

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 Mallory Avenue Christian Church

other names/site number Church of Christ at Mallory and Alberta; Alberta Abbey

Name of Multiple Property Listing African American Resources in Portland, Oregon, from 1865 to 1973

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

2. Location

street & number 126 NE Alberta Street not for publication

city or town Portland vicinity

state Oregon code OR county Multnomah code 051 zip code 97211

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: X A B X 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.)

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

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

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

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

<u>Contributing</u>	<u>Noncontributing</u>	
1		buildings
		site
		structure
		object
1	0	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGION: Religious Facility

SOCIAL: Civic

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE: Auditorium

COMMERCE/TRADE: Business

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT

Materials
(Enter categories from instructions.)

foundation: CONCRETE

walls: BRICK

roof: SYNTHETICS

other: METAL: Copper

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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 Mallory Avenue Christian Church is an early postwar modern church located at the corner of NE Alberta Street and NE Mallory Avenue in Portland's Albina neighborhood. Although only four blocks NE Martin Luther King Jr Blvd—a major commercial thoroughfare—the immediate blocks surrounding the church are characterized by single-family residential homes. The church's basement was built in 1925 and the two-story, above-grade building was built in 1949. With approximately 24,000 square feet of building area, the building is square-shaped in plan. It has a tall concrete foundation wall and the concrete structure is clad with multi-tone brown brick on the primary elevations. Almost all of the windows on the building are original "Trim-Set" metal windows. The church has a gable roof form with an east-facing cross gable and a three-story corner tower with copper spire. The main entrance is within the corner tower and the sanctuary is identified by the large gable front on the primary (north) elevation which includes a two-story vertical grouping of windows with colored glass. The east elevation is arranged with "hyphens" between each of the prominent building masses—the corner tower, the center gable, and the small chapel at the rear. The church's interior has much of its original character intact including the spatial arrangement of most of the character-defining spaces and circulation paths. These include the entry stair, narthex, parlor, and sanctuary. The original plaster walls, doors, wood paneling, and the sanctuary seating are also intact in the building. The character-defining features that make the church an noteworthy modern design include the absence of revival style features, the lack of applied ornamentation, the clean articulation of the façade, the use of colored panes in simple metal windows rather than pictorial stained glass, and the minimalist interior with surfaces articulated in plaster and wood paneling. The basement includes a gymnasium with stage, kitchen, classrooms, and other ancillary spaces. The building retains a high level of integrity. Changes made to the building include covering the stuccoed secondary elevations with aluminum siding, the addition of solar panels, the replacement of doors at the building's secondary entries, demising the chapel into two rooms, and removing the pulpit and other built-in items at the chancel to create an open stage.

Narrative Description

EXTERIOR

The Mallory Avenue Christian Church is located at the corner of NE Alberta Street and NE Mallory Avenue in Portland's Albina neighborhood. The character of the surrounding blocks is primarily single-family residential with some multifamily buildings and a surface parking lot across the street.

The church sits on a square-shaped 10,000 square-foot lot that is 100 feet in each direction. This is double the typical 50x100' residential lot size in Portland. The building is primarily two stories tall, with the corner tower having three levels. It sits on a seven-foot-tall daylight concrete basement foundation that was constructed in 1925. The predominant exterior material is brick cladding over a concrete structure. The brown palette in a mix tones including those that are more orange and beige. Almost all of the windows on the building's primary elevations are original metal "Trim-Set" windows, many with original wavy, colored glass.

While the building is generally square-shaped in plan, it has a complex roof form and many changes in the wall plane that disguise the square form. The primary roof form is a north-south gable roof with an east-facing cross gable and a corner tower. There is a smaller west-facing gable extension at the northwest corner of the building. All of the gable roofs have a 12-7 roof pitch. A small shed roof extends from the southwest corner at the back of the property at the location of a chimney stack. The building retains most of its original copper gutters, downspouts, and rake moldings that feature green verdigris.

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North Elevation

The north elevation is shown in Photo 1 and the main entrance is located at the corner tower. The tower is the tallest portion of the building and features a low-slung hipped roof with minimal overhang. The tower is topped with a copper spire and ball.

The custom oak entry doors were designed by the architect. The door opening is recessed into the tower and the masonry walls are stepped in with several brick reveals. The entry door is comprised of three operable door leaf panels. Each leaf has three lights that are stacked vertically and each is surrounded by trim bands. The stained oak is an amber color that complements the brick palette and the colored window glazing. Above the door ensemble is a large transom window that is nearly the same size as the door opening. The large pane of glass is divided into nine lights by thin wood muntins. A metal blade sign was added to the northeast corner of the tower within the last ten years.

Above the entry, the tower's north wall features three levels of metal windows with each level having a grouping of three windows. The entry and the windows read as a unified vertical composition. Slightly recessed stucco spandrel panels are featured below each of the windows and narrow brick mullions run in between each of the three four-light, vertically-oriented windows. These mullions are in the same plane and use the same brick as the body of the tower, such that the windows and spandrel appear to be punched in the brick opening. There is an attic space at the top of the tower that is illuminated by square, single-light windows.

Adjacent to the tower on its west side is the primary gable form that identifies the church's sanctuary. The low-slung gable is reminiscent of early Christian church forms. This is accentuated by the fact that the bottom of the gable extends below the gutter line of the body of the building. Due to the brick reveals, the gable form reads separate from the tower and the west-facing gable extension. There is a recessed wall between the tower and the sanctuary, which creates this separation between the two building forms. The polygonal gable wall projects forward, but not quite as far forward as the tower wall. Likewise, at the west side of the building, the west-facing gable extension is behind the sanctuary gable form, allowing the sanctuary wall to read as a strong design feature on the north elevation of the building. The crispness of the wall plane and the pointed gable form is accentuated with a narrow coping band at the roof line. Three vertical lines of inset brick are found above the sanctuary windows in the peak of the gable. A glass block cross was originally planned at this location, but the more abstract and subtle debossed brick work symbolizing the holy trinity was executed instead.

Centered within the sanctuary gable is a two-story grouping of square windows—three windows across and five windows tall. These painted metal window frames contain simple colored glazing. Each window has a thin strip of cobalt blue glass flanking a center pane of yellow glazing. This window grouping is stacked above five wood windows in the concrete foundation that provide light to the basement level. These windows at the basement level are deeply recessed into the foundation wall, whereas the stained-glass windows above are only slightly recessed back from the plane of the masonry wall. The wall area that contains this entire grouping of windows is pulled slightly forward, lending more emphasis to the vertical nature of the windows and the gable form. This brick reveal is two brick wythes deep.

Flanking either side of the projecting sanctuary wall is a single vertical slit window at the second-story level. These windows have four lights each. Below the windows are secondary doors. Both entries originally featured a pair of double wood, multi-panel doors that were installed as part of the 1925 construction of the basement. Today, the doors at each of these entries have a single-leaf door featuring 18 panels and a flat metal awning above it. The date of alteration to the doors is unknown.

The west-facing gable extension is two stories tall. This north wall has passageway with a metal security gate to access the west side of the building. Above this passageway, there are pairs of four-light metal casement windows at both the main and second floor levels.

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East Elevation

Shown in Photo 2, the east elevation of the tower is similar to the north elevation, except for the entry doors. There are three levels of vertically-oriented metal windows in groupings of three. They are separated by narrow vertical brick mullions and slightly recessed stucco spandrel panels. The square windows at the top of the tower are also found on this elevation.

Much like the north elevation, the east elevation of the building does not have one continuous exterior wall plane. Rather, the tower and the building forms that articulate the parlor and the chapel sections of the building read distinctly in elevation and appear to be connected via “hyphens.” The east-facing gable form is centrally located on this elevation and defines the parlor. The wall plane is recessed between it and the tower. This flat-roofed recessed area features a secondary door at the foundation level with windows above at the main level and the second story. These metal windows, which match those in the tower, are in pairs, with each window having four lights and an awning sash.

The gabled form features five wood windows that daylight the basement and are deeply recessed into the concrete foundation wall. Above these windows and located symmetrically under the gable roof is a two-story grouping of metal windows separated by a horizontal spandrel band. Utilizing the same window type found in the tower, these windows are arranged in groups of five at each level. A wide reveal creates a frame around the square-shaped window ensemble. The same three vertical lines representing the holy trinity are inset into the brickwork within the gable on the east elevation as was seen within the sanctuary gable.

To the south of this gabled section is another recessed hyphen at the same depth as the one to the north. It features a single metal door at the foundation level with a metal awning. Originally these were a pair of double doors; the date of alteration is unknown. This section has a flat roof.

The southernmost form on this elevation defines the space that makes up the chapel on the ground floor and another assembly hall at the second floor. At the foundation level, there are three square basement windows. At both floor levels above the foundation are pairs of the same vertical four-light metal windows. These are separated by a wide brick mullion with recessed stucco spandrel panels below the windows. The chapel section has a flat roof. A newer electrical service is also present at this section of the building.

Although not visible from the street, a small dormer form projects from the southern end of the roof and faces east. It features louvers for mechanical venting. It appears this was originally intended to face west, but was relocated during construction.

South Elevation

A single-family home is closely adjacent to the south elevation, so only its eastern portion is readily visible as shown in Photo 4. The elevation features painted corrugated metal siding above the painted concrete foundation wall. The metal siding likely covers the original specified material for this wall—painted stucco. There is only one horizontal window, which is toward the eastern side of this elevation. The window does not appear to be original. A utilitarian chimney stack emerges from the roof at the west side of this elevation. It is finished in stucco and is visible from the northwest. There is an access path along the south wall. Also from the south, solar panels on the south slope of the gable roof and an HVAC mechanical unit are visible. Both cannot be seen when viewing the primary elevations from the north and east.

West Elevation

Shown in Photo 3, the west elevation is minimally visible from the street due to landscaping and the neighboring property. The visible section is the cross gable at the front (north side) of the building. The cross gable is clad

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with the same brick as the primary elevations and features four non-symmetrically-placed steel casement windows on both levels. These windows are different sizes. There is a small louvered opening within the gable.

Beyond the portion of the west elevation that is visible, the rest of the elevation is utilitarian in character. The middle section of the west elevation is recessed back from the cross gable. It was likely originally finished with stucco but has since been covered with the same aluminum siding as the south elevation. There are three basement windows and three windows each at the ground- and second-floor levels. The ground-floor windows are smaller pairs of metal casement windows that illuminate the western side aisle of the sanctuary. This aisle effectively creates a one-story bump out on the west elevation with a shed roof. The wall at the second level aligns with the interior columns that define the interior side of the aisle; thus making the three larger square windows at this level clerestory windows that illuminate the sanctuary. These are metal fixed-sash windows with a muntin pattern that matches the large transom above the main entry doors on the north elevation.

The southernmost section of the west elevation has another small extension from the body of the building that is covered with a shed roof. The exterior wall is clad with aluminum siding, but likely has stucco underneath. There are four basement windows and a single door accessed from a partial flight of steps. To the south of the door are two pairs of metal casement windows. There is one pair of casement windows at the second-floor level.

INTERIOR

As is consistent with the minimalistic tendencies of modernism and the budget-consciousness of postwar church projects, the interior character of Mallory Christian is simple and straightforward. In the public spaces—the sanctuary in particular—the design and incorporation of finishes is thoughtfully considered even though restrained. The secondary spaces are truly “no frills” and therefore there are few finish details to describe. Throughout the 1949 portion of the building, there are no mouldings or window casings. Door casings are a simple piece of beveled trim and the floor base is also a simple piece of wood with a squared profile. The walls throughout are plaster. Except in a few key spaces which are noted below, the light fixtures are unremarkable.

Main Floor

The main floor is comprised of four key spaces: the narthex, sanctuary, parlor, and chapel. From the main entry on the north elevation, one enters the building at grade as shown in photos 5 and 6. Following the entry landing is a nine-foot-wide run of open stairs that curves to the southwest. These stairs feature a center wood handrail and bleached oak wainscot. An original brass pendant light fixture with a round globe shade hangs within the entry. The stairs bring the visitor to the ground-floor level of the narthex. Within the narthex, there is a restroom (formerly a cloak room) and an office to the east. Visitors can proceed west to the sanctuary or south to the parlor. The walls of the narthex are finished with the same bleached oak paneling and matching flush doors. The flooring at the entry and narthex is resilient flooring installed in 2019. The original specified material was “battleship linoleum.” The stairs are carpeted.

The two-story sanctuary shown in Photos 7 and 8 is comprises much of the main floor of the building. The original plans indicate its capacity at 330 people. One enters through double doors at the northeast corner at the rear of the sanctuary and passes under the sanctuary balcony to come into the space. There are twelve rows of seats with a center aisle and two side aisles. The seats are original theater-style, drop-down seats with wood armrests and vinyl upholstery. Their gray metal backs have three curved, embossed lines that provide some design detail. The sanctuary is carpeted and has been carpeted for many decades. However, the original hemlock floors are likely still under the carpet.

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The chancel is at the south end of the sanctuary and is raised up on a stage platform. Originally there were steps across the front of the stage and the stage was not as deep as it is today. A smooth, curved oak-paneled baptistry and organ amplification system reaches the full height of the chancel. This feature changed early in the period of significance and these modifications can be seen in Figures 16 and 17. Today, the paneling is largely intact except for the horizontal member above the curtains and the curtains themselves. The chancel historically featured a pulpit, lectern, low walls, and other original furnishing also in oak. These were removed when the church was converted to a performance venue in 2012.

The rest of the sanctuary is articulated by plaster walls with no applied decoration. Recently, removable acoustical panels were hung on the walls. The slightly barrel-vaulted ceiling is an important character feature providing two light coves that illuminate the space without any direct lighting. The horizontal planes at the ceiling combined with the punched openings at the left and right sides of the chancel create a striking modern composition that embodies both the comfort and drama of a theater. Again, the historic photos in Figures 16 and 17 best convey the architect's design intent.

Each side aisle is articulated with columns and low-slung arches that mimic the arch of the sanctuary ceiling. The west aisle features exterior-facing windows at the ground-floor level with larger square-shaped clerestory windows above. The east aisle features horizontal operating windows that look into the parlor and square windows into the second-floor corridor. Both aisles feature bleached oak wainscoting.

The rear of the sanctuary is a classroom space that is illuminated by the colored glass window grouping on the north elevation. This space is shown in Photo 9. Originally this space included a folding partition wall that could separate the classroom from the sanctuary (removal date unknown). The flooring is wood.

Above this classroom is the sanctuary balcony, which features four aisles of theater-style seating with wood backs and seats. The flooring is polished concrete. The underside of the balcony and guardrail are faced with the same oak, giving it a smooth finish.

Shown in Photo 10, the parlor is a meeting room on the east side of the building accessed by double doors from the narthex. There is a single door on the opposite south wall leading to a corridor and another door accessing a small closet. It features window-like openings into the sanctuary on its west wall. Instead of glazing, these windows have opaque panels that can be pulled up from the bottom of the opening to create visual separation between the parlor and the sanctuary. The plaster finish on the walls wraps the concrete structure. This creates the appearance of a soffit above the window on the east perimeter wall that is a concrete header. The original design included a fireplace along the south wall, but it does not appear this was ever constructed. Today the space is used a café. New resilient flooring and track lighting were installed in 2019 for the café.

The chapel is located in the southeast corner of the building. Originally it had several rows of wood pews with a center aisle, and a small raised platform at the front of the room. The chapel was bisected into two rooms that are currently used for storage (date unknown).

The remaining space on the main floor is comprised of circulation spaces and support/utility spaces. There are a significant number of stairs and ramps throughout, with the primary staircases being at the front of the building on either side of the classroom. Of these two, the eastern stair is the main stair to the second floor and is shown in Photo 11. It is open between the two floors and features simple painted trim and a curved bannister. There are less public staircases at the southeast and southwest corner of the building that do not have any remarkable features. The support/utility spaces are also fairly nondescript in character. These include a lounge with a restroom in the northwest corner, a choir room in the southwest corner, various storage closets, and circulation spaces including an east-west passage that

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runs along the south wall behind the sanctuary. These spaces have plaster walls, wood floors, and simple wood floor base.

Second Floor

Because the sanctuary is a two-story volume, the second floor has less square footage than the main floor. This is concentrated on the east and north sides of the building. All of the spaces along the perimeter walls feature the same treatment of the plaster wrapping the concrete structure as described in the parlor. Except where doors are noted as not being original, all existing doors are original painted wood doors with three recessed, square panels.

The aforementioned primary stair lands within a short corridor that opens into a larger circulation space to the east, shown in Photo 12. From here, there is a small staircase to the third level of the tower. There is also a corridor that heads south along the east wall of the sanctuary. The corridor features the large square clerestory windows above the sanctuary's east side aisle. The corridor connects to another stairwell at the south end of the building. These circulation spaces feature wood floors.

Within the tower at this level there are two rooms that historically were the pastor and associate pastor's studies and are now used as offices. Shown in Photo 13, the larger of the two rooms has north and east-facing windows and features period pendant light fixtures with a design comprised of concentric circles. Beyond these rooms to the south are a pair of restrooms. Newer wood-and-glass double doors enter another space that is centered on the building's east wall directly above the parlor. This space was once comprised of an assembly hall and two small classrooms. They were re-demised and converted to an open office with a glazed conference room within the last ten years. The room has a large bank of east-facing windows.

The southeast corner of the building features another grouping of three rooms that were historically used as an assembly hall and two classrooms. Where the corridor terminates near the back stair, there are a pair of wood, three-panel doors accessing the larger assembly room shown in photo 14. Within this space, a single door accesses a classroom. The third room is accessed from a short side corridor adjacent to the back staircase. These are all currently used as offices.

A narrow passage runs behind the sanctuary and accesses another room that was historically the robe room (now an office) in the southwest corner of the building.

Returning back to the main staircase at the northeast corner of the building, if one proceeds west, there are a pair of three-panel wood doors that access the balcony. Likewise, the west staircase from the ground floor also provides access to the balcony through a matching pair of doors on the west side.

Along the north wall behind the balcony is a room that is currently used as an office, which features doors on both its east and west ends. Like the other spaces, the walls are finished with plaster. Here, the floor is concrete.

Within the northwest corner of the second floor is a small living space that was originally used as a caretaker's apartment. It includes a living area with north and east-facing windows and two small closets. To the south, the living area opens into a breakfast nook with small kitchen. The simple cabinets are made of wood and it is not clear if they are original to the building. Further south there is a small bedroom with a pair of south-facing windows and a bathroom with a tub, sink, and toilet. The tub appears to be original, though the tile surround may not be.

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Third Floor

There is a third level within the tower that is a large, square-shaped open room. It has north and east-facing windows. The walls are finished in non-original wood paneling and the floors are wood. A narrow staircase provides access to the tower attic.

Basement

The primary space within the basement is a large gymnasium/banquet hall with tall ceilings shown in Photos 15 and 16. It is centered within the basement and runs the full width of the building. The gymnasium features many of its original features and finishes from 1925. The large stage is on the west side and features a pass-thru window to the kitchen and several multi-paneled doors to storage areas. One original feature of the stage that has been lost is a set of large multi-panel, folding wood doors that could be closed to separate the stage from the lower part of the gymnasium. Their removal date is unknown. The gymnasium walls are finished with beadboard topped with a piece trim just up to the basement window line. Above this, the walls are painted plaster which transitions to the ceiling, which is also painted plaster. The plaster wraps the visible concrete beams. The floors are wood and appear to be the original gymnasium floors. There are multiple pendant, schoolhouse-style fixtures. It is unclear if these are original or period-appropriate replacements.

To the north and south of the gymnasium are convoluted circulation spaces featuring multiple level changes as shown in Photo 19. The walls are plaster, which also wraps the visible concrete structure. The floors and stairs are concrete. Painted pipe railing is found throughout. Entry doors to the various spaces are original to the 1925 construction. They are wood and feature five rectangular panels. Wood base with a base shoe moulding is found throughout the basement circulation spaces. Pendant light fixtures with circular globes are also present.

Located within the southwest corner of the basement is the kitchen, shown in Photo 17. It features older, shaker-style wood cabinetry that may be from the original construction, but certainly was in place during the period of significance. The countertops are also wood. Some modifications have been made to the original kitchen layout, including removal of the large pantry. Newer appliances have also been installed.

Along the north and south walls of the basement, there are several large rooms that were used as classrooms and storage spaces. The southeast corner room was historically a classroom and the other was a storage room. Along the basement's north wall, there is another large classroom space shown in Photo 18. It has a moveable partition that is cased with trim that appears to date to the 1925 construction. A third classroom is in the northwest corner. These spaces all have plaster walls, painted concrete floors, and modest finish details that include door casings and modest painted crown moulding.

Throughout the basement there are several small restrooms, closets, and mechanical shafts. A smaller sub-basement houses the building's original mechanical rooms.

ALTERATIONS

The following is a list of alterations made to the building. The dates of alteration are unknown except where noted.

- Replacement of secondary exterior doors.
- Installation of a metal blade side at the northeast corner of the tower – c. 2012.
- Aluminum siding likely covering original stucco on the south elevation and a portion of the west elevation.
- New window opening added at the second story of the south elevation.
- Solar panels added to roof in c. 2012.

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- HVAC rooftop unit installed in 2019.
- Replacement of linoleum with resilient flooring in the entry and narthex in 2019.
- Installation of resilient flooring and track lighting in parlor in 2019.
- Removal of built-in furnishings at the chancel and stage extension likely done in 2012.
- Modifications to baptistry surround, c. 1950; removal of curtains and horizontal wood member above curtains – date unknown.
- Carpet installation within the sanctuary.
- Installation of removable acoustical panels hung on the sanctuary walls.
- New demising wall bisecting chapel and removal of chapel finishes and furnishings, likely 2012.
- New double doors and demising of assembly hall on second floor, likely around 2012.
- Removal of wood folding doors from basement stage.
- Removal of pantry from basement kitchen.

INTEGRITY

Mallory Christian retains its historic integrity at a moderately high level and conveys its significance as an early modern church design in 1949 and important community space within Albina's predominantly Black neighborhood in the period 1968-1984. The two primary elevations have a high level of integrity with few changes. The brick façade, Trim-set windows, main entry doors, and copper details are intact. While the cladding on the secondary elevations has been altered and solar panels are visible from the south, these elevations were never a key part of the building's original design. As shown in the photos, the siding is not visible from the north, west, or east, and therefore does not have a significant impact on the building's integrity. The interior also retains its integrity with the key spaces of the original floorplan still present, as well as finish details such as oak veneer paneling, plaster walls, some original light fixtures, and theater-style sanctuary seating. The original pulpit and other built-in items at the chancel have been removed; however, the sanctuary still retains its design character even though it is no longer used for church services. The basement spaces, including the gymnasium, which were utilized during the second period of significance, retain their features and materials that were present at this time.

The following is an analysis of the seven aspects of integrity:

Location. The property remains at the same location, so integrity is high.

Design. Integrity of design is high on the exterior as there are few changes to the primary elevations. The building retains its original brick cladding, metal windows, and copper features. Only the secondary doors have been altered. The secondary elevations have had the addition of aluminum siding and solar panels and an HVAC unit are visible from the south. However, these features do not greatly diminish integrity of design because the west and south elevations were not important to the original architectural composition. The interior also has moderately high integrity of design, with the key rooms still intact. There has been some change to secondary spaces such as the chapel and one of the assembly rooms. While all of the church-related furnishings at the chancel have been removed, the form and character of the sanctuary is otherwise intact. Throughout, the interior features most of its original doors, plaster walls, and bleached oak paneling.

Setting. Integrity of setting is high. The blocks surrounding the church have the same single-family homes that existed during the period of significance. Although recent significance changes have occurred on the commercial streets to the west and east, the immediate area surrounding the building retains the same character from both periods of significance.

Materials. Integrity of materials is high. Most original materials are retained include the brick, metal windows, copper features, and interior finishes.

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Workmanship. Integrity of workmanship is high, although workmanship is not as central to postwar modern buildings as it is to their prewar predecessors. Workmanship is evident in the exterior brick, copper elements, and wood entry doors.

Feeling. Integrity of feeling is high. The building evokes the aesthetic sense from the historic period due to the minimal changes to the exterior's primary elevations and primary interior spaces that are intact.

Association. Integrity of association is defined as "the direct link between an important historic event or person and a historic property." This connection can occur only if the property's historic features survive. For Mallory Christian, integrity of association is high, as its historic features are well-preserved and the building still very much looks and feels like it did during both periods of significance.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
ETHNIC HERITAGE: Black

Period of Significance

1949
1967-1984

Significant Dates

1925: Date of Construction (basement)
1949: Date of Construction (church)

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Orr, Robert Hall: Architect (basement)
Kelly, Walter E.: Architect (church)
Robson, Robert M.: Builder (church)

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Period of Significance (justification)

The Mallory Avenue Christian Church has two periods of significance—one for each of the applicable criteria. With respect to Criterion C for architecture, the period of significance is the date that the modern church edifice was completed—1949. With respect to Criterion A for ethnic heritage, the period of significance is 1967 to 1984, which is the time period during which the building was most significant in Portland’s African American history. The date 1967 was chosen as the beginning date as this was the year that Mallory Christian hired Bob Cochran as their community minister and began taking significant steps to engage with the children and families of the neighborhood. The church maintained meaningful programming during the 1970s and continued the initiatives started during the civil rights era of the 1960s, including their work done in cooperation with C-CAP, the YWCA, and People are Beautiful. While the building still serves the local community today, the year 1984 was chosen as the close of the period of significance as this was the year the YWCA relocated to their own building. By this time, the C-CAP program had ended and the People are Beautiful program was well-established.

