

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Yang, Edith, House

other names/site number Yang, Edith and Hoya, House

Name of Multiple Property Listing The Paid Labor of Women in Oregon: 1878–1990

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

2. Location

street & number 1020 NW 30th Street

☐ not for publication

city or town Corvallis

☐ vicinity

state Oregon

code OR

county Benton

code 02

zip code 97330

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide X local

Applicable National Register Criteria: A X B C D

Signature of certifying official/Title: Deputy State Historic Preservation Officer

Date

Oregon State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

☒	private
☐	public - Local
☐	public - State
☐	public - Federal

Category of Property

(Check only **one** box.)

☒	building(s)
☐	district
☐	site
☐	structure
☐	object

Number of Resources within Property

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

Contributing	Noncontributing	
1	0	buildings
0	0	site
0	1	structure
0	0	object
1	1	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

COMMERCE/TRADE: Professional

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD

roof: SYNTHETICS/rubber

other:

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Edith Yang House at 1020 NW 30th Street in Corvallis, Benton County, Oregon, is the property which best represents the significant contributions of Asian American architect Edith Yang and it is nominated to the National Register of Historic Places as an example of the Associated Property Type Domestic Properties Associated with Paid Women's Work as described in *The Paid Labor of Women in Oregon: 1878-1990* Multiple Property Documentation Form (MPDF). The Edith Yang House is a single-story wood-frame residence designed by Edith Yang in the Contemporary style and constructed in 1951.¹ The house is in the Mockmore Tract, a postwar era residential subdivision with gridded streets, north of Oregon State University. The house has a narrow grassy setback, a rear ornamental garden, and a large grassy lawn surrounded by dense trees and ornamental plantings. The house is approximately 2,130 square feet with an attached 460-square-foot garage. The house includes living spaces and Yang's architecture studio. It has a concrete slab foundation, an irregular plan, recessed courtyards at the entry and side, and a butterfly roof with some projecting redwood beams on the building's facade. The house is clad in vertical redwood shiplap siding stained a light brown. The façade has no windows, except for rows of fixed and sliding vinyl windows in the entry courtyard. The rear and side elevations have windows of several designs: fixed vinyl windows, vinyl sliding windows, vinyl sliding windows with narrow fixed vinyl transoms, and paired floor-to-ceiling fixed wood windows. In addition to the entry and side courtyard, the rear of the house has a recessed porch with an exterior brick fireplace that mirrors an interior fireplace. The house's interior consists of zoned private and public spaces and has a poured concrete floor with radiant heating, ceilings clad in light brown stained redwood shiplap, and walls clad in painted hardboard panels or light brown stained redwood shiplap. The Edith Yang House has been altered by the replacement of some windows; the removal of a redwood rafter extending from the house's northeast corner; the removal of a north-south running redwood board connecting all of the rafters projecting from the house's façade; the removal of vertical redwood entry courtyard screening; and the removal or replacement of some built-in features. The Edith Yang House retains integrity of location, setting, design, workmanship, materials, feeling, and association.

Narrative Description

Location and Setting

The Edith Yang House (**Photograph 1**) is in Corvallis in the Willamette Valley region of Oregon (**Figure 1**). Corvallis is the county seat of Benton County, the ninth most populous city in Oregon, and the home of Oregon State University, the largest university in Oregon.² The Edith Yang House is approximately one mile north of the Oregon State University campus and one-and-one-half miles northwest of downtown Corvallis in the Mockmore Tract subdivision. The Mockmore Tract is a two-block, 22-lot subdivision platted in August 1949.³ It is characterized by postwar-era Ranch-style single-family residences. The

¹ Benton County Property Appraiser, Property Summary: 079396, 2026.

² U.S. Census Bureau, QuickFacts Corvallis City, Oregon, 2026; Misty Edgecomb, Oregon State University Enrollment Largest in Oregon, Continues to Grow, Oregon State University, 2025.

³ *Corvallis Gazette-Times*, "New Land Plat Ready for Filing in City," August 29, 1949, 8.

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subdivision is in a residential area characterized by subdivisions, gridded streets, small residential lots, and street-oriented houses with narrow setbacks.

The Edith Yang House is on NW 30th Street, an undivided two-lane road flanked by sidewalks and residences with narrow front yards (**Figure 2**). The property extends to the northwest corner of NW 30th Street and NW Lincoln Avenue, a four-way intersection with stop signs on NW Lincoln Avenue (**Figure 3**). The L-shaped property has flat topography. The southern portion of the property, consisting of a 0.17-acre parcel (parcel ID 421104), is mostly obscured by dense trees and ornamental plantings abutting the sidewalks on NW 30th Street and NW Lincoln Avenue. A small dirt-and-grass path off NW 30th Street leads to a gate beneath a metal arch that provides access to the southern portion of the property. The north portion of the property, consisting of a 0.28-acre parcel (parcel ID 079396), has a narrow grassy front lawn. Vertical redwood board privacy fencing stained a light brown to match the house's exterior extends from the northeast and southeast corners of the house, obscuring the view of the rear of the property from the public right of way. The fencing extending from the southeast corner turns east, then north, creating a small, fenced enclosure in the southern portion of the property. A short, paved driveway extends from NW 30th Street to the house's two-car garage. A concrete patio extends from the southwest corner of the driveway, leading into a recessed entry courtyard with the primary entrance. A short, nonoriginal vinyl fence and an ornamental planting are at the front of the entry courtyard, leaving a narrow entryway. The area to the rear of the house contains an ornamental garden with mulched walking paths. The garden is flanked by unstained cedar fencing to the north and west, and a noncontributing circa 2010 shed (**Figure 4**) is in the northwest corner of the property. The area south of the house consists of an approximately 35-foot-by-105-foot grassy lawn flanked by a dense line of trees and ornamental plantings (**Photograph 2**). An unstained cedar board fence lines the west edge of the tree line. The rear garden and side lawn are accessed by a recessed concrete patio that wraps around the house's southeast corner. The Edith Yang House property is bordered to the north, west, and southwest by residential properties. It is separated from these adjacent properties by unstained cedar fencing.

Exterior

The Edith Yang House is a Contemporary-style single-family dwelling of wood-frame construction with a concrete slab foundation. The building has an irregular plan that includes two recessed courtyards (an entry courtyard on the building's façade and a side courtyard on the north elevation), a recessed wrap-around porch on the west and south elevations, and an integrated two-car garage. The house has a butterfly roof that decreases from 11 feet high at the house's façade and rear (west) elevation to 9.5 feet high at the center of the house.⁴ An interior drainage system at the roof's central low point diverts water to the sewer system through a pipe centered in the house. The roof's eaves vary, from no eaves to deep eaves projecting over the rear recessed patio. The house is clad in vertical redwood shiplap siding stained a light natural brown color. The only windows on the house's façade are in the entry courtyard and are small, fixed vinyl windows in rows. Most of the house's windows are on its rear and south elevation and provide views of the property's private rear garden and south yard. These windows consist of large, fixed wood windows with transoms, rows of smaller fixed wood windows, replacement vinyl sliding windows, and rows of replacement fixed vinyl windows. Each interior room of the house, excluding the bathrooms, has an exterior door.

⁴ John Wolcott, "Yang House, Corvallis, Benton County, Oregon," Oregon State Historic Preservation Office (2024), Draft National Register of Historic Places Nominations.

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East Elevation

The Edith Yang House's east elevation is the building's façade, fronting NW 30th Street. The façade consists of an integrated two-car garage to the north, a central entry courtyard, and the exterior wall of the primary bedroom to the south. The garage has an original door clad in redwood siding matching the house. The butterfly roof has no eaves on the façade, but nine stained redwood rafters project over the garage door. Originally, a tenth redwood rafter extended from the northeast corner of the house, a north-south running redwood board connected all of the rafters, and the rafters and board were painted white (**Figure 6**). Stained redwood beams running north-south extend over the east half of the poured concrete patio of the entry courtyard, providing partial shade to the entry area. These beams were originally painted white, like the projecting roof rafters at the garage. The rear, west half of the entry courtyard is recessed below the house's butterfly roof and has a stained redwood shiplap-clad ceiling (**Photograph 3**). The entry courtyard is partially obscured from the public right of way by a large ornamental planting and a nonoriginal low-vinyl fence. Originally, regularly spaced vertical stained redwood boards screened this area from view. The boards extended to the ground from the north-south board connecting the roof beams over the garage entry. The courtyard's south-facing interior wall has no windows; the east-facing interior wall has a row of four replacement vinyl windows; and the north-facing interior wall has a row of two replacement sliding vinyl windows and three replacement fixed vinyl windows, the center of which is larger. Below the windows, there are narrow panels of horizontal board and batten siding stained to match the vertical shiplap siding. The replacement windows are flanked by nonoriginal trim, stained to match the original siding, indicating the larger size of the original windows (**Figure 7**). The house's primary entry is at the west end of the north-facing interior wall and leads to the house's entry room. The entry consists of a simple white painted wood slab door. A single original square recessed light with a geometric floral motif (**Photograph 4**) is centered at the rear of the entry courtyard, on the redwood-clad ceiling. A nonoriginal light is on the south-facing interior wall, across from the entry door. Below the light is a small, recessed milk box with a door matching the exterior cladding and a small wood handle. The south portion of the façade, the exterior wall of the primary bedroom, projects further to the east than the garage and has no windows or doors.

North Elevation

The north elevation consists of the exterior walls of the garage to the east, a central side courtyard, and the exterior walls of a utility room and Edith Yang's studio to the west. The butterfly roof's eaves are of a moderate depth on this elevation and are enclosed by stained redwood shiplap. The exterior wall of the garage, to the east, has a row of three original fixed wood windows. The central courtyard has a poured-concrete patio and a corrugated plastic roof spanning a grid of redwood beams and allowing ample natural light. The courtyard's west-facing interior wall has no windows, the north-facing interior wall has a replacement vinyl picture window consisting of a central fixed window flanked by sliding windows, and the east-facing interior wall has a nonoriginal vinyl casement window with privacy glass. Based on the window's trim, the replacement vinyl picture window replaced a larger window that extended farther east to the junction with the courtyard's west-facing exterior wall. The nonoriginal vinyl casement window appears to have replaced a smaller window or to have been added where there was originally no window opening. A partially glazed wood door painted white on the courtyard's interior east-facing wall provides egress from the kitchen to the courtyard. The elevation west of the side courtyard has a row of four replacement windows—one sliding vinyl window and four fixed vinyl windows—above narrow panels of horizontal board and batten siding stained to match the vertical shiplap siding. These replacement windows are in original window openings. A poured concrete walkway abuts the north elevation, leading from a gate in the privacy fence at the front of the property to the house's rear elevation and garden.

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West Elevation

The west elevation consists of the exterior wall of Edith Yang's studio to the north and a wraparound recessed patio off the house's dining and living rooms to the south (**Photograph 5**). The butterfly roof's eaves are of a moderate depth on the northern portion of the west elevation and extend over the wraparound patio on the southern portion of the west elevation. The roof has exposed white-painted rafters, and the patio ceiling has stained redwood shiplap cladding with regularly placed recessed square lights of the same design as the entry courtyard. The northern portion of the elevation, the exterior of Edith Yang's studio, has a row of three fixed replacement vinyl windows in original window openings. The south-facing exterior wall of the studio faces the recessed patio and has a partially glazed wood door painted white, flanked to the east by a large, fixed wood window. Two polygon fixed wood windows are above the doorway and the side window. The recessed patio has a poured concrete floor, and two white-painted wood supports that extend from the roof's exposed beams to the patio floor. The exterior wall facing the patio is almost entirely glass, providing uninterrupted views of the ornamental garden from the house's living and dining rooms. The central portion of the wall consists of a wide brick fireplace, which extends through the exterior wall to also be the interior fireplace in the living room (**Photograph 6**). The north portion of the wall has a partially glazed, white-painted door leading from the dining room. The door is set in a wall of glass comprised of two large, fixed wood windows and three fixed wood transom windows. The south portion of the wall consists of a single floor-to-ceiling height fixed wood window. The recessed concrete patio continues to the house's south elevation.

South Elevation

The south elevation consists of the recessed patio to the west and the private zone of the house, containing bedrooms, to the east. The recessed patio continues from the west elevation, along the exterior wall of the house's living room. The ceiling of the patio has stained redwood shiplap cladding with regularly placed recessed square lights of the same design as the entry courtyard. The exterior wall of the living room has a single partially glazed, white-painted wood door, topped by a narrow, polygonal-shaped fixed wood transom window. The door is flanked to the west by a row of three large, fixed wood windows and to the east by a single window of the same design. These windows provide uninterrupted views of the property's south yard from the house's living room. The recessed patio terminates to the east at a partial-height redwood shiplap-clad wall that projects beyond the elevation. There is a single narrow wood window on the west-facing exterior wall above the partial-height wall. The east half of the south elevation consists of the exterior walls of the house's entry room and three bedrooms. The entry room is immediately east of the patio and has a single, white-painted wood slab door. The door is flanked to the west by a replacement vinyl sliding window with a narrow fixed vinyl transom window, and to the east by a replacement vinyl sliding window. Originally, the door had a narrow transom, and the flanking windows were nearly full-height and had no transom. A small, poured concrete patio spans the door and flanking windows. A portion of stained redwood fencing extends south from the elevation immediately east of the poured concrete patio. The fencing turns east, then north, creating a small, enclosed area off the house's three bedrooms. Each bedroom has an exterior door consisting of a single wood slab door, flanked to one side by a replacement vinyl sliding window. One door is painted white, and two are stained a natural light brown. The replacement windows in the eastern and western bedrooms are shorter than the originals, and the replacement window in the central bedroom is in an original window opening.

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Interior

The interior of the Edith Yang House is divided into two primary spaces: a mostly open-plan public zone and a private zone (**Figure 5**). Two rooms fall outside of these zones: the house's garage at the northeast corner, and Edith Yang's studio at the northwest corner. The private zone, in the southeast portion of the house, consists of two bedrooms, a primary bedroom with an attached toilet closet, a toilet room, and a bathroom, connected by a central hallway leading to the entry room off the entry courtyard. The public zone consists of the entry room, Edith's office, living room, dining room, kitchen, and a secondary bathroom and utility room. The house has poured-concrete floors painted red throughout with radiant heating, stained redwood shiplap-clad ceilings, and a combination of yellow-painted hardboard panels and stained redwood shiplap-clad walls.⁵

The house's entry room (**Photograph 7**) is centrally located and provides easy access to the public and private zones. The entry room is accessed through a white-painted slab door off the entry courtyard. The entry room has an open entryway to the living room to the west, and a pocket door separates the hallway to the private zone to the east. A large, original built-in cabinet with two sliding doors and rectangular hand-cut wood handles is in the entry room. A ceiling curtain track divides the entry room from Edith's office to the south, where she met clients. The west wall of the office is clad in stained redwood shiplap and does not extend fully to the ceiling. An original fixed wood-frame window above the southernmost portion of the wall, facing the rear recessed patio, is covered with a panel of insulation in the winter only. The south-facing wall of the office has an exit to a small side patio and a sliding window with a transom. A built-in desk extends from the south side of the cabinet in the entry room. Originally, this desk had sliding cabinet doors below it (**Figure 8**). The entry room and office have red-painted skim-coated concrete floors. Originally, the floors were tiled with red, rectangular tiles.

The hallway east of the entry room leads to the house's private zone. The narrow hallway has a single recessed square light, matching those found in the house's entry courtyard and rear recessed patio. There are two bedrooms south of the hallway, a toilet room and bathroom north of the hallway, and a primary bedroom with an attached toilet at the east end of the hallway. The entry to each room is a white-painted wood slab door. The two bedrooms south of the hallway each have a door to the exterior, a single sliding window, and one has an original built-in wardrobe. The toilet room on the north side of the hallway has original built-in cabinetry above the sink and original linen storage adjacent to the toilet, opposite the sink. The cabinetry has sliding doors with rectangular hand-cut wood handles. The sink top has been replaced, and the original cabinetry below the sink has been replaced with a similar design (**Figure 9**). A closet with sliding doors with rectangular handles is in the hallway between the toilet room and the bathroom to the east. The bathroom has an original built-in vanity and storage cabinet, an original bathtub with a nonoriginal tile surround, and an original recessed square wall light matching those found throughout the house. The toilet room and bathroom have small windows above eye level, looking out to the entry courtyard. The primary bedroom, at the east end of the hallway, is the largest of the bedrooms and has an attached toilet closet (**Photograph 8**). The south wall of the toilet closet has original built-in cabinetry with rectangular handles. A nonoriginal sink has been added to the room, adjacent to the toilet closet and below a sliding window, replacing an original built-in vanity. Opposite the

⁵ A salesman sample of "Hines Allwood Decorative Paneling, Tempered" was found in the house and matches all panel walls and the cupboard and closet doors. The sample contains the information: "Takes All Finishes Beautifully; Tough, Grainless Structure, Easy to Saw, Drill, Shape; Wide Range of Sizes and Thicknesses; Edward Hines Lumber Co.; 200 S. Michigan Ave., Chicago 4, Illinois." Coincidentally, the owner of the house at the time of nomination is the nephew of W. Austin Despins who was Executive Vice President of the Hines Lumber Company in 1951 when the house was built. Email correspondence with John Wolcott, June 28, 2026.

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toilet closet, on the east wall, an original built-in wardrobe has been replaced with a modern free-standing wardrobe that is bolted to the wall (**Figure 10**). A white-painted beam extends east-west across the ceiling of the bedroom.

