

IN THE SHADOW OF NEAHKAHNE: NORTHWEST  
REGIONAL STYLE BEGINNINGS

by

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A THESIS

Presented to the Interdisciplinary Studies Program:  
Historic Preservation  
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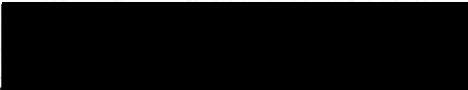
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This thesis is the study of the North Oregon coastal community of Neahkahnie, its history and the events leading up to its development, the subsequent summer artist colony, and the early architecture as designed by members of this summer group. It discusses the antecedents of these structures and their accommodations to site and available materials. Individuals important in this 1912 to 1916 period were: A. E. Doyle, designer of four early cottages at Neahkahnie, and Ellis F. Lawrence, designer of the Neahkahnie Tavern and one cottage. Both were Portland, Oregon, architects.

Finally, the thesis documents the early expressions of the Northwest Regional Style, as illustrated in domestic

architecture. Two later architects, among several, who refined the Northwest Regional style and whose work typifies the style were Pietro Belluschi and John Yeon. The development and true flowering of the Northwest Regional Style began in the late 1930s.

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## INTRODUCTION

The beach has always been a traditional place for summer excursions, vacations, and a less structured way of life. The settlement called Neahkahnie on the north Oregon coast is but one of many such resort developments that attracted vacationers in the early part of this century. Even before early railroad access to Oregon beaches, families made the arduous trip from inland valleys to the coast by steamer and wagon to their destinations. The first railroad to the coast was constructed in 1898 going from Portland to the Seaside-Gearhart area.<sup>1</sup> Many Portland families took advantage of this easy mode of travel and acquired beach property. Also around the turn of the century the railroad to the area of Long Beach, Washington, was completed and another beach resort area blossomed. First accommodations were "tent cities" where families could rent a space for a tent with other facilities nearby. Later developments included two and three-story hotels such as the rambling two and one half-story Gearhart Hotel designed by Portland architect Emil Schacht in 1907, built in 1910, and destroyed by fire in 1915.<sup>2</sup> A three-story replacement hotel designed by Morris Whitehouse in the Shingle Style opened in

Gearhart in 1923 and accommodated guests until it was demolished in 1972.<sup>3</sup>

All such coastal expansion depended on available transportation. When Sam Reed, Portland businessman and entrepreneur, visited the Nehalem-Neahkahnie area in 1906, he immediately recognized its potential and began working toward transportation routes for the future. When, five years later in 1911, the railroad did link the Nehalem area with the population center of Portland, Reed was ready with a platted residential area and by the next year could provide comfortable overnight accommodations at the Neahkahnie Tavern for visitors. The accessible, yet relatively isolated situation at Neahkahnie encouraged visitors to make a relatively long visit, by today's standards; the Reeds' Neahkahnie Tavern was the community center offering a hospitable haven.

Whether by chance or good fortune, some of the earliest investors in Neahkahnie property were people interested in the arts and architecture. Portland architect A. E. Doyle bought property there in 1912.<sup>4</sup> Other early Neahkahnie property owners were Anna Belle Crocker, who was the first curator of the Portland Art Museum beginning in 1909, and Multnomah County Librarian Mary Francis Isom, who purchased a beach lot in 1912.<sup>5</sup> An additional artistic ambience was given to the early summer community by Harry Wentz, founder

and head of the Art School at the Portland Art Museum and who bought his Neahkahnie property in 1914. These four were early members of the Portland Sketch Club, a drawing and study group formed about 1895 by interested citizens and meeting at the Portland Art Museum. This group, joined by Portland architect Ellis Lawrence, who was a frequent visitor at Neahkahnie, formed the nucleus of an architecture- and painting-oriented assemblage that has had far-reaching influence in the architecture of the Northwest.

From 1912 to 1916 A. E. Doyle designed four beach cottages at Neahkahnie, the last for Harry Wentz and in collaboration with him. It is this cottage that has become known as the particular forerunner of the Northwest Regional style of architecture. This thesis will examine the Neahkahnie area and its particular influence. It will introduce some of the arts community there in the early part of the century, and show some of the beginnings of the Northwest Regional style and how it grew from minimal, but distinctive, beach cottages to a full-fledged architectural style with distinguished identifying elements.

Notes

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3. Elisabeth Walton Potter, "The Motor Age," in Space, Style and Structure, ed. Thomas Vaughan and Virginia Guest Ferriday (Portland: Oregon Historical Society, 1974), 524.
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## CHAPTER I

EARLY HISTORY: A MOUNTAIN  
OF MYSTERY

For centuries the beautiful and mysterious Neahkahnie Mountain has been the inspiration for legends, imaginative ramblings, and creative and artistic endeavors. Throughout its long and colorful history, the two words most often used to describe it are "beautiful" and "mysterious." A short journey through its history will show why these words are fitting descriptions for the jutting promontory rising 1,750 feet on the north coast of Oregon.

The name "Neah-Kah-Nie," as it was originally spelled, has several possible derivations. Lewis McArthur refers to it as "a place of mystery and romance." Silas B. Smith says that "Neah-Kah-Nie" meant the precipice overlooking the ocean, the abode of "Ekahni" the supreme God. Perhaps it derives from the Clatsop word "acarna" meaning "chief deity." Mrs. Edward Gervais, a Nehalem Indian, tells a traditional tale of shipwrecked Spanish survivors calling "carne" meaning "meat" when they saw elk on the mountain-side. Furthermore, "Ne" is the Indian prefix meaning



"place" or "village," as in Neskowin, Nehalem, or Necanicum.<sup>1</sup>

Indian habitation of the Neahkahnle-Nehalem area recedes into the distant past. The Nehalems were a small tribe, a mingling of the more powerful Clatsops to the north and the Tillamooks to the south. The rich hunting grounds in the Nehalem Valley provided food although few Indians actually settled there. Fish and seafood were also plentiful and easy to catch.<sup>2</sup> By 1870 when the first white settlers arrived, the number of Indians living in the area was estimated at twelve to twenty. They claimed to be descendants of the Siletz tribe and were scattered along the river bank in small groups.<sup>3</sup>

There are many tales of sea vessels passing by or visiting the Nehalem area. Early legends tell of Chinese junks being blown ashore, but these tales have never been properly documented. Better documented is another account; in 1592 a Spanish ship, captained by Juan de Fuca, sailed along the west coast of the North American continent.<sup>4</sup> In 1602-03 a Spanish ship with Sebastian Vizcaino as her captain sailed north from present-day California, but probably sailed only as far north as Cape Blanco.<sup>5</sup>

One of the mysteries of the north Oregon coast which has long been a subject of speculation is the "Beeswax ship." Indian legends told of a shipwreck and large

quantities of beeswax as cargo. It is now known that the wax was a high quality Philippine beeswax, called Ghedda beeswax, highly prized by the Roman Catholic Church for tapers and candles. Over the years, tons of this wax, often covered with mysterious markings, have been uncovered near Nehalem beaches. In fact, it was so common that it was used as a legitimate trading material by Indians.<sup>6</sup> The wax is now usually thought to have been cargo on the "San Francisco Xavier," a ship of 1,000 tons sailing in 1707 under Captain Santiago Zabalburn.<sup>7</sup>

Another theory regarding the beeswax places it as cargo in the "San Jose" sailing from La Paz in 1769. This ship was one of three setting out for San Diego; the other two finally arrived at their destination, but the "San Jose" was lost and could have been blown northward to the Oregon coast. This version of the "beeswax ship" is cited by historian Silas B. Smith.<sup>8</sup>

When the beeswax was first noted by the early settlers and for some years afterward, there was much discussion as to whether it was indeed beeswax or a petroleum substance coming to the surface of the earth naturally and indicating the presence of oil. Some drilling for oil actually took place around 1910 with no notable success and the project was abandoned.<sup>9</sup> As late as 1973, a 45-pound piece of beeswax was discovered at Nehalem Beach near Manzanita.<sup>10</sup> A

second and more tantalizing mystery surrounding Neahkahnie has to do with the "treasure ship" and the buried treasure that has eluded discovery for decades. According to Indian legend, the same ship that carried the beeswax also put ashore on Nehalem Beach a small boat carrying three or four sailors and a large chest. The men carried the chest up Neahkahnie Mountain where they buried it, then killed the black man who was with the group, laid his body over the chest, and covered all with earth.<sup>11</sup>

Another version of the story tells of three ships engaging in battle off the coast, with a small boat from one of them coming ashore to carry out the burial of the treasure on the southwest side of Neahkahnie Mountain. Mysterious marks on rocks are said to point to the treasure or indicate its location.<sup>12</sup>

Over the years many people have searched for the treasure without success. An early story tells of both Hudson Bay Company traders, and Astor's fur-trading company employees, in the early 1800s, returning to Astoria from Neahkahnie with a heavily-loaded pack train and little to say of their mission. Speculation was that the treasure had been found and was carried in the pack train but no evidence of this has ever been found.<sup>13</sup>

People from many parts of the United States have come to look for the treasure, some devoting a summer and some

staying on for years. Spiritualism and Biblical passages have guided some; others depended on the moss-covered rocks with mysterious inscriptions, or various calculations. None were more persistent than Pat Smith whose efforts covered decades beginning about 1890. His summers were spent digging on Neahkahnie Mountain and his winters in Tillamook earning a grub stake. However diligent the hunter, no treasure was ever found.<sup>14</sup> The last truly serious large-scale effort was made in 1966 when Tony Mareno, guided by certain Biblical passages, began a dig. Mareno searched at the foot of Neahkahnie Mountain, but found no treasure.<sup>15</sup> The alleged treasure remains a mystery to this day.

Several ships have been wrecked near Neahkahnie Mountain and the Nehalem River. The two most famous shipwrecks both occurred in 1913. The first when the German bark Mimi ran aground in February of that year. In the foggy weather, the Captain thought he was at the mouth of the Columbia and rode the ship in. With its steel hull, the Mimi suffered no damage, so a rescue was attempted. A mistake was made in removing the ballast, however, and this resulted in the ship turning on its side, claiming the lives of four of the twenty men on board at the time. The second and more perplexing of the wrecks occurred when the British windjammer Glenesselin ran aground in broad daylight and under full

sail in sight of the Neahkahnie Tavern. No lives were lost and the navigational error remains a mystery to this day.<sup>16</sup>

Notes

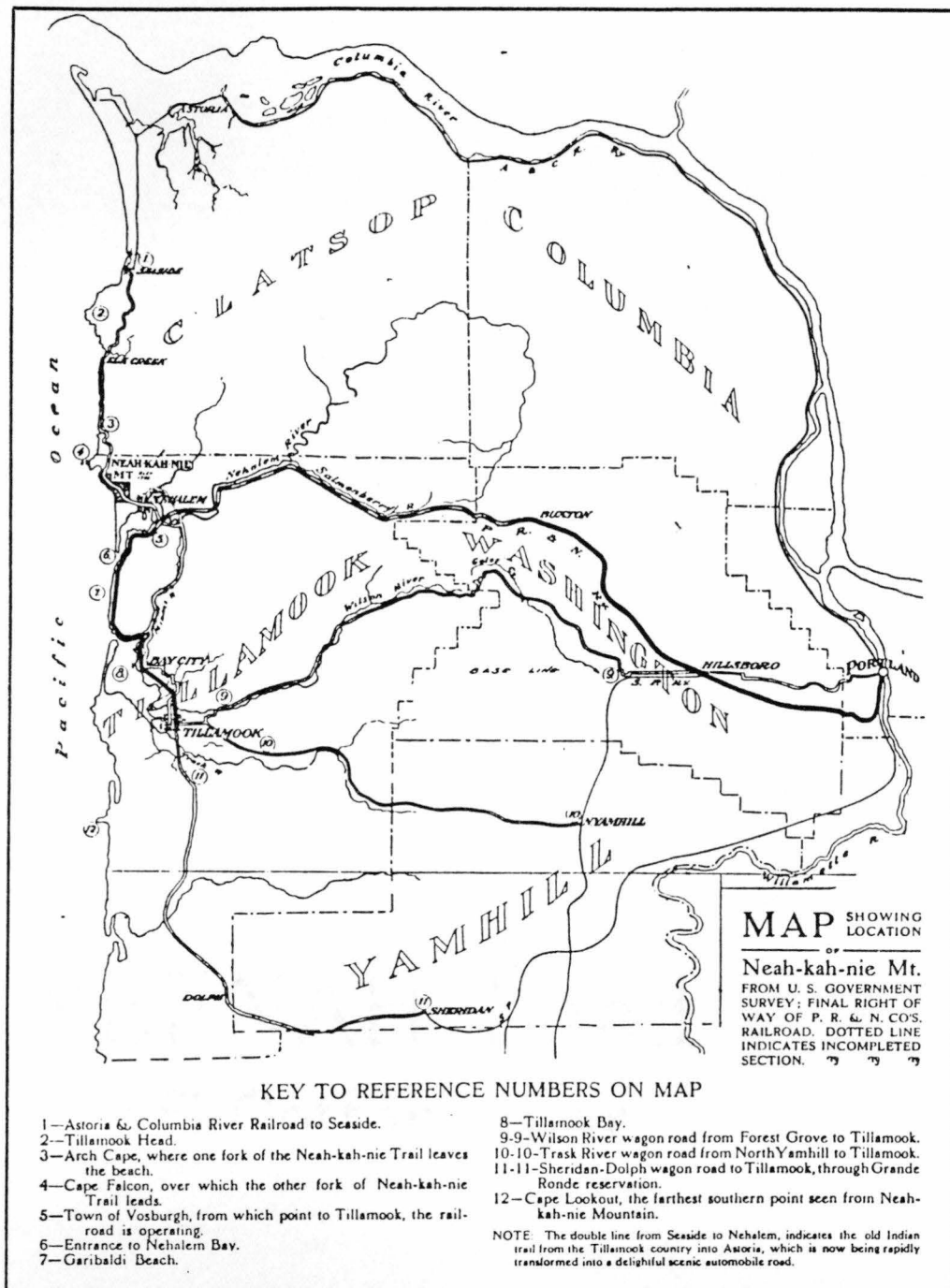
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3. Ibid., 42.
4. Jim Gibbs, Oregon's Salty Coast (Seattle, Wash.: Superior Pub., 1978), 20.
5. Samuel Dicken, The Western Shore: Oregon Country Essays, ed. Thomas Vaughan (Portland: Oregon Historical Society, Durham & Downey, 1976), 35.
6. Ibid., 37.
7. Gibbs, Oregon's Salty Coast, 21.
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9. Dicken, The Western Shore, 37.
10. Gibbs, Oregon's Salty Coast, 30.
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12. Cotton, Stories of Nehalem, 55.
13. Gibbs, Oregon's Salty Coast, 31.
14. Cotton, Stories of Nehalem, 58.
15. Laura Owens, "Neah-kah-nie Mountain: Past, Present, and Future," (Nahelem, Oregon) Fishrapper, 21 August 1980, 21.
16. Cotton, Stories of Nehalem, 59.