Criteria Considerations (explanation, if necessary)

Criteria Consideration “A” is applicable because the building was originally used for religious purposes. However, this building derives historic significance from its architecture as an example of any early postwar modern church and its ethnic heritage related to its role in the history of Portland’s African American community. The building’s significance does not come from its religious association.

Criteria Consideration “G” is applicable because the building achieved significance within the past 50 years. The period of significance for the African American MPD ends in 1973 with the conclusion of the Emanuel Hospital expansion project, which was the last major urban renewal program to significantly impact the African American community in Albina. The period of significance for Mallory Christian extends past 1973 because the church was doing significant work in the community throughout the 1970s and early 1980s. Mostly notably, the People Are Beautiful Program did not begin until 1976 and the YWCA remained in the building until 1984.

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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 Mallory Avenue Christian Church is locally significant under Criterion C for architecture as an outstanding example of an early postwar modern church and under Criterion A for ethnic heritage as a church that provided meaningful programming and outreach within Portland's African American community. As it relates to architecture, the post-World War II building boom resulted in a remarkable increase in churches through the country. This also prompted a major stylistic shift in church design. No other building type sparked such strong debate within the design community and church leadership regarding the merits of revival styles versus modernism. Similarly, the creativity and inventiveness with which architects approached church design in the postwar years was marked and wide-ranging. Designed by architect Walter E. Kelly, Mallory Christian reflects the trends in postwar ecclesiastical design. It maintains the traditional form of the church with a tower, spire, and gable-front sanctuary; however, the church is stripped down to simple forms and employs no ornamentation or iconography. Kelly relies on the relationship of forms and surfaces, the thoughtful use of brick reveals, subtle repeated design themes, and a minimal yet cohesive palette of readily-available materials to achieve a harmonious design aesthetic. The design is aligned with what postwar church scholar Jay Price terms "Mid-Century Traditional" in that the building is recognizable as a church, but is otherwise a radical departure from the revival styles and vernacular frame churches that characterized most houses of worship in America up to the postwar period. The Mallory Avenue Christian Church further reflects the priorities of the postwar era in creating up-to-date, comfortable, and family-friendly places of worship to attract and retain members. The period of significance for Criterion C is 1949, which is when the church's construction was completed.

With respect to Criterion A, the building is nominated under the *African American Resources in Portland, Oregon, from 1865 to 1973* MPD. While historically a church with a White congregation, the King neighborhood in which Mallory Christian is located transitioned to a predominantly African American neighborhood by the 1960s. As the neighborhood changed, the church membership became interracial. Portland's Black community had increased substantially in the 1940s due to available war-time jobs; however, long-time discriminatory housing practices segregated most African Americans to the Albina area of inner north and northeast Portland. Barriers to upward mobility driven by systemic racism heightened Black Portlanders' socioeconomic struggles and, by the 1960s, civil rights activism and social unrest surged. Churches during the era took notice and began community-based "reconciliation" programming to improve race relations and to mitigate the effects of poverty, particularly with the youth. Mallory Christian is believed to be the first historically White church to hire a Black community minister in Portland in the 1960s. The church also became the new location of the northeast YWCA and started the People Are Beautiful program in the 1970s. For several decades, Mallory Christian offered afterschool sports, classes, and events that brought the community together. The period of significance for Criterion A runs from 1967 to 1984, which is the timeframe that the church had its deepest impact. This period captures the change in the congregation's racial makeup, the shift in their outreach focus to one that was neighborhood-based, and the partnerships with other community initiatives to uplift Black youth.

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

Given the multifaceted history of the Mallory Avenue Christian Church, this narrative has several sections describing the historical context and the events that build a case for the building's significance. Nominated under Criterion C for architecture with 1949 as the first period of significance and Criterion A for ethnic heritage with 1967 to 1980 as the second period of significance, the building's history is presented in chronological order. This narrative begins with a history of the design and construction of the church. Nominated as an important early modern design, the following sections provide a context for postwar church architecture. This includes national trends that were beginning in the prewar years and a discussion of the postwar social and economic factors that lead to the manifestation of modern design in churches. The discussion is zoomed into

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the local level where pre- and postwar ecclesiastical design in Portland is discussed, concluding with a comparative analysis that looks at three other modern churches in the city.

The statement of significance then focuses on the building's association with ethnic heritage, describing its role in the African American community during the latter half of the 20th century. Historic context information from the MPD is summarized to establish the social, economic, and political factors that brought about changes in the church in the 1960s. This resulted in an interracial congregation as well as new programming and social services to support local residents, chiefly, the youth of the community. Finally, Mallory Christian is compared with three other churches that shared a similar role as an interracial community gathering and support space.

DESIGN AND CONSTRUCTION HISTORY OF MALLORY CHRISTIAN: 1920-1950

On May 8, 1920, the Rodney Avenue Christian Church and the Woodlawn Church voted to merge their congregations and purchased the 100x100' parcel at NE Alberta and Mallory to build a new church.¹ At the time of the merger the churches had a combined active membership of 278 people. They named their church the Church of Christ at Mallory and Alberta, but it was most often called Mallory Avenue Christian Church or just Mallory Christian.²

In 1922, the congregation made plans to build a significant revival-style church designed by notable Los Angeles-based architect Robert Hall Orr.³ Shown in Figure 8, his design was to have the entry located at the northeast corner of the parcel as it is today. The building was also to feature an octagonal-shaped, auditorium-style sanctuary in roughly the same location as the existing basilican-style sanctuary. With the plans completed, Mallory Christian did not have enough money to move forward with the full design. Instead, they erected the basement designed by Orr for a cost of \$60,000 in 1925, which included the large gymnasium with stage, classrooms, kitchen, and other ancillary spaces.⁴ This work resulted in most of the door openings and basement-level windows that are present on the building today. The basement structure would become the foundation of the nominated church. Figure 13 shows what it looked like in 1948 when construction of the church was just beginning.

The congregation began occupying the basement structure on May 17, 1925 and intended to use this as their temporary church until enough funds were raised to erect the rest of the building. However, the Great Depression created significant economic setbacks for the church. Not only was the Orr design permanently shelved, but they could no longer keep up the payments on the property and it was deeded back to the Disciples of Christ Board of Church Extension on February 17, 1937. From that time, the church paid \$50 a month in rent, plus the property taxes and any repairs on the building. On July 3, 1939, they were able to repurchase the property for \$5000.⁵

Architect Walter E. Kelly began working with the congregation sometime in the mid-1940s. By this time, his reputation as an architect who specialized in church design was fully cemented with numerous projects in Portland and other Oregon communities. Shown in Figure 9, a rendering of his initial design for the building was published widely in church documents in the mid-1940s as part of an ongoing fundraising effort. The design was an awkward modernized version of the Orr-designed church, whereby Kelly streamlined the exterior walls and utilized a flat roof instead of Orr's large dome. The result was a building design that looked more like a modern auditorium building than a church. Given the budget-conscious nature of churches during the mid-century, it is possible that decision makers at Mallory Christian directed Kelly to reuse as much of the

¹ Rodney Avenue Christian Church, located at NE Rodney Avenue and NE Knott Street. Woodlawn Church, located at NE 7th Avenue And NE Liberty Street.

² "History and Growth: The Story of Our Church," unpublished 1959 document available in the building's archives at 126 NE Alberta, accessed 6/1/2020, 1.

³ Orr, Robert Hall, Original Plans For Church of Christ, 1922. Building archives, 126 NE Alberta, accessed 6/1/2019.

⁴ "Cornerstone to Be Laid, Oregonian, May 14, 1925, 6.

⁵ "History and Growth"

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Orr design they had previously paid for and to redesign the façade to make it less costly to construct. However, coinciding with a change in church leadership, Kelly generated an entirely new design in late 1946 that took a fresh, modern approach.⁶ After Mallory Christian approved this design, he further refined it in March 1948 before the project was submitted for permit.⁷ Compared with his earlier reimagining of the Orr design, the church that was constructed demonstrated a significantly higher level of design harmony and resolution. Figures 10-12 include sheets from Kelly's 1948 design.

Construction began in June 1948⁸ and the congregation continued to use the basement while the church was being built.⁹ They dedicated the church structure on March 6, 1949.¹⁰ The chapel interior was not completed until 1950. The baptistry surround was also modified sometime around 1950. The cost to construct Walter Kelly's design was \$125,000.¹¹

MODERN ECCLESIASTICAL ARCHITECTURE IN AMERICA

In the decades that followed World War II (1945-1965), America experienced an unprecedented church building boom that resulted in a "revolution" in American church architecture.¹² In 1947, \$126 million was spent nationwide on church construction. By 1953, that amount had risen to \$474 million and two years later it reached \$734 million.¹³ Economics and demographics were major drivers of this construction uptick. The generation that had fought in WWII started having children and these "baby boom" families created demand for a wide range of services, including churches. As was the case at Mallory Christian, postwar prosperity and larger congregations also meant that churches could support major building projects, although most tended toward being budget-conscious.

Modernist churches featured clean lines, typically with masonry and stucco being the dominant exterior materials. Sometimes Roman brick was used or new cost-saving masonry block alternatives.¹⁴ Traditional forms like the church tower were often simplified and stylized. Steeples were still standard features but were stylized into narrow sharp points, sometimes topped by a cross. While the gable roof form was most common, especially at the sanctuary, flat roofs were utilized elsewhere. Often, there is an absence of roof overhang and eaves. Ornament was eschewed but designs still expressed "a touch of individualism" with unique or unexpected design features.¹⁵ In terms of interior design, this meant far less ornamentation, the use of simplified, stylized forms, and near-ubiquitous blond woodwork. Modern churches were light and airy in contrast to the ornate designs of the 19th century or the respectability of early 20th century churches. Instead of decorative stained glass, side windows became narrow rectangles filled with clear glass or colored glass arranged in regular squares or abstract patterns. By eliminating pictorial stained glass, statuary, and decoration, designers and denominational leaders believed congregants could focus on the service without distraction. Furthermore, it was thought that altars and communion tables would stand out more as important focal points when they were set against plain walls rather than ornate woodwork. The design ethos of this period of church-building is reflected in the words of *The Christian Century* in 1960:

⁶ Kelly, Plans for Mallory Avenue Christian Church 1946

⁷ Ibid

⁸ "Mallory Avenue Christians to Have New Church Home," Oregonian, June 19, 1948, 7.

⁹ Figure 11 shows an image of the basement structure.

¹⁰ "Dedication Held for New Church," Oregonian, March 19, 1949, 5.

¹¹ History and Growth, 42.

¹² Anne C. Loveland and Otis B. Wheeler, *From Meeting House to Mega Church*, University of Missouri Press, 2003, , 108.

¹³ Jay M. Price, "When Traditional Could Be Modern: Religious Buildings in Kansas After World War II," *Kansas Preservation*, Vol. 26, No. 2, March-April 2004, p. 5.

¹⁴ For instance, the budget-strapped Grant Park Baptist Church designed by Walter Kelly in 1950 used Smithwick Haydite Blocks. Shaped like today's CMU blocks, these were made from shale, slate, and clay and were approximately 40% lighter than concrete.

¹⁵ Hugh A. Scott, "Modern Homes for Old Faiths," *The Sunday Oregonian Magazine*, January 10, 1954, 4.

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“No historical or cultural symbol should usurp this space, nor any functional or finite entity such as choir, organ pipes, pulpit and minister, flowers, or exterior view. Let the form of this space, its design and color and light be executed in such a way as to inspire awe and exultation while leaving the spirit free of all potential idols of lesser devotion.”¹⁶

Mallory Christian reflects almost all of these features of the modernist church, which will be discussed in more detail following the discussion of the national and local contexts.

Prewar Trends that Influenced Postwar Design

The decades prior to World War II laid the foundation for a major change in American ecclesiastical architecture. Before the 1920s, the vast majority of high-style ecclesiastical architecture was executed in the Gothic or Colonial Revival style. A few architects began experimenting with avant garde styles in their church designs, including Prairie Style, Art Deco, and Art Moderne. However, churches in these styles were considered very modern, as they were a radical departure from the prevailing styles over the previous decades. Prairie School churches often featured a horizontal massing emphasis, a flat roof form with wide overhanging eaves, and geometric design themes. Frank Lloyd Wright’s Unity Temple from 1908 is one of the best known examples. Art Deco churches typically exhibited the same sleek, linear appearance as their commercial building counterparts, with stepped massing, low-relief decorative panels, smooth building materials, and geometric motifs. Moderne churches are perhaps the least common, exhibiting rounded edges, glass bricks, chrome detailing, and smooth building surfaces.

The 1930s and early-1940s produced a shift in approach and aesthetics in church design. European architects such as Rudolph Schwarz, Domenikus Boehm, and Otto Bartning gained international attention in the design community for their extremely minimalist churches that featured plain walls, flat roofs, and no ornament. These interwar European modernists were the first to apply the International Style to church design.¹⁷ An early example of this approach in the United States was Eliel Saarinen’s Tabernacle Church of Christ in Columbus, Indiana. The project began with a competition in 1938 and the building was completed in 1942. It is comprised of two structures with flat roofs, connected by a two-story bridge, and a prominent tower in the form of a rectangular campanile rather than a spire. The interior features an off-center central aisle, exterior windows on one side, and plain flat walls with no decoration. Saarinen’s design was considered a “breakthrough in American religious architecture.”¹⁸ While such striking early examples of the International Style applied to a church building were in the minority during the 1940s, these designs were praised in the architectural community and would exert a strong influence on the direction of modern religious architecture over the following two decades.¹⁹

Other changes that were occurring in the field of architecture in the early 20th century also factored into postwar development of modernism. Leading these changes were the professionalization of the building and design fields, as well as the development of new building technologies. Specific to churches, Protestant denominational offices established architectural bureaus to “help coordinate denominational efforts, and to better educate clergy, building committees, and architects about the needs of churches and the demands of church construction.”²⁰ Furthermore, professional journals were created to guide church construction. There was also more conversation among thought leaders as to how churches should function, while changes to worship practices emphasizing more participation from the congregation also effected the form and function of the modern church.²¹ While few churches were being built during the Great Depression, church leaders took

¹⁶ John Hayward, “Plumb Line on Church Architecture,” *The Christian Century*, May 4, 1960, 536.

¹⁷ *Ibid*, 129.

¹⁸ *Ibid*, 130.

¹⁹ *The Suburban Church*, 9-10.

²⁰ Jay M. Price, *Temples for a Modern God: Religious Architecture in Postwar America*, New York: Oxford University Press, 2013, 41.

²¹ *The Suburban Church*, 4; *Temples for a Modern God*, 13.

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the opportunity to come together to promote a “better, more thought-out building program.”²² From that point, more journals were produced, an annual church architectural conference was created, and the Church Architectural Guild of America was established.²³ These efforts set the stage for the massive church building boom that began after World War II.

The Birth of “Mid-Century Traditional” Design

Even with the modern design experimentation that emerged in the 1940s, the revival styles of the preceding decades continued to be popular, so much so that a 1947 article in *The Christian Century* wondered why America was so intent on being a church museum.²⁴ The widespread increase in new churches prompted fierce debate about appropriate design expressions for ecclesiastical architecture.²⁵ The postwar period heightened an existing clash between traditionalists and modernists. Traditionalists asserted that historic styles aided the worshiper in experiencing a spiritual connection with God. They feared the stark character of modern architecture diminished the individual worship experience and was too utilitarian to be sacred space. Indeed, church architecture has a long history of using historical forms to create associations with the past, endeavoring to establish a more authentic and longstanding connection with the history and tradition of the Christian faith. Historian Jay Price writes: “Modernism seemed too severe, too cold and mechanical to reflect the warmth and sense of tradition that sacred spaces were supposed to embody.”²⁶ Proponents of modernism, on the other hand, argued that Christianity’s universal message should be expressed in contemporary architectural language, reinforcing its relevance in the modern period. Christian thought leaders embraced modernism at precisely the same time that they were rethinking the role of Christianity in a now-industrialized and urban world, increasingly influenced by science and technology.²⁷ As an architectural movement, modernism attempted to free aesthetics from traditional ideas and practices. There was an emphasis on the pure expression of materials, a strong concern for function, and a rejection of ornament. This was a goal that appealed to many Christian leaders who were eager, after a century of embracing historical architectural forms, to make a change and establish the ongoing relevance of Christianity.²⁸

By the late 1940s, a new paradigm emerged in response to the tension between traditional and modern. Rather than reduce architecture and spirituality to its most simplistic elements, American architects began to emphasize the symbolism inherent in the built space.²⁹ Their designs were unmistakably modern but kept enough of the features of “traditional” church architecture, albeit in stylized form, to still “look like a church.”³⁰ Price refers to this design approach as “Mid-Century Traditional,” which ultimately resulted in widespread adoption across the county and is reflected in the design of Mallory Christian.³¹ Within the modernist lexicon, there was a move back toward using the pitched roof, sometimes greatly exaggerating it such as Frank Lloyd Wright’s Unitarian Church in Madison, Wisconsin. Architects like Pietro Belluschi created their own modern expression that merged modernism with folk architecture, along with an embrace of abundant use of wood to reflect the unique character of the Pacific Northwest. Designers were more apt to create contemporary buildings that honored traditional designs such as Eero Saarinen’s Kramer Chapel at Concordia Seminary (Fort Wayne, IN), with its combination of medieval and modern forms. As Price concludes: “Modernism did not defeat revivalism in religious architecture; modernism co-opted it.”³²

²² Ibid.

²³ Ibid.

²⁴ Franklin D Elmer Jr., “Why Must America Be a Church Museum?” *Christian Century*, July 30, 1946, 921-923.

²⁵ Gretchen Buggeln, *The Suburban Church: Modernism and Community in Postwar America*, University of Minnesota Press, 2015, 1.

²⁶ Temples for a Modern God, 131.

²⁷ Jeanne Halgren Kilde, *Sacred Power*, Oxford University Press 2008, 172.

²⁸ Ibid, 171.

²⁹ Ibid, 132.

³⁰ Ibid.

³¹ Ibid, 121.

³² Ibid, 132.

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The frequent demands from congregations for traditional worship space was a primary driver toward evolving the church into a contemporary yet still recognizable traditional church form. The Mid-Century Traditional church attempted to blend tradition with the technology and modern aesthetics that were increasingly valued by society in the postwar period. However, there was still a mixed reception from the congregants who paid for and worshipped in these structures.³³ It was not uncommon for there to be a strong difference between the desired aesthetic vision of the average worshipper versus that of church leadership, the design professional, and economic realities. Congregants of different ages also had varying tastes, with the older generations often preferring a stronger adherence to traditional styles. However, even when “modern” was controversial for the sanctuary itself, its much greater acceptance for social and educational wings, where having up-to-date, amenity-rich facilities was important to congregants.

For certain denominations, modernism was received with far less resistance because it was well aligned with their values. For Southern Baptists, Mennonites, Campbellites, and Reformed Christians, the simplicity of modernism paralleled the lack of ornamentation in their traditional meetinghouses.³⁴ Likewise, congregations that wanted to shed their immigrant heritage, such as German and Scandinavian Lutherans, were inclined toward modernism as a way of showing how American they were.³⁵ Surprisingly, it was often the most theologically conservative denominations that embraced the most striking examples of modernism.

The Role of the Architect and Postwar Construction Technologies on Modern Church Design

At a time when modernism’s appropriateness for churches was a source of debate and many congregants voiced their disdain for the style, it is important to note the critical role of the architect in its promulgation. Modernism was heartily embraced by architects and the design community, and a whole generation of architects came of age learning the “orthodoxy of modernism” with little exposure to revival styles.³⁶ Charles Maginnis wrote in 1949: “The architectural schools of America without exception have capitulated to the modern theory of design, so that in a brief generation the profession will be technically ignorant of traditional technique.”³⁷ An undeniable factor in the flourishing of modernism was the fact that this was the style in which so many new architects were being trained and it was the style that had the greatest acceptance within the profession for all types of new construction projects.

However, perhaps even more than theology, aesthetics, or heritage, the very nature of postwar construction and the economic realities of the time contributed to modern ecclesiastical design. Many congregations that initially planned gothic revival structures reconsidered when the cost of construction was too high. Edward D. Mills wrote in *The Modern Church*: “Economic conditions make plainer and simple building a necessity.”³⁸ Not only did architects favor the aesthetics of a simple material palette, but these relatively inexpensive, mass-produced building materials made a significant impact on the financial bottom line. Journals such as *Architectural Forum* devoted whole sections to prefabricated materials and innovative construction methods that could result in new buildings that were both aesthetically pleasing and relatively inexpensive to produce. For instance, the “Trim Set Windows” used at Mallory Christian were advertised in trade magazines as being a complete, easy-to-install package: “The frame, sill, trim, glass and hardware are all factory-assembled. The rough opening and the window dimension coincide, permitting the unit to be installed in five minutes.”³⁹ Likewise, revival-style elements were not being mass produced in the postwar era, so they were not cost competitive with laminated trusses and other prefabricated elements characteristic of modernism. Furthermore, fewer apprentices were taking up the building crafts that were important to the construction of

³³ Ibid, 138.

³⁴ Ibid, 32.

³⁵ Ibid.

³⁶ Ibid, 145.

³⁷ Quoted in Franklin X. McCormick, “The Trend of Church Art and Architecture,” *Church Property Administration*, Nov-Dec 1949, 17.

³⁸ Edward D. Mills, *The Modern Church*, London: The Architectural Press, 1956, 52.

³⁹ “Trim-Set Complete Package Windows,” *American Lumberman and Building Products Merchandizer*, July 2, 1949, 160.

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pre-war churches. Many items of worship, from pews to pulpits, became available from stores that increasingly embraced the contemporary look. By the late 1950s, the trend away from revivalism was hard to avoid even if congregations so desired the more ornate forms of the past.

The Effect of Changing Worship Practices on Modern Church Design

The interest in reinterpreting the traditional church into a new contemporary expression coincided with a transformation of worship practices that influenced architectural design. Since the days of John Calvin, many Protestant denominations favored the meeting house arrangement of pews set around a central pulpit, often with side galleries above. This increased the emphasis on the clergy's role in worship. The Puritans had brought the meeting house idea with them to New England and evangelical groups popularized aspects of the layout as they moved west. By the early twentieth century, the "Akron Plan," with side classrooms opening out onto a central auditorium, adapted the meeting house idea to Progressive-era Christianity. This pulpit-centered pattern of arranging the furnishings of the chancel was dominant in the 19th and early 20th centuries.⁴⁰ In the postwar era, however, liberal Protestants moved their services toward greater "formalism" (which means emphasis on ritual and observance) and Catholics retained their original formalism but added a new layer of congregational participation. Worship services became more of a participatory act, no longer just a group gathered to listen to a sermon.

Architecturally, designers looked to certain plan types that allowed for this sacramental type of worship. (A sacrament is a Christian rite such as communion.) Regardless of denomination, the churches of the mid-20th century generally used the basilican layout: a rectangle entered through a narthex or vestibule at one end with rows of pews separated by a central aisle in the nave facing down to the chancel and altar. This plan type, originally designed for processions, allowed for the movement that was central to religious services that were ritualized and had a standard order of events. For Catholic churches this had been the accepted design for centuries; however, for Protestants in the mid-century era, the popularity of the basilican arrangement represented a return to earlier forms. By the 1950s, the meeting house was out of fashion for many Protestants and the basilican model became the image for what a church should look like and it better suited worship practices of the postwar era.⁴¹

While formalism was increasing in terms of ritual and observance, churches simultaneously became less formal as social gathering spaces.⁴² Although church-goers still put on their "Sunday best," buildings from this period reflected the era's embrace of family-friendly informality and rejection of the stuffiness of earlier eras. To appeal to young families, churches looked for ways to make things informal, contemporary, and relevant. Uncomfortable pews were sometimes now upholstered, theater-style seats like the ones at Mallory Christian and churches often had large, up-to-date educational wings and other gathering spaces.

At the beginning of the postwar era, modern design was cutting-edge and innovative, but by the end of the period, modern was the look of the house of worship. In the twenty years after World War II, the tension between modern and traditional design and changes in church worship left a powerful legacy on the ecclesiastical architecture of America. The widespread, albeit sometimes reluctant, adoption of modernism reflected the complex relationship between tradition, technology, heritage, and experimentation that characterized postwar church design.⁴³

PRE- AND POSTWAR ECCLESIASTICAL ARCHITECTURE IN PORTLAND, OREGON

Portland saw its first "modern" buildings in the Art Deco, Art Moderne, and Prairie styles during the 1920s. While many churches were built in the city during this decade, there were only a handful that showed any

⁴⁰ *From Meetinghouse to Megachurch*, 67.