The public zone of the house, to the west, is entered via the entry room (**Photograph 9**). The living room is adjacent to the entry room and provides views of the south yard and rear garden through its predominantly glass walls, comprised of single windows and rows of nearly floor-to-ceiling fixed wood windows. Curtain tracks integrated into the ceilings allow curtains to be pulled in front of the exterior walls, providing privacy. The living room is centered around a wide brick fireplace on the northern wall. The dining room is north of the living room, and the two rooms are adjoined by a large open entryway. The exterior west-facing wall of the dining room (**Photograph 10**) is entirely glass, comprised of a central glazed door; large, fixed wood windows; and fixed wood transoms. The dining room's north wall is clad in stained vertical redwood shiplap. The kitchen is east of the dining room and is separated from it by a built-in cupboard with sliding doors with rectangular hand-cut wood handles (**Photograph 11**). The kitchen has nonoriginal L-shaped lower cabinets and countertops, and original L-shaped upper cabinets with sliding doors with rectangular handles (**Figure 11** and **Photograph 12**). An original, movable island with replacement countertop and original lower cabinets provides additional workspace in the kitchen. The kitchen has a flat skylight, which replaced an original bubble skylight (an in-kind replacement could not be located). Four small windows facing the entry courtyard and a picture window facing the side courtyard provide additional natural lighting. Doors from the kitchen provide access to the attached two-car garage and the side courtyard, and a pocket door provides access to the entry area. A bathroom and utility room are north of the kitchen. Edith Yang's studio is also north of the studio, west of the bathroom and utility room. The studio is accessed through a pocket door. The studio's east wall has a full-length built-in desk and storage cabinet, and built-in shelving (**Photograph 13**). The storage cabinet has square-faced drawers with rectangular pulls. The north and west walls have low, full-width built-in cabinets with sliding doors and rectangular handles, set below rows of windows (**Photograph 14**). Two free-standing worktables Edith used also remain in the room. The south wall has a door to the rear recessed patio, flanked by a large side window and topped by transom windows (**Photograph 15**). The studio's numerous windows provide ample natural light and views of the rear garden. Natural light is supplemented by several recessed square lights of the same design found throughout the house.

Alterations

Alterations to the Edith Yang House occurred during and after the period of significance, 1951 to 1976. Interior alterations during the period of significance included the installation of wall-to-wall carpeting in the dining room, living room, hallway, and bedrooms in the late 1960s; the installation of linoleum flooring in the kitchen in the late 1960s; and the installation of electrical heaters in the kitchen and dining room.⁶ However, all of these alterations were reversed by the current owner. There are no apparent exterior alterations that date to the period of significance. The house's façade and southeast corner were damaged by automobiles in 1978 and 1981 but appear to have been fixed with in-kind materials.⁷ Interior alterations after the period of significance include:

- The removal of all nonoriginal flooring and repainting of the original concrete from a grayish-yellow color to the current terra cotta color; post-2013

⁶ Wolcott, "Yang House, Corvallis, Benton County, Oregon".

⁷ *Corvallis Gazette-Times*, "Car Crashes Into House," June 26, 1978, 11; *Corvallis Gazette-Times*, "Auto Smashes Into Bedroom, Pinning Woman," February 9, 1981, 1.

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- The partial removal and concrete skim-coating of the original red tiles in the entry room and office, following necessary repair of radiant heating pipes; circa 2020
- The removal of the cabinetry below the built-in desk in the office; post-2013
- The replacement of the doors of the lower kitchen cabinetry, the replacement of the kitchen cabinetry Formica countertop with laminate, the replacement of the Formica countertop of the kitchen island with a laminate countertop, and the replacement of the original kitchen appliances; post-2013
- The replacement of the sink cabinet in the toilet room; post-2013
- The removal of the original built-in wardrobe and vanity in the primary bedroom; post-2013
- The removal of the built-in closet in the westernmost bedroom; post-2013
- The conversion of the living room fireplace from wood burning to gas; post-2013
- The in-kind replacement of the original in-floor radiant heating system; post-2013
- The addition of tile around the bathtub in the house's private zone; post-2013⁸

Exterior alterations after the period of significance include:

- The replacement of original wood windows in the private zone, office, kitchen, and studio with fixed and sliding vinyl windows; post-2013
- The replacement of the original bubble skylight over the kitchen with a flat skylight; post-2013
- The application of a rubber membrane over the original asphalt and tar-coated roof and the addition of insulation in the exterior walls; post-2013
- The collapse and subsequent removal of the original entry courtyard screening; between 2007 and 2012
- The removal of a redwood rafter extended from the northeast corner of the house and the removal of a north-south running redwood board connecting all of the rafters extending over the garage; between 2007 and 2012
- The addition of vinyl screening in the entry courtyard; post-2013⁹

Alterations have also occurred to the property. In circa 2010, a prefabricated shed was added to the property's northwest corner; this is considered a noncontributing structure. After Edith's death in 2012, the original southwest portion of the property, present-day Benton County parcel 079388, was subdivided from the property and sold by Edith's heirs. In circa 2017, a single-family dwelling was built on the parcel.¹⁰

Noncontributing Resources

The Edith Yang House property contains one noncontributing resource, a circa 2010 shed (**Photograph 16**). The shed has a sheet-metal-clad front gable roof and plywood wall cladding. Plywood double doors

⁸ Dr. John Yang, Correspondence and Oral Interviews with Dr. John Yang, from the Personal Collection of John Wolcott, Provided to Stantec by the Oregon State Historic Preservation Office, 2013–2023; Oral History Interview with Dr. John Yang, 2013–2023, interviewed by John Wolcott; Realtor.com, 1020 NW 30th St., Corvallis, OR 97330, Realtor.com, 2026; Email Correspondence with John Wolcott, March 31, 2026, from Althea Wunderler-Selby, Stantec Consulting Services Inc.

⁹ Realtor.com, 1020 NW 30th St., Corvallis, OR 97330; Yang, Correspondence and Oral Interviews with Dr. John Yang, 2013–2023; Google Maps, 1020 NW 30th St, Corvallis, Oregon 97330 (Google Street View), 2007, Street-View Photograph; Google Maps, 1020 NW 30th St, Corvallis, Oregon 97330 (Google Street View), 2013, Street-View Photograph.

¹⁰ Benton County Property Appraiser, Property Summary: 079388, 2026.

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are centered on the shed's façade (south elevation), and a fixed vinyl faux muntin five-light window is above the entry. It does not have a permanent foundation. The shed postdates the Edith Yang House's period of significance and is thus noncontributing.

Integrity

The Edith Yang House retains overall integrity. The Edith Yang House retains its integrity of location, as it remains in its original location on its parcel in the Mockmore Tract subdivision of Corvallis. The property retains its integrity of setting, as the surrounding Mockmore Tract subdivision remains a suburban postwar-era neighborhood characterized by Ranch-style residences. While the property's setting has been impacted by the sale of its original southwestern portion (parcel 079388) and the construction of a single-family residence on the parcel, this change does not substantially diminish the house's overall setting. The house remains in a suburban area and retains its ornamental garden to the west and view yard to the south. The Edith Yang House retains its integrity of design. The overall exterior design and interior floorplan of the house are unaltered, and the house retains the character-defining features of its Contemporary style (see **Table 2**). Although some original design features of the façade have been altered, including the removal of the original entry courtyard screening and the removal of some rafters/beams, the house's Contemporary design remains evident. While select windows have been replaced, the large, fixed wood windows in the dining room and living room have been retained, and the replacement windows maintain the house's original pattern of fenestration and window type. The house's proportions, massing, and spatial organization are unchanged. The house retains its overall integrity of materials, as it has its original exterior siding and original interior wall cladding, flooring, and ceiling cladding. While some original interior built-in features have been removed or replaced, the house retains numerous original built-ins and original lighting features. Through the retention of these original materials and design features, the Edith Yang House retains integrity of workmanship. Edith Yang's personal workmanship is evident in the house's overall design, materials, and small-scale features. As the house retains most of its original physical features, it retains integrity of feeling. The house clearly expresses its character as a postwar Contemporary style residence. Lastly, the Edith Yang House retains integrity of association. The house is still used as a single-family residence, and most of the original physical features Edith Yang designed are extant. Edith's personal office, where she met clients, and studio are also extant and have been minimally altered. As a result, the Edith Yang House fulfills the general registration requirements of the MPDF and the relevant Property Type requirements of Domestic Properties Associated with Paid Women's Work (**Table 1**). Character-defining features of the Edith Yang House are presented in **Table 2**.

Table 1. Registration Requirements of The Paid Labor of Women in Oregon: 1878–1990 MPDF

Registration Requirement (General and Relevant Property Type Requirements)	Registration Requirement Fulfillment
Located in the State of Oregon (General Requirement)	The resource is in Corvallis, Benton County, Oregon.
Has a significant association with at least one of the historic contexts in the MPDF (General Requirement)	The resource is significantly associated with the historic context "Commerce and Professional Services" (see Section 8).
Has a period of significance between 1878 and 1990 (General Requirement)	The period of significance is 1951 to 1976.
Retains integrity of association and retains aspects of integrity important to convey the associated area	The resource retains all aspects of integrity (see above).

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Registration Requirement (General and Relevant Property Type Requirements)	Registration Requirement Fulfillment
of significance from the identified period of significance (General Requirement)	
The property must retain integrity of location, design, setting, feeling, and association such that community members would recognize the building as a domestic property from its period of significance. (Property Type Requirement)	The resource retains integrity of location (it has not been moved), setting (it remains on a residential street of single-family dwellings with one adjacent vacant parcel), feeling and association (it retains the feeling and association of a single-family dwelling designed by Edith Yang).
Research must corroborate that a woman or women were engaged in paid labor at the property being evaluated.	Edith Yang ran her private architecture practice from this resource from 1951 to 2000.
Comparative analysis for properties eligible under Criterion B must establish that the residential property best represents the contributions or work of the individual.	This resource was designed by Edith Yang and is the only architecture office that she worked in after licensure. She worked in this office through the end of her long career (see Section 8).
Single- and multi- family dwellings that housed businesses during a historic period may have reverted back to primarily residential use. A domestic property likely always retained its essential characteristics as a residence.	The resource continues to be a dwelling.

Table 2. Character-defining Features of the Edith Yang House

Exterior	Interior
Low-slung form	Spatial organization characterized by an open plan public zone and a private zone, centered around the kitchen
Irregular plan	Built-ins
Butterfly roof	Heated concrete floors
Windowless street-facing primary façade	Redwood shiplap ceilings
Recessed courtyards with redwood beam roof structures	Architecture studio with built-in cabinetry and desks, large windows, and a pocket door
Integrated rear patio	Architecture office with ceiling curtain track to separate space from the entry room
Natural redwood exterior cladding	
Rows of fixed windows	
Projecting roof rafters	
Regularly spaced redwood beams over courtyards	
Obscured primary door	
Asymmetrical fenestration	
Prominent south-facing window wall	
Attached garage	
Indoor/outdoor brick fireplace	
Rear garden and side yard	

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Social History: Women's History

Period of Significance

1951–1976

Significant Dates

1954, Edith Yang becomes first minority woman
licensed architect in Oregon

Significant Person

(Complete only if Criterion B is marked above.)

Edith Yang

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Edith Yang, architect

Hoya Yang, builder

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Period of Significance (justification)

The period of significance begins with the year the Edith Yang House was constructed, 1951, and ends in 1976, fifty years ago, as Yang practiced architecture until 2000 and resided continuously in the Edith Yang House until shortly before her death in 2012. Although Edith was not a licensed architect until 1954, she began practicing architecture from the house immediately after construction was completed. As Edith's career and work from the Edith Yang House continued beyond 1976, an expanded period of significance may be appropriate to consider in the future.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Edith Yang House in Corvallis, Benton County, Oregon, is significant at the local level under Criterion B in the Social History: Women's History area of significance for its association with Asian American architect Edith Yang for her role as the first licensed minority female architect in Oregon. It is being nominated to the National Register of Historic Places under the property type Domestic Properties Associated with Women's Paid Work as described in the MPDF *The Paid Labor of Women in Oregon: 1878–1990* as the property that best represents the significant contributions of architect Edith Yang. Edith received her architect's license in 1954, becoming the first minority woman to receive a license in Oregon. Edith designed her family house, the Edith Yang House, and her husband, Hoya, constructed it in 1951. From 1951 until her retirement in 2000, Edith practiced architecture and maintained a studio and office in the house, where she drafted designs and met with clients. She had a successful career designing a variety of buildings, including single- and multi-family residences; civic, religious, and commercial buildings; and buildings for the Oregon State University, mostly in Corvallis and other areas of the Willamette Valley region. As the first minority woman licensed architect in Oregon, Edith overcame barriers faced because of both her gender and race, as architecture was a male-dominated field and Asian individuals were commonly discriminated against in the United States and in Oregon. Additionally, as the only minority woman architect and the only known woman architect practicing in the Corvallis area during the period of significance, Edith had no true peers in the field of architecture. Edith was a pioneering woman architect, and through her successful career, membership in the American Institute of Architects, volunteerism in organizations associated with architecture, allied fields, and women's rights, she laid the groundwork for the inclusion of future minority women in the field of architecture. While her body of work contains notable modernist designs, Edith's significance is derived from her successful career as one of the first minority women working in a male-dominated field. The Edith Yang House is associated with Edith's productive life, as she resided there throughout her career, designed it to include a studio and office to support her work, and used it to practice architecture from 1951 until 2000. As the location of Edith's primary studio and office during her independent practice, the Edith Yang House best represents Edith's contributions to the field of architecture. The Edith Yang House's period of significance is 1951, the year of construction, to 1976, fifty years ago, as Edith designed the house and lived and worked in the house until shortly before her death in 2012.

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

Women in Twentieth-Century Architecture

The professional field of architecture was overwhelmingly dominated by white men during the twentieth century. The first women entered the field in the late nineteenth century, and by 1920, around 200 women were practicing architecture in the United States. The country's earliest women architects struggled to secure apprenticeships in the male-dominated field and were often entirely excluded from architectural studios and the professional networks and opportunities they offered. As a result, women architects frequently gained their education and experience in more nontraditional ways than their male colleagues, and they relied heavily on connections, collaboration, and networks with other professional women to further their careers. Early women architects were commonly limited to residential design, influenced by their perceived roles as mothers and homemakers, and had to take on less glamorous projects and receive lower pay than male architects.¹¹ Women began to make greater strides in the field during World War II, as they were hired to fill roles vacated by men, and more women enrolled in architecture school. Between 1942 and 1950, around 70 women joined the American Institute of Architects (AIA), nearly four times as many as in the 1930s. Although the return of male architects following World War II led to fewer professional roles for women architects, by the postwar era, there was growing acceptance of women in the field. A 1948 two-part *Architectural Record* article on the growing number of women architects, which identified 1,119 women graduates of architecture schools, reflected, "By sheer ability, coupled with innate tact and diplomacy...women have found places in, and up through, many [architectural] offices in the country."¹² Women architects, however, still faced discrimination in the postwar era based on their gender, as the nuclear family, with women as the homemaker, remained society's status quo.¹³ The second-wave feminist movement of the 1960s and 1970s marked a major shift in the architecture field. Women's enrollment in architecture schools increased substantially, and professional discourse began to recognize and examine discrimination against women in the field.¹⁴ The 1974 Women in Architecture Symposium in St. Louis focused on the challenges women faced in the field, and studies revealed disparities in pay, promotions, and education between women and male architects. As of 1970, women represented 3.5 percent of the 56,214 practicing architects in the United States, and around one percent of the 24,000 members of the AIA.¹⁵

Minority women faced the dual barriers of their gender and race in the field of architecture. As white women made gains in the field during the twentieth century, Black, Latino, Asian, Pacific Islander, and Indigenous women remained largely excluded from professional architecture. Minority women were not granted the same access to education and professional networks in architecture as white women due to systemic racism and discrimination. By the early 1980s, there were fewer than 200 licensed Black women architects in the United States, about as many women, presumably all white, who were practicing in the country in 1920.¹⁶ Historical statistics on Asian American licensed women architects are unavailable, but other metrics indicate they were underrepresented in the field. The first two known Asian male licensed architects joined the AIA in the 1920s,

11 Sarah Allaback, *The First American Women Architects*, University of Illinois Press, 2008; Laura Raskin, "Women Architects at Work Tells an Alternate History of Modernism in the U.S." *The Architect's Newspaper*, April 4, 2025.

12 Kate Reggev, "Diapers on Drafting Tables: 1,000 Midcentury Female Architects," *MadameArchitect.org*, 2025; Anonymous, "A Thousand Women in Architecture: Part II, *Architectural Record*, June 1948.

13 Kate Reggev, "Diapers on Drafting Tables: 1,000 Midcentury Female Architects," 2025

14 The Architectural League NY, "Women in American Architecture: 1977 and Today," *ArchLeague.org*, 2025.

15 Rita Reif, "Women Architects, Slow to Unite, Find They're Catching Up With Male Peers." *New York Times*. February 26, 1973, 37; Hannah Simonson, "The '70s Turn 50: Divergences in American Architecture," *Docomomo-us.org*, 2020.

16 Kate Reggev, "Dared to Enter": Black Female Architects and Their Architecture Education," *MadameArchitect.org*, 2023.