## CHAPTER II

TRANSPORTATION AND TRAVEL: AROUND  
THE MOUNTAIN AND TO THE BEACH

The Neahkahnie-Manzanita-Nehalem area is located on the north Oregon coast about forty miles south of Astoria. It is approximately sixty miles west of Portland (see map 1). In the early part of the twentieth century, large-scale development of beach property depended almost entirely on the availability of train travel. Neahkahnie Mountain's 1,750-foot bulk effectively stopped railroad passage from the north and contributed to the area's isolation and relatively late development.

The geography of Neahkahnie Mountain has always been a major factor in the area's history. The story of travel and transportation over and around Neahkahnie Mountain reads as a history of overcoming a difficult obstacle. Neahkahnie Mountain is a mass of basalt, the result of an eruption occurring about 20 million years ago during the Miocene Age when this part of the Coast Range was still under water. Hug Point, Arch Cape, Cape Falcon, and Tillamook Head are also basalt headlands. Other parts of the adjoining



Map 1. North Oregon Coast, 1910. Source: U.S. Government Survey, "Map Showing Location of Neah-kah-nie Mountain" (Washington, D.C.: Government Printing Office, 1910).



northern coastline, however, are formed of soft mudstone and sandstone which have weathered away to make sandy beaches.<sup>1</sup>

The first recorded journey over Neahkahnie Mountain was made in 1841 by John H. Frost, a Methodist missionary at Clatsop Plains. Accompanied by Solomon Smith, Lewis Taylor, a former sailor, an Indian guide, and a horse, Frost and his company journeyed down the coast to the Little Nestucca River near Tillamook where they turned eastward and eventually arrived at the missions in the Willamette Valley. Frost's account offers a classic description of travel over Neahkahnie Mountain; his description takes up five pages in his published journal and he describes the trail as "not much wider than a man's two hands."<sup>2</sup> The group returned with cattle and horses, the journey taking six weeks. In fact, nearly a century would pass before a passable road was finally completed over the headland.

Until the railroad was completed to Tillamook in 1911, coastal residents depended on water transport. For many years the tugboat Vosburg, often towing the barge "Nehalem," travelled between Portland and Nehalem Bay with lumber, household goods, building supplies, foodstuffs, cars and passengers. In May of 1911, the Nehalem Enterprise reported that S. G. Reed had booked his household goods and auto on the Vosburg.<sup>3</sup>

In 1905 the Pacific Railroad and Navigation Company (P. R. & N.) was incorporated; the company was headed by E. E. Lytle and was heavily financed by the Union Trust Company of San Francisco, a Southern Pacific Company. A rail line had already been constructed to Hillsboro, so work began westward from there; work also began from the Tillamook end of the line.<sup>4</sup> Delays plagued the final construction, but the track was completed between Tillamook and Nehalem in August of 1910.<sup>5</sup> In December of 1910, when a huge slide occurred in the Coast Range, 40 men were required to clear the site, suspending the laying of track for a month.<sup>6</sup>

In an effort to reassure coastal residents that the railroad work was progressing, in February of 1911 developer Sam Reed walked the thirty-five unfinished miles from Timber to Batterson Place in one day and reported that "the road bed is in excellent condition, the bridges substantial, and the tunnels nearly complete."<sup>7</sup> On March 19, 1911, the Nehalem Enterprise reported that the supply of railroad ties was exhausted, but the Vosburg arrived with a new supply on April 21.<sup>8</sup> Also advertised in the newspaper of that date was a trial trip from Neahkahnne to Tillamook and back, complete with baseball team and band, for a round trip cost of \$1.00. The Pacific Railway and Navigation Company's first

train from Portland arrived in Nehalem on October 9, 1911, and was given "a rousing welcome."<sup>9</sup>

The P. R. and N. was "a railroad man's railroad"--a marvel of engineering and construction.<sup>10</sup> Its 91-mile run passed through 13 tunnels, the longest with a bore of 1,437 feet, and over 35 bridges 100 feet in length, as well as numerous shorter bridges. The Coast Range canyons along the Salmonberry River route chosen for the track necessitated a constant succession of sharp curves, including one with a 15 degree maximum. Grades climbed to 3 percent in the 34-mile pull from Wheeler (a few feet above sea level), to Cochran on the Coast Range (summit at 1,805 feet). Built at a cost of around \$5 million, the P. R. and N. soon came to be called "The Punk, Rotten, and Nasty" because of the rough terrain, constant slides, and difficulty of maintenance.<sup>11</sup> Heavy snows and toppled trees were a constant threat when storms raged across the mountains; cross-cut saws stood in the ends of the cars and passengers often helped in clearing the tracks so the train could proceed.<sup>12</sup> Helper engines were called on to get trains up the steep grades. Passenger trains, usually composed of five or six cars, could go over the top with only one helper, but excursion trains, which were frequent in the summer months, often needed four locomotives to do the job.

Travel time between Portland and Tillamook was from five to five and one-half hours.<sup>13</sup> Passengers with Neahkahnie as their destination left the train at Mohler or Wheeler, crossed the Nehalem River on the launch Juneta, and were taken by "jitney," a motorized vehicle provided by the Reeds, over a wooden corduroy road to Neahkahnie.<sup>14</sup> When passenger travel declined in the early 1930s, the line was reduced to a freight operation. After the disastrous Tillamook fires in 1931, 1936, and 1941, the railroad, although severely damaged by the fires, played an important part in salvage operations for many years.<sup>15</sup>

During its last years of operation, the P. R. and N. was used as a freight line, mainly hauling logs from the Coast Range to mills on the west side of the mountains. In the summer of 1989, however, an excursion train operated on the P. R. and N. line from Tillamook to Nehalem. Future plans call for re-opening the line from Tillamook to Portland.

The locally-famed Neahkahnie mail trail over the west face of the mountain had been in use for centuries as an Indian trail and was the route taken by Frost and his companions in 1841. The trail was followed by the pack train that carried mail, passengers, and baggage between Seaside and Nehalem from about 1880 until the completion of the railroad in 1911. The pack train consisted of as many as

fifteen horses, depending on the demand for passenger service.<sup>15</sup> Travelers on this route often arrived soaked by salt spray from the climb around Hug Point and Humbug Point. Although the trail was widened somewhat after Frost's journey, the trek over Neahkahnie Mountain was not for the faint-hearted. When the Reeds journeyed to Neahkahnie to make their home there in 1911, Mr. Reed and his daughter Marion rode over the trail; Mrs. Reed, who was pregnant, was not allowed to ride but had to walk from Cannon Beach to Neahkahnie!<sup>16</sup>

The story of automobile road-building on the Oregon Coast is also a tale fraught with drama and perils. In September, 1912, a "pathfinder" automobile arrived at the newly-finished Neahkahnie Tavern. Its mission was to map the entire Pacific Coast in preparation for the 1915 Panama Exposition at San Francisco. Much of the travel for this car would have been on the beach below the tide mark and naturally depended on when the tide was out. Other guests that week at the Tavern were 50 Mazama hikers from Portland making a 26-mile one-day ramble from the Neahkahnie Tavern to Seaside.<sup>17</sup>

The first portions of the Coast Highway were laid in 1914, a two-mile strip section of bituminous pavement near Seaside and a short section of concrete pavement six inches thick and eight feet wide near Astoria.<sup>18</sup> Car travel from

Portland to the Neahkahnie area at this time, and until the completion of the coast highway in 1941, was through Forest Grove and the Coast Range to a point near the Highway 53 Junction, then south on that route. The road was paved in the late 1920s; before that time most of the road was graveled with some sections of corduroy road. These were typical road conditions during the historic period of coastal development.

In 1917 the Oregon legislature, at the initiative of Senator I. S. Smith of Coos and Curry counties, petitioned Congress to build a military highway along the Pacific Coast from Canada to Mexico. Two years later, in 1919, Representative B. F. Jones from Lincoln County and others secured from the Oregon legislature authority for a bond issue of \$2,599,000 to aid the federal government in building the Roosevelt Coast Military Highway. In 1919 projects were undertaken in Tillamook and Curry counties. In 1922 the Neskowin-Devils Lake section was completed, and in 1932 the Sutton Lake, Florence and Gardiner sections were finished.

State Highway Commission Chairman Leslie M. Scott spoke at the dedication of the Gold Beach Bridge across the Rogue River in May 1932, commemorating the completion of the last phase of the highway. However, in 1933 five major coastal bridges remained to be put out to bid, including Yaquina Bay, Alsea Bay, Umpqua River, and Coos Bay.<sup>19</sup> In 1928 the

highway name was changed to the Oregon Coast Highway.<sup>20</sup> At the time of its dedication in 1932, the highway was just over 396 miles in length. The largest portion, 168 miles, had an oil-rock surface.<sup>21</sup>

This highway, however, went neither over nor around Neahkahnie Mountain, but instead left the coast 20 miles north at Seaside and followed the Necanicum River eastward nine miles to the town of Necanicum, then turned southwestward, again arriving at the ocean near Nehalem and Wheeler, following approximately the route of Highway 53 of today.

As a Tillamook County Commissioner, Sam Reed worked for many years to bring the road around Neahkahnie Mountain and by the late 1920s a narrow road had been blasted out at an elevation of 570 feet above the ocean and slightly lower than the location of the old Neahkahnie mail trail.<sup>22</sup> State policy at that time was to build all new roads to one standard--straight as Roman roads. Some concerned citizens felt a straight road would be damaging to the face of Neahkahnie Mountain and proposed a widening of the lower route. This was eventually the route chosen by the Highway Department with the incorporation of half-bridges and scenic observation points a part of the highway construction.

This last section of Coast Highway 101 from Seaside to Nehalem was formally opened in August of 1941. Sam Boardman, sometimes called the father of the state park system,

was also interested in the Neahkahnie area and was instrumental in the formation of Oswald West State Park, originally called Short Sand Beach State Park, on the north side of Neahkahnie Mountain. Large portions of this park were given to the State by E. S. Collins and Sam Reed. The curved bridge near the park parking lot was named for Sam Reed.<sup>23</sup> With the completion of this section of the Coast Highway 101, the beach-side auto transportation link was ready for the major population growth which followed World War II and began to drastically change the beach resort towns.



