logs that were plentiful materials in Oregon.

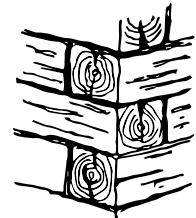
Details

The wide overhang of the roof gave protection to the outside stairway. The chimney was made of stones found on the land.

As soon as the settlers were better established, they wanted better buildings, so very few log buildings remain. Weather, fire and demolition to make way for new construction have destroyed most of them.

As mentioned in the introduction to this period, on a typical claim three houses were usually built.

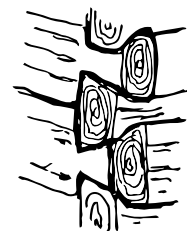
1. The first was a small one room log cabin, usually built within a month after arriving, to provide quick shelter. It was used for a few months or perhaps years, depending on the progress of the family in the new location.
2. The second was a "hewn" (shaped) log house that was larger. Typically, it had two rooms and a sleeping loft. It had windows with glass (glazed), a fireplace, stairs to the loft and one or two porches.
3. The third house was what they called the "real" house. It was built of "sawn" lumber that became available from the new sawmills and other building materials that could be shipped from the east on the new railroad. The settlers used the period designs from their former homes in the east.



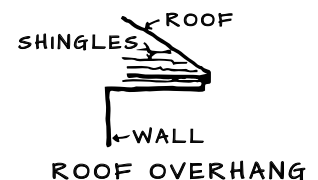
INTERLOCKING

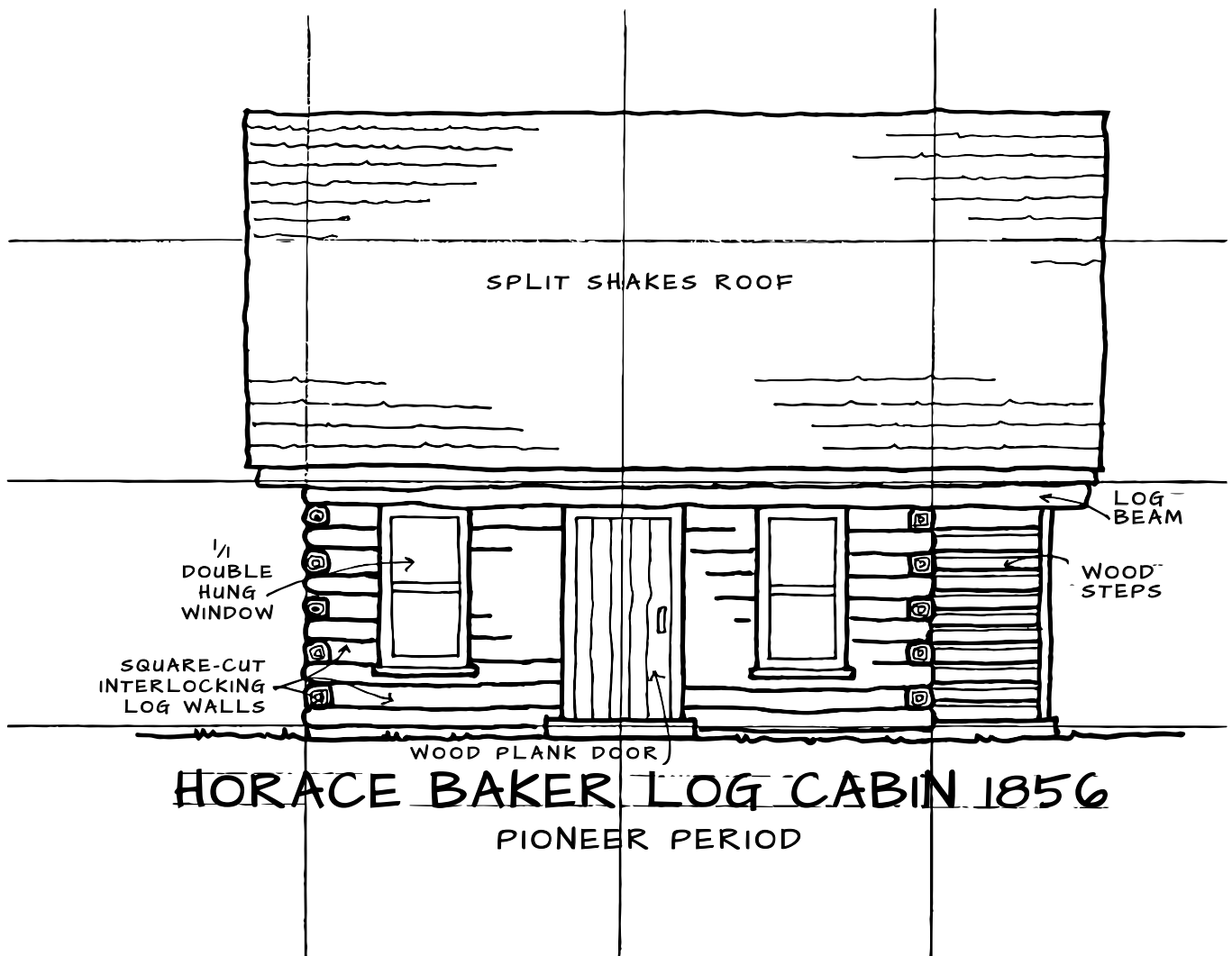


HOTCHED



DOVETAILED





LOG BUILDINGS 1840-1870**3.31***Pioneer Period*

NAME

DATE

The three stages of early pioneer homes were:

real home**pen cabin****log house**

Sketch each of these in the order in which they were built.

Tell at least two characteristics of each.

Building: _____

Use: _____

Characteristics: _____

Building: _____

Use: _____

Characteristics: _____

Building: _____

Use: _____

Characteristics: _____



Characteristics of the architectural style:

Roof

Low pitched roofs were gabled or tripped and covered with shingles. Fireplaces and chimneys were on the interior of the buildings.

Shape and Size

They were usually rectangular with a symmetrical plan and measured about 30 by 50 feet.

Windows and Doors

The doors were in the center with windows evenly spaced on each side with six over six panes the most common, but there were many other combinations.

Construction Materials

Sawn lumber was used for the weatherboard siding, and heavy hand hewn beams for the framework.

Details

There were plain boards at the corners and simple moldings around the windows, sometimes with more elaborate ones at the roof line.

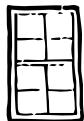
Many settlers were attracted to this architectural style, which was popular in the eastern states, but originally came from England. The Oregon climate and the materials available were different, so there were variations in the way the style was built here. People used their own ideas and built buildings that fit the new land in which they lived.

In the 1850's, the first sawmills began to be built. This made it possible to build houses with Colonial and Federal details, because the mills could saw lumber in different sizes as required. The mills often were set up at the site of a building project and then moved to another location when the building was finished.

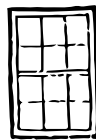
The style is called "survival" because only a few examples remain standing. They may not be the best or the most typical, but they are all that remain.



1/1 PANES



4/4 PANES



6/6 PANES

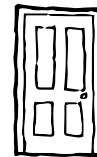
SOME TYPICAL DOUBLE-HUNG WINDOW PANE DIVISIONS



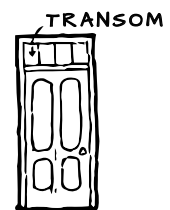
HIPPED ROOF



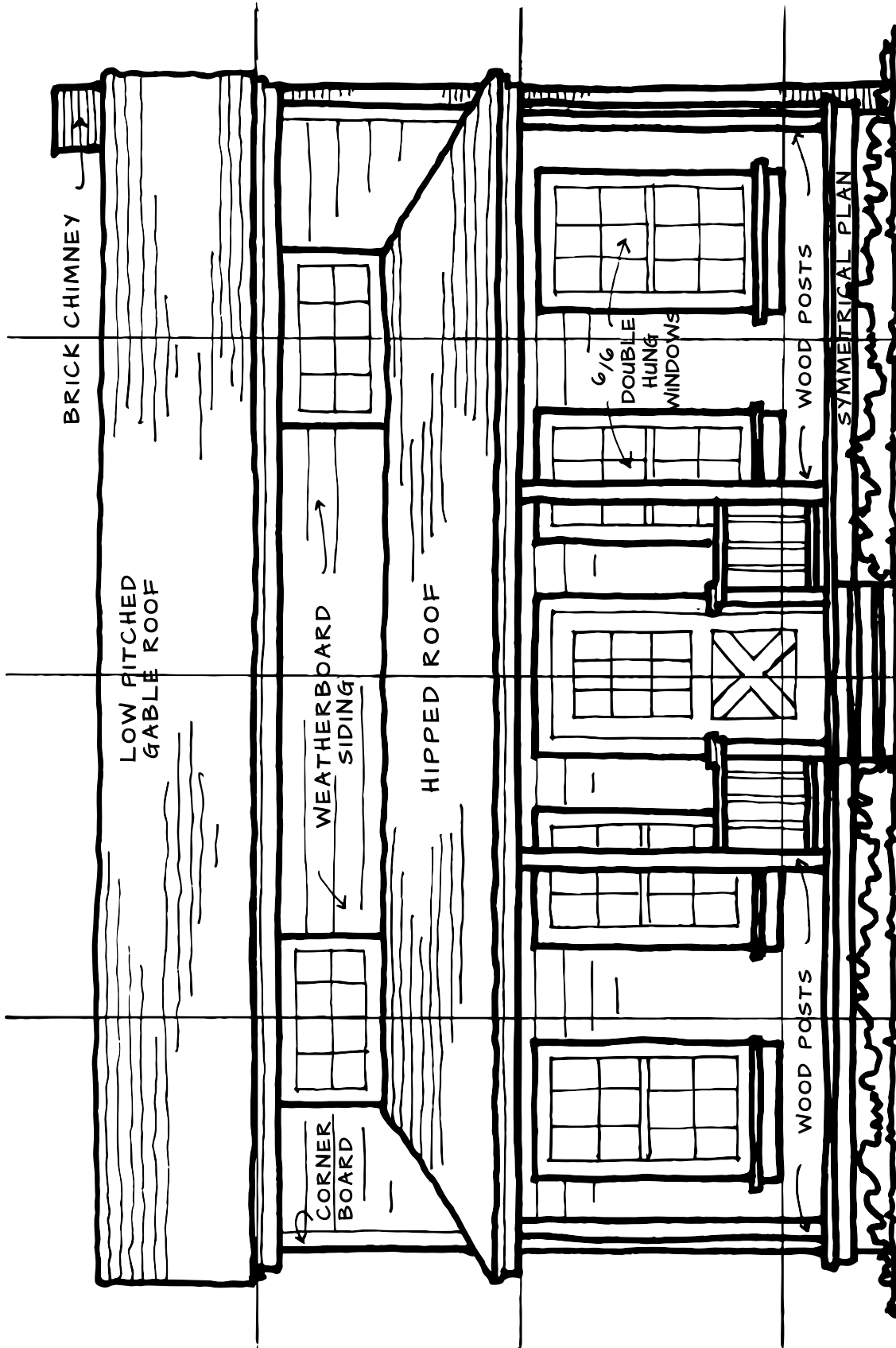
LOW PITCHED
GABLE ROOF



PANELED DOOR



PANELED DOOR
WITH TRANSOM



COLONIAL SURVIVAL 1848-1860

PIONEER PERIOD



The Dr. John McLoughlin House at Seventh and Center in Oregon City is one of Oregon's few early examples (and probably the best known) of the Georgian Colonial architectural style. The house has been well restored with many of the original furnishings that came by ship around Cape Horn. It is open to the Public. See Field Trip list for more information.

Characteristics of the architectural style: Dr. John McLoughlin House 1846

Roof

The low pitched, tripped roof is covered with shingles. There are two brick chimneys at each end.

Shape and Size

The building is a 30 by 50 foot rectangle. It is a two story building with doors in the center that open into a central hallway.

Windows and Doors

The front door has a transom light over the top with side lights on each side. The back door has only a transom above and is the door that now faces the street.

The windows are rather large, with 16 panes over 12, with narrow muntins and trim.

Construction Materials

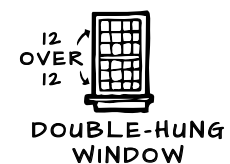
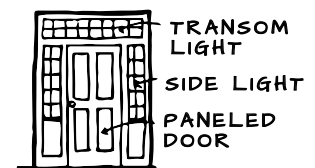
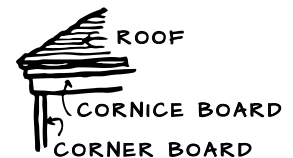
The outside walls are covered with narrow weatherboard siding, with corner boards.

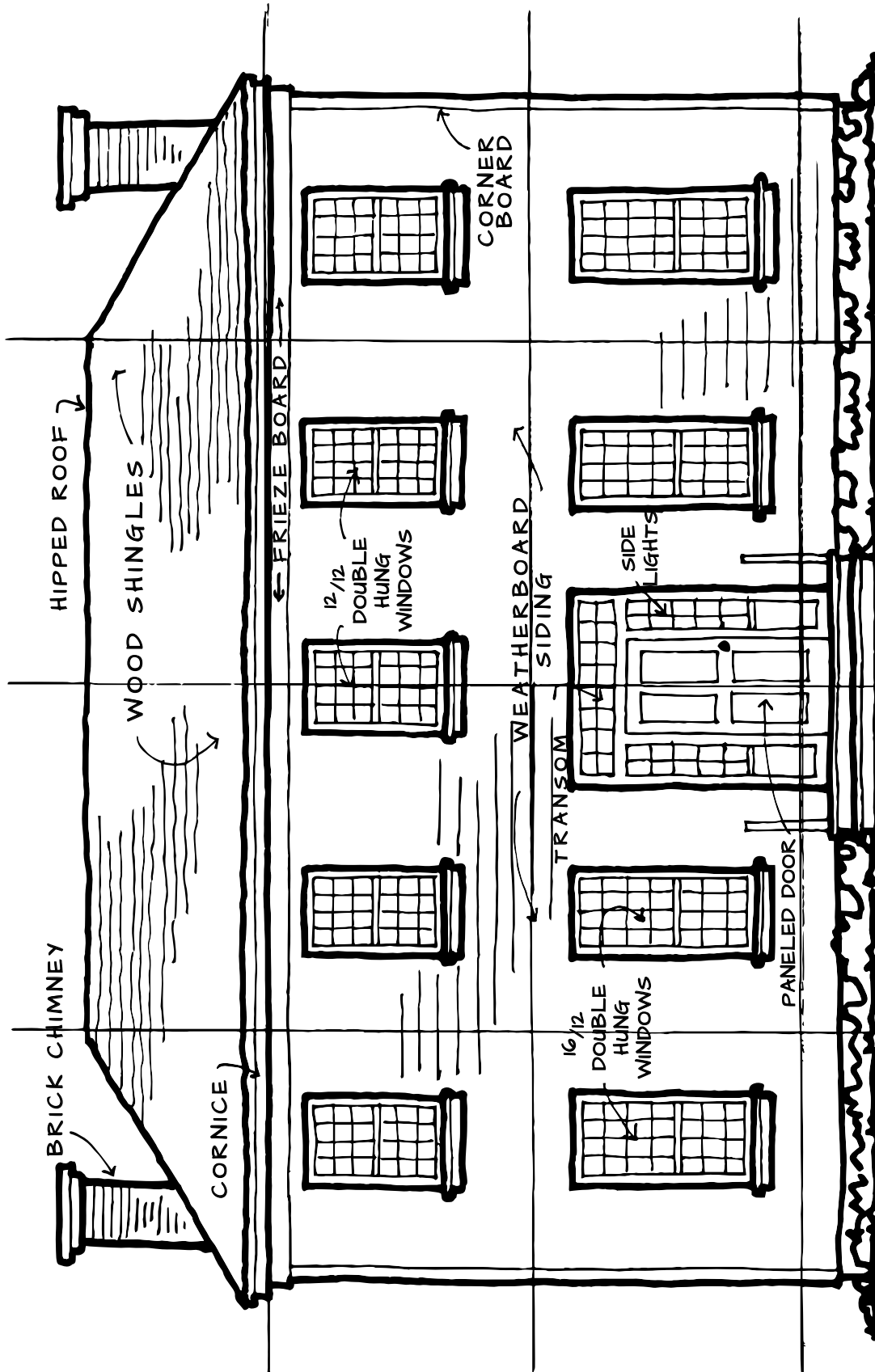
Details

There is a wide board below the cornice of the roof, called a "frieze."

Dr. John McLoughlin came to Oregon in 1824 as a leader in the operation of the Hudson's Bay Company. The company supplied the settlers with most everything they needed. The Native Americans called him the "White-headed Eagle," because his head was covered with lots of white hair. He was also known as the Father of Oregon.

McLoughlin designed and built his house in 1846, and lived there until he died in 1856. In 1909 it was moved to its present location, so people could get to it easily, but also so it would have a setting more like the original one—before Oregon City grew.





GEORGIAN COLONIAL - 1864

PIONEER PERIOD
JOHN McLOUGHLIN HOUSE



Characteristics of the architectural style:

Roof

A low pitched, shingle roof was gabled with a triangular pediment, with heavy moldings that filled the gable end.

Size and Shape

They were mostly rectangular and had one or two stories. The size varied, but an average might have been 25 by 40 feet. They most often were symmetrical.

Windows and Doors

Double-hung windows were often six panes over six panes, but there were variations. Doors had side lights, transoms and classical moldings.

Construction Materials

Thin weatherboard siding was put over the wood frame and usually painted white.

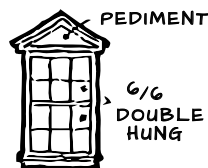
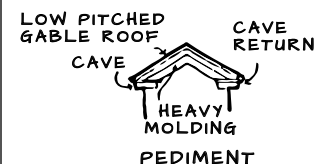
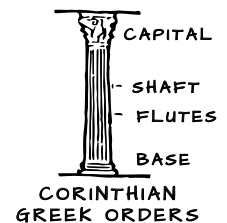
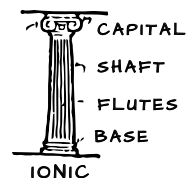
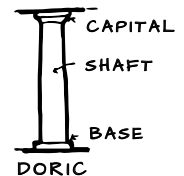
Details

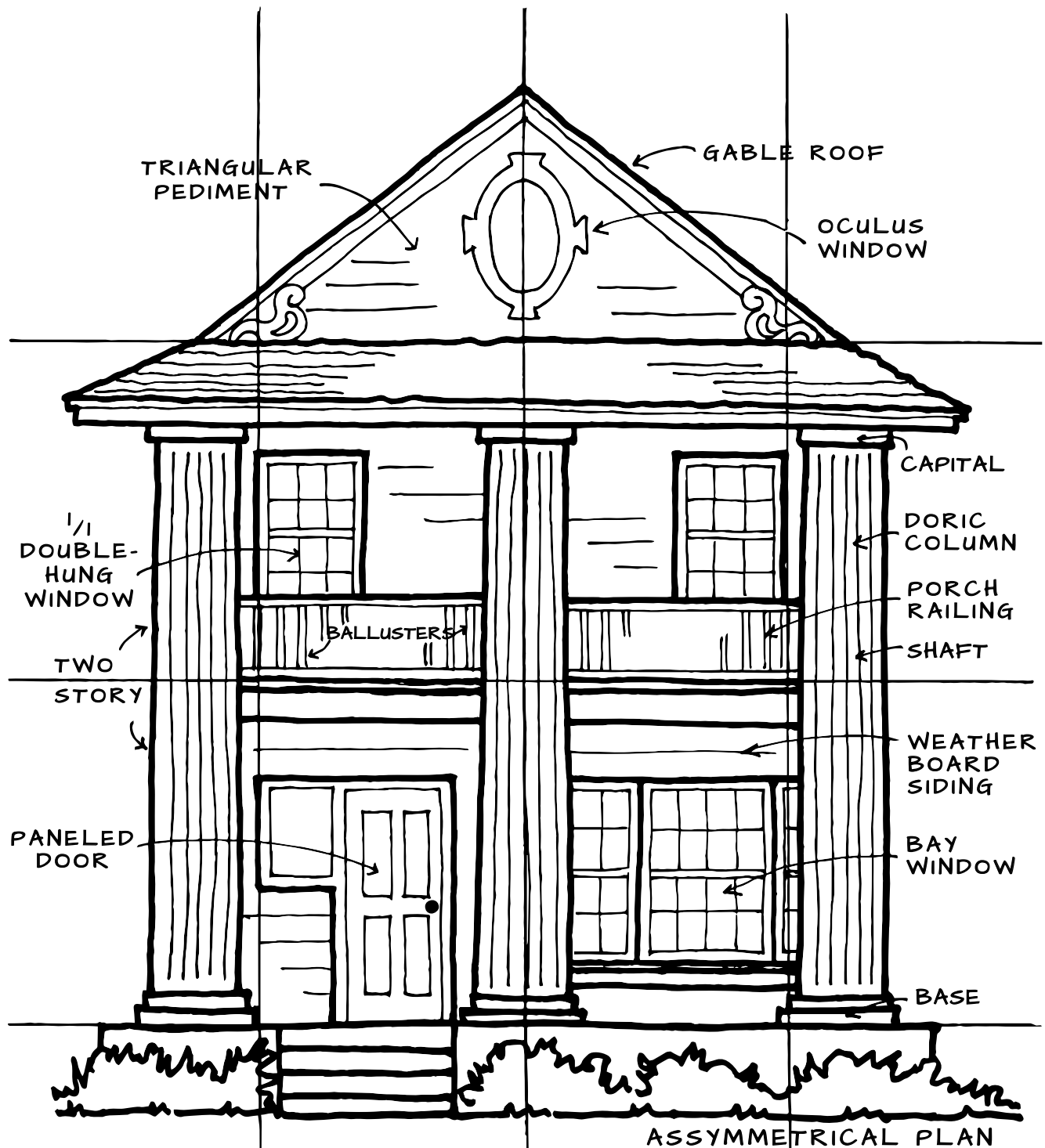
The most outstanding detail was the use of large columns in the classic Greek and Roman "orders" of architecture—Doric, Ionic and Corinthian.

After the American Revolution, citizens of the new republic wanted to break clear away from England. Americans knew a lot about the Greek culture and liked Greek ideas about government, art and the way to plan cities. They also liked the Greek and Roman styles in architecture. Thomas Jefferson built many beautiful buildings in this style. He was both a president and an architect.

In Oregon, the Greek style was more popular than the Roman. A number of buildings were designed like Greek temples similar to the Parthenon in Athens. The style was often used for banks because the heavy columns made the building look strong and that made people feel their money would be safe!

This style is called a "revival" because the designs were taken from designs developed by the Greeks and Romans hundreds of years before.





CLASSIC REVIVAL
1845-1865
PIONEER PERIOD



Characteristics of the architectural style:

Roof

The steep pitched gable roof was covered with shingles. There were often several gables on one roof. The edge of the roof often had a decorative board called a barge board.

Shape and Size

Basically a rectangular box, but often with bays and porches projecting out from the walls making the plan asymmetrical. The ceilings were quite high.

Windows and Doors

The most easily recognized feature is the pointed arch, which was used for windows and doors. Windows often were divided vertically, which makes them look taller, which is a Gothic characteristic.

Construction Materials

Builders were concerned about utility, economy and comfort so they used simple construction techniques and ornamentation.

Details

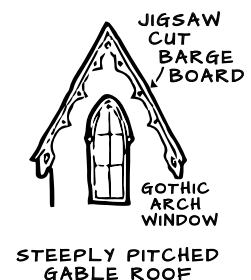
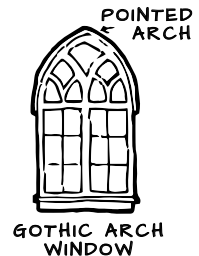
A new invention, the jigsaw, interested carpenters in creating many new design details in wood, because they could be done quickly and cheaply.

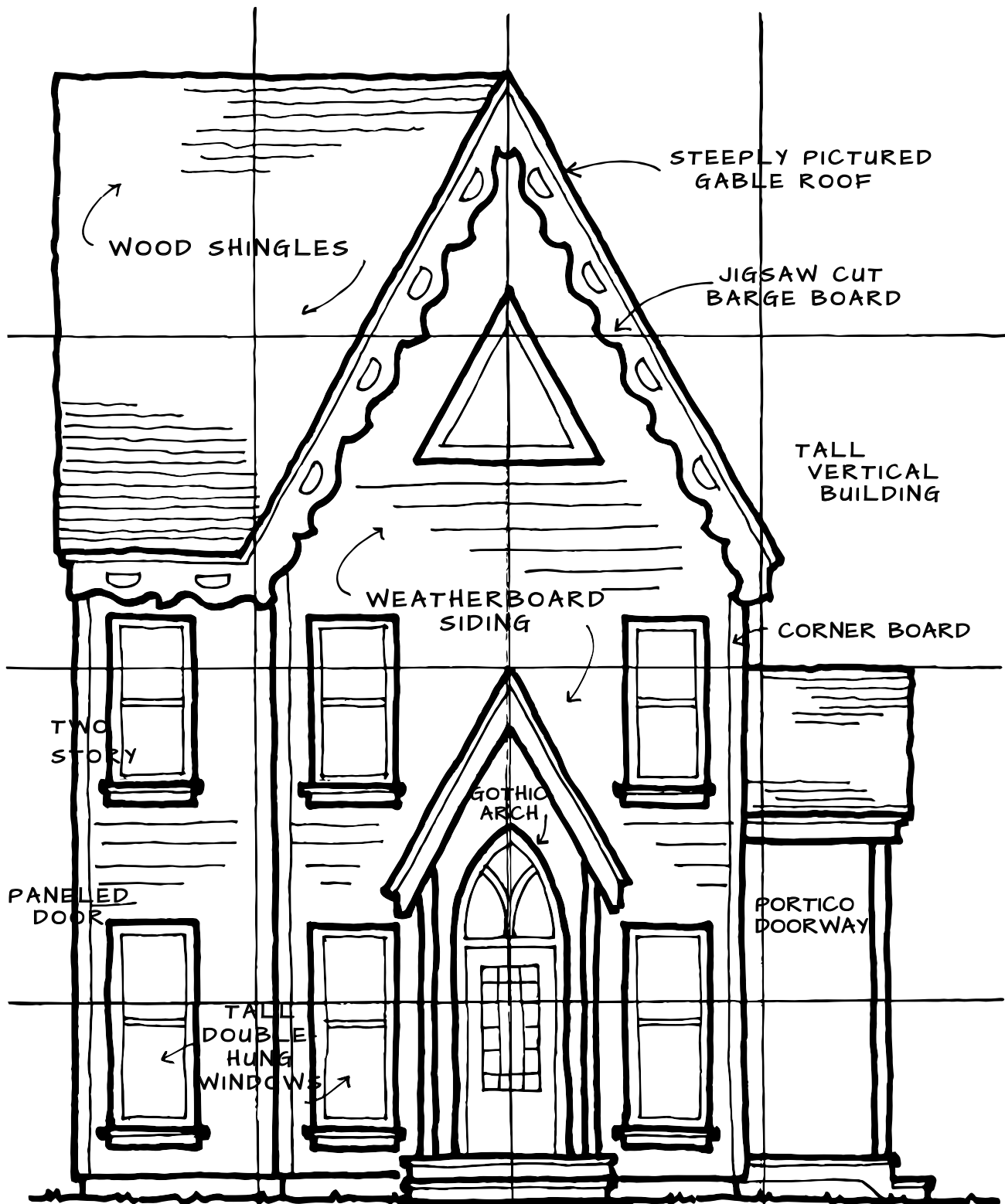
The romantic Gothic style came from England, where it had been made popular partly by the stories of authors such as Sir Walter Scott. The solid and formal Greek and Roman styles were replaced by the imaginative styles of the Middle Ages, when great Gothic cathedrals were built. Because of this, it was a popular style for churches, although it was used for public buildings and houses, as well.

A decorative version is called Carpenter Gothic, because carpenters liked to play around with design ideas that their new tool, the jigsaw, made possible. They created very charming buildings.

However, another contribution to the popularity of this style was the pattern books by Arthur Downing and others, which illustrated many designs from which people could choose.

A famous painter named Grant Wood did a painting of a farm couple in front of a Carpenter Gothic farmhouse. The painting is called, "American Gothic."





GOTHIC REVIVAL 1850-1890

PIONEER PERIOD

GENERAL QUESTIONS**3.40***Pioneer Period*

NAME

DATE

1. What does the term “revival” mean?

2. What does the term “survival” mean?

3. What is the historic origin of the “Classic Revival” style?

4. What is the historic origin of the “Colonial-Federal Survival” style?

5. Why are the terms “Classic Revival” and “Colonial-Federal Survival” appropriate for these styles?

6. What is one of the best known “Colonial-Federal Survival” style houses in Oregon?

7. In what ways are the “Classic Revival” and the “Colonial-Federal Survival” most similar?

8. What was the most distinctive difference between the “Classic Revival” and the “Colonial-Federal Survival styles?”

9. Describe the general changes from 1840 to 1890 from the Log Building style to the “Gothic Revival” style of architecture.

10. If you were to build a house based on the Pioneer Period, which style would you choose? Why?

VOCABULARY

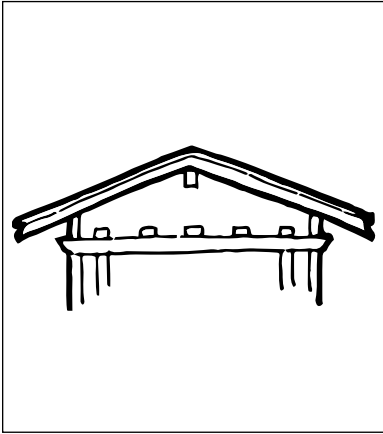
3.41

Pioneer Period

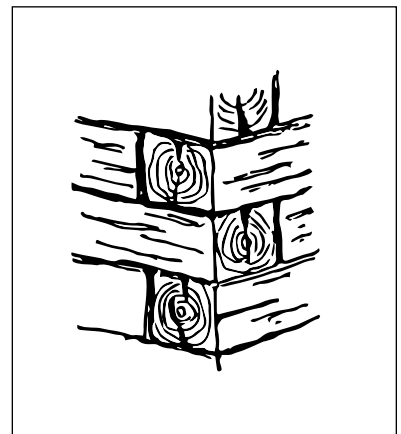
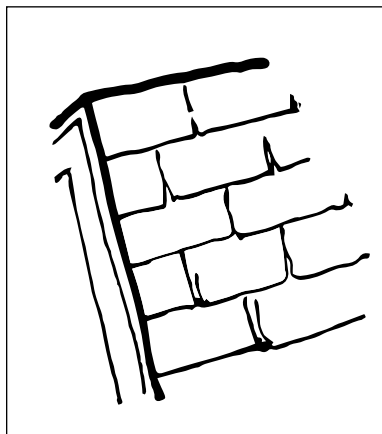
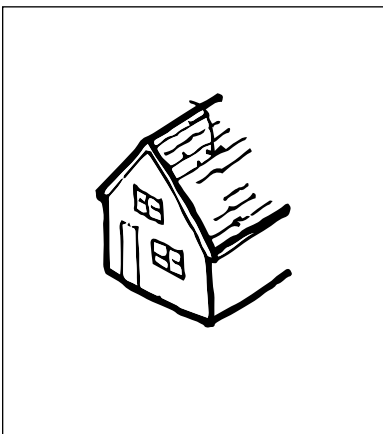
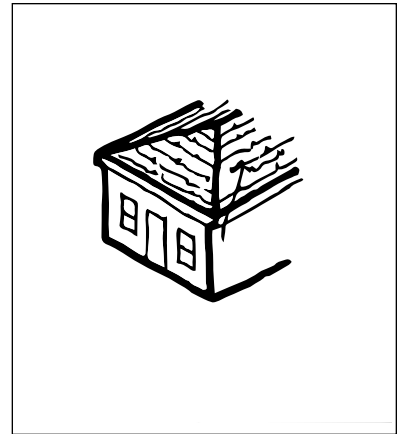
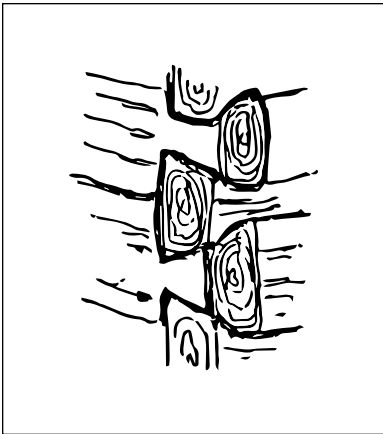
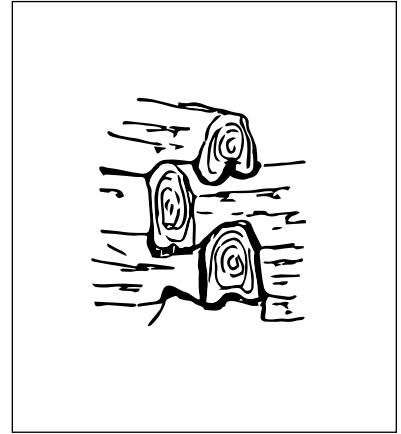
NAME

DATE

Label each picture with the correct term.



- a. interlocking
- b. notched
- c. dovetailed
- d. low pitched
- e. gable roof
- f. tripped roof
- g. shingles



COMPARATIVE PERIOD CHARACTERISTICS**3.42***The Pioneer Period*

NAME

DATE

Give at least one characteristic of each style in each section	STYLES			
	Log Buildings 1840 - 1870	Classic Revival 1840 - 1865	Colonial-Federal 1840 - 1860	Gothic Revival 1850 - 1890
Roof				
Shape/Size				
Windows/Doors				
Construction Materials				
Details				
Historical Information and Examples in Oregon				



THE VICTORIAN PERIOD 1855 - 1900

- 3.44 INTRODUCTION
- 3.45 ITALIANATE AND FRENCH SECOND EMPIRE STYLES 1855-1890
- 3.46 Second Empire 1865-1880
 - 3.47 Activity Sheet
- 3.48 STICK AND EASTLAKE STYLES 1870-1900
 - 3.49 Eastlake
 - 3.50 Activity Sheet
- 3.51 QUEEN ANNE AND SHINGLE STYLES 1880-1900
 - 3.52 Queen Anne 1870-1900
 - 3.53 Queen Anne: John Palmer House
 - 3.54 John Palmer House
- 3.55 THE VICTORIAN PERIOD ACTIVITY SHEETS

INTRODUCTION

Victorian Period 1855-1900



The Victorian era, which was the name given to the period when Victoria was the queen of England, was a time when some people in the US had become prosperous and extravagant. It was also a time when new machines and other advances in technology, such as machine made nails and standard sizes for lumber, made it possible to mass produce all kinds of ornamental architectural elements. These made many new building ideas possible.

Wealthy Americans traveled to Europe and came back full of ideas from the things they had seen. They particularly liked the elegant French and Italian Renaissance and Baroque architecture. They wanted to impress other people with their knowledge and wealth, and one way to do this was by building elegant houses, stores, offices and other buildings.

However, for the people who were not quite so rich, there were many books of designs and plans being published. Carpenters could use these books to help them build the kinds of buildings people liked. Companies mass manufactured the design elements, which could be ordered from catalogues and often the building materials could be sent to the people who wanted to build.