⁴¹ *Temples for a Modern God*, 154

⁴² *Ibid*, 132.

⁴³ *Ibid*, 138.

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noteworthy stylistic movement away from revival styles toward a more simple, modern aesthetic. Gothic, Colonial Revival, and Georgian were the most common styles for churches built in the 1920s. Jacobethan, Tudor, Byzantine, Spanish Colonial, and California Mission were also used, but to a lesser extent. One early church that broke from the mold was Raymond G. Clifford's First Italian Presbyterian Church⁴⁴ in the Ladd's Addition neighborhood, completed in 1926. A small church, this building exhibits a level of minimalism that was avant-garde for the period with its flat roof and unadorned stucco walls. The tall, multi-pane punched windows are reminiscent of industrial windows. The projecting polygonal entrance tower at the front has decorative medallions and parapet coping at the top but is otherwise spartan in its ornamentation. The primary decorative motif is a pedimented doorway hood supported by brackets, which appears almost as an afterthought to dress up the simple building. An even more noteworthy early modern-trending design was William Gray Purcell's Third Church of Christ Scientist⁴⁵, also constructed in 1926. This church clearly exemplified a new architectural aesthetic that was turning toward simplified geometric forms without historic details. The building features plain stucco walls with stepped parapets, bands of windows, and cantilevered overhangs.

Few churches were built in Portland during the 1930s due to the Great Depression. However, there were two from this period that furthered this trajectory toward modernism that would explode after WWII. Most notable was Morris Whitehouse's design for the Sixth Church Christ Scientist⁴⁶ in 1931, which abstracted the byzantine church form into geometric forms. The building is a massive edifice of buff brick with few windows. Instead of applied ornamentation, the building's richness is achieved through the brick coursework and pedestrian-level details such as the diamond-patterned wood entry doors and overhead cylindrical light fixtures. Another example is the St. Francis of Assisi Catholic Church⁴⁷ constructed in 1938 and designed by Francis Jacobberger. This church retains the traditional basilica form with its gable front entry. However, the details are simplified and abstracted in the Northwest Regional Style—a local variation of modernism that emphasized the use of wood. St. Francis Church features dark-stained horizontal wood siding on the body of the building. The multi-light glazing above the entry porch creates interest through the repeating geometric form. Constructed in only three months with a very modest budget, this is an early example of modernism's favorability when funding dictated a relatively simple building.

Church building remained quiet in the early 1940s, but picked up again throughout Oregon "almost the moment World War II ended."⁴⁸ In 1945 alone, zoning applications made for new church buildings in residential neighborhoods was more than the Planning Commission had processed in total since the early 1930s.⁴⁹ *The Oregonian* noted: "During the past few years churches of the Northwest have been faced with an unprecedented situation—not enough pews to take care of their congregations. Religious institutions, like schools and colleges, simply were not adequate when the tide of new settlers engulfed Oregon during the war years."⁵⁰

Increased construction costs and the difficulty obtaining certain materials were common postwar problems when churches began their building programs.⁵¹ Inflation caused by the Korean War (1950-1953) was expected to slow church construction, but it did not. Churches raised more money, contributed more volunteer labor, and continued to look for ways to construction large buildings but at an affordable cost. Some churches started their efforts with a revival design but switched to the more streamlined and cost-effective aesthetics that modernism offered. Two examples in Portland include the Grant Park Baptist Church and the Moreland Presbyterian Church, both of which turned to Walter Kelly for a modern design when their plans for a gothic

⁴⁴ 2003 SE Larch Ave, Portland

⁴⁵ 1722 SE Madison St, Portland

⁴⁶ 1331 SW 9th Ave, Portland

⁴⁷ 311 SE 12th Ave, Portland

⁴⁸ Scott, 4.

⁴⁹ Helen Hoover, "Churches in Building Boom; City Approved Many Plans," *Oregonian*, January 27, 1956, 16.

⁵⁰ Bessie D. Eberting, "New Spires in the Sky," *The Oregonian*, October 3, 1948, 3.

⁵¹ *Ibid.*

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revival church proved to be too expensive. One local journalist noted that Portland architects who were skilled in modernism were able to design houses of worship where congregants were “surrounded with inspirational beauty comparable to old world cathedrals. Gone are the old-fashioned pews. [...] Asthmatic furnaces are being replaced by modern radiant heating systems; stained glass windows are being sacrificed to save funds for recreation rooms and modern lavatories.”⁵² As will be discussed shortly, Mallory Christian was an example of a church that prioritize modern amenities and occupant comfort over expensive ornamentation.

Portland’s postwar churches followed the trends seen elsewhere in the nation: A handful were true revival styles, with the majority meeting the definition of “Mid-Century Traditional.” Within this grouping, there was a further distinction between those that used simplified revival elements on an otherwise modern building and those that rejected all direct references to the past, but still maintained some of the traditional form elements like the pitched roof and spire. Lastly, there were a handful of more daring modern designs that eschewed almost all of the traditional elements of the church, using flat-roofed geometric forms or low-pitched gable roofs to create a low horizontal structure akin to an oversized ranch-style house.

Pietro Belluschi’s churches in Portland deserve special note. Over his career, Belluschi received international architectural acclaim and made important contributions to modernism in America, including the 1932 Portland Art Museum—one of Oregon’s most noted early modern buildings—and the 1948 Equitable Building with its cutting-edge glass-and-aluminum skin. Belluschi also advanced the Northwest Regional Style through his numerous residential designs and the nine churches he designed in Oregon. These churches were noteworthy for their geometrical severity and they integrated wood, glass, and brick in non-traditional ways. Publication of Belluschi’s houses and churches in architectural magazines such as *Architectural Record*, *Progressive Architecture*, and *Life Magazine* focused national attention on his work in Oregon. One of Belluschi’s churches is included in the comparative analysis.

While Belluschi’s churches received great acclaim, many other skilled architects were at work in Portland designing the numerous postwar churches that would come to dot the City, primarily outside the downtown area. In the research for this nomination, the preparer identified well over 100 postwar churches within Portland itself. Likely there are many more, not to mention those in the city’s surrounding suburban communities. The two architects who are associated with mid-century church design in Oregon are Donald Edmundson and Walter Kelly. Edmundson’s buildings are often constructed with red brick (either traditional sizes or Roman brick) and his structures tend to be long and horizontal, frequently L-shaped, with most of the programming on the ground floor. The entry is typically placed within a tower topped by a modern spire. A hallmark of Edmundson’s churches are the limited palette of simplified, revival-style elements used to provide visual interest to his otherwise unadorned brick facades.

Walter Kelly was 24 years Edmundson’s senior and his Pacific Northwest churches span the length of his career in Portland from 1922 to 1964. His obituary states he designed 62 churches in the Pacific Northwest.⁵³ This number likely includes the many additions and remodels he did for existing churches, as well as some churches that were designed but never built. As one would expect, his churches in the 1920s and 1930s are done in revival styles such as Jacobean, Tudor, Colonial Revival, and Gothic Revival. However, by the 1930s, some of his work started taking a more contemporary flare with Art Moderne influences. By the 1940s, Kelly’s designs were becoming decidedly more modern. Many of his church designs were still traditional and used revival style elements, but this was now typically done in stripped-down, simplified manner. Two examples that preceded Mallory Christian include the 1938 Calvary Baptist Church in Salem⁵⁴ and the c. 1947 First Baptist Church in Roseburg⁵⁵. The nominated property is his first church with a modern design without any references to revival styles. His subsequent modern churches include Grant Park Baptist Church⁵⁶ constructed in 1950,

⁵² Ibid.

⁵³ "Noted Architect Walter Kelly Dies."

⁵⁴ 1230 Liberty St SE, Salem

⁵⁵ 813 SE Lane, Roseburg

⁵⁶ 2738 NE 34th Ave, Portland. Kelly designed the entire building, but it was built in phases as the church raised funds,

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First Baptist Church⁵⁷ in 1952 in Salem, and Eugene's Church of the Nazarene⁵⁸ also from c. 1952. However, he still worked in revival styles in the postwar part of his career, including his 1948 design for the First Church of the Nazarene⁵⁹ in downtown Portland. Unlike Edmundson, Walter Kelly did not have a signature style. While his work evolved toward greater modernism, it appears he was both comfortable and willing to design churches no matter the congregation's style preference or budget.

SIGNIFICANCE OF THE MALLORY AVENUE CHRISTIAN CHURCH AS AN EARLY MODERN DESIGN

Mallory Avenue Christian Church represents an important example of early postwar church architecture in Portland. Kelly's design removes all references to revival styles and works strictly within the language of modernism. However, the building is still recognizable as a house of worship due to the tower, spire, and gable-front sanctuary façade, and therefore meets Jay Price's definition of a "Mid-Century Traditional" church.

Kelly's design for Mallory Christian was somewhat constrained by Robert Hall Orr's basement constructed in 1925. In researching this nomination, the preparer came across several similar stories of Portland congregations building a church basement in the 1920s and finally constructing the above-grade portion after World War II. Interestingly, at the same time Kelly was working with Mallory Christian, he was working with the First Church of the Nazarene, which completed a basement in 1923 in downtown Portland. Kelly designed a Gothic Revival church for their site, which was completed in 1948. It is similar to Mallory Christian in its overall form and, when comparing the two, the Mallory church demonstrates Kelly's skill in abstracting historic forms into modern expression.

Mallory Avenue Christian Church is one of the earliest known churches in Portland to be executed in a purer interpretation of modernism without any revival style references. Historic photos are shown in Figures 14 and 15. One of the most notable aspects of Kelly's design is the massing of the building. To a certain extent Orr's basement dictated the location of the sanctuary, main entry, and circulation spaces. However, Kelly elects to express these on the exterior in a very direct manner. He does this by pushing and pulling the plane of the building. The primary elements, including the tower, sanctuary, parlor, and chapel stand closest to the property line. He pushes the building's wall plane inward at the secondary entrances and circulation spaces. This "in-and-out" articulation of the massing makes the functions of the building, as well as their hierarchy of importance, easily discerned from the exterior.

While the building itself is almost square, Kelly makes every effort to differentiate the parts of the building so that it does not read as a square-shaped mass. In addition to the push-and-pull of the wall plane, this is reflected in the various roof forms. Kelly uses different roof pitches as well as flat-roofed sections. The tower features a low hipped roof, which contributes to its squat proportions. Shorter towers with low roofs became a popular feature on postwar churches. Typically, the masonry part of the tower would be geometric, with a conical shingled spire or narrow metal spire growing out of the flat or low-pitched roof.

The roof pitch at the Mallory Christian's sanctuary is low, giving it the traditional look of an early Christian temple. Pulling the rake of the roof lower than the gutterline of the main building wall further enhances this stylized temple form. On the east elevation, the gabled form has the same 12-7 pitch as the sanctuary, but the roof has less architectural prominence and the gable terminates above the gutterline. Finally, the chapel section at the south end of the east elevation has a flat roof. These different building masses and rooflines create a hierarchy of visual significance that is highest at the north elevation and reduces as one moves south.

beginning in 1950.

⁵⁷ 395 Marion St NE, Salem. This church was substantially altered in 1974.

⁵⁸ 727 Madison St, Eugene. The education wing was built in 1954-55 and newspapers credit Frank Hitchcock as the architect. Due to the design similarities with Grant Park Baptist, Kelly may have had a role in establishing the design vision for the entire building.

⁵⁹ 1211 SW Main St, Portland.

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Instead of using applied ornamentation, Kelly adds interest to the exterior through his treatment of the brick. He specified a multi-color palette of brown brick with some orange and beige tones. The wall planes are smooth and are enhanced by the brick reveals. For instance, Kelly pulls the middle section of the gabled sanctuary form forward, accentuating the vertical window grouping. On the east elevation, Kelly creates a square-shaped reveal around the grouping of horizontal windows at the parlor and assembly room. At the main entry alcove he steps the brick back to meet the doors. Additionally, he caps the top of the tower with a double soldier course of bricks. The details are subtle and more typical of an industrial building than a traditional church.

For the windows, Kelly reinforces this minimalist, industrial character with the metal “Trim-Set” windows for the building. The horizontally-oriented rectangular pattern of the glazing provided a more contemporary look compared to the typical industrial steel-sash windows found on most warehouses. Kelly specified a pale amber glass for most of the panes and the sanctuary glass also features blue accents. Using a mass-produced window would have saved considerable cost to the construction budget. Inserting colored panes of glass within these prefabricated windows retained the modern aesthetic of the building, while referencing the tradition of stained glass—with neither the cost nor the busyness.

In addition to the colored glass, the most overt decorative features are the custom entry doors and the copper elements. As covered in Section 7, Kelly designed the entry door system that consists of three door leaves with three lights each, stacking vertically and trimmed out around each light. The oak doors were stained to complement the orange-brown brick palette. The doors bring focus to the main entry and provide an artistic touch on a building that has an almost stark, industrial character. The church spire as well as the gutter, downspouts, and rake moldings are copper, which has developed characteristic green verdigris.

Like the exterior of the church, the interior of the building is simple, clean, and modern. Bleached oak paneling with simple flush matching wood doors are used throughout the interior. These materials are indicative of a shift toward architects working with less expensive, readily-available materials to fit out interior spaces. The sanctuary, in particular, relies on the simple beauty of the space to create a feeling of sacredness. The plaster walls are cleanly articulated with smooth planes, punched recesses and openings, and coves for indirect lighting. The cushioned theater-style seats add an element of comfort and informality, which postwar churches were emphasizing in their desire to attract and retain a robust congregation.

Mallory Avenue Christian Church represents a definitive design shift toward a modern aesthetic for ecclesiastical architecture in Portland's postwar era. As one of the first designs in the city to entirely reject references to historic styles, this church represents the beginning of an important design movement that would have a profound effect on church building for decades to come.

ARCHITECT WALTER E. KELLY

Walter Elmer Kelly was born February 3, 1880 in Spring Grove, Wisconsin—a rural town about 100 miles southwest of Milwaukee. Nothing is known about Kelly's education and architectural training, and very little is known about the early part of his career. He worked as a draftsman and an architect in Spokane, Washington during the 1910s. He also had an architectural practice for a period in Calgary (Alberta, Canada). At the time of the 1920 census, he was living in Highland Park, Michigan and was employed by automaker Henry Ford as an architect.⁶⁰ In a newspaper interview in 1964, Kelly stated he was involved in some remodel work to Ford's mansion “Fair Lane” in Dearborn, Michigan and that he created the layout for the River Rouge Plant—the mile-long factory designed by Albert Kahn and completed between 1917 and 1928.⁶¹ His obituary also states Kelly designed a building for Ford in Cork, Ireland where the company had an automotive plant that was constructed

⁶⁰ 1920 US Census

⁶¹ Kim Gravelle, “Architect, 84, Won't Quit,” *The Capital Journal*, October 26, 1964, 6.

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between 1917 and 1923.⁶² Although no other information could be found regarding Kelly's time with the Ford Motor Company, he certainly would have had exposure to, if not direct involvement in, some of the most cutting-edge industrial architecture of the period.

Kelly moved to Portland in 1921 when he was 41 years old. He appears to have been a sole practitioner for most of his career in Portland. However, according to the *Oregonian*, Kelly was working for the firm of Johnson & Wallwork in 1933, having designed a significant Art Deco armory complex as a Public Works Administration project that was never built.⁶³ Much later in his career, Kelly worked with Portland architect Seaton Griswold on the design of Kelly's swan song" project—Capital Manor—a large retirement facility in Salem.⁶⁴ Kelly was in his 80s when he designed this building.⁶⁵

Kelly's most significant architectural contribution was his extensive work designing and remodeling 62 churches in the Pacific Northwest.⁶⁶ Within Oregon, Kelly designed churches in Portland, Beaverton, Aloha, Salem, Eugene, Roseburg, Klamath Falls, Pendleton, and Dallas. He was also the architect for many public buildings including the Milwaukie City Hall, Dallas City Hall, and Milwaukie Junior High School. He designed hospitals in Salem, Hood River, and McMinnville. Kelly's portfolio includes private residences, commercial buildings, and medical-dental clinics. His best-known commercial building is the Alberta Rose Theater built in 1926, which is listed in the National Register. Kelly's designs for two major retirement communities—Willamette View Manor⁶⁷ built approximately 1954 in Portland and Capital Manor⁶⁸ built in 1963—demonstrated his ability to apply the principals of modernism at a large scale. In 1964, while in his 80s, Kelly was at work designing a sanitarium in Twin Rocks on the Oregon Coast that would have a plastic bubble roof, although it does not appear that any such structure was ever built.^{69, 70}

Comparative Analysis

The postwar era produced a significant number of new church buildings in Portland. Because most of these churches have not been inventoried or evaluated, part of the efforts for this nomination included a windshield survey of over 100 postwar churches. Because cost was a significant driving factor in postwar design, architectural quality is often not as high as its pre-war counterparts. Many churches were built, foremost, to meet the program needs of the congregation with architectural appearance being secondary. In order to identify appropriate comparatives, 1) churches completed by 1950 were selected to focus on those designs that occurred in the early part of the modern period like Mallory Christian and 2) architect-designed churches were selected that show attention to detail and quality in the completed design.

Mocks Crest Evangelical Church – Figure 23 3935 N Lombard Street

Mocks Crest Evangelical Church was completed in 1946 and designed by Donald Edmundson. This church was chosen both because Edmundson was an established postwar church designer in Portland, but also

⁶² "Noted Architect Walter Kelly Dies." *Statesman Journal*. December 22, 1967, 1, 20.

⁶³ "New Armory Proposed Under Public Works Program," *Oregonian*, August 13, 1933, 24.

⁶⁴ "Architect, 84, Won't Quit."

⁶⁵ Kelly also became a resident in the building and passed away there at age 87 in 1967.

⁶⁶ "Noted Architect Walter Kelly Dies."

⁶⁷ 12705 SE River Road, Portland.

⁶⁸ 1955 Dallas Hwy NW, Salem.

⁶⁹ "Architect, 84, Won't Quit."

⁷⁰In addition to his long career as an architect, Kelly was also an inventor. In the early 1930s, Kelly invented an aquaplane that was manufactured by Surf-O-Plane in Portland. He also invented a new type of gas mask in 1942. A 1950 patent is listed under his name for interlocking cast-stone masonry units. In his 80s, Kelly was working on a patent for another type of building block, but this time made from plastic and filled with oyster shells. He also designed an electric sofa bed that would open at the touch of a button. It does not appear that any of these inventions made any notable impact or benefit on their respective industries or on society at large.

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because his designs are generally reflective of a higher quality architecture. Shown in Figure 23, the Mocks Crest Evangelical Church is low and horizontal in nature. It is set back from the property line and is surrounded by lawn. The church design has many elements that are traditional in nature, yet the influence of modernism is also clear. For instance, Edmundson used brick as the primary exterior materials, but specified thinner Roman brick—an increasingly common material in the postwar period. These walls are smooth and virtually unadorned except for some soldier course detailing around the main entry and the two primary windows. All of the windows are relatively small and are punched into the wall opening. Part of Edmundson's signature style is to reference and abstract one or two historic elements on his otherwise simple masonry buildings. Here he designs a low tower with a battered, arched entry, reminiscent of a gothic country church. The roof of the tower has a low, nearly flat pitch from which springs a polygonal-shaped spire. This type of squat tower with a "wizard's hat" roof and spire would become a common feature on postwar churches. Although modern, Edmundson's design reflects traditional elements through the use of brick, the gable roof form, traditional fenestration patterns, and the historic-inspired tower. This church is an example of Mid-Century Traditional design in that the building's form is recognizable as a church even though the expression reduces stylistic connections to the past. The building's exterior integrity is high and the interior integrity is unknown.

Mallory Avenue and Mocks Crest share in common a traditional church massing with a gabled roof, tower with spire, and masonry construction. However, Mallory Avenue reflects a more modern approach to design with the absence of overt historic references. The Mallory design features crisp articulation of the façade with the use of brick reveals and the metal windows lend an industrial character that enhances the modern character. Although the tower with spire and the gabled roof at the sanctuary make this building clearly a church, the remaining elements of the design are without reference to the past. Furthermore, the interior character of the building is reflective of desired aesthetics and amenities of a postwar church such as theater-style seating and indirect lighting.

Faith Lutheran Church – Figure 24 **2833 NE 62nd Avenue**

Faith Lutheran Church was chosen as a comparative because it was completed in 1949 like Mallory Christian and reflects a highly modern design that was noted in the *Oregonian*. Designed by Dougan, Heims & Caine, Faith Lutheran is one of the earliest churches in Portland to express a pure modern design.⁷¹ The building was designed as a sleek rectangular form with non-structural projecting pilasters. Constructed of Empire Building Block and finished with white-painted stucco, the church had a striking modern form that no other known church in Portland could match at that time. A tower with a metal spire was the only design element that acted as a visual indicator of its church use. However, the building was altered in 1958 when a large addition was made. The tower was moved to the building's north side and a large connected structure to the east provided a larger sanctuary. The sanctuary addition designed by William Yahm features a gable roof form and clearstory windows with a geometric stained glass pattern.⁷² While the sanctuary addition has a relatively simple exterior, it is traditional in its massing with wall and roof proportions that suggest a cathedral with side aisles, as well as the traditional placement of the stained glass windows. The 1949 and 1958 pieces are harmonized with the same white stucco; however, the later addition significantly changes the building's original modern expression. While the 1949 design was cutting-edge for its time and far more radical than the Mid-Century Traditional design of Mallory Christian, the building has lost integrity from the time of its construction

⁷¹ "Modern Faith Lutheran Church Completed," *Oregonian*, January 1, 1949, 5.

⁷² "District Leader to Speak at Dedication of New Faith Lutheran Church Sunday," *Oregonian*, November 1, 1958, 31.

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St. Philip Neri Catholic Church – Figure 25
2408 SE 16th Avenue

St. Philip Neri Catholic Church is located on a full city block and there are several other church buildings from different eras on the property. Designed by Pietro Belluschi and completed in 1950, the church is one of Belluschi's notable sacred spaces. The building is a striking edifice of smooth brick walls with minimal punched openings except for an unexpected large modern window at the rear of the church. One of Belluschi's signature elements was the use of large, uninterrupted expanses of brick, as he became known for with his 1932 design for the Portland Art Museum. In a modern cathedral form, the two-story sanctuary springs from the wider one-story base with curved corners. The base has a flat roof while the sanctuary has a low-pitched gable roof. The traditional rosette window creates a focal point on the main facade, particularly since the entry below is kept as a simple punched opening. Belluschi's design includes a smooth, rectangular campanile with perforations in the brick wall as a grille for the bells within. Inside, the sanctuary has a very minimal design with smooth white walls and exposed wood trusses. Wood slats provide texture at select wall areas. Narrow slit windows with stained glass decorate the long walls of the sanctuary at the clerestory level. Simple wood pews provide the sanctuary seating. The building appears to have excellent integrity on both the exterior and interior.

Compared with Mallory Christian, this church has many differences including its siting on a large piece of land with other buildings. There is also significantly more architectural program within the Mallory building compared to St. Philip Neri, which is primarily used as a sanctuary. The differences in program affect the overall form of the buildings, where the distinct sections of the Mallory building correspond with the building's different uses. Belluschi's design is the work of a master architect and conveys several of his unique design elements. This is especially seen in the treatment of the brick, windows, and the inward-looking character of the building. It is fortress-like from the exterior, yet the interior has a humble, sacred quality that is characteristic of Belluschi's churches. Kelly's design for Mallory Christian is less a work of spiritual art and more a forward-thinking, well-executed neighborhood church that embraces the simplicity of modernism. In addition to showcasing the modern amenities of the postwar church, Mallory is an excellent example of a type—in this case, the Mid-Century Traditional church. Thoughtfully detailed with brick reveals, stucco panels, metal windows, and custom doors, the church eschewed revival styles yet retained its identity as a place of worship through traditional forms. Both buildings are important examples of modern ecclesiastical design in Portland with St. Philip Neri showcasing the design ingenuity of Pietro Belluschi.

Criterion C Conclusion

In summary, Walter Kelly's design for Mallory Avenue Christian Church is one of the earliest postwar churches in Portland to strip the traditional house of worship down to its simplest forms and celebrate those forms without ornamentation or references to historical styles. This approach is carried into the interior with a sanctuary that features crisp and unadorned plaster walls and a broken ceiling plane that allows for indirect lighting. With a high level of integrity, Mallory Christian reflects the characteristics of the Mid-Century Traditional church, as well as the postwar modern amenities that characterized church design into the 1960s.