Notes

1. David D. Alt and Donald Hyndman, Roadside Geology of Oregon (Missoula, Mont.: Mountain Press, 1988), 85.

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## CHAPTER III

## EARLY DAYS: SAM REED'S

## FIRST VISIT

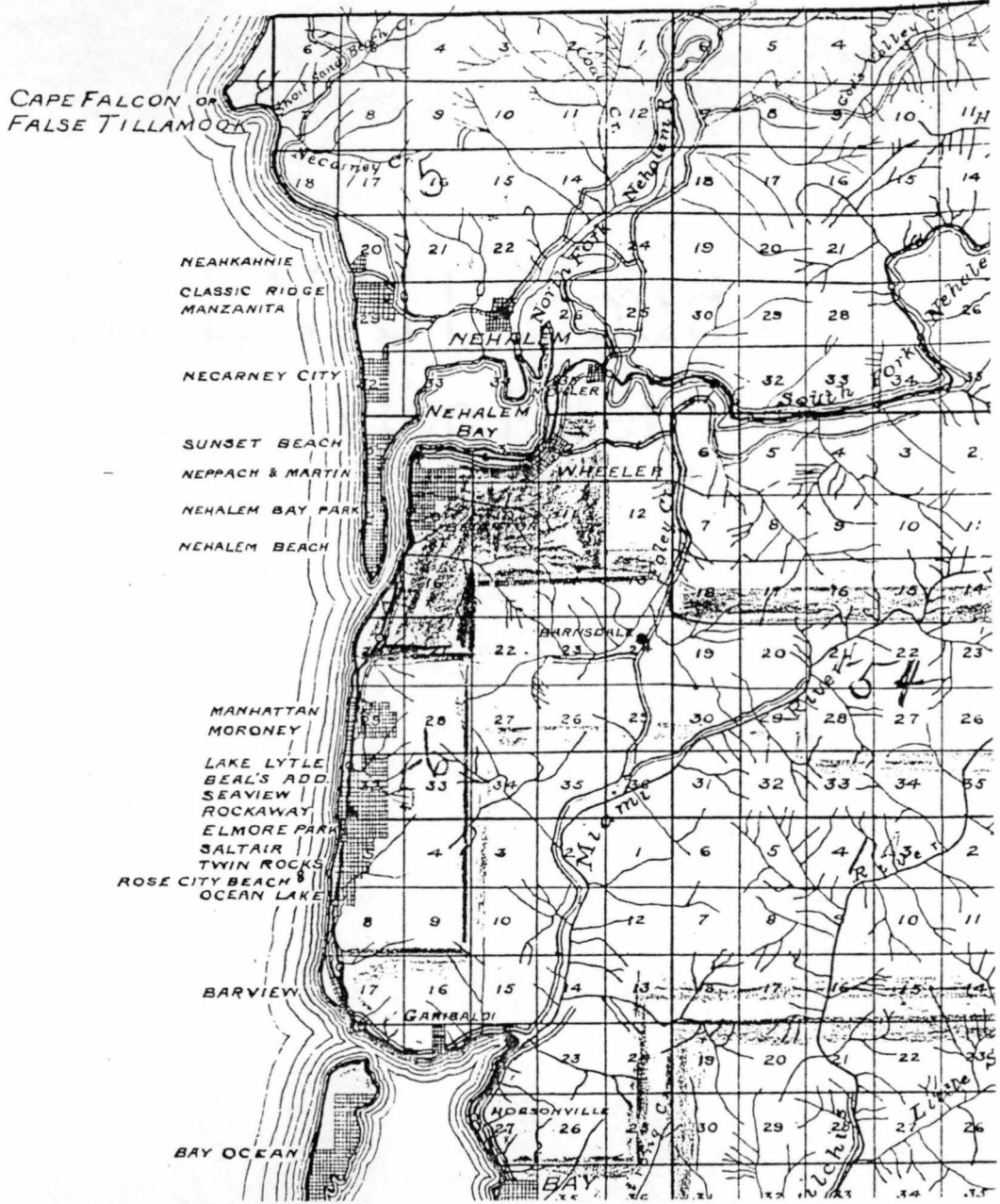
While other river ports on the Oregon Coast, such as Coos Bay, Tillamook, and the Umpqua River, developed through the shipping of lumber, fish, and dairy products in the 1850s and 1860s, the Nehalem area did not. The culprit was the Nehalem River and its tendency to silt up, a condition brought on during the freshet season when heavy rains and melting snow in the mountains caused the river to overflow its banks with erosion as the result. The channel of the river was unreliable for river traffic until a jetty was built around 1910.

The Nehalem-Neahkahnie area attracted some settlers, however, as early as 1869 when John Crawford took up a Homestead Claim on Neahkahnie Mountain. He proved up his claim there, sold it, and moved to Tillamook in 1877.<sup>1</sup> More settlers arrived in the 1870s including William Snyder who settled at the lake on what is now known as Classic Ridge. This property was later purchased by Mr. and Mrs. J. H. Edwards who made it the summer home of the Oregon Conservatory of Music.<sup>2</sup>

In 1870 the first mail route was established in Tillamook County following the coastline from Astoria and into the Nehalem area over the Neahkahnie Trail.<sup>3</sup> By 1890 the first sawmill was in operation with the lumber milled there supplementing the highly-prized building materials that washed up on the beach.<sup>4</sup> Transport of lumber and supplies was mainly by tugboat until the arrival of the railroad in 1911. Fishing, logging, and farming were the mainstays of the local economy.

When Sam Reed arrived in the Nehalem area in 1906 with other members of the Portland Chamber of Commerce, the group had travelled by stage through McMinnville and Willamina coming north on the coast to look at properties for investment purposes. The reality of tourism and resort construction was still in the future for this part of the coast (see map 2). Reed was deeply impressed with the beauty of Neahkahnie and in the next year began buying land and also began his long-term project of obtaining good roads in Tillamook County.<sup>5</sup> Much of the Neahkahnie Mountain property was at that time owned by William Batterson who used it as a cattle ranch. The Indian custom of burning off the land yearly to keep it free for grazing had been continued, thus the fields were open and free of trees, much different from the brushy, forested landscape of today. There were no houses on the

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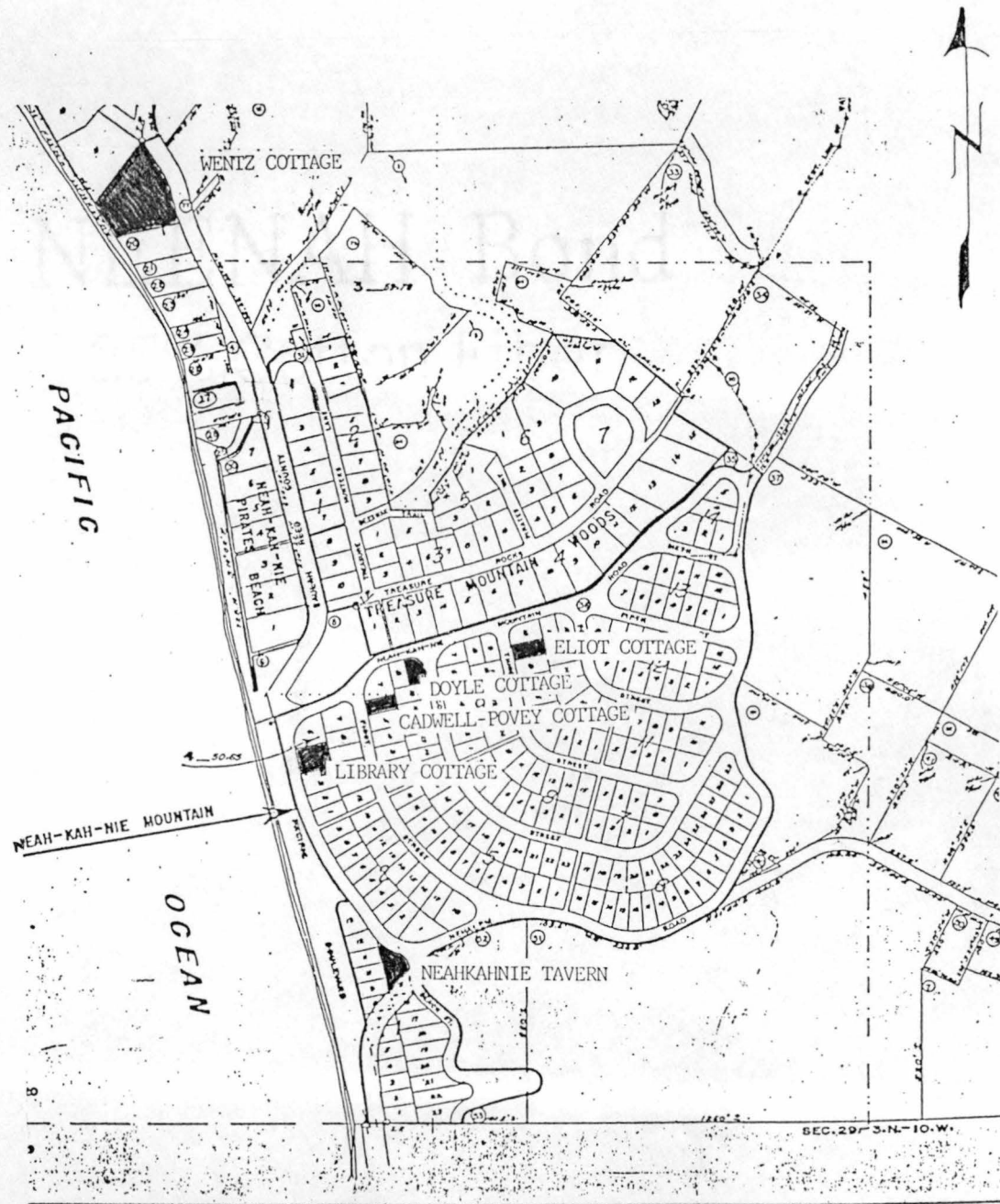


Map 2. Northwest Section of Tillamook County, Oregon.  
Source: Tillamook County file, Oregon Historical Society, Portland, Oregon.

beach at that time; the Cain family on Nehalem Road provided tent accommodations for the few summer visitors.<sup>6</sup>

Sam Reed began acquiring property in the Neahkahnie area in 1907 and continued until his holdings encompassed about 800 acres, all of one section and parts of three others, and ranging from meadows and prairies to mountain. According to Jean Reed Prentiss, Sam Reed's daughter, her father's philosophy regarding Neahkahnie was one of controlled development. Reed looked on his real estate holdings as an opportunity and a responsibility for he realized that this area would inevitably be developed and he believed he could do that better than anyone else.<sup>7</sup>

He expected to make his living by selling property in his 800-acre development; however, he had platted the land carefully, following the contours of the mountain; he set aside paths which are used today, tracks which finally became surfaced roads in the 1940s, and saved a large open space for a golf course (see map 3). He put in a water line from springs on the mountain that still supply water to the area. There were building covenants that protected property owners; for example, all houses had to cost at least \$500 to construct. No commercial development was allowed. Reed promoted good roads and transportation routes. A deal was struck with the telephone company so that in return for Reed



Map 3. Neahkahnie and Historic Structures. Source: Title company map, author's personal collection.

putting in cedar poles all the way to Nehalem, the telephone company brought their lines to the Neahkahnie Tavern.

In 1911 the Reeds became the first residents of the new Neahkahnie community to build a cottage "in a slightly location in view of the ocean and the mountain in the background."<sup>8</sup> The decision to build a hotel so people could stay for a leisurely look at property prompted the construction of the building designed by Ellis Lawrence--the lovely and rustic Neahkahnie Tavern in 1912.<sup>9</sup>

Other unrelated developments underway in the Nehalem-Manzanita area, included the plotting and selling of lots on Classic Ridge, the sand dune hillside dividing Neahkahnie and Manzanita. In 1910 the Nehalem Enterprise reported that a Mr. and Mrs. Elwell of Portland were striving for the first home on Classic Ridge. The hillside location was particularly exclusive because of the strenuous effort required to get in and out.<sup>10</sup>

In January of 1911 Mr. J. H. Edwards, known locally as the "Sage of Classic Ridge," arrived from Portland spending a week to finish platting his resort on Classic Ridge.<sup>11</sup> By August of the same year Mr. Edwards reported 210 lots sold to 75 purchasers.<sup>12</sup> In May of 1911 a new hotel was being built in Nehalem.<sup>13</sup>

With the completion of the P. R. and N. line from Portland to Tillamook in the fall of 1911, Neahkahnie became



accessible to Oregon's major population center. Portland residents could now make the trip to Tillamook County in relative ease in approximately five hours. This was the day Sam Reed and other entrepreneurs had been waiting for--the opportunity to share their beautiful portion of the Pacific Coast.

Notes

1. Cotton, Stories of Nehalem, 64.
2. Nehalem Bay United Methodist Church, 100 Years of the Nehalem Country, 18.
3. Cotton, Stories of Nehalem, 97.
4. Ibid., 101.
5. Prentiss, Tillamook, 33.
6. Nehalem Bay United Methodist Church, 100 Years of the Nehalem Country, 36.
7. Jean Reed Prentiss, interview with author, Neahkahnie, Oregon, 17 October 1990.
8. "Local News," 19 May 1911.
9. Prentiss, Tillamook, 33.
10. "Local News," 19 August 1910.
11. Ibid., 26 August 1911.
12. Ibid., 4 August 1911.
13. Ibid., 26 May 1911.

## CHAPTER IV

PROMOTIONS: "THE MOST BEAUTIFUL SPOT  
ON THE PACIFIC COAST"

The Oregon coast offered a particularly favorable location for promotional photography and descriptive prose. In the days before widespread radio and television communication, elaborate advertising brochures were often produced to acquaint prospective buyers with available property opportunities. Publishers of these brochures might be private individuals, companies, or public utilities. Typical of the lavishly-produced brochures of the teens and twenties are three examples featuring the Neahkahnie-Nehalem area as it awaited the coming of the railroad and looked forward to an advance in property values and the increased trade that summer or vacation property owners would bring.