Cast iron was a new building material that could be formed in molds to create such designs as columns, arches, statues and ornaments of people, animals

and flowers. Cast iron was used a great deal because it would not burn and fire was a constant problem at that time. Cast iron also strengthened buildings and allowed them to be built higher. The pre cast parts (made in molds) made it possible to build within a shorter time with fewer workers. This was the beginning of the prefabrication that is now such an important part of our building process. Many American "Main Streets" had a special character because of the many kinds of cast iron decorations that were used.

A great deal of building was done in the Victorian Period because the population was increasing very quickly and buildings were necessary to care for the needs of the people. From 1860 to 1890, Oregon grew from 52,000 people to more than 300,000 people.

The first railroad across the country was finished during this period. This made it easier for people to get the new things being invented, such as the telephone, electrically powered sewing and washing machines, and electric lights. Wallpapers, draperies, carpets and many other new products were now available and could be delivered by railroad.

The Victorian architectural style was pleasant and attractive. Many houses and other Victorian buildings are still standing today, and have again become very popular as many people enjoy restoring them.



EASTLAKE STYLE 1870-1900



Characteristics of the Style:

Roof

Low pitched, tripped and gable roofs with overhanging eaves held up by decorative brackets were common, but flat roofs were also used. The French Second Empire style introduced the Mansard roof.

Shape and Size

The usually asymmetrical shape was sometimes accented by towers and belvederes. The styles were used for both small houses and very elaborate mansions.

Windows and Doors

Tall windows and doors were sometimes round or arched at the top. Bay windows and dormers with bracketed roofs were very decorative.

Construction Materials

The frame was usually of wood with weatherboard siding, but also included brick areas and cast iron supports and ornamentation.

Details

There was quite a bit of decoration in wood and cast iron. Many times it was made to look like stone or marble, particularly in arches with key-stones and classical columns that most often had Corinthian Capitals.

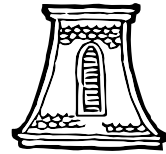
Many people at this time were able to travel in Europe. In Italy they liked the look of the palaces and villas they saw. "Italianate" means buildings like the buildings in Italy.

They also visited France, especially Paris. This was the time when Napoleon III was the emperor and he redesigned Paris into a city of great boulevards, large buildings and huge monuments and arches.

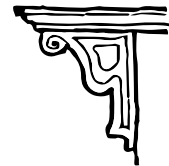
The US. Government hired a French city planner to lay out the plan for the new capitol of this country in Washington, DC. That plan incorporated some of the French ideas about city planning, such as wide boulevards (streets) with large circles with a fountain, statue or arch in the middle.

These styles were quite elegant and worked well for public, commercial and educational buildings, but could also be adapted for homes. During the presidency of Ulysses S. Grant, the styles were so popular they were sometimes called the General Grant style.

Beverly Bunn Cleary, whose grandfather built a Second Empire style house in Yamhill, OR, used the house as the setting for her book, "A Girl From Yamhill."

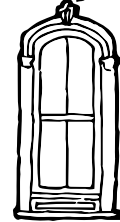


MANSARD ROOF

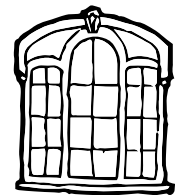


ROOF BRACKET

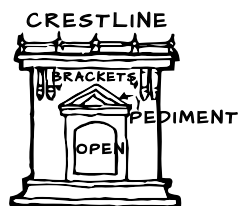
KEYSTONE



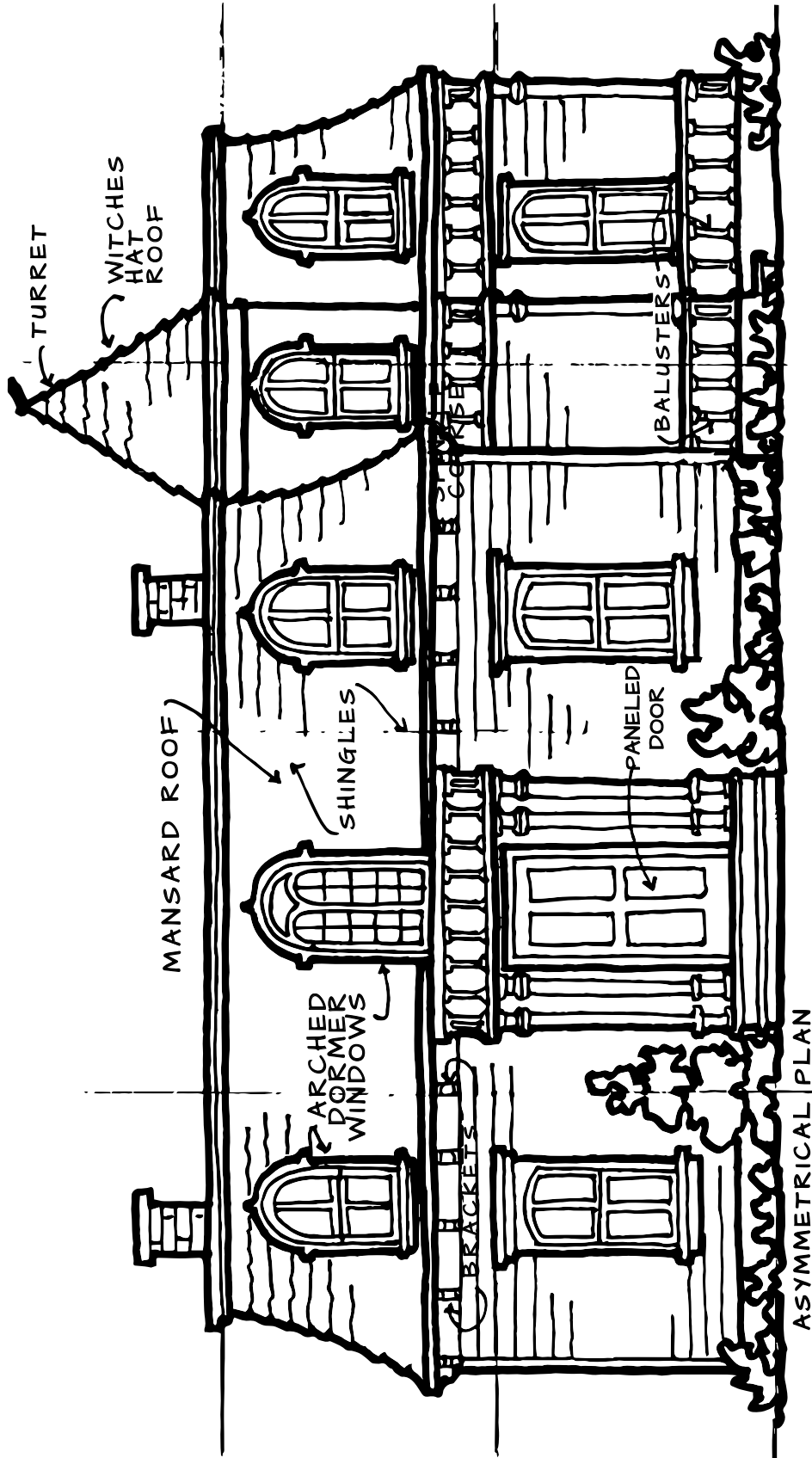
ARCHED DOUBLE HUNG WINDOW



SYMMETRICAL THREE-LITE WINDOW



TOWER WITH OPEN VIEWING AREA BELVEDERE



SECOND EMPIRE 1865-180

VICTORIAN PERIOD

BEVERLY CLEARLY'S GRANDFATHER'S HOUSE AS PICTURED
IN HER BOOK "A GIRL FROM YAMHILL"

VOCABULARY

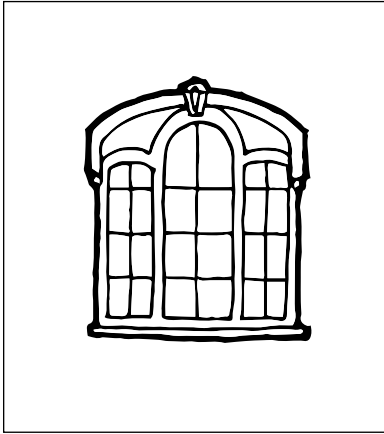
3.47

Italianate and French Second Empire Styles 1855-1890

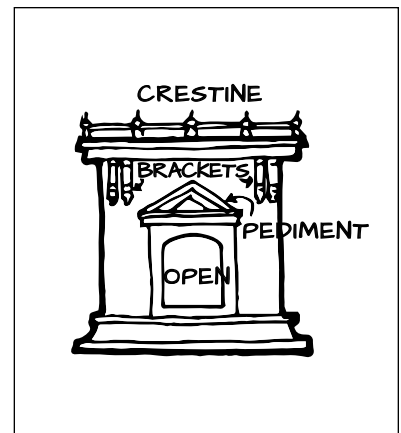
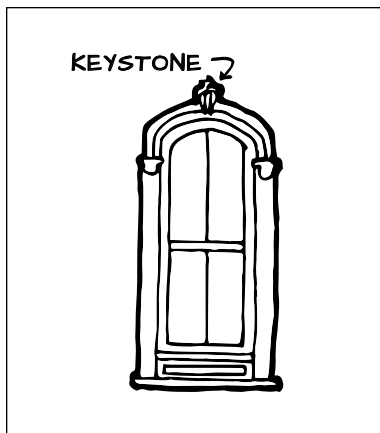
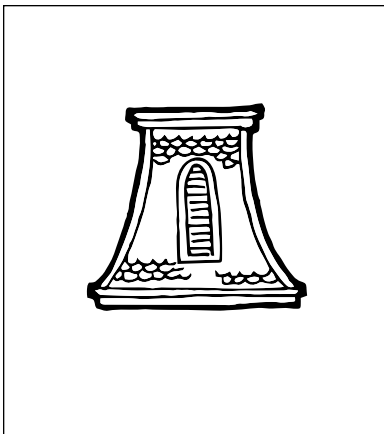
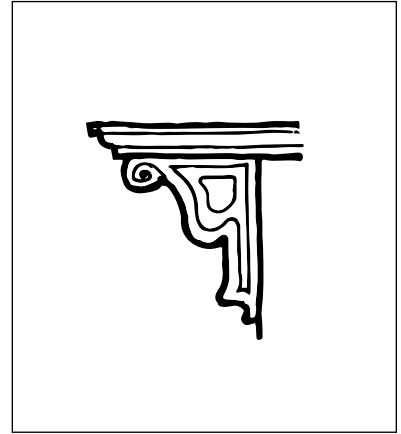
NAME

DATE

Label each picture with the correct term.



- a. Mansard
- b. roof bracket
- c. arched window
- d. symmetrical window
- e. belvedere





Characteristics of the Style:

Roof

Steeply pitched roofs had many gables with dormers, tripped bays, porches and balconies.

Shape and Size

Plans were asymmetrical and ceilings were high, making the building look quite tall.

Windows and Doors

One over one, double hung windows were preferred. Bay windows and dormers were common and sometimes were at a corner of the building. Doors were paneled and often had a transom window above.

Construction Materials

Wood frame construction was covered with wood strips forming “stick-work” over shiplap beveled siding.

Details

Decorations included rows of spindles, knobs, turned columns, cut outs and sunbursts.

The Stick style is very important because it is considered one of the first truly American forms of architecture. It represented a “truthfulness” in architecture because the decorative details emphasized the frame structure underneath. It also used wood as an important material of its own – not just a cheaper substitute for stone.

The Eastlake style was named for an Englishman who wrote books about the style and greatly influenced American taste. The Eastlake style was mostly an addition of ornamental details over the Stick and Queen Anne styles. It emphasized good craftsmanship instead of mass produced materials that were ordered from catalogues.

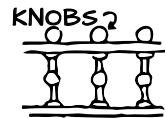
These designs could be made by a good carpenter and people did a lot of creative things, both with the designs and with the colors they used. They liked soft colors with dark or light contrast to bring out the wood designs.



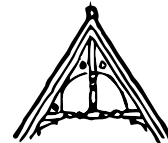
SHIPLAP SIDING



BEVELED SIDING



SPINDLE WORK



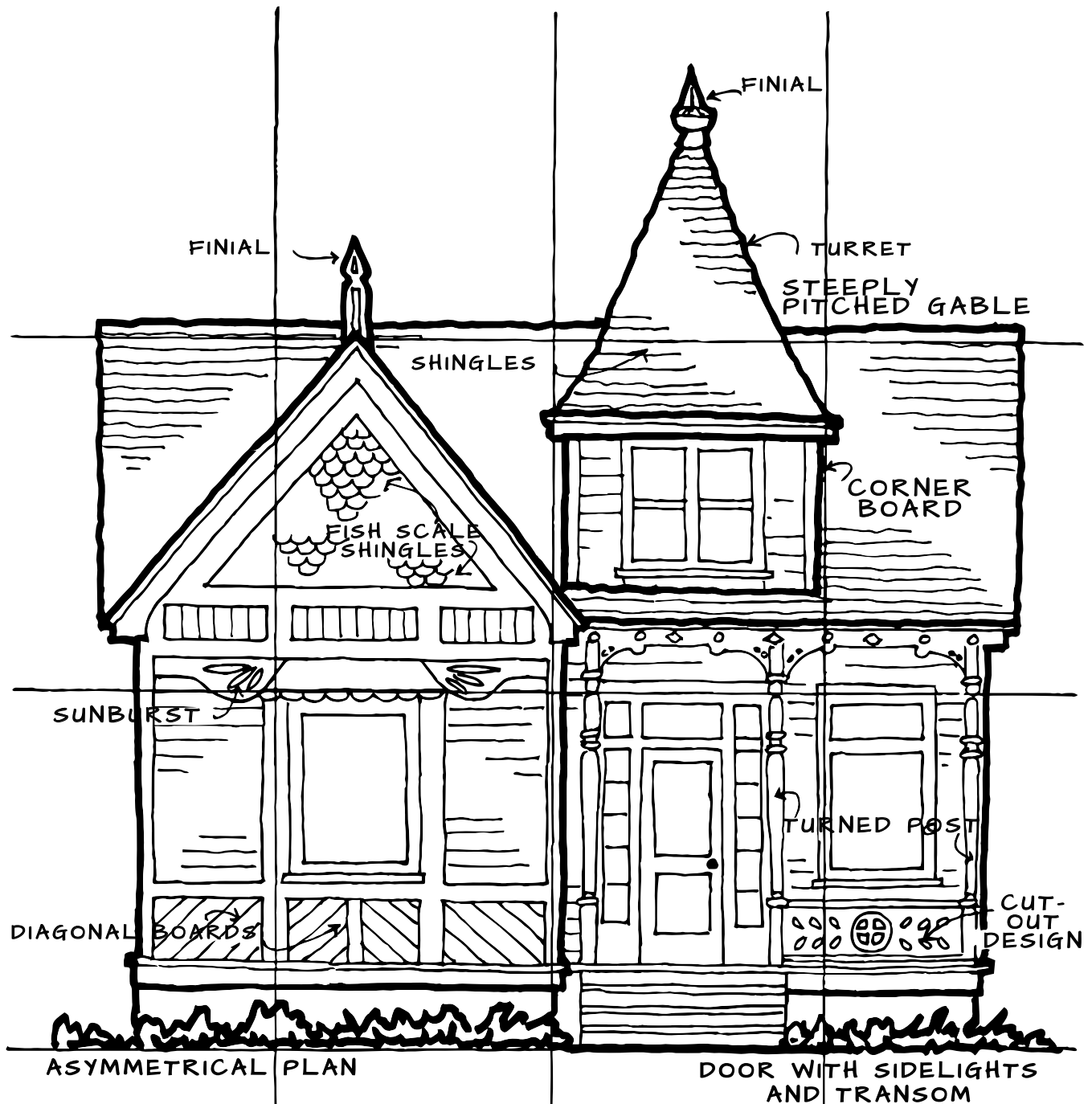
GABLE WITH TRIM



DORMER WINDOW



HIPPED ROOF
BAY WINDOW
WITH STICKWORK



EASTLAKE 1870-1900

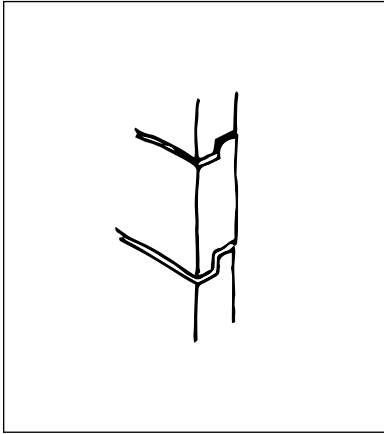
VICTORIAN PERIOD

VOCABULARY**3.50***Stick and Eastlake Styles 1870-1900*

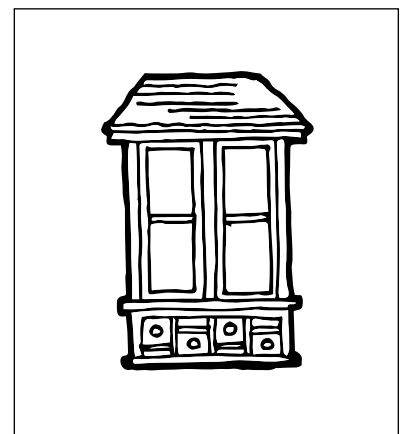
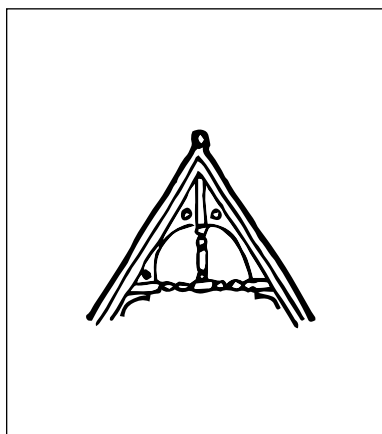
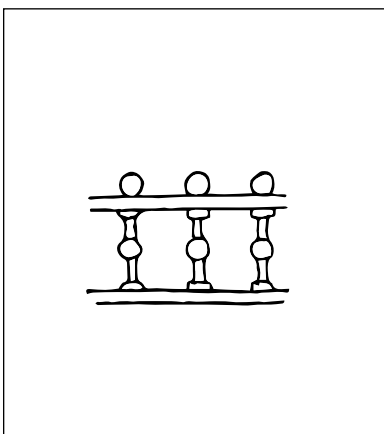
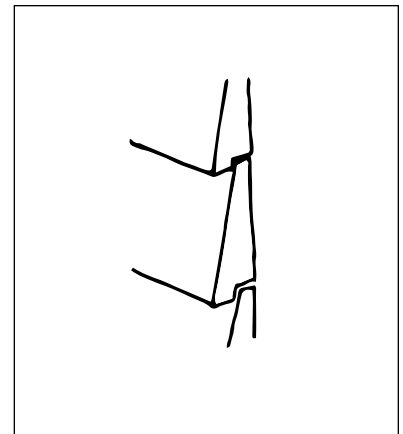
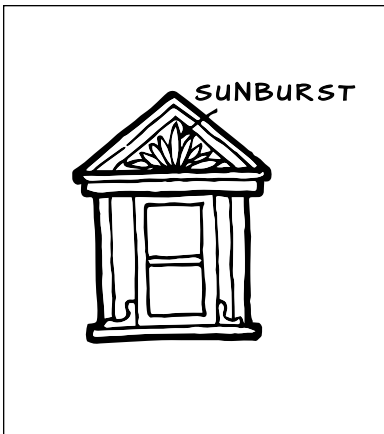
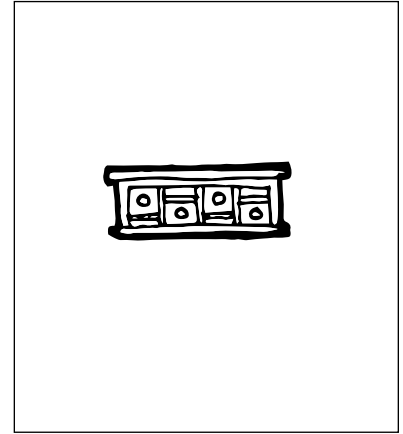
NAME _____

DATE _____

Label each picture with the correct term.



- a. gable
- b. dormer
- c. hipped bay window
- d. stickwork
- e. ship-lap siding
- f. beveled siding
- g. spindles and knobs





Characteristics of the Style:

Roofs

There were many combinations of roof shapes, both tripped and gabled. Cone, pyramid and bell shapes were used on towers and turrets.

Shape and Size

The plans were irregular with many room shapes, such as round, hexagonal and octagonal. Houses were often quite large.

Windows and Doors

Windows and paneled doors were tall and the windows were of many shapes—straight topped and round arched, Palladian, bays and dormers. Stained glass was often used.

Construction Materials

The wood frame was sometimes covered with brick, stucco, weather-board siding, carved wood panels or patterned shingles cut into scallops, points and other shapes.

Details

Eastlake decorative designs were used a great deal—especially on porches.

America's favorite architectural design in the late Victorian period was named for the British Queen Anne, and was introduced to the U.S. by the British buildings at the Philadelphia Centennial Exhibition in 1876.

The Industrial Era created a new class of people with money who wanted to display their wealth with very elegant houses. The Queen Anne style provided many opportunities for lavish designs.

The Shingle style was a later variation of the Queen Anne. It created a more "natural look" through the use of shingles that completely covered the wood frame. They often were allowed to "weather in a natural way," without paint.

Not many truly Shingle style houses were built in Oregon, which is surprising since there was an abundance of cedar available from which shingles are made.



OCTAGONAL DETAIL



SUNBURST



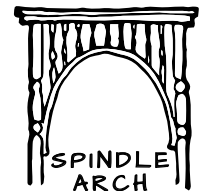
SUNBURST



SUNBURST



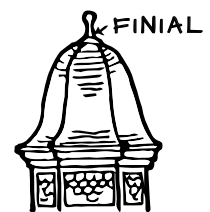
VERTICAL SIDING



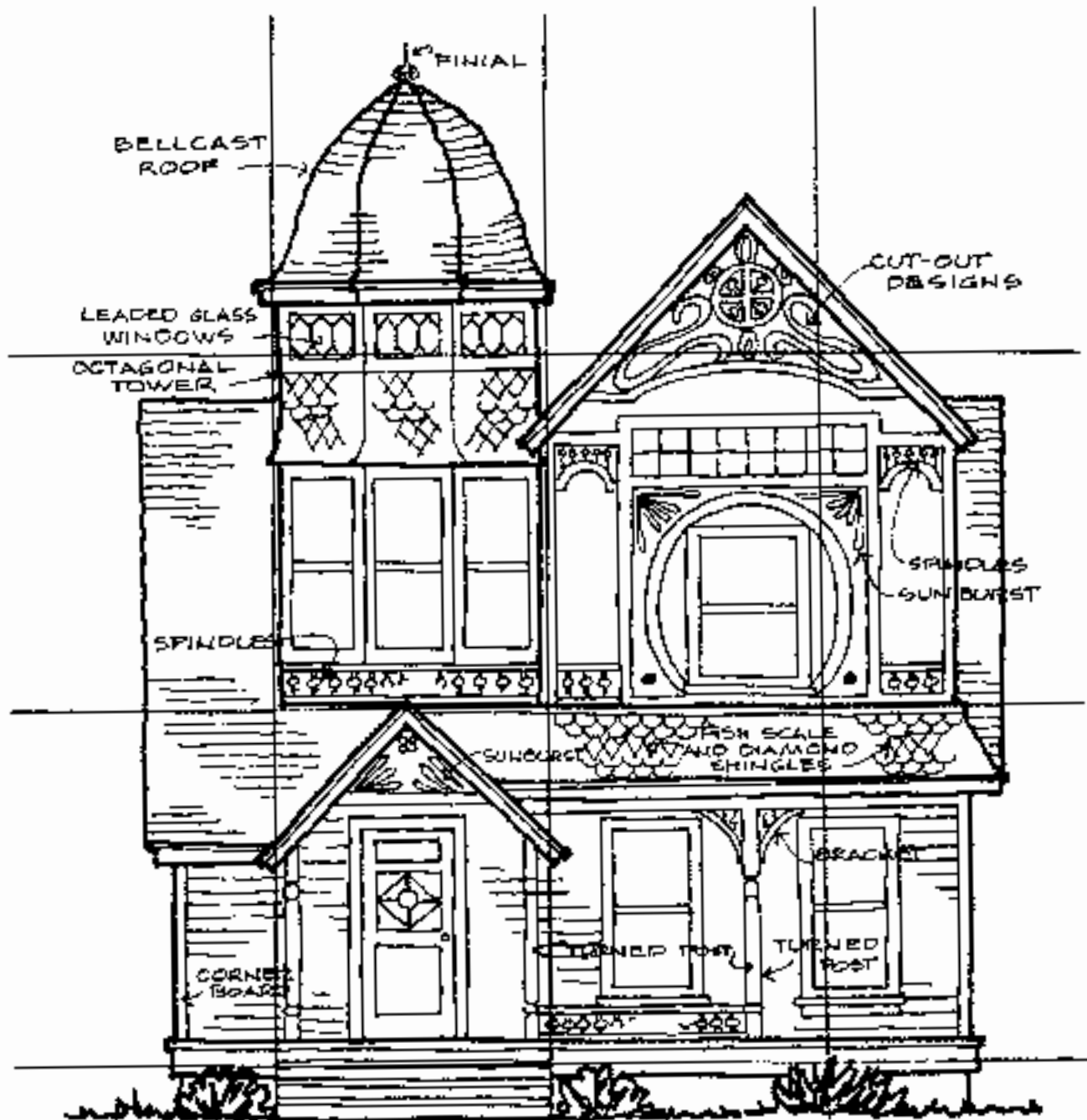
SPINDLE
ARCH



WINDOWS
CONICAL TOWER



BELL-CAST TURRET



ASYMMETRICAL PLAN

QUEEN ANNE 1870-1900

VICTORIAN PERIOD



This house was designed and built by its original owner, John Palmer. The house is a very lavishly decorated example of the Queen Anne style, with many details in the Stick and Eastlake styles. John Palmer was a pioneer builder, who planned the house as a showplace for his work. It is open to the public. The address is 4314 N. Mississippi Ave, Portland, Oregon 97217. Phone, 800-518-5893.

In 1968 the house was purchased by Mary and Richard Sauter. At that time it was vacant and in very run-down condition. The Sauter's worked very hard to restore it to its original splendor. It took 18 years of learning the ways to do the old-time crafts. They stripped, sanded, rebuilt and polished - but the most important thing was that they cared about the house. The house is filled with antique Victorian furniture, 1880 wallpapers, gas electric light fixtures and lovely stained glass windows by the famous Portland artists, the Povey brothers.

Because the house stands out in its neighborhood and everyone is interested in seeing it, the Sauter's have received an award from the North Northeast Business Boosters for the contribution their house is making to people of the neighborhood. It has made people take an interest in restoring many of the other nice older homes. When people feel proud of what they have accomplished, it is often contagious! The work of just a few people can change the attitude of a whole neighborhood.

Characteristics of the Style: John Palmer House 1898 (National Register of Historic Places 1978)

Roof

Both hipped and many gabled roofs make a complicated roof structure. At the top of the main ridge, there is wrought iron cresting.

Shape and Size

The house is large and tall, with several stories and many rooms with high ceilings.

Windows and Doors

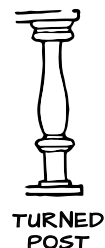
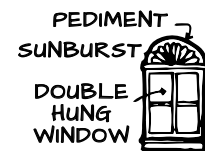
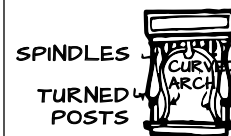
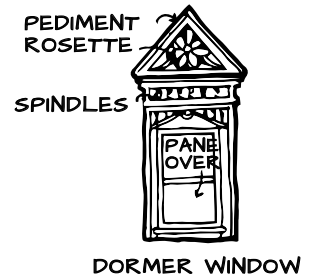
Doors are paneled, and some have glass panels, which are called "glass lights" in them. Windows are both projecting and recessed bays, as well as transom and double hung. Some have stained glass in them.

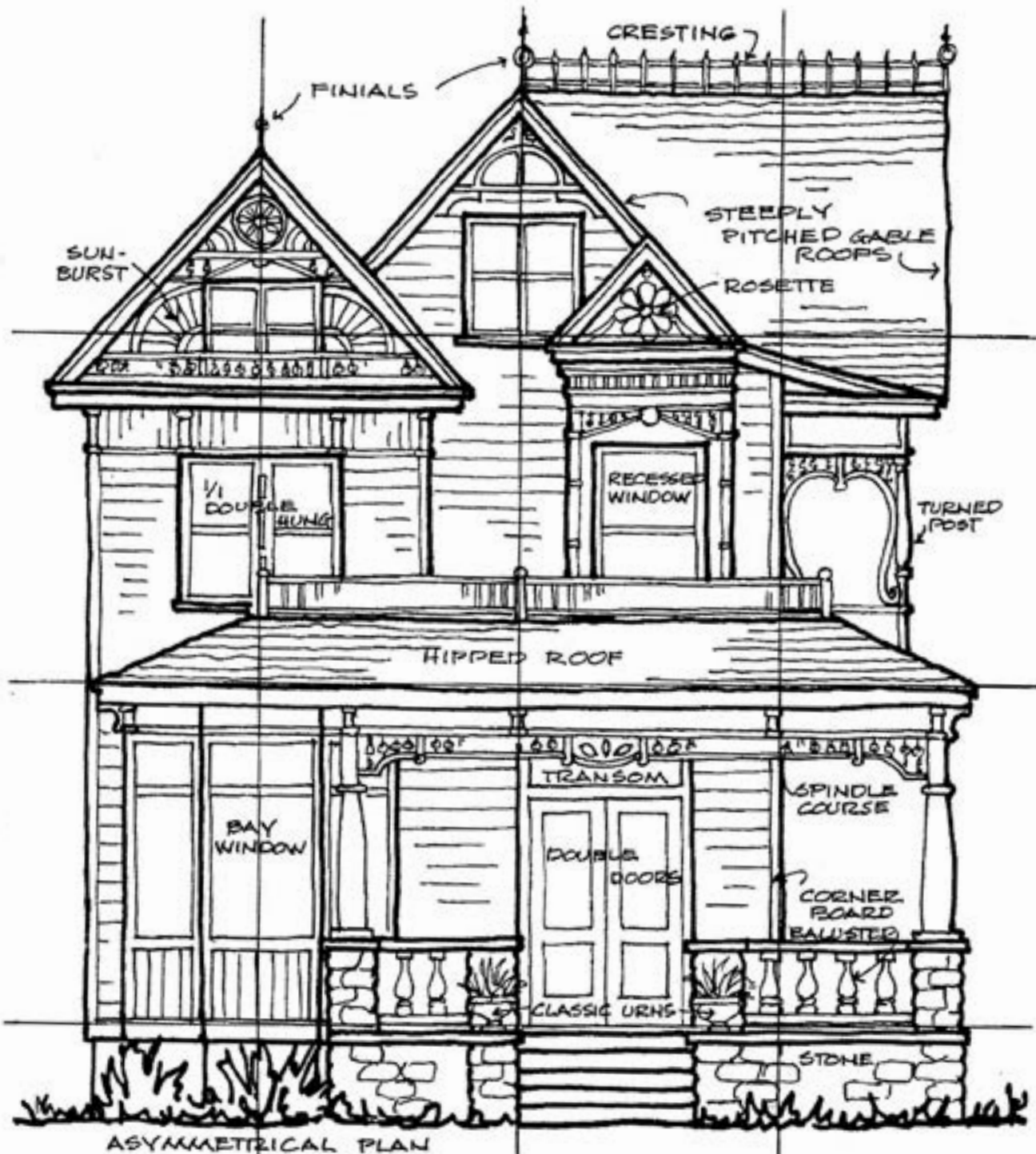
Construction Materials

The wood frame is covered with wood siding—some of it is put up horizontally and some of it vertically. Stone is used on the foundation.

Details

Many decorative elements are used, such as turned spindles and posts, sunbursts, rosettes and finials.





JOHN PALMER HOUSE - 1890

QUEEN ANNE WITH STICK & EASTLAKE DETAILS
VICTORIAN PERIOD

VOCABULARY

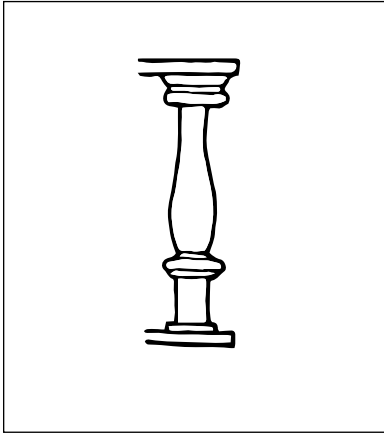
3.55

Queen Anne and Shingle Styles 1880-1900

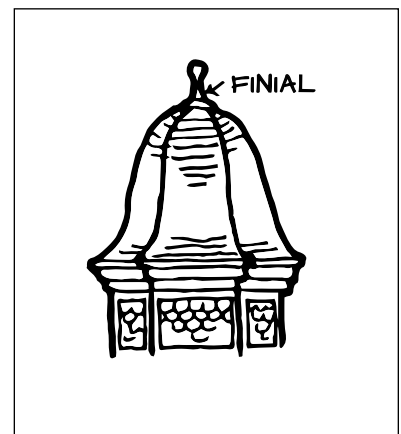
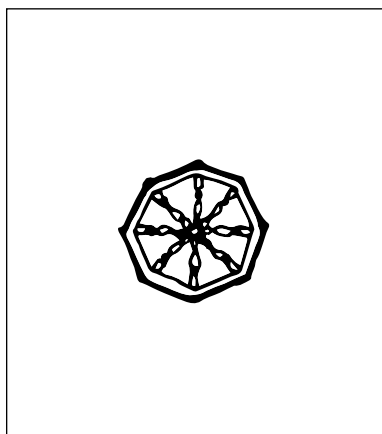
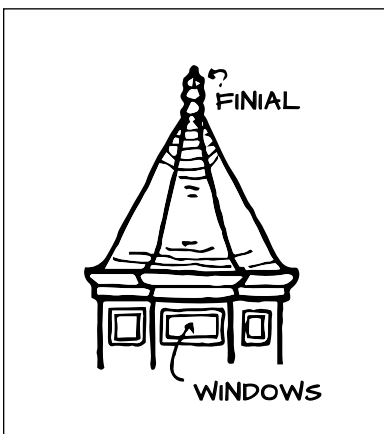
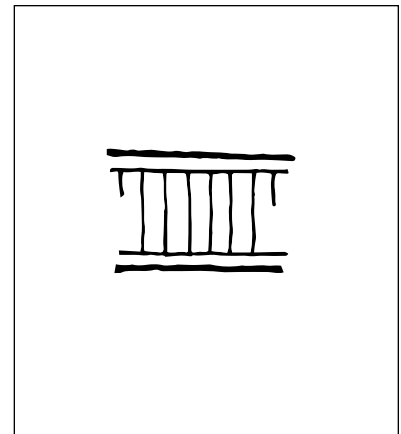
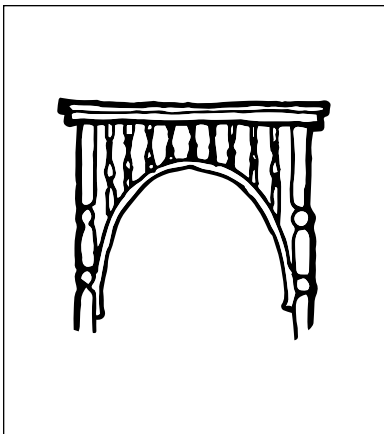
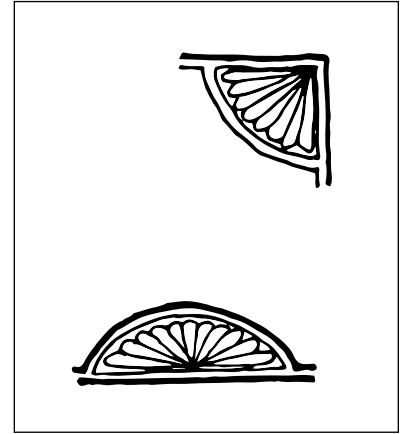
NAME

DATE

Label each picture with the correct term.