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MALLORY AVENUE CHRISTIAN CHURCH'S AFRICAN AMERICAN SIGNIFICANCE

Eligibility under the *African American Resources in Portland, Oregon, 1865-1973* MPD

The Mallory Avenue Christian Church meets the General Registration Requirements outlined in the *African American Resources in Portland, Oregon, 1865-1973* Multiple Property Document:

1. The nominated property retains its significant association with Portland's African American history and demonstrates significance through Criterion A, under the Ethnic History Area of Significance, through the *Religion and Worship* context and the *Civil Rights* context.
2. The nominated property retains integrity of location, setting, feeling, and association, and it retains integrity of materials, design, and workmanship with regard to its minimally-altered exterior, all of which demonstrate that the nominated property retains the required aspects of integrity for properties nominated under Criterion A through this MPD. Further, the building retains the key character defining features of this building, as illustrated in Section 7.
3. The nominated property belongs to the Period of Significance for its associated context and fits within the MPD's period of significance of 1865-1973. As previously discussed, the period of significance for this property extends to 1984 because of the ongoing programs that operated in the building into the 1980s that contribute to its significance.
4. The nominated property is significant at the local level of significance, which aligns with the characterization that the majority of resources under this MPD will be eligible at the local level of significance.
5. The nominated property falls under the Religious Facilities property type and meets the required property specific registration requirements, as discussed in the next section.

Mallory Avenue Christian Church also meets the property specific registration requirements for the Religious Facilities property type:

1. The nominated property is associated with the broad history of the African American experience in Portland through the significant community programming that the church initiated between 1968 and 1980. This programming was envisioned and implemented by interracial leadership within the church and it had a significant positive effect on the lives of the youth in this predominantly Black neighborhood. The property's significance extends beyond its religious association as it was an important gathering place for social services that were intended to build social equity and fight discrimination.
2. The nominated property draws its significance within the *Religion and Worship* and *Civil Rights* contexts, which are identified as the contexts most likely for properties under this property type to be associated with.
3. The nominated property retains the required property type specific aspects of integrity for Criterion A (association, location, and feeling).

Introduction

Located in the King Neighborhood within the larger Albina area, the Mallory Avenue Christian Church has significance within local African American history from 1965-1984. During the period of significance, the church was a meaningful place of community gathering and social support. This was particularly the case for children and teens in the Albina neighborhood, as the church provided after-school activities, classes, and mentoring. The church is reflective of organized, community-based efforts to improve race relations, help children and their parents alleviate the effects of poverty, raise money for valued causes, and to come together

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in times of celebration. While the most potent social and political activism came from congregations that originated within the Black community, Mallory Christian serves as a significant example of a church that began with a White congregation and transformed into an active, interracial congregation as the surrounding neighborhood demographics changed in the postwar years. Mallory Christian is believed to be the first traditionally White congregation in Portland to hire a Black associate minister specifically to address race relations and strengthen connections within the community.

This context summarizes portions of the extensive historical documentation in the *African American Resources in Portland, Oregon, from 1851 to 1973* MPD, which should be referenced for greater detail. Discussion here is focused within several key areas. First, information is provided about settlement patterns, housing, and the systemic racism that led Albina to be home to Portland's largest African American population. Next, the climate and events of the 1960s is presented to highlight the mounting racial tension and the erupting national and local anger over longstanding civil rights inequalities. Next, the importance of churches is discussed, as these were key places of community, social support, and activism for the Black community that went beyond the church's traditional function as a place of worship. The combined understanding of the historical patterns and events that affected the postwar Black community in Albina helps set the stage for the introduction of Mallory Christian's community outreach and helps place Mallory Christian within the larger context of African American churches and their contributions to local history.

A few items before beginning: Because the history of Mallory Christian in the 1960s-1980s involves themes of race relations and racial integration, the races of the people mentioned in this section are noted to build an understanding of the interracial nature of the church's involvement in the community. Additionally, this nomination follows to precedent set in the MPD and capitalizes "Black" and "White" when referring to race.

Settlement Patterns, Housing, and the Albina Neighborhood

The first African Americans to settle in Portland arrived during the early and mid-1800s; however, exclusionary policies enacted in the years surrounding Oregon's statehood in 1859 discouraged their in-migration for decades. Those who did come to the state had limited opportunity for social or economic advancement. Therefore, the African American population in Portland grew slowly through the late 19th and early 20th centuries. At the time of the 1940 census, it had only reached 2,000 people or 0.65% in an overall city population of 305,394. Comparatively, African Americans made up approximately 10% of the national population at that time. Geographically speaking, the majority of African Americans lived in Northwest Portland near Union Station at the western end of the Broadway Bridge until the early 1900s. After being displaced by downtown development, they lived in the close-in areas of North and Northeast Portland near the eastern end of the bridge—an area referred to as "Lower Albina"⁷³ in the MPD. Discriminatory actions of the local real estate industry, the local and federal government, lending institutions, and private landlords kept African Americans concentrated in this area. For these reasons and other discriminatory practices, Portland was labeled "the most segregated city outside the deep south."⁷⁴

During World War II, the opening of Henry Kaiser's Pacific Northwest shipyards drew large numbers of job seekers to the region, including approximately 20,000 African Americans. This created a limited housing supply that was exacerbated by the legal and social restrictions on where African Americans could live in Portland. Homes were converted to apartments and trailers were placed on residential lots. Many African Americans who were new to the city lived in wartime housing projects. The City of Vanport, for instance, was the largest federal housing project in the country at its completion in late 1942.⁷⁵

⁷³ The town of Albina was platted in 1872 on the east side of the Willamette River, the southern boundary being NE Halsey Street. It consolidated with Portland in 1891. The MPD refers to "Lower Albina" as largely consisting of today's Eliot Neighborhood and the area comprised of Memorial Coliseum.

⁷⁴ *African American Resources in Portland, Oregon, from 1851 to 1973* MPD, E-24.

⁷⁵ *Ibid*, E-23-24.

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After the war, many White workers left these housing projects to settle in new suburban homes, while most of Vanport's African American residents did not have the same opportunities to leave and make a better life elsewhere. Flooding in May 1948 destroyed the Vanport housing project and all residents had to be evacuated. Rehousing Vanport's non-White residents was challenging within Portland's highly segregated neighborhoods. Some went to other housing projects and temporary trailer housing, while others tried to find places to live in Albina. Bursting at the seams, the neighborhood had grown from a pre-war population of 1,600 to a postwar population of 4,500. However, landlords and neighborhood residents still managed to create more places for people to live in Albina after the flood. In this postwar period, the area in Albina where African Americans were restricted to living was roughly bounded by NE Oregon Street to the south, NE Fremont Street to the north, the Willamette River to the west, and Martin Luther King Jr. Boulevard to the east. This was colloquially known as the "Freedom Area."⁷⁶ Mallory Christian, located at NE Alberta and Mallory, is 9 blocks (0.8 miles) north of NE Fremont St.

After World War II, many remaining White residents in close-in northeast Portland moved to the suburbs and the "Freedom Area" gradually expanded to accommodate the postwar African American population. This included northward movement to the area surrounding Mallory Christian. By the early 1960s, 80% of Portland's African American population resided in Albina neighborhoods, including Eliot, Irvington, Boise, Sabin, Humboldt, Walnut Park, Vernon, Woodlawn, and King. In 1957, the Oregon Fair Housing Act made it illegal to racially discriminate in housing matters. While many African Americans remained in Albina, the passage of this act increased the numbers who could attain housing in newer, more desirable neighborhoods. The MPD notes that African Americans who had the means to leave Albina took their "professional and economic successes with them," creating a neighborhood with a more homogenous socioeconomic makeup.⁷⁷ Low-wage jobs, household instability, and other barriers to upward mobility including lack of access to high quality education, healthcare, and childcare contributed to the problems in the neighborhood that Mallory Christian would seek to address in the 1960s.

The effects of "urban renewal" in the late 1950s were also profoundly negative on African Americans in the Albina area. Urban renewal programs were initiated at the national level to help cities rebuild their urban centers combining federal grants and local investments to redevelop "blighted" areas with modern transportation infrastructure, commercial buildings, and public service facilities. The MPD notes that, because communities of color inherited most urban centers as they aged and fell into disrepair, these redevelopment strategies disproportionately impacted African Americans. As freeways, high-rise buildings, and entertainment/recreation complexes were built in the name of urban renewal, residents were displaced from their neighborhoods and community networks. In Portland, urban renewal programs obliterated the commercial and residential areas at the heart of the city's African American community. For example, the Eliot Neighborhood lost nearly half of its residents—most of whom were African American—to the Memorial Coliseum and Emanuel Hospital Expansion projects in the 1960s and 1970s. This loss of housing continued to push Albina's African American population northward.⁷⁸

The Climate of the 1960s—an Era of Change

The 1960s were a time of great change at the national level and in Portland. African Americans achieved hard-won victories with the federal Civil Rights Act (1964) and Voting Rights Act (1965). However, during this time, American cities exploded with racial violence and new voices that called for separation rather than integration. With the escalation of the Vietnam War, a growing anti-war movement contributed to a counterculture reaction among the young. The year 1968 was a tumultuous one filled with widespread gun violence, the Vietnamese Tet Offensive, the assassinations of Martin Luther King, Jr. and Robert Kennedy, and rioting at the Democratic National Convention in Chicago.⁷⁹

⁷⁶ Ibid, E-30.

⁷⁷ Ibid, E-32.

⁷⁸ Ibid, E-32-33.

⁷⁹ Ibid, E-130.

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The MPD notes that Portland reflected the national temperament in the 1960s and 1970s, but with more restraint. The children of African American parents who arrived in Portland during WWII came of age in the 1960s and their worldview and strategies for racial change were different from their parents'.⁸⁰ They were less patient with the pace of change and much more likely to participate in civil disobedience. Several *Oregonian* articles in the mid- to late-1960s spotlighted African American youth who were frustrated with police surveillance, the lack of opportunities to better their lives, and a general feeling that their voices were unheard.

Local events in the 1960s demonstrated that Portland had an increasingly vocal and organized resistance to the injustices of both the past and the present. Specific to inner Northeast Portland, rioting erupted in July 1967 along Union Avenue (now Martin Luther King Jr. Blvd.). Black youth were incensed with the police presence in their community and were seeking immediate change. Prominent African American ministers were called to help calm the violence. These riots contributed to the political perception of racial instability of inner North and Northeast Portland and to the general sense of urgency that greater steps needed to be taken to improve race relations.⁸¹ As will be discussed shortly, there was a significant uptick in social services and community-based programs beginning in 1967, which coincided with Mallory Christian hiring their first community minister.

African American Churches in Portland

African American churches were important forces for community, empowerment, and social justice in Portland and were far more than simply spiritual centers. The first Black church in Portland was founded in 1862 and additional churches followed as the African American population grew. Beginning as early as the 1920s, churches started taking an active role in the fight for civil rights. This increased with an expanded Black population during WWII. Many of the new congregations were established in wartime housing projects. Two important churches that started in housing projects were Mount Sinai Community Baptist Church founded in 1941 in Guild's Lake Courts and the Vancouver Avenue First Baptist Church formed in the Burton Homes project of Vancouver (WA) in 1944. After these housing projects closed, the churches sought their own buildings in Albina. While some African American churches were able to build their own buildings, many would go on to buy churches that were originally constructed by White congregations that had later relocated outside the neighborhood.⁸²

Many African American church leaders had prominent roles in the civil rights battles of the 1950s and 1960s and used the pulpit to denounce racism and advocate for Portland's Black community. The Vancouver Avenue First Baptist Church held job fairs, adult education courses, voter registration fairs, and provided advice about housing discriminatory practices during the 1950s and 1960s. Prominent African American figures like Martin Luther King, Jr., who visited Portland in 1961, engaged with the public in the church setting. Important activist groups, like the Portland chapter of the National Association for the Advancement of Colored People (NAACP), that did not have their own building held meetings in churches and later in the Williams Avenue YWCA building. African Americans also utilized their churches as community gathering spaces which made them instrumental in fostering social cohesion, communication, and organization in pursuit of change.⁸³

One area that the MPD does not address is interracial churches in Albina. A 1952 article in the *Oregonian* writes that "churches are almost wholly segregated," but that at least one Black church was "prepping" to become interracial.⁸⁴ The church they are likely referring to is Mount Sinai which updated its name to Mount Sinai Community and Interracial Church in the 1950s.⁸⁵ Also in 1952, the Urban League⁸⁶ prepared a "balance

⁸⁰ Ibid, E-132

⁸¹ Ibid.

⁸² Ibid, E-115-116.

⁸³ Ibid, E-117.

⁸⁴ Hugh A. Scott, "Recreation for Negroes Almost on Par with White in Portland," April 14, 1952, 10.

⁸⁵ "Mt. Sinai Buys Church," *Oregonian*, June 6, 1959, 10.

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sheet on race relations” stating that many churches are one-race institutions.⁸⁷ They noted a “growing trend toward interracial worship” with young people having an interest in mixed-race fellowship.⁸⁸ Maranatha Church of God, which is discussed in the comparative analysis, began as a small Black church and then dramatically increased its membership in the 1960s, including a large contingent of White counterculture young adults. However, the transformation of many traditionally White congregations into interracial churches is not well documented and the exploration of this integration process is an area for further research.

A Period of Transition for Mallory Avenue Christian Church

As part of the story of Mallory Christian’s significance, the long-time White congregation in a White neighborhood changed with the shifting demographics of the postwar years. Founded in 1920, the congregants in the early decades of the church’s existence lived nearby and could walk or take the streetcar to church. There was a steady rotation of White, male pastors who served the church, including Reverend Joseph D. Boyd who led the basement construction efforts and Reverend Herbert E. Sias who was pastor during the final planning and construction of the 1949 structure. The church’s mission and activities through the 1950s was not uncommon for a Protestant church—evangelism within the (White) community to bring in new members; missionary work; fundraising; education including Sunday School and Bible studies; and cooperating with community institutions such as the Boy Scouts and YMCA. In 1958, Clifford N. Trout (White) started his position as pastor, leading the congregation and supporting many of the programs to be described until his departure in 1969.

It was not until the mid-to-late 1960s that Mallory Christian began forming robust partnerships to address race relations and poverty within the Albina community. A 1959 church-authored report that responded to questions and topics put forth by the Disciples of Christ demonstrates that, at the close of the 1950s, change was on the horizon. The document presents statements such as “Racial integration is one of the growing trends in this area” and “one of the social factors to be faced by the [men’s fellowship program] is integration,” however, there’s no elaboration as to what that specifically meant to the church.^{89, 90} When responding to a question about changing racial demographics in the parish area and whether the church would recognize and evangelize these groups, the written response was: “These conditions have been considered, but no definite program has been adopted.”⁹¹

The racial make-up of the congregation is not discussed in the 1959 document but is believed to have been almost entirely White at that time with some change occurring in the early 1960s. The church’s shift to an interracial congregation appears to have been gradual, following the shifting demographics in the neighborhood. By the end of the 1950s, many White families were leaving the neighborhood and African American families moving in. As previously discussed, this was due to factors including the large increase of African American residents during WWII, the easing of restrictions with the 1957 Fair Housing Act that allowed for movement outside the “Freedom Area,” and the displacement caused by demolition of African American homes in the name of urban renewal. The 1959 report reflects that some church members continued to live within walking distance of the church, while others were driving from up to twelve miles away.⁹²

In 1963, the *Oregonian* wrote a profile piece on the Urban League’s director Edwin Sheldon “Shelly” Hill who was a member of Mallory Christian.⁹³ Hill was a civil rights crusader and his long tenure working for the Urban

⁸⁶The Urban League was established as a local chapter of in 1945 as an affiliate of the National Urban League who mission was “to enable African Americans to secure economic self-reliance, parity, power and civil rights.”

⁸⁷ “Portland Balance Sheet on Race Relations,” *Oregonian*, December 8, 1952, 14

⁸⁸ Ibid.

⁸⁹ “History and Growth: The Story of Our Church,” unpublished 1959 document available in the building’s archives at 126 NE Alberta, accessed 6/1/2020, 7.

⁹⁰ Ibid, 30.

⁹¹ Ibid, 20.

⁹² Ibid, 6.

⁹³ “Portland Urban League Director Recalls Younger Days as Porter,” *Oregonian*, September 10, 1963, 11.

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League is significant to Portland's African American history. As a vocal African American leader, Hill's membership in the church suggests that racial integration within the congregation and church support for race reconciliation and the uplift of the Albina community was likely underway at this time.⁹⁴ However, the racial and age makeup of the church continued to have elderly White parishioners as the majority into the 1970s based on an interview with community minister Marge Green in 1977.⁹⁵

An additional important point to note about the church before describing the community work that would soon be implemented: By 1966, Mallory Christian was giving away a significant portion of its income to outside programs—the second highest of all churches in Oregon.⁹⁶ While it is unknown what portion of these gifts were made toward programs that improved the lives of African Americans, it is evidence of Mallory's charitable commitment in the 1960s.

Mallory Christian Hires Community Minister Bob Cochran

As racial turbulence was increasing in the late 1960s, Mallory Christian took their first major step toward initiating programs that would make a difference for Albina residents struggling with the effects of poverty. In 1967, Robert E. "Bob" Cochran joined Mallory Christian as Director of Community Ministry.⁹⁷ Photos of Cochran are provided in Figures 17 and 18. All evidence points to this position being the first of its kind in Portland, where a traditionally White church hired a young African American college graduate to help create better connections with the Black community. The *Oregonian* ran an article about Cochran's new role and the work he was doing. Reverend Trout provided some background on Cochran's hiring: "I've been at this church for almost ten years and for a long time we discussed the matter of community relationship. The neighborhood changed from one with mainly older people to one with many children. We felt we should do something to help the changing community. We knew we couldn't do it with volunteers. We felt we needed a staff person who could devote all of his time to the work."⁹⁸ The reporter writes that Cochran "is part of a new idea in church work ... He is helping the church find more meaningful ways of serving people and people of serving themselves."⁹⁹ Both Trout's words and the reporter do not mention the race part of the equation even though the change in the community was not just about age. Older White residents were leaving while younger Black residents were moving in, many of them single-parent households struggling to make ends meet. Many of the children did not have sufficient adult guidance and supervision nor adequate food and clothing. This "new idea" of community ministry was seeing the need for service right outside the church doors in a way that most middle-class, White churches had not contemplated in the ten to twenty-plus years prior. While Mallory Christian was never geographically far from the heart of Albina's Black community, the neighborhood demographic and socioeconomic changes, as well as the events and political mood of the 1960s, brought about a clear shift in priorities. As shown in Figure 18, Mallory Christian wrote their own piece about Bob Cochran in the July 1967 issue of *Oregon Christian* that also reflects the fact that this was a new approach to ministry:

"Mr. Cochran is a negro, and well acquainted with the problems of Portland, and especially the Albina area. He is in a very good position to fill the post we have in mind. Although he is not an ordained minister, he has majored in sociology and has a keen interest and concern on behalf of people. This is

⁹⁴ Shelly Hill moved to Vanport in 1941 to serve in the Air Force as Director of Education and Recreational services for Black airmen while studying social work at Vanport State. When he joined the Urban League in 1947, he was helping African Americans access jobs in fields they were previously excluded from as Director Industrial Relations. He served as Executive Director from 1956 to 1972 and was a passionate crusader for civil rights. His passion and character comes through in the above-referenced article: "If you've got your foot on my neck and you're chocking me...I don't want you to remove it 'with all deliberate speed.' I want you to remove it NOW." Shelly Hill was married to Helloise Hill—one of Portland's first African American teachers when she was hired in 1945 who went on to become the first African American principal in Portland.

⁹⁵ Judy McDermott, "Program Reaches Rough Children" *Oregonian*, July 25, 1977, 23.

⁹⁶ Williams Avenue YWCA National Register Nomination, 13.

⁹⁷ "Church Names Director of Community Ministry," *Oregonian*, June 17, 1967, 11.

⁹⁸ "Sociology Grad Helps 4 Albina Churches Expand Services to People" *Oregonian*, August 28, 1967, 22.

⁹⁹ Ibid.

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the result of thinking and planning on the part of Mallory Avenue, and the churches of the greater Portland area ... This ministry will be of interest to churches over the state. Dallas [Oregon] church has already contributed a gift from their School of Missions as project money in this new venture."¹⁰⁰

The basement gymnasium factored considerably into the church's realization that they were in a position to help children in the local community. As their congregation was aging, the gym was being used less and less. Trout explained: "Once a month, perhaps, someone came in to play volleyball. It seemed to be lying there, rotting."¹⁰¹ Indeed, the building itself was the vehicle that allowed the church to carry out Cochran's programs and the ones that followed. The basement gymnasium and stage was sizeable and the large kitchen, classroom spaces, and restrooms in the basement were also well-suited to groups of energetic children and teens participating in after-school programs. Without these spaces, the church would have been limited in what they could accomplish and would not have had the same role in the neighborhood. Period photos of some of these spaces are depicted in Figures 19 and 21. In 1967, Cochran started a sports program for 5th- to 8th-grade boys in the neighborhood that took place in the gymnasium, but also involved fieldtrips. Cochran's idea was to get the youngsters involved in sports and to couple that with "endeavors aimed at helping [their] motivations, attitudes, and awareness."¹⁰² He also had plans to start a girls program that involved the YWCA and Planned Parenthood as partners. By early 1968, a girl's drill team shown in Figure 20 had been formed in preparation for marching in the Rose Festival Parade.¹⁰³ They also met in the gymnasium. Adult participation was also on Cochran's radar screen: "I'm trying to interest some of the men members of the church in serving as coaches so that the congregation can be actively involved. And then we'll try to bring in the parents of the youngsters we work with."¹⁰⁴ Making connections with parents would be an ongoing goal of the church's programs.

Bob Cochran was just shy of his 22nd birthday when he started working at Mallory Christian in the summer of 1967. A biographical summary is included here to build an understanding of who he was and what he brought to his position at Mallory. A Portland native, Cochran's father worked on the railways as a Pullman porter. Cochran attended Sabin Elementary School and Grant High School where he was a winner of speech awards. He graduated with a B.A. in sociology from University of Portland in June 1967. Before starting at Mallory, he had worked in youth programming at the YMCA and as a teacher's aide at Jefferson High and Humboldt Elementary— schools with large numbers of African American students. Articulate and passionate about civil rights, his activism began as a teenager. In 1964, he participated in an assembly sponsored by the Urban League at the Knott Street Community Center where teens discussed the problem of apathy in the struggle for civil rights. As one of the speakers, he urged Black youth "to set your sights high, not low," and advocated for attaining education and training in order to get a good job.¹⁰⁵ Later that year he was recognized in the *Oregonian* as being in charge of recruitment and canvassing for a register-and-vote campaign with the NAACP in the Albina area.¹⁰⁶ While in college, he was elected to the local NAACP's Executive Committee and his soon-to-be wife Sarah Burris was also elected as one of the board officers that year.¹⁰⁷ In April 1967, Cochran was on a panel at the 22nd annual meeting of the Urban League. With peers of different races they discussed "Black Power—is it good, is it bad?"¹⁰⁸ He was extensively quoted in the *Oregonian*, including the following: "Black Power gives the motivation to move upward. To realize that as a person I have a worth, and a way in this world. It motivates a person to see this, to gain an education, to move into the political world."¹⁰⁹

¹⁰⁰ "New Member of State Staff Serves Portland Needs," *Oregon Christian*, July 1967, page unknown.

¹⁰¹ "Sociology Grad Helps 4 Albina Churches Expand Services to People" *Oregonian*, August 28, 1967, 22.

¹⁰² *Ibid.*

¹⁰³ "Drill Team Starts Work for Festival," *Oregon Advance Times*, February 29, 1968, 3.

¹⁰⁴ "Sociology Grad Helps 4 Albina Churches Expand Services to People" *Oregonian*, August 28, 1967, 22.

¹⁰⁵ "Apathy Cited by Negroes," *Oregonian*, April 26, 1964, 45.

¹⁰⁶ "Negro Vote Drive Starts," *Oregonian*, August 14, 1964, 20

¹⁰⁷ "Portland NAACP Elects Slate of Offices," *Oregonian*, December 19, 1966, 44.

¹⁰⁸ Early Deanne, "Controlled Use of Black Power Called Key to Future Progress of America's Negroes," *Oregonian*, April 27, 1967, 91.