A 1908 promotional publication was produced for the Portland-based Nehalem Bay Land Company. Nehalem Bay Park consisted of three undeveloped town sites located on the sand spit south of Manzanita; from north to south the sites were Necarney City, Seabright, and Nehalem Bay Park. In 1907, 50' by 100' lots sold for \$100 per lot. The 1908 publication offered tracts in the new townsites of Necarney

City and Seabright. The brochure stated that the company had sold more than 300 lots in their different tracts. According to the brochure the appeal of the coast was based on getting away from the fast pace of life in the city:

The fact that fully one-fourth of the population of Portland made a trip last year to some seaside resort, emphasizes the value and importance of first-class beach property. Not so much because excessive hot weather in Oregon as the importance of absolute rest from the perpetual grind of our strenuous business life. The man who never ceases the awful grind of commercialism will sooner or later find that he has overdrawn his capital of mental force and physical energy; and his account will be closed when he should have been at his best.<sup>1</sup>

In 1909 Sam Reed engaged the noted landscape photographer Benjamin A. Gifford and writer Lewis M. Head to produce a second promotional brochure extolling the beauties of Neahkahnie Mountain. It was appropriately titled "Neah-Kah-Nie Mountain, the Most Beautiful Spot on the Pacific Coast" (see the Appendix). And indeed, Gifford's black and white photographs are breathtaking and of exceptional clarity and depth.

The booklet, with velvety black cover, was published in 1910 in Portland and takes the form of a journey from Seaside south, going along the beach and over the famed Neahkahnie trail. Lyrical descriptions accompany the large, well-produced dramatic photographs. This 28-page booklet emphasizes the beauty of the entire area, but especially

Neahkahnie Mountain and the healthful, even spiritual values to be found there. The booklet describes the area:

The road through Neah-kah-nie Park, for that is virtually what the country along this highway should be called, so suggestive is it of healthful playgrounds, passes through arches of green trees. Toward the west, at intervals, wonderful vistas are seen, framed on either side by the wonderfully interlaced branches, showing the great ocean sparkling in the sun. Turning sharply about, looking in the opposite direction, is an entirely different view. The forests of Neah-kah-nie Park are as Nature left them. Ancient trees stand guard over a great jungle. Vines cling to massive dead trunks. Trees that have fallen in the warfare of centuries lie upon the ground, while from their mouldy trunks others have sprouted, some growing to great heights. Ferns of a hundred varieties wave their lacy edges in the breeze. Ever shaded, save in patches, the recesses of these great woods are invitingly cool, and a plunge into their depths gives one a real taste of life in the bosom of realms where great trees reign supreme.<sup>2</sup>

Special mention is made of an early road over Neahkahnie Mountain somewhat lower than the trail and is the forerunner of today's highway. Additionally, the people of Nehalem are mentioned as intending to build a bridge across the Nehalem River, thus making a short jaunt of only two and one-half miles from Neahkahnie to railroad service.

With transportation solved, Neah-kah-nie Mountain will take its proper place as the peerless resort of the Oregon coast. Everything considered, it beats the world for the full enjoyment of every healthy, outdoor amusement.<sup>3</sup>

After the railroad came through in 1911, a third promotional brochure entitled "Neah-Kah-Nie Mountain and the Nehalem Country" was jointly produced by the Nehalem Commercial Club and the Southern Pacific lines in Oregon. This

well-produced, but smaller brochure, used many of the Gifford photographs. While Neahkahnie Mountain is awarded several pages of praise, the booklet also covers economic possibilities in Tillamook County in general, particularly dairying, timber production, and increasing land values. Rosy prose makes a case that "life (here) is, indeed, pleasant and profitable."<sup>4</sup>

Notes

1. "Necarney City, Seabright and Nehalem Bay Park: New Townsites" (Portland Ore.: Nehalem Bay Land Co., 1908), n.p., brochure, author's private collection.
2. Lewis M. Head, "Neah-Kah-Nie Mountain" (Portland, Ore.: S. G. Reed, 1910), n.p., brochure, author's private collection.
3. Ibid.
4. "Neah-kah-nie Mountain and the Nehalem Country" (N.p.: Nehalem Commercial Club and Southern Pacific Lines in Oregon, n.d.), n.p.; author's private collection.

## CHAPTER V

## NEAHKAHNIE RESIDENTS: ARTISTS

## IN RESIDENCE

An interest in the arts was a vital part of the Neahkahnie experience from its beginning and manifested itself in many ways. From the earliest days of Sam Reed and Ellis Lawrence's pack train trips to Neahkahnie, the beautiful and rugged coastline was an inspiration to artists. The many coves, dramatic rocks, and long vistas combined with native plant species provided landscape and close-at-hand material for study and recording. Neahkahnie Mountain itself offered its imposing, yet sheltering, presence as a daily reminder of nature's abounding beauty.

Although the land sales of Neahkahnie property moved fairly rapidly, with 71 lots being sold between 1910 and 1915, construction of houses was considerably slower and by 1920 there were approximately fifteen dwellings on Sam Reed's development.<sup>1</sup> All were summer homes, and of these summer residents at least three, Anna Belle Crocker, A. E. Doyle, and Harry Wentz, had connections with the Portland Art Museum. Mary Frances Isom held a position of importance



as head librarian for the Multnomah County Library System in Portland.

The Reverend Breck, another early cottage owner, was a priest at St. Mark's Episcopal Church; and Thomas Lamb Eliot, the noted Portland Unitarian minister and Chair of the Reed College Board of Trustees, had a cottage. Other cottages were occupied by the Churchills, a Miss Elizabeth Cadwell from Connecticut, and Mrs. Mortimer Hartwell. Cottages were often rented for two or three weeks, so many other people were also regular visitors.

In 1895 some of interested artists in the Portland area formed the Portland Sketch Club, an informal group of amateurs and professionals who gathered once a week on Monday nights to sketch. The emphasis was on learning and sharing ideas, not in creating masterpieces of art work.<sup>2</sup> Officers for the year of 1898 were Seth Catlin, president; J. V. Reid, vice-president; A. E. Doyle, secretary; and H. F., Wentz, treasurer. The Executive Committee included Carolyn Dilley, Anna Belle Crocker, Clara Stephens, Fred Webber, and A. E. Doyle.<sup>3</sup>

Anna Belle Crocker was appointed first curator of the Portland Art Museum in 1909 and soon after travelled in Italy, Greece, and "other classic art centers of the Old World."<sup>4</sup> She returned with the idea of making the Portland Art Museum more than just a repository for art objects and

envisioned an educational institution with public service as its goal. With this program put into action, in 1910 Henry F. "Harry" Wentz was hired as drawing and painting instructor for the Museum Art School. By 1914 there were 105 students in the Museum School and a library collection had been started.

Harry Wentz was born in The Dalles, Oregon, in 1876 and studied art at the Student's League of New York, Columbia University Teacher's College, and in Europe. He returned to Oregon and remained at the Museum Art School until 1941. He was a prolific painter, inspired by nature and a love of the outdoors. Among the many places where his work was shown were the Lewis and Clark Exposition, 1905, The Seattle Art Museum, University of Oregon Museum of Art, and the Panama-Pacific Exposition in San Francisco in 1915.<sup>5</sup> His paintings are in many private and public collections and are highly prized, but it was as a teacher that Harry Wentz is best remembered now. Harry Wentz sought the best in each student. He was noted for his excellent composition and philosophy of design.<sup>6</sup>

Among Harry Wentz's works are many of the Oregon coast, Neahkahnie Mountain, Nehalem Bay and others of a more intimate nature recording the coastal plant life. Wentz's philosophy of honesty, sincerity, and appropriateness of design and materials infused his teaching and found a receptive

audience in the young architects including Pietro Belluschi and John Yeon who attended his classes at the Museum Art School.

Pietro Belluschi sent this tribute to Mr. Wentz on the occasion of an exhibition of his work at the Portland Art Museum in 1955:

In a quiet, self-effacing way Harry Wentz has greatly influenced the artistic development of the Pacific Northwest region. In his active life, spanning almost three generations, he has held the love and respect of all who have known him as a friend, as an artist, and as a teacher. To those who have known him best, he is a living example of the power of the spirit to communicate not through words alone but through the purity of one's convictions. His greatness as an artist rests on the uncompromising integrity of his whole life, the humanity of his responses, on his intolerance of anything superficial, and on his ability to detect instantly fraud or insincerity in people or in their works. His classes in Composition at the Museum School were unforgettable experiences, as he had the gift to make one understand the visual richness and unity of the natural world and the essential qualities of Beauty. Through him, a great and influential number of people, among them many painters, sculptors, and architects, have gained in wisdom and understanding<sup>7</sup>

Anna Belle Crocker also painted while at Neahkahnie; her works include a charming study of the Reed twins, Jean and Ruth, when they were about eight years old. The twins were born at Neahkahnie in 1911.

Ellis Lawrence often sketched when visiting Neahkahnie, and in 1919 extended an invitation to a colleague Alfred "Larry" Schroff:

The Holfords (Ellis Lawrence's partner) go to Neahkahnie next week at the Churchill Cottage, and they have suggested that Alice and I come down the following

weekend. Am in hopes that you will still be there and that Bill (Holford) and I can get away for a sketch trip with you.<sup>8</sup>

Alfred "Larry" Schroff worked in oils, water colors, prints, and stained glass, and had won a medal for stained glass work at the Columbian Exposition in Chicago, 1893. He was head of the art program at the University of Oregon's School of Architecture and Allied Arts.<sup>9</sup> In 1921 Schroff painted two pastoral scenes on panels above the fireplaces on each end of the second floor reception room in Gerlinger Hall on the University of Oregon campus; the paintings are intact and in good condition. This spacious and elegant room has been preserved very much as originally built and furnished in the early 1920s, when it was designed by Ellis Lawrence.

The two most well-known artists with Neahkahnie associations are the Runquist brothers, Arthur and Albert. The two brothers were born in Southwest Washington of Scandinavian parents, Arthur in 1891 and Albert in 1894. They attended public school in Aberdeen, Washington, and later graduated from the University of Oregon around 1920. Arthur was at the University of Oregon for the 1919-20 school year, working as an assistant to Alfred Schroff. Albert worked as a longshoreman during the summers, and after graduation taught history and mathematics at Benson High School in

Portland; he also taught and coached football and track at Grant High School.<sup>10</sup>

During these years, realism in painting was gaining a foothold in recognized art circles, led by the work of Mexican muralists and American illustrators. The Runquists had a strong social conscience and expressed their feelings of sympathy for the working class in their paintings. Both Runquists studied in New York at the Art Student's League from 1929 to 1932. Returning to Oregon, Albert spent a year at Neahkahnie; Arthur, while employed on the Artist's Project of the WPA, in 1937 executed the two large murals at the University of Oregon library depicting the development of man. Also during the 1930s, Albert executed a five by twelve foot mural for the Post Office at Sedro Wooley, Washington, on the subject of Northwest industries.

During World War II Albert worked in the war industries, for ship builders Willamette Iron and Steel, and later for Kaiser Shipyards. After the war the Runquists went to Neahkahnie and lived there for eighteen years in the Harry Wentz cottage, producing a large body of work and firmly establishing their reputations in Oregon. Arthur was the more figure-oriented of the brothers, and his works most often show people at work or engaged in a task. Albert preferred the landscape, usually seen in muted tones of the foggy Pacific.

While at Neahkahnie the two brothers were the subject of a painting by Portland Art Museum instructor William Givler, showing them in the Wentz cottage with Neahkahnie Mountain visible in the background through the north window. The painting is now in a private collection. The Runquist brothers returned to Portland in 1963 and continued painting through 1970. They both died in 1971.<sup>11</sup> In 1981 their work was exhibited at the Image Gallery in Portland.<sup>12</sup>

Painting was not the only cultural event taking place at Neahkahnie. In a 1909 program, the Oregon Conservatory of Music announced the opening of a branch school during the summer at Classic Ridge Beach (near Neahkahnie) upon completion of the new Nehalem-Tillamook-Portland Railroad in 1910. Mr. and Mrs. J. H. Edwards were in charge of the music camp and offered study in theory, harmony, counterpoint, chorus and history of music.<sup>13</sup>

The summer school is described in 100 Years in Nehalem Country:

Mr. Edwards was not only fond of music but liked literature, too. He worked to make his place a special location for those who cared to come here and enjoy these things. They hired a hostess who presided on week-ends for visitors who came mostly from Portland. Jack Leslie, a young man of Scottish descent, often sang there as well as other entertainments. He sang with a burr which everyone enjoyed. His favorite accompanist was Mrs. S. G. Reed.<sup>14</sup>

In the 1930s it was also possible to study French at Neahkahnie. Corinne Pouteau, a French teacher from

Portland, set up a "French Camp" in the Reed cottage, which she later bought, at Neahkahnie and taught French to twelve to fifteen youngsters for periods of one to two weeks. "Madame Pouteau," as she was fondly referred to, was invited to Neahkahnie by Sam Reed and found it the ideal vacation spot. She later taught at Reed College and Lewis and Clark College for many years.<sup>15</sup>

Also in the 1930s, a group called "The Neah-Kah-Nie String Quartet" performed at Reed College. This group included Susie Fennell Pipes, first violin; Alexander Murray, second violin; Hubert Sorenson, viola; and Michel Penha, cello. The name for the group was taken from the summer-long practice sessions which were held at Neahkahnie. While there Mrs. Pipes stayed at the Neahkahnie Tavern and the gentlemen in the quartet stayed at the Wentz cottage where the quartet practiced. Mrs. Pipes was a talented performer and often presented an impromptu evening concert at the Tavern accompanied by Mrs. Reed on the piano.<sup>16</sup> The quartet performed in the Reed College Chapel as a part of the Reed College Concert Series. The group performed together for at least two years.<sup>17</sup>

These are but some of the cultural activities taking place at Neahkahnie during the early years. The creative spirit was nurtured by the natural beauty of the area, the difficulty of travel that indicated a more lengthy stay than

merely a quick weekend, and the congenial guests and surroundings, with the Neahkahnne Tavern and the Reeds playing a central role. The tradition of creative and cultural ventures continues with painting and theatre groups that are active today.