- a. conical tower
- b. bell cast turret
- c. spindle arch
- d. octagonal detail
- e. turned post
- f. sunbursts
- g. vertical siding



COMPARATIVE PERIOD CHARACTERISTICS**3.56***The Victorian Period 1855-1900*

NAME

DATE

Give at least one characteristic of each style in each section	STYLES		
	Italianate & French Second Empire 1855 - 1890	Stick & Eastlake 1870 - 1900	Queen Anne & Shingle 1880 - 1900
Roof			
Shape/Size			
Windows/Doors			
Construction Materials			
Details			
Historical Information and Examples in Oregon			

GENERAL QUESTIONS**3.57***The Victorian Period*

NAME

DATE

1. How did the Italianate and French Second Empire style come to the United States?

2. What is another name for this style? Why?

3. How were the Queen Anne and Shingle styles introduced to the United States?

4. How did the Stick and Eastlake styles differ from the other two styles of the Victorian period? Give two ways.

5. If you could build a house in one of the styles of the Victorian Period, which would you choose? Why?





THE FIRST AMERICAN ARCHITECTURE PERIOD

1900 - 1925

- 3.60 INTRODUCTION
- 3.61 PRAIRIE STYLE 1900 - 1925
 - 3.62 Prairie Style
- 3.63 ARTS AND CRAFTS AND ART NOUVEAU 1900 - 1920
 - 3.64 Arts and Crafts
- 3.65 BUNGALOW AND CRAFTSMAN STYLES 1900 - 1925
 - 3.66 Bungalow (Asymmetrical Plan)
 - 3.67 Bungalow (Symmetrical Plan)
 - 3.68 Craftsman
- 3.69 THE FIRST AMERICAN PERIOD ACTIVITY SHEETS

INTRODUCTION*First American Architecture Period 1900-1925*

At the beginning of the 20th century, most architects were still designing in a variety of historic styles.

However, there were some leading the way to new types of architectural design. These designs came out of a feeling for the American land on which the buildings were built.

Frank Lloyd Wright (1867-1959) introduced a very different style that grew out of its relationship with the broad flat lands in the Midwestern part of the United States. His philosophy of having a house appear to be part of the land led to his designs for Prairie Houses. He used the term "organic architecture" to describe this new type of design. It blended into the land, using natural wood and stone, with a plan of rooms opening into one another and into the out of doors. It is a style that "lives with" the environment that surrounds it. Many young architects were excited about Mr. Wright's ideas. They stopped using the historic styles and began using his ideas in their designs.

This was also a time in US history when the population was growing rapidly, and when many working class people were making enough money to own their own homes. New homes were in great demand.

The country's bonds with England were still strong and ideas were changing there, too. A designer named William Morris (1834-1896) developed new design theories, which encouraged people to become crafts men. It was called the Arts and Crafts Movement. Work in simple materials was valued. Wood, glass, masonry, textiles and iron were used.

Out of the Arts and Crafts Movement a new form became popular all over the US- the bungalow. This style fit in with the ideas the people were developing about a more informal way of living. The style was particularly suited to the mild California climate, which encouraged relaxed living. The architect brothers, Charles and Henry Greene, created very elaborate and expensive hand crafted bungalows there that were very beautiful.

But the bungalow could easily be adapted to charming smaller homes for the working class. Many plan books were available and large numbers were built all over the country. There were so many of them that the people became tired of the designs and started to build in the historic styles again. However, more recently, people are again seeking out the bungalows to restore, because they are very nice to live in.



BUNGALOW 1900-1925 ERIN'S HOUSE



Characteristics of the Style:

Roofs

Low pitched roofs had very wide overhanging eaves. Chimneys were large vertical rectangles.

Shape and Size

Houses were rectangular with a horizontal, ground hugging feeling.

Windows and Doors

Windows usually were casement type and placed together to look like a continuous band. Sometimes leaded glass was used.

Construction Materials

Brick or wood frame construction was sometimes covered over with stucco and banded with dark wooden strips.

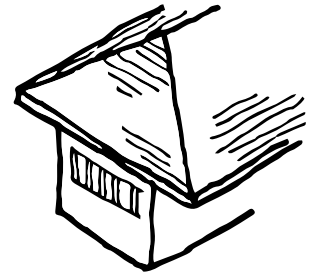
Details

Balconies, terraces and walls extending into gardens gave the idea of the inside spaces joining with the outside spaces.

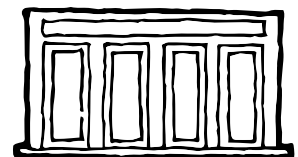
Two of the first architects to be recognized as creating a truly American style of architecture were H.H. Richardson and Louis Sullivan. They were influential in leading another American architect, Frank Lloyd Wright, toward the development of the Prairie style. Wright was also impressed with the ideas he saw in the Japanese architecture at the Columbian Exposition in 1893.

Wright felt the goal of architecture was to produce an "honest" building. By that he meant one that he called "organic" one that blended with its natural surroundings and was designed to fit the way people would live in it. This idea was the opposite of traditional architecture, which used ideas from the past when people probably lived in different ways and did not have the materials that were now available. Wright felt the people living in a house or working in a building should not have to adjust their ways to the design, but instead, the design should fit the way they wanted to live or work.

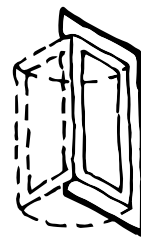
The houses designed by Wright had very little ornamentation. They blended in with the flat prairie land where very few things grew naturally. The design elements were simple, but were assembled in such a way that they produced a strong and elegant impression.



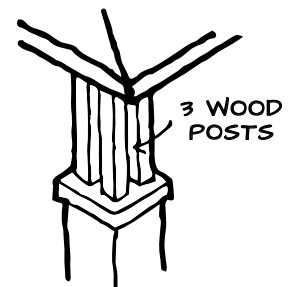
HIPPED ROOF
WIDE OVERHANG



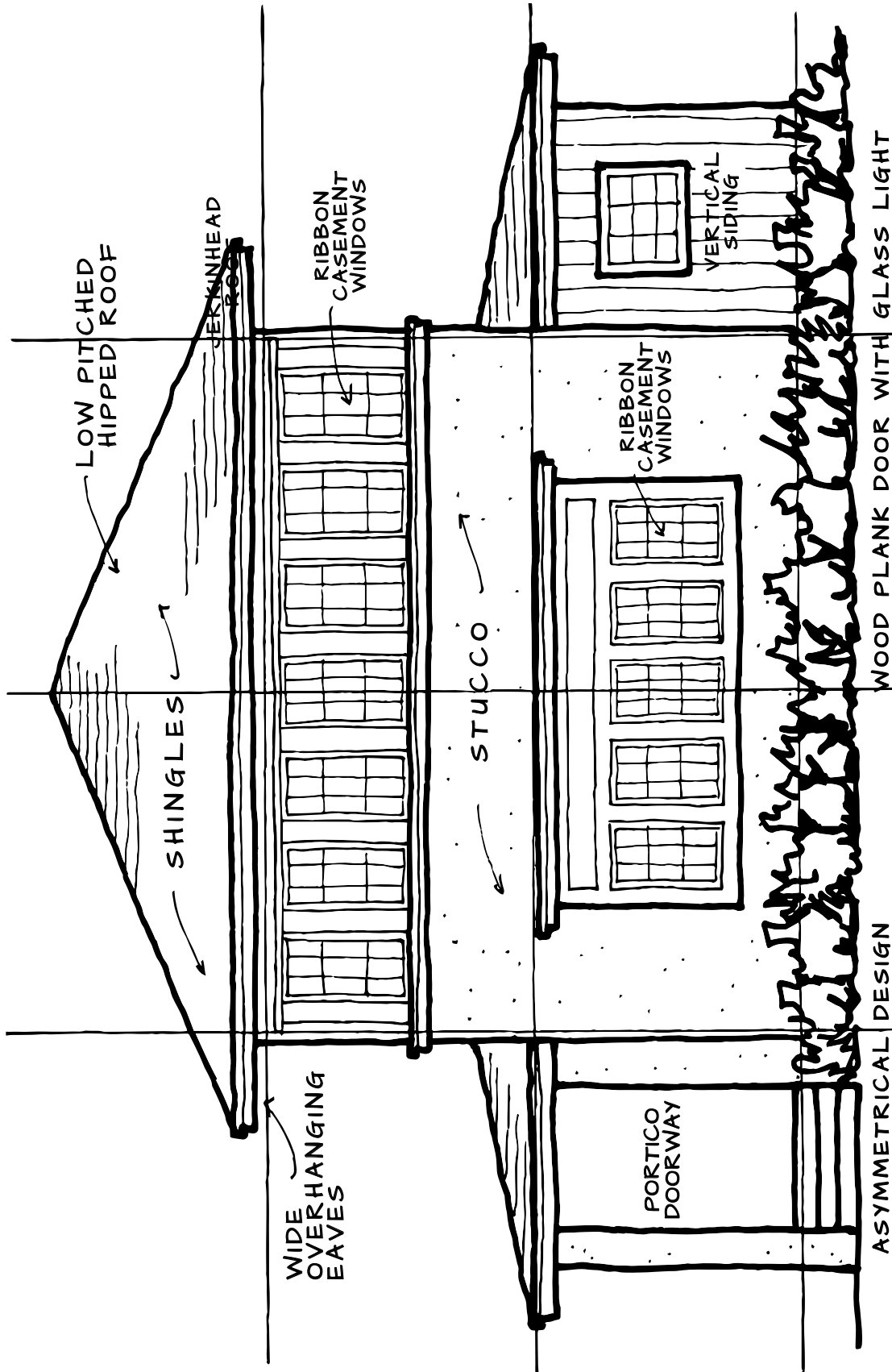
RIBBON WINDOWS



CASEMENT
WINDOW



PORCH PIERS



PRAIRIE 1900-1925
FIRST AMERICAN PERIOD



Characteristics of the Style:

Roofs

Steeply pitched gable roofs often had double gable dormers and sometimes one slope of the roof swept down almost to the ground. Chimneys were large and prominent features.

Shape and Size

Plans were usually asymmetrical and generally rectangular with roof, window and porch projections.

Windows and Doors

Both casement and double hung windows with many small panes were used, with round and segmented arches for accent.

Construction Materials

Brick and stucco, shingle or weatherboard siding over a wood frame were sometimes used in combinations. The shingles used were different from the ones used in the Queen Anne and Shingle styles. They were straight at the bottom and larger in size- more like the ones we use today.

Details

Details were simple, with arches and half timbering used occasionally.

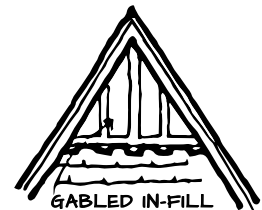
William Morris was an English designer who began writing and lecturing about the need for a new way of looking at the arts. He felt people should not look at what was done in the past for inspiration in art, but instead should look at the art work people did in their local communities and what they observed in the natural settings around them for their designs.

The designers in this movement not only designed the buildings, but also the furniture, wallpaper and fabrics that were used in the buildings.

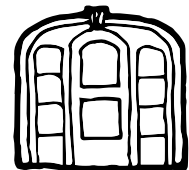
English architects were also responsible for another new style. It is known by the French words, "Art Nouveau," which means "new art." The designs were particularly popular for furnishings: lamps, tables, wallpaper, etc. An important example of the Art Nouveau style in Oregon is the Vista House, a landmark in the Columbia Gorge.



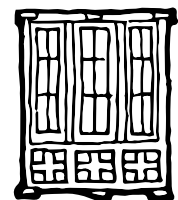
JERKINHEAD
GABLE ROOF



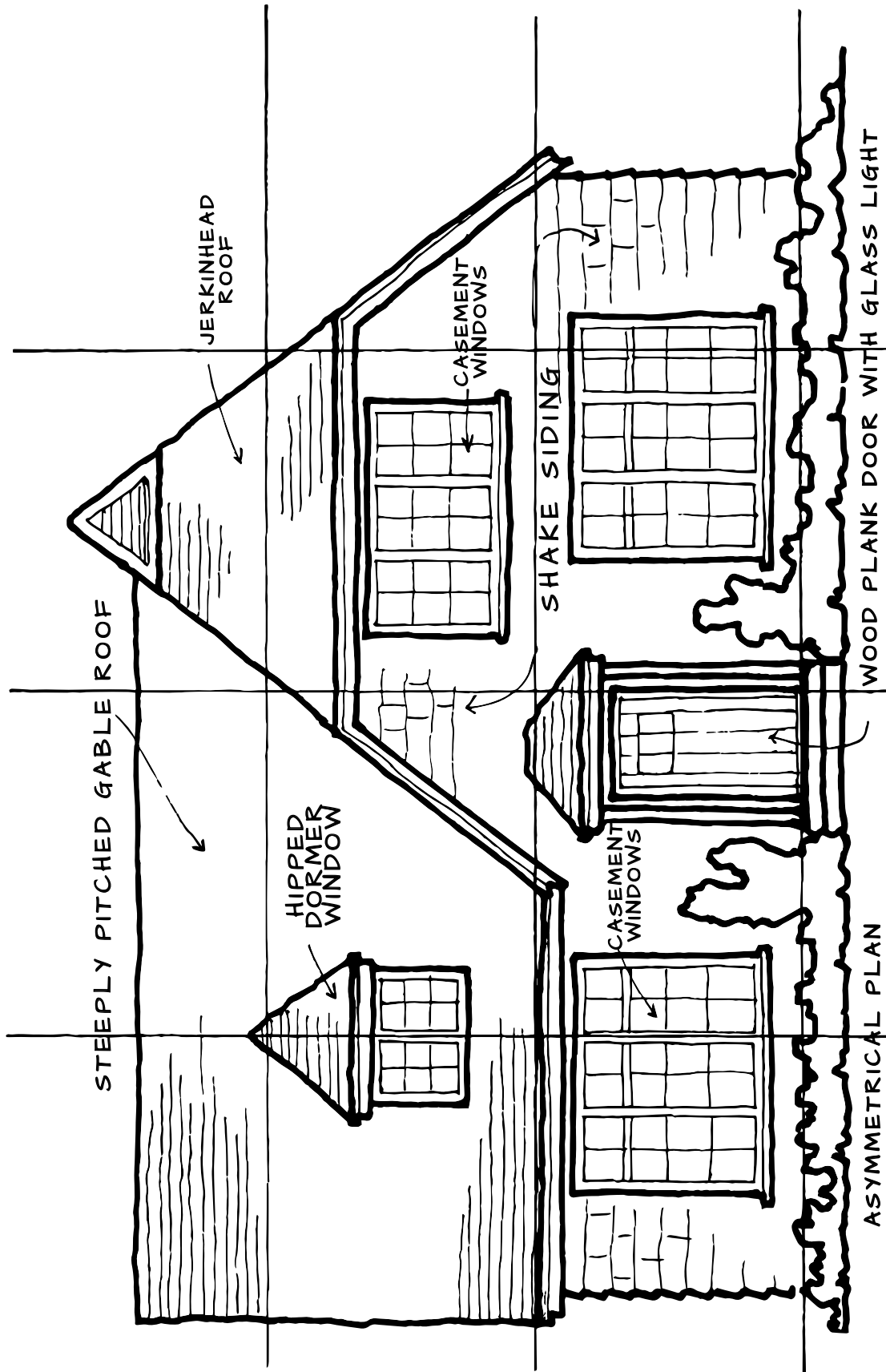
GABLED IN-FILL
STEEPLY PITCHED
GABLE ROOF



ARCHED
DOORWAY



PROJECTING
BAY WINDOW



ARTS & CRAFT 1900-1920

FIRST AMERICAN PERIOD



Characteristics of the Style:

Roofs

Low pitched gable and tripped roofs had wide over hanging eaves with open roof rafters and decorative brackets.

Shape and Size

The shape was rectangular, usually with a projecting porch. The houses were small, with one or one and a half stories.

Windows and Doors

Both double hung and casement windows were used and dormers were common. The windows had many panes on the upper sash over one pane below, or were divided into panes of different sizes. This style of window was often called a Chicago Window.

Construction Materials

The wood frame was covered with rustic materials, such as shingles or rough cut siding. Brick and stone (often round river rocks) were also common.

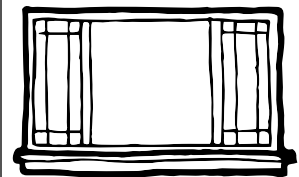
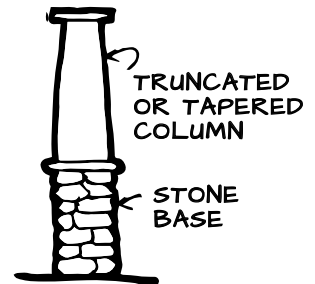
Details

Porches, sunrooms and sleeping porches had roofs supported by "truncated obelisks" or tapered columns. A famous truncated obelisk is the Washington Monument.

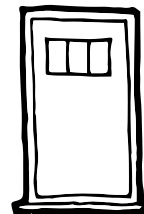
The word "bungalow" came from an East Indian word "bangla," which was used by the British to describe the shelters built for travelers along the main roads in India in the late 1880s. These were simple small houses built of native materials. In the US, we use the word "cottage" to describe them.

The first bungalows built in the US before World War I were large and were designed by architects for wealthy clients, such as those designed by architects Greene and Greene in California. Their office designed a fine example, located at SE. 47th and Stark in Portland.

With the influence of the Arts and Crafts Movement, the designs became popular and more affordable for smaller houses for the rising working class. Plans were easily available at low cost from the numerous catalogues that were published. Precut materials could be ordered and shipped by railroad. Thousands of bungalows were built in middle class neighborhoods. Prices ranged from \$2,000 for a one and one-half story model, to \$3,500 for a four bedroom model. This affordable style was very popular, and builders were quite creative in trying every imaginable variation on the design. They incorporated the natural materials with fine craftsmanship.

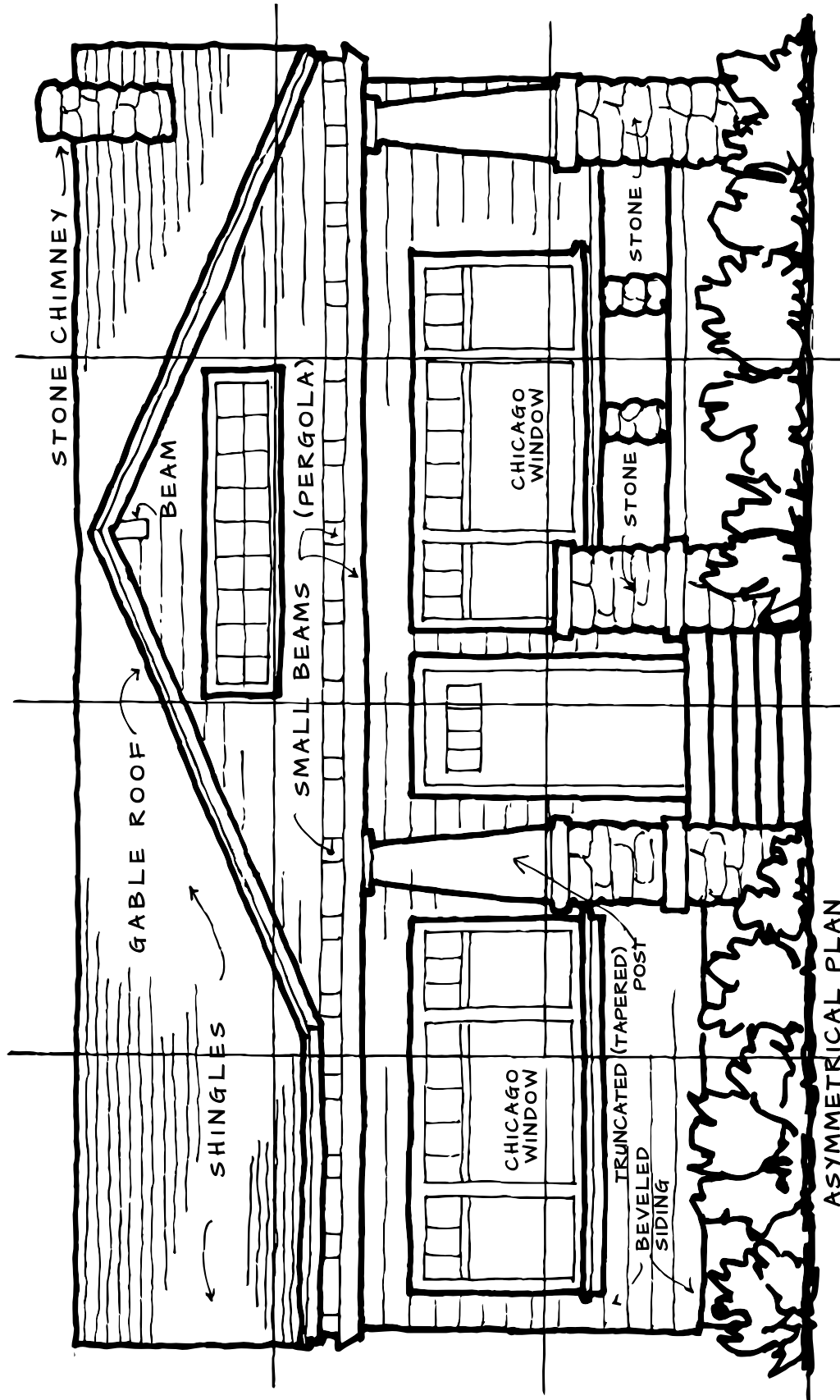


CHICAGO WINDOW



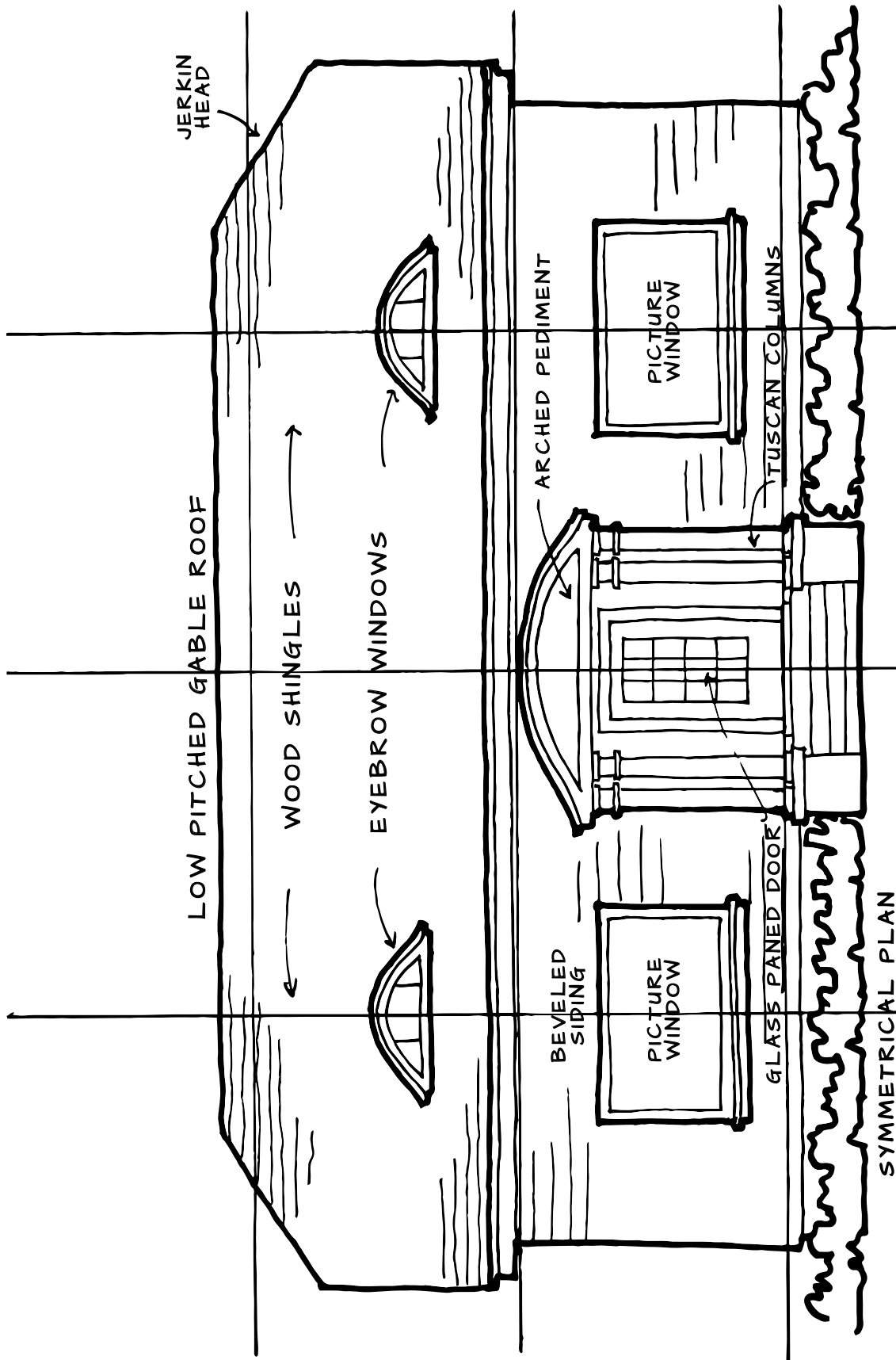
DOORS WITH GLASS LIGHT





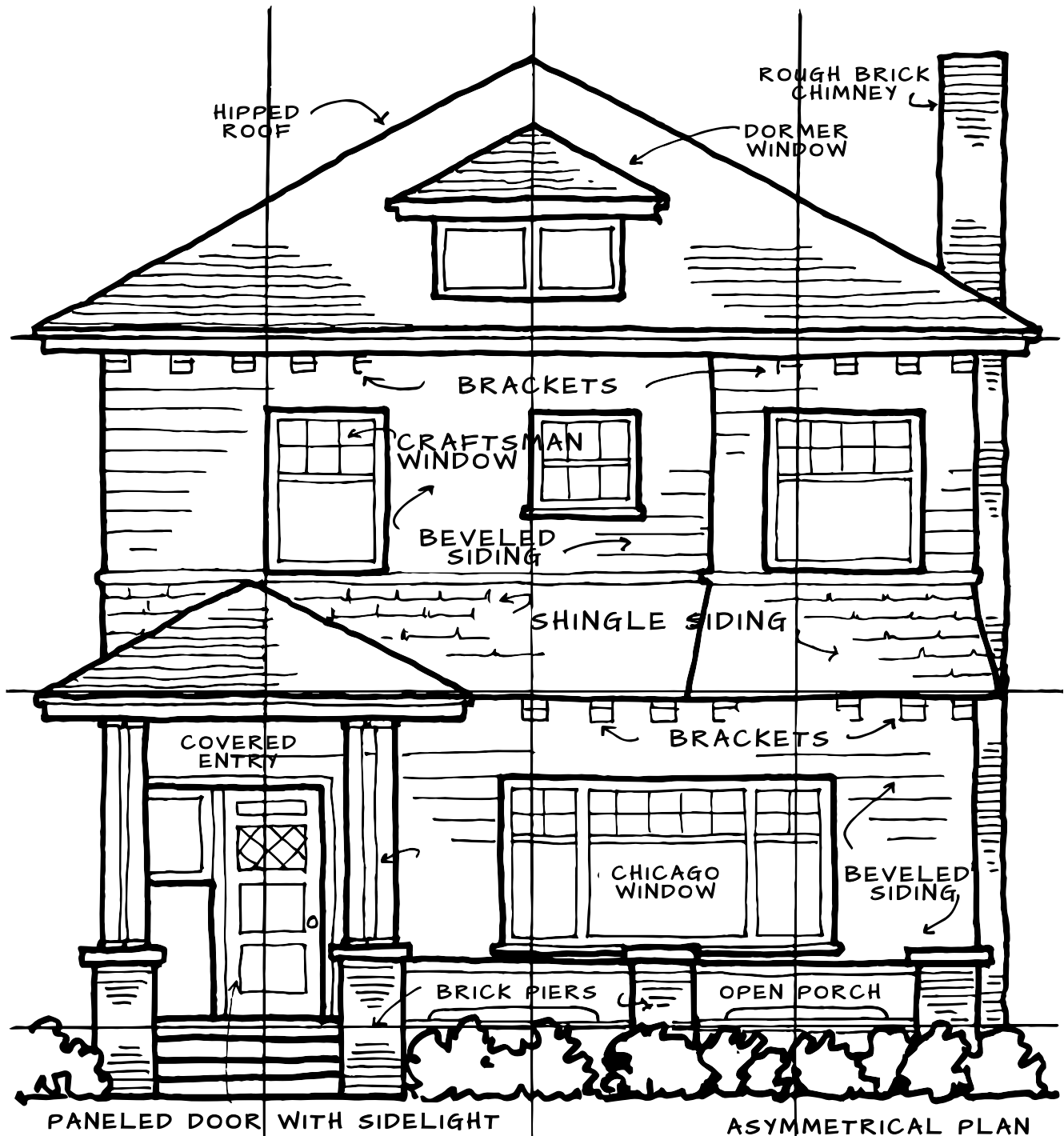
BUNGALOW 1900-1925

FIRST AMERICAN PERIOD



BUNGALOW 1900-1925

FIRST AMERICAN PERIOD



CRAFTSMAN 1900-1925

ALSO CALLED AMERICAN FOURSQUARE

FIRST AMERICAN PERIOD

COMPARITIVE PERIOD CHARACTERISTICS**3.69***The First American Architecture Period 1900-1925*

NAME

DATE

Give at least one characteristic of each style in each section	STYLES		
	Prairie 1900 - 1925	Arts and Crafts Art Nouveau 1900 - 1920	Bungalow Craftsman 1900 - 1925
Roof			
Shape/Size			
Windows/Doors			
Construction Materials			
Details			
Historical Information and Examples in Oregon			

GENERAL QUESTIONS**3.70***The First American Architecture Period 1900-1925*

NAME

DATE

1. What was a central belief of the architects who created the First American Period styles of architecture?

2. What country's architecture influenced the styles of this period?

3. Two of the most famous architects of this time were William Morris and Frank Lloyd Wright. Tell which country each was from and what they believed about designing buildings.

4. What style do you find most interesting? Explain why.



THE HISTORIC PERIOD 1910 - 1935

- 3.72 INTRODUCTION
- 3.73 ENGLISH COTTAGE STYLE 1910-1935
 - 3.74 English Cottage
- 3.75 ENGLISH TUDOR STYLE 1910-1935
 - 3.76 English Tudor
- 3.77 COLONIAL AND GEORGIAN STYLES 1910-1935
 - 3.78 Georgian Colonial
 - 3.79 Dutch Colonial
 - 3.80 Cape Cod Colonial
- 3.81 SPANISH COLONIAL REVIVAL AND MISSION STYLES 1910-1935
 - 3.82 Spanish Colonial
 - 3.83 Spanish Mission
- 3.84 FRENCH RENAISSANCE STYLE: PITTOCK MANSION
 - 3.85 Pittock Mansion Central Wing
- 3.86 THE HISTORIC PERIOD ACTIVITY SHEETS

INTRODUCTION*Architectural Periods and Styles*

Period styles of architecture have always been popular in the United States. Usually there have been one or two styles that people have liked to use for awhile. When they got tired of the style, an exhibition came along, or a new book came out that featured a newer or different style, people would decide to try out the new ideas.

The Historic Period was the time between the two world wars when American schools of architecture believed in teaching the various styles that had come from European beginnings. Architects were educated to know about many styles, and they often traveled in Europe to look at the styles that had been used at various times in history. They used their knowledge to design houses and other buildings to suit both the needs and the tastes of their clients. You will notice that the dates for these styles are all the same - they were all being built during those years.

Huge mansions in historical styles, built by wealthy Americans such as the Vanderbilts, stimulated the interest of other clients in having houses and other buildings designed in various period styles—even though they would probably be much smaller buildings.

During this period, the City Beautiful Movement was started by a famous landscape architect, Frederick Law Olmstead. Under the movement many beautiful

neighborhoods were planned. A typical example in Portland is the Laurelhurst Neighborhood, which was planned by Olmstead. It has curved wide streets, lovely landscaping and a park with a lake. Many fine houses in various historic styles were built in neighborhoods such as Laurelhurst, Ladd's Addition and Westover-King's Heights.

Because of their education, architects are familiar with many historic period styles. Architects like the challenge of designing in many different styles because it gives them a chance to use their knowledge of the correct details for various styles.

As the population grew, there were more architects being trained and more clients who hired them to design houses. Many of our older neighborhoods in the cities and towns are full of examples of historic styles and some of the design details are being used in new housing developments today.

One major change in residential architecture that came in this period was the availability of the automobile to most people. This made a garage necessary, but it was always rather concealed at the back of the house, instead of being the largest feature of the front as it often is in houses built today.



Characteristics of the Style:

Roofs

Medium pitched gable roofs were sometimes rolled along the eaves, but more often there was no overhang on the eaves at the gable end. Chimneys were prominent.

Shape and Size

Plans were asymmetrical and usually one and one half or two stories.

Windows and Doors

Windows were usually casement style, and there was a great variety of small paned dormers, round, and round arched. Leaded glass windows with a diamond shaped pattern were popular. Doors were made of heavy planks with vertical joints, or paneled.

Construction Materials

Brick or wood construction was sometimes covered with stucco. Wood frame construction had horizontal siding or wide shingles.

Details

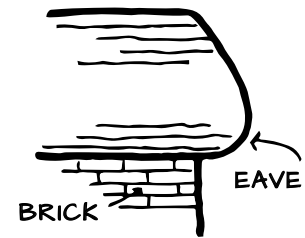
Details were often sort of like those in Hansel and Gretel's cottage, giving the house a storybook quality.

The English Cottage style came out of the English Arts and Crafts Movement. A typical roof on an early English Cottage was made of straw thatch, which was bunches of straw bundled together to make a thick mat and attached to the roof very tightly. The bushy ends of the straw were rounded off, which gave them a finished look - kind of like giving the roof a haircut! One of the most unusual features of the roofs in this revival of the cottage was an attempt to make the shingles on a roof look like thatch. Some builders rolled the ends of the shingles over a wood backing, but it didn't always work out too well. Even so, there are still a number of examples to be seen.