¹⁰⁹ *Ibid.*

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By early 1968, Bob Cochran decided to leave his position at Mallory in order to take a new job with the Pacific Maritime Association as an industrial labor relations specialist. The *Oregon Advance Times* ran a story about him, commemorating his many achievements so far in life and calling his positions at Mallory and his new job “firsts.”¹¹⁰ That same year, he was on a televised panel discussing “The White Role in the Black Revolution,” along with Mallory church member Robert E. “Bob” Nelson (White)¹¹¹ and also addressed the issue of racial violence as a speaker before the Portland Presidents Council meeting. There on behalf of the NAACP, he said “everybody talks about violence, but they don’t want to talk about what has caused it.”¹¹² Shortly thereafter, Cochran was appointed to the Model Cities Planning Board as a representative from the NAACP, as he was their Youth Director at the time.¹¹³ In 1969 he was also the board chairman of C-CAP (discussed next), serving with Bob Nelson who was director.¹¹⁴ That summer, Robert and Sarah Cochran left Portland for Los Angeles and he took a job in labor relations. Unfortunately, no further information about his work in civil rights could be found. In five short years, he was a powerful young voice within Portland’s Black community and the work he started at Mallory Christian would be carried on in some form or fashion for decades. By 1968, the church had written the following in their church scrapbook (Figure 19), explaining the factors that were driving their work with local youth:

“Mallory Avenue Christian Church is in an area of Portland that has real needs growing out of a changing racial community, with much economic deprivation. This is an attempt to minister in the spirit of Christian concern on the part of our churches nationally and also of Oregon and the city of Portland. Our special opportunity seems to be with the youth of the community and the focus is in this direction. The Mallory building, a facility dedicated to service, is busy with classes and activity groups of young people and adults.”¹¹⁵

Mallory Christian and the Church-Community Action Program (C-CAP)

Another important neighborhood program that Mallory Christian became involved with in the 1960s was the Church-Community Action Program known as C-CAP. For some national context, the federally-funded Community Action Program was the primary vehicle for President Johnson’s “War on Poverty.” The Economic Opportunity Act of 1964 defined the program’s aim as providing services and activities that would make meaningful progress toward eliminating poverty. A first of its kind, the Act also required “maximum feasible participation” of the people directly affected in the decision-making about how the federal funds would be spent in their community. At the local level, details are sparse as to how Portland’s program came into being and exactly how long they lasted, although newspaper articles about the program do not extend much beyond 1970. The year 1964 seems to have been one in which Portland churches were beginning to think differently about how they could be of service in this time awaking to the civil rights struggles of African Americans.¹¹⁶ Thusly, the local organizing entity for the Albina Community Action Project was the Greater Portland Council of Churches. After the Economic Opportunity Act was passed, the “Albina Citizens War on Poverty Committee” was formed and had a series of neighborhood meetings in 1964. They drafted a statement of need, naming programs that would immediately benefit the community.¹¹⁷

Paul Schulze, a White Lutheran minister who was described as an “indefatigable advocate of the poor in Albina,”¹¹⁸ oversaw the program for several years. In an *Oregon Journal* article, he offered these thoughts

¹¹⁰ “Bob Cochran Takes New Job; Another ‘First’” *Oregon Advance/TIMES*, February 8, 1968, 8.

¹¹¹ “Television Highlights,” *Oregonian*, February 21, 1968, 33.

¹¹² “Voice Heard, Says Negro,” *Oregonian*, February 23, 1968, 9.

¹¹³ “Model Cities Board Picked,” *Oregonian*, March 13, 1968, 22.

¹¹⁴ “C-CAP Head Resigns Post,” *Oregonian*, January 18, 1969, 11.

¹¹⁵ Mallory Avenue Christian Church Scrapbook, retained onsite in the building’s archives, 126 NE Alberta, accessed 6/27/2020.

¹¹⁶ Merrie Buel, “Women Work for Community,” *Oregonian*, January 11, 1964, 9..

¹¹⁷ “Citizens’ Group Map Drive In Poverty Fight,” *Oregonian*, March 22, 1965, 21.

¹¹⁸ “Model Cities Program Faces First Real Crisis In Wake of Please For Negro As Director,” *Oregonian*, December 17, 1967,

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about the church-neighborhood relationship during at that time: “[Black] Residents feel the churches are not interested. The churches have not known how to show interest. One way to build bridges is by working with children.”¹¹⁹ He also said that C-CAP grew out of a desire among churches to relate to the local community and there was more sincerity in doing it as a united effort rather than individually.¹²⁰ A variety of programs were initiated including preschools, organized summer activities, work programs, and education options for those who had not completed high school. While the C-CAP headquarters operated out of the storefront at 1123 NE Fremont Street, these programs were carried out in different buildings throughout Albina. Mallory Christian was one of the partner churches within the C-CAP program and acted as a home base for volunteer teenagers and adults who facilitated activities in the basement gymnasium and classrooms, and in local parks. The *Oregon Journal* article describes that the volunteers spent the first three weeks walking around the neighborhood getting acquainted with the kids and by mid-summer there were 40 children coming to Mallory for sports, reading, and arts and crafts. They ranged in age from preschool to 12 years.¹²¹

It appears from the *Oregon Journal* article and photos in the church’s scrapbook that many of the volunteers at Mallory Christian were White. The article mentions that some of the teens came from out-of-state to help during the summer. This is consistent with a nationwide increase in church “reconciliation programs” that began in and around 1968 due to the erupting racial turbulence. A 1968 article in the *Oregonian* interviewing Paul Schulze expounds on this trend where he is quoted saying there was an “almost compulsive need, as if a hunger” in the White community to volunteer within Black communities. In January 1968 alone he had received six inquiries from local and out-of-state groups wishing to come to Albina to do work. However, Schulze recommended bigger actions than volunteer social work, such as becoming a member of an Albina-area church or moving to Albina and having one’s children go to Albina-area schools.¹²²

Many of Mallory Avenue church members who were active in neighborhood work did live in the area and had children who went to the local schools. For instance, Bob Nelson and his family lived on NE Mallory Avenue at NE Ainsworth Street and he was an active church member involved in race relations. In 1967, he and Bob Cochran served together on the Portland School-Community Action Committee where they were seeking “causes and solutions to racial disturbance at Jefferson High School.”¹²³ Their committee set up “Operation Listen,” which came about in the wake of racial fighting after a football game. A mixed-race group of 20 men from the community showed up to listen to the students sound off about their frustrations.¹²⁴ Also, in 1967, Nelson started working for C-CAP while Cochran was there. He took on the role of director when Jessie Varner (female, Black) stepped down in order to take a position with Portland Public Schools.¹²⁵ In 1970, he was hired by the office of the American Friends Service Committee. A Quaker organization working on problems of poverty and racial discrimination, the local committee was multiracial and included notable Black community members like Gladys McCoy. As evidenced by his many quotes in local newspapers, Nelson was not afraid to speak bluntly about race issues. He strongly advocated that “white people must learn to listen” and believed that better communication rather than a beefed-up police force was the way to deal with racial violence.¹²⁶

Mallory Christian would continue to attract members who valued community service and hire pastors who were aligned with their mission. The African American successors to Bob Cochran’s community ministry position included Edward D. “Skip” Bracken in 1968 followed by Edsel Goldson in 1972. In 1970, they hired a young White pastor named Dale Stitt who was previously involved in reconciliation work and furthered many of the programs at Mallory.

¹¹⁹ “Youths Give Summer in Albina Projects,” *The Oregon Journal*, August 17, 1967,4J.

¹²⁰ “Pastor Chides Community Aim To ‘Do Something’ For Negroes,” *Oregonian*, February 26, 1967, 11

¹²¹ “Youths Give Summer in Albina Projects,” *The Oregon Journal*, August 17, 1967,4J.

¹²² *Ibid.*

¹²³ “Quakers Name Study Leader,” *Corvallis Gazette Times*, July 25, 1970,

¹²⁴ “Negro Youngsters Find Adults Willing to Listen,” *Capital Journal*, May 30, 1967, 9.

¹²⁵ “C-CAP Head Resigns Post,” *Oregonian*, January 18, 1968, 11.

¹²⁶ “Racial Violence Predicted” scrapbook 1968

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By the end of the 1960s, the national Disciples of Christ body was involved in a “Reconciliation-Emergency Urban Renewal” effort to raise \$4 million.¹²⁷ Money raised in Oregon went back to local ministries doing reconciliation work, including Mallory Christian. From 1972-1976, the Disciples of Christ’s Department of Homeland Ministries further financially supported Mallory’s “ministry of reconciliation.” A document requesting funding for 1977 showed they needed \$9,100 to support their annual programming above and beyond financial gifts from the church membership. In this application they described the current state of their efforts, demonstrating the church continued to have significant role in the community and were endeavoring to strengthen their programming through the 1970s with additional staff, fundraising, and expanded programs.¹²⁸

Mallory Christian and the YWCA

Beginning in 1969, Mallory Christian became the home for the Northeast Portland YWCA—an institution with an important history for Black women and girls. As early as 1918, Portland’s Black women sought the attention of the National YWCA and the Portland board concerning the community’s need for a “club house” and “boarding home” for girls and women. After significant fundraising within the community and a \$12,000 gift from Mary Laffey Collins (White), a permanent building opened to great fanfare in 1926 at the corner of NE Tillamook and Williams. The Williams Avenue Center served northeast Portland through the 1950s, hosting dozens of community groups in addition to its YWCA offerings. However, Black women struggled to secure the financial and political support needed to maintain the facility. Despite a “Williams Avenue YWCA Study Committee” report in 1956 that underscored the need for intervention in the lives of area youth, the YWCA gradually withdrew its support for the Center altogether. The building was then sold in 1959 and the northeast YWCA went dormant for 10 years.¹²⁹

Beginning in 1969, northeast YWCA programming started back up at Mallory where it continued for more than a decade. The reason why Mallory was chosen as the new YWCA location is related to the basement facilities that were suitable for programming and the previous YWCA experience of women in the congregation. Shown in Figure 22, Delvon Barrett (White) grew up being active in the YWCA and found it to be a positive place for girls and women. She was central establishing the northeast branch at Mallory Christian and became Director of Youth Programming when the center opened. Marie Smith—a “leading light of the former Williams Avenue YWCA”—was also a member of the Mallory congregation at this time and was involved in the Mallory YWCA effort.¹³⁰ Smith was the first African American woman to serve on the Portland YWCA board of directors.¹³¹ Six other women made up the “grand, fine group of ladies” were noted as being involved in these efforts.¹³²

During the 1970s, YWCA work blossomed under Barrett’s leadership. Most of the programming occurred in the basement facilities, including the gymnasium, the classrooms, and the kitchen. Classes were “designed to meet the needs of the area residents,” and included health and physical education, practical skills like cooking and sewing, as well as activities offering a more creative outlet like painting and sketching.¹³³ Children were

¹²⁷ “Series Bills Project Aide,” *Oregonian*, February 13, 1971, 26.

¹²⁸ “Reconciliation Proposal for Mallory Avenue Christian Church for Fiscal year 1976-1977,” stored in building archives, 129 NE Alberta, accessed 6/1/2020.

¹²⁹ *Ibid.*, 21.

¹³⁰ “The Women Behind the Northeast YWCA,” <https://documents.alexanderstreet.com/d/1000678036>, accessed 6/27/2020.

¹³¹ From “Neighborhood Leaders,” <https://documents.alexanderstreet.com/d/1000678130>: “Smith’s involvement with the YWCA began almost immediately upon her arrival in Portland in 1917. She was a member of the early Committee of Management of the Williams Avenue YWCA, which was one part of the church work and activism that were a mainstay of her life. She told an interviewer, “From the time I came to Portland, I’d fight prejudice everywhere I saw it, even if it was just me alone.” She taught Sunday school for many years at Mt. Olivet Baptist Church, eventually serving as Superintendent. She was also president of the Oregon Association of Colored Women’s Clubs and served as the first woman president of the Portland chapter of the NAACP, a post she held in 1949-50. Smith spoke jokingly to an interviewer in 1978 of her many community activities, ‘I just was around changing the world. My friends said that I belonged to everything but the fire department.’ Smith won Oregon’s Peyton Award for outstanding citizenship in 1950.”

¹³² “The Women Behind the Northeast YWCA,” <https://documents.alexanderstreet.com/d/1000678036>, accessed 6/27/2020.

¹³³ *Ibid.*

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also shuttled to the downtown YMCA for additional experiences. The YWCA offered babysitting, help with life skills, and general support. In particular, they provided outreach to the women who lived at the Dekum Court housing project on NE Saratoga Street and started a group called the "Dekum Doers." The goal of the group was to learn a variety of craft skills, to discuss issues, and go on fieldtrips together.¹³⁴ Barrett and her team coordinated interagency cooperation between the YWCA, the Portland Housing Authority, Oregon State Extension Service, and the Public Health Nursing Association to help young mothers who qualified for social welfare programs.¹³⁵ They also held fundraising events to secure scholarships for kids to attend summer camps. In 1975, Audrey Sanders (Black) became a member of the congregation and immediately got involved with the YWCA program. The leadership of Sanders and Barrett, who became close friends, resulted in the purchase of a small building for the northeast YWCA. They moved from Mallory Christian to 5630 NE Martin Luther King, Jr. Boulevard in 1984. It operated there for many years, although the date of closure is unknown. Sanders said the following about the effect of the northeast YWCA: "I think the main thing that the YWCA did was to teach the parents and kids the importance of self-love, self-dignity, and self-worth."¹³⁶

Mallory Christian and the People Are Beautiful Program

In 1976, a new summer program called "People Are Beautiful" started at Mallory Christian. The six-week program for four- to thirteen-year-olds aimed to help participants realize their full potential, learn important life skills, and eliminate discrimination and racism. Forty-three out of 50 children who participated in the program in 1976 were racial minorities. People Are Beautiful was initiated by community minister Marge Green (White) who came to Mallory after working with inner-city children in St. Louis and Indianapolis for six years. When Green started at Mallory in 1975, the summer programs at the church for children had lost much of their structure and the youth came and went from the building. The lack of discipline and unruly behavior resulted in vandalism, which aggravated congregants and neighbors. The following June, Green implemented a structured educational and recreational program that required children to register with parental consent and had strict attendance requirements. The predictable daily routine, limit-setting around problematic behavior, and the mentorship that came from Green and her support staff earned the program a positive reputation in the first year. There was no turnover and a waiting list formed for the next year. These changes improved relations with the congregation. Mallory Christian both donated the space for the program and helped to fund it, along with other area churches. With a staff of 14, the federal government and the Portland Parks Bureau also provided funding for staff salaries and daily breakfast and lunch for the children.^{137, 138}

In addition to her work with the YWCA, church member Audrey Sanders pictured in Figure 22, became a key figure in furthering the People Are Beautiful program. Sanders moved to Portland in 1975 with her husband and their six children where they lived in a large house on NE Cleveland Avenue not far from the church. Within a few days of their arrival, she became a member of Mallory Church and volunteered to serve as president of the Ecumenical Parish of North and Northeast Portland.¹³⁹ Raised in Mississippi, she grew up performing community and church work with her grandmother and this desire to serve her community persisted throughout her life. As a volunteer parishioner who had the energy and patience to work with children, Sanders provided substantial assistance to People Are Beautiful, making the program even more organized and effective.

Since many of the children in Albina never had the opportunity to venture outside the neighborhood, Green and Sanders arranged fieldtrips to take them to places like the Oregon Coast where they stayed in Don and Delvon Barrett's beach cabin and camping at Loon Lake Methodist Camp southwest of Reedsport. Through the

¹³⁴ "Charm, Crafts on Spring Slate," *Oregonian*, March 31, 1973, 30.

¹³⁵ "Outreach Programs Meet Neighborhood Needs," *Oregonian*, February 19, 1972.

¹³⁶ "African American Women Biographies," <https://documents.alexanderstreet.com/d/1000682922>, accessed 6/27/2020.

¹³⁷ "Minister Finds It Hardest to Bid Children Goodbye," *Oregonian*, June 7, 1985, 9.

¹³⁸ Judy McDermott, "Program Reaches Rough Children" *Oregonian*, July 25, 1977, 23.

¹³⁹ In the 1970s, Mallory Christian combined forces with three other Albina churches to do outreach and deliver programming to the local community. They were called the Ecumenical Parish of North and Northeast Portland.

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People Are Beautiful program, Sanders passed on many of the life skills she had learned from the women in her family, teaching meal prep, cooking, cleaning, table setting, decorating, sewing, and nutrition. Many of the children did not have access to healthy food so she started a food pantry at the church. Church members would donate fresh fruit and vegetables from their gardens and she would teach the children and their parents how to cook these foods.

At the time of this nomination, Audrey Sanders was in her 80s and was able to share many stories about how her volunteer work and that of the other church members enriched the lives of the neighborhood children. She was so well-loved that the children—now in their 40s, 50s, and 60s—still call her Mother Audrey and stay in touch by phone. Her stories include having garage sales at the Barrett's house where she would cook southern barbeque to raise scholarship money for the People Are Beautiful program. She and the children were able to get the older male congregants to dress up and participate in silly fashion shows to help raise money. She helped initiate a neighborhood Halloween/All Saints Day party at the church to allow the children to have fun in a supervised environment. Likewise, many of them had never experienced the type of Christmas that was familiar to most middleclass children and Sanders arranged Christmas parties at the church. The children made Christmas ornaments and each child was able to each take home a fresh-cut tree to decorate. She also coordinated and cooked the annual community Thanksgiving dinner served at the church, sometimes feeding up to 500 people. Sanders said the parties and fun events at the church also helped get the parents more involved in their kids' lives.¹⁴⁰

Audrey Sanders' list of service work through the 1980s and 1990s is lengthy. Of note, she was one of the founders of the Portland Habitat for Humanity program and helped local residents affiliated with the church's programs get qualified for a Habitat house. Sanders won several awards for her service and was the first-ever recipient of the Portland YWCA's "Founders Award" in 1990.¹⁴¹

An interview with longtime Albina resident Richard Hunter confirmed the significance of the church in the lives of Albina's youth, including the importance of members like Audrey Sanders and Delvon Barrett (as well as her husband Don Barrett who was a social worker at Jefferson High School). Hunter was born in 1953 and his family was displaced first by the construction of Interstate 5 and later Emmanuel Hospital. He recalled the All Saints parties, the Thanksgiving dinners, community workdays to improve the church, and Black speakers who packed the sanctuary. When asked about other places in the neighborhood that were important to the children, he discussed the Christian Community Center at 128 NE Russell Street. Evelyn Collins (White) purchased the Hibernian Hall¹⁴² in 1956 with the vision of opening a community center and daycare facility. She worked without a salary six days a week, up to 18 hours a day, well into her 70s.¹⁴³ The center provided care for children and babies as young as six weeks and served as an afterschool teen hangout with basketball courts, snacks, and other activities. Up to 400 children were cared for every year.¹⁴⁴ Most parents could not cover the full cost of the childcare and Collins relied on donations to keep the center open. Richard Hunter said that all kids in Albina knew "Miss Collins," as she was called. Comparing Mallory to the Christian Community Center and its importance to children, he said: "[Mallory] wasn't the only game in town, but it was a significant game."¹⁴⁵

¹⁴⁰ Interviews with Audrey Sanders, June 2020.

¹⁴¹ "African American Women Biographies," <https://documents.alexanderstreet.com/d/1000682922>, accessed 6/27/2020.

¹⁴² The Hibernian Hall is listed in the National Register for its significance as a meeting place for Irish Americans in the early

1900s.

¹⁴³ "Center Founder Has Own Way to Meet Problem," Oregonian, October 14, 1972, 13.

¹⁴⁴ Ibid.

¹⁴⁵ Interview with Richard Hunter, June 2020.

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Mallory Christian's Community Telephone and Speakers and Concerts in the 1980s

In 1983, an Associated Press article about Mallory Christian was printed in newspapers across the country.¹⁴⁶ It detailed a free local phone that was set up in the church because many local residents could not afford a phone in their homes. A steady stream of people were coming by and asking to use the phone, such as to reach their doctors or schools. A volunteer secretary was stationed to take messages (used mainly by job hunters) and limit the length of calls since demand was so high. Funding for the phone came from Mallory Christian, as well as other churches in the Ecumenical Parish of Northeast Portland, and the Northeast YWCA.¹⁴⁷

The church continued to host events that raised awareness of racial injustices and the continued fight for equality. In the early 1980s, a series of speakers addressed the inaccuracies in African American history including Professor John Henrik Clark, Professor Asa Grant Hilliard III, Professor Ivan Van Sertima, and Reverend Herbert Daughtry.^{148, 149} Benefit concerts at the church included musicians such as gospel singer Bob Bailey and folk singer Guy Carawan who became famous for introducing the protest song "We Shall Overcome" to the Civil Rights Movement.^{150, 151}

Mallory Christian After the Period of Significance

Around 2000, the church merged with the Neighborhood Church of God, but the partnership only lasted about three years. In 2004, the church disbanded when their pastor passed away. Reverend Frederick Woods (Black) rented the building 2005 and started the Mallory Avenue Community Enrichment Center, which provided an afterschool program to 40 children as well as tutoring and hot meals. The program lasted at least three years, but the date of closure is unknown. Since 2012, the building has operated as Alberta Abbey, providing affordable arts space within the King neighborhood.

Comparative Analysis – African American Significance

The ethnic heritage significance of Mallory Christian is multifaceted and ideal comparatives are interracial churches with neighborhood programming aimed at bettering the lives of young people. A challenge in identifying and describing comparatives is that there are relatively few African American-related resources in Portland listed in the National Register and, for those not listed, their histories have not been documented and disseminated. Absent oral histories and self-published historical accounts, newspapers become the next best way to determine which churches were the most active in their communities at this time. Three Albina churches were chosen for comparative analysis because they share in common with Mallory Christian the themes of an interracial congregation and community social support.

Shown in Figure 26, **Highland Baptist Church** is located at 607 NE Alberta Street, which is four blocks from Mallory Christian. Newspapers indicate the church was built in 1909¹⁵², while City of Portland records list the date of construction as 1922 and there are archived plans by architect Van Evera Bailey dating to 1938, possibly for a remodel. Like Mallory Church, the residential area surrounding Highland Baptist was White and the congregation was White for many decades. It is unclear when the church became interracial, but it was probably in the 1960s as the neighborhood demographics changed. As part of the C-CAP program, the first of

¹⁴⁶ "Church Helps Poor Beat High Cost With Free Phone," Winona Daily News, September 17, 1984,

¹⁴⁷ Ibid.

¹⁴⁸ Dr. John Henrik Clarke Addresses Mallory Avenue Christian Church, January 25, 1982, https://dlg.usg.edu/record/auu_hilliard_45, accessed 6/25/2020.

¹⁴⁹ "Communications," *Portland Advocate*, June 1981, 3.

¹⁵⁰ "Benefit Concert," *Oregonian*, February 20, 1981, 70.

¹⁵¹ "Neighborhood Notes," *Oregonian*, February 6, 1984, B5.

¹⁵² "Church is Blessed," *Oregonian*, December 31, 1909, 12.

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three planned preschools opened at Highland Baptist in November 1964.¹⁵³ Eleven four-year-olds were initially enrolled and the program continued to grow. The intent of the preschool was to “round out the cultural and language needs of preschool children to enable them to cope with the first years of school,” to lessen the potential for dropping out of school later on.¹⁵⁴ Free medical exams were also given as part of the program. Also of note, Willa Ida Williams—wife of historically-significant pastor O.B. Williams of Vancouver Avenue Baptist Church—taught religious education at Highland Baptist for 30 years.¹⁵⁵ Willa Williams was involved in the community with numerous church activities and served as a community counselor at King School after obtaining her teaching certificate. The MPD notes that Highland Baptist would grow into a multi-facility operation; however, details about their other programs would not be readily found except for a day care that operated there in the 1970s.¹⁵⁶ Both Mallory and Highland Baptist hosted informational programs related to Model Cities and urban renewal projects in the summer of 1970.¹⁵⁷ The interracial church is still in operation today, although under a different name. In terms of integrity, the building appears to retain exterior features that date to its original construction or early period including horizontal lap siding, stained-glass windows, and eave brackets. Plywood siding has been added to the ground-floor level, although this may have been added in the 1960s during the building’s period of significance. Online photos suggest that the sanctuary retains historic integrity, although the rest of the building is unknown.

In comparison to Mallory Christian, far less is known about the African American history of Highland Baptist. There were likely other programs that operated here that have not been recorded. Because of the basement facilities at Mallory Christian, the opportunity for significant neighborhood programming was achievable at the nominated property in a way that may not have been at Highland Baptist. While Highland Baptist had connections to the C-CAP program like Mallory did, the nominated property also gains significance through its connection with the northeast YWCA, the People Are Beautiful program, its early hiring of a Black community minister, and notable church members of both races who were fighting against discrimination and working to build social equity.

Shown in Figure 27, **Highland United Church of Christ**¹⁵⁸ at 4635 NE 9th Avenue is another comparative church that is mentioned briefly in the MPD. Also located in the King Neighborhood, the City of Portland lists the date of construction as 1927. It is also believed to be a church that began with a White congregation and leadership that later became interracial. In 1961, the church hired Ralph M. Moore as pastor—a young White man in his 20s who had just graduated from seminary and had worked at the Mott Haven Reform Church in the Bronx. A civil rights activist, he and the church were the “fiscal agents” for donations related to the “Jobs and Freedom Bus” that was headed to the March on Washington in August 1963. Thirty-eight riders—Black and White, many of them older teens—departed from Portland picking up more in Idaho and meeting up with others in the Capitol who came by train and plane.¹⁵⁹ The bus was sponsored by the Portland Friends of the Student Non-Violent Coordinating Committee, of which Moore and his associate pastor were members. Moore attended the march and participated in a civil rights conference while there. Locally, he spoke on several topics, including the dangers of silence: “In Portland we have more than our share of silence. In fact, there appears to be an urgency to restrain or ignore those who are not silent. This makes a community such as ours a place where it is all the more frustrating to work for progress.”¹⁶⁰

In 1964, Highland was a coordinating entity and the drop-off site for four tons of used books, which were donated and shipped to Mississippi to be used for building “integrated libraries and freedom schools.”¹⁶¹ In

¹⁵³ “Church Opens Pre School Class,” *Oregonian*, November 24, 1964, 13.

¹⁵⁴ *Ibid.*

¹⁵⁵ “Willa Ida Williams, 2010-2020,” *The Skanner*, April 12, 2010, <https://www.theskanner.com/opinion/commentary/8-news/7029-willa-ida-williams-1920-2010-2010-04-12>, accessed 6/25/2020.