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Notes

1. County Clerk's Office, Deed Book, Tillamook, Oregon.
2. Portland Oregonian, 28 May 1895, C4 (Oregon Historical Society, Portland, Oregon).
3. "The Blot," Portland Sketch Club newsletter (Portland, Ore.: Portland Art Museum Library, 1897-98), 1.
4. Collins, "Portland's Successful Women," 1.
5. Maria Brymner Appleton, ed., Who's Who in Northwest Art (Seattle, Wash.: Frank McCaffrey, 1941), 74.
6. Thelma Wirts, "Historic Home is Architectural Landmark," (Tillamook, Oregon) Headlight Herald, 8 October 1986, 3.
7. "The Oregon Artist," 4, no. 1 (Fall 1955), 3; newsletter of the Portland (Oregon) Art Museum.
8. Ellis F. Lawrence to Alfred "Larry" Schroff, 27 August 1919 (Ellis F. Lawrence file, Oregon Historical Society, Portland, Oregon).
9. Appleton, Who's Who in Northwest Art, 62.
10. "Image Gallery," Portland, Oregon, flyer, author's private collection.
11. Ibid.
12. Portland Oregonian, 22 November, 1981, C1 (Oregon Historical Society, Portland, Oregon).
13. Portland City Directory, 1917, 1457.
14. Nehalem Bay United Methodist Church, 100 Years of the Nehalem Country, 18.
15. Corinne Pouteau, interview with author, Portland, Oregon, 9 December 1988.

16. Jean Reed Prentiss, interview with author, 6 November 1990.

17. Reed College, [concert programs for the Reed College concert serie] (Portland, Oregon, 1931, 1932), private collection.

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## CHAPTER VI

## THE NEAHKAHNIE TAVERN:

## AN ECHO OF THE PAST

From 1907 to 1910, Sam Reed was buying property at Neahkahnie with the expectation of railroad transportation in the near future. When the railroad did arrive in 1911, Reed was preparing for comfortable, on-the-site, overnight accommodations for prospective property owners. Reed had been acquainted with Portland architect Ellis F. Lawrence since their college days together at MIT. Lawrence had been an early visitor to Neahkahnie when transport there consisted of a mule pack train.

Another trip was noted in the March 8, 1912, Nehalem Enterprise:

Mr. and Mrs. Ellis Lawrence of Portland spent several days with Mr. and Mrs. S. G. Reed at their Neahkahnie home last week leaving Monday morning to return to the city. Mr. Lawrence is one of the leading architects of Portland. He was very favorably impressed with the sights at Neah-Kah-Nie and declared his intention of making his summer home at this resort.<sup>1</sup>

Lawrence admired the site and agreed to draw plans for the Reeds for a small hotel to be situated on the beach and built in a rustic, informal style in keeping with the natural setting.

Built in the tradition of informal coastal resort architecture, the shingle-covered Neahkahnie Tavern set a precedent at this beach community for the distinguished design, sensitive siting, and restrained decoration that were to become hallmarks of the Northwest regional style. Although the Neahkahnie Tavern has many features in common with the later appearing Northwest Regional style, i.e., the use of naturally-finished wood, wide eaves, careful attention to site and view with window placement and entryways, the Tavern does not foreshadow this distinctive regional architectural form. Taking its characteristics from such geographically diverse sources as the East Coast Shingle Style and the Arts and Crafts movement of the San Francisco Bay area, the Tavern was an appropriate and harmonious structure that was exceedingly well-suited to its location and use (see figures 1 and 2).

On May 17, 1912, Sam Reed returned from Portland with the complete plans for the building of his new hotel and the foundation was laid by May 31 of the same year.<sup>2</sup> The opening of the hotel was heralded in the Nehalem Enterprise, August 9, 1912:

NEW HOTEL OPENS: Neah-Kah-Nie Mountain Tavern has 20 rooms with bath; the interior finish is decidedly rustic with furniture to match. A spacious lobby with a huge fireplace and a sunroom occupy over one-half of the lower floor space while the dining room is sufficiently large to seat 50 guests without crowding. A most restful and inviting place.<sup>3</sup>

The Neahkahnie Tavern was a two and one-half story frame structure, a rectangle with a north and south axis giving ample opportunity for beach and mountain views. Oversize cedar shingles, with approximately 18 inches to the weather, covered the exterior and were left to weather a silvery gray. The medium-pitched gable roof was also wood shingled and had a long shed dormer on each side of the center section of the building. A cross gable roof with a dormer covered the north end of the building. A one-story porch swept from the north end around to the west side extending about halfway down the structure on the beach side and provided a view of Neahkahnie Mountain. Set perpendicular to this section and approximately in the center of the east side of the building was the projecting, gabled, one-story porte-cochère forming the main entryway. Many multi-pane windows, both casement and double-hung, dotted the building; a one-story bay window extended from the east side just south of the porte cochère. Three large washed-stone chimneys, two exterior and one interior, anchored the Neahkahnie Tavern to its slightly sloping site. The south portion of the building was set at a slight angle in response to a curve in the beach. Lawrence used his much-favored jerkinhead or hipped gable configuration at the roof ends.

The southern one-half of the Neahkahnie Tavern housed the dining room and kitchen on the main floor; the spacious

lobby and enclosed porch occupied the north one-half. An interior feature reminiscent of the Shingle Style hall was the lobby with an inglenook near the fireplace and the open stairway rising directly from the lobby with eight steps, a landing, and eight more steps. A window on the landing emphasized the importance of the stairway. An open woodwork grill rising to the ceiling set the stairs slightly part, yet they were still shown as an important part of the main room. Guest rooms were on the second and third floors.<sup>4</sup>

The Tavern furnishings were rustic and casual; hickory chairs from Indiana provided seating, and there was a piano for Mrs. Reed and guests to play, for impromptu concerts were a favorite evening entertainment.

The setting for the Tavern was most important; it was close to the beach and was also the first building visible as one approached Neahkahnie by road. Set low and close to the ground with native beach shrubs and trees on north and south ends, the Neahkahnie Tavern was particularly well-suited to the westward-sloping site, making its presence felt, but not in an obtrusive fashion. The view north toward Neahkahnie Mountain was as interesting as the view westward to the Pacific. Landscaping was minimal and informal. Most of all, the Neahkahnie Tavern was a comfortable, unpretentious place, admirably suited to its surroundings.

The Shingle Style is the primary influence in the design of the Neahkahnie Tavern. Some features of this style are the important, all-encompassing roof with irregular dormers and porch projections, the expansive, wrap-around porch on the north and west sides, the sheltered entry-way created by the angle of the building, and of course the exterior shingle cladding with lack of corner boards that unified the building. A feature that puts the building firmly in the Shingle Style is the organized window design and placement; while there are many multi-pane windows, they are conventional in arrangement and in proportion of window to mass.

At the same time, the building does employ some of the features that appear twenty years later in the Northwest Regional style: the wide overhang of the shingled roof, the use of unfinished, natural wood cladding, the use of natural, unfinished wood in the interior, and its orientation to site, view, and environment.

Before coming to the West Coast in 1906, Ellis Lawrence had worked in the office of architect John Calvin Stevens in Portland, Maine.<sup>5</sup> During the 1880s and 1990s, Stevens designed many houses in the Shingle Style, a style which was then also enjoying popularity with more well-known architects such as H. H. Richardson and McKim, Mead, and White.<sup>6</sup> The influence of this experience appeared in Ellis

Lawrence's work, for instance in the exterior shingle covering of his own house, designed in Portland, Oregon in 1906, and in the Neahkahnie Tavern.

Ellis Lawrence's early memories of East Coast resorts in the Shingle Style moved with ease to the Pacific shore making transitions as necessary; the very popularity of the Tavern and the fondness with which it is remembered speak for its honesty and suitability. It was not intended as a precedent-setting style of building, but a work of art, a personal expression of the vernacular coastal architecture modestly and affectionately carried out by a master architect.



Notes

1. "Local New," 1 March 1912.
2. Ibid., 31 May 1912.
3. Ibid., 9 August 1912.
4. Jean Reed Prentiss, interview with author, 20 November 1988.
5. Michael Shellenbarger, ed., Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence (Eugene: University of Oregon, 1989), 10.
6. Virginia McAlester and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1984), 290.

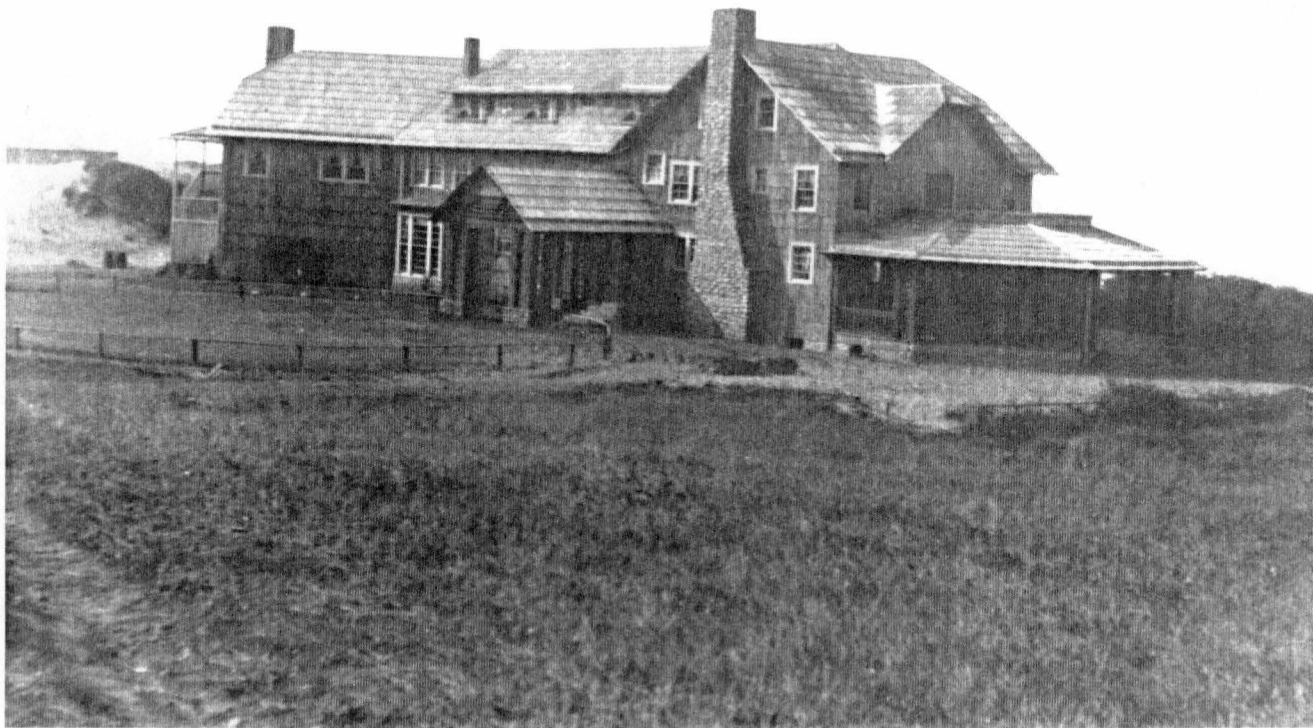


Fig. 1. Neahkahnie Tavern, northeast side, c. 1920.  
Source: Jean Reed Prentiss.



Fig. 2. Neahkahnie Tavern, southwest side, c. 1920.  
Source: Jean Reed Prentiss.



## CHAPTER VII

THE NEAHKAHNIE COTTAGES: GLIMPSES  
OF THE FUTURE

There are five architect-designed cottages in Neahkahnie dating from the historic period. Four cottages were designed by A. E. Doyle and one by Ellis Lawrence; the early exterior of one other cottage was redesigned by A. E. Doyle. Specifications and drawings for some of the Doyle cottages are available in his collection at Syracuse University; the Wentz cottage drawings are very detailed and complete. Doyle also placed his trust in his favored builder and carpenter at Neahkahnie, Fred Humke, who was relied upon to carry out the contract in a craftsmanlike manner following his own high standards. Other cottages in the historic period were, according to local oral tradition "built by near-by farmers." They can generally be described as comfortable, but not distinguished in design.

Of the characteristics the five architect-designed cottages share, site placement is an important consideration, particularly so on a beach-front lot. At Neahkahnie the view of Neahkahnie Mountain to the north was as highly regarded as that of the Pacific so there are always windows

to take advantage of that vista also. The cottages are of an uncomplicated design and shape, often a simple rectangle, one or one and one-half stories. Gable, clipped gable or gable on hip roofs are used. While a porch or terrace might be situated on the north side of the house for the view, it was seldom used for outdoor activities because of prevailing winds.