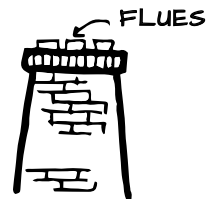
Another detail that was meant to create the feeling of a cottage was a spider web window, which was to give the house a country feeling.

Sometimes the roof pitched down very steeply to the ground. Dormer windows let light into the half story above the first floor.

The cottage had a warm and comfortable feeling and the interiors often had wood paneling and large brick fireplaces.



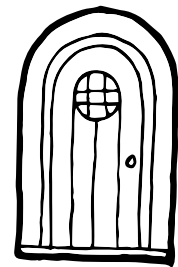
GABLE ROOF WITH ROLLED EAVES



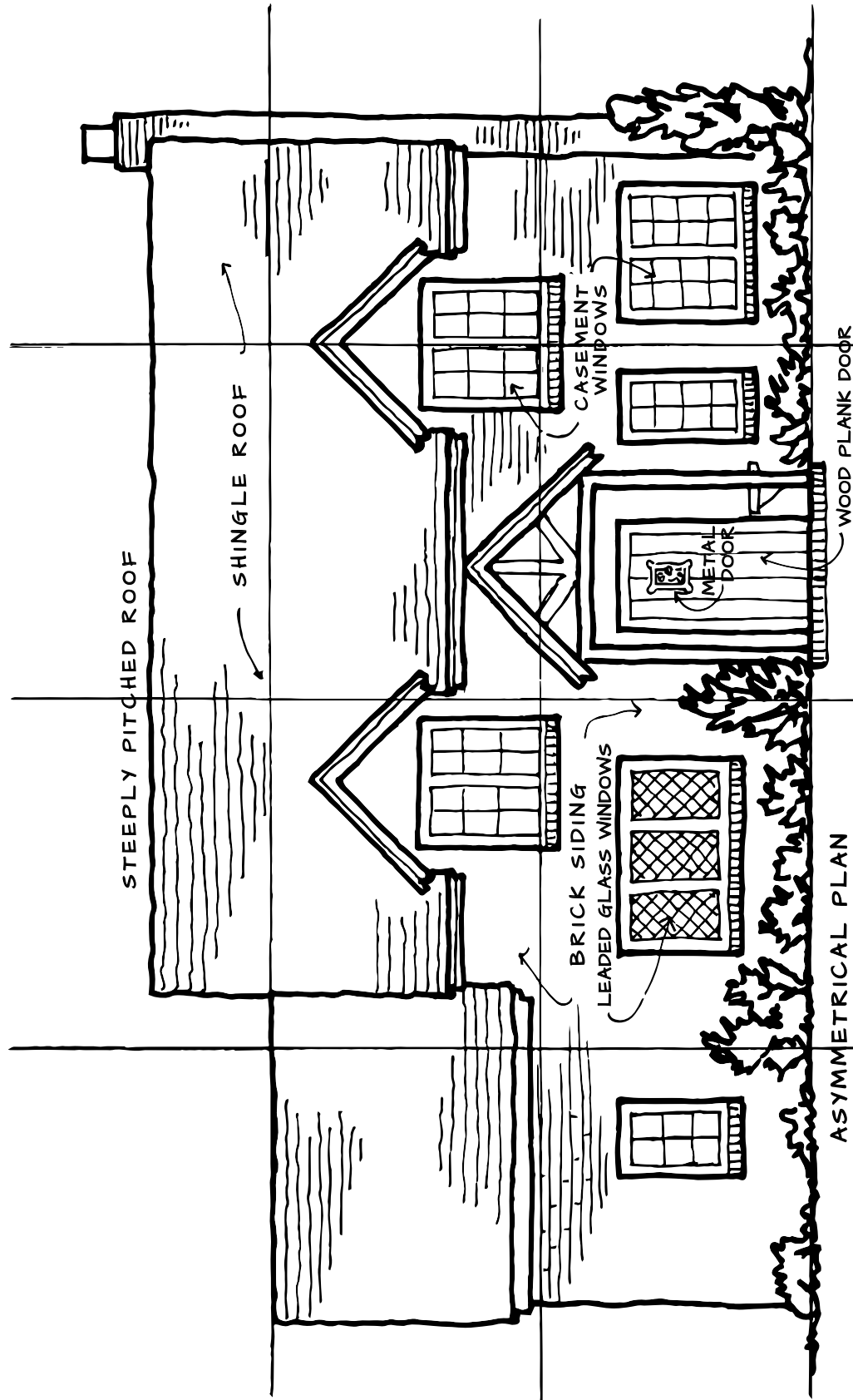
LARGE TAPERED CHIMNEY



ROUND WINDOW



ROUND ARCHED OPENING



ENGLISH COTTAGE 1910-1935

HISTORIC PERIOD



Characteristics of the Style:

Roof

Steeply pitched gable roofs, often with double gabled dormers, had wide barge boards that sometimes were ornamented. Large chimneys were sometimes fluted.

Shape and Size

The shape was rectangular, with projections that went from the ground to the roof.

Windows and Doors

Bay, dormer and many paned sash windows sometimes used leaded glass. Doors usually were paneled.

Construction Materials

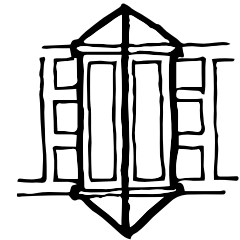
Brick was laid in many different designs and was often combined with wood framing covered with stucco.

Details

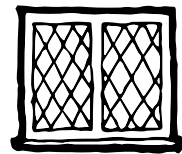
Round arches were used, but there was a special Tudor arch that was slightly rounded and came to a point in the middle. Imitation “half-timbering” was the most outstanding detail, but considerable ornamentation was used.

The style was very popular following the first World War, when many Americans had been stationed in England. Americans liked the English houses and used them as models for many of their homes. The most important feature was the “half-timbering”, which gave people an opportunity to make each house different by the way the timbers were designed. “Half-timbering” came from the English buildings of the 15th and 16th centuries when, in order to save wood, walls were made of heavy timbers and the spaces in between were filled with “wattle and daub” a mud and straw or twig mixture. Sometimes the filling in was done with brick, which is clay mud fired at a high temperature.

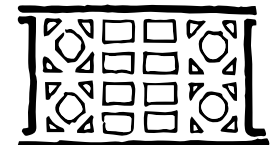
In the Tudor houses of the early 20th century, the half-timbers were only strips of wood applied over the wood frame, but the designs made the houses interesting and unusual. Now the Tudor style is popular again, and there are a number of houses in new suburban developments that have half-timbering. The Tudor name is that of a family of kings and queens and other royalty who built castles and manor houses in this style in England.



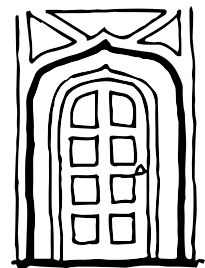
TRIANGULAR
BAY WINDOW



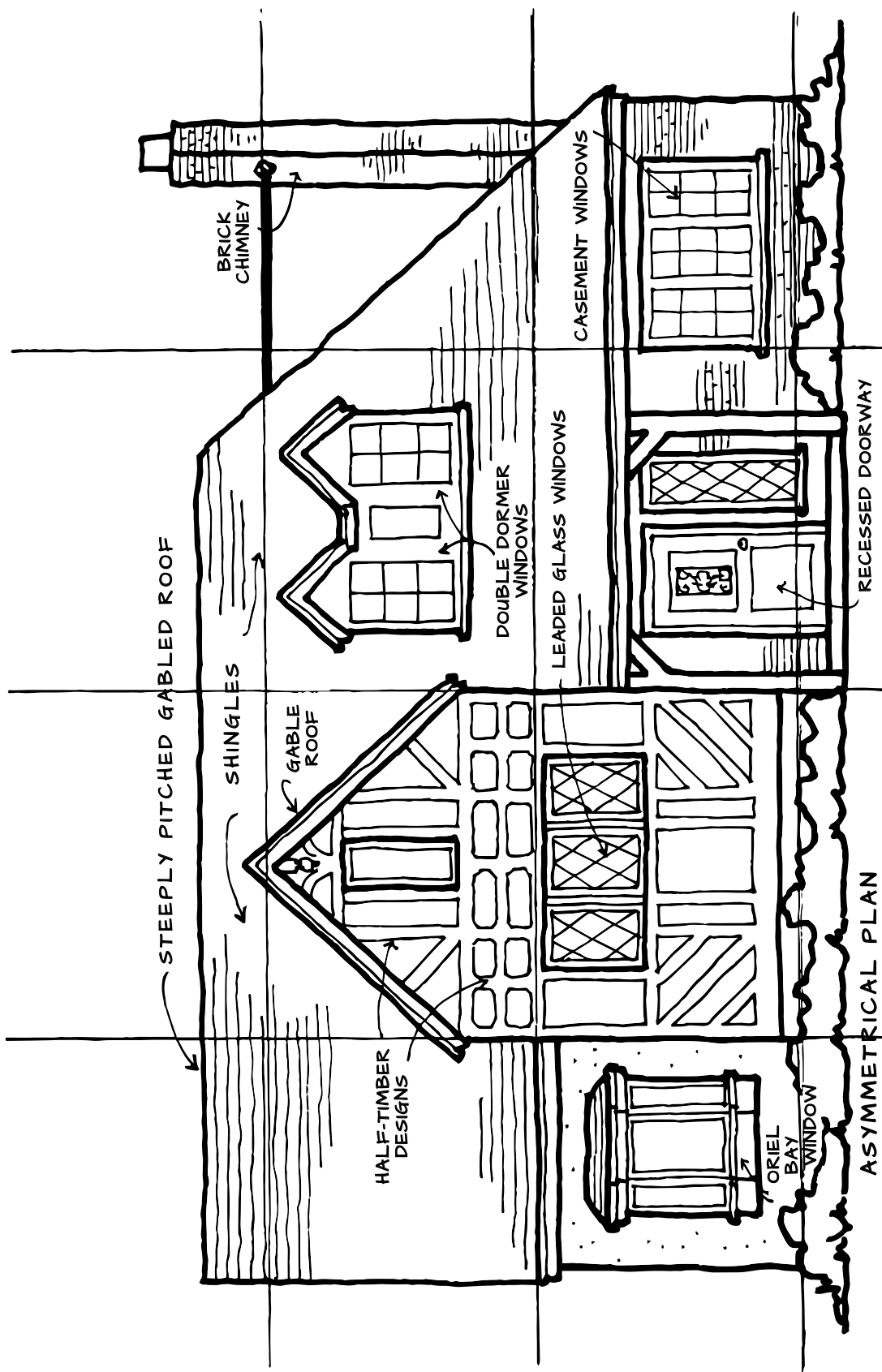
LEADED GLASS
CASEMENT
WINDOW



DESIGNS IN
HALF-TIMBERING



TUDOR ARCHED
OPENING



ENGLISH TUDOR 1910-1935
HISTORIC PERIOD



Characteristics of the Style:

Roofs

Low pitched, tripped and gable roofs were most common, but the gambrel roof was the most unusual feature. A gambrel roof is usually a symmetrical two sided roof with two slopes on each side. The upper slope is positioned at a shallow angle while the lower slope is quite steep.

Shape and Size

Most houses were symmetrical and of medium size, although there were some mansions.

Windows and Doors

Small, paned windows, often with shutters, dormers, fanlights and paned doors with side lights and transoms provided great variety.

Construction Materials

Most houses were wood-frame construction with wide horizontal siding or shingles

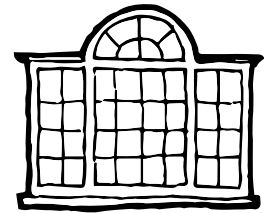
Details

Columns in the classic Greek and Roman Orders, moldings and elaborate pediments added interest to the designs.

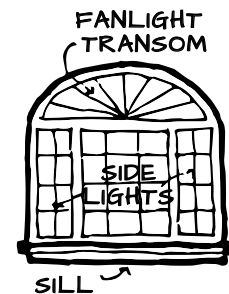
The Colonial and Georgian styles are based on 17th and 18th Century Colonial architecture, which was the architecture built by those who colonized the United States. The designs were based on the designs they knew in the countries from which they had come. It is different from the Colonial Revival style in the Pioneer Period because people had now studied about the historic designs and were more concerned with having the design correct to the European architecture.

There were three popular kinds of Colonial designs:

- Cape Cod Colonial houses were not large, usually one and one half stories with a medium pitched gable roof and a square or rectangular plan.
- Dutch Colonial houses are always recognizable because of their barn like gambrel roofs.
- The Georgian style was named during the time when the king of England was named George. This is the same King George from whose rule our country fought to be free in the American Revolution. Houses were two story and often had a pedimented projecting doorway (or portico) and windows with shutters.



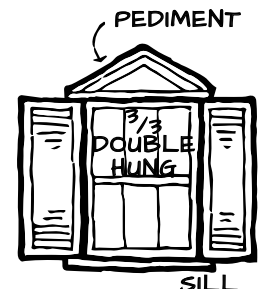
PALLADIAN
WINDOW



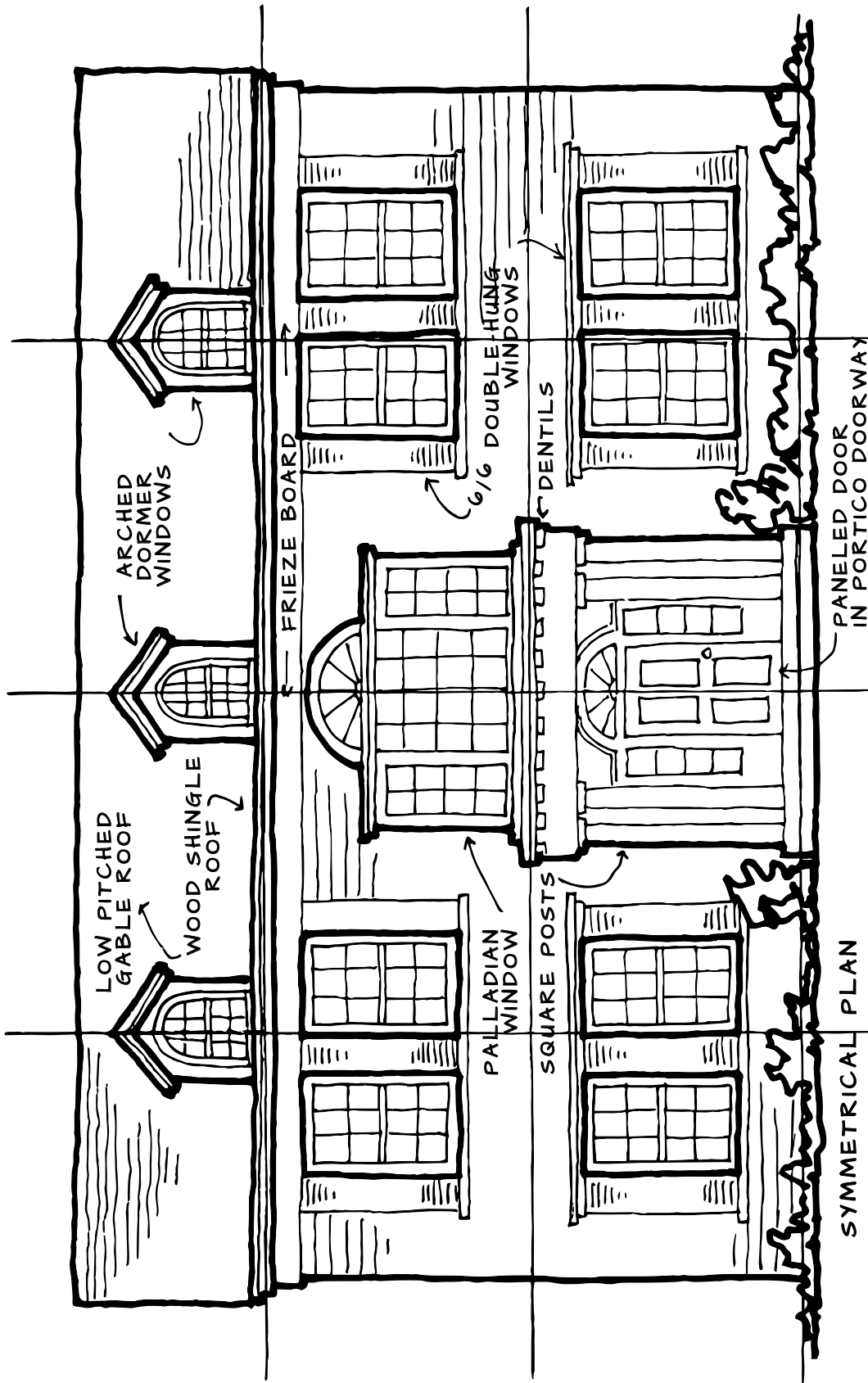
SILL



SWAN'S HEAD
PEDIMENT

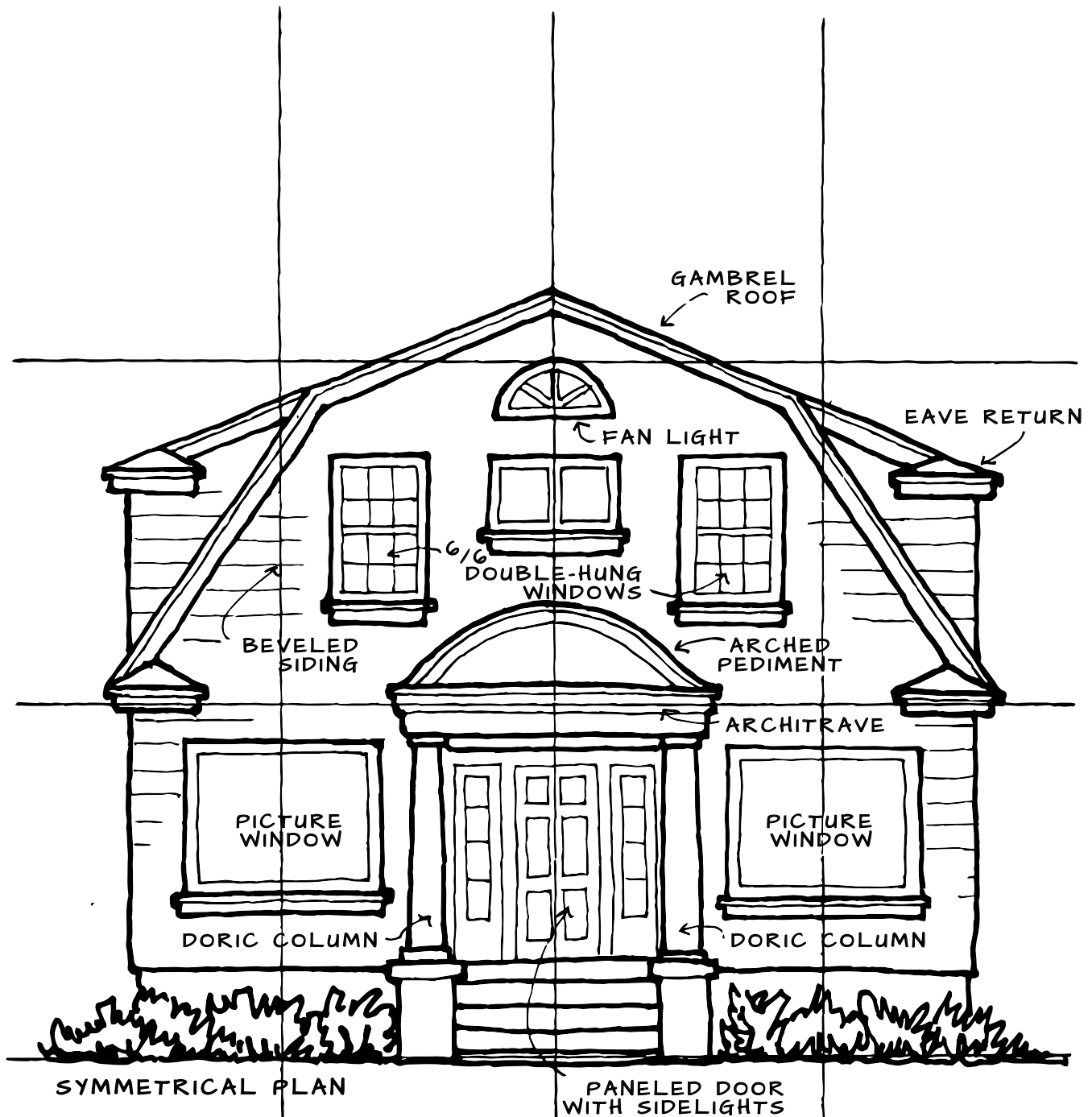


SILL
SHUTTERED
WINDOW



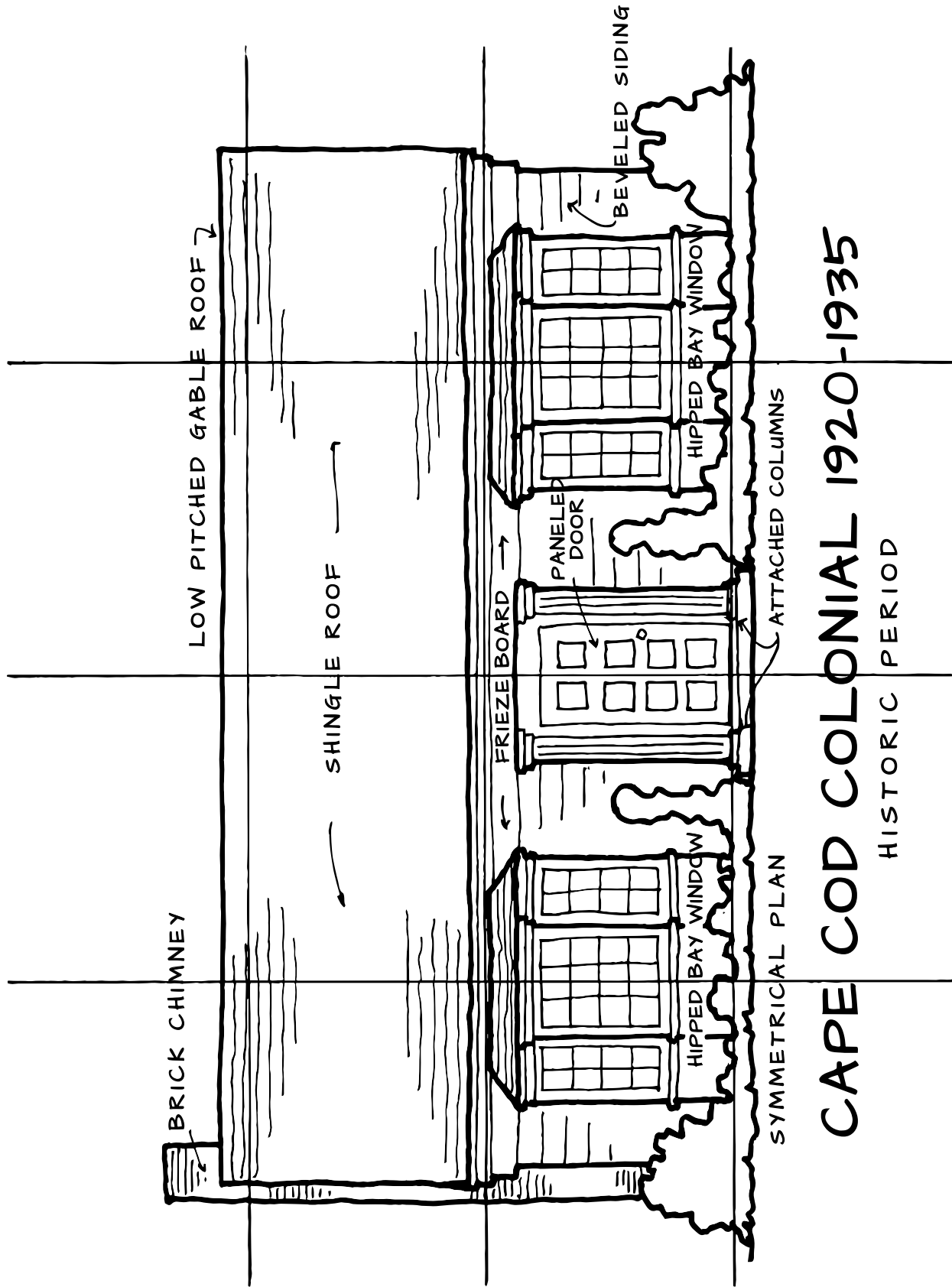
DUTCH COLONIAL 1910-1935

HISTORIC PERIOD



DUTCH COLONIAL 1910-1935

HISTORIC PERIOD





Characteristics of the Style:

Roof

Low pitched tripped or gable roofs were usually covered with red clay tiles. There were many projections with many different roof lines. In the Mission style the gables were often covered with curve shaped parapets. Chimneys were large with arched openings.

Shape and Size

The asymmetrical shape had many projections. The Colonial houses were usually large and the Mission houses small.

Windows and Doors

Windows usually were casement. Openings were round arched. Sometimes the arches were joined to form a row of arches called an "arcade."

Construction Materials

Wood frame construction was usually covered with smooth or textured stucco.

Details

Wooden or wrought-iron railings were used on porches and windows and sometimes on balconies that were only decorative because they were too small to use. Wrought iron was used for window grilles and elaborate light fixtures.

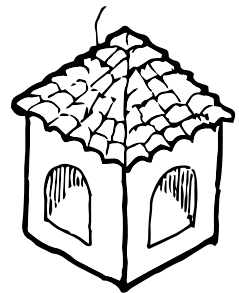
The Spanish Colonial Revival style and its smaller form, the Mission style, were developed from the Mexican Baroque architecture of the 17th and 18th centuries. Baroque design featured heavy, elaborate ornamental detail.

The styles became popular as a result of many people visiting the Panama-California Exposition in San Diego in 1915, which featured architecture with a Spanish influence. This also brought a new interest in the missions built in the early days of settlement in California by the Spanish missionaries who came up from Mexico. The missions were built of "adobe" - large bricks made from a mixture of mud and straw and baked in the sun.

The Baroque details have a special name "Chiurriqueresque," this was a very elaborate design form used particularly around doorways, often including unusual twisted columns.

These styles introduced the "patio" to America, which is now a very common architectural feature.

CLAY TILE



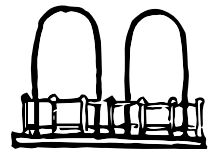
SQUARE TOWER
ARCHED OPENINGS



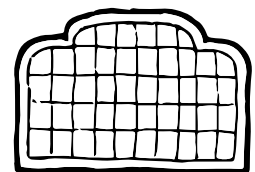
ARCADE



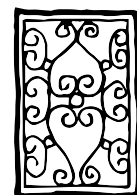
COLONNADE



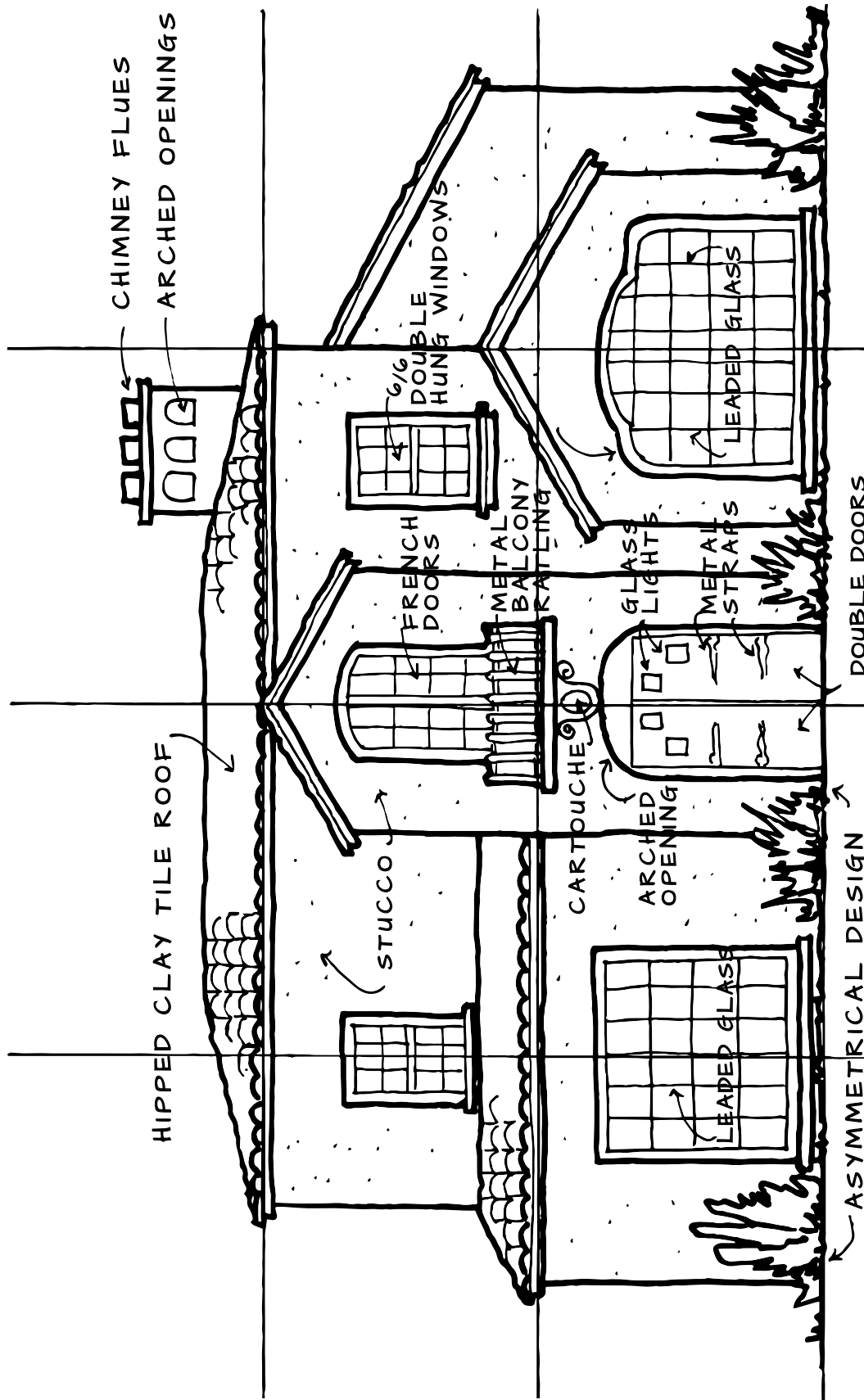
BALCONY



SEGMENTED ARCH
WINDOW

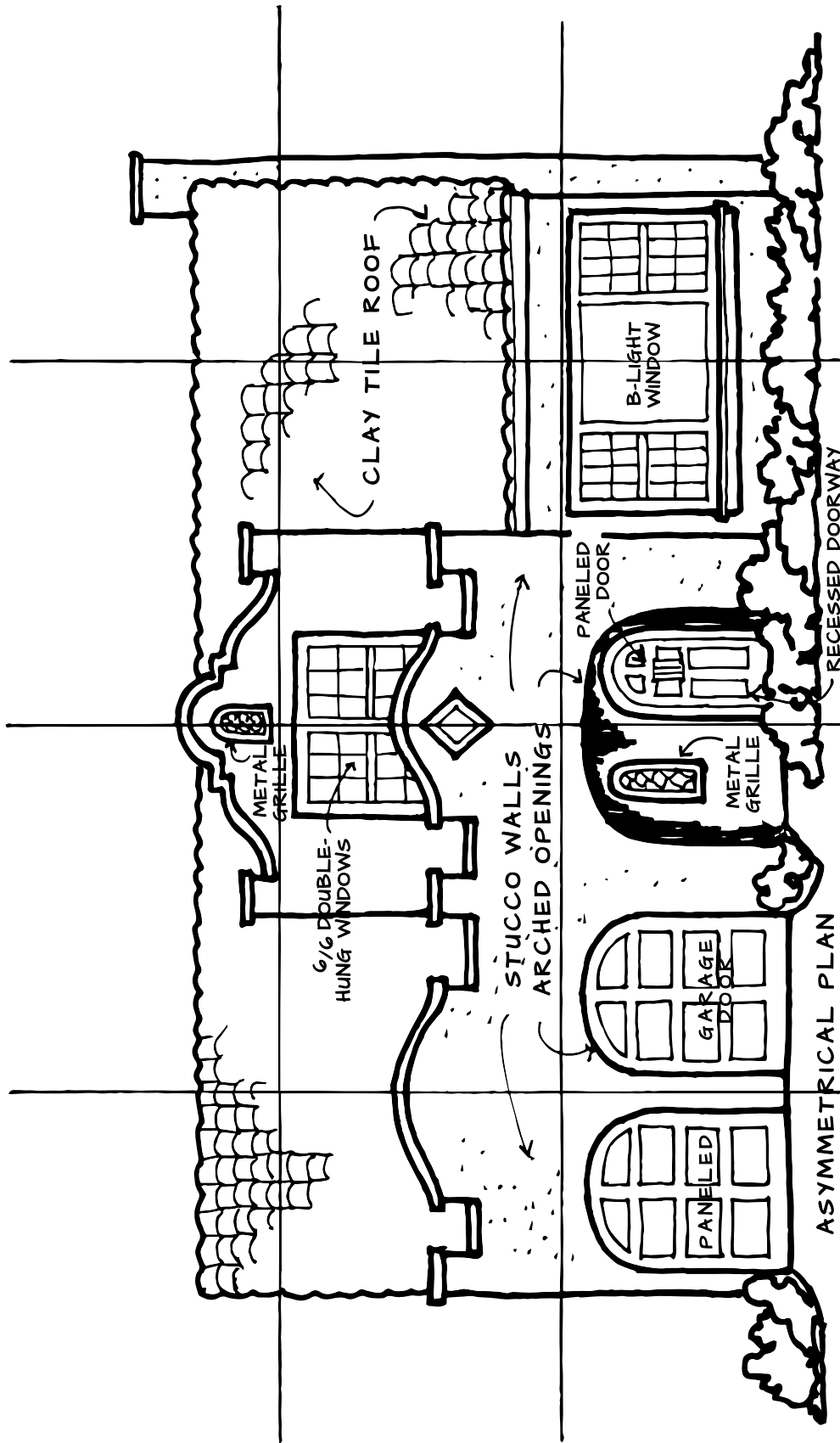


WROUGHT IRON
GRILLE



SPANISH COLONIAL 1910-1935

HISTORIC PERIOD



SPANISH MISSION 1910-1935

HISTORIC PERIOD



The Pittock Mansion is one of Portland's largest and most elaborate residences. It is also the best residential example in Oregon of the French Renaissance style.

The style was based on the French chateau (very large house) of the 16th and 17th centuries, that many Americans saw when they traveled in Europe.

The architect who designed the mansion, Edward T. Foulkes, was from San Francisco. He included many unusual features in the house - such as a double, curving, marble staircase; crystal chandeliers; oval shaped rooms; a medieval, paneled library; a Turkish smoking room; and many other beautifully crafted details in every room.

Henry Pittock came to Oregon as a very young man, with no money. At first, he slept on a cot in the corner of the office where he worked. But soon he became very active in the development of Portland. He was later prominent in many civic projects, as well as publisher of The Oregonian for many years.