¹⁵⁶ “Parent Group Seeks Control of Albina Day Care Center,” *Oregonian*, December 18, 1973, 24.

¹⁵⁷ “Joint Services Planned by 3 Albina Churches,” *Oregonian*, July 11, 1970, 21.

¹⁵⁸ Also called Highland Congregational Church.

¹⁵⁹ Peter Tugman, “Jobs and Freedom Bus Begins Long Trek to Washington,” *Oregonian*, August 26, 1963, 15.

¹⁶⁰ “Young Demos Hear Speech,” *Oregonian*, November 14, 1963, 18.

¹⁶¹ “Books En Route to Mississippi,” *Oregonian*, July 17, 1964, 19.

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1965, an “Experiment Settlement Project” was discussed, which entailed a volunteer-based program which would provide a variety of arts-based classes for children ages preschool through high school.¹⁶² It is unclear exactly how this manifested; there was already an art school for Albina children there in 1964.¹⁶³ A 1968 article in the *Oregon Advance Times*, discussed volunteers coming from throughout the region to lead activities and teach classes.¹⁶⁴ A 1970 article states that the church “has two factories [sic – facilities?] in the Albina area and also operates a youth home and a youth hospitality house.” At the time of the article, they were seeking to raise money to pay for a recreation supervisor, a secretary, and recreation equipment for their programs.¹⁶⁵ The article states that Highland is “devoted to community services in the Black community.” The MPD notes that the Portland Black Panthers operated a free children’s breakfast program at Highland United Church of Christ. With respect to historic integrity, the Jacobean-style church appears to have good exterior integrity including its masonry and stucco façade and most original windows. The interior integrity is unknown.

Like Mallory Christian, Highland United is another community church that was part of a pattern in upper Albina of White congregations becoming interracial and taking steps in the 1960s to engage in civil rights efforts and to begin community-based programming. However, existing details are sparse, making it difficult to assess their impacts. Highland appears to have become involved earlier than Mallory Christian, likely owing to the youthful vigor of the church leadership. High-level research done for this comparative analysis did not establish that Ralph Moore himself was particularly significant. Like many of the active congregants at Mallory Christian, he was one voice in the fight for civil rights and was doing his part to lead his congregation towards greater awareness and social action. Oral histories and further research may reveal greater significance. Likewise, at this juncture, the programming at Highland United does not appear to be as robust as that which was offered at Mallory Christian, which included community ministry, C-CAP programs, the YWCA, and People are Beautiful.

Shown in Figure 28, **Maranatha Church of God** at 1222 NE Skidmore Street is another significant church in Portland’s African American history. It is mentioned once in the MPD, in reference to the church’s leader, Reverend Wendall H. Wallace. He was one of the clergy from the Black community who was called on to calm rioting youth in the summer of 1967.¹⁶⁶ The City of Portland lists the church’s date of construction as 1951. Maranatha purchased the building from the Irving Park Church of God (date unknown) when Maranatha was forced to sell their own church at 3700 N Borthwick because of urban renewal.¹⁶⁷ When Wallace made inquiries about a loan for the new property, he was instead gifted \$45,000 because the donor (White) admired the interracial work the church was doing.¹⁶⁸ In 1967, the racial makeup of the church was cited as being 60% Black and 40% White.¹⁶⁹ The following year, there were substantially more White congregants.¹⁷⁰ Wallace became the church’s pastor in 1962 when there were 27 members and by 1968, remarkably, there were 500.¹⁷¹ Wallace’s daughter wrote the following, describing how the congregation changed:

“Little did the small congregation of about 75 people know that hundreds of hippies would descend upon our place of worship to become members. The cultural differences were quite evident. It was not uncommon to see a sistah wearing her finest Sunday morning attire sit next to someone who wore a psychedelic t-shirt and no shoes. My father saw to it that each of the members practiced the Golden Rule – ‘Do unto others as you would have them do unto you.’ I witnessed walls of ‘attitude’ come down.”¹⁷²

¹⁶² “Church Plans Youth Program,” *Oregonian*, April 25, 1965.

¹⁶³ “Student Takes Over Pastoral Duties of Albina Congregational Church,” *Oregonian*, July 6, 1964, 23.

¹⁶⁴ “Highland United Attracts Young People And Leaders,” *Oregon Advance Times*, February 1, 1968, 5.

¹⁶⁵ “Five Groups Seek Funds,” *Oregonian*, May 7, 1970, 38.

¹⁶⁶ MPD

¹⁶⁷ “Prayers of Interracial Congregation Answered With Church Building Gift,” *Oregonian*, August 4, 1967, 20.

¹⁶⁸ *Ibid.*

¹⁶⁹ *Ibid.*

¹⁷⁰ “Evangelist Pushes Integrated Church,” *Oregonian*, October 19, 1968, 9.

¹⁷¹ *Ibid.*

¹⁷² Debbie Wallace, “Honoring the Life of My Dad Wendell Wallace,” *The Scanner*, April 22, 2009,

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Wallace noted his church was a haven for interracial couples who were not accepted in all-White or all-Black churches.¹⁷³ He was quoted in the *Oregonian* saying: “I too have a dream that the spirit of Maranatha, one of the few, fully integrated churches in the region, should spread across America to show the citizens that Black and White people can worship together and that there is a possibility of us living together without problems.”¹⁷⁴ Wallace published several books and traveled around the world speaking about racial problems and solutions. A charismatic and enthusiastic preacher, he was described as “one of America’s best-known Black evangelists.”¹⁷⁵ In 1970, he became president of the Albina Ministerial Alliance.¹⁷⁶

Like many Albina churches, Maranatha likely had established community ministry programs, although these are not well documented. A 1967 article described that the church helped with job placement and had plans to start programs to “further cement race relations.”¹⁷⁷ A 1969 article indicates they were hosting a series of lectures on drug addiction.¹⁷⁸ Like Highland United, Maranatha was involved in sending clothing and other relief items to support African Americans in impoverished areas of Mississippi.¹⁷⁹ From the available information, it does not appear that the community ministry programs at Maranatha were as robust as those at Mallory Avenue with their dedicated community minister, ties to the YWCA, C-CAP, and other programs. Maranatha’s primary significance appears to lie with its leader Wendell Wallace and the intentionality he had toward creating a well-recognized, interracial church that became an example he shared around the world. Exterior and interior photos of Maranatha Church indicate that it retains historic integrity.

Comparative Analysis Conclusion

As the comparative analysis shows, Mallory Christian was not the only church in Albina that transformed to an interracial congregation in the 1960s and provided programming to support the local community. However, Mallory Christian’s initiatives reflect the important story of a church that went beyond its typical religious function in order to uplift and support Portland’s underrepresented and marginalized Black community and particularly its youth. Mallory’s interest in having a positive role in the racial crisis of the 1960s and serving those in need resulted in the hiring of Bob Cochran—a young civil rights activist who was the first among several community ministers at Mallory Christian to aid children in the neighborhood. The creation of this community ministry position followed with programs in collaboration with C-CAP, the YWCA, and People Are Beautiful. No doubt, further research will continue to reveal buildings, including other churches, important to the history of African Americans in Portland. However, Mallory Christian is a documented example of a church that transformed from a typical and rather insulated postwar place of worship to a diverse one that was responsive to the evolving issues of socioeconomic, race, and equity that were so critical to the 1960s and 1970s in Portland.

<https://www.theskanner.com/news/northwest/4908-honoring-the-life-of-my-dad-wendell-wallace-2009-04-23>, accessed 6/25/2020.

¹⁷³ “Evangelist Pushes Integrated Church,” *Oregonian*, October 19, 1968, 9.

¹⁷⁴ *Ibid.*

¹⁷⁵ “Black Evangelist is Speaker at George Fox,” *Capital Journal*, October 11, 1969, 12.

¹⁷⁶ “Pastors Pick Society Chief,” *Oregonian*, February 28, 1970, 21.

¹⁷⁷ “Prayers of Interracial Congregation Answered With Church Building Gift,” *Oregonian*, August 4, 1967, 20.

¹⁷⁸ “Dope Addict Turned Minister Plans Albina Drug Center,” *Oregonian*, August 30, 1969, 13.

¹⁷⁹ “Evangelist Pushes Integrated Church,” *Oregonian*, October 19, 1968, 9.

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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: Alberta Abbey 126 NE Alberta, Portland

Historic Resources Survey Number (if assigned): N/A

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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 45.333213° -122.394999°
Latitude Longitude

3 _____
Latitude Longitude

2 _____
Latitude Longitude

4 _____
Latitude Longitude

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

The boundary for the Mallory Avenue Christian Church is the tax lot which runs 100 feet in all directions beginning at the corner of NE Mallory and NE Alberta. The tax lot is described as Maegly Highland, Block 3, Lot 1 & 2.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was selected because this is the historic lot.

11. Form Prepared By

name/title Jessica Engeman, Historic Preservation Specialist date July 1, 2020
organization Meritus Consulting, LLC telephone (503) 943-6093
street & number 1111 NE Flanders St., Suite 206 email Jessica@merituspg.com
city or town Portland state OR zip code 97232

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).

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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: Mallory Avenue Christian Church
City or Vicinity: Portland
County: Multnomah **State:** Oregon
Photographer: Jessica Engeman
Date Photographed: January 29, 2020

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

- Photo 1 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0001)
North elevation, camera facing south.
- Photo 2 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0002)
East elevation, camera facing west.
- Photo 3 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0003)
West elevation, camera facing east.
- Photo 4 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0004)
South elevation, camera facing north.
- Photo 5 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0005)
Entry doors, camera facing north.
- Photo 6 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0006)
Narthex, camera facing south.
- Photo 7 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0007)
Sanctuary, camera looking south.
- Photo 8 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0008)
Sanctuary, camera looking east.
- Photo 9 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0009)
Classroom at north end of sanctuary; camera facing northwest.
- Photo 10 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0010)
Parlor, camera facing north.
- Photo 11 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0011)
Main staircase, camera facing southwest.
- Photo 12 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0012)
Second floor circulation spaces, camera facing south.

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- Photo 13 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0013)
Second-floor pastor's study within tower, camera facing east.
- Photo 14 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0014)
Second-floor assembly hall in southeast corner, camera facing south.
- Photo 15 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0015)
Basement gymnasium and stage, camera facing east.
- Photo 16 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0016)
Basement gymnasium and stage, camera facing west.
- Photo 17 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0017)
Basement kitchen, camera facing east.
- Photo 18 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0018)
Basement classroom, camera facing north.
- Photo 19 of 19:** (OR_MultnomahCounty_MalloryAvenueChristianChurch_0019)
Basement corridor, camera facing west.

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,

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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:** Regional location map
- Figure 2:** Local location map
- Figure 3:** Tax lot map
- Figure 4:** Site plan
- Figure 5:** Ground floor plan
- Figure 6:** Second floor plan
- Figure 7:** Basement floor plan
- Figure 8:** Church design by Robert Hall Orr
- Figure 9:** Modernized of the Robert Hall Orr design by Walter E. Kelly, c. 1946.
- Figure 10:** Ground Floor Plan by Walter E. Kelly, 1948.
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- Figure 23:** Mocks Crest Evangelical Church, 3935 N Lombard Street.
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- Figure 25:** St. Philip Neri Catholic Church, 2408 SE 16th Avenue, exterior and interior.
- Figure 26:** Highland Baptist Church, 607 NE Alberta St.
- Figure 27:** Highland United Church of Christ, 4535 NE 9th Avenue.
- Figure 28:** Maranatha Church of God, 1222 NE Skidmore Ave.

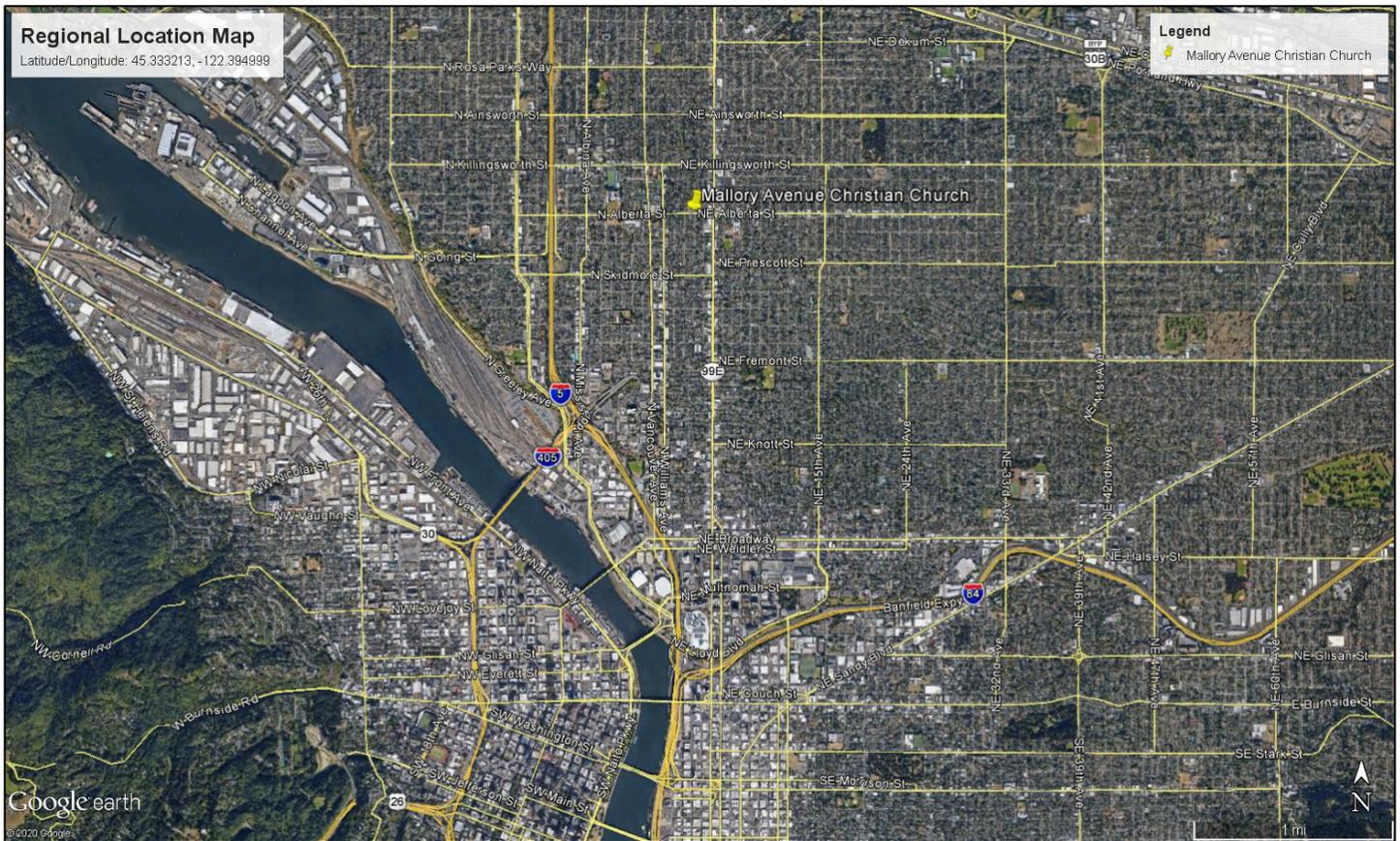
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Figure 1: Regional Location Map. Latitude/Longitude: 45.333213°, -122.394999°.



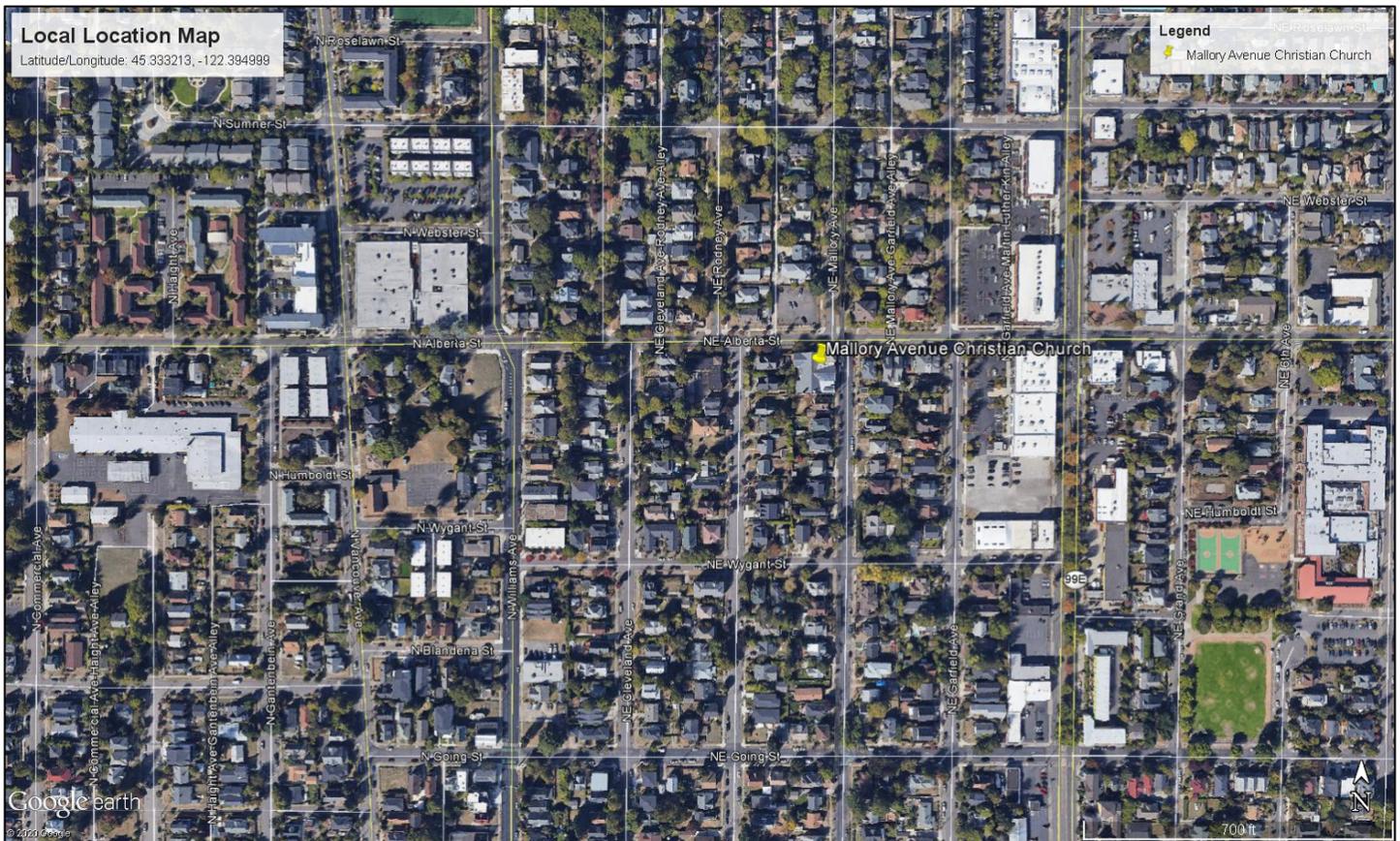
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Figure 2: Local location map. Latitude/Longitude: 45.333213°, -122.394999°.



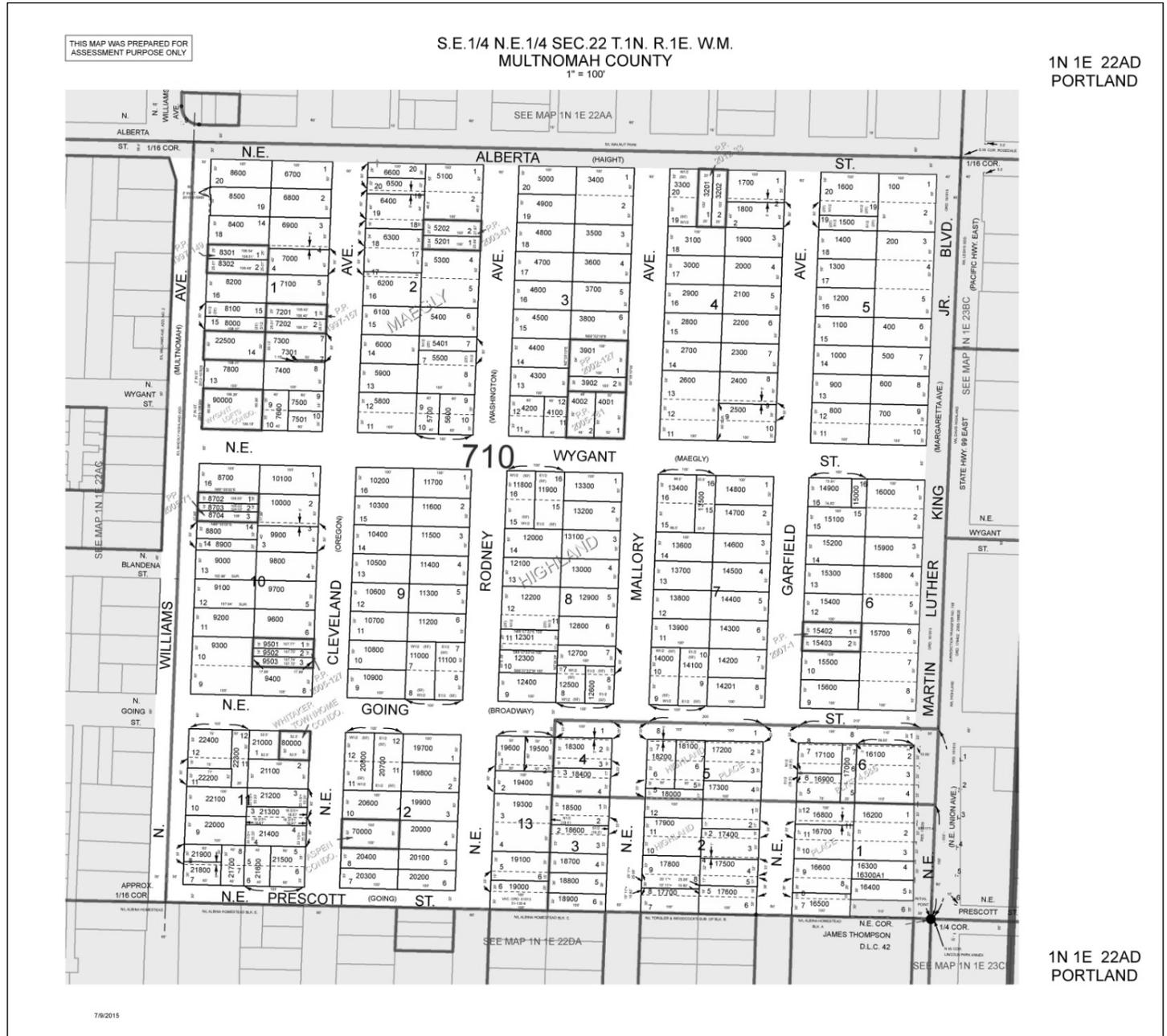
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Figure 3: Tax lot map.