The major space was given over to a large, dominant living room, often open to the ridge. This room would usually have windows on three sides, and it would always have a fireplace, most often of washed stone. The "Library" Cottage has a fireside alcove reminiscent of a Stickley-Craftsman house between the front entry and fireplace. The Cadwell cottage has an open stairway with a landing, one of Ellis Lawrence's favorite features. Sleeping lofts, bedrooms, bathrooms, and kitchens are most often small rooms. The lumber used in the construction of the Neahkahnie cottages was milled near the site and consisted of fir, spruce, and cedar.

The earliest of the architect-designed cottages at Neahkahnie was the Mary Frances Isom cottage, now called the Library Cottage (figure 3). Designed by A. E. Doyle, it was built in 1912 and faces the Pacific on a prominent slope of lower Neahkahnie Mountain. The T-shaped one and one-half story house has a cross-gable roof with the front gable

parallel to the beach. This first Neahkahnie cottage has a distinctive window formed of a series of identical, rectangular, vertical lights that was to become one of the hallmarks of the Northwest Regional style. The most unusual feature of these windows is their size; for this time period, the proportion of window to mass was very generous and the placement was specifically view-oriented. These windows were originally multi-paned; they were changed to single pane in 1960.

Doyle's original specifications call for available, naturally-finished materials, for example: "OUTSIDE WALLS: Outside boarding to be 1" x 12" Rough No. 2 Fir lapped 2; SHINGLES: Roofs to be covered with first quality sawn cedar shingles laid 4 1/2" to the weather."<sup>1</sup> The cottages typically had natural wood interior walls also, usually 1" x 12" fir dressed with battens 1/2" x 2".<sup>2</sup> Although the original specifications call for rough fir on the exterior, the building is sided with untreated shakes, and has been for many years. This cottage, while having some replacement aluminum windows, has retained its original configuration and presents an appearance close to its original appearance in 1912.

The Cadwell-Povey cottage was designed by Ellis Lawrence and built c. 1913-14 (figure 4). It has one and one-half stories, an irregular shape with a steeply-pitched hip

on gable roof with clipped gables and a shed dormer. The windows are six-over-six multipane with a large bank on the west elevation. A fireplace and terrace are of washed stone.

The Cadwell-Povey cottage remains much as it was built, however in the late 1940s it was sided with manufactured shakes. The interior exhibits fine craftsmanship in the design of the open stairway, paneled walls, and paneled doors of distinctive design. With its steep roof, multipaned windows and complex shape, it does not contribute directly to the evolution of the Northwest Regional style, but is important for its craftsmanlike construction and use of natural materials, particularly in the interior.

In 1915 Doyle designed a cottage for his own family, a one-story rectangular building with shingle and spruce board cladding and a medium-pitched gable on hip roof. There is one stone chimney. To the north, facing Neahkahnle Mountain, are the distinctive vertical windows, a bank of fixed vertical lights. The two main rooms of the wood-finished interior have been covered with knotty pine paneling, but the cottage remains much the same as originally built (figures 5 and 6).

Doyle designed two cottages in 1916, a small cottage for Anna Belle Crocker which has been altered beyond recognition, and the Wentz cottage (figures 7, 8, 9, and 10).



The Wentz cottage was designed by Doyle with some suggestions by owner Harry Wentz as to orientation and the placement of the north window.

The Wentz cottage, occasionally referred to as a studio-bungalow, is a simple rectangular shape with a low-pitched gable and two small porches with shed roofs. Exterior cladding is 12" wide spruce lap siding laid horizontally. The roof has wood shingles, and a large washed-stone fireplace chimney rises on the outside south wall. Windows on the south and east sides are simple, double-hung sash; the north and west windows are the prototype for the later Northwest Regional style, with a series of identical vertical lights opening on to a view. Small balconies extend beyond both north and west window openings; the north bay is the larger of the two, viewing the south side of Neahkahnne Mountain.

The interior of the cottage is rustic, employing untreated fir, cedar, and spruce. One by six fir flooring was laid vertically on the walls. Wood floors and the large-scale fireplace rising to the ceiling complete the functional interior finishes. The main floor is mostly living space with a small kitchen, bathroom, and bedroom on the east end of the cottage. A straight stairway leads to a balcony over these rooms where there are two bedrooms. Thus, the main space, 16' by 28', is open to the ridge,

imparting a feeling of spaciousness to the all-purpose room.<sup>3</sup>

Convenience features include generously-proportioned built-in cupboards. Details such as the carved wood balustrades on the small west balcony and interior loft show a refinement and thoughtfulness present in later buildings of the recognized Northwest Regional style.

Some of the features found in the Wentz cottage that were to appear 20 to 30 years later in the Northwest Regional style of John Yeon and Pietro Belluschi include: (1) the medium or low-pitched wood shingled roof, (2) naturally finished or unfinished wood on exterior and interior, (3) open-beam ceiling (as it is now called; in the teens it would probably have been classified as "unfinished"), (4) windows and openings placed to take advantage of a view, and (5) integration of the structure to the site with informal landscaping, often using native plants.

Along with these components, another contribution the Wentz cottage makes to the Northwest Regional style is the spatial break from a traditional room-by-room treatment of space to an expansive, flowing pattern defined by use and unencumbered by dividing walls. This liberating of space is a cornerstone of the Northwest Regional style in its growth from the small beach cottage to sophisticated large-scale residences. The use of space in this manner leads the way

in an attempt to create a positive understatement away from period styles to forms appropriate to the northwest weather, scenery, and outdoor liveability.

With the exception of the heavily-remodeled Crocker cottage, the Neahkahnie cottages are surviving well. The Library Cottage, is owned by Multnomah County and leased to the Portland Public Library, which has a policy of restoring the cottage to its original condition. It has had some changes, but these are reversible; some wood sash double-hung windows have been replaced by sliding aluminum sash, and these will be restored. After a fire in the 1970s, the original chimney was replaced with a brick chimney, and the original wood shingles have been replaced with shakes giving a slightly different effect. The cottage needs work, but the interior is much as built with the original wood finishes intact.

The Doyle cottage is in good condition; it has a new foundation replacing the old post and pier; new skirting replaced the old. The covered porch on the northwest corner with its caryatid support was enclosed many years ago; the caryatid is used as an interior decoration now and was carved by Alexander Phiminster Proctor, well-known artist whose work includes the "Circuit Rider" at the Oregon State Capitol and the "Pioneer Mother" at the University of Oregon.<sup>4</sup> Most of the interior is spatially the same. Another

change of many years past is the removal of the kitchen chimney; the fireplace chimney is intact, as is the original spruce siding.

The Cadwell-Povey cottage remains much as built and is in good condition. The original foundation was replaced many years ago. Interior finishes are original in the downstairs; the upstairs rooms have been painted.

The Eliot cottage, although not completely designed by A. E. Doyle, was taken over by him in mid-construction and he designed the front facade. It is in good condition and substantially as built.

The Wentz cottage is in good condition and it is now owned by the son of Pietro Belluschi. It has recently had some restoration and alteration by Belluschi including a small addition to the kitchen on the northwest corner and a deck railing on the north side. A new, separate building echoing the original cottage and housing garage and guest room is located at some distance from the cottage. The landscaping now has a more organized look as opposed to the very informal plant placement of earlier years.

The Northwest architectural community is most fortunate in having the Neahkahnle cottages in good and usable condition. Since the cottages were originally constructed for summer use only they have necessarily been "winterized" to

NEENAH BOG

some extent for comfortable year-round use, but this has been a gradual and sensitive process.

In general, the coastal weather and a seventy-five year time span that could have taken a serious toll have been dealt with successfully. The value of the cottages as historical reference material is now recognized and takes a place alongside their liveability as a viable part of the beach community.

Notes

1. A. E. Doyle, Specifications: Neah-Kah-Nie Cottages, 1912-1916 (Syracuse University Library Archives, Syracuse, New York); see the M. F. Isom cottage of 1912.
2. Ibid.
3. Helen L. Mershon, "Cottage by the Sea," Portland Oregonian, 16 October 1987, D1.
4. George A. McMath, interview with author, Portland, Oregon, 4 November 1990.

NEENAH Bond

25% Cotton Fiber



Fig. 3. Library (Isom) Cottage, 1912. Source: Author, 1991.



Fig. 4. Cadwell-Povey Cottage, c. 1913-1914. Source: Author, 1991.



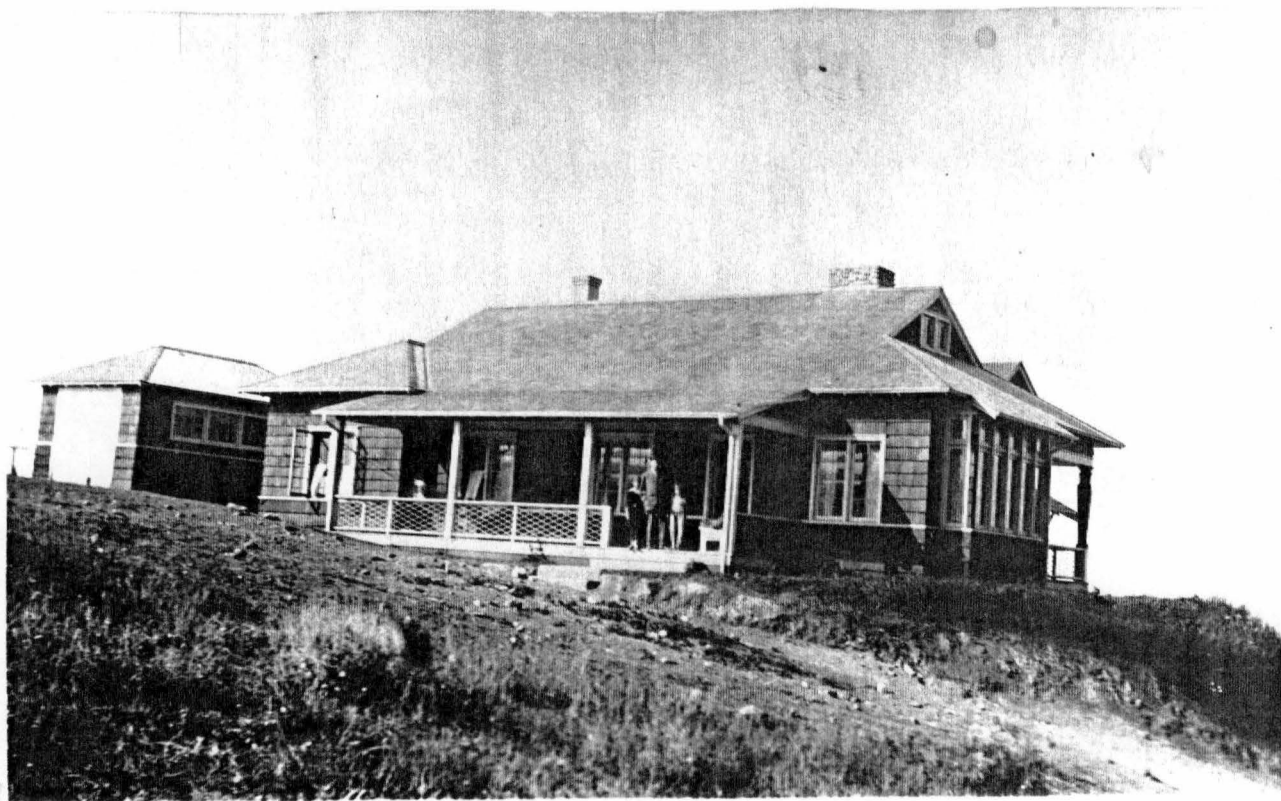


Fig. 5. Doyle Cottage, northeast side, c. 1920.  
Source: Oregon Historical Society.

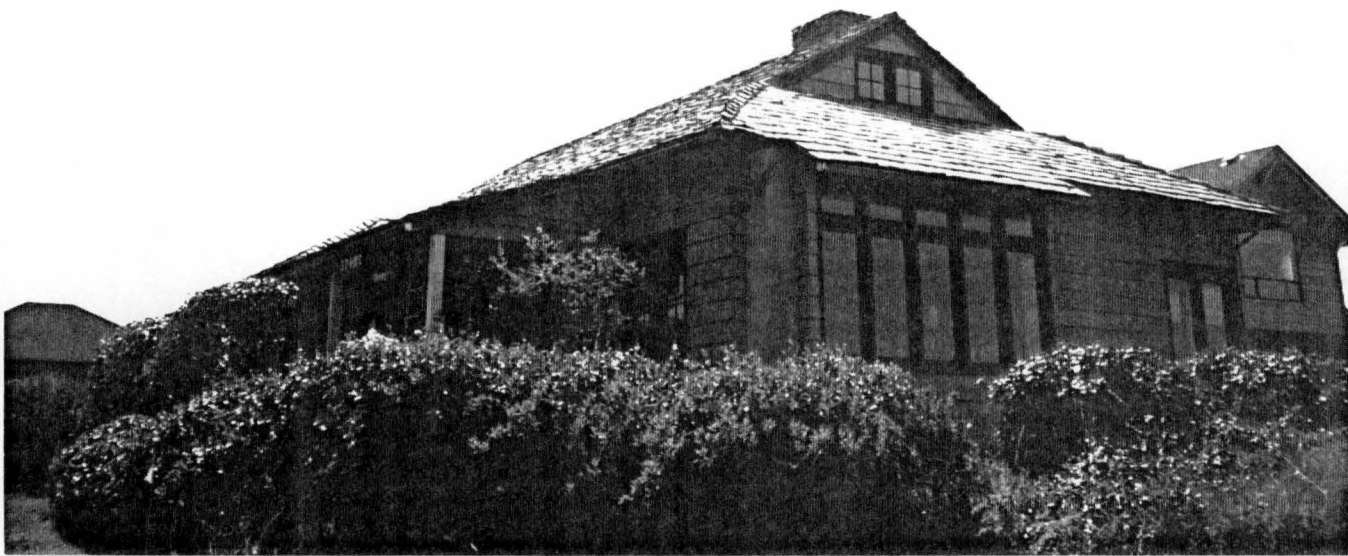


Fig. 6. Doyle Cottage, north side. Source: Author, 1991.