Characteristics of the Style: Pittock Mansion 1909-1914 (National Register of Historic Places 1974)

Roof

The main roof is tripped with several types of dormers, including small "bull's eye" dormers, and towers with "witches hat" roofs. The very large roof is covered with red clay tiles.

Shape and Size

The large three story home, plus a basement with a ballroom, has large rooms, some of which are oval or round.

Windows and Doors

Windows are casement, many with transoms above. There is a large "picture window" in the drawing room. Doors have heavy paneling and some have glass panels, which are called "glass lights." Some are double doors, and some of them slide into the wall.

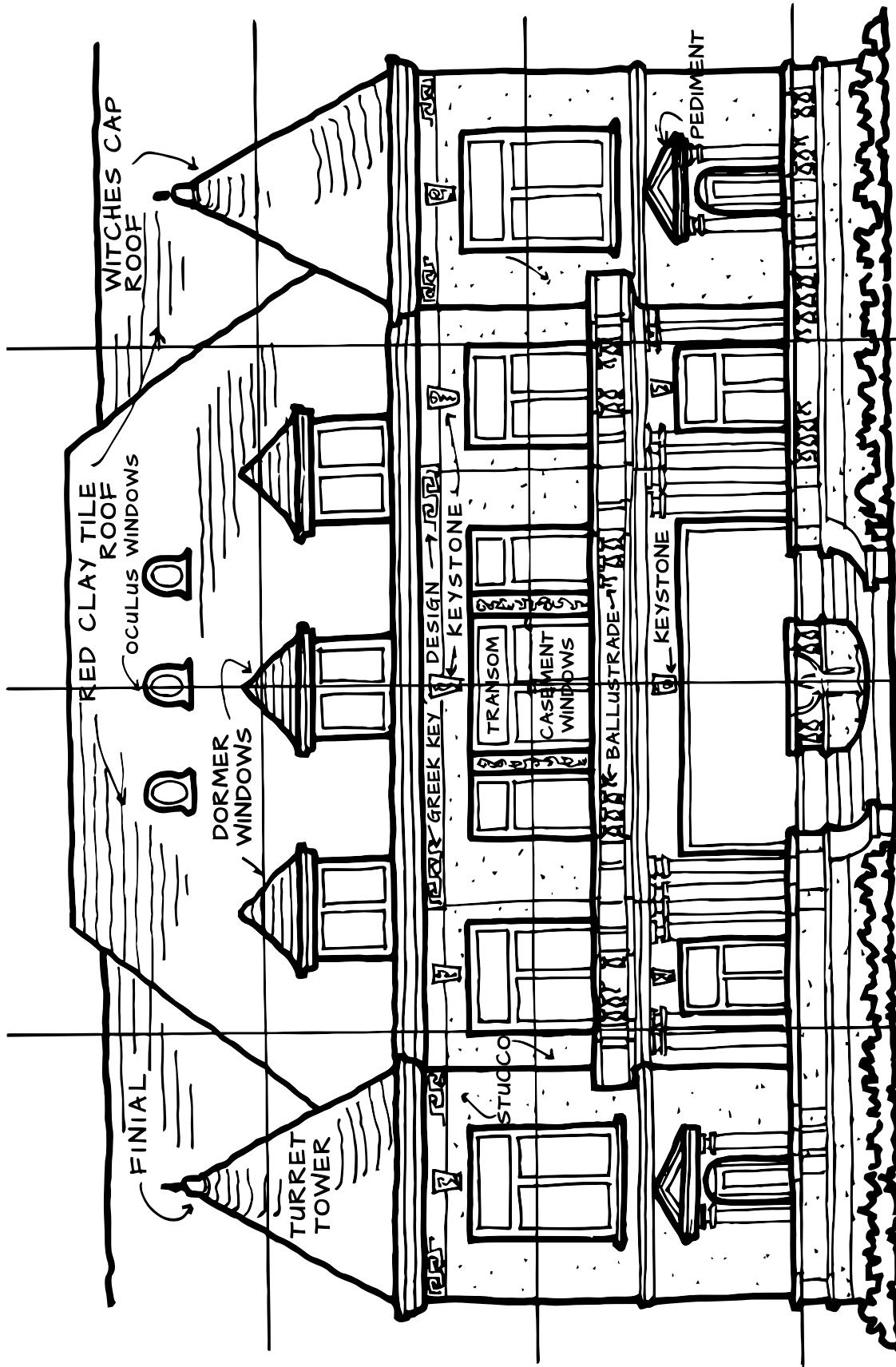
Construction Materials

The exterior is Caen stone imported from France. The columns and balusters in the railings on the outside are of stone. Those on the inside are made of marble or bronze. A great deal of heavy wood paneling and decorative trim is used.

Details

The monumental marble stairway is spectacular. Many design motifs have been carved in stone or cast in bronze. Two very new features for the time when the house was built are the built in vacuum system and indirect lighting.





PITTOCK MANSION-CENTRAL WING

FRENCH RENAISSANCE CHATEAU-HISTORIC PERIOD

GENERAL QUESTIONS**3.86***Historic Period 1910–1935*

NAME

DATE

1. Before the Historic Period, what types of things began new architectural movements?

2. What main difference sets the Historic Period apart from others?

3. What landscape architect had much influence in Portland? Describe his influence.

4. What major invention during this time period influenced architectural design?

5. What is the main difference between the Colonial Revival style of the Pioneer Period and the Colonial-Georgian style of the later Historic Period?

6. Which is your favorite style of the Historic Period? Which characteristics caused you to choose this style?

7. Write a TV commercial selling your house to an interested buyer. Include characteristics and historical information your buyer would find interesting.

VOCABULARY

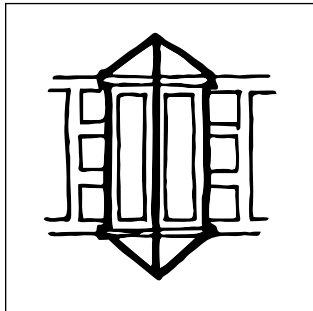
3.87

Historic Period 1910–1935

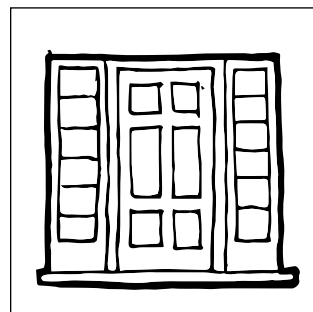
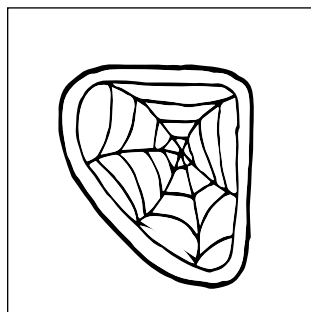
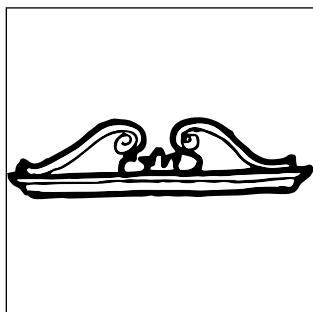
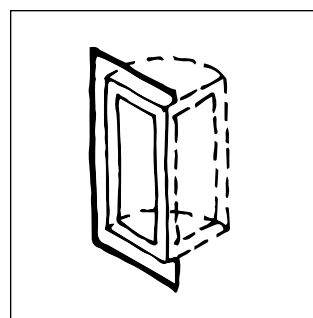
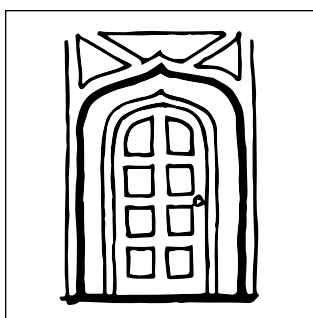
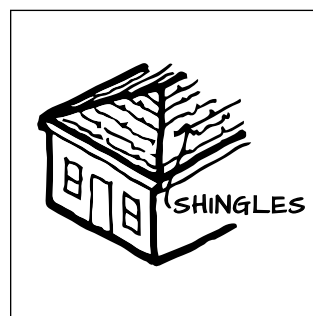
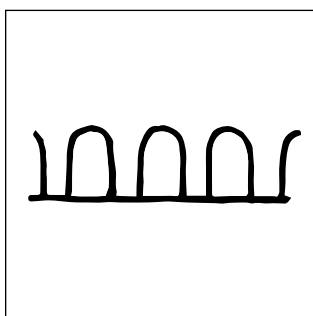
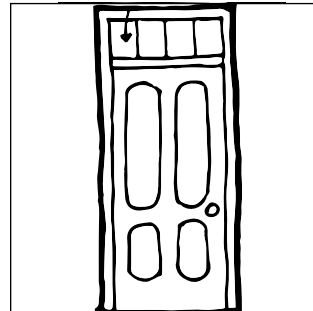
NAME

DATE

Label each picture with the appropriate term.



- a. Tudor arch
- b. bay window
- c. Spider web window
- d. fanlight
- e. transom
- f. sidelights
- g. pediment
- h. casement
- i. arcade
- j. hip roof



COMPARATIVE PERIOD CHARACTERISTICS**3.88***Historic Period 1910-1935*

NAME

DATE

Give at least one characteristic of each style in each section	STYLES			
	English Cottage 1910 - 1935	English Tudor 1910 - 1935	Cape Cod Colonial Dutch Colonial Georgian 1910 - 1935	Spanish Colonial Revival, Mission 1910 - 1935
Roof				
Shape/Size				
Windows/Doors				
Construction Materials				
Details				
Historical Information and Examples in Oregon				



THE MODERN PERIOD 1915 - 1950/1960

- 3.90 INTRODUCTION
- 3.91 OREGON RUSTIC OR NATIONAL PARK STYLE 1915 -1940
 - 3.92 Timberline Lodge 1936 - 1937
- 3.93 HALF-MODERN OR TRANSITIONAL STYLE 1915 - 1960
 - 3.94 Transitional (Asymmetrical Plan) 1940 - 1960
 - 3.95 Transitional (Symmetrical Plan) 1940 - 1960
- 3.96 INTERNATIONAL STYLE 1935 - 1950
 - 3.97 International Style
- 3.98 NORTHWEST REGIONAL STYLE 1935 - 1950
 - 3.99 Northwest Regional 1935
- 3.100 ENRICHMENT INFORMATION
- 3.101 THE MODERN PERIOD ACTIVITY SHEETS



The Modern Period is a time when great changes happened in architecture due to the many changes in our society and the advancement of technology. Architects and artists saw a need for new ways of designing that would fully utilize the opportunities made possible by the new technology in production, manufacture of materials, and construction methods that have been developed since the Industrial Revolution. The availability of materials such as reinforced concrete, steel, laminated wood beams, large sheets of glass and the invention of the elevator have had a major impact. It is now possible to build very tall buildings. The skylines of our cities have been completely changed by the high-rise buildings and skyscrapers.

“Modern” is a name given to everything that represents our present time. All styles were “modern” when they were first introduced, although today the word “modern” typically refers to the 19th and 20th centuries.

As time goes by, styles are given names that represent some outstanding characteristics—either a new design form or a renewal of forms used in the past—or the name of the people who introduced the style.

In the next section of architectural periods, you will learn about “postmodern” styles. What we call “postmodernism” often expands or continues the characteristics of the modern era, but questions them at the same time. Postmodernism is often misunderstood, as there is often disagreement about how to describe very recent history.

What we call modern now may be given another name later on, and some new style will become “modern” or “contemporary.” This has already happened to a modern style of architecture that developed out of the materials, environment and wishes of the people of the Northwest part of the United States. This new form is now known as the Northwest Regional Style. It is really Oregon’s own style, because several Oregon architects were the leaders in its development. Pietro Belluschi, who lived in Portland, but worked all over the world, is famous for design developments in this style.



Characteristics of the Style:

Roofs

Medium and steeply pitched, hipped and gable roofs often looked quite heavy. Chimneys usually were large and made of stone with random joints.

Shape and Size

Plans were asymmetrical with projecting bays and porches. Most of the buildings were large.

Windows and Doors

There were many small windows and dormers with many panes and with undecorated frames. Doors often were made of heavy wood slabs.

Construction Materials

Logs and heavy beams were common. The outside was covered with logs, rough boards and battens, shingles, and river rocks or rough stone.

Details

Handcrafted work was greatly admired. Textiles were handwoven, newel posts and beam ends were hand carved, and doors, grilles, railings, hinges and doorknobs were made of wrought iron.

These Rustic style buildings were designed to harmonize with the wooded and mountain areas where they were built. Many buildings for the National Park Service, as well as private vacation homes were built in the late 1920's, before the Great Depression. The buildings were quite large and the design ideas came from the camp architecture popular in the Adirondack Mountains in the East. They also were closely related to the Arts and Crafts Movement.

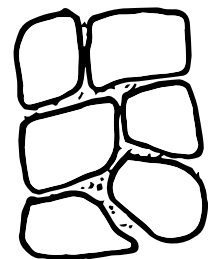
This style has been longlasting for vacation buildings. People still build rustic cabins today, and log cabins can be purchased in building packages, ready to put up quickly.

Timberline Lodge is one of the finest rustic buildings in the country. It is so special that it created an architectural style all its own called "Cascadian." It was built in 1936-38, during the Depression era. It was a Works Progress Administration (WPA) project, which gave employment to artists, architects and craftspeople at a time when many of them had no work.

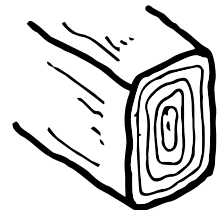
Everything about the lodge, from its beginning until today, is a wonderful example of what people can do when they all work together. The building belongs to the public. You are part of that public, so the building belongs to you, too!



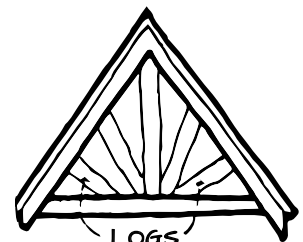
CARVED WOOD
STAIRWAY
NEWEL POST



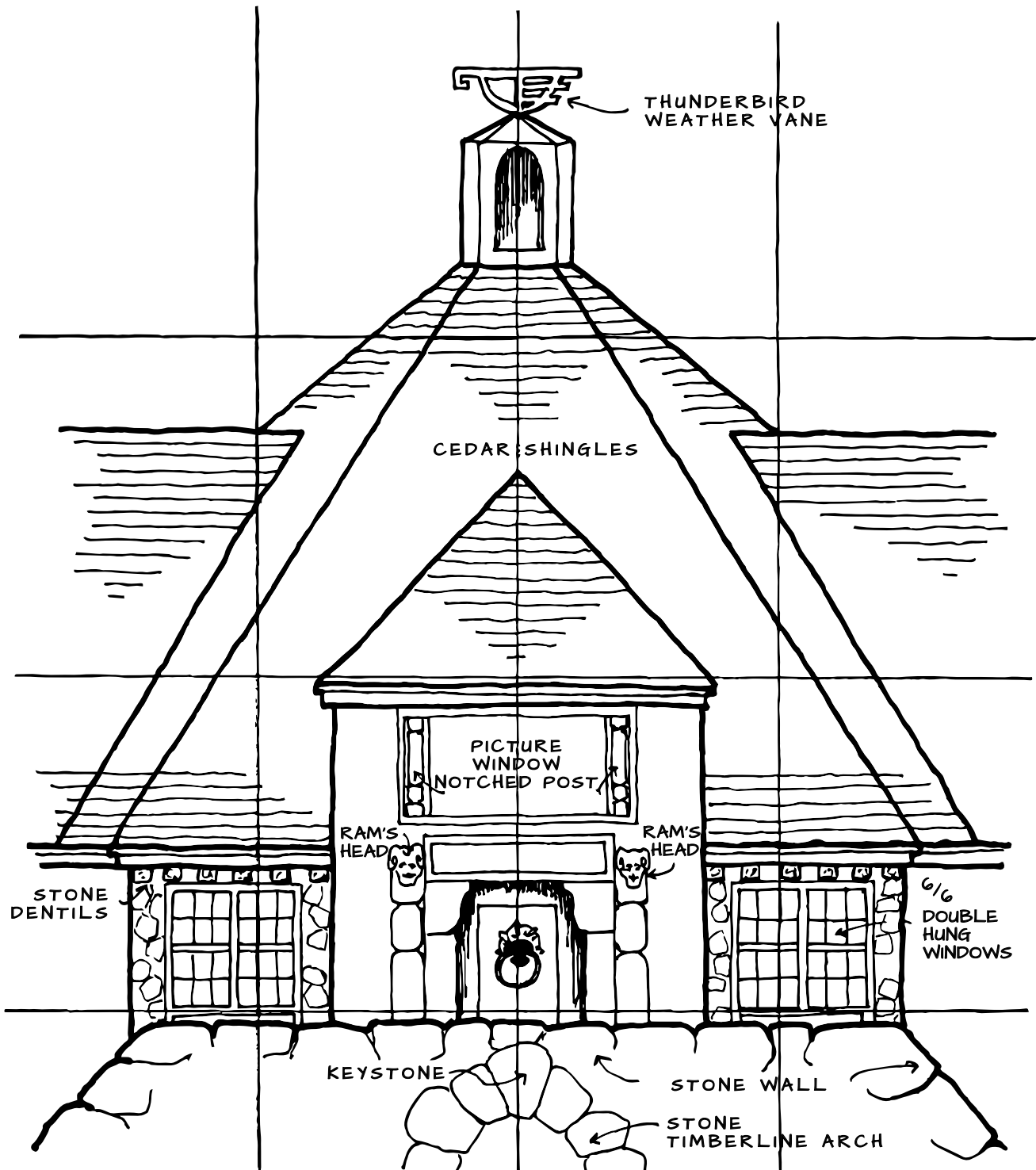
RANDOM JOINT
STONE WORK



ROUGH CUT
WOOD BEAM



LOGS
STEEP PITCHED
ROOF



TIMBERLINE LODGE-1936-37

OREGON RUSTIC OR NATIONAL PARK
MODERN PERIOD



Characteristics of the Style:

Roofs

Roofs were often stepped down in levels or flat.

Shape and Size

Buildings were classic shapes and balanced geometric cube forms.

Windows and Doors

Rectangular windows and doors were often of metal rather than wood. Sometimes rows of windows were joined together—they were called ribbon windows.

Construction Materials

Cement and steel frame construction, as well as wood frame, was used with brick, stucco or vertical wood siding.

Details

Historic forms were used, but details were very simple.

The architects and artists of the Arts and Crafts Movement had already begun experimenting with simple forms and less detailing. Buildings of this period mixed the old traditional forms with new ideas, such as little ornamentation and designs created to meet the needs of the people who would use the building. A gradual “transition” from old ideas to new ones was happening, which was only “half-modern.” It was the beginning of what was to become the Modern style.

Up until World War II (1941-45) most buildings were designed in styles from various historic periods. Good design meant using historic styles correctly. Architects and clients had not yet thought about designing buildings by considering how the building was to be used and the environmental setting.

It was also a period of considerable controversy. People liked the traditional design forms because they were familiar to them. The new designs were different and people had a hard time getting used to them.

Building was nearly stopped in the years during the second World War. When it ended, there was a need and an enthusiasm for building and the current modern styles became very popular. The simplicity of the design brought a new trend in houses— the Ranch style. There was a great need for affordable housing, so large developments, primarily in this style, were designed by builders.

At the same time, however, many new architect designed houses were being built. The architectural firm of A.E. Doyle and Associates was a leader in the movement from the Historic Period, then led the way for the transition into Modern. Doyle did many of Portland’s downtown buildings, but also did residential architecture. Among the residences were a number of cottages built on the Oregon Coast. These contributed to the beginning of a new architectural style, now called the Northwest Regional style.

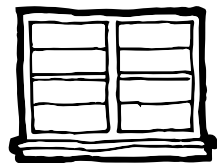
SHINGLES



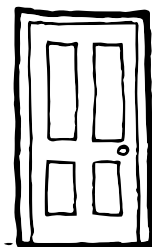
LOW PITCHED
GABLE ROOF



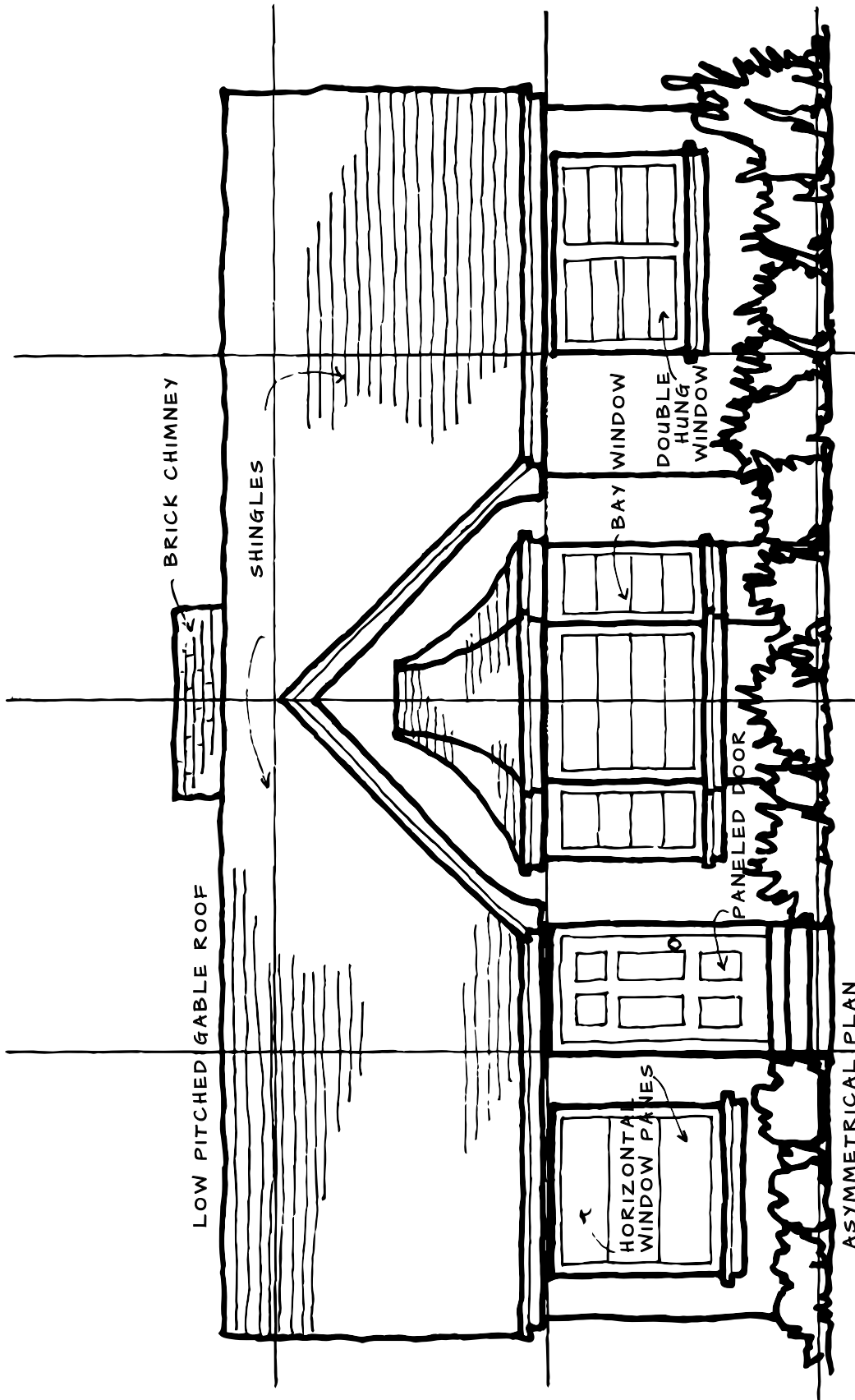
BAY WINDOW



DOUBLE-HUNG
WINDOW WITH
HORIZONTAL PANES

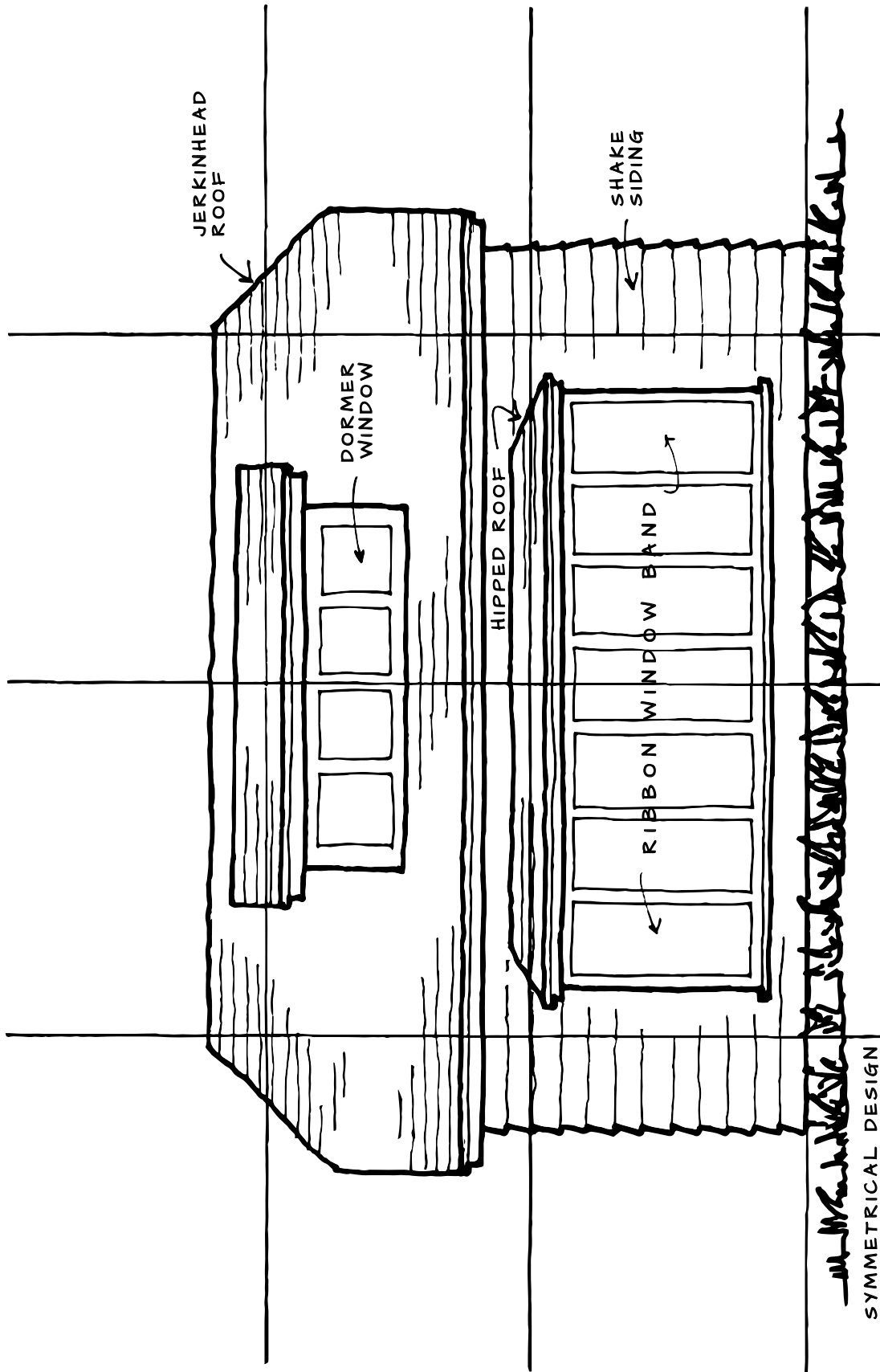


PANELED DOOR



TRANSITIONAL 1940-1960

MODERN PERIOD



TRANSITIONAL
MODERN PERIOD
COTTAGE BY A.E. DOYLE, ARCHITECT



Characteristics of the Style:

Roofs

Flat, but sometimes stepped in different levels.

Shape and Size

Plans were geometric shapes in asymmetrical arrangements. Buildings were of all sizes—some were very large.

Windows and Doors

Ribbon rows of windows were common—sometimes bending around corners. Sliding glass doors were used.

Construction Materials

Walls were smooth concrete, often covered with stucco. Large walls of glass were common.

Details

Very little ornamentation was used. The goal was for the materials themselves to provide the design, and for the architectural structure to be the most important element.

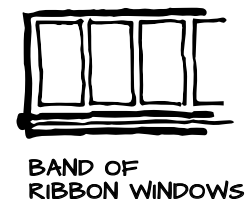
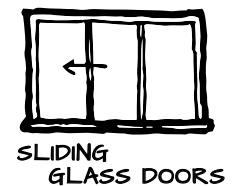
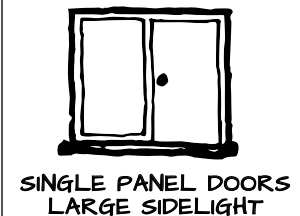
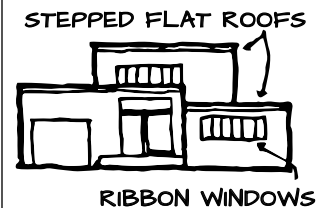
International was a name given to this style by Albert Barr, director of the Museum of Modern Art in New York City. It was introduced to this country in a book by two famous architectural historians, Henry Russell Hitchcock and Philip Johnson. However, the design elements were developed by European architects led by a German, Walter Gropius. He founded a school called the Bauhaus. He worked with other European architects, who also had a great influence on the development of modern architecture—Ludwig Mies van der Rohe, Le Corbusier, and Jacobus Johannes Pieter Oud.

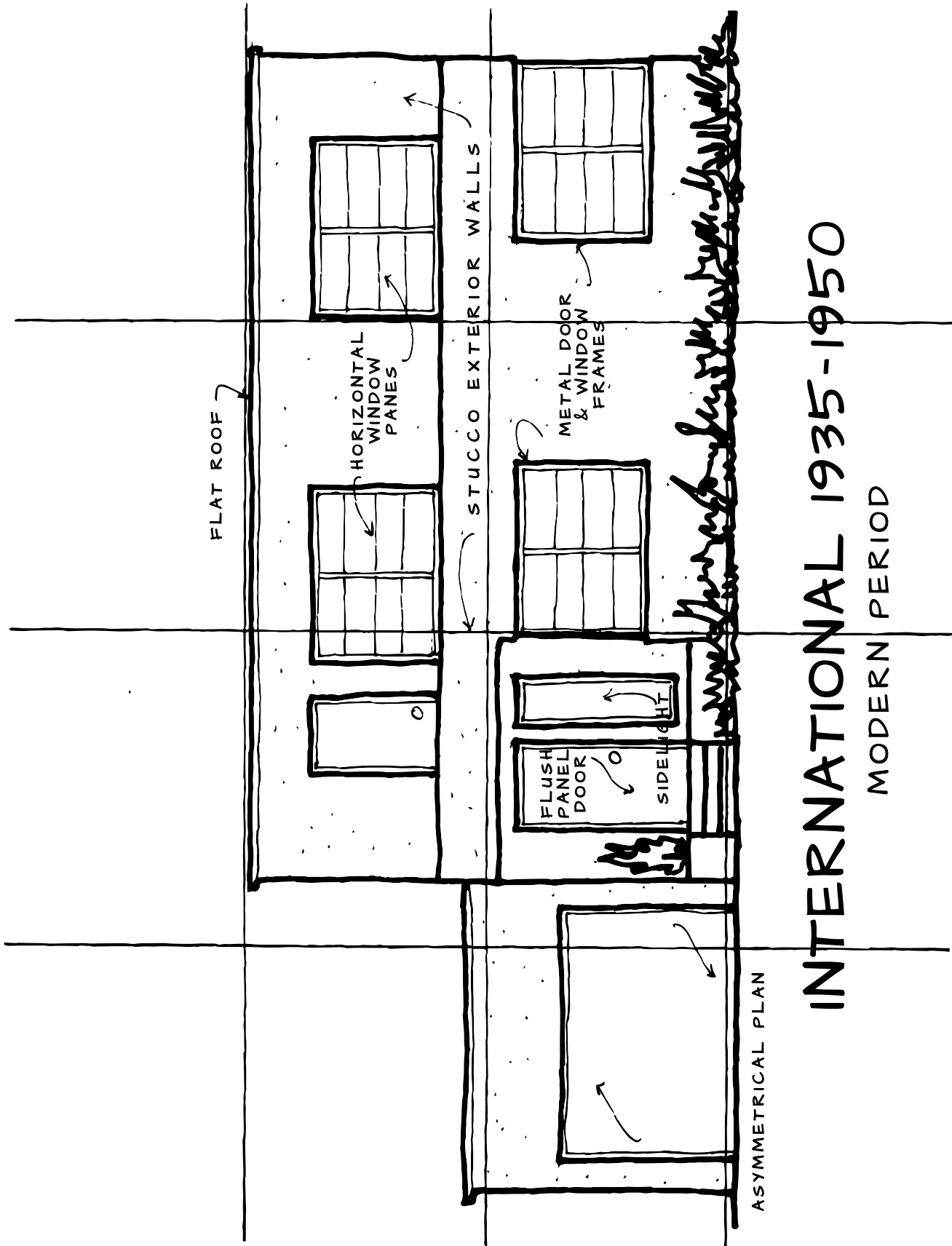
The International style grew out of the beginning of the machine age when a new modern society was forming a change from the past. Architects in the United States were not very interested in the new style at first.

However, in the late 1930's, the ideas that Hitler was proposing in Germany that led to World War II changed the situation. Many architects wanted to escape the political problems that were developing in Central Europe. They came to the US and many were invited to teach at the large universities that had prominent architectural schools.

After WWII, the style began to appear in Oregon. One of the European architects, Pietro Belluschi, came to Oregon from Italy. One of his first buildings, the Equitable Building (now Commonwealth) in downtown Portland, was in the International style.

This building received a great deal of acclaim, because it introduced some new features, such as a smooth exterior with no projections, and double glass insulating windows that were green tinted to cut out glare. It became the model for the many "glass boxes" that were built in cities all over the US.





INTERNATIONAL 1935-1950

MODERN PERIOD



Characteristics of the Style:

Roofs

Gable and hipped roofs were shingled and had wide overhanging eaves to give protection in the wet climate. Roof pitches were often asymmetrical.

Shape and Size

Asymmetrical plans were very open and the buildings seemed small because they blended in with their surroundings.

Windows and Doors

Large bands of casement and fixed sash windows were an important feature. Odd shapes were introduced. Doors often had large glass panes around them and the sliding glass door was introduced.

Construction Materials

Wood-frame construction was covered with boards of native wood, which were left in a natural state, not painted, to blend with the natural setting.

Details

Detailing was very simple and was part of the structure, rather than being something added as in historic decoration.

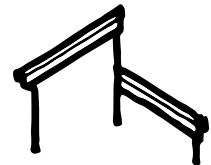
This style has come to be known as the Northwest Regional style because it considers the local natural environment and climate, which is mild, but often wet, and provides a large supply of wood and plants to be used in building and landscaping.

Another reason for the development of this special style was the beauty of the Northwest environment. Large walls of glass allow views of the mountains, forests, rivers and communities.