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and the first known Asian woman licensed architect to join the AIA was Edith Yang in 1955. At that time, around 150 women had joined the AIA since the turn of the twentieth century.¹⁷ Asian women architects had to overcome the discrimination faced by all women in the field, as well as the widespread discrimination against Asian Americans in the United States. During the early twentieth century, Asian Americans were characterized primarily as unskilled laborers, and discriminatory immigration laws limited Asian immigration to the United States through the postwar era. Japanese internment during World War II forcibly relocated West Coast Asian Americans, stripping them of their houses, careers, and freedom. Even as overt racism towards Asian Americans declined after the war, Asian Americans were still viewed as outsiders in mainstream American society, with *The New York Times* characterizing the group as the “model minority” for their ability to succeed despite marginalization.¹⁸

Before Edith Yang earned her architecture license in 1954, numerous white women in Oregon had broken barriers in the field of architecture. In 1923, Margaret Goodin Fritsch was the first woman to graduate from the University of Oregon's School of Architecture, and in 1926, she became the state's first licensed woman architect. Fritsch initially struggled to find work as a woman architect and, after several positions, opened her own firm in 1933.¹⁹ Ebba Wicks Brown became the second licensed woman architect in Oregon in 1942, and in 1960, she was the first woman appointed to the Oregon State Board of Architect Examiners. Brown, who benefited from her father's role as an architect, gained recognition for her modernist designs, predominantly in Astoria.²⁰ By the time Edith joined the AIA in 1955, six women members had preceded her in Oregon: Fritsch, L. Polly Povey Thompson, Mary Alice Hutchins, Elizabeth Pennock Kinne, Katherine Gibbs, and Marjorie McLean Wintermute.²¹ These women architects, all white, overcame discrimination based on their gender and set a precedent for future women, like Edith, to pursue a career in architecture in Oregon. As the first minority woman licensed architect in Oregon, Edith had no predecessors in the state, and Asian American women had little representation in architecture on the national level. Helen Liu Fong, recognized as a pioneer in architecture, was one of the earliest Asian American women architects practicing in the United States. Fong received her degree in 1949 and, after initially taking a secretarial position, she secured a drafting and interior design position in a renowned architectural firm in Los Angeles, where she became known for her signature Googie-style buildings. Fong was regarded as tough and meticulous, characteristics likely shaped by the barriers she faced in establishing her professional career.²² As Edith Yang entered the professional world of architecture in the postwar era, she joined Fong and Oregon's early women architects as a pioneer in the field.

Edith Yang's Early Life, 1918–1950

Edith Yang (née Leong) was born in 1918 in Portland, Oregon, to Hong Gum Leong (1874–1963) and Helen Fong (1898–2000). Hong was a laborer in the automobile industry and Helen was a homemaker and seamstress. During World War II, Helen worked as a welder in the Vancouver, Washington, shipyards.²³ Edith

¹⁷ Nancy Hadley, “Women Members of the American Institute of Architects 1857–1978,” American Institute of Architects, 2007, Dataset; Nancy Hadley, “Diversity in the American Institute of Architects,” American Institute of Architects, 2026.

¹⁸ University of Michigan Center for Social Solutions, “A Look Back: Discrimination against Asian American, Pacific Islander (AAPI) communities,” LSA.UMich.edu, 2021; Stanford University Libraries, “Timeline of Systemic Racism Against AAPI,” Exhibits.Stanford.edu, 2026.

¹⁹ Morgen Young, “Mary Margaret Goodin Fritsch (1899–1993),” In *Oregon Encyclopedia*, Oregon Historical Society, 2022.

²⁰ Rachel Jensen, “Ebba Wicks Brown (1914–2006),” In *Oregon Encyclopedia*, Oregon Historical Society, 2022.

²¹ Nancy Hadley, “Women Members of the American Institute of Architects 1857–1978,” 2007.

²² Anonymous, “Helen Fong,” LAConservancy.org, 2026.

²³ Benton County Property Appraiser, Property Summary: 079396. Ancestry Contributor, Gum Leong, Yu Family Tree, Ancestry.com, 2026; *Sunday Oregonian*, “Helen Fong Leong,” August 27, 2000, C13, Obituary; Jozie Billings, Edith

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had three brothers, was raised in Portland, and attended Jefferson High School. After graduating from high school in 1936, Edith attended Reed College in Portland for one year. She then transferred to the Portland Museum Art School (PMAS) to study art (**Figure 12**).²⁴ PMAS provided training in studio arts and offered three- and five-year certificates.²⁵ Edith graduated from PMAS in 1941 and began working at the Kaiser Company shipyards in Vancouver, Washington.²⁶ During her employment with the Kaiser Company, Edith worked on piping, ventilating, and structural drafting; isometric rigging for warships; and product illustration.²⁷ In 1944, Edith married Hoya (also spelled Ho-Ya) Yang (**Figure 13**), an assistant food technologist in the Food Industries department at Oregon State College (OSC [present-day Oregon State University]). Hoya immigrated to the United States from Amoy, Fujian, China, and earned a master's degree and a Ph.D. in food technology from OSC.²⁸ Near the end of World War II, Edith returned to school to continue her education. She attended the Columbia School of Architecture in New York from 1944 to 1945 and OSC from 1946 to 1948, earning a bachelor's degree in art and a Master of Arts in General Studies.²⁹ Edith's education culminated in 1950, when she was awarded a bachelor's degree in architecture from the University of Oregon.³⁰ Edith's decision to pursue a career in architecture was influenced by her uncle, an artist who explained to her the difficulties of earning a living wage with art. Edith viewed architecture as the "father of all arts" and continued to paint and sculpt for pleasure.³¹ After receiving her bachelor's degree in architecture, Edith began working towards her licensure.

The Edith Yang House, 1950–1952

While beginning her career in architecture and gaining experience in the field for her licensure, Edith and her husband Hoya settled in Corvallis. By December 1950, the couple had purchased lot 16 of the Mockmore Tract, a residential subdivision in Corvallis, north of Oregon State University (OSU) and southwest of downtown.³² They may have chosen to purchase this lot after Edith co-designed a house at 1005 NW 30th Street in 1949, directly across NW 30th Street.³³ The two-block, 22-lot subdivision was platted in August 1949 and stretched between Lincoln Street to the south, Grant Street to the north, NW 30th Street to the east, and NW 31st Street to the west, including lots on the west side of NW 31st Street.³⁴ Edith showcased her abilities by designing a house for the lot, which Hoya then constructed and completed in 1951 (**Figure 14**).³⁵ By 1952, the

Yang Papers, 1940–2009, Biographical/Historical Notes, OSU Libraries, Oregon State University Special Collection and Archives, 2026, Finding Aid.

²⁴ Billings, Edith Yang Papers, 1940–2009, Biographical/Historical Notes, 2026; *Corvallis Gazette-Times*, "Edith Yang," May 20, 2012, Obituary.

²⁵ Patrick Forster, "Portland Art Museum School," in *Oregon Encyclopedia*, OregonEncyclopedia.org, 2023.

²⁶ Billings, Edith Yang Papers, 1940–2009, Biographical/Historical Notes, 2026; *Sunday Oregonian*, "Student Mark Shown," June 1, 1941, 6.

²⁷ Anonymous, Edith Yang Papers, 1940–2009, OSU Libraries, Oregon State University Special Collection and Archives, 2026, Finding Aid.

²⁸ *Corvallis Gazette-Times*, "Ho-Ya Yang to Wed," August 23, 1944, 3; *Albany Democrat-Herald*, "Hoya Y. Yang," September 3, 1998, A13.

²⁹ *Sunday Oregonian*, "Oregon State College to Confer 1178 Degrees, Plans 2 Programs for Record-Breaking Class," May 30, 1948, 12; Oral History Interview with Dr. John Yang, February 18, 2026, interviewed by Izabella Nuckels, Stantec Consulting Services Inc.

³⁰ John Gray et al., MatriArchs: Pioneering Woman Architects of Oregon, AIA Portland, Center for Architecture, ForWARD, Architecture Foundation of Oregon, 2014, Exhibit Catalog; *Sunday Oregonian*, "1851 Candidates to Receive Degrees Sunday at University of Oregon," June 11, 1950, 16.

³¹ Oral History Interview with Dr. John Yang; Gray et al., MatriArchs: Pioneering Woman Architects of Oregon, 2014.

³² *Corvallis Gazette-Times*, "Mockmore Tracts," December 16, 1950, 17, Public Notice.

³³ Email Correspondence with John Wolcott, March 31, 2026.

³⁴ *Corvallis Gazette-Times*, "New Land Plat Ready for Filing in City"; Benton County Tax Assessor, S.E.1/4 S.W.1/4 SEC.27 T.11S. R.5W. W.M, Benton County (Benton County GIS), 2024, Tax Assessment Map.

³⁵ Oral History Interview with Dr. John Yang.

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couple had purchased two additional lots to the south, lots 1 and 2, expanding their property to the northwest corner of NW Lincoln Avenue and NW 30th Street (**Figure 15**).³⁶ Over time, Hoya established a variety of ornamental plantings around a grassy yard in the southern lots. The garden and yard created natural views framed by the house's large windows, connecting the indoors with the outdoors and allowing ample natural light.³⁷

The Edith Yang House was Edith's first solo design to be built and embodied the design philosophy that would shape her career. While she and Hoya worked collaboratively—Edith would present design ideas and Hoya would assess their feasibility before starting construction—Edith was responsible for the house's modernist design.³⁸ The house's Contemporary style was inspired by famed architect Frank Lloyd Wright, and Frank Lloyd Wright's design principles would guide Edith's personal design ethos.³⁹ The primary inspiration for the Contemporary style was Wright's Usonian houses, which were small and affordable dwellings with open floor plans, broad eaves, natural cladding materials, and low-slung shapes. Through these characteristics, Usonian houses embraced the relationship between the indoors and outdoors; window walls were frequently incorporated to frame views of private gardens or striking natural scenes. This organic design philosophy was incorporated into and popularized in mainstream architecture through the Contemporary style. Contemporary style is characterized by a low-pitch gable or flat roof with wide eaves, exposed roof beams, gable-end windows, natural materials, expanses of uninterrupted wall surfaces, recessed or obscured entry doors, and an asymmetrical fenestration.⁴⁰ Edith employed many of these character-defining features of Contemporary style into her personal house, including a low-slung shape, natural redwood exterior cladding, large expanses of windows framing views of the lot, some exposed roof beams (see **Figure 6**), an obscured entry door, asymmetrical fenestration, and a predominantly open floor plan.

Wright's organic design philosophy—guided by the principles of harmony with nature, the use of natural materials, and the importance of space and light—was a defining element of Edith's personal design ethos and is evident in her house's design.⁴¹ The house had three outdoor patios, and the large lot was intentionally planted to frame viewpoints from the house's expansive windows. The house's harmony with nature was also reflected in its ambient floor-heating system, an energy-efficient heating method, and passive solar heating enabled by the intentional placement of large south-facing windows.⁴² The house's exterior was clad in stained redwood, highlighting the natural beauty of the material. The interior had stained redwood plank ceilings, door and some window surrounds of the same material, a concrete slab floor, and a large fireplace of locally produced bricks.⁴³ Edith prioritized natural light with the house's many large windows and a kitchen skylight, and thoughtfully designed the house's interior with a predominantly open floor plan that could be altered by pocket doors or curtains. The house also embraced several other postwar era interior architectural trends, including distinct public and private spaces, the kitchen as the home's nucleus, and built-in furniture for storage.⁴⁴ Edith's incorporation of Wright's organic design philosophy is also evident in her professional body of work, discussed in the following section *Edith Yang's Architectural Career, 1950–2000*.

³⁶ *Corvallis Gazette-Times*, "Mockmore Tracts," November 28, 1952, 25.

³⁷ Yang, Correspondence and Oral Interviews with Dr. John Yang, 2013–2023.

³⁸ Yang, Correspondence and Oral Interviews with Dr. John Yang, 2013–2023.

³⁹ Oral History Interview with Dr. John Yang.

⁴⁰ Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture (Revised)* (Alfred A. Knopf, 2015), 629–646.

⁴¹ Kimberly Elman, *Frank Lloyd Wright and the Principles of Organic Architecture*, PBS, 2024.

⁴² Oral History Interview with Dr. John Yang.

⁴³ Yang, Correspondence and Oral Interviews with Dr. John Yang, 2013–2023.

⁴⁴ Holly Hope, *Low, Light and Livable: From Modern to Ranch, 1945–1970*, Arkansas Historic Preservation Program (2014).

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Although Edith's architectural career was just beginning and she was still working towards licensure when she and Hoya built the Edith Yang House, she designed the house with her career in mind. Edith included a large studio space in the rear northwest corner of the house, separated from the adjacent kitchen by pocket doors. The studio included a full-length built-in desk with storage cabinets and shelves along its east wall, and full-length built-in cabinets below rows of windows on its north and west walls. A glazed door led to the rear patio, flanked by a large window and topped by two polygonal fixed transom windows, on its south wall. After receiving her architecture license in 1954, Edith began her private architectural practice and used the south half of the house's entry room, the office, to support her career. The office, located southwest of the entry patio and straddling the house's private and public spaces, was the primary space where Edith met clients. The studio space required clients to walk through the house's kitchen or living room and dining room and was generally reserved for Edith's drafting and design work. The office, however, was easily accessible and private. A pocket door separated the entry room from the portion of the house containing bedrooms, to the east, and Edith installed a curtain track in the ceiling to separate the office and the entry room. Edith used the studio and office to support her private practice until her retirement in 2000.⁴⁵ Edith and Hoya raised two children in the Edith Yang House, and Edith remained in the house after Hoya's death in 1998, moving out only shortly before her own death in 2012.⁴⁶

Edith Yang's Architectural Career, 1950–2000

As Edith established her home with Hoya in Corvallis, she began her professional career in architecture. To gain significant experience for licensure, Edith sought employment at an architecture firm. At first, Edith struggled to find employment, but she persevered, later reflecting, "I'd grown up with the situation and I was used to it. You just keep plugging. This is America; if you want anything you work for it, and if you're a minority you work harder."⁴⁷

Edith eventually found work with three architecture firms between 1950 and 1954: Cleo H. Jenkins and CH2M engineering in Corvallis and an unknown firm in Portland.⁴⁸ During this period, Edith is attributed with the design of one residence at an unknown location, a residence in her neighborhood at 1021 NW 30th Street, a warehouse (location unknown), and the Philomath Post Office (extant at 1231 Main Street, Philomath).⁴⁹ The Philomath Post Office (**Figure 16** and **Figure 17**) was Edith's most recognized pre-licensure project. The two-story concrete block construction post office was described as having a "modernistic exterior and [an] efficient interior," and had a second-story cantilevered balcony, a glass façade, and decorative horizontal concrete bands.⁵⁰ Edith's early professional experience helped expand her knowledge of piping, ventilating, and structural drafting, isometrics, and product illustration, which she had previously gained during her employment with the Kaiser Company.⁵¹ In April of 1954, Edith was one of seven architects, five men and two women, who qualified for state licensure after completing a four-day exam.⁵² As of 1950, only 13 (4.5 percent) of the 288 individuals employed in the architecture field in Oregon were women. Of these women, less than ten were

⁴⁵ Oral History Interview with Dr. John Yang.

⁴⁶ *Albany Democrat-Herald*, "Hoya Y. Yang"; Oral History Interview with Dr. John Yang.

⁴⁷ Janine W. Grant, "Few Women Architects Are to Be Found," *Oregon Statesman*, November 25, 1974, 5.

⁴⁸ Gray et al., *MatriArchs: Pioneering Woman Architects of Oregon*, 2014; Oral History Interview with Dr. John Yang.

⁴⁹ Anonymous, Edith Yang Papers, 1940–2009, 2026; *Corvallis Gazette-Times*, "New Philomath Post Office Building Well Under Way," August 21, 1953, 6; Email Correspondence with John Wolcott, March 31, 2026. The address of the former Philomath Post Office was determined by comparing historical photos and modern street-view imagery.

⁵⁰ *Corvallis Gazette-Times*, "New Philomath Post Office Building Well Under Way"; *Corvallis Gazette-Times*, "Formal Dedication Planned for Philomath Post Office," April 22, 1954, 1.

⁵¹ Anonymous, Edith Yang Papers, 1940–2009, 2026.

⁵² *The Oregonian*, "Seven Qualify as Architects," April 21, 1954, 12; Gray et al., *MatriArchs: Pioneering Woman Architects of Oregon*, 2014.

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licensed architects. The professional architecture field was also almost entirely white; as of 1950, all but one of the individuals employed in the field were white.⁵³ Edith became the first minority woman licensed architect in Oregon, and despite the dual barriers of her gender and race in a white, male-dominated field, her licensure marked the beginning of a nearly half-century-long successful career.