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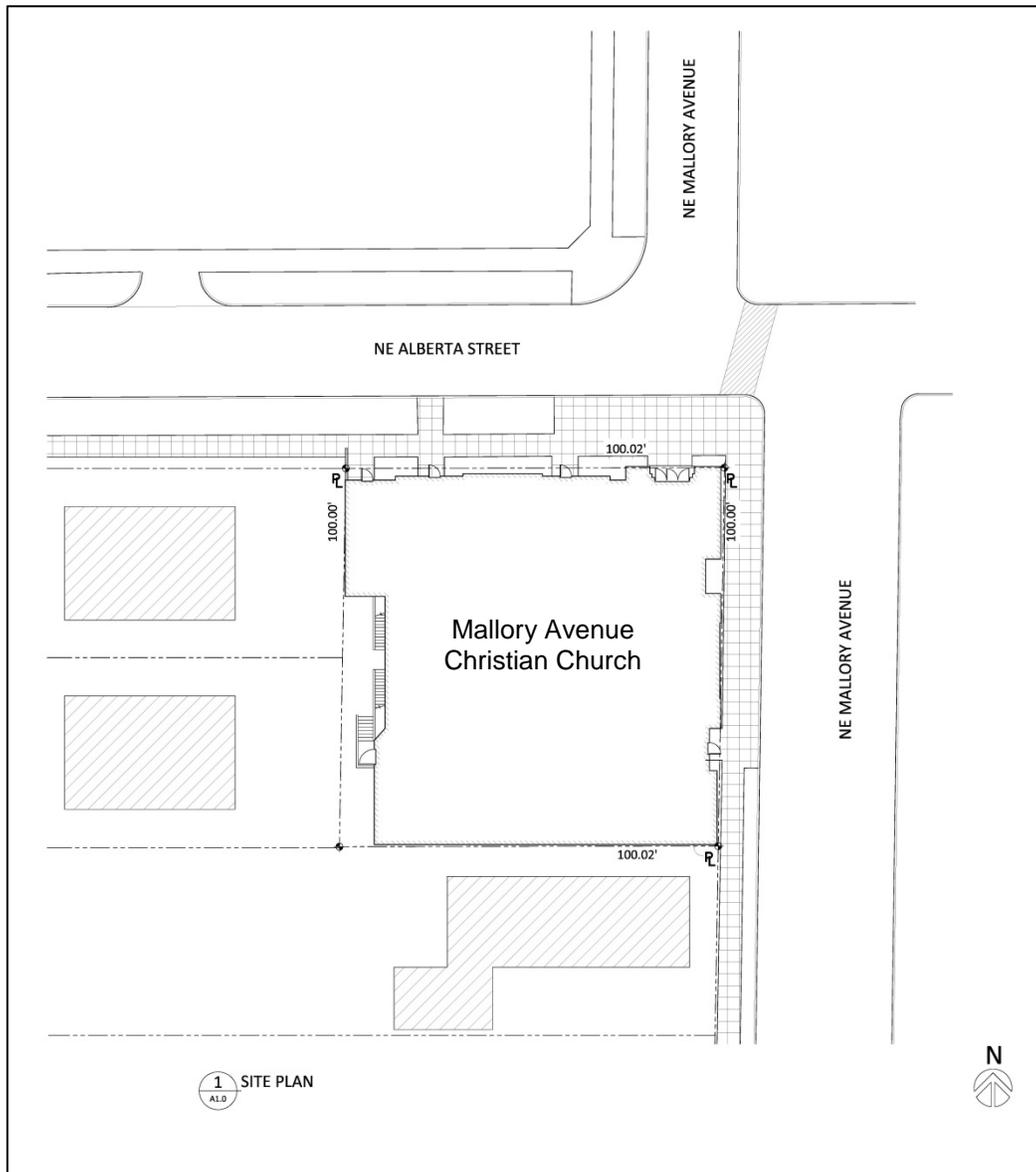
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Figure 4: Site Plan



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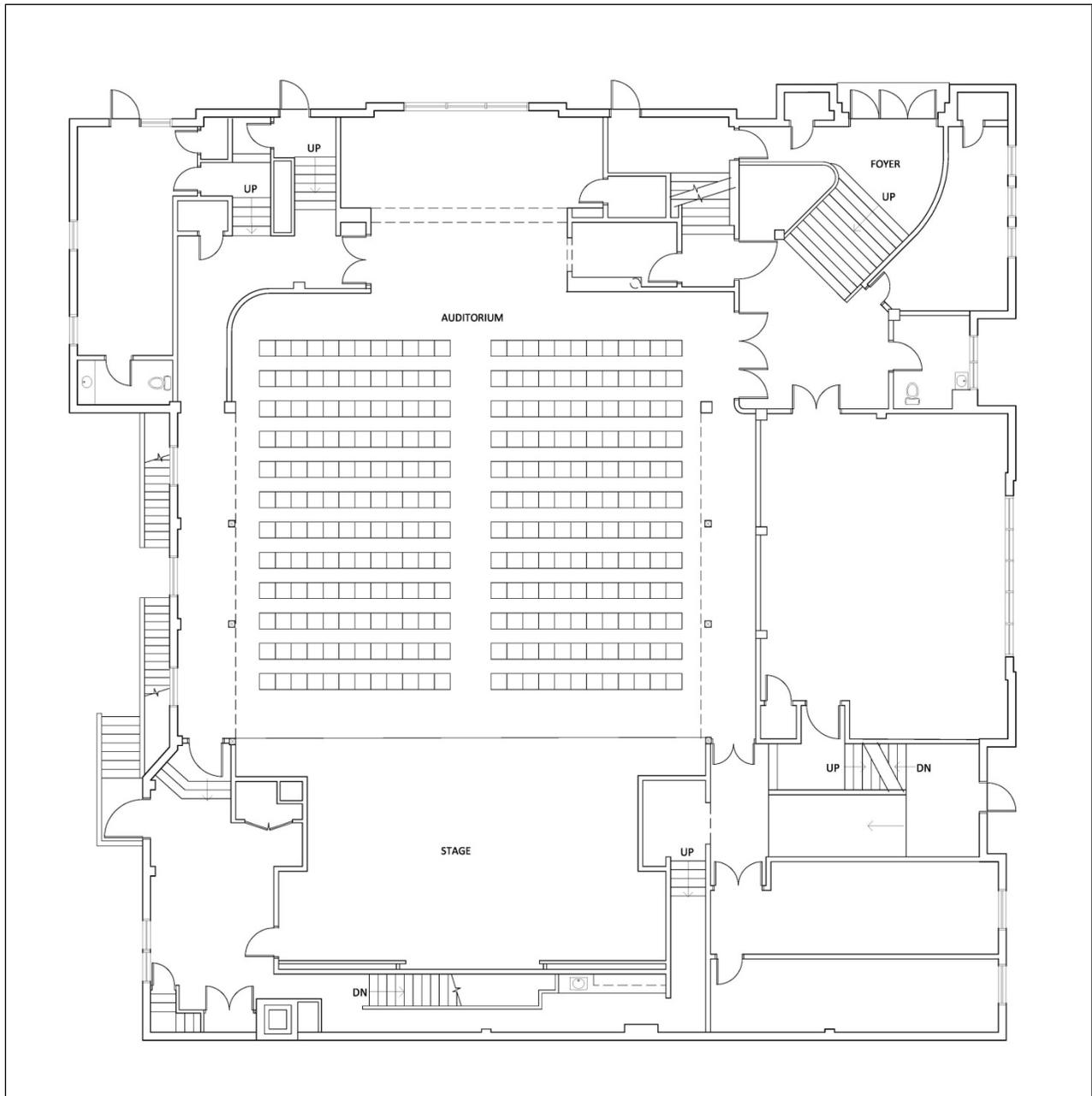
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Figure 5: Ground Floor Plan



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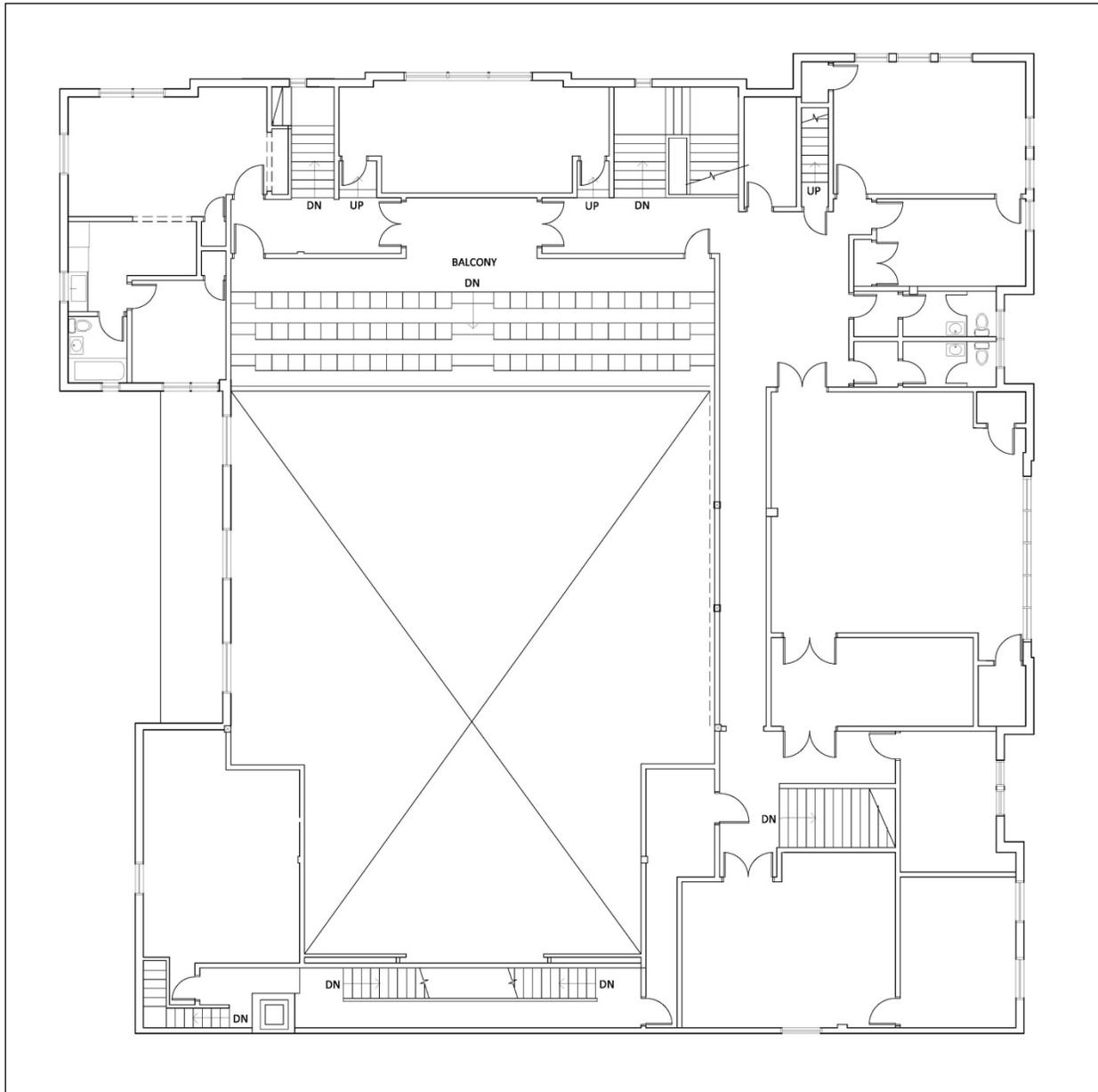
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Figure 6: Second Floor Plan



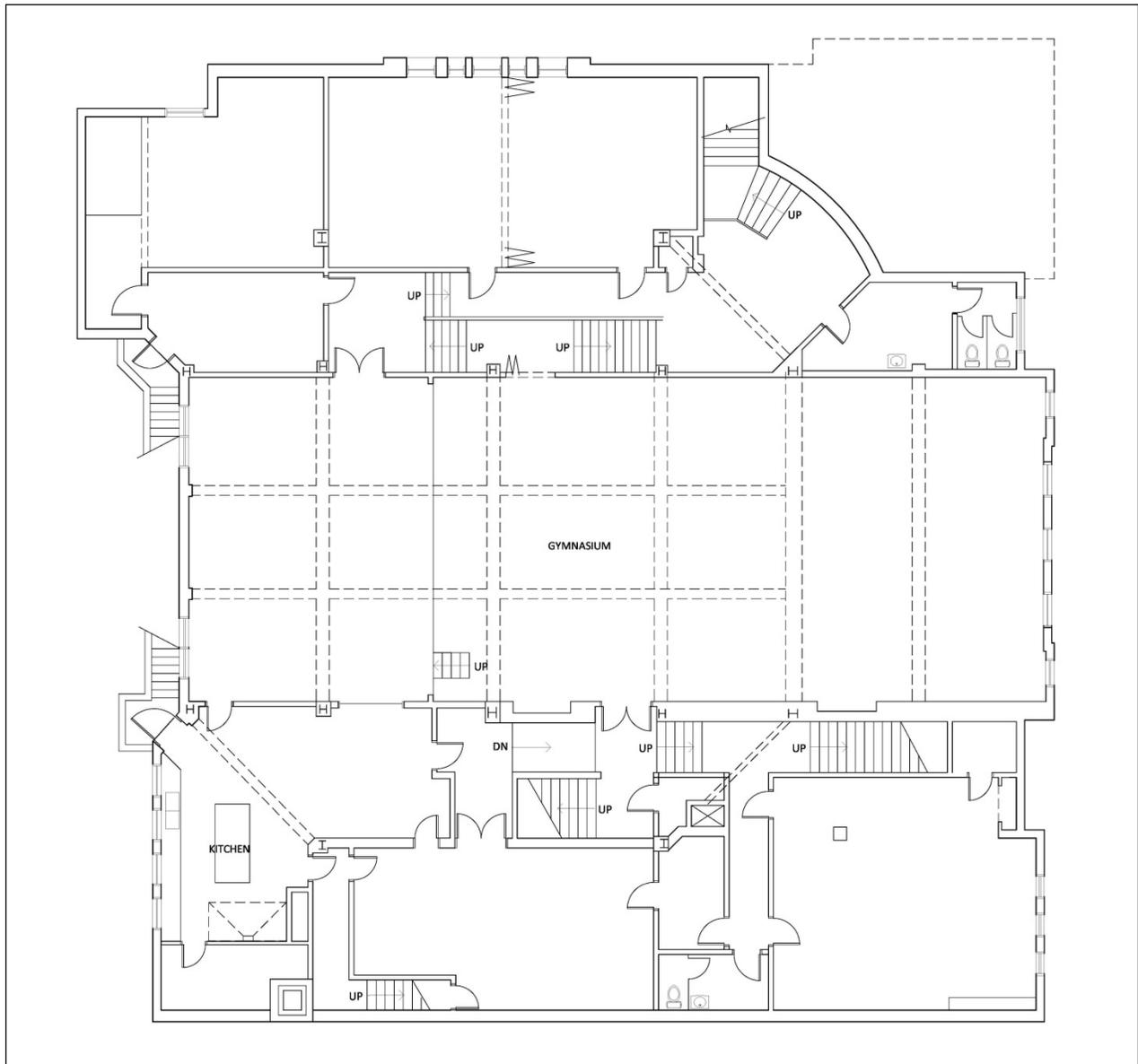
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Figure 7: Basement Floor Plan



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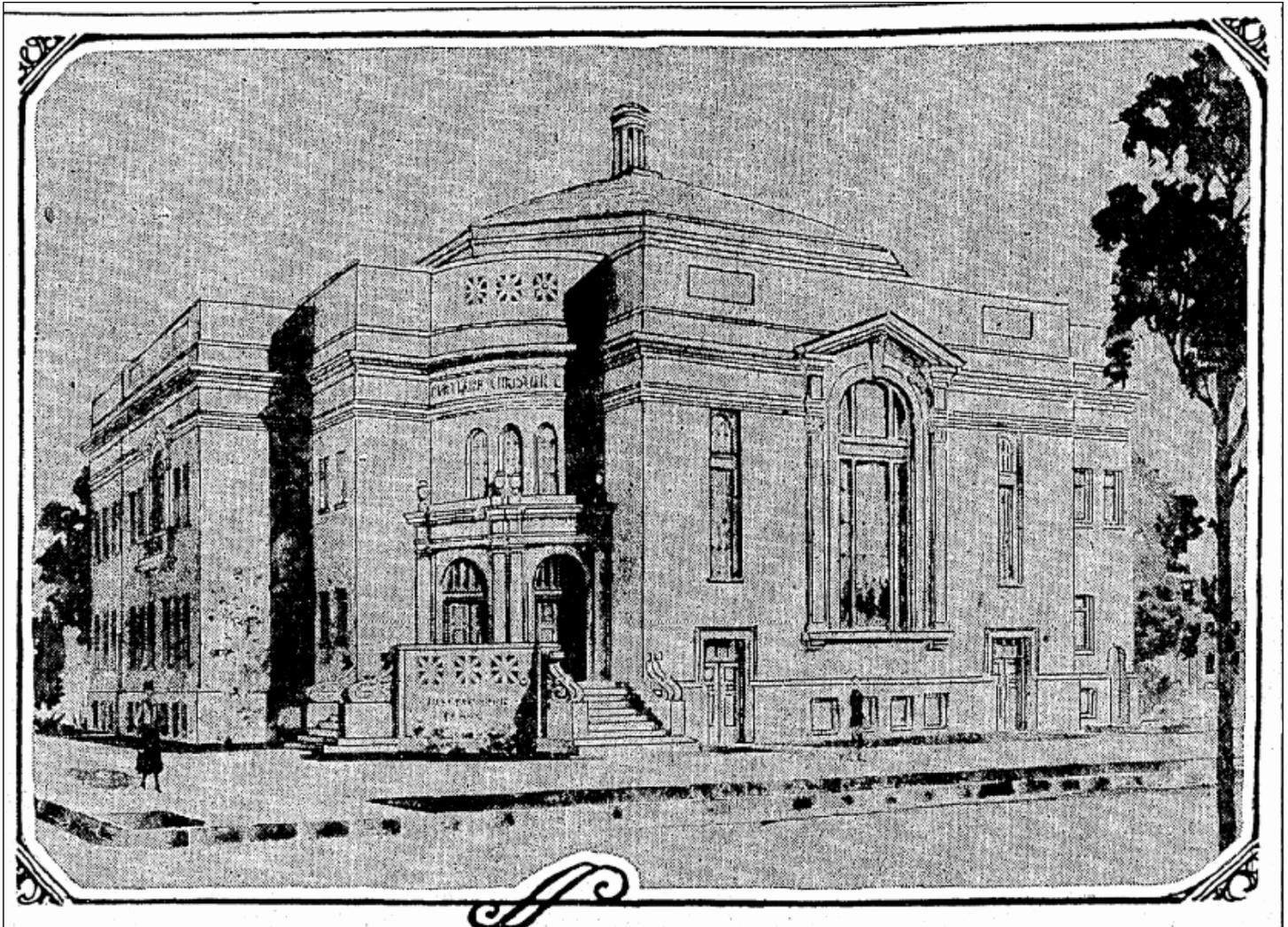
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Figure 8: Church design by Robert Hall Orr.¹⁸⁰



¹⁸⁰ Building archives, 126 NE Alberta, accessed 6/1/2018.

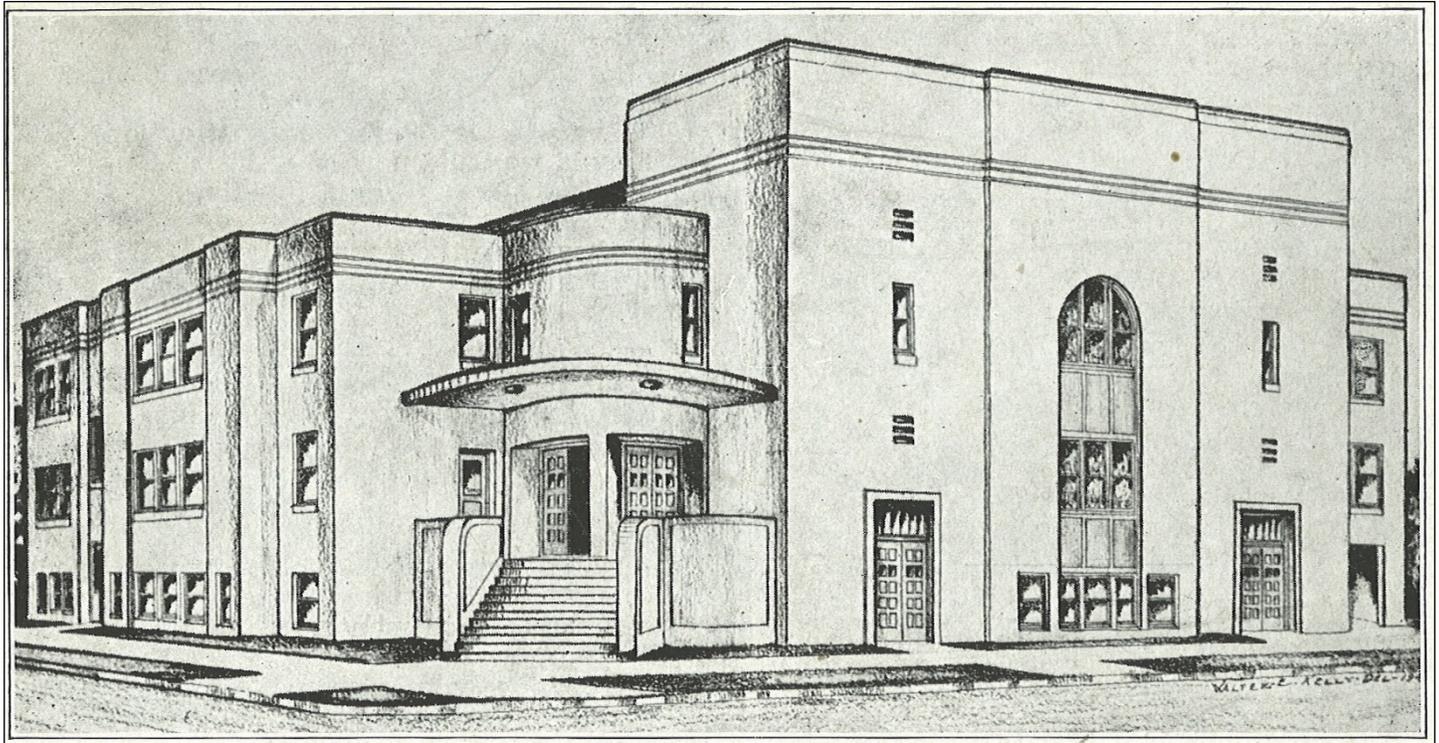
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Figure 9: Modernized of the Robert Hall Orr design by Walter E. Kelly, c. 1946.¹⁸¹



¹⁸¹ Building archives, 126 NE Alberta, accessed 6/1/2018.

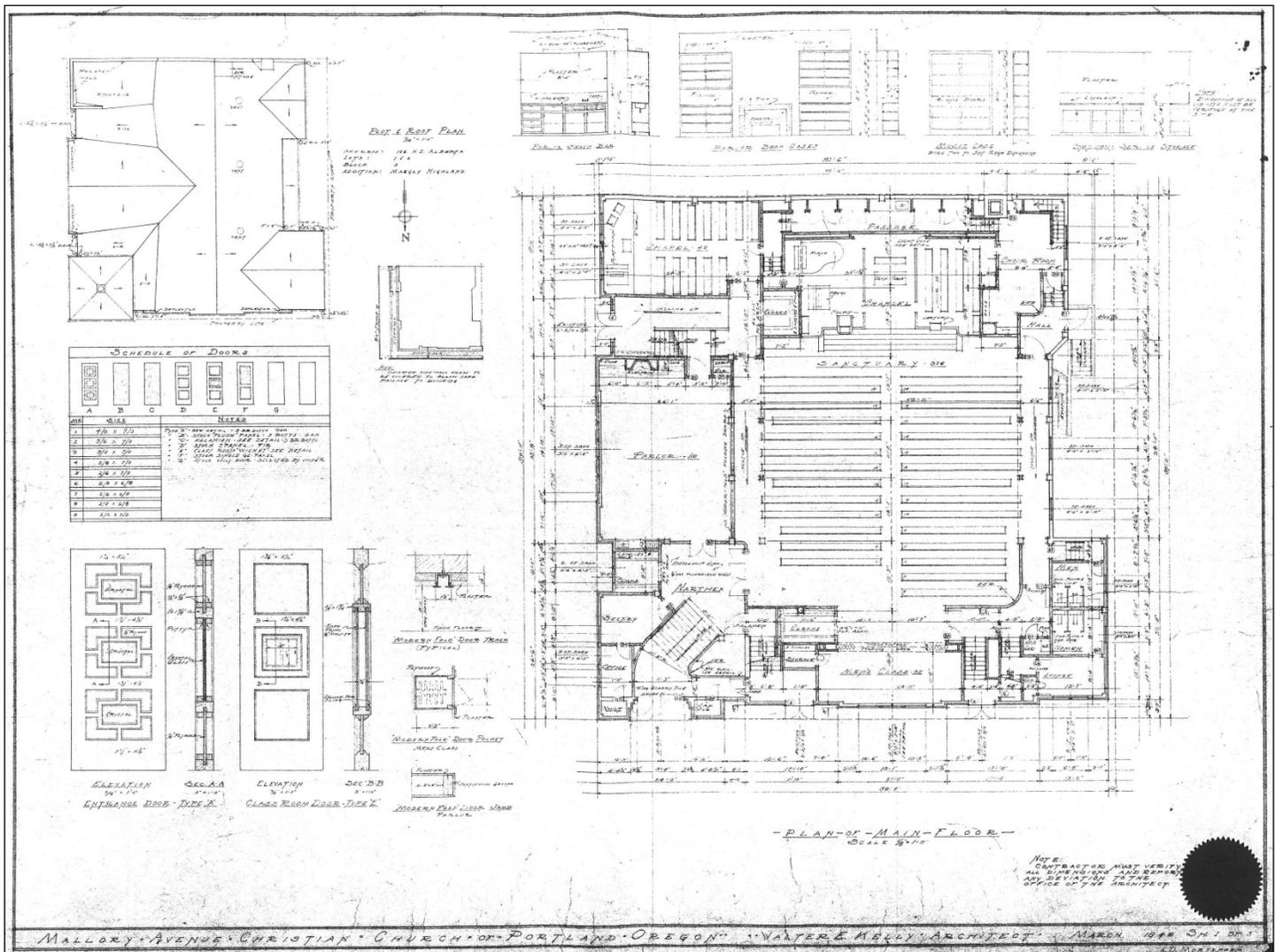
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Figure 10: Ground Floor Plan by Walter E. Kelly, 1948.¹⁸²



¹⁸² City of Portland microfiche, accessed 6/1/2018.