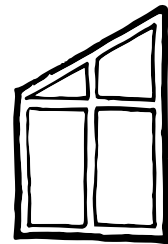
Northwest architects also found inspiration in the many wooden barns, covered bridges, watertanks, docks and canneries that were simple and functional buildings designed with a specific use in mind. The architects felt the same philosophy should be used in designing homes, offices and buildings for other uses. Large walls of glass made the landscaping of the property a part of the design. Natural building materials and native plants blended together to make the inside and outside of the house one complete design.



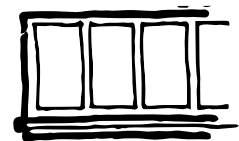
LOW-PITCHED
GABLE ROOF



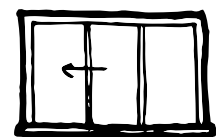
INTERSECTING
SHED ROOFS



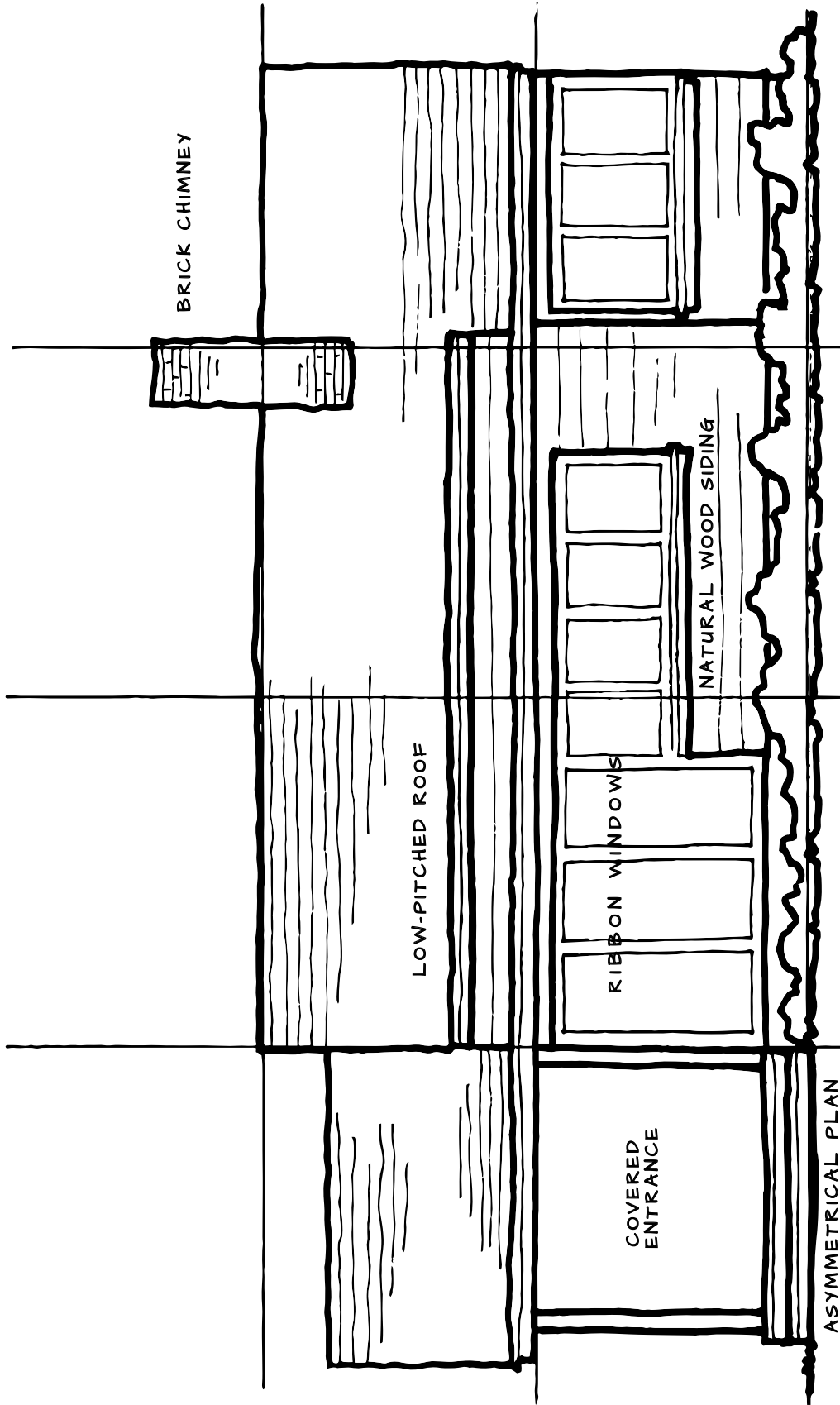
ODD-SHAPED
WINDOWS



BAND OF
RIBBON WINDOWS



SLIDING
GLASS DOORS



NORTHWEST REGIONAL 1935---

MODERN PERIOD

TYPICAL OF HOUSES DESIGNED BY PIETRO BELLUSCHI


Pietro Belluschi (Aug. 18, 1899 – Feb. 14, 1994)

Belluschi (pronounced Bel-loo-ski) was one of Portland's most honored architects. He made many contributions to the development of modern architecture throughout the United States and played a leadership role in the development of the Northwest Regional style.

Pietro Belluschi was born in Italy and received his doctorate in architectural engineering from the University of Rome. He came to the United States on a scholarship to Cornell University, where he received a degree in civil engineering.

Dr. Belluschi wanted to come to the Pacific Coast because he felt people here would be more receptive to new ideas in architecture. He heard that the firm of A.E. Doyle & Associates was quite busy, so he came to Portland. In 1925, he was hired at the typical beginner's salary at that time of \$80 per month. In 1927, he became the chief designer for the Doyle firm, a leader in the transition to the modern style.

In 1930 Dr. Belluschi received national recognition for the design of the Portland Art Museum. The citation said, "It is one of the best works of transitional modern in the country, and has no rival to date."

Belluschi differed from most architects in that he did many houses, as well as commercial buildings. Perhaps it was his background from living in the hill towns of northern Italy that gave him a special sensitivity to the use of materials and the relationship of the structure to the land on which it was built. This sensitivity was especially important in the design of houses.

It was in his residential architecture that Belluschi had a major influence on design. This was to become known as the Northwest Regional style. As is often the case with architects, he first tried out his ideas on his own house. It is hard to talk a client into ideas that haven't been done before, because they need something they can see. The style came out of ideas he developed on sketching tours and long conversations with Harry Wentz, a painter and philosopher. Wentz's own cottage was an inspiration for the style.

The Jennings Sutor house, built in 1938, has all the characteristics of the Northwest Regional style – concern for the setting and landscaping, open functional plan, broad overhanging roof, and the use of natural woods.

Between 1936 and the beginning of World War II, Belluschi designed a number of churches that also added to the development of the style. Among the first was St. Thomas More on Portland Heights. Central Lutheran Church in Northeast Portland was featured in a publication titled, "100 Best Buildings in the United States."

During the war years, building was all in defense projects and many architects did large housing projects for war workers and other shipyard-related buildings. Belluschi did housing projects and shopping centers for the projects, which became models for such shop-ping centers built after the war.

Toward the end of the war, people began to think about what they would build when it was over. Belluschi was given two commissions to think about – The Oregonian and The Equitable buildings. The Equitable building was the first high rise to be built in Portland in 20 years, and the first to introduce many new ideas that utilized newly developed technology. One of these innovations was the use of aluminum to cover the out-side like a "skin." Another was the use of two panes of glass with an air space between, which provided good insulation.

Belluschi received a great deal of recognition for his work in the busy building years that followed the war. In 1950 the very highly regarded Massachusetts Institute of Technology offered him the position of dean of the School of Architecture in recognition of his distinguished career. He remained there until 1965, when he retired from teaching, but continued to be a design consultant on projects all over the world. In 1972, he was awarded The American Institute of Architects' Gold Medal for his outstanding contributions to American architecture.

GENERAL QUESTIONS**3.101***Modern Period 1915-1950/60*

NAME

DATE

1. How did people feel about the new style during this period? Why?

Tell about a time you have had similar feelings:

2. What do you think is the main characteristic that sets the Modern Period apart from the other architectural periods?

3. If you could design a house in the Modern Period, what style would you choose and why? .

Where would you build your house?

On the next page, write a newspaper real estate advertisement to sell your house. State at least five characteristics of your house, emphasizing the real selling points. Give historic information that would be of interest to the buyer.

Modern Period 1915-1950/60

DATE _____

Newspaper Real Estate Advertisement:

[illegible]

VOCABULARY**3.103***Modern Period*

NAME

DATE

Label each picture with the correct term.

a. newel posts

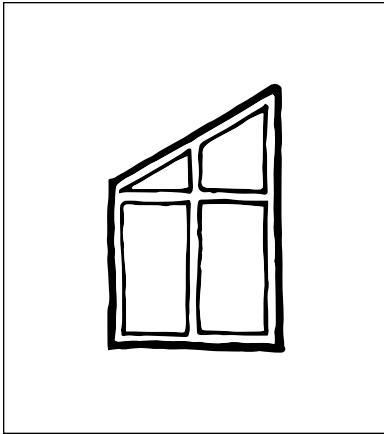
b. shed roof

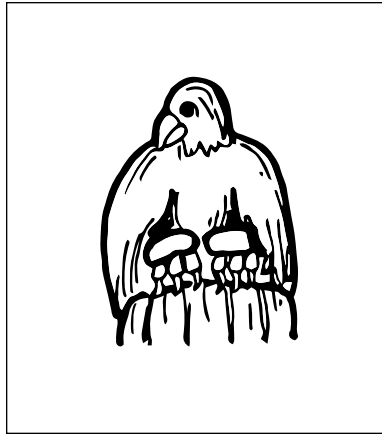
c. casement window

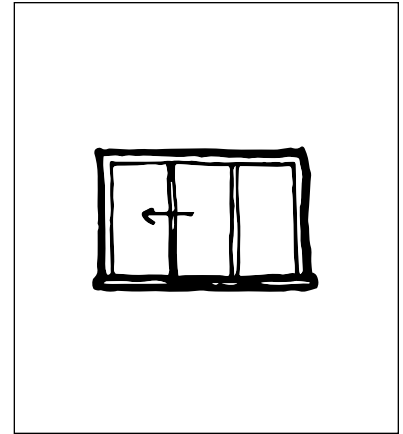
d. ribbon windows

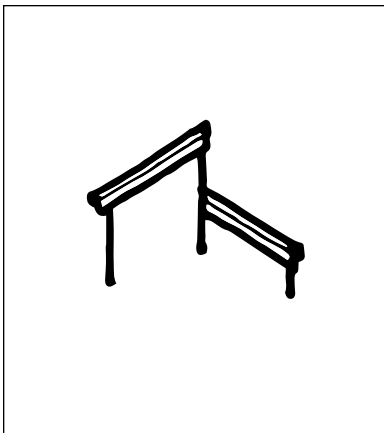
e. sliding glass door

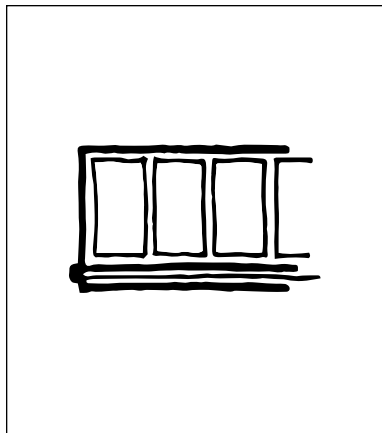
f. odd-shaped window

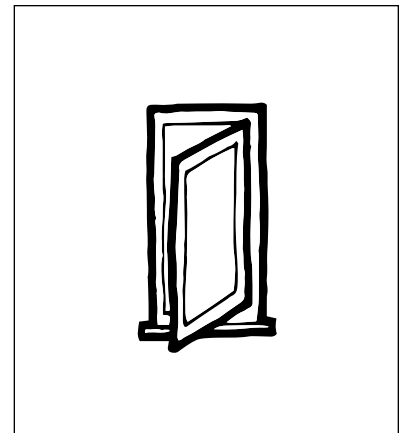












COMPARITIVE PERIOD CHARACTERISTICS**3.104***Modern Period*

NAME

DATE

Give at least one characteristic of each style in each section	STYLES			
	Oregon Rustic or National Park 1915 - 1940	Half-Modern or Transitional 1915 - 1960	International 1935-1950	Northwest Regional 1935 - 1950
Roof				
Shape/Size				
Windows/Doors				
Construction Materials				
Details				
Historical Information and Examples in Oregon				

**RESIDENTIAL STYLES 1950-PRESENT**

- 3.106 INTRODUCTION
- 3.107 SHOTGUN STYLE
 - 3.108 Shotgun Style
- 3.109 RANCH
 - 3.110 Ranch Style
- 3.111 CONTEMPORARY
 - 3.112 Contemporary Style
- 3.113 SNOUT
 - 3.114 Snout house Style
- 3.115 SPLIT-LEVEL
 - 3.116 Split-level Style
- 3.117 SHED
 - 3.118 Shed Style
- 3.119 OVERVIEW: TRACT HOUSING
- 3.120 RESIDENTIAL STYLES 1950-PRESENT ACTIVITY SHEETS

INTRODUCTION*Residential Styles 1950–Present*

As we look at the architecture of the 20th century and beyond, we can see some patterns. At the turn of the 20th century, it was common for houses to have influences from other cultures, mostly European. By the middle of the 20th century, architect Frank Lloyd Wright influenced home design a great deal and created a very modern look and feel for homes. By the 1960's, home design had more clean lines and reflected a change in people's lifestyle from the earlier part of the century. Many of the house styles that will be covered in this period are easy to find in neighborhoods around the Portland area and in most of Oregon today.

The houses of 1950–Present vary across a spectrum of values. From compactness to “mini-mansions”; from efficiency-based to affordability-based, discreteness to expansive. Many of the styles from 1950 until now utilized the same materials that were innovative and became popular in housing design from 1900–1950. Concrete, laminated wood and large sheets of glass are still used in many of the more contemporary designs. Although some of the styles addressed in this period originated before 1950, they are designs that became prolific during the last half of the 20th century.

The idea of tract housing made homes more affordable for families, but also tended to change the way homes were designed. California developer Joseph Eichler was not an architect, but he revolutionized residential architecture. In the 1950s and 1960s, suburban tract homes throughout the United States were modeled after designs built by Eichler's firm. Another major shift in housing design from 1950–Present was the importance of automobiles. Virtually every household owned a car, so the garage became a more prominent part of a home's design. This is most obvious in the style known as a Snout House.

Another influence on residential architecture is a move toward more sustainable, environmentally friendly design and materials. Although much architecture labeled as “sustainable” has so far been done with commercial structures (see page 3.149), residential architecture has addressed sustainability for quite some time as in the use of the “Shotgun” style house.

Because the styles covered in this period are so “new” in terms of history, even architects sometimes disagree about what they should be labeled. The story of these housing styles and the commercial styles that follow is still being written, and may change over time as we learn more about their impact on society and our culture. It will be fascinating to keep looking at what is built around us as we head into the future. What will be discarded? What will become a new lasting style? What will be created next?

**Characteristics of the Style:****Roofs**

The style is characterized by a single story with a gabled roof.

Shape and Size

Shotgun houses are usually only one room wide, with each room leading directly into the next.

Windows and Doors

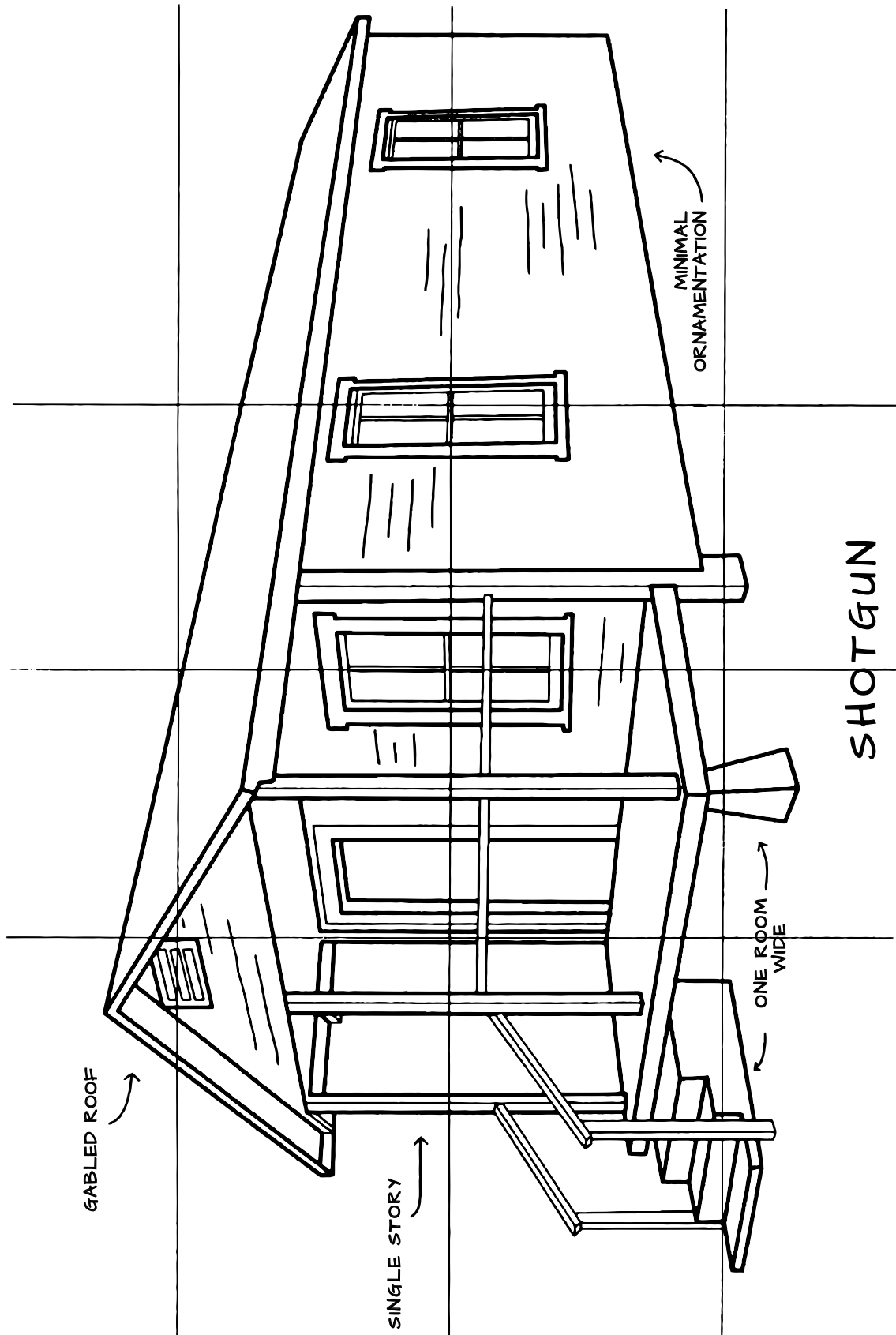
Window and door ornamentation is used minimally, often with just one front door and one back door centered directly in the middle of the house or directly in line with one another.

Construction Materials

Mainly wood, but a variety of different types of siding have become popular in this style in more recent years.

Tradition has it that if you fire a shotgun through the front doorway of this long, narrow home, it will exit directly through the back door. Shotguns are usually only one room wide, with each room leading directly into the next. Exterior features include a vent on the front gable and a full front porch, sometimes trimmed with gingerbread brackets and ornamentation, but often minimally. Mail order plans and parts for shotgun homes were widely available at the turn-of-the-century, making it a popular, low cost structure to build in both urban and suburban settings.

Shotgun homes are often designed to be cooled by using cross ventilation with windows on all four sides and high ceilings. The shotgun home was often lifted up by two to three feet by piers—this also helped cool the house and gave some protection against flooding when homes were near bodies of water. So, in terms of sustainable design, the shotgun house was built to use less energy and to last as long as possible. This was achieved by having the house only one room wide and using windows to let in natural light, thereby reducing the need for electricity and other energy.





Characteristics of the Style:

Roofs

Ranch houses are often characterized by somewhat low pitched roofs (hipped, cross-gabled, or side-gabled, sometimes with deep eaves) that incorporate a built in garage into the same roofline as the house.

Shape and Size

Ranch houses are known for horizontal, but asymmetrical room arrangements, which can create an informal feel. They often have a “U” or “L” shape floor plan and are one-story.

Windows and Doors

Both sliding and picture windows are used along with sliding doors leading to patios.

Construction Materials

Exterior walls are often built with wood or brick, but depending on climate, can also be stone or stucco. Exteriors also might mix materials, including vast expanses of floor-to-ceiling glass.

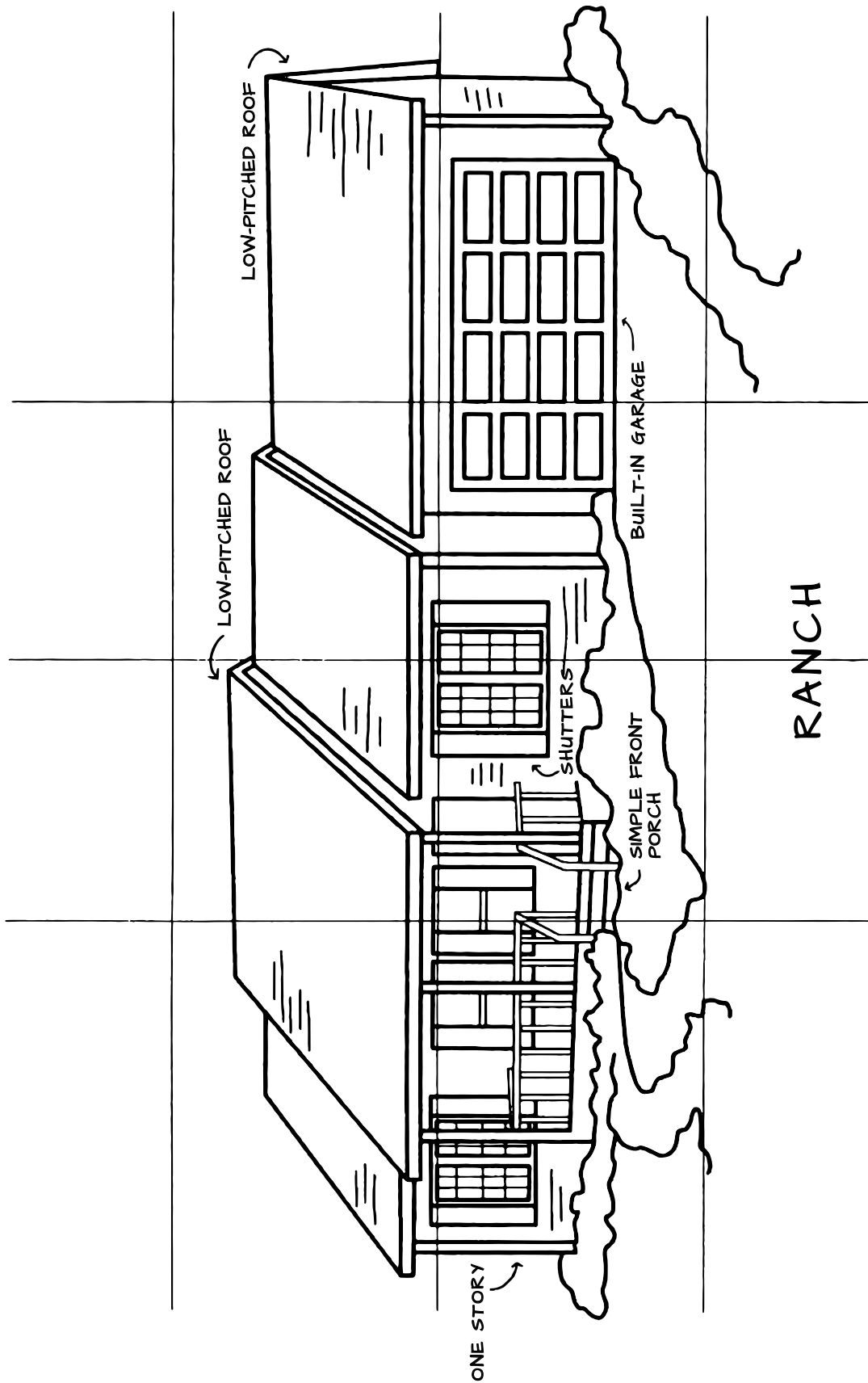
Sometimes called the California ranch style, this home originated there in 1930s. It emerged as one of the most popular American styles in the 1950's and 1960's, when the automobile had replaced early 20th-century forms of transportation, such as streetcars. Now mobile homebuyers could move to the suburbs into bigger homes on bigger lots. The style is based on Spanish Colonial, Prairie and Craftsman style homes.

Traditional Ranch homes reflect a hardworking, simple life and are often considered an expression of the informality of Western culture. Older ranch homes tend to have minimal ornamentation, except for those houses with Spanish or Prairie influences. Sometimes shutters or simple front porches are the only embellishments you'll find on the Ranch home. Newly constructed ranches, however, often have elements of almost any architectural style.

Frank Lloyd Wright's Prairie style homes created a change in home design that enabled the Ranch style to be born. Wright's designs simplified rooflines, and consciously opened interiors to light and view. Floor plans featured specific living areas that included sleeping areas on one side of the house with main living areas on the opposite side. Kitchens and dining rooms served as a buffer in between.

Californian Cliff May was an architect influenced by Wright's designs and is considered the originator of the Ranch house. His affordable designs stressed informality, open floor plans, and a focus on bringing the outdoors in. Where Wright strove to blur the distinction between the space within walls and the space without, May seemed to eliminate the difference altogether.

Driving the renewed popularity of the Ranch style is accessibility. The one story design makes it easier for people of many ages to live in. Practically every component of a Ranch house can be reached without a ladder, making it simpler for residents to manage and repair themselves.





Characteristics of the Style:

Roofs

Flat roofs or gabled type roofs were the most common. Contemporary gabled roofs are often characterized by exposed beams.

Shape and Size

Contemporary homes vary quite a bit in shape as they were often designed to incorporate the surrounding landscape into their overall look.

Windows and Doors

Windows tend to be odd sizes and sometimes different sizes from one another to accent the lack of ornamentation on the rest of the house and doors. A Contemporary home will always have expansive, very tall panes of glass.

Construction Materials

Often wood framed, contemporary homes are known for their unusual mix of wall materials such as stone, brick and wood together.

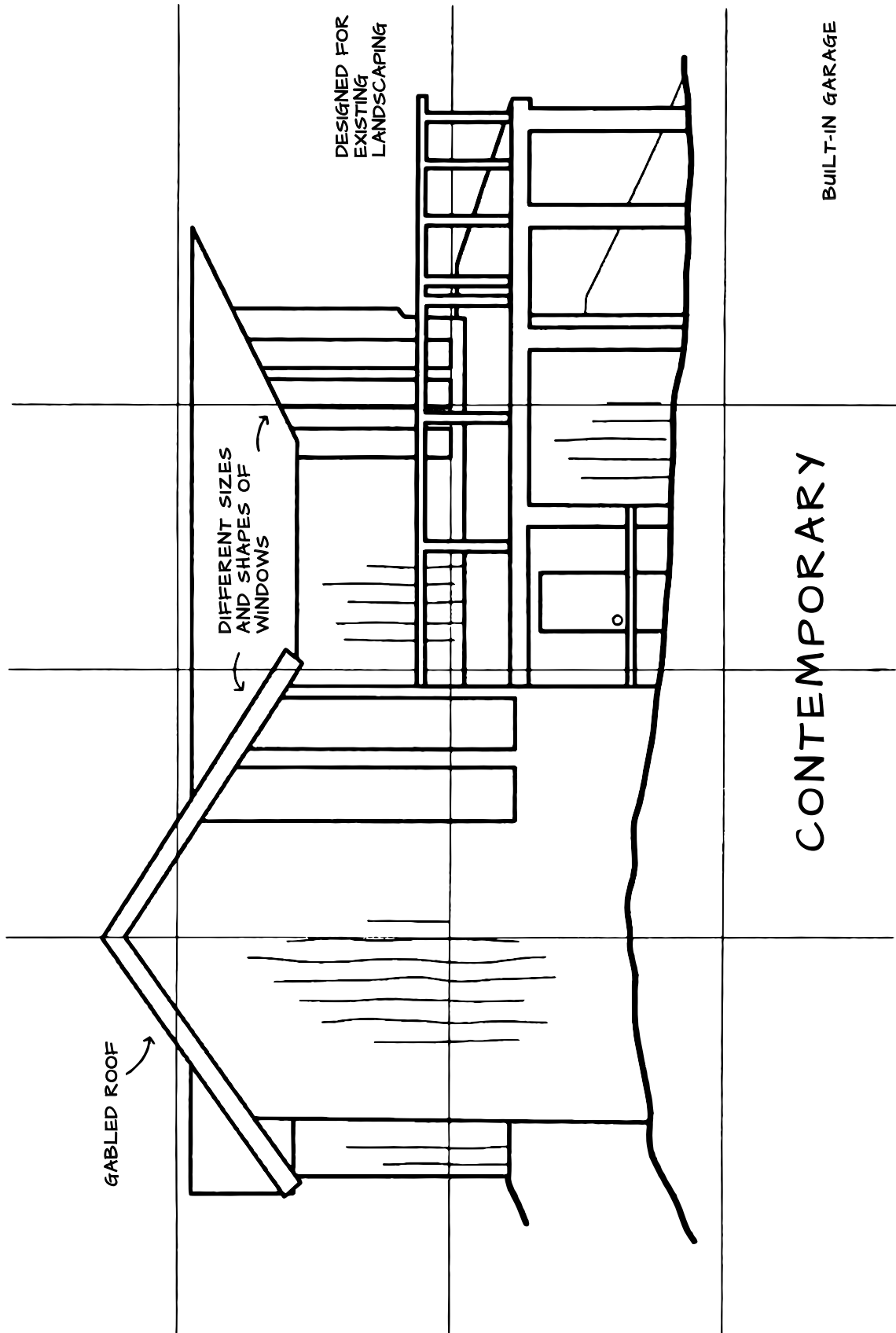
Contemporary houses have an unmistakable feel. Architects designed Contemporary-style homes between 1950 and 1970, and created two versions: the flat roof and gabled types. Often, but not always, this style of home tended to be one story tall, or to incorporate a hillside, two stories with a daylight basement.

“Contemporary” describes a catch-all style that can take on many different shapes. A Contemporary home can have the quirkiness of Postmodernism, but it will not express the same kind of irony or humor you find in a Postmodern design. Some newer homes are called “Contemporaries,” but are not truly of “Contemporary” design as they may use odd mixtures of historic details, as the Contemporary style does not.

A good example of a Contemporary style house in the Portland area is the Watzek house. This house design was ahead of its time as it was designed by architect John Yeon in 1936. The house became known for its iconic roofline and columned portico that called attention to the slopes of nearby Mount Hood. John Yeon worked closely with architect Pietro Belluschi. The Watzek house was also greatly influenced by the Northwest Regional Style highlighted in the previous chapter, The Modern Period.

Teachers and Design Professionals: Please see the Watzek web site:

<https://yeoncenter.uoregon.edu/our-locations/the-watzek-house/>





Characteristics of the Style:

Roofs

Often, snout houses have a low pitched, gabled roof that incorporates the garage as the focal point of the front of the house.

Shape and Size

Snout houses are usually one story, modest homes that create an “L” shape with the attached garage.

Windows and Doors

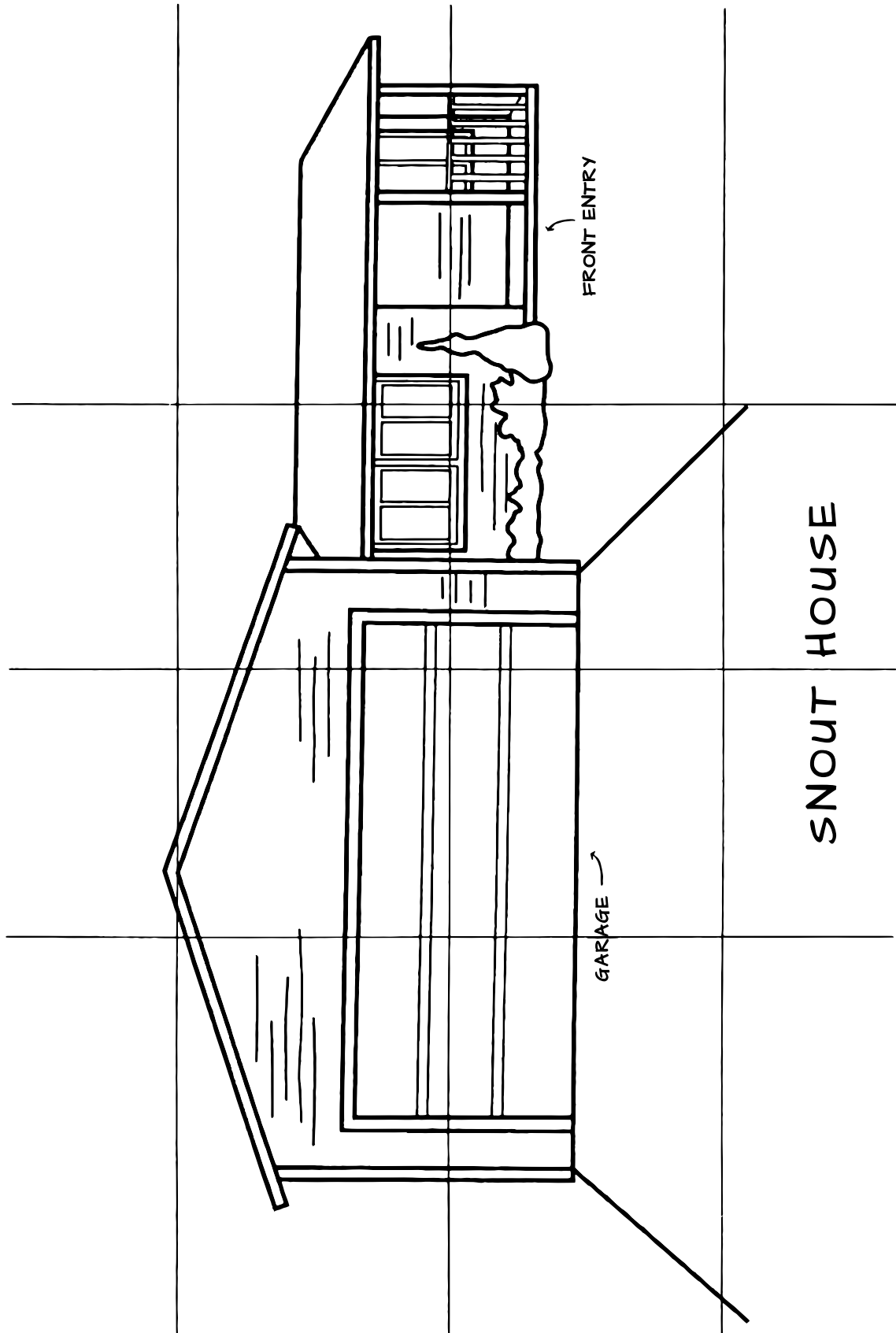
Windows and doors are often simple. Functionality, not “curb appeal” is the main design goal.