Upon achieving licensure, Edith established her own private architectural practice, which she operated from her home. Edith chose to establish a private practice because she wanted to make important design decisions independently and not work beneath someone else.⁵⁴ Over the next five decades, Edith created a diverse body of work encompassing commercial, civic, religious, and educational buildings, as well as single- and multi-family residences.⁵⁵ To make herself more marketable to clients, Edith expanded her professional knowledge to include building codes and regulations, earning certifications as both a structural inspector and a state plan examiner. These credentials were unusual for an architect, but they were a tool Edith used to stand out in a field she felt discriminated against her for her gender and race.⁵⁶ Edith's first major post-licensure projects were the Corvallis Dental Center, the Philomath Hardware and Grocery Store, the Dallas Post Office, and the Chintimini Park Fire Station, all completed between 1954 and 1956 in the Willamette Valley region. The Corvallis Dental Center (extant at 1360 NW Harrison Boulevard, Corvallis) was constructed in 1954 and was described as "ultra-modern," with its flat roof, concrete block construction, electric radiant heating system, and horizontal emphasis through a flat roof with wide eaves and a full-width second-story balcony (**Figure 18**).⁵⁷ The Philomath Hardware and Grocery Store (extant at 1214 Main Street, Philomath), also constructed in 1954, was a more utilitarian commercial-style design, with a flat roof, concrete cladding, a full-width cantilevered awning, and a glass storefront façade.⁵⁸ The 1955 Dallas Post Office (not extant, on SW Oak Street between SW Church Street and Main Street, Dallas) was the most modernistic of her early post-licensure designs. The 3,000-square foot concrete block building had a low and long appearance, a stepped flat roof with wide eaves, and a mostly glass façade (**Figure 19** and **Figure 20**).⁵⁹ The Chintimini Park Fire Station (extant at 2601 NW Tyler Avenue, Corvallis) was constructed between 1955 and 1956, and like the Dallas Post Office, was a decidedly modernist design. The fire station consisted of two distinct volumes: a flat-roof volume and a shed-roof volume, with wide eaves, exposed roof beams, stained wood siding, and an integrated façade planter (**Figure 21**).⁶⁰ In addition to these select commercial and civic projects, Edith designed at least four single-family residences and six additional commercial buildings between 1954 and 1956 (see **Appendix B**).⁶¹ Two of

⁵³ The singular non-white individual employed in architecture in 1950 was listed as an "other race;" thus, the specific race of this individual is unknown; U.S. Department of Commerce, Bureau of the Census, *Detailed Characteristics: Oregon*, The United States at the Seventeenth Census: 1950 (Government Printing Office, 1950), 120; *The Oregonian*, "Seven Qualify as Architects"; Docomomo Oregon, Favell Museum, 2026.

⁵⁴ Oral History Interview with Dr. John Yang, February 18, 2026, interviewed by Izabella Nuckels, Stantec Consulting Services Inc.

⁵⁵ Edith's designs were derived from a review of historical newspaper articles, the container list of the Edith Yang Papers, 1940–2009, at the Oregon State University Special Collections and Archives, an interview with Dr. John Yang, and secondary sources.

⁵⁶ Grant, "Few Women Architects Are to Be Found".

⁵⁷ Randy Gragg, "Designing Women," *Sunday Oregonian*, August 9, 1992, B1; Grant, "Few Women Architects Are to Be Found".

⁵⁸ *Corvallis Gazette-Times*, "Grand Opening of Philomath Hardware to Begin Thursday," November 29, 1955, 7; *Corvallis Gazette-Times*, "Growing. . . with the Area. . ." June 10, 1965, C9, Advertisement.

⁵⁹ *Oregon Statesman*, "New Dallas Post Office Has Modernistic Lines," August 30, 1955, 7; *Oregon Statesman*, "Building Gets Underway on New Dallas Post Office," June 10, 1955, 10.

⁶⁰ *Corvallis Gazette-Times*, "Edith Yang to Draw Up Fire Station Plans," October 4, 1955, 1; *Corvallis Gazette-Times*, "Chintimini Fire Station to Be Ready Monday," November 2, 1956, 5.

⁶¹ Anonymous, Edith Yang Papers, 1940–2009, 2026.

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the single-family residences may have been in Edith's neighborhood, at 924 NW 30th Street and 947 NW 30th Street, both extant.⁶²

For the remainder of her private practice, Edith continued to design a variety of buildings, mostly in the Corvallis area but also in Albany, Eugene, and Wren in the Willamette Valley; in Roseburg in the Southern Oregon region; and at least one project in Anchorage, Alaska.⁶³ In addition to maintaining her private practice, Edith served as the staff architect for OSU's Physical Plant from 1979 to 1991.⁶⁴ During her time working for OSU, Edith was involved in projects associated with at least 21 campus buildings (see **Appendix B**). She is directly attributed as the primary architect of the 1966 Strader Field Research Laboratory (unknown location), which predated her employment with OSU, and the 1989 Seed Laboratory (extant at 3291 SW Campus Way, Corvallis).⁶⁵ Projects of note Edith designed during her private practice included Benton Manor (1960), Country Kitchen's Thunderbird Lounge Restaurant and Motel (1960), the Chi Phi Fraternity House (1960), the Big O Drive-In (1962), and the Unitarian Universalist Fellowship Hall (1987), all in Corvallis.⁶⁶ The "ultra-modern" Benton Manor (extant at 1010–1062 NW Filmore Avenue, Corvallis), built in 1960 as the first cooperative apartment building in Oregon, was an L-shaped three-story building with a flat roof; a regular pattern of recessed balconies with glass facades; and a central volume, cantilevered above the building's first story, with rows of metal windows separated by metal panels (**Figure 22**).⁶⁷ The 1960 Contemporary-style Country Kitchen's Thunderbird Lounge Restaurant and Motel (not extant at 800 NW 9th Street, Corvallis) featured a low-slung, modular form; a flat roof of varying heights with wide, projecting eaves; and vertical wood board and metal panel cladding (**Figure 23**).⁶⁸ The Chi Phi Fraternity House (not extant at 2535 NW Taylor Avenue, Corvallis), also completed in 1960, was a sleek modernist design with a two-story flat-roof volume and a one-story shed-roof volume with wide eaves; large expanses of windows; and a prominent wide chimney.⁶⁹ After designing the Thunderbird Lounge Restaurant and Motel, the Country Kitchen restaurant group hired Edith in 1961 to design a second restaurant in Corvallis, the Big-O Drive-In (extant at 400 SW 4th Street, Corvallis). Completed in 1962, the Big-O's modernist design veered on Googie style, with its dramatic and futuristic-appearing prow gable roof projecting from a long, low flat roof volume with wide eaves and large expanses of windows (**Figure 24** and **Figure 25**). The distinctive building, referred to as a "radical design," was one of the most popular gathering places in Corvallis.⁷⁰ In the latter decades of her career, Edith designed an addition for the Unitarian Universalist Fellowship Hall (extant at 2945 NW Circle Boulevard, Corvallis) in Corvallis, where she personally attended. The addition, which included a Fellowship Hall, offices, bathrooms, and foyer, was

⁶² Email correspondence with John Wolcott, March 31, 2026.

⁶³ *Roseburg News-Review*, "Tentative Appearance," March 27, 1956, 7; *Eugene Register-Guard*, "Leslie's Mandarin Restaurant," July 10, 1963, 7C; *Albany Democrat-Herald*, "Restaurant Work Begins," March 17, 1965, 9; *Salem Capital Journal*, "Dedication of Lodge, Open House Set May 7," March 16, 1967, 6; Amy Ramirez et al., *Mid-Twentieth Century Architecture in Alaska (1945–1968)*, National Park Service, Alaska Regional Office (2016), 216.

⁶⁴ Billings, Edith Yang Papers, 1940–2009, Biographical/Historical Notes, 2026.

⁶⁵ *Corvallis Gazette-Times*, "Advertisement for Bids," March 16, 1966, 17; Gray et al., *MatriArchs: Pioneering Woman Architects of Oregon*, 2014.

⁶⁶ Gray et al., *MatriArchs: Pioneering Woman Architects of Oregon*, 2014; Billings, Edith Yang Papers, 1940–2009, Biographical/Historical Notes, 2026.

⁶⁷ *Corvallis Gazette-Times*, "You Are Cordially Invited to Inspect the Ultra-Modern and Unique Benton Manor Apartments," August 12, 1960, A4, Advertisement; *Corvallis Gazette-Times*, "Open House Set at Benton Manor," August 12, 1960, A1.

⁶⁸ *Corvallis Gazette-Times*, "Country Kitchen's Thunderbird Lounge Restaurant and Motel," August 26, 1960, 5, Advertisement; Jack J. Edblom, Country Kitchen, CardCow.com, n.d.

⁶⁹ *Corvallis Gazette-Times*, "An Artist's Conception of the New Chi Phi House," December 12, 1958, 15; *Sunday Oregonian*, "Fraternity House Rising," December 28, 1958, 34; *Corvallis Gazette-Times*, "Dedication Ceremonies Set for Chi Phi Chapter House," February 5, 1960, 2.

⁷⁰ Theresa Novak, "Former Big O Building to Get Partial Demo," *Corvallis Gazette-Times*, November 15, 2014, A1; *Corvallis Gazette-Times*, "Construction to Start on New Drive-In Restaurant," December 4, 1961, 9; *Corvallis Gazette-Times*, "New Design Distinguishes Drive-In Restaurant Here," June 18, 1962, 6.

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completed in 1987 and had a unique octagonal-shaped footprint and roof. The octagonal interior ceiling was entirely clad in stained wood boards and featured a large central, vaulted skylight (**Figure 26**).⁷¹ Collectively, these projects best illustrate Edith's embrace of modernist design elements and modernist design ideals. This included the use of natural materials and an emphasis on natural light, design elements also reflected in the Edith Yang House. As Edith took on a wide variety of project types, her interpretation of these elements and ideals, and her designs, varied over the course of her career. Over time, her designs shifted from predominantly low-slung forms with rows of large windows, porches or balconies, and concrete and wood cladding, to larger, more complex forms with a wider variety of window types, materials, and ornamentation. Although her designs evolved, nearly all of Edith's work remained decidedly modernist.

Throughout her career, Edith Yang was involved in numerous organizations, both related and unrelated to her career, and was committed to community service in the Corvallis area. Edith joined the Southwest Oregon chapter of the AIA in 1955 and served as the chapter's secretary and treasurer from 1958 to 1959.⁷² When Edith joined the AIA, she was only the third woman member in Oregon.⁷³ She is also the first known Asian woman member of the AIA at a national scale.⁷⁴ Edith was also involved in the Corvallis chapter of Zonta International. Zonta International, initially established in 1919 in Buffalo, New York, is an organization that advocates for women's rights. By the late mid-1960s, the organization had a membership of around 20,000 women across around 570 clubs.⁷⁵ During the 1960s, Edith served as the club's Vice President, then President. In addition to supporting women's empowerment through Zonta International, Edith donated her time and skills to the design and planning of the Girl Scouts' Camp Whispering Winds in Wren, Benton County, in the late 1960s.⁷⁶ Edith strongly believed that women should be more than just homemakers, and her community service reflected this through her support for women's rights and programs for young women.⁷⁷ While involved with Zonta International, Edith initiated the Corvallis city beautification program of street tree planting and was integral to the city's waterfront beautification program. She served as the chairman of the Corvallis downtown street tree program from 1960 to 1961, and the chairman of the Riverfront Task Force of Citizens for a Clean Environment from 1968 to 1970.⁷⁸ Edith's involvement in natural conservation and beautification was intertwined with her professional career, in which she sought to use sustainable materials and design environmentally conscious buildings.⁷⁹ Edith's lifelong interest and commitment to the arts, through her studies, hobbies, and career, is also reflected in her community service. She was a member of the Governor's Committee on Arts and Humanities from 1966 to 1967, was appointed to a three-year term on the Arts in Oregon Council Board of Directors in 1971, and was later appointed Vice President of the board of directors in 1976.⁸⁰ Later in life, Edith reflected, "Having my own practice with my involvement in community activities meant I often worked evenings, nights and weekends."⁸¹ Edith's dedication to community service not

⁷¹ Unitarian Universalist Fellowship of Corvallis, UUFC History, 2026; Unitarian Universalist Fellowship of Corvallis, Sanctuary, 2026.

⁷² R. R. Bowker LLC, ed., *American Architects Directory*, series ed., John F. Gane, 3 edition (American Institute of Architects, 1970), 1019.

⁷³ Nancy Hadley, "Women Members of the American Institute of Architects 1857–1978," 2007.

⁷⁴ Nancy Hadley, "Women Members of the American Institute of Architects 1857–1978," 2007.

⁷⁵ Anonymous, "100 Years of Zonta," Zonta International, 2019.

⁷⁶ Billings, Edith Yang Papers, 1940–2009, Biographical/Historical Notes, 2026; Gray et al., *MatriArchs: Pioneering Woman Architects of Oregon*, 2014; R. R. Bowker LLC, *American Architects Directory*, 1019.

⁷⁷ Oral History Interview with Dr. John Yang.

⁷⁸ Billings, Edith Yang Papers, 1940–2009, Biographical/Historical Notes, 2026; Gray et al., *MatriArchs: Pioneering Woman Architects of Oregon*, 2014; R. R. Bowker LLC, *American Architects Directory*, 1019.

⁷⁹ Oral History Interview with Dr. John Yang.

⁸⁰ Billings, Edith Yang Papers, 1940–2009, Biographical/Historical Notes, 2026; R. R. Bowker LLC, *American Architects Directory*, 1019.

⁸¹ Gray et al., *MatriArchs: Pioneering Woman Architects of Oregon*, 2014.

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only reflected her commitment to women's rights, the environment, and the arts, but also her strong work ethic, which she felt was necessary to succeed as a woman and as a minority.⁸²

Edith Yang's body of work during the period of significance reflects her personal design ethos, her embrace of modernist architectural trends, and her adaptability across a variety of project types and scales. Across various projects, Edith routinely employed boxy, orthogonal forms; large banks of windows and large uninterrupted wall surfaces; flat roofs; the incorporation of outdoor spaces through recessed porches or balconies; and natural materials, mostly wood but also brick and stone, as cladding. Many of these features reflect Wright's organic design philosophy; however, Edith did not copy Wright's work but rather applied his principles to create more environmentally conscious buildings. Edith's designs frequently blended period modernist architectural styles, like Contemporary, Organic, and International, and she applied these styles or elements of them to single and multi-family dwellings, commercial buildings, and civic buildings at various scales. Her adaptability to a wide variety of projects was likely a tool for sustaining her career, as was her early pursuit of learning about building codes and regulations to make herself more marketable to clients. Edith's willingness to design various building types and her modernist designs that blended popular architectural trends while embracing her personal commitment to environmentalism defined and perpetuated her pioneering career.

Edith Yang retired from her private architectural practice in 2000 at the age of 82.⁸³ Over the course of her nearly fifty-year career, she designed more than 60 buildings and was involved in numerous other projects (see **Appendix B**). Most of her work was in Corvallis, the location of her house, and in the Willamette Valley region. Her notable designs are modernist and reflect her personal design ethos, inspired by Frank Lloyd Wright's organic design philosophy. Edith established a successful private practice and career as the lone female minority licensed architect in Oregon. By the 1970s, Edith was one of only 10 to 15 licensed women architects in Oregon and the only practicing woman architect in the mid-Willamette Valley.⁸⁴ As the only minority woman architect and the only woman architect practicing in the Corvallis area, Edith had no true peers in the field of architecture. While there were other more notable women architects active in Oregon during Edith's career, such as Margaret Fritsch and Ebba Wicks Brown, all were white.⁸⁵ Edith stands apart from other women architects in Oregon during the period of significance, and faced the barrier of not just her sex, but her race. In the mid-1970s, Edith reflected, "When you're born a woman and minority you take it for granted that you will be discriminated against," and expressed facing discrimination during her education and career.⁸⁶ To overcome bias based on her sex and race, Edith adopted a strong work ethic, expanded her knowledge and acquired certifications to make herself more marketable, and took on a wide variety of projects. Through her career, Edith shaped the built environment of the Corvallis area and laid the groundwork for future minority women architects in the state of Oregon.

Comparative Properties

While there are numerous extant buildings designed by Edith Yang, the Edith Yang House embodies the best association with her productive life. According to the National Park Service, architects are often represented by their works, which are eligible for listing based on their architectural significance; however, an architect's home or studio can be eligible for listing under Criterion B, as these are usually the properties with which an architect is most personally associated.⁸⁷ "As the Edith Yang House is significant as the primary work location of Edith

⁸² Grant, "Few Women Architects Are to Be Found".

⁸³ Billings, Edith Yang Papers, 1940–2009, Biographical/Historical Notes, 2026.

⁸⁴ Grant, "Few Women Architects Are to Be Found".

⁸⁵ Gray et al., *MatriArchs: Pioneering Woman Architects of Oregon*, 2014.

⁸⁶ Grant, "Few Women Architects Are to Be Found".

⁸⁷ Patrick W. Andrus and Rebecca H. Shrimpton, *How to Apply the National Register Criteria for Evaluation*, U.S. Department of the Interior, National Park Service, Cultural Resources, National Register of Historic Places (1995), 15–16.

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Yang, the first licensed minority woman architect in Oregon, Criterion B is appropriately applied. Edith Yang worked for only two known firms during her career: Cleo H. Jenkins and CH2M in Corvallis, both from 1950 to 1954. Cleo H. Jenkins' office was at 226 South 2nd Avenue in Corvallis from 1947 to 1954.⁸⁸ There is no extant building at this address; historical aerial imagery indicates Jenkins' former office was demolished sometime in the 1960s.⁸⁹ CH2M, an engineering firm founded by Holly Cornell, Jim Howland, Burke Hays, and Fred Merryfield, had an office at 1600 Western Avenue (present-day 1600 SW Western Boulevard) in Corvallis during Edith's employment. This building is extant but was extensively altered by additions in 1955 (by a wing Edith designed), 1958, 1963, 1967, and 1972 (**Figure 27** and **Figure 28**).⁹⁰ All of these additions occurred after Edith ceased working for the company. Additionally, the building at 1600 SW Western Boulevard is only associated with the first four years of Edith's career, whereas her personal house, which includes her studio and the space where she met clients, is associated with her entire career during the period of significance. There are no other known buildings that contain an office, studio, or other workspace associated with Edith Yang.