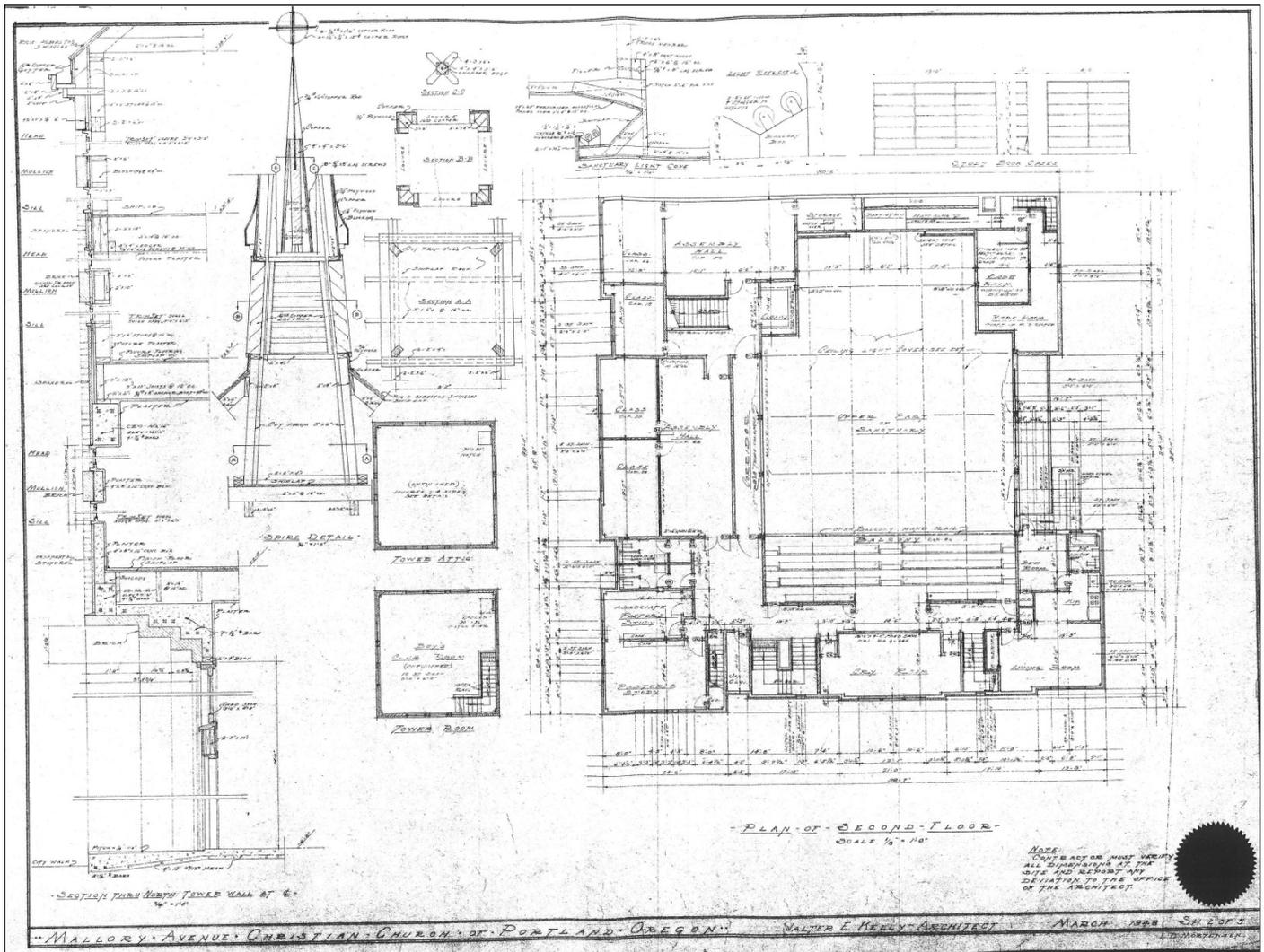
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Figure 11: Second Floor Plan by Walter E. Kelly, 1948.¹⁸³



¹⁸³ City of Portland microfiche, accessed 6/1/2018.

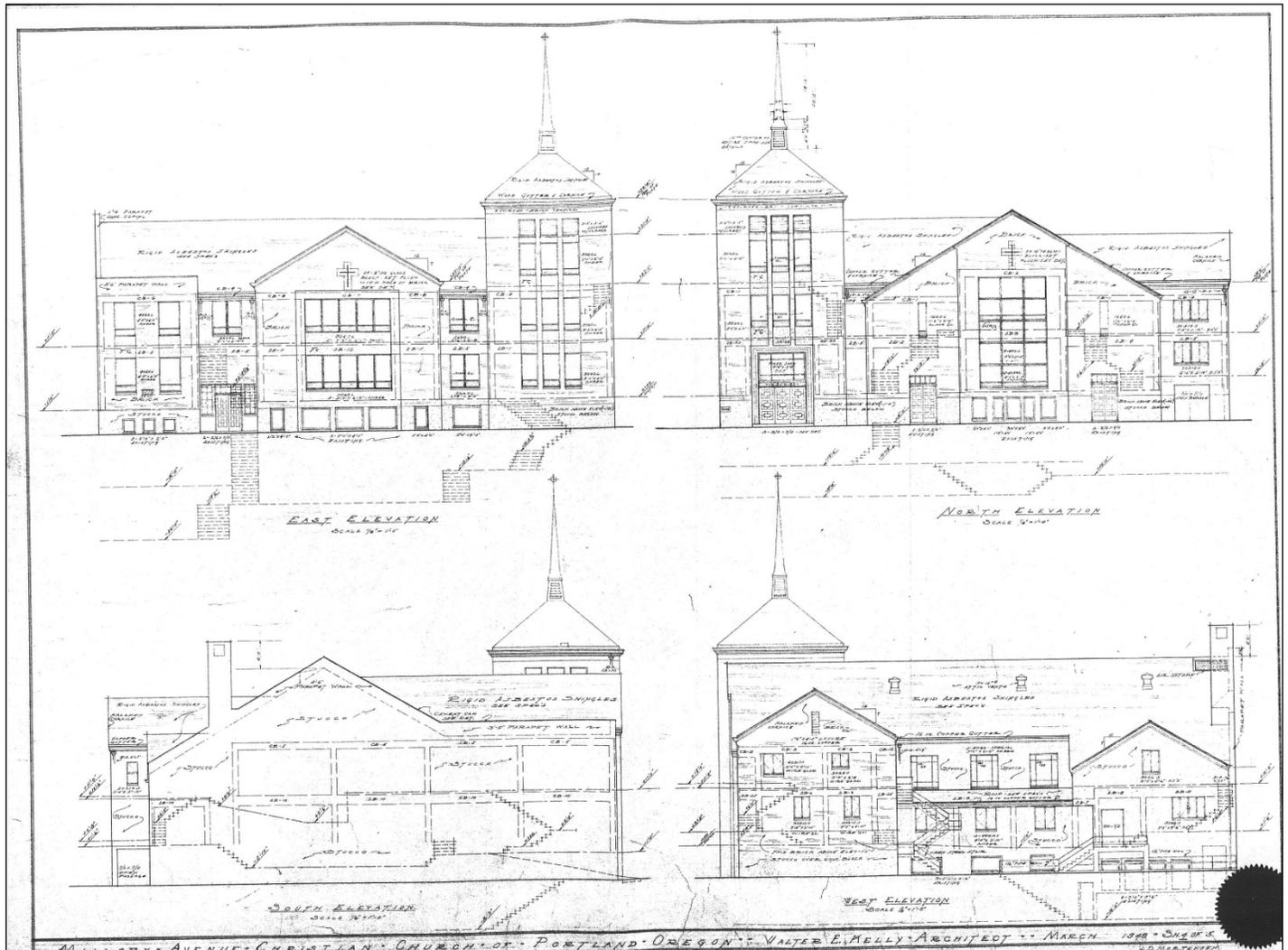
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Figure 12: Elevations by Walter E. Kelly, 1948.¹⁸⁴



¹⁸⁴ City of Portland microfiche, accessed 6/1/2018.

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Figure 13: Construction beginning on top of existing basement in 1948.¹⁸⁵



¹⁸⁵ Building archives, 126 NE Alberta, accessed 6/1/2018.

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Figure 14: Mallory Avenue Christian Church in late 1948.¹⁸⁶



¹⁸⁶ Building archives, 126 NE Alberta, accessed 6/1/2018.

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Figure 15: Mallory Avenue Christian Church c. 1950¹⁸⁷



¹⁸⁷ Building archives, 126 NE Alberta, accessed 6/1/2018.

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Figure 16: (Above) Chancel facing south, 1949.¹⁸⁸ (Below) Sanctuary facing south, c. 1950.¹⁸⁹



¹⁸⁸ Building archives, 126 NE Alberta, accessed 6/1/2018.
¹⁸⁹ Building archives, 126 NE Alberta, accessed 6/1/2018.

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Figure 17: Church scrapbook page regarding C-CAP and Robert Cochran, 1967.¹⁹⁰



¹⁹⁰ Building archives, 126 NE Alberta, accessed 6/1/2018.

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Figure 18: Robert Cochran in the Mallory Christian gymnasium featured in the *Oregonian*, 1967.¹⁹¹



DIRECTOR OF community ministry at Mallory Avenue Christian Church, Robert Cochran, talks to Cedric White, 14, 133 NE Wygant St., in church gym. Cochran, native Portlander, began duties last month in attempt to bring church closer to people in neighborhood; teach persons in area to help themselves.

¹⁹¹ "Sociology Grad Helps 4 Albina Churches Expand Services to People" *Oregonian*, August 28, 1967, 22.

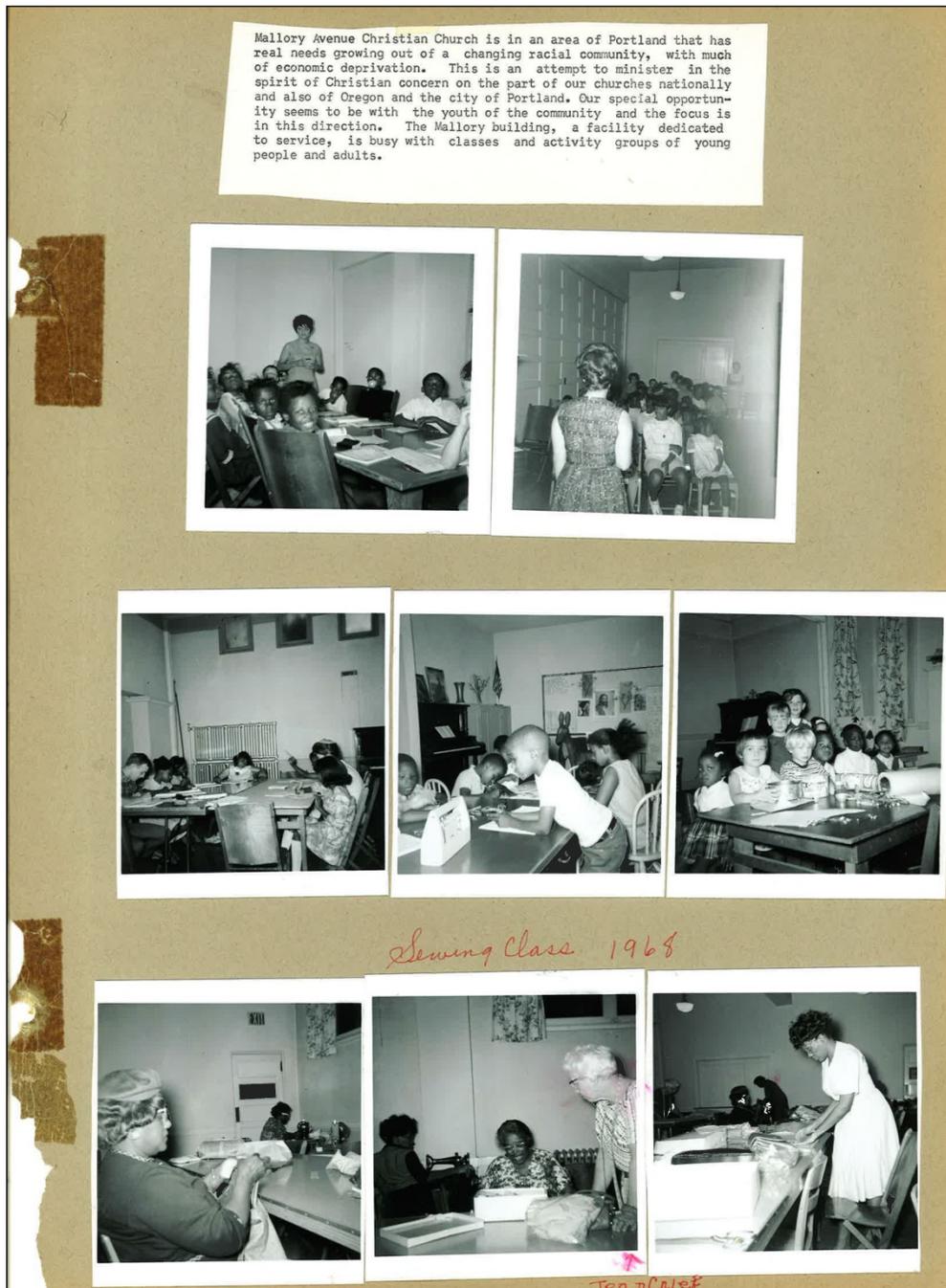
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Figure 19: Church scrapbook page regarding youth programming and sewing class in Mallory's basement facilities, 1968.¹⁹²



¹⁹² Building archives, 126 NE Alberta, accessed 6/1/2018.

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Figure 20: Drill team in front of Mallory Avenue Christian Church, 1968.¹⁹³



Girls participating in the new drill team at Mallory Avenue Christian Church are: (front row) Patrice Johnson, Janet Kelly, Marlene Holiday and Dana Easley. In the second row are: Robin James, Denny Arkins, Sheila Harper, Thea Easley, Sandra Bixly, Patricia Menefee, Donna Smith, Janice Vaughn. In the third row are: Debra Smith, Mrs. Darlene Easley, Barbra Bixley, Sheri Montague and Cheryl Harper.

¹⁹³ "Drill Team Starts Work for Festival," Oregon Advance Times, February 29, 1968, 3.

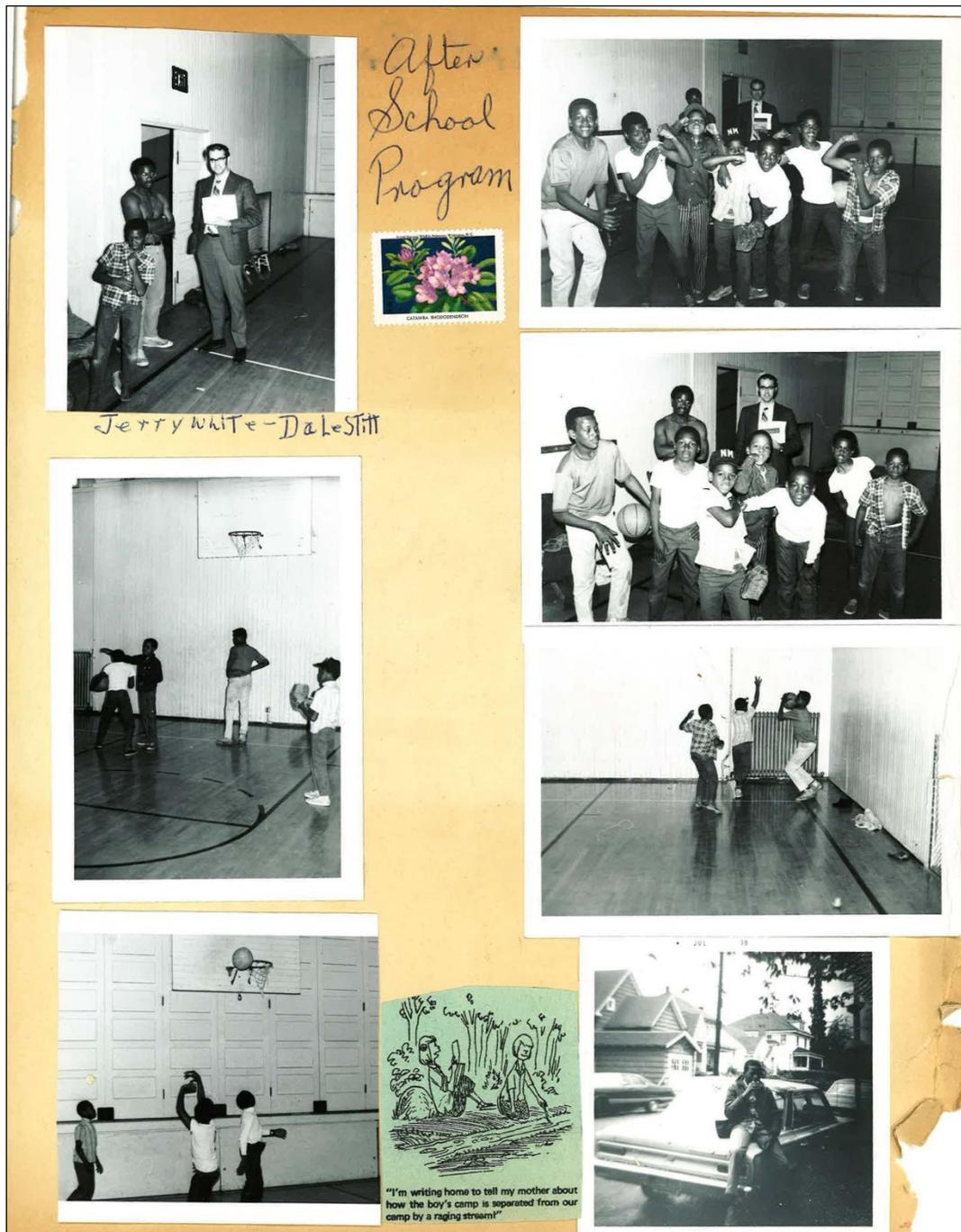
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Figure 21: Church scrapbook page regarding afterschool program in Mallory's gymnasium, 1970.¹⁹⁴



¹⁹⁴ Building archives, 126 NE Alberta, accessed 6/1/2018.

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Figure 22: Audrey Sanders and Delvon Barrett, c. 1980.¹⁹⁵



¹⁹⁵ "The Women Behind the Northeast YWCA," <https://documents.alexanderstreet.com/d/1000678036>, accessed 6/27/2020; "African American Women Biographies," <https://documents.alexanderstreet.com/d/1000682922>, accessed 6/27/2020

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Figure 23: Mocks Crest Evangelical Church, 3935 N Lombard Street.



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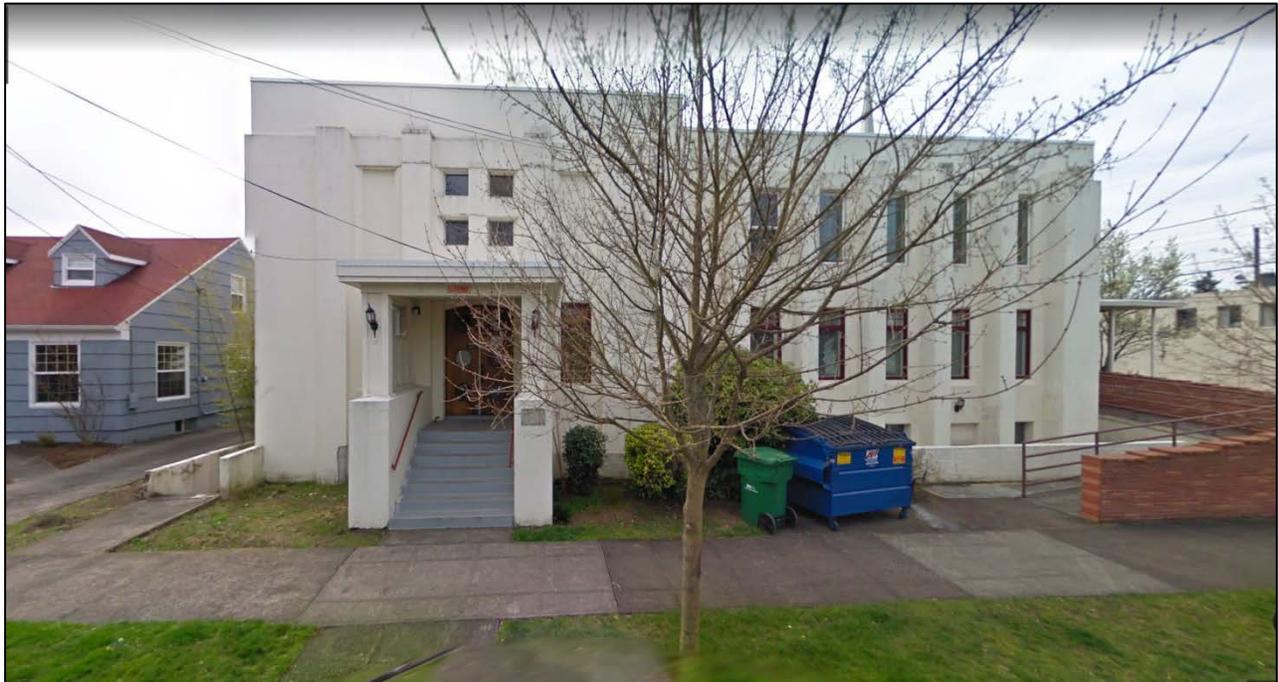
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Figure 24: Faith Lutheran Church, 2833 NE 62nd Avenue. West elevation (1949 wing) and north elevation (1958 wing)



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Figure 25: St. Philip Neri Catholic Church, 2408 SE 16th Avenue



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Figure 26: Highland Baptist Church, 607 NE Alberta St.



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Figure 27: Highland United Church of Christ, 4535 NE 9th Avenue.



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Figure 28: Maranatha Church of God, 1222 NE Skidmore Ave.



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Photo 1 of 19: North elevation, camera facing south.



Photo 2 of 19: East elevation, camera facing west.

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Photo 3 of 19: West elevation, camera facing east.



Photo 4 of 19: South elevation, camera facing north.

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Photo 5 of 19: Entry doors, camera facing north.



Photo 6 of 19: Narthex, camera facing south.



Photo 7 of 19: Sanctuary, camera looking south.



Photo 8 of 19: Sanctuary, camera looking east.



Photo 9 of 19: Classroom at north end of sanctuary; camera facing northwest.



Photo 10 of 19: Parlor, camera facing north.



Photo 11 of 19: Main staircase, camera facing southwest.



Photo 12 of 19: Second floor circulation spaces, camera facing south.



Photo 13 of 19: Second-floor pastor's study within tower, camera facing east.

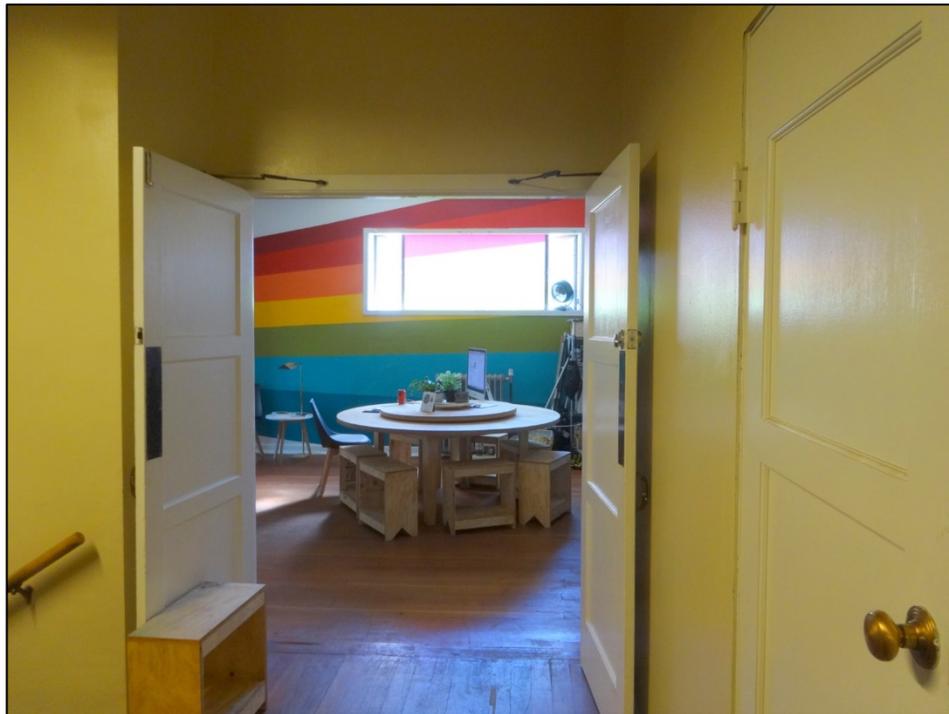


Photo 14 of 19: Second-floor assembly hall in southeast corner of building, camera facing south.



Photo 15 of 19: Basement gymnasium and stage, camera facing east.



Photo 16 of 19: Basement gymnasium and stage, camera facing west.



Photo 17 of 19: Basement kitchen, camera facing east.



Photo 18 of 19: Basement classroom, camera facing north.

Photo 19 of 19: Basement corridor, camera facing west.