Construction Materials

Because snout houses can incorporate many styles of houses, they are built with a variety of materials.

A snout house is a house that is constructed with an attached front entry garage that is closer to the street than any other part of the house. This layout is worked into many styles of houses, including single family houses, duplexes and other multifamily structures.

This housing design began to gain popularity to allow for a two car garage on smaller lots. As lots became smaller in some areas, there wasn't room for the garage on the side of the house or behind, so the garage was attached to the front of the house.



**Characteristics of the Style:****Roofs**

Split-levels often are characterized by somewhat low pitched, multi level roofs (hipped, cross gabled, or side gabled, sometimes with deep eaves).

Shape and Size

Because split-level houses are multi level, they often have an asymmetrical shape.

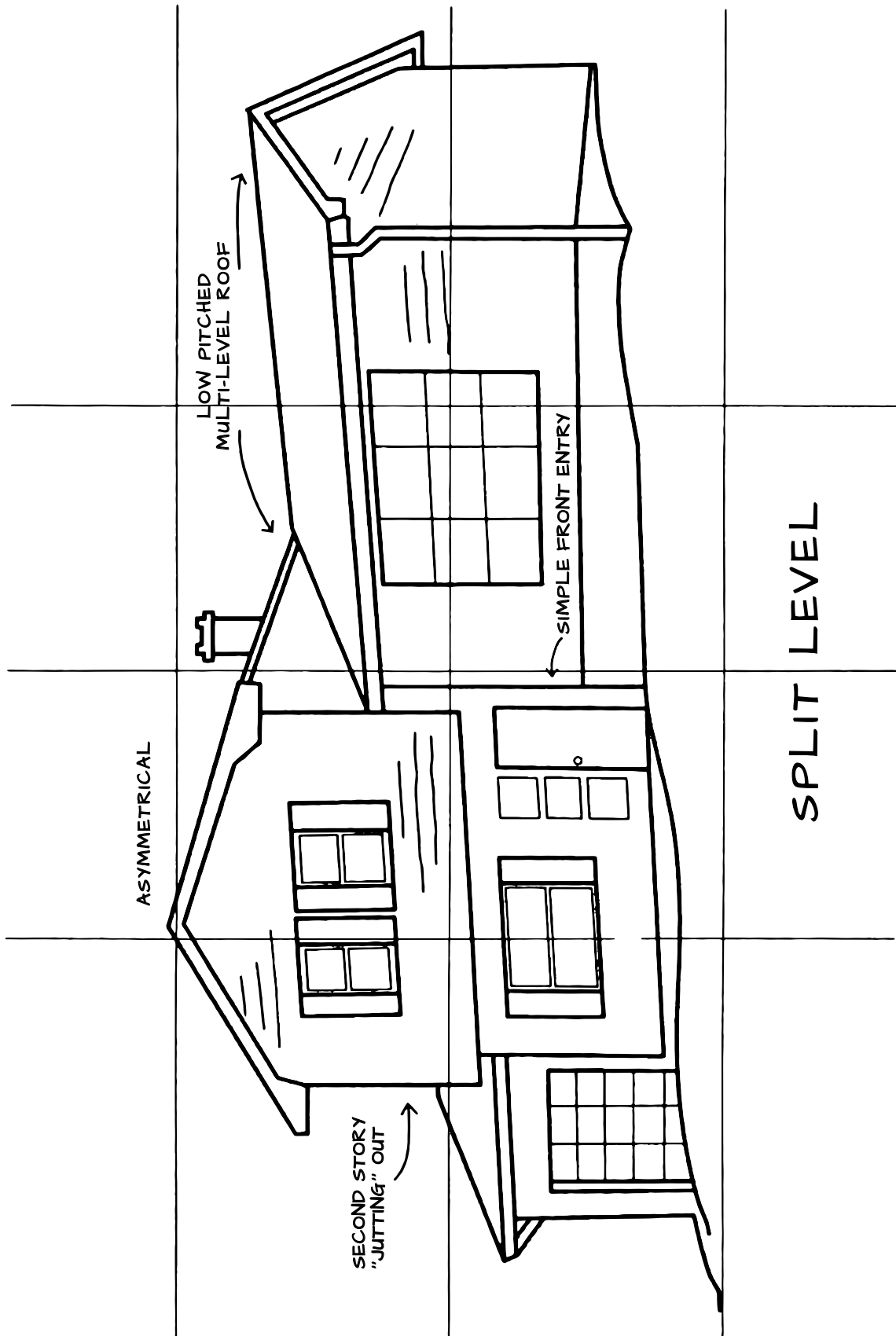
Windows and Doors

Windows are often sliding with a simple front door that opens just below the midlevel of the house, where the landing of the stairs serves as an entry. Windows tend to be large double hung, sliding or picture.

Construction Materials

Exterior walls were often built with wood or brick, but depending on climate, could also be stone or stucco.

A house style that architects created to sequester certain living activities--such as sleeping or socializing--split levels offered multilevel alternative to the ubiquitous Ranch style in the 1950s. A traditional Ranch Style house is only one story, but a split level, "Raised Ranch" house has room to grow. A finished basement next to the garage with large windows creates extra living space below for a family room, while a raised roof leaves room for bedrooms above the garage. The midlevel often jutted out from below and above the finished basement, which offered living and dining rooms as well as the kitchen.





Characteristics of the Style:

Roofs

Shed houses feature multiple roofs sloping in different directions, which creates multi-geometric shapes.

Shape and Size

There is no symmetry to shed style houses.

Windows and Doors

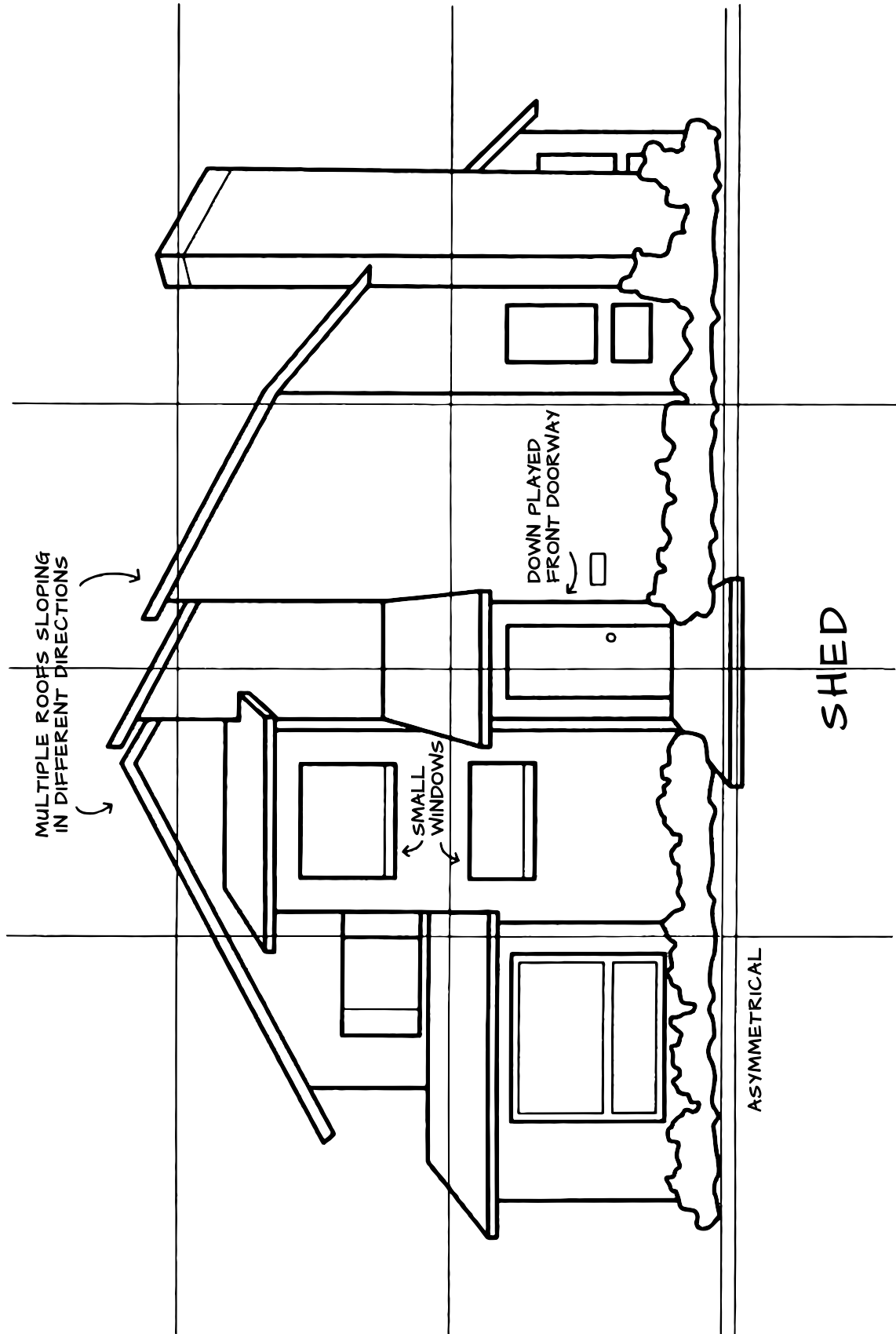
Shed houses are known for recessed and down played front doorways; and small windows.

Construction Materials

Wood shingle, board, or brick exterior cladding is most popular.

Shed homes were particular favorites of architects in the 1960s and 1970s. Shed housing refers to a style of architecture that makes heavy use of exposed wooden surfaces, inspired by traditional mountain lodge architecture but much more modernistic in its execution. Other materials such as stone and textured concrete may also be employed.

Coniferous trees are usually used in the surrounding landscaping, adding to the “woody” feel of the architecture. These buildings are usually very angular and faceted in their design to emphasize the wood paneling, both inside and out. Expansive, translucent panels of fluorescent lighting are commonly seen interlaced with the wooden surfaces. Shed style architecture experienced most of its popularity in the 1970s, where it was commonly used for houses, schools and small office buildings. The style largely died out in urban areas in the late 1980s, mostly due to the high maintenance requirements of the wooden exteriors. Shed Style is still very popular in forested regions, where many would argue it rightly belongs, and most of the structures built by the National Park Service are still being built in this style, perhaps the most notable of these being the Yosemite Village and Camp Curry developments in Yosemite National Park.



OVERVIEW: TRACT HOUSING*Residential Styles 1950–Present*

Tract housing (also known as Cookie-Cutter Houses) is a style of housing development in which multiple identical, or nearly-identical, homes are built to create a community. This type of housing has become more and more popular since the 1950's. Tract housing may encompass dozens of square miles. Tract housing developments are typically found in American suburbs.

Sometimes, especially in the past, tract housing developments made use of just a few designs, which could reduce labor costs. The builders only needed to learn the skills and movements of constructing a single home design, which could be applied to the other tract homes in the development. In addition, the materials used in the home may be ordered in bulk, reducing materials costs. This was because all of the homes would be constructed during one time period, and almost entirely from the same materials. Increasingly, components such as roof trusses have become fabricated in factories and installed on site. These practices often reduced the final price of the homes.

In recent years, more sophisticated, architect-designed neighborhoods have changed the face of tract housing. Tract housing does not always look identical from the exterior; variations range from homes that look very similar to differences in multiple variations in footprint, roof form, and materials. The newest neighborhoods include so many builder and/or buyer-selected options that it becomes difficult to find two homes alike. It is also becoming more common for builders to involve green building practices into their developments.

COMPARITIVE PERIOD CHARACTERISTICS**3.120***Residential Styles 1950-Present*

NAME

DATE

Give at least one characteristic of each style in each section	STYLES					
	Shotgun 1900 - present	Ranch 1930 - present	Contemporary 1950 - 1970	Snout 1950 - present	Split-level 1960 - 1980	Shed 1960 - present
Roof						
Shape/Size						
Windows/Doors						
Construction Materials						
Details						
Historical Information and Examples in our communities						

RESIDENTIAL STYLES 1950-PRESENT**3.121***Architectural Periods and Styles*

NAME

DATE

1. What do the terms “symmetrical” and “asymmetrical” mean?

2. Who was considered the creator of the Ranch Style?

3. How did the Shotgun Style get its name?

4. Why is the term “Split-level” appropriate for this design?

5. If you could build a house based on this period, which would you choose? Why?



**COMMERCIAL ARCHITECTURE 1950 - PRESENT**

- 3.124 INTRODUCTION
- 3.125 POSTMODERN ARCHITECTURE
 - 3.126 Portland Building
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- 3.133 EXPRESSIONIST MODERN ARCHITECTURE
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- 3.135 ADAPTIVE/REUSE
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 - 3.138 Modern City of Today
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 - 3.141 Compare the Modern Approaches Of Architecture
 - 3.142 What Buildings Are Being Reused in Your Neighborhood?



As we have learned, there are many different kinds of houses that architects have designed and built over the centuries, including many different kinds that are being built today. Often, these buildings use concepts based on other cultures that, over time, we have learned are really great ideas for structures! It is important to also understand that, just as we want our homes to be well-designed and built, we also use other structures that need good design.

Teachers and Design Professionals:

Ask, “What other kinds of buildings do we use?” (schools, stores, offices, museums, etc.)

The design of houses where people live is called “residential architecture,” and this other type of design is called “commercial architecture.” Although these types of buildings have been interesting for centuries, we are going to primarily learn about the many different styles that have emerged in the last fifty years or so.

Architectural Responses to Early Modernism & Current Approaches to Modernism

Many architects in the early Twentieth Century believed that they could improve society with architecture and urban planning. They built highways, skyscrapers, housing projects, and divided the city into separate areas, called zones. People would live in one part of the city, work in another and shop in a different area. They wanted all the buildings to look the same and have a universal style. They used modern materials and techniques such as steel, concrete, glass, and curtain walls. Since these materials are the same materials that machines are made of, this new style was called a “machine aesthetic.” This new style looked futuristic and unlike any buildings before.

In the 1960s, some people started to question whether zones and “modern” architecture were making cities better. Jane Jacobs wrote a book called “The Death and Life of Great American Cities” that said it was actually making the city worse because the zoning and highways were breaking up neighborhoods causing people to travel further to work and shopping centers. Architects also grew tired of the universal style, which had all the buildings looking the same. With this “machine-aesthetic,” libraries, churches, schools, and office buildings started to look alike.

Architects reacted to this in many ways. Some wanted freedom to use historical styles in their architecture creating a “postmodern” response to modernism. Other architects wanted to make people aware of their surroundings by making them question it, which created a new philosophy of architecture called “deconstructivism.” The Contemporary Jewish Museum in San Francisco designed by Daniel Libeskind is a good example of deconstructivism creating irregular shapes and spaces for people to inhabit. While other architects like Rem Koolhaas are creating “high tech” architecture such as the Seattle Public Library. While this building is high tech, it also has green/sustainable features. Some buildings strip away all the decorations exposing the space for its minimal characteristics. While other architects such as Frank Gehry are building completely new forms like the Experience Music Project in Seattle and are being labeled as “new expressionists”.

Many buildings fit into more than one style and some are yet to be named. These modern approaches cover a wide timeframe and are continuing to be defined.

Teachers and Design Professionals:

Before starting this section of commercial modern architectural history, ask the class to remember what makes a building “modern” (new technology, new materials, etc.). Show the class an image of a modern building (see the Seattle Public Library in the High Tech section); then review what makes it modern, and ask them to guess what modern style(s) fit this building (ex: high tech, green). Inform the class that many of these styles are still being defined and that many architects (including yourself, possibly) might define them slightly differently, as well as the building examples.

Ask the class, “What do you like about this building?” Keep a list on the board for the class. Then ask, “What do you NOT like about this building?” and write this list next to the other one to compare and contrast.



Postmodern architecture is a counter response to the strict modernism of the mid-20th century. Postmodern architects reintroduced elements from historical buildings such as columns, pyramids, arches, and obelisks without all of the detail you might see in a classical ionic column for example. Postmodern buildings can range from conservative imitations of classical architecture to playful designs. Architects designing postmodern buildings were, in a sense, trying to “fix” modernism.

In Portland, there is a great example of a postmodern building by Michael Graves that could be a possible field trip for the class. Michael Graves experiments with classical elements using them in ways that ancient architects never did. For instance, two rectangular elements on the front of the building look like columns because they have vertical stripes with fluting and projections like capitols. On the top part of the front of the building, a trapezoid resembles a keystone, which ancient architects used in arches. But here there are no arches. He is just having fun with the forms.

In Seattle, a good example of postmodernism is the Seattle Art Museum (SAM) by Robert Venturi. Allied Works Architecture, a Portland firm, designed the newer wing at the Seattle Art Museum, open in 2007. It will be interesting to see how the modern architecture firm responds or does not respond to the original postmodern building.

Teachers and Design Professionals:

Ask the students to describe what historical elements were used in both of these buildings and how these elements make the buildings postmodern. Work with the architect to help define these elements for the students.

Where to Find More Information

Following are links to websites to find out more information and images about postmodern buildings and the architecture firms that designed them.

Architect: Michael Graves
 Building: Portland Building
 Location: 1120 SW 5th Ave, Portland, OR
 Built: 1982
www.michaelgraves.com
www.greatbuildings.com/buildings/Portland_Building.html

Architect: Robert Venturi, Venturi Scott Brown & Associates
 Building: Seattle Art Museum (SAM)
 Location: 100 University Street, Seattle, WA
 Built: 1991
www.vsba.com

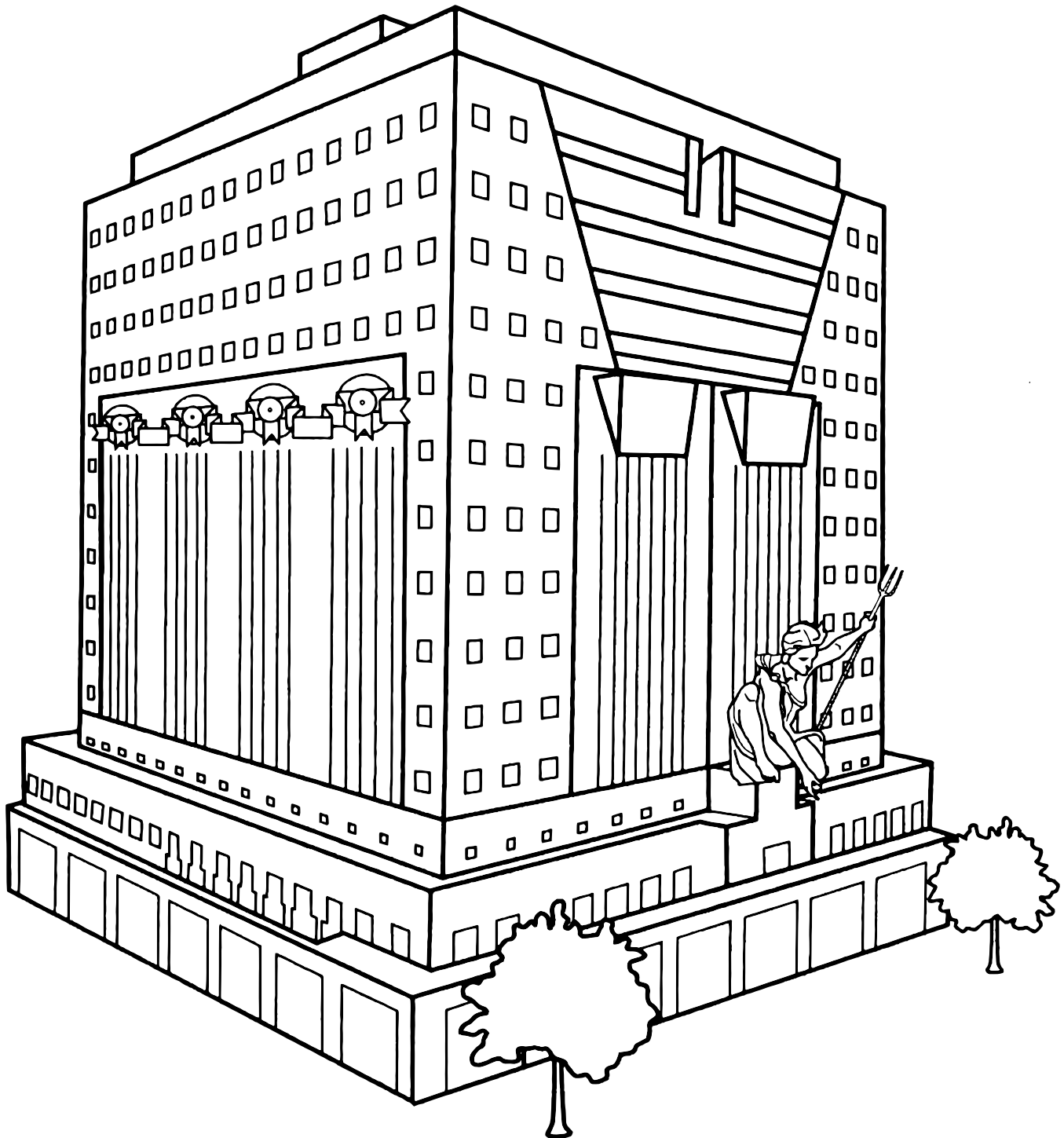
Architect: Allied Works Architecture
 Building: SAM Expansion
 Location: 100 University Street, Seattle, WA
 Built: Spring 2007
<http://www.alliedworks.com/projects/seattle-art-museum/>

Other Examples of Postmodern Buildings and Architects

Architect: Louis Kahn
 Building: Kimbell Art Museum
 Location: Fort Worth, TX
 Built: 1972
<http://www.kimbellart.org/architecture/kahn-building>

Architect: Philip Johnson, Johnson-Burgee
 Building: AT&T Headquarters now occupied by Sony
 Location: New York, NY
 Built: 1984
<http://s-media.nyc.gov/agencies/lpc/lp/2600.pdf>
<https://newyorkspaces.com/amazing-postmodern-architecture-in-new-york/>

Architect: Charles Moore
 Building/Site: Piazza D'Italia
 Location: New Orleans
 Built: 1979
<https://eng.archinform.net/projekte/664.htm>



PORTLAND BUILDING
PORTLAND, OR



Deconstructivist architecture breaks down or deconstructs people's ideas of how architecture should be. It does not physically deconstruct the building. These architects try to make people aware of their surroundings and also like to demonstrate that what you might think is real may not be real by dissolving the limits of architecture. For instance, they might use a brick veneer over glass. This way you can see the brick but then realize that it is not really brick that is holding up the building.

Where to Find More Information

Below are links to websites to find out more information and images about deconstructivist buildings and the architecture firms that designed them. Due to copyright issues and photo credits, we were not able to supply photos at the time of printing but hope to include images in the final revisions.

Architect: Frank Gehry
 Building: Gehry House
 Location: Santa Monica, CA
 Built: 1978
<https://www.archdaily.com/67321/gehry-residence-frank-gehry>
<https://archeyes.com/frank-gehry-house-santa-monica/>

Architect: Daniel Libeskind
 Building: The Contemporary Jewish Museum
 Location: San Francisco, CA
 Built: 2005
<http://libeskind.com/work/contemporary-jewish-museum/>

Architect: Peter Eisenman
 Building: House VI
 Location: Cornwall, CT
 Built: 1975
<https://eisenmanarchitects.com/House-VI-1975>

Other Examples of Deconstructivism and Architects

Architect: Coop Himmelblau
 Building: Akron Art Museum
 Location: Akron, OH
 Built: 2006
<http://www.coop-himmelblau.at/architecture/projects/akron-art-museum/>

Architect: Zaha Hadid
www.zaha-hadid.com



You learned about the Northwest Regional Style in the early twentieth century, where architects built buildings for a particular place considering the local natural environment and climate. New Regionalism is an approach to architecture rather than a style. Architects try to fit their buildings into a specific environment or site, but use modern materials. These buildings can mix any style the architect wants to use as long as it considers the place it is located.

Where to Find More Information

Below are links to websites to find out more information and images about new regionalism buildings and the architecture firms that designed them. Due to copyright issues and photo credits, we were not able to supply photos at the time of printing but hope to include images in the final revisions.

Architect: Alvar Aalto
 Building: Mt. Angel Library
 Location: Mt. Angel, OR
 Built: 1970
<https://www.mountangelabbey.org/library/the-aalto-architecture/>
<http://www.alvaraalto.fi/>

Architect: James Cutler,
 Cutler Anderson Architects
 Buildings: Reeve Residence; Maple Valley Library
 Locations: Lopez Island, WA; Maple Valley, WA
 Built: 2002; 2001
www.cutler-anderson.com

Architect: Miller / Hull Partnership
 Building: Maury Island Cabin
 Location: Maury Island, WA
 Built: 1998
<https://robhutcharch.com/cabin-for-maury-island?rq=maury%20island>

Architect: Olson Sundberg Kundig Allen
 Buildings: Chicken Point Cabin; Ridge House
 Location: Hayden Lake, ID; Eastern Washington
 Built: 2002; 2001
<http://www.olsonkundig.com/projects/chicken-point-cabin/>

Architect: Arthur Erickson
 Building: Tacoma Glass Museum
 Location: 1801 East Dock Street, Tacoma, WA
 Built: 2002
www.museumofglass.org
<https://www.arthurerickson.com/cultural-buildings/museum-of-glass/1/caption>
 (see Smith House and Eppich II House)

Other Examples of New Regionalism and Architects

Architect: Patkau Architects
 Location: Vancouver, BC
www.patkau.ca

Architect: Sverre Fehn
 Building: Glacier Museum
 Location: Fjaerland, Norway
 Built: 1991
<https://www.thoughtco.com/norwegian-glacier-museum-by-sverre-fehn-177927>
<http://www.dreamideamachine.com/?p=5676>

Architect: Norman Foster
 Building: Carré d'Art
 Location: Nîmes, France
 Built: 1985
<https://www.fosterandpartners.com/projects/carre-dart>

Architect: Glenn Murcutt
 Location: Australia
<https://www.ozetecture.org/glenn-murcutt-profile>

Architect: Ricardo Legorreta
 Location: Mexico and USA
<http://www.mexicanmuseum.org/>



High tech buildings continue with the modern machine-aesthetic. Buildings look very futuristic and often use the same materials that earlier modern architects used. Architects will also incorporate the latest technologies and materials into their design in order to make the buildings more efficient.

Where to Find More Information

Below are links to websites to find out more information and images about high tech buildings and the architecture firms that designed them. Due to copyright issues and photo credits, we were not able to supply photos at the time of printing but hope to include images in the final revisions.

Architect: Rem Koolhaas
 Building: Seattle Public Library
 Location: Madison and 4th Ave, Seattle, WA
 Built: 2005
<https://www.oma.com/projects/seattle-central-library>

Architect: Richard Rogers
 Building: Centre Pompidou
 Location: Paris, France
 Built: 1977
<https://www.centrepompidou.fr/en/collection/our-building>

Architect: Norman Foster
 Building: Smithsonian Institution; Chesa Futura
 Location: Washington DC; St. Moritz, Switzerland
 Built: 2007; 2004
<https://www.fosterandpartners.com/projects/smithsonian-institution-courtyard/>
<https://www.fosterandpartners.com/projects/chesa-futura/>

[sa-futura/](#)

Other High Tech Buildings and Architects

Architect: Renzo Piano
www.rpbw.com

Architect: Jean Nouvel
www.jeannouvel.com

Architect: Kenzo Tange
 Building: FCG Headquarters Building
 Location: Tokyo, Japan
 Built: 1996
[http://architectuul.com/architecture/fuji-tv-head-quarters](http://architectuul.com/architecture/fuji-tv-headquarters)



More architects are using the latest technologies and materials in response to creating efficient buildings that use less energy. More and more building materials are being considered sustainable each day because of their recycled content, and they are becoming more readily available from local sources. Please see page 4.20 for an introduction to Green and Sustainable building concepts.

Where to Find More Information

Below are links to websites to find out more information and images about green sustainable buildings and the architecture firms that designed them. Due to copyright issues and photo credits, we were not able to supply photos at the time of printing but hope to include images in the final revisions.

Architect: Holst Architecture
 Building: Eco Trust Building
 Location: 721 NW 9th Ave, Portland, OR
 Built: renovated 2001
<http://www.holstarc.com/portfolio/ecotrust>

Architect: Thomas Hacker
 Building: Hillsdale Library
 Location: 1525 SW Sunset Boulevard,
 Portland, OR
 Built: 2004
<http://hackerarchitects.com/>
<https://pamplinmedia.com/scc/103-news/418840-320373-how-the-hillsdale-library-led-the-way-in-better-building-practices>
<https://multcolib.org/hillsdale-library-history>

Architect: Rem Koolhaas
 Building: Seattle Public Library
 Location: Madison & 4th Ave, Seattle, WA
 Built: 2004
<https://www.oma.com/projects/seattle-central-library>
 Architect: Dull Olson Weekes Architects
 Building: Eagle Rock Elementary School
 Location: Jackson School District, Eagle Point, OR
 Built: 2003
<https://ibigroup-edpnw.com/>
<http://eres.eaglepnt.k12.or.us/>

Architect: BORA Architects
 Building: Clackamas High School
 Location: Clackamas, OR
 Built: 2002
<https://www.andersen-const.com/portfolio/project/clackamas-high-school>

Architect: Sera Architects
 Building: Rose House
 Location: Portland, OR
 Built: 2004
<http://seradesign.com/projects/rose-house/>

Architect: Dave Wadley
 Building: People's Food Coop
 Location: 3029 SE 21st Ave, Portland, OR
 Renovated: 2002
<https://www.peoples.coop/peoples-history>

Designer: Erin Middleton (Urban Waterworks)
 Building: DaVinci Water Garden – DaVinci Arts
 Middle School
 Location: 2508 NE Everett, Portland, OR
 Built: 2002
<http://www.portlandoregon.gov/bes/article/78197>

Other Websites for Green/Sustainable Projects

Architect: Busby Perkins + Will
 Location: Vancouver BC
<http://ca.perkinswill.com/>



Minimalist architecture strips all the excess forms and decorations leaving the viewer with a minimal open space free of clutter. It allows the person occupying the space to ask the fundamental question, "What is the most important thing in this room?" Often the most beautiful feature of these type of buildings is how sunlight and shadow play upon the simple surfaces.

Where to Find More Information

Below are links to websites to find out more information and images about minimalist buildings and the architecture firms that designed them. Due to copyright issues and photo credits, we were not able to supply photos at the time of printing but hope to include images in the final revisions.

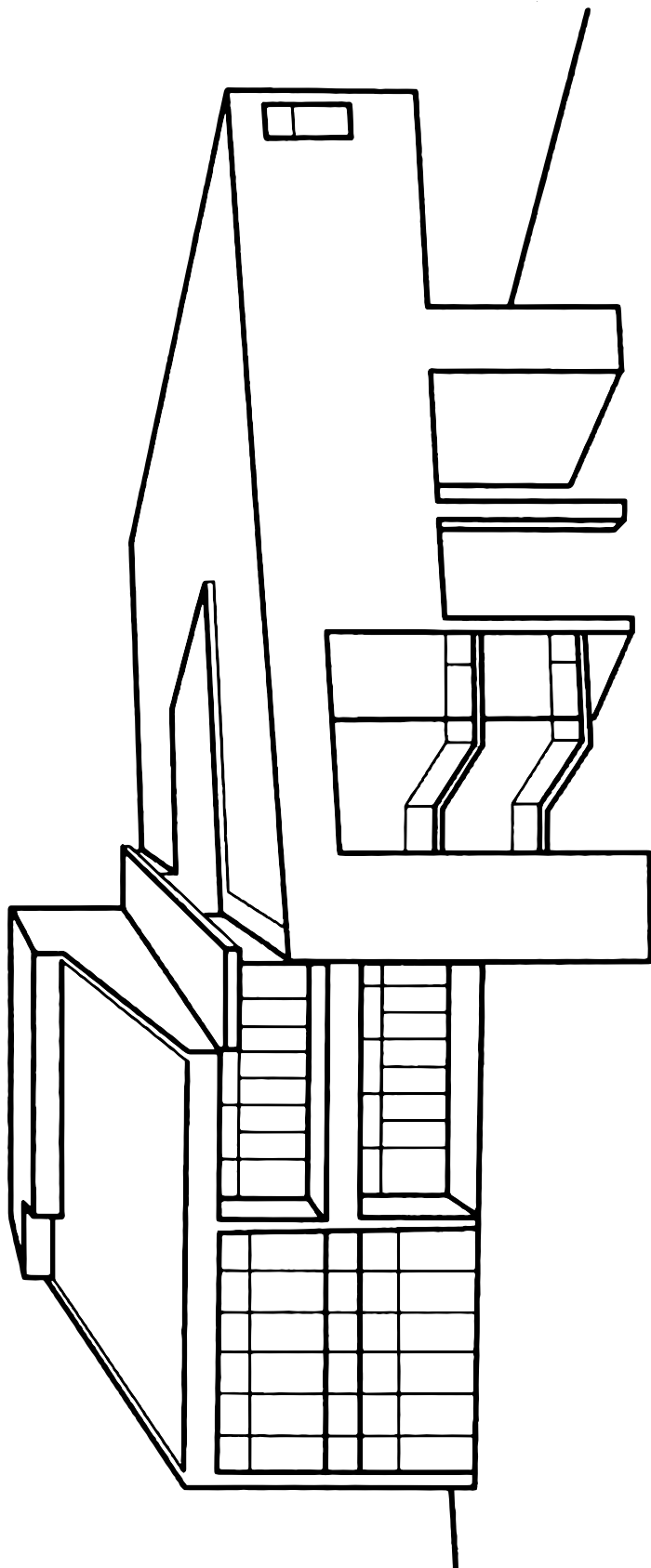
Architect: Antoine Predock
Building: Tacoma Art Museum
Location: Pacific Ave & Hood Street, Tacoma, WA
Built: 2003
<http://www.predock.com/Tacoma/tacoma.html>

Architect: Tadao Ando
Building: Koshino House
Location: Tokyo, Japan
Built: 1981
<http://www.archdaily.com/161522/ad-classics-koshino-house-tadao-ando>

Other Minimalist Architects

Architect: Luis Barragan
<https://www.archdaily.com/607209/spotlight-luis-barragan>

Architect: Herzog de Meuron
<https://www.herzogdemeuron.com/index.html>
<http://architecture.about.com/library/bl-herzog-de-meuron.htm>



TACOMA ART MUSEUM



Expressionist architecture creates buildings that have unusual angular or organic forms and volumes that result in different spaces than ever before for people to inhabit. New technologies and computer software make it possible for architect Frank Gehry to create very expressive shapes that were not possible before.

Where to Find More Information

Below are links to websites to find out more information and images about expressionist modern buildings and the architecture firms that designed them. Due to copyright issues and photo credits, we were not able to supply photos at the time of printing but hope to include images in the final revisions.