Significance under the Framework of *The Paid Labor of Women in Oregon: 1878–1990* MPDF

The Edith Yang House meets the registration requirements of *The Paid Labor of Women in Oregon: 1878–1990* MPDF, which provides historic contexts for work that Oregon women were paid for from the late nineteenth century through the late twentieth century. The associated historic contexts describe paid work in agriculture, commerce and professional services, education, health/medicine, and industry/processing/extraction. The property is significant under the historic context, "Commerce and Professional Services," which describes businesses that Oregon women owned, operated, and worked at as well as professional occupations that Oregon women entered, typically through higher education, like law and architecture. The context describes the slow progression of women's entry into these "white collar" professions, especially of minority women who faced barriers related to both racism and sexism. The Edith Yang House is an excellent example of a property significant under Criterion B for the Domestic Properties Associated with Women's Paid Work, which includes domestic-related work, like housekeeping, and work undertaken in a home office, which was common for women during the twentieth century. The property meets the general registration requirements under the MPDF and the relevant property type requirements (**Table 1**).

The Edith Yang House meets the general registration requirements as it is located in Oregon, is significantly associated with the "Commerce and Professional Services" historic context, has a period of significance between 1878 and 1990, and retains integrity of location, setting, design, workmanship, materials, feeling, and association. Furthermore, the property illustrates a minority woman's first access to an industry in Oregon, and paid work undertaken under conditions of differential access because of both gender and race. Comparative analysis (above) justifies that this property best represents Edith Yang's significant contributions. The Edith Yang House also meets the criteria for the Domestic Properties Associated with Paid Women's Work property type as research documents that Edith Yang performed paid work from the office and studio within the house; the office and studio have been minimally altered and have integrity; the house retains all aspects of integrity; and the house has remained a single-family dwelling.

⁸⁸ Maxson Business Service, *Maxson's Corvallis Directory* (Maxson Business Service via the Corvallis-Benton County Public Library, 1947), 83; Pacific Telephone Company and Telegraph Company, *Corvallis Telephone Directory Including Newport, Toledo-Siletz* (Pacific Telephone Company and Telegraph Company via the Corvallis-Benton County Public Library, 1954), 20.

⁸⁹ Nationwide Environmental Title Research, Excerpt of Benton County, Oregon, 1956, Aerial Image; Nationwide Environmental Title Research, Excerpt of Benton County, Oregon, 1967, Aerial Image.

⁹⁰ CH2M Hill Alumni Association, History by Year, 2021.

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Conclusion

The Edith Yang House is significant at the local level under Criterion B in the Social History: Women's History area of significance for its association with Asian American architect Edith Yang and it fulfills the registration requirements to be listed under *The Paid Labor of Women in Oregon: 1878–1990* MPDF as a Domestic Property Associated with Paid Women's Work. The Edith Yang House retains overall integrity and embodies the best association with Edith Yang's productive life. While Edith Yang's body of work encompasses numerous notable modernist buildings, her significance lies in her role as the first minority woman licensed architect in Oregon and in her decades-long, successful career despite discrimination based on her sex and race.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67 has been requested)
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey # _____
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

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10. Geographical Data

Acreage of Property Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A
(enter coordinates to 6 decimal places)

1	44.577422	-123.284755	3		
	Latitude	Longitude		Latitude	Longitude
2			4		
	Latitude	Longitude		Latitude	Longitude

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

The boundary of the nominated property is defined as Benton County parcels 079396 and 421104, containing 0.45 acres. This parcel information was obtained from the Benton County, Oregon Taxlot Map and Assessment Property Records Search in January 2026.

Boundary Justification (Explain why the boundaries were selected.)

The boundary contains the Edith Yang House and the original grounds surrounding the property when it was constructed in 1951. This boundary excludes Benton County parcel 079388, which was originally part of the Edith Yang House property and comprised the west half of the south yard. Benton County parcel 079388 was subdivided and sold by Yang's heirs and now contains an unassociated dwelling constructed in circa 2017. Due to the subdivision and sale of the parcel and the unassociated dwelling, Benton County parcel 079388 lacks integrity and, thus, is excluded from the Edith Yang House boundary.

11. Form Prepared By

name/title	Althea Wunderler-Selby, Architectural Historian; Izabella Nuckels, Historic Preservation Specialist	date	02/24/2026
organization	Stantec Consulting Services Inc.	telephone	(512) 831-6189
street & number	1905 Aldrich Street, Suite 300	email	althea.wunderler-selby@stantec.com
city or town	Austin	state	Texas
		zip code	78723

Additional Documentation

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Yang, Edith, House
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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Yang, Edith, House
City or Vicinity: Corvallis
County: Benton **State:** OR
Photographer: Caitlyn Abrahms, Oregon State Historic Preservation Office
Date Photographed: February 16, 2026

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photograph 1 of 16:** OR_BentonCounty_YangEdithHouse_0001
The Edith Yang House façade, view facing west.
- Photograph 2 of 16:** OR_BentonCounty_YangEdithHouse_0002
The Edith Yang House south yard, view facing south.
- Photograph 3 of 16:** OR_BentonCounty_YangEdithHouse_0003
The Edith Yang House entry courtyard, view facing southwest.
- Photograph 4 of 16:** OR_BentonCounty_YangEdithHouse_0004
An original recessed ceiling light, found throughout the Edith Yang House, including in the entry courtyard.
- Photograph 5 of 16:** OR_BentonCounty_YangEdithHouse_0005
The Edith Yang House rear (west) elevation, view facing east.
- Photograph 6 of 16:** OR_BentonCounty_YangEdithHouse_0006
The Edith Yang House rear recessed patio and outdoor fireplace, view facing southeast.
- Photograph 7 of 16:** OR_BentonCounty_YangEdithHouse_0007
The Edith Yang House entry room, view facing south.
- Photograph 8 of 16:** OR_BentonCounty_YangEdithHouse_0008
The Edith Yang House primary bedroom with original built-in storage cabinetry, view facing north.
- Photograph 9 of 16:** OR_BentonCounty_YangEdithHouse_0009
The Edith Yang House living room and fireplace, view facing southwest.
- Photograph 10 of 16:** OR_BentonCounty_YangEdithHouse_0010
The Edith Yang House dining room, view facing northwest.
- Photograph 11 of 16:** OR_BentonCounty_YangEdithHouse_0011
The Edith Yang House dining room and original built-in cabinet, view facing east.

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- Photograph 12 of 16:** OR_BentonCounty_YangEdithHouse_0012
The Edith Yang House kitchen and original upper cabinets and island, view facing southeast.
- Photograph 13 of 16:** OR_BentonCounty_YangEdithHouse_0013
The Edith Yang House studio, view facing east.
- Photograph 14 of 16:** OR_BentonCounty_YangEdithHouse_0014
The Edith Yang House studio, view facing southwest.
- Photograph 15 of 16:** OR_BentonCounty_YangEdithHouse_0015
The Edith Yang House studio, view facing south.
- Photograph 16 of 16:** OR_BentonCounty_YangEdithHouse_0016
The Edith Yang House noncontributing circa 2010 shed, view facing north.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

- Figure 1:** Edith Yang House regional location map.
- Figure 2:** Edith Yang House local location map.
- Figure 3:** Edith Yang House tax lot map.
- Figure 4:** Edith Yang House site plan.
- Figure 5:** Edith Yang House floor plan.
- Figure 6:** The garage and main entry, to left, of the Edith Yang House in 1955.
- Figure 7:** The Edith Yang House entry courtyard in 2013. The row of original fixed wood windows on the courtyard's north-facing interior wall has been replaced with smaller individual vinyl windows.
- Figure 8:** The Edith Yang House entry room and office in 2013. The original built-in cabinet to the right is extant. The original built-in desktop to the left is extant, but the cabinet fronts below have been removed.
- Figure 9:** The Edith Yang House toilet room in the private zone hallway. The window and sink cabinet have been replaced.
- Figure 10:** The Edith Yang House primary bedroom. The original built-in wardrobe to the right has been removed and replaced with a modern free-standing wardrobe.
- Figure 11:** The Edith Yang House kitchen in 2013. The original Formica countertops and lower cabinet fronts, and the original wood windows to the left, have been replaced.
- Figure 12:** Edith Yang painting shortly after completing her studies at the Portland Museum Art School.
- Figure 13:** Hoya and Edith Yang in an undated photograph.
- Figure 14:** The Edith Yang House in 1951, view facing northwest.
- Figure 15:** A 1956 aerial image shows the original boundaries of the Edith Yang House parcel, which encompassed the lot with the house to the north (lot 16), a lot to the southwest (lot 2), and a lot to the southeast (lot 1). Lot 2 was sold after Edith's death and is not within the property's NRHP boundary.
- Figure 16:** A rendering of the Philomath Post Office, one of Edith Yang's earliest designs.
- Figure 17:** The façade of the Philomath Post Office in 1954

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- Figure 18:** The Corvallis Dental Center at 1360 NW Harrison Boulevard, Corvallis, was designed by Edith Yang in 1954.
- Figure 19:** A rendering of the Dallas Post Office, designed by Edith Yang.
- Figure 20:** Edith Yang's completed Dallas Post Office in 1955.
- Figure 21:** The Chintimini Fire Station, designed by Edith Yang, shortly after its completion in 1956.
- Figure 22:** Edith Yang's Benton Manor Apartments in Corvallis, shortly after the building's completion in 1960.
- Figure 23:** An undated photograph postcard of the 1960 Country Kitchen's Thunderbird Lounge Restaurant and Motel, designed by Edith Yang.
- Figure 24:** A rendering of the proposed Big-O Drive-In restaurant, designed by Edith Yang in 1961.
- Figure 25:** The distinctive prow gable roof of Edith Yang's Big-O Drive-In, completed in 1962.
- Figure 26:** The interior of Edith Yang's 1987 addition, known as the Fellowship Hall, to the Unitarian Universalist church in Corvallis.
- Figure 27:** The CH2M Corvallis office that opened in 1950, shortly before or after Edith Yang began her employment with the engineering firm.
- Figure 28:** The former CH2M Corvallis office in 2024, after numerous additions and alterations.

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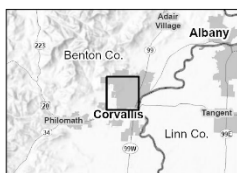
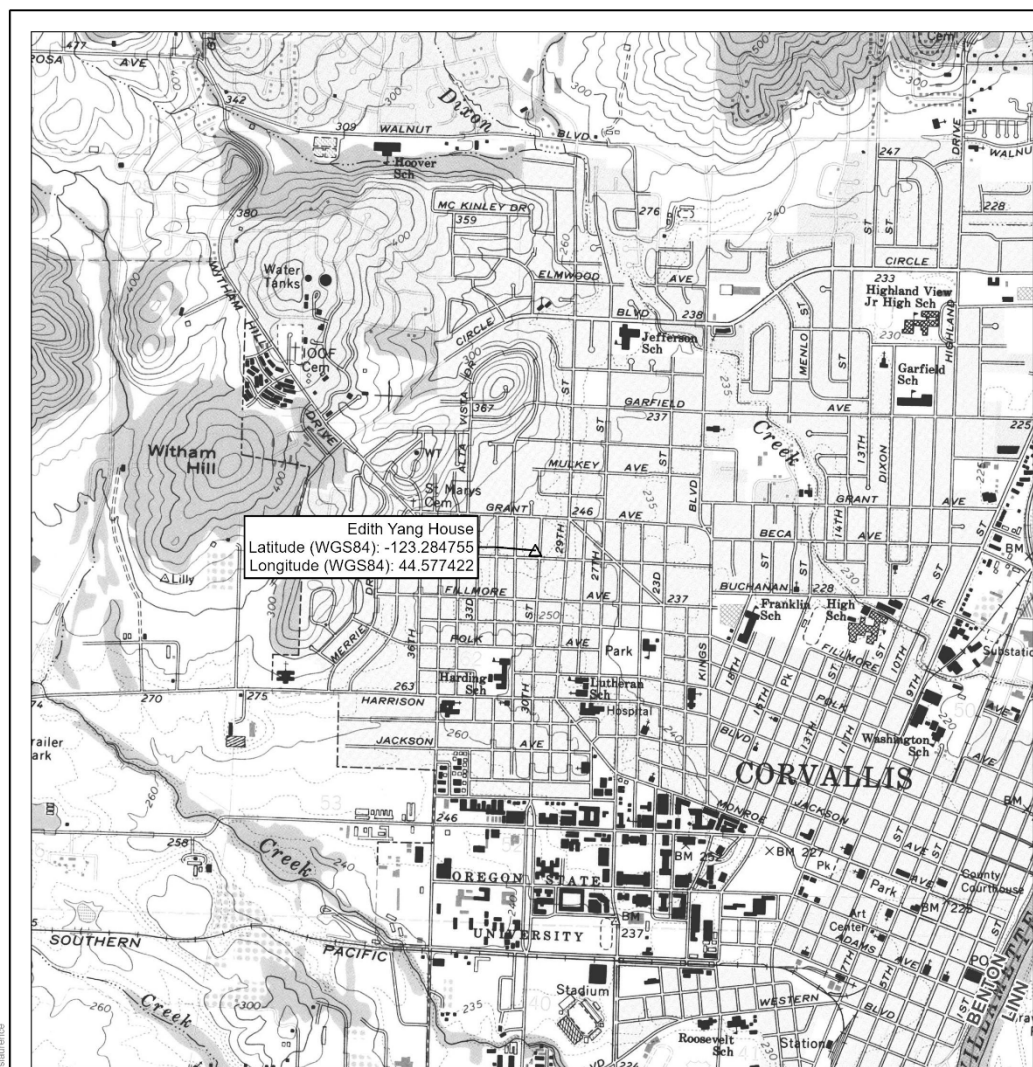
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Figures

Figure 1. Edith Yang House regional location map.



Legend

△ Property Centroid

0 1,000 2,000 Feet
(At original document size of 8.5x11)
1:24,000



Project Location
Benton Co., OR

Prepared by SGL on 2006-02-23
TR by LE on 2006-02-23
IR by AWS on 2006-02-24

Client/Project
Edith Yang House
1020 NW 30th Street, Corvallis
Benton County, OR 97330

Figure No.
1

Title
Regional Location Map of the Edith
Yang House

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U:\2333\233301912\oregon_screens_history.docx Revised: 2006-02-24 By: slaurance

Notes
1. Coordinate System: NAD 1983 HARN StatePlane
Oregon North FIPS 3601 Feet Int'l
2. Data Sources: Stantec, Oregon Parks and
Recreation Department, USCB, USGS
3. Background: USGS 7.5' Topographic Quadrangle
(Corvallis 1986)

Disclaimer: This document has been prepared based on information provided by others as cited in the Notes section. Stantec has not verified the accuracy and/or completeness of this information and shall not be responsible for any errors or omissions which may be incorporated herein as a result. Stantec assumes no responsibility for data supplied in electronic format, and the recipient accepts full responsibility for verifying the accuracy and completeness of the data.

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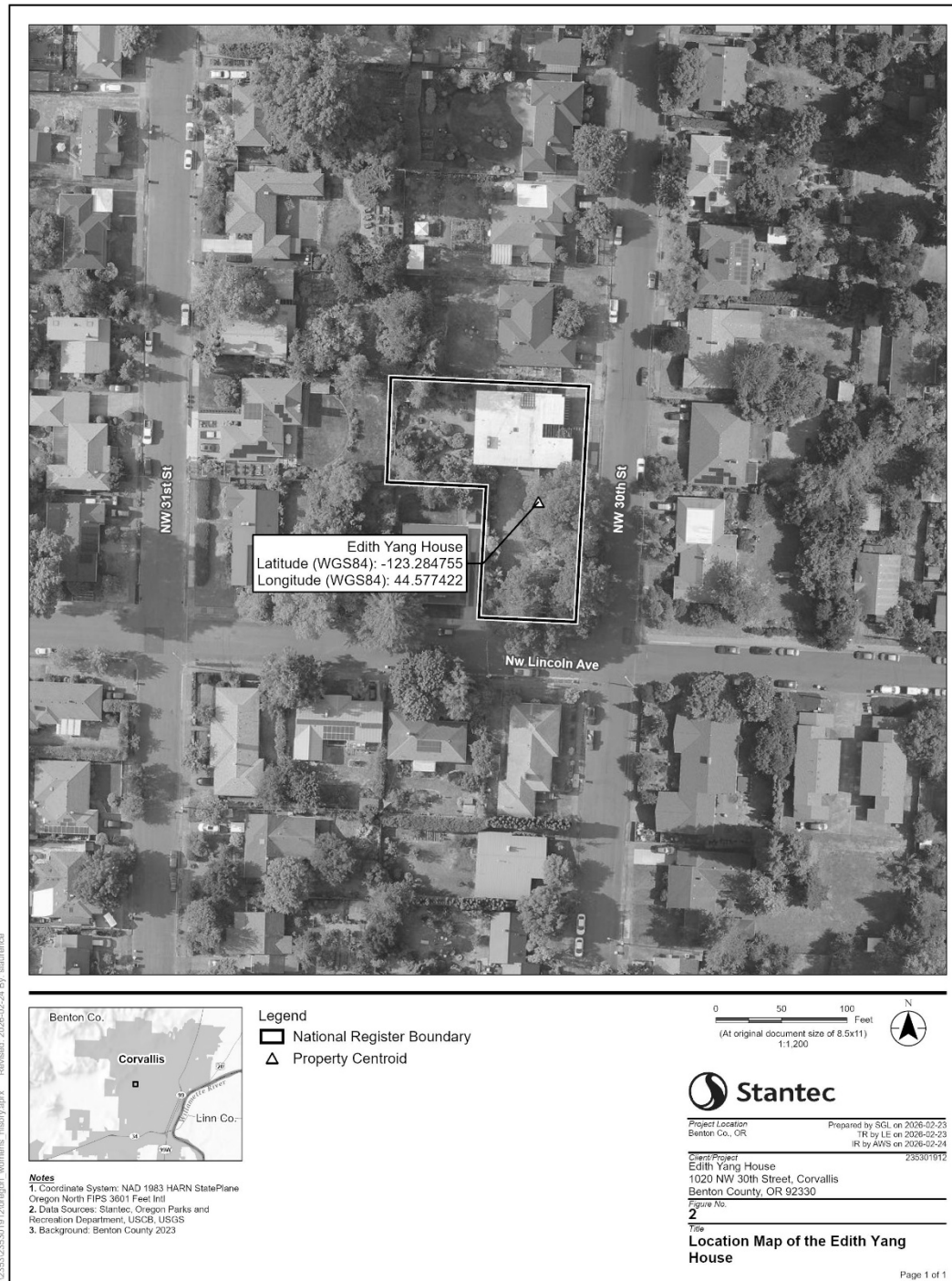
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Figure 2. Edith Yang House local location map.