Fig. 7. Wentz Cottage, east side. Source: Author, 1991.

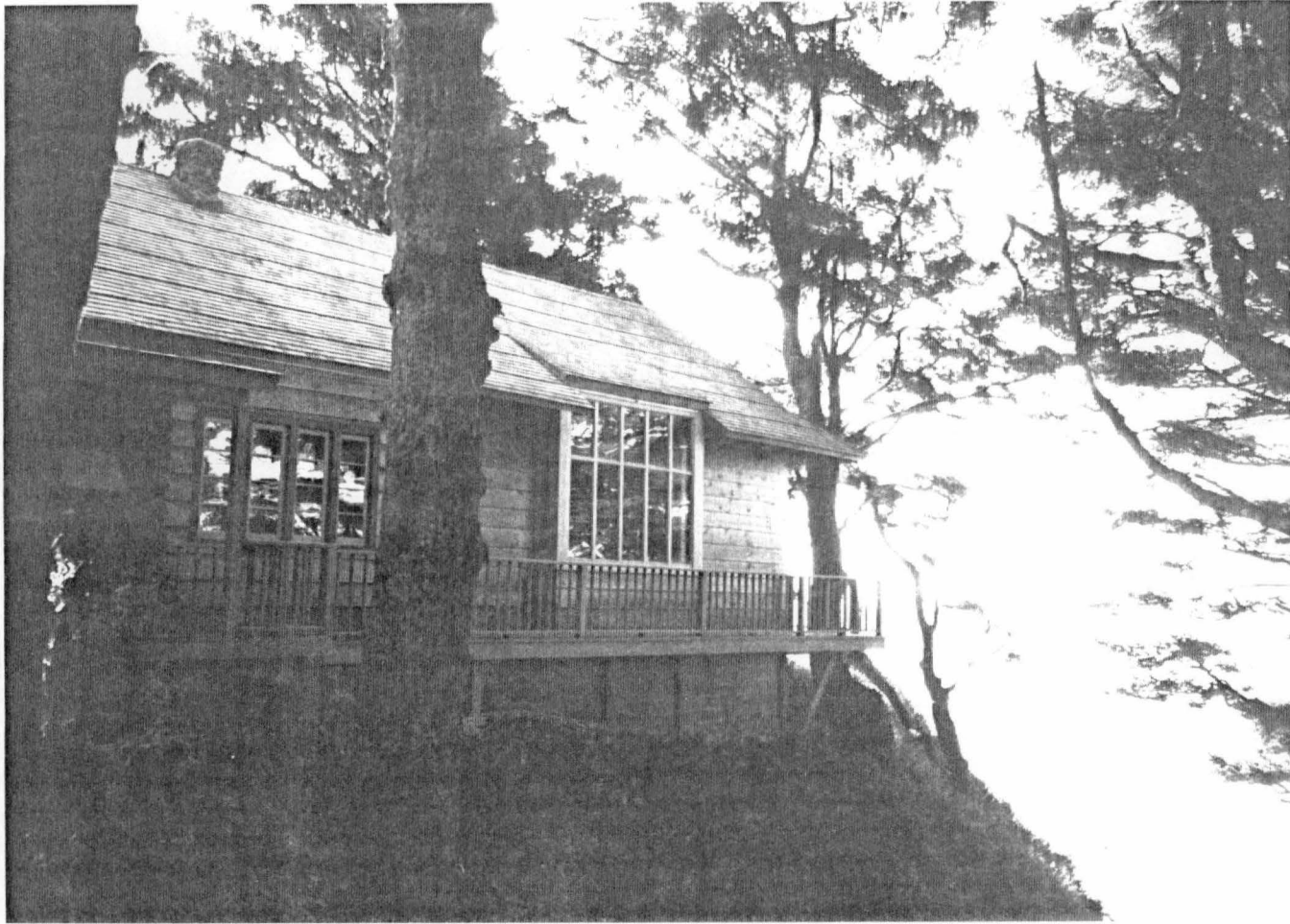


Fig. 8. Wentz Cottage, north side. Source: Author, 1991.



Fig. 9. Wentz Cottage, southeast side. Source: Author, 1991.

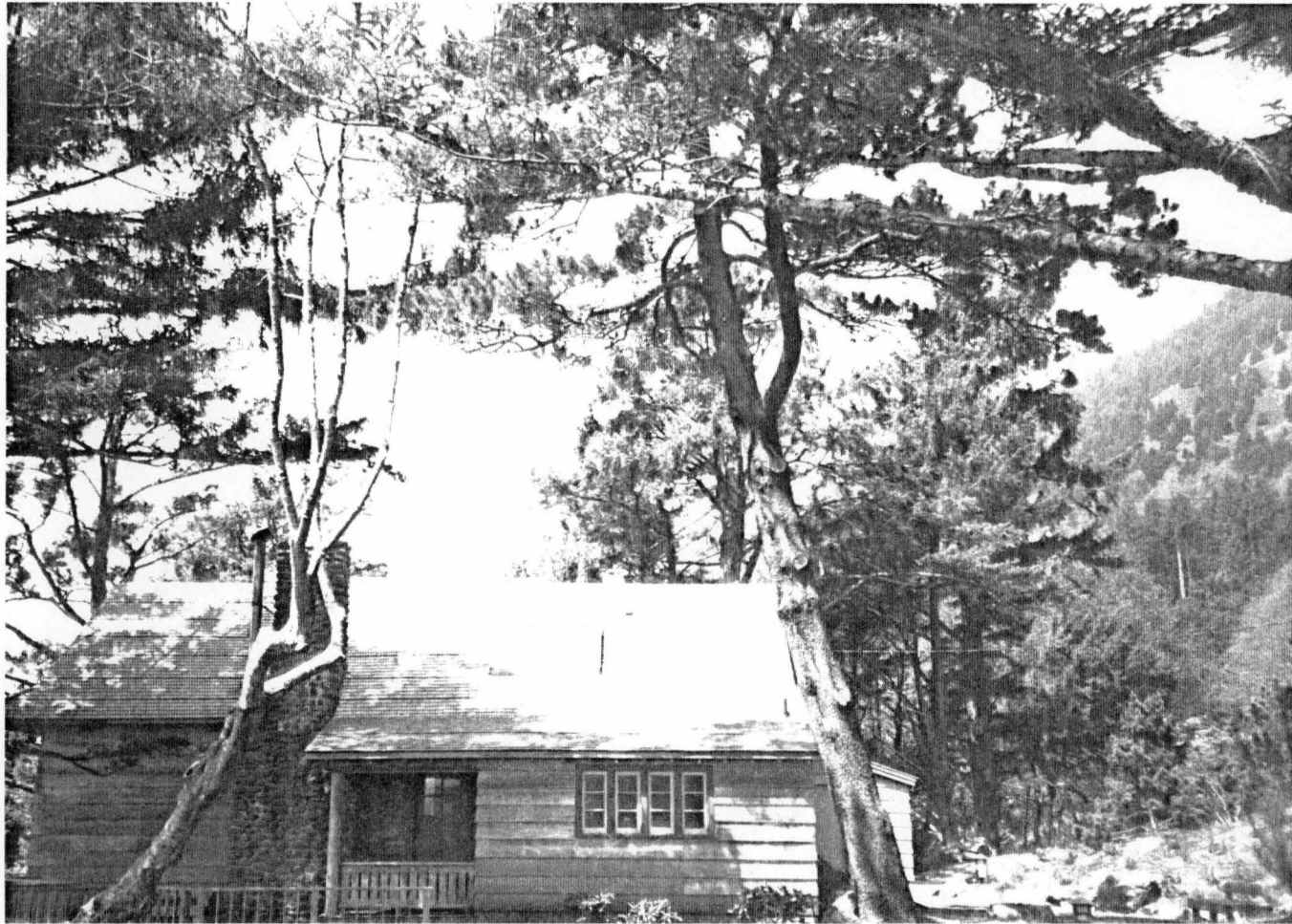


Fig. 10. Wentz Cottage, south side. Source: Author, 1991.

## CHAPTER VIII

## NORTHWEST REGIONAL STYLE:

## WHERE IT ALL STARTED

In her 1946 book of reminiscences of Portland in and around the turn of the century, Anna Belle Crocker writes two thinly-disguised assessments:

A young architect's assistant, who had worked in the evening life classes, won a scholarship taking him to New York, mainly, as he told us, through the portfolio of drawings he submitted with his architectural designs. He became one of the best architects of the town at that time, and, before his early death, the youngest president of the museum's Board of Trustees.<sup>1</sup>

We were fortunate in having early an instructor who remained throughout my time our chief reliance, an inspiration to his students. While always entirely himself in his work, this, in quality, ranged itself with that of a small number of teachers of art, then in America, who at that time, were opening fresh vistas to their pupils. He believed in work, not in words; his strength lying in his direct relations with responsive students; he met them where they were and imparted a quietly dynamic stimulus.<sup>2</sup>

These two appraisals referred to Albert E. Doyle and Harry Wentz, respectively, the two men whose influence on design in the Northwest manifested itself in a recognized architectural style in the late 1930s and early 1940s. It is generally accepted that the Neahkahnne cottages were the primary inspiration for the Northwest Regional style, a clear concentration of the elements that were later expanded

and refined to produce residences, churches, and small commercial buildings with regional characteristics. Quoting from George McMath's article in Space, Style, and Structure: "Doyle and Wentz collaborated on this design (the Wentz cottage) which 20 years later became one of the inspirations for the so-called Northwest Style developed by Belluschi, John Yeon and others."<sup>3</sup> Architectural writer Jo Stubblebine writes: "The Wentz studio cottage is considered by most of the architects of this region as being the prototype or beginning of Northwestern contemporary domestic architecture."<sup>4</sup>

The philosophy behind any architectural style should be related to its area, time and place in time, climate, setting, and social conditions. The sympathetic accommodation of all these elements is the aim of the sensitive designer and, if successful, the resulting product will express a region's characteristics. Quoting from Frozen Music by Gideon Bosker and Lena Lencek: "According to [George] McMath, the Wentz philosophy espoused 'the idea of a simple, organic, informal architecture using native materials and showing a respect for the site and the Oregon countryside'."<sup>5</sup>

The Northwest Regional style first appeared in the late 1930s when there had been a pause of eight to ten years in the building trades. From the 1929 Crash through the early



and mid-1930s, building was at a near standstill, the exceptions being some government projects for medium and large-scale buildings such as post offices. Residential construction, where the Northwest Regional style was first explored, had most recently gone through a phase of period styles, adaptations and interpretations of other cultures and countries. By the late 1930s, the period styles had lost their spontaneity.

In an area where wood is the most common and readily available building material, a tradition grows naturally; for instance, in a temperate climate that does not require heavy insulation, wood is a perfectly suitable building material. Whereas earlier buildings used wood to emulate stone and other building materials, the Neahkahnie cottages quietly celebrated wood at its natural best, milled to take advantage of its grain and size, as for example, in the twelve by one-inch spruce siding, with no artificial finishes. An abundance of wood of different varieties, some suitable for siding, some for framing, etc., encouraged new uses by innovative architects and builders. The most harmonious building is one which utilizes native materials well; in the Northwest, the use of wood is fitting and proper.

The climate was a strong factor in the emergence of the Northwest Regional style, first of all the roof with wide

eaves to protect from the rain and control heat and light in the summer months, and an abundance of windows to let in available light on gray days. While not built in Central and Eastern Oregon to a great extent, the general form was easily adaptable to the harsher climate there.

Setting is another important factor in the Northwest Regional style, both in the intimate setting of the building lot where orientation, natural landscaping, and view were considered, but also in the larger setting. The idea of a small and enclosed garden space using native plant materials was included in the plans, and was balanced by the expansive, view-oriented outward-facing side of the building. The larger setting refers to living in an area where lumber was the main industry and the forest a real presence in the lives and livelihoods of many residents. While perhaps a romantic notion, there is also the suggestion that the Northwest Regional style building echoes the local landscape, the peaked roof a reminder of the ever-present mountains.

After the gradual recovery from the Depression of the 1930s, social conditions were still a bit shaky in the late 1930s. An ostentatious show of great wealth would have been considered in poor taste by some, so these simply constructed, yet elegant, buildings answered the call for a distinguished yet unadorned structure. The richness of the

Northwest Regional style lay in the fine design, excellent craftsmanship, and suitability of materials rather than a showy display of conspicuous elements.