Architect: Bob Oshatz
 Building: Elk Rock Road Residence
 Location: Lake Oswego, Portland, OR
 Built: 1989
<http://www.oshatz.com/text/elkrock.htm>

Architect: Frank Gehry
 Building: Experience Music Project
 Location: 325 5th Ave N, Seattle, WA
 Built: 2000
<https://www.seattleattractions.com/seattle-attractions/mopop/>

Architect: Steven Holl
 Building: Chapel of St. Ignatius
 Seattle University
 Location: 901 12th Ave, Seattle, WA
 Built: 1997
<http://www.stevenholl.com/projects/st-ignatius-chapel>
www.seattleu.edu/chapel

Architect: Santiago Calatrava
 Building: Sundial Bridge at Turtle Bay
 Location: Redding, CA
 Built: 2004
<https://calatrava.com/projects/sundial-foot-bridge-redding.html>
www.turtlebay.org

Architect: Morphosis
 Building: Wayne L. Morse United States Courthouse
 Location: Eugene, OR
 Built: 2006
<https://www.morphosis.com/architecture/2/>

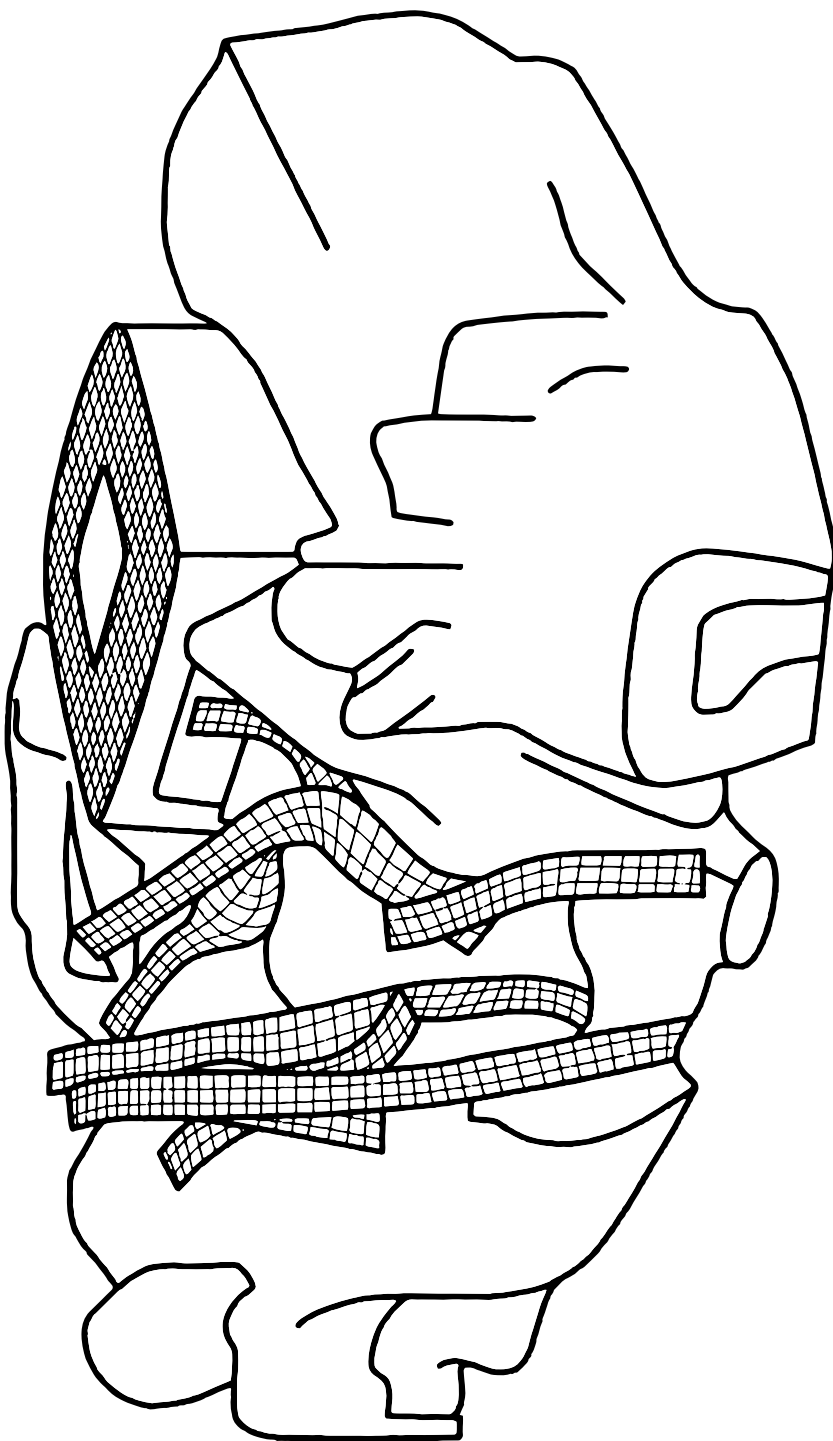
Architect: John Lautner
 Building: Arango Residence
 Location: Acapulco, Mexico
 Built: 1973
<https://archeyes.com/arango-marbrisa-house-john-lautner/>

Other Expressionist Architects

Will Bruder
<http://willbruderarchitects.com/>

Fay Jones
<http://www.usmodernist.org/fjones.htm>

CZWG
<http://www.czwg.com/>



EXPERIENCE MUSIC PROJECT BUILDING



Adaptive/reuse comes from an appreciation for using the current building stock and adapting it for a new use. The building can show off its traditional building elements alongside the new modern materials incorporated for the renovated space.

Where to Find More Information

Below are links to websites to find out more information and images about adaptive/reuse buildings and the architecture firms that renovated and designed them. Due to copyright issues and photo credits, we were not able to supply photos at the time of printing but hope to include images in the final revisions.

Architect: Allied Works Architecture
 Building: Wieden + Kennedy Headquarters
 Location: NW 13th and Everett, Portland, OR
 Built: 1914, renovated 2000
<https://alliedworks.com/projects/wieden-kennedy-agency-world-headquarters>

Architect: AnnBeha Architects
 Building: Portland Museum – The Mark Building
 Location: 1219 SW Park Avenue, Portland, OR
 Renovated: 2005
<http://annbeha.com/portland-art-museum>

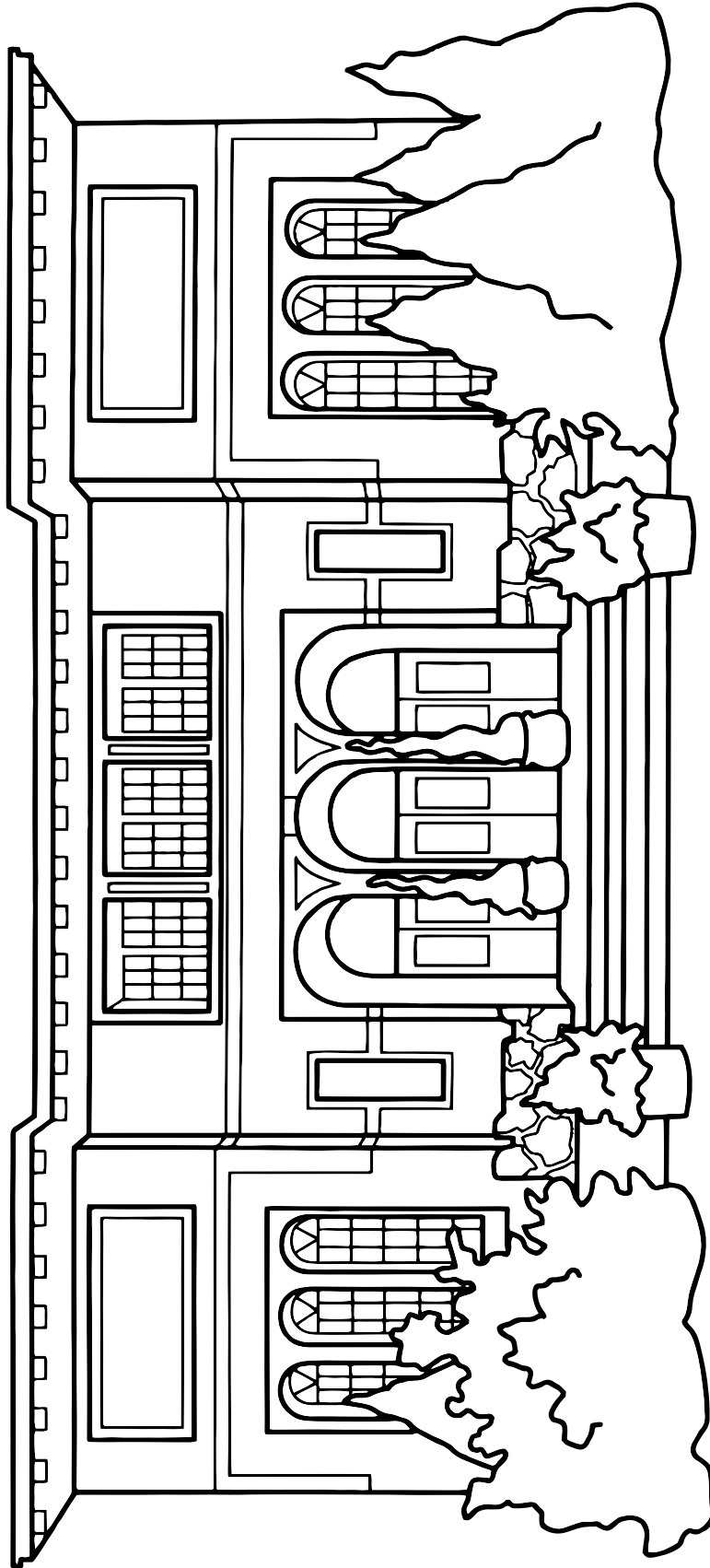
Architect: Holst Architecture
 Building: EcoTrust Building
 Location: 721 NW 9th Avenue, Portland, OR
 Built: 1895, renovated 2001
<https://holstarc.com/portfolio/ecotrust>

School: Rural Studio, Auburn University
 Building: Butterfly House
 Location: Mason's Bend, Hale County, AL
 Built: 1997
<http://www.ruralstudio.org/projects/harris-butterfly-house>

Architect: Floyd Naramore (1915)
 Fletcher Farr Ayotte (1997)
 Building: Kennedy School
 Location: 5736 NE 33rd Ave, Portland, OR
 Built: 1915, renovated 1997
<http://www.mcmenamins.com/KennedySchool>
<https://www.travelingcircusofurbanism.com/portland/KennedySchool/>

Architect: Skylab Architecture
 Building: Doug Fir
 Location: 830 E. Burnside, Portland, OR
 Renovated: 2004
<https://skylabarchitecture.com/work/doug-fir/>

Architect: Houghtaling & Dougan
 Building: Washington High School
 Location: 1300 SE Stark St, Portland, OR
 Renovated: 2015
<https://www.seradesign.com/projects/washington-high-redevelopment/>
<http://washingtonhighschoolpdx.com/history/>



KENNEDY SCHOOL
PORTLAND, OR



Cities that have a large, dense population and no room to grow must build up creating tall megastructures to house offices and living quarters. Cities such as Manhattan and Chicago were home to the first megastructures, while cities in Asia like Hong Kong and Tokyo are wanting architects to design the tallest buildings in their cities.

Where to Find More Information

Below are links to websites to find out more information and images about megastructures and the architecture firms that designed them.

Architect: Mies Van Der Rohe
www.miesbcn.com

Architect: I.M.Pei
www.pcfandp.com

Architect: Skidmore Owings Merrill
www.som.com

Architect: Norman Foster
www.fosterandpartners.com

PROJECT: MODERN CITY OF TODAY*Architectural Periods and Styles: Commercial Architecture 1950-Present*

For this activity of building a modern city, the students can either work as an entire class, or divide into smaller groups. In order to make the modern buildings, the class should only be given a limited number of supplies. Have the children bring in cereal boxes, oatmeal containers, empty 2-liter bottles, etc. Have paper cups, tape, construction paper, and scissors available for the students to use. If the entire class is making the city, create a cardboard base measuring 6' x 4' to be the entire city and have the students build their buildings appropriately to the scale of the base. If the class is divided into groups, create a base for the city measuring 3' x 2' for each group.

As a group(s), they will need to discuss and write down how they made their decisions to layout the city and build the buildings in the manner they did. They will need to identify:

1. The types of buildings they want in their city (library, schools, houses, etc.)
2. How to group these buildings (zones, neighborhoods, districts, parks)
3. Who will make each building and decide where it goes in the city

Individually, each child will choose a style for his or her building. It can be postmodern, deconstructivist, green/sustainable, expressionist, new regionalist, high tech and/or adaptive/reuse. You can also have students answer some of the city planning questions intended for "What will Cities Look Like in 25 Years?" from Section 4.

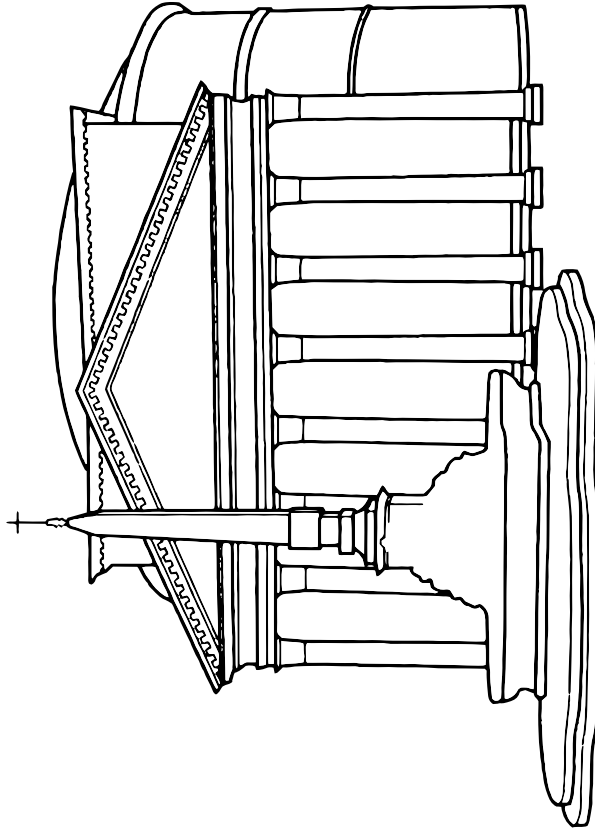
At the end of the activity, the group(s) will need to explain to the teacher and architect how and why they made the decisions they did. Why did they place the building(s) where it is located? For instance, why does the library look different from the house?

PROJECT: A POSTMODERN BUILDING IN OUR OWN BACKYARD!*Architectural Periods and Styles: Commercial Architecture 1950–Present*

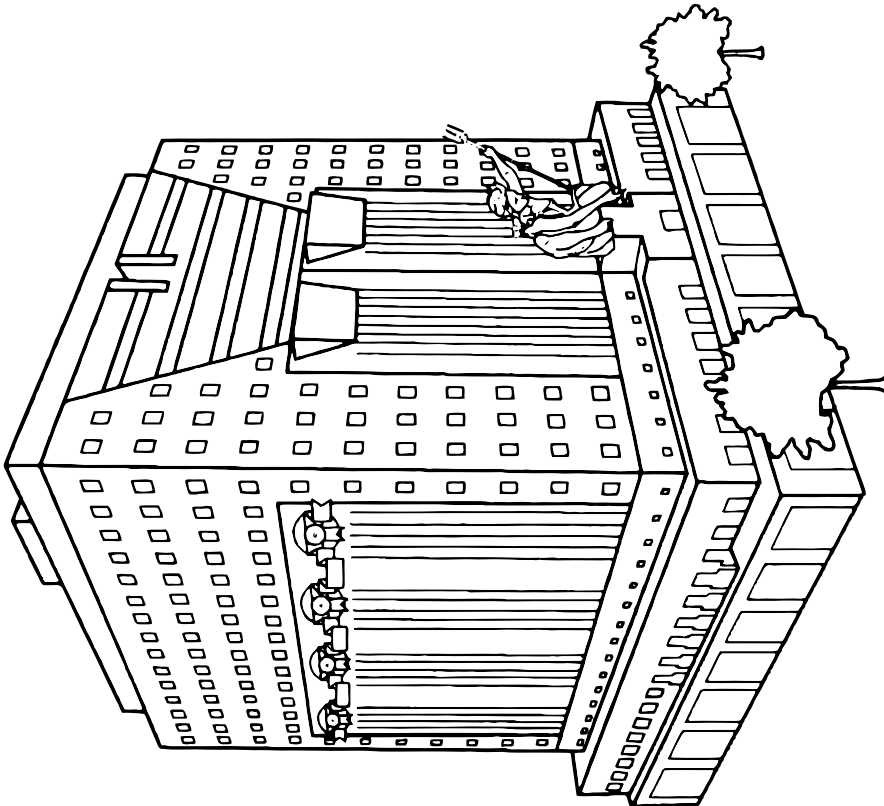
Portland is home to the Portland Building designed by Michael Graves in 1980. Michael Graves is a well known postmodern architect who enjoys experimenting with Classical elements using them in ways that ancient architects never did. For instance, the two rectangular elements on the front of the building look like columns because they have vertical stripes with fluting and projections like capitals. On the top part of the building, a trapezoid resembles a keystone, which ancient architects used in arches. But here there are no arches. He is just having fun with the forms.

Now it is time for the students to have fun comparing the Portland Building to the Pantheon in Rome, Italy. Have the students view images of both buildings and point out similar features on both buildings and then label the similar parts.

Find illustrations for the Pantheon (www.greatbuildings.com) and the Portland Building (<https://www.archdaily.com/407522/ad-classics-the-portland-building-michael-graves>) below to use for transparencies – or as hand outs.



PANTHEON
ROME, ITALY



PORTLAND BUILDING
PORTLAND, OR

PROJECT: COMPARE STYLES OF ARCHITECTURE*Architectural Periods and Styles: Commercial Architecture 1950-Present***Part 1:**

Have the students draw or describe a quality that is characteristic of each style of commercial architecture covered in this section.

Postmodern

Deconstructivism

New Regionalism

High Tech

Green/Sustainable

Minimalism

Expressionist

Adaptive/Reuse

MegaStructures

Once the students have completed this exercise, ask them if there are any examples of modern commercial architecture in their neighborhood or community? Discuss why there might not be any.

Part 2:

Have each student pick a style of modern architecture that he or she likes best. Ask the students to list the reasons why they picked the style they did. Have them draw a floor plan and elevation of what their school might look like in that style. Discuss the student's drawings.

**Part 1:**

Ask the students if they have seen any buildings being adapted for something new in their neighborhood or community (and, give them some of your own examples, if you have any). Have the students list the buildings and describe their original use and new use.

Then, have the students list the different ways the building is changing or remaining similar to its original use. For example, if the building was a restaurant but changed to a different kind of restaurant, what architectural elements changed (or what elements do the students suppose will change, if the renovation isn't completed)? (hints: signage, atmosphere, furniture, paint colors, windows, building materials, carpet, floors, walls, division of spaces)

Building/Location

Original Use

New Use

Modifications

Part 2: (Optional)

If the students remember how the original building looked, have them draw a floor plan and elevation of the original building. Then have them draw the new building.



SPECIAL LESSON: OREGON HISTORY
LOOKING BACK IN ORDER TO MOVE FORWARD

3.144 LET'S TALK ABOUT VANPORT

3.148 Lesson Extensions

3.150 Declaration of Kid's Rights

SPECIAL LESSON: OREGON HISTORY*Architectural Periods and Styles: The Story of Vanport 1942-1948***Let's Talk about Vanport****Age Level:**

Third Grade and up

Subjects:

Social Studies
Language Arts
Science

Time:

At least two class periods (approx. 120 minutes)

Allow more time if you are adding the extensions to the lesson

Materials:

Sticky Notes
Pencils
Large Flip Charts
Vanport related slides (link on afo website)
(Optional) Materials for creating extension models

Learning Objective:

To understand how cities and communities are planned

To think about how best to serve people of many backgrounds when designing

To understand local history and its impact our lives today

Design Professional:

Understanding that even our communities and cities are designed by people will be a new concept to some of your young students, but one that will likely be fascinating. Your partner teacher will be able to help you understand the level the class will be at in understanding key concepts and vocabulary.

Teacher:

You will know how much of the following vocabulary your students will need explained to them. It is possible to omit parts of this lesson to better accommodate younger grades.

Rationale:

While it is becoming more common that young people are learning about the diverse history of Oregon, Vanport's place in local history is unique in that the temporary housing hit with the 1948 flood caused thousands to be homeless overnight; many who were people of color & not welcome in other parts of the city of Portland because of redlining*. It is important for children to understand from a young age how our communities work best when we work together and don't allow prejudice, misunderstanding or how someone looks dictate their right to a safe place to live, learn and work.

Vocabulary:

Collective Value acknowledges that everybody is important and everyone has the right to be safe and happy. We need to design spaces with everyone's needs in mind.

Development is the process of an area of land being "developed." The city the land is located in determines its use. For instance, the city decides if the land will be used for residential purposes (houses or apartments), commercial uses (businesses), agricultural uses (like a farm), etc. After that, a building or buildings are designed and constructed on the land.

Equity is making sure that everyone has access to the resources, opportunities and responsibility they need to reach their full, healthy potential. This includes making changes so that unfair differences may be understood and addressed, as well as acknowledging all of the elements that make people unique from one another.

Inclusive means to have a goal to include as many types of people as possible.

SPECIAL LESSON: OREGON HISTORY

Architectural Periods and Styles: The Story of Vanport 1942-1948



Restorative Justice is the commitment to building a loving community that is sustainable and growing. It's the idea that we have to help people when something happens to them, even if it was by accident.

Universal Design is the design of buildings, products or environments that incorporate diversity, ability, age and other factors, allowing them to be accessible and enjoyed by all people. Accessibility means equal access for people with differing abilities to any environment, movement, information or communication.

Urban Planner is a person who develops plans and designs for the use of space within cities, towns and developments. It is their job to work with the community and make sure that land is being developed in a way that will most benefit all members of the community.

Before introducing the story of Vanport, guide students through the following activity that will serve as the “hook” to why it’s important to carefully design communities for everyone:

Discussing “We” and “Us vs. Them”/Community Game

Presenting the Activity:

1. Distribute several sticky notes to each student. Hang three sheets of flip chart paper around the room and put one of these headings at the top of each paper: personal, school, and community.

2. Challenge students to use the sticky notes to write the names of groups that exist in at least three of the categories. For example, they could write “my family or my religious school class” in personal, “Robotics” or “Battle of the Books” as school groups, or “neighborhood swim team” or “soccer team” in community. After a few minutes, direct students to place the sticky notes on their corresponding flip chart papers.

3. Invite students to read the sticky notes on each paper. Challenge them to create a mental or physical list of groups on all of the flip chart papers that they personally do and do not belong to.

4. After giving students a few minutes to think, begin a class discussion of the following:

“How do these groups help people form or express a personal identity? How does it feel to belong to or not belong to a group?”

Which groups would include anyone who wants to join? Which would not?

Why are there some groups that do not include everyone who wants to join?

When is it okay to have groups that everyone cannot be part of? When is it not okay? Why?”

Us vs. Them: Causes and Consequences:

“In what ways do people who are part of a group sometimes mistreat people who are not part of that group? How does this make those who have been mistreated feel?”

5. Write the term, “us vs. them” on the board, and ask students to share what they think it means. How might it relate to the group discussions they just had? When might someone classify those who belong to a group as “us” and those who do not as “them”?

6. Distribute one additional sticky note to each student and challenge all students to write one personal or community impact that an us vs. them mentality could have (either towards them or someone else). Ask students to think about how this mentality could lead to discrimination. Have students who want to, share what they wrote.

Suggested Dialogue...

Acknowledge what children have shared.

“Think about what we learned in our last activity as we talk through our lesson today.

While sometimes it’s important to acknowledge and celebrate our differences, it is never alright to exclude people or take people’s rights to a safe environment away because of how they look or because they might be different than us. That is why it is important

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that people from different backgrounds, cultures and interests are all part of planning our communities and the spaces we share.”

What is Urban Design and Planning?**Presenting the Lesson:****Suggested Dialogue...**

“Have you ever wondered how cities and communities get planned out so that certain things go in the right place? Have you ever wondered how roads are organized and designed to take everyone to where they need to go? How about the people who decide if there are enough places to live, stores to shop at and parks to play in? Have you thought about who makes those decisions?”

Cities are designed by people called urban planners. Urban planners are like the architects of city design. They help design and plan out where things go in cities.

Isn't it amazing that almost everything around us has been designed by people? You have the ability to think about the world in the same creative way that urban planners and other architects and designers think.”

Show short video from the Architects in Schools resources about what an urban planner does at this link (<https://www.af-oregon.org/architects-in-schools/prerecorded-ais-lesson-videos/>)

Here are some rights that everyone should have in the places they live. Urban planners today often keep these things in mind as they design.

Show **Kid's Rights** image located at the end of this lesson

Suggested Dialogue...

“It is really important that as our cities are designed, we are aware of the needs of everyone who should be allowed to live and use the spaces in those communities. Our communities are stronger, kinder and better places to be if we make sure we are listening to

everyone and are acting with inclusion in mind.

The goal of urban planning should be to maximize the health, safety, and economic well-being of all people living in our communities, but that hasn't always been the case—in fact, far from it. An example from the 1940's when this kind of planning didn't happen like it should have is a city that was next to Portland, Oregon. It was called Vanport. It's name came from putting part of the name “Vancouver” and part of the name “Portland” together.

Vanport was designed and developed during a time in Oregon history when something called redlining was happening. Redlining is a term that essentially means areas of a community are not accessible for certain people to live in - often due to prejudice. (*See the note at the end of this lesson with a precise historical definition. Elementary school students likely will not need this level of detail about the term. For more information to share with students, go to <https://kids.kiddle.co/Redlining>)*

“Today, communities are not legally allowed to be developed with such discrimination, but it's important that we still keep learning and seeking ways to develop safe living environments for everyone and don't let mistakes and exclusions in the past happen again.”

The Vanport Flood –

You can introduce the slides located in the AiS Participant Portal through this section if appropriate.

“In the 1940's, Vanport was the second largest city in Oregon. It was built as a temporary housing project and was meant to provide homes and community for the influx of new people coming to Oregon to work during World War II. After the war ended, many residents moved out of the city and a population of 18,500 remained.

Although good things happened through the development of the city, like an innovative health care system to take care of shipyard workers was introduced, home construction was deliberately cheap, with hot plates instead of stoves and coal burners instead of electric heating. At least 300 units were constantly vacant because they lacked cooking facilities or furniture.

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New schools were overcrowded, with four thousand elementary school children in five small buildings attending in two shifts of four hours each.

As a temporary city, Vanport was governed by the city of Portland, with a population reaching over 40,000 people in 1944, and settling at 35,000 just after World War II.

In May of 1948, the dikes that held the Columbia River from flooding the city broke without warning. Because Vanport was built to be temporary, housing and buildings were built very cheaply, and were easily destroyed in the flood. 18,500 people were left without homes and belongings. Roughly 6,300 of them were Black people.”

Show students how a dike and levee hold back water (Slides in the Architects in Schools Participant Portal show images to illustrate this as well.)

“A levee is a natural or human made barrier that ensures that dry land will not be flooded by a nearby body of water. A dike does the same thing, but often is a human made barrier that stops water from breaching land that was once covered in water (so it is stops water from covering land that was not naturally dry and would be underwater most of the time without the dike in place). What protected Vanport was essentially a series of levees designed by engineers, but in many records some parts of the system were referred to as dikes.”

You can also have them look at the following information online: <https://kids.britannica.com/students/article/levee-and-dike/274006>

Next, let’s watch a short video about what happened to Vanport.

“Vanport: Oregon’s Lost City” on Vimeo: <https://vimeo.com/851414>

Negative Design Impacts:

“While there were many resident needs that were thought about in the development of Vanport (grocery stores and movie theaters that were easy to get to,

health care clinics, etc.), this tragedy shows how racist values and laws can influence architecture and urban planning decisions. Black people who were hired during World War II to work in the shipyards, had very little housing options outside of Vanport because of redlining. When they were displaced from Vanport after the flood, they didn’t have many choices for where they could relocate and start a new life, since laws in Oregon at the time banned Black people from living in certain neighborhoods and purchasing homes in those neighborhoods.

Think about how you would feel if your home was destroyed by a flood. You lost most of your belongings and are now looking for a place to live, but the city you are in does not allow you to choose which neighborhood you want to live in because of the color of your skin. The one neighborhood that you are allowed to live in is already overcrowded, which means that finding a home for you and your family would be very hard. You feel like you have nowhere to go and that you are not accepted in this city. This is how many Black residents of Vanport felt after the flood.

Architects and urban planners have the responsibility to consider all community members, all cultures, all abilities and all differences when designing buildings and places. This is not an easy task! It takes a lot of listening, a lot of teamwork and a lot of design revision.

As a matter of fact, historically, architects and urban planners have not always made decisions that benefit all people. Black, Indigenous, Latinx, Asians and other people of color have often faced hardship due to the decisions of architects, engineers, urban planners and city officials.

We believe that communities can be inclusive, equitable, and support all the different people living in it. We also believe that architects and other designers must help make this happen. Nowadays, most architects, urban planners and other design professionals know how important this is when they are designing spaces.”

Read “WE SAW THE DIKE BREAK” By Freda Love and Finnis Love, 11 and 12 years old (courtesy of Vanport Mosaic – Find link on AiS Participant Portal

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How Do We Ensure This Doesn't Happen Again?

Class Discussion

Have a short discussion with the class asking them to respond to the following questions. This will be a way for the students to start processing how to problem solve and think about how communities can learn from past mistakes to become stronger communities. Students don't need to have flushed out answers to these big questions, but talking as a class community will help them begin thinking about these concepts.

1. *Was the Vanport flood a human-made disaster, or a natural one?*
2. *What do we learn about Portland by studying Vanport?*
3. *How do you think someone who experienced the Vanport flood would answer the previous questions (put yourself in their shoes for a minute while you think about it)?*
4. *What are some ideas that can help us during our daily lives, as a community in Oregon, make sure that everyone who lives here has what they need to feel safe?*

This lesson can be used as the main thread of a several session residency by extending the activities to allow for longer class discussion, having the class design and build a model of Vanport either as it was in the 1940's or how it should have been designed to be a safe community (see below) OR by designing a monument to Vanport residents. For more information, please contact Kim Ruthardt Knowles at kim@af-oregon.org.

EXTENSIONS

A. How Would This Class Design a new Vanport city that would be safe?

Return to the image of Vanport (slides in AiS Participant Portal) so children can see what it looked like.

Review information about dikes and levees (above)

For the creation of a class model, begin with the following questions. As the class brainstorms, write their ideas up in the front of the class. Consolidate any similar thoughts and think of a way as a class to include all that is written in a model of a safer Vanport.

You can also adapt the questions for designing a city in the lesson "What will Cities Look Like 25 Years from Now?" from SECTION 4 in this guide.

"If Vanport were to be designed today, how can we make it safe from flood?" (stronger levee that will not easily be damaged by roads and railroad activity, permanent structures designed to withstand a flood should that happen, easy access for large population to get in and out of the area safely in an emergency...)

"Think about how the layout of your city will impact the people living in it. Remember that your city must aim to be equitable, safe and inclusive of all the different types of people living there! How does your city serve Black, Indigenous and communities of color that have often been unsupported and underserved by city planning?"

How will your city serve older people like grandparents? How will it serve people who cannot walk or people who cannot see?" (Think about race, culture, people of differing abilities, access to education, food, healthcare, outdoor spaces, safe places to live, jobs, etc.)

Think about how to include all the necessary support systems for a community to thrive. "What sort of businesses, services and buildings does your city need to be self-sufficient and support the people living there?"

After a class brainstorm:

Assign sections of the city for individual students – or for a large class, groups of students -- to design and build models together. Create a table size template of the shape of the city of Vanport on large paper or cardboard and work with the class to include each part of the city model. Numbers can be written on the template to show where each students' pieces will go.

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The land where Vanport once stood is now the location of Delta Park and the Portland International Raceway: <https://www.portland.gov/parks/delta-park>

Let's brainstorm as a class what a monument to Vanport residents should look like and then design one.

1. Show students examples of famous monuments like the Gateway Arch in St. Louis, the Vietnam Veterans Memorial in Washington D.C. or the USS Arizona Memorial in Honolulu. Make sure the class knows that their monuments don't need to be as large as these examples – for instance, they can design a small building that can serve as a Vanport information center or museum, the class can even design a sculpture that is poignant but not as large as a building, etc.

2. Have students write down 3-5 things they think the monument should convey. Then, have students sketch their ideas for what the monument should look like. Divide the class up into groups to share their ideas. Then, have each group choose the things they like best about each monument idea. Each group can report out what elements they like best. Write the ideas on the board.

3. You can then either assign each student to create a model of their monument – or have each group put their chosen ideas together and create a larger model of the monument they agree on.

Here are further resources:

Build a Monument
<https://kids.tpl.ca/posts/141>

Design Your Own Monument
<https://invention.si.edu/design-your-own-monument>

Teaching with Monuments and Memorials
<https://teachinghistory.org/best-practices/using-primary-sources/24079>

Displacement in North and Northeast Portland
<https://www.portlandoregon.gov/phb/article/655460>

The Smithsonian Magazine - How Oregon's Second Largest City Vanished in a Day

<https://www.smithsonianmag.com/history/vanport-oregon-how-countrys-largest-housing-project-vanished-day-180954040/>

OPB The Story of Vanport
<https://www.opb.org/television/programs/oregon-experience/article/vanport-2/>

The Oregon History Project - War Housing and Vanport
<https://www.oregonhistoryproject.org/articles/war-housing-and-vanport/#.YR2RfYhKiM8>

Resurfacing History
<https://around.uoregon.edu/vanport>

Teaching with Testimony
https://www.teachingwithtestimony.com/sites/default/files/resources/TeachingwithTestimony-MS_Activity1_1.pdf

Universal Declaration of Human Rights – Kid's Version
<http://hrlibrary.umn.edu/edumat/hreduseries/TB3/appendices/kidsversion.htm>

Vanport Mosaic Lessons
<https://www.vanportmosaic.org/blog/2015/11/6/whose-story-is-history-its-time-to-teach-students-about-vanport>

*NOTE to Teacher and Design Professional - The term "redlining" comes from the practice of marking red lines on a map, which banks would do in order to delineate areas they did not want to lend to. Redlining began with the Housing Act of 1934 which established the Federal Housing Authority (FHA) to improve housing conditions and standards. While it was designed to develop housing for poor residents of urban areas, that act also required cities to target specific areas and neighborhoods for different racial groups, and certain areas of cities were not eligible to receive loans at all. This meant that ethnic minorities could only secure mortgages in certain areas, and it resulted in a large increase in the residential racial segregation in the US. (Brittanica, 2021)



Declaration of Kid's Rights

These are rights that you have as a person in this world and as a citizen of your community. An important thing to understand about these rights is that everyone around you has them too. We all need to respect each other and work to make sure everyone's rights are upheld so we can have a loving and healthy community.

*You have the right to be seen, heard, and
respected as a citizen of your community*

You have the right to a community that is peaceful

You have the right to justice and to be treated equally

*You have the right to be protected from
harm, injustice, racism and hatred*

You have the right to have access to healthy food

*You have the right to your opinions and feelings,
even if others don't agree with them*

*You have the right to live, learn and
play in a safe and healthy space*

*You have the right to have access to an education
and to information that prepares you to make good
decisions for your community*