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Figure 3. Edith Yang House tax lot map.



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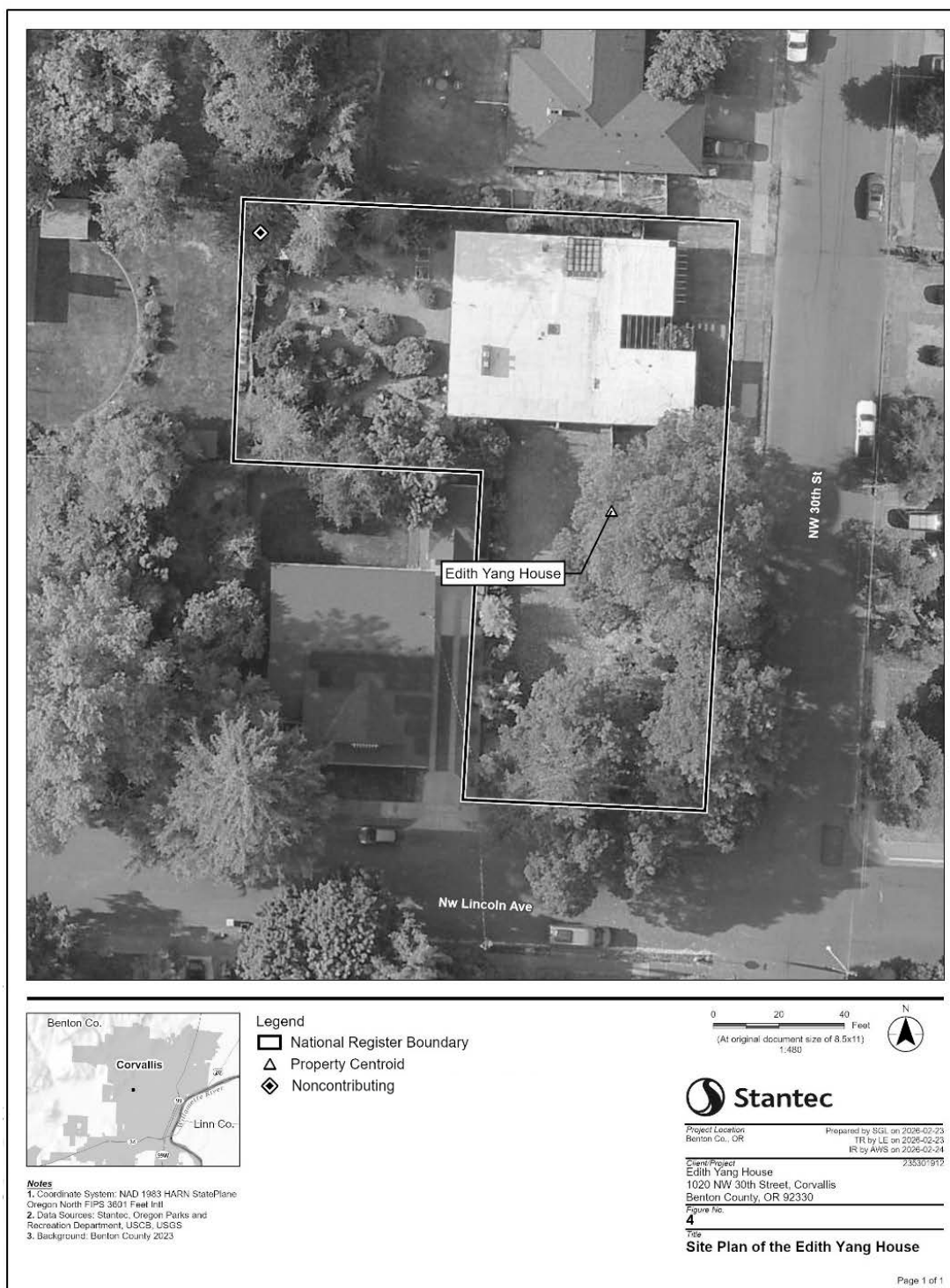
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Figure 4. Edith Yang House site plan.



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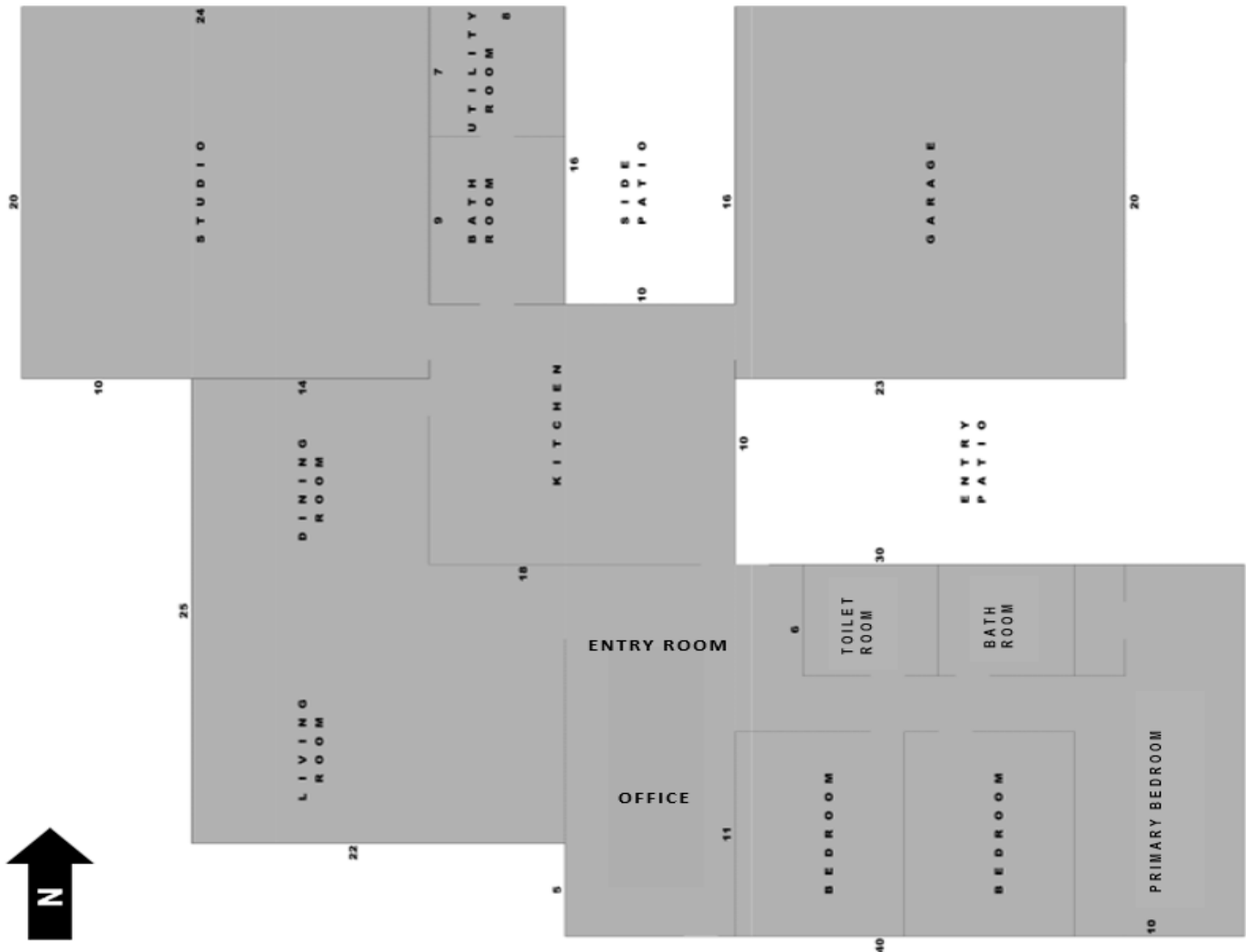
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Figure 5. Edith Yang House floor plan. Courtesy of John B. Wolcott.



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Figure 6. The garage and main entry, to left, of the Edith Yang House in 1955. Source: Courtesy of Dr. John Yang.



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Figure 7. The Edith Yang House entry courtyard in 2013. The row of original fixed wood windows on the courtyard's north-facing interior wall has been replaced with smaller individual vinyl windows. Source: Realtor.com. "1020 NW 30th St, Corvallis, OR 97330." Realtor.com. 2026. https://www.realtor.com/realestateandhomes-detail/1020-NW-30th-St_Corvallis_OR_97330_M17683-77393.



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Figure 8. The Edith Yang House primary bedroom. The original built-in wardrobe to the right has been removed and replaced with a modern free-standing wardrobe, and the vanity at center has also been replaced with a modern sink cabinet. The built-in cabinetry behind the door to left is unaltered. Source: Realtor.com. "1020 NW 30th St, Corvallis, OR 97330." Realtor.com. 2026. https://www.realtor.com/realestateandhomes-detail/1020-NW-30th-St_Corvallis_OR_97330_M17683-77393.



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Figure 9. The Edith Yang House toilet room in the private zone hallway. The window and sink cabinet have been replaced. Source: Realtor.com. "1020 NW 30th St, Corvallis, OR 97330." Realtor.com. 2026.
https://www.realtor.com/realestateandhomes-detail/1020-NW-30th-St_Corvallis_OR_97330_M17683-77393.



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Figure 10. The Edith Yang House primary bedroom. The original built-in wardrobe to the right has been removed and replaced with a modern free-standing wardrobe. Source: Realtor.com. "1020 NW 30th St, Corvallis, OR 97330." Realtor.com. 2026. https://www.realtor.com/realestateandhomes-detail/1020-NW-30th-St_Corvallis_OR_97330_M17683-77393.



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Figure 11. The Edith Yang House kitchen in 2013. The original Formica countertops and lower cabinet fronts, and the original wood windows to the left, have been replaced. Source: Realtor.com. "1020 NW 30th St, Corvallis, OR 97330." Realtor.com. 2026. https://www.realtor.com/realestateandhomes-detail/1020-NW-30th-St_Corvallis_OR_97330_M17683-77393.



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Figure 12. Edith Yang painting shortly after completing her studies at the Portland Museum Art School. Source: Oregon Daily Journal. "Artist Gives Some 'Extra Touches'." June 15, 1941, 8. Newspapers.com. <https://www.newspapers.com/image/1091177423/>.



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Figure 13. Hoya and Edith Yang in an undated photograph. Source: Albany Democrat-Herald. "Yang Madrone Tree." July 8, 2018, A8. Newspapers.com. <https://www.newspapers.com/image/479050758/>.



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Figure 14. The Edith Yang House in 1951, view facing northwest. Source: Courtesy of Dr. John Yang.



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Figure 15. A 1956 aerial image shows the original boundaries (blue polygon) of the Edith Yang House parcel and the NRHP boundary (dashed yellow line). The original parcel encompassed the lot with the house to the north (lot 16), a lot to the southwest (lot 2), and a lot to the southeast (lot 1). Lot 2 was sold after Edith's death and is not within the property's NRHP boundary. Source: Nationwide Environmental Title Research. Excerpt of Benton County, Oregon. 1956. Aerial Image. Historic Aerials by NETR Online. <https://www.historicaerials.com/>.



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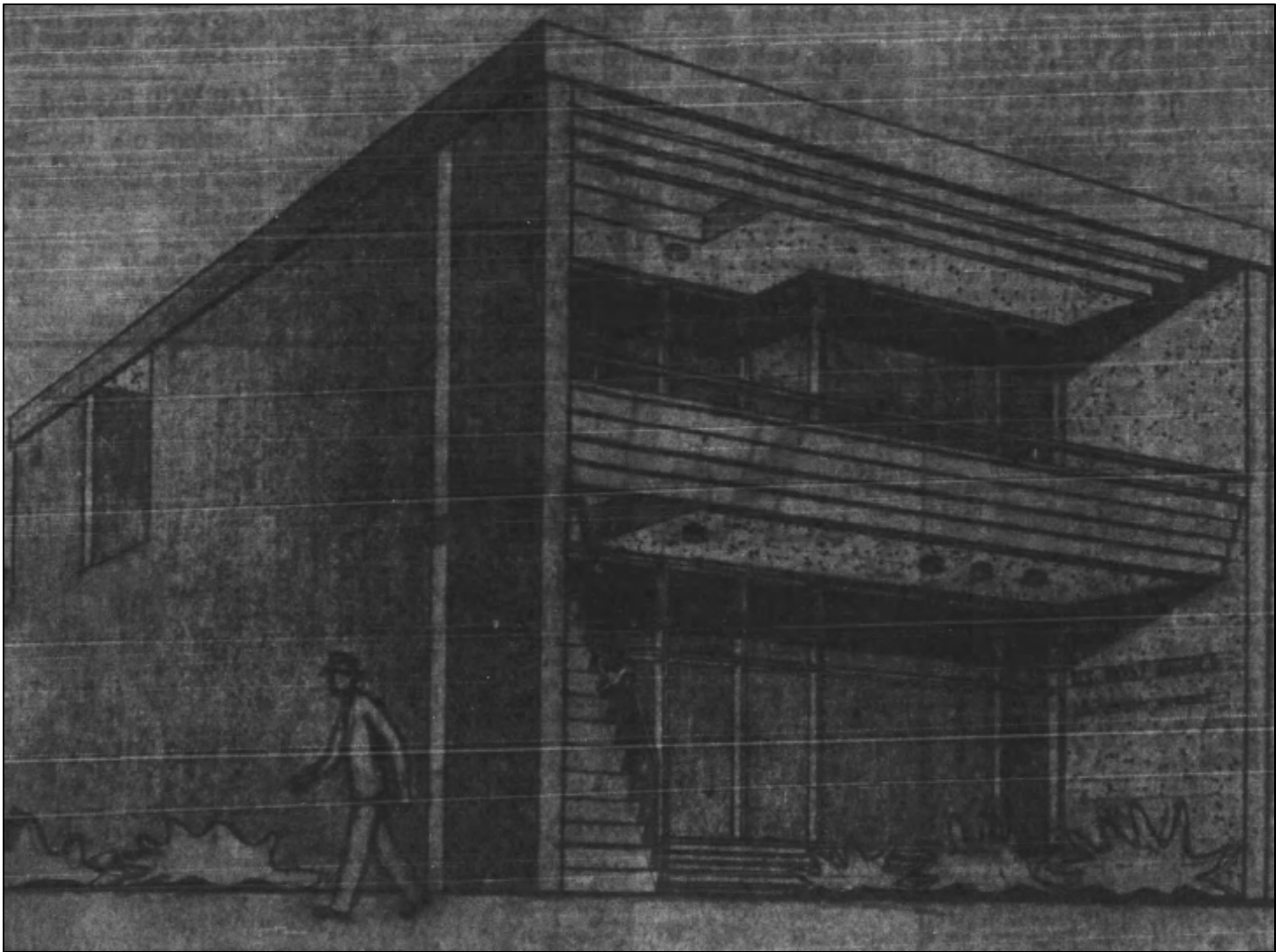
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Figure 16. A rendering of the Philomath Post Office, one of Edith Yang's earliest designs. Source: *Corvallis Gazette-Times*. "New Philomath Post Office Building Well Under Way." August 21, 1953, 6. *Newspapers.com*. <https://www.newspapers.com/image/384956632/>.



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Figure 17. The façade of the Philomath Post Office in 1954. Source: Corvallis Gazette-Times. "Formal Dedication Planned for Philomath Post Office." April 22, 1954, 1. Newspapers.com. <https://www.newspapers.com/image/383679973/>.



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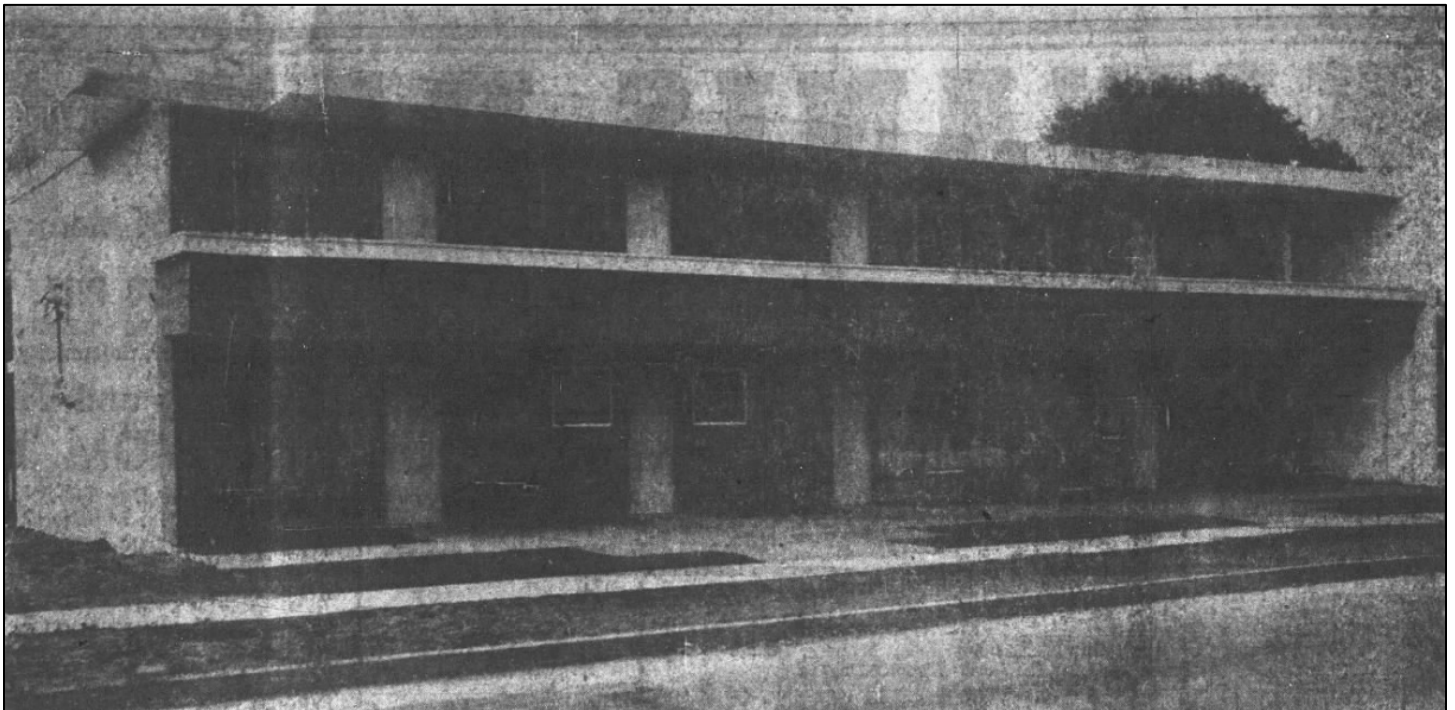
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Figure 18. The Corvallis Dental Center at 1360 NW Harrison Boulevard, Corvallis, was designed by Edith Yang in 1954. Source: Corvallis Gazette-Times. "New Dental Building is Open for Business." October 5, 1954, 12. Newspapers.com. <https://www.newspapers.com/image/383440869/>.



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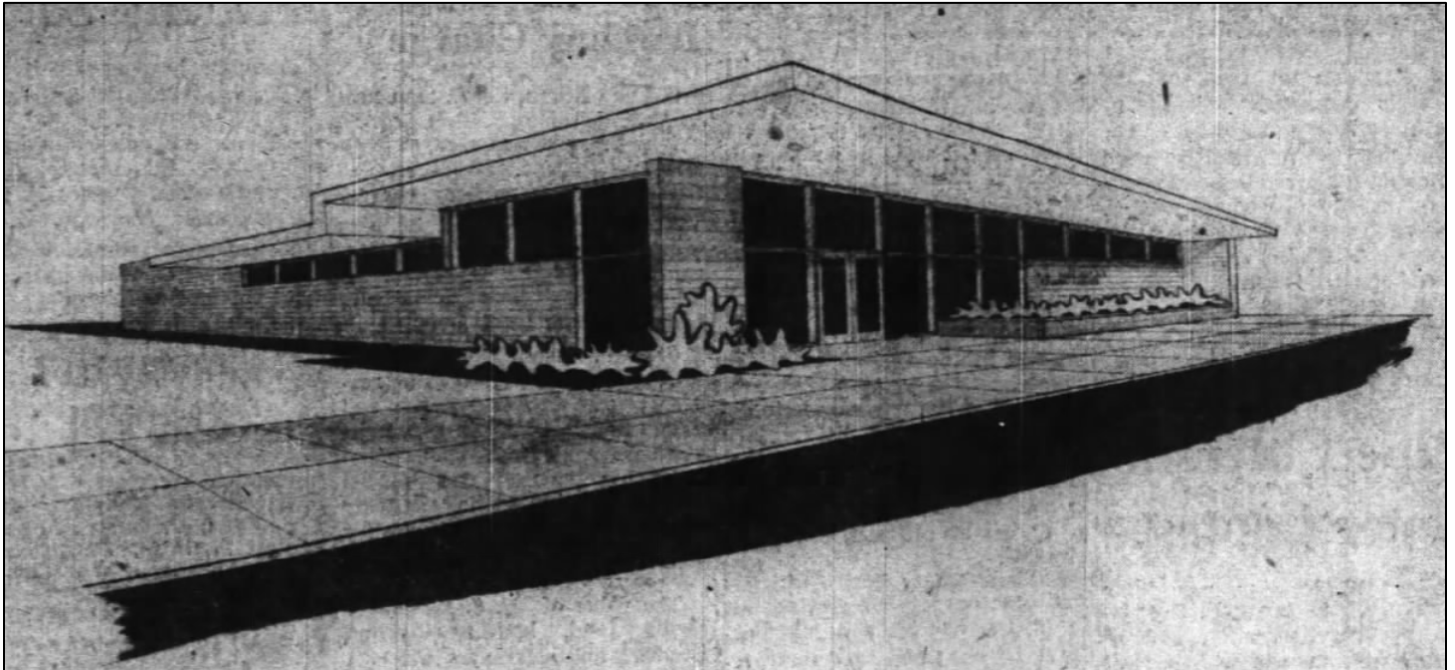
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Figure 19. A rendering of the Dallas Post Office, designed by Edith Yang. Source: Office, *Building Gets Underway on New Dallas Post*. "Building Gets Underway on New Dallas Post Office." June 10, 1955, 10. Newspapers.com. <https://www.newspapers.com/image/80241292/>.



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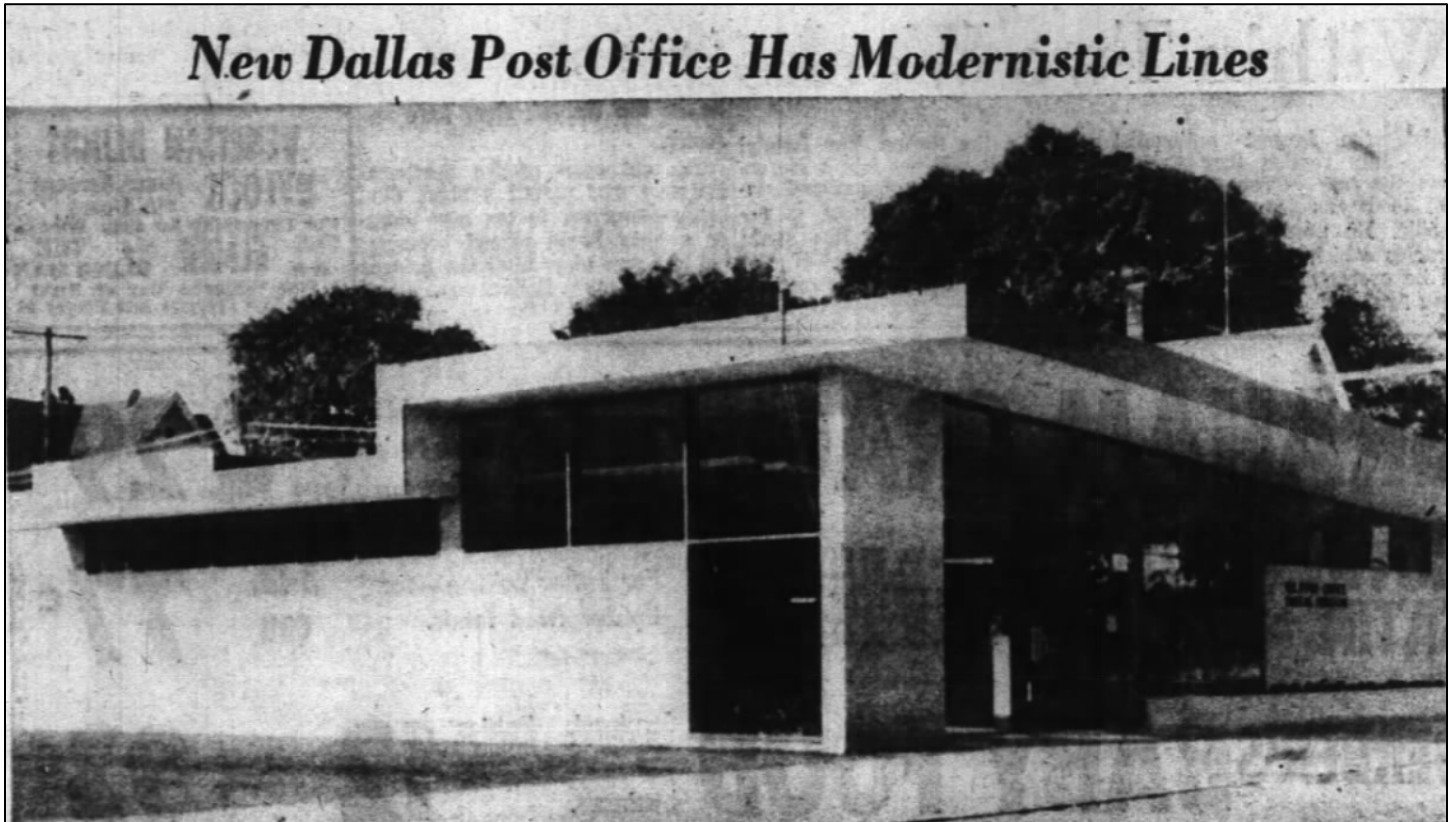
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Figure 20. Edith Yang's completed Dallas Post Office in 1955. Source: *Statesman Journal*. "New Dallas Post Office Has Modernistic Lines." August 30, 1955, 7. Newspapers.com. <https://www.newspapers.com/image/80308174/>.



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Figure 21. The Chintimini Fire Station, designed by Edith Yang, shortly after its completion in 1956. Source: Corvallis Gazette-Times. "Chintimini Fire Station to be Ready Monday." November 2, 1956, 5. Newspapers.com. <https://www.newspapers.com/image/384392315/>.



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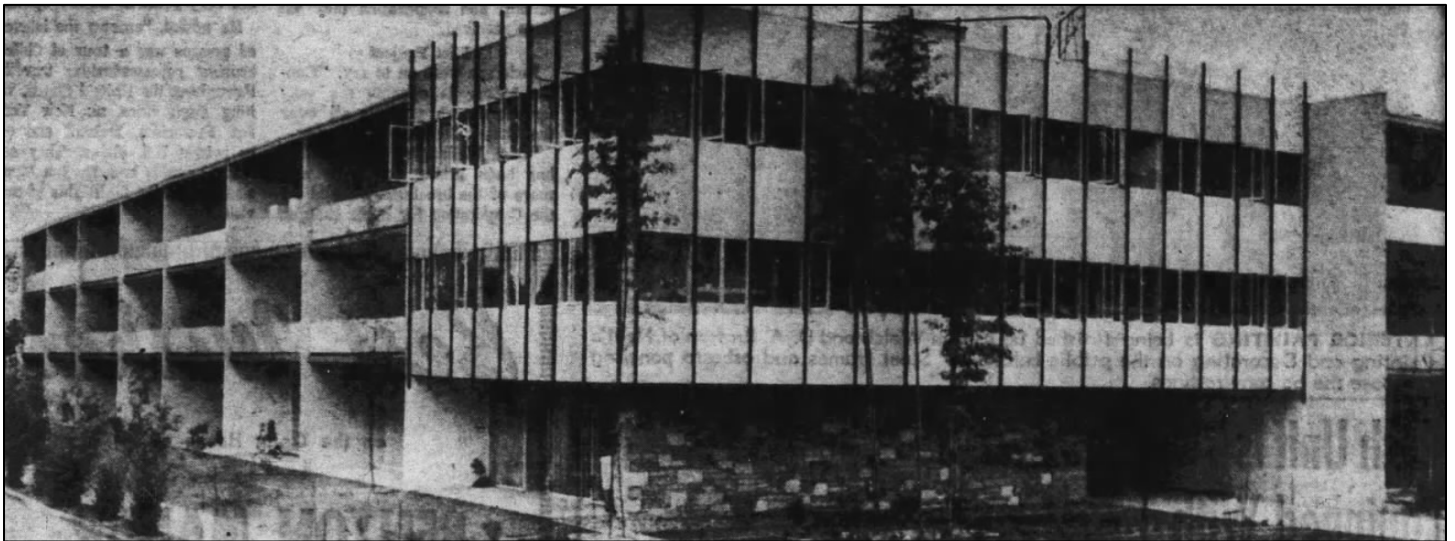
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Figure 22. Edith Yang's Benton Manor Apartments in Corvallis, shortly after the building's completion in 1960. Source: Corvallis Gazette-Times. "Open House Set at Benton Manor." August 12, 1960, A-1. Newspapers.com. <https://www.newspapers.com/image/383722117/>.



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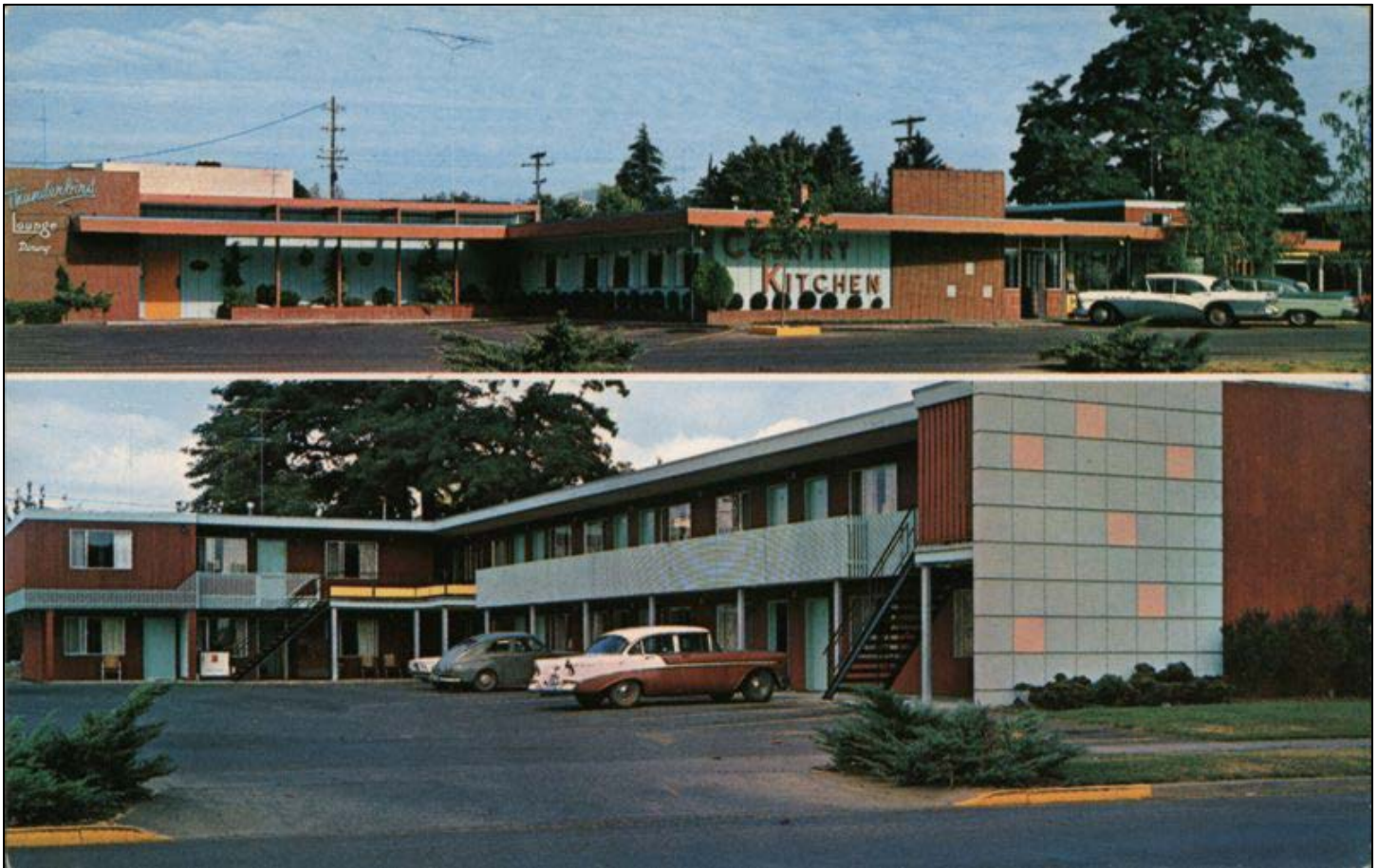
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Figure 23. An undated photograph postcard of the 1960 Country Kitchen's Thunderbird Lounge Restaurant and Motel, designed by Edith Yang. Source: Edblom, Jack J. "Country Kitchen." CardCow.com. n.d. Photograph Post Card. <https://www.cardcow.com/1063670/corvallis-oregon-thunderbird-motel-country-kitchen/>.



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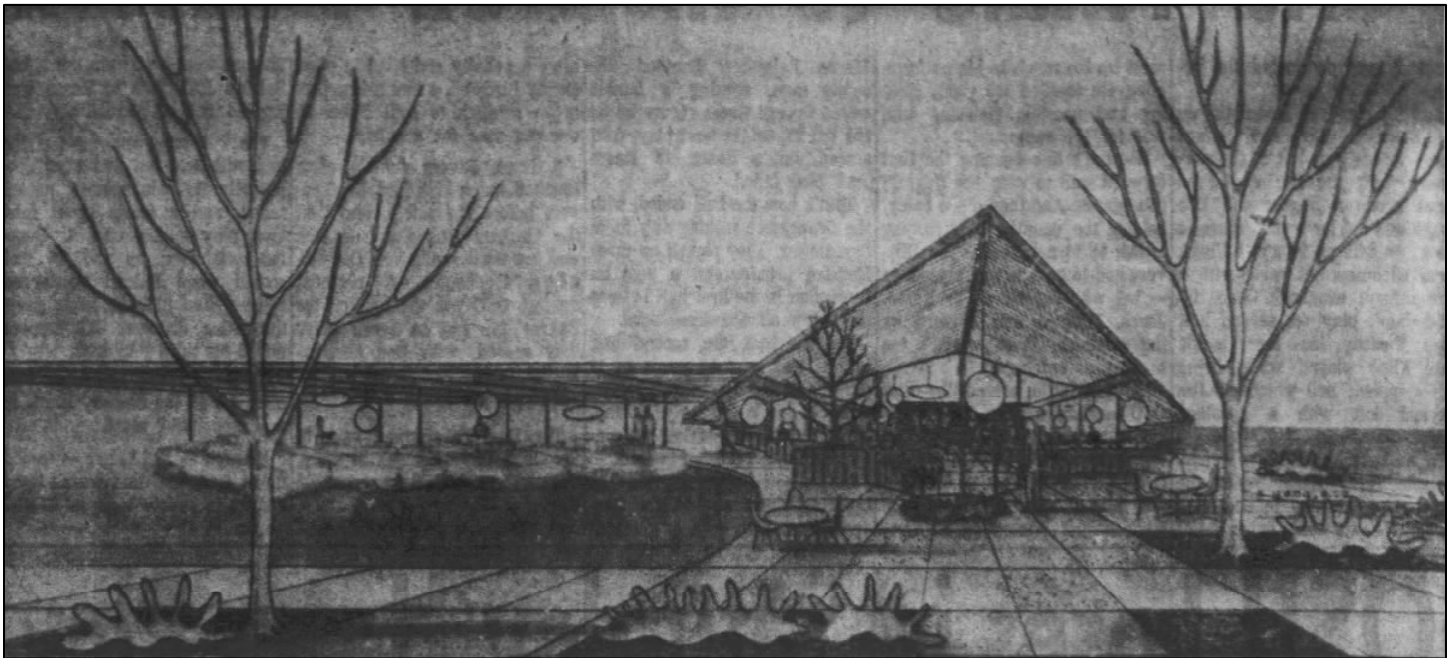
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Figure 24. A rendering of the proposed Big-O Drive-In restaurant, designed by Edith Yang in 1961. Source: Corvallis Gazette-Times. "Construction to Start on New Drive-In Restaurant." December 4, 1961, 9. Newspapers.com. <https://www.newspapers.com/image/384011504/>.



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Figure 25. The distinctive prow gable roof of Edith Yang's Big-O Drive-In, completed in 1962. Source: *Corvallis Gazette-Times*. "New Design Distinguishes Drive-In Restaurant Here." June 18, 1962, 6. *Newspapers.com*. <https://www.newspapers.com/image/383607765/>.



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Figure 26. The interior of Edith Yang's 1987 addition, known as the Fellowship Hall, to the Unitarian Universalist church in Corvallis. Source: The Unitarian Universalist Fellowship of Corvallis. "Sanctuary." UUCorvallis.org. 2026. https://uucorvallis.org/uufc_spaces/#sanctuary.



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Figure 27. The CH2M Corvallis office that opened in 1950, shortly before or after Edith Yang began her employment with the engineering firm. Source: CH2M Hill Alumni Association. "Geotechnical Engineering at CH2M HILL – 1946 to 2011." [ch2mhillalumni.org](https://ch2mhillalumni.org/geotechnical-engineering-at-ch2m-hill-1946-to-2011/). 2021. <https://ch2mhillalumni.org/geotechnical-engineering-at-ch2m-hill-1946-to-2011/>.



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Figure 28. The former CH2M Corvallis office in 2024, after numerous additions and alterations. Source: Google Maps. Excerpt of 1600 SW 16th Street, Corvallis, Benton County, Oregon. Google Street View, April 2024. Street-View Photograph. <https://www.google.com/maps/place/1600+SW+Western+Blvd,+Corvallis,+OR+97333/@44.5598976,-123.2750557>.



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Appendix A: Statement from Dr. John Yang, Edith Yang's Son

February 7, 2024

My childhood home that I grew up in through age 18 is the house that my mother, Edith L. Yang, designed and my father, Hoya Y. Yang, built. I have returned to 1020 NW 30th Street in Corvallis, Oregon many times since selling the house to John and Gail Wolcott in 2013. They have restored it to its original design and their upgrades have included only minor changes in the structure. The aesthetics, decor and character have been maintained, making it still feel like the home that I remember. This house was a labor of love that my mother lived in until her passing in 2012. I have fond memories of my parents enjoying the large windows and the associated solar benefits. My mom was very ecologically concerned and appreciated the work of Frank Lloyd Wright. My mother would have been proud to have it designated as an historic home. I appreciate your consideration of the house as an historic home.

Sincerely, John H. Yang, M.D.; 9556 W. Powers St., Littleton CO 80123

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Appendix B: Edith Yang's Known Projects

The following list of Edith Yang's known projects was derived from the container list of the Edith Yang Papers, 1940–2009, at the Oregon State University Special Collections and Archives, from digitally available newspaper articles and secondary sources, and from correspondence with John Wolcott, current owner of the Edith Yang House. This list likely does not encompass all of Edith's projects, and its accuracy should be confirmed. The locations of all single-family residential projects are unknown, unless otherwise noted. Regarding the projects listed under the OSU heading, all projects denoted with an asterisk indicate that Edith was not the primary architect, rather, she was likely involved in additions or alterations. The only known OSU buildings directly attributed to Edith as the primary architect are the Strader Field Research Laboratory (1966) and the Seed Laboratory (1989).

Commercial

- Corvallis Dental Center, 1954; 1360 NW Harrison Boulevard, Corvallis; extant
- Spencer's Seed Store, 1954; 144 NW 2nd Street, Corvallis; extant
- Philomath Hardware and Grocery Store, 1955; 1214 Main Street, Philomath; extant
- CH2M Wing Addition, 1955; 1600 SW 16th Street, Corvallis; extant
- Parr Heating, 1955; 221 NW 2nd Street, Corvallis; extant
- Emery's Food Liner (Shopping Centers Inc), 1956; 1235 NW 10th Street, Corvallis; extant
- Roseburg Super Market at Lookingglass Road and Harvard Avenue, 1956; Roseburg, address unknown; potentially unbuilt
- Chintimini Park Restroom Building, 1957; 605 NW 27th Street, Corvallis; not extant
- Corvallis Industrial Park, 1957; Corvallis, address unknown; potentially unbuilt
- Oregon Dairy Breeders Office Building and Lab, 1958; on US 20 between Corvallis and Albany, address unknown
- Pay Less Drug Store, 1959; 126 SW 4th Street, Corvallis; extant
- Shupes Furniture, 1960; 1400 NW 9th Street, Corvallis; extant
- Country Kitchen's Thunderbird Lounge Motel and Restaurant, 1960; 800 NW 9th Street, Corvallis; not extant
- Big-O Drive-In, 1962; 00 SW 4th Street, Corvallis; extant
- Leslie's Mandarin Restaurant, 1963; 1280 Hilyard Street, Eugene; not extant
- China Grill (Bamboo Terrace), 1965; 2732 Pacific Boulevard SE, Albany; not extant
- Fircrest Farms, 1993; 855 NW 8th Street, Corvallis; likely renovation or addition to existing building; extant

Single-family Residential

- 1005 NW 30th Street, 1949
- Edith Yang House, 1951
- 1021 NW 30th Street, 1953
- Aasum Residence, 1955
- Gramer Residence, 1955
- Reynolds Residence, 1955
- 947 NW 30th Street, 1955 (may be one of the three above residences built in 1955)
- Hutton Residence, 1956
- 924 NW 30th Street, 1956 (may be the above residence built in 1956)
- Mater Residence Remodel, 1958 or 1961; 1415 Brook Lane
- Gathercoal Residence, 1959
- Griffin, Ted Residence, 1960
- Shou Residence, 1962
- Schwab Residence, 1963
- Yih, Senator Mae Residence, 1964
- Bartley Residence, 1968
- Shaw Residence, 1968–1969
- Tatom Residence, 1969
- Popovitch Residence, 1972

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- Crowell Residence, 1973
- Doubleday Residence, 1974
- Wasserman, A.L. Residence, 1975
- Gleason Residence, 1976
- Kuhn Residence, 1978
- Winlund Barn, 1978
- McCarthy Residence, 1980
- Starker, Barte Residence, 1981
- Wyatt Residence, 1984-1985
- Chona Residence, 1985
- Leman Residence, 1990-1991
- Reeves Residence, 1992-1993
- Rycraft Residence, 1992
- Acres Farmstead, 1993 to 1998
- Linenberger Residence Remodel, 1994
- Volz Residence, 1994

Multi-family Residential

- West Hills Village Retirement Home, 1959; West Hills Road and North 43rd Street, Corvallis; unbuilt
- Cordova Building, 1959, Anchorage, Alaska; 555 Cordova Street; extant
- Chi Phi Fraternity House, 1960; 2535 NW Taylor Avenue, Corvallis; not extant
- Benton Manor, 1960; 1010-1062 NW Fillmore Avenue, Corvallis; extant
- Co-Resident Women, Inc. Building Renovation, 1967; 2406 NW Jackson Avenue, Corvallis; extant
- Garfield and Division Apartments, 1972; likely 975 NW Garfield Avenue, Corvallis; extant
- Charlemagne Duplex, 1977; likely 2703-2705 NW Angelica Drive, Corvallis; extant
- Swan Lake Apartments, 1980; Albany, location unknown
- University Park Apartments, 1980; likely 4210 NW Witham Hill Drive, Corvallis; likely expansion of complex; extant
- Ali Niazee Apartments, 1982; location unknown
- Camelot Park Mobile Home Park, 1994; 3700 Babcock Lane, Eugene; expansion of complex; extant

Civic

- Dallas Post Office, 1955; on SW Oak Street between SW Church Street and Main Street, Dallas; not extant
- Chintimini Park Fire Station, 1955; 2601 NW Tyler Avenue, Corvallis; extant
- Camp Whispering Winds, 1967; 23111 Burgett Creek Rd, Philomath; extant
- Corvallis Arts Center Addition, 1976; Corvallis, address unknown; potentially unbuilt
- Philomath City Hall, 1993; Philomath; unbuilt

Oregon State University

- Milk House, 1958*
- Hyslop Farm Lab, Strader Field Research Laboratory, 1966
- Adair Village Library Storage, 1979
- Mitchell Playhouse Ticket Office, 1979*
- New Food Service Offices, 1979
- Shepard Hall, 1979*
- Martel House, 1980-1981
- Administration Building, 1980-1989*
- Environmental Health Department, 1981
- Weniger Hall, 1982–1983*
- Gilbert Hall, 1983*
- Computer Science Department Farm Crops alterations, 1983

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- Dryden Hall restoration, 1983
- President John Byrne's Residence, 1985*
- Kerr Library Building Addition, Special Collections, 1987
- Rogers Hall, 1987*
- Withycombe Hall, 1988*
- OSU Seed Laboratory, 1989
- Benton Hall, 1989*
- Strand Agricultural Hall, 1989*
- Langton Hall, 1990*
- Peavy Arboretum, 1991*
- Student Health Services Building, 1990–2004*
- Apperson Hall, n.d.*
- Pi Kappa Phi House, n.d.

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Photograph 1 of 16: OR_BentonCounty_YangEdithHouse_0001
The Edith Yang House façade, view facing west.



Photograph 2 of 16: OR_BentonCounty_YangEdithHouse_0002
The Edith Yang House south yard, view facing south.



Photograph 3 of 16: OR_BentonCounty_YangEdithHouse_0003
The Edith Yang House entry courtyard, view facing southwest.



Photograph 4 of 16: OR_BentonCounty_YangEdithHouse_0004
An original recessed ceiling light, found throughout the Edith Yang House, including in the entry courtyard.

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Photograph 5 of 16: OR_BentonCounty_YangEdithHouse_0005
The Edith Yang House rear (west) elevation, view facing east.



Photograph 6 of 16: OR_BentonCounty_YangEdithHouse_0006
The Edith Yang House rear recessed patio and outdoor fireplace, view facing southeast.



Photograph 7 of 16: OR_BentonCounty_YangEdithHouse_0007
The Edith Yang House entry room and office, view facing south.



Photograph 8 of 16: OR_BentonCounty_YangEdithHouse_0008
The Edith Yang House primary bedroom with original built-in storage cabinetry, view facing north.



Photograph 9 of 16: OR_BentonCounty_YangEdithHouse_0009
The Edith Yang House living room and fireplace, view facing southwest.



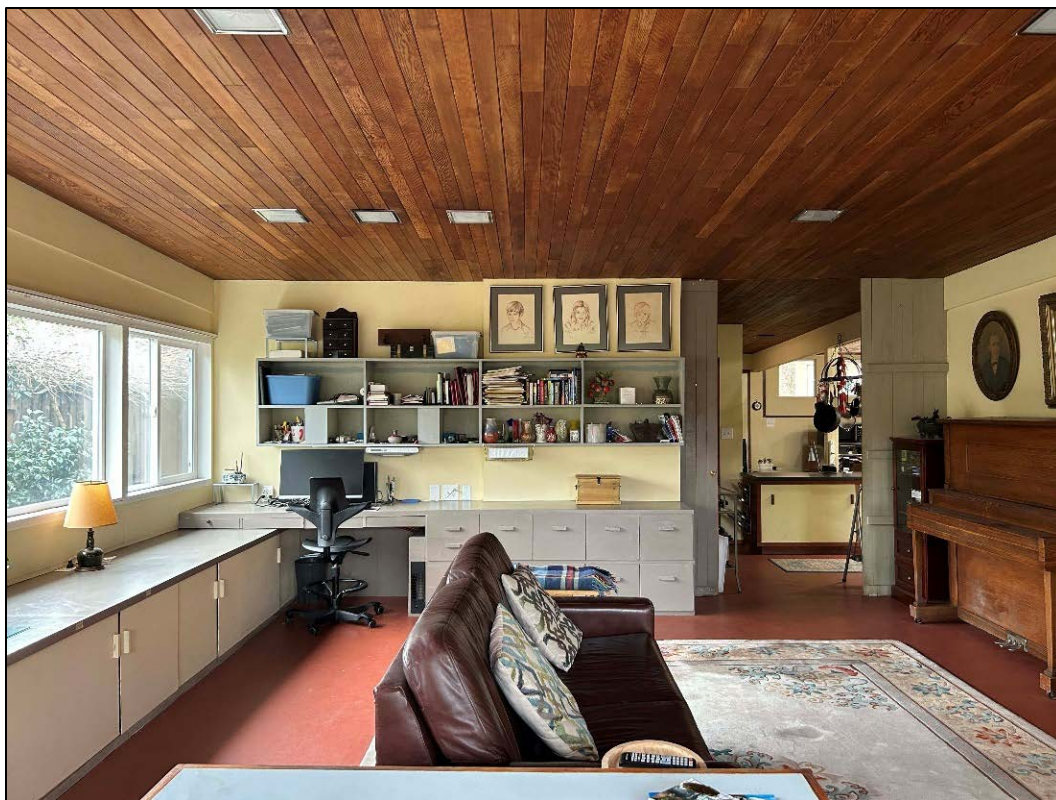
Photograph 10 of 16: OR_BentonCounty_YangEdithHouse_0010
The Edith Yang House dining room, view facing northwest.



Photograph 11 of 16: OR_BentonCounty_YangEdithHouse_0011
The Edith Yang House dining room and original built-in cabinet, view facing east.



Photograph 12 of 16: OR_BentonCounty_YangEdithHouse_0012
The Edith Yang House kitchen and original upper cabinets and island, view facing southeast.



Photograph 13 of 16: OR_BentonCounty_YangEdithHouse_0013
The Edith Yang House studio, view facing east.



Photograph 14 of 16: OR_BentonCounty_YangEdithHouse_0014
The Edith Yang House studio, view facing southwest.

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Photograph 15 of 16: OR_BentonCounty_YangEdithHouse_0015
The Edith Yang House studio, view facing south



Photograph 16 of 16: OR_BentonCounty_YangEdithHouse_0016
The Edith Yang House noncontributing circa 2010 shed, view facing north.