As is the case with any "style" or "ism", the components are chosen for their suitability from diverse sources and blended in a fresh way appropriate to a new situation. Many influences played a part in the Northwest Regional style, ranging from Japanese to early English to American barns to the East Coast Shingle Style and the California houses of Greene and Greene and Bernard Maybeck. From the Japanese we can see a certain roof pitch and shape, and a spareness of detail and integration with the landscape.<sup>6</sup> The early English influence is only a hint, perhaps the shape of the building or its silhouette, recalling the rural buildings of sixteenth- and seventeenth-century England.<sup>7</sup>

The Shingle Style with H. H. Richardson as one of its finer interpreters can be seen as an influence, naturally in the shingle cladding, an envelope of shingles giving great textural interest and unifying the structure, and the beginning of the open plan with the great "hall" as welcoming, all-purpose room. The Shingle Style also emphasized the integration of inside to outside, mainly in the form of the spacious, wrap-round porch which evolved into an blending of interior and exterior spaces.<sup>8</sup>

From California the Greene brothers and the Bay area architects were working toward a more informal residence, finely detailed and suited to the landscape.<sup>9</sup> Bernard Maybeck and colleagues, of course, advocated a simplified lifestyle to go with their "simple" structures of native California redwood.

Site placement was another important consideration for Maybeck.<sup>10</sup> Frank Lloyd Wright's fine examples of the house as suited to its landscape and his spatial concepts of a large, uninterrupted living space were other influencing factors.<sup>11</sup> Oregon barns, canneries and industrial architecture provided an openness of space and structural honesty with beams, rafters, and other building members exposed to show their strength and function.<sup>12</sup>

On another and more local level, the Neahkahnie area itself contributed to the flowering of the Northwest Regional style. The majesty of the Neahkahnie setting is inspirational. Two structures there are outstanding in their influence on future building in the Northwest. The Neahkahnie Tavern was a fine and very early example of an appropriate, simple, wood building emphasizing the "wooden-ness" of the building material in its large shingles and interior rusticity. This handsomely-sited structure was a gathering place for students, artists, architects, and historians and must have had a subtle influence on their future work. The

Wentz cottage, with Harry Wentz to guide discussions about the aesthetics and ethics of design, the natural and man-made environment, and the philosophy of architecture stimulated the creativeness of the next generation of architects.<sup>13</sup> The Northwest Regional style had a twenty-year long period of incubation, time for naturalness to ripen into a recognizable expression.

Much has already been written about the Northwest Regional style and it has been adequately covered in other literature. As this thesis is primarily devoted to studying some of the events leading up to the appearance of that style, examples of it will be mentioned briefly. The two Oregon architects who first presented the Northwest Regional style in its recognizable form were Pietro Belluschi and John Yeon. Both had apprenticed in the A. E. Doyle office in the 1920s; Belluschi joined the Doyle firm in 1925 and was appointed chief designer for the firm in 1927. Belluschi continued with the firm, reorganizing it under his own name in 1943, until leaving to be Dean of the School of Architecture and Planning at M.I.T. in 1950.<sup>14</sup> Yeon also worked in the Doyle office briefly in the 1930s while designing the Watzek house; he later worked in private practice. Belluschi and Yeon were friends and disciples of Harry Wentz, whose philosophy of a fundamental concern for composition,

form, respect for setting, and integrity of materials resulted in a regional expression in art and architecture.

The Aubrey Watzek house designed by John Yeon in 1937 and the Jennings Sutor house (figure 11) designed by Pietro Belluschi in 1938 are the two earliest and most noteworthy examples of the Northwest Regional style. Belluschi had designed a house for himself in 1936 (figure 12), but the Sutor house is considered to be a more representative and characteristic expression of the style. A later John Yeon design is the Kenneth Swan house (figure 13). The Menefee "ranch house" designed by Belluschi in 1948 is another adaptation of the style as suited to the Central Oregon setting.

Some outstanding churches among many designed by Belluschi are the St. Thomas More in Portland, 1939, Zion Lutheran, Portland, Central Lutheran Church in Portland, 1950, and the Cottage Grove First Presbyterian Church, 1951. Other Portland architects working in the Northwest Regional style were Van Evera Bailey, Saul Zaik, John Storrs (figure 14), Bill Fletcher, Ken Richardson, Gil Davis, and others. The Northwest Regional style has many expressions; that is one of its strengths along with an elegance and timelessness that speak of nature, the mountains, and the forest.

In her book Architecture Oregon Style, Rosalind Clark identifies the six characteristic elements of the Northwest Regional style:

- (1) Broad overhanging gable or hipped roofs covered with shingles, often with broken or asymmetrical slopes
- (2) Non-academic forms and details
- (3) Asymmetrical open floor plan
- (4) Large glass windows of various shapes
- (5) Wood-frame-construction with unfinished and unpainted siding of native woods
- (6) Integration of structure and environment.<sup>15</sup>

In many important ways, the Neahkahnie cottages introduced these distinctive features and thus provided the inspiration for the full-blown Northwest Regional style. This is but one more example of an architectural style as the end product of a fortuitous combination of setting in time and place, economic and social conditions, and the creative mind and spirit.

Notes

1. Anna Belle Crocker, It Goes Deeper Than We Think (privately published, 1946), 46, private collection.
2. Ibid., 33.
3. McMath, "Emerging Regional Style," 345.
4. Jo Stubblebine, ed., "The Northwest Architecture of Pietro Belluschi" (New York: F. W. Dodge, 1953), 2.
5. Gideon Bosker and Lena Lencek, Frozen Music: A History of Portland Architecture (Portland, Ore.: Western Imprints, Press of the Oregon Historical Society, 1985), 91.
6. Libby Dawson Farr, "The Architecture of Pietro Belluschi" (master's thesis, Reed College, Portland, Oregon, 1977), 140.
7. McMath, "Emerging Regional Style," 343.
8. Bosker and Lencek, Frozen Music, 91.
9. Ibid., 91.
10. Charles Keeler, The Simple Home (San Francisco, Calif.: P. Elder, 1904), 28.
11. Farr, "The Architecture of Pietro Belluschi," 139.
12. Leland M. Roth, A Concise History of American Architecture (Harper & Row: New York, 1979), 315.
13. Bosker and Lencek, Frozen Music, 97.
14. McMath, "Emerging Regional Style," 492.
15. Rosalind Clark, Architecture Oregon Style (Portland, Ore.: Professional Book Center, 1983), 215.



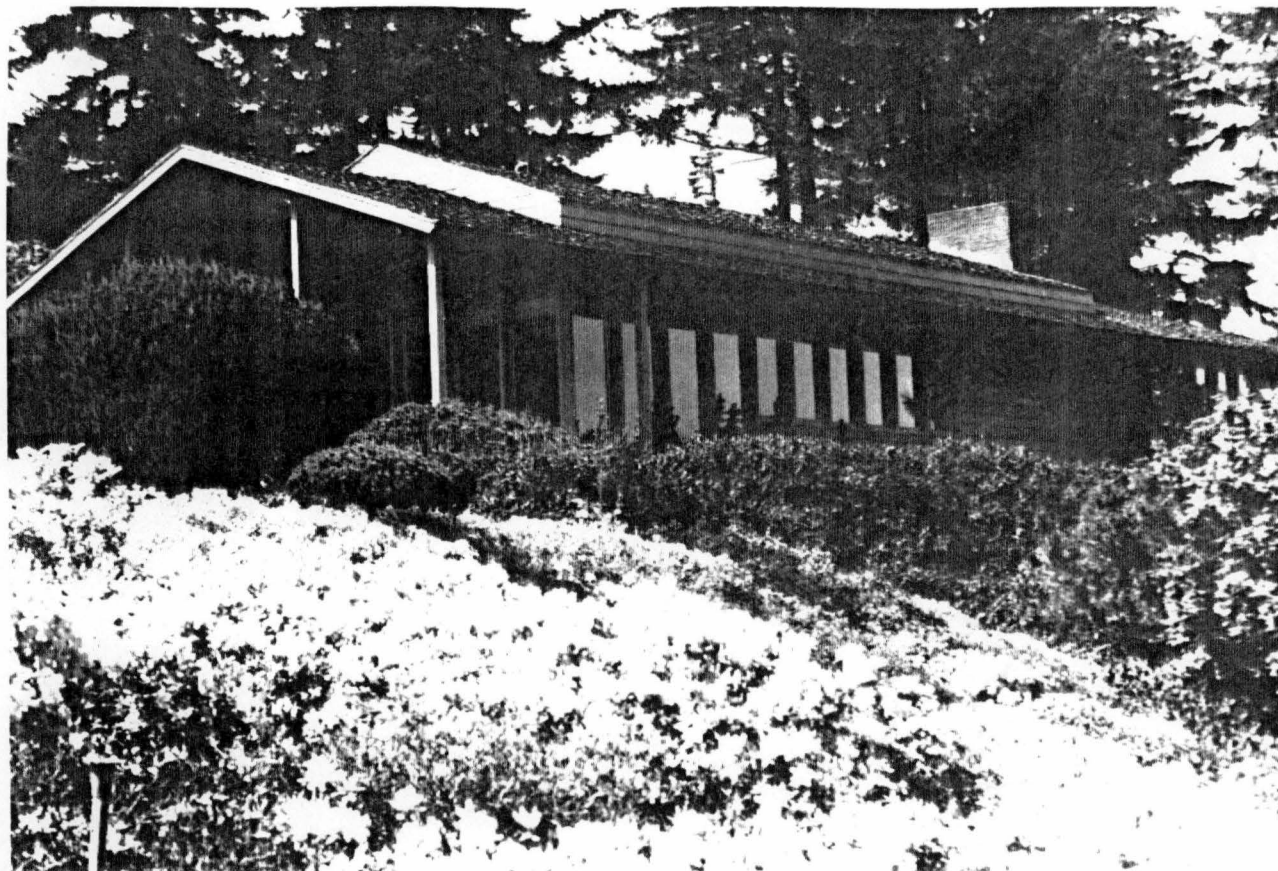


Fig. 11. Jennings Sutor House, 1938.  
Source: Oregon Historical Society.

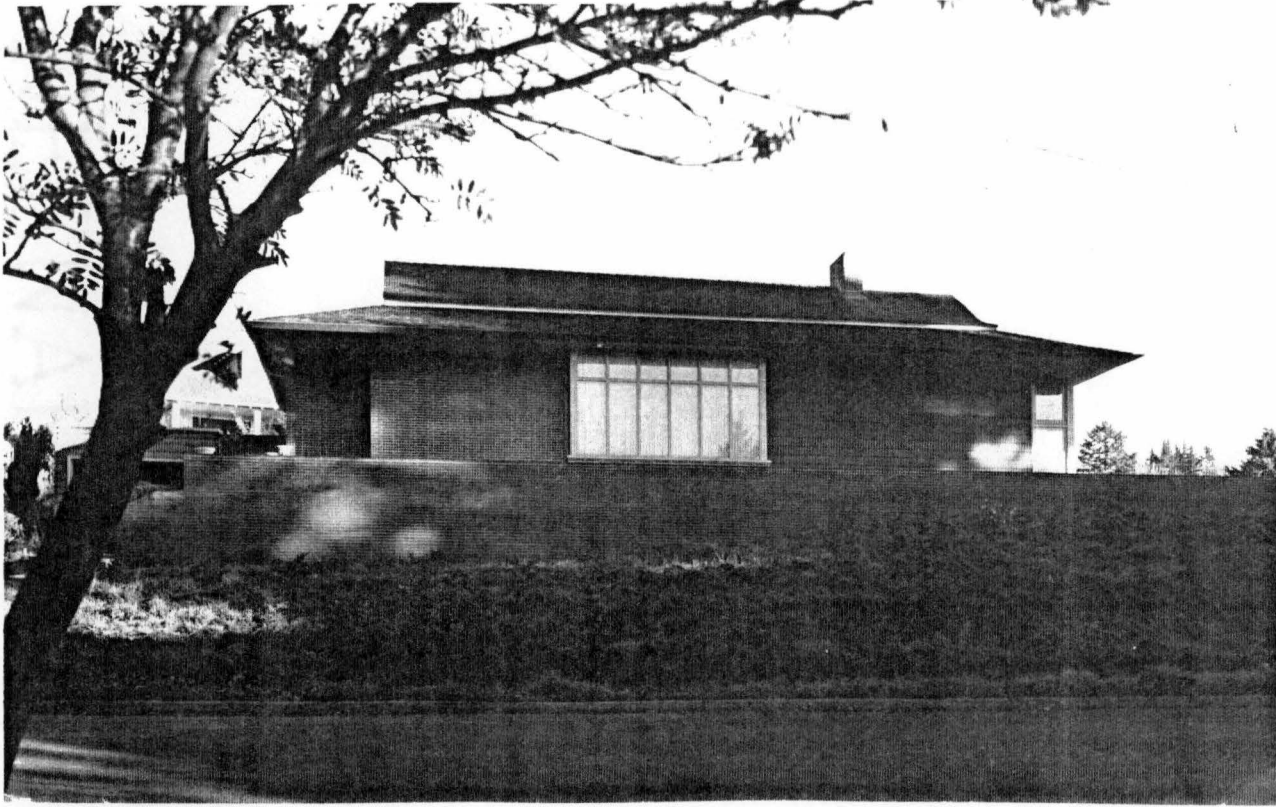


Fig. 12. Pietro Belluschi House, 1937.  
Source: Oregon Historical Society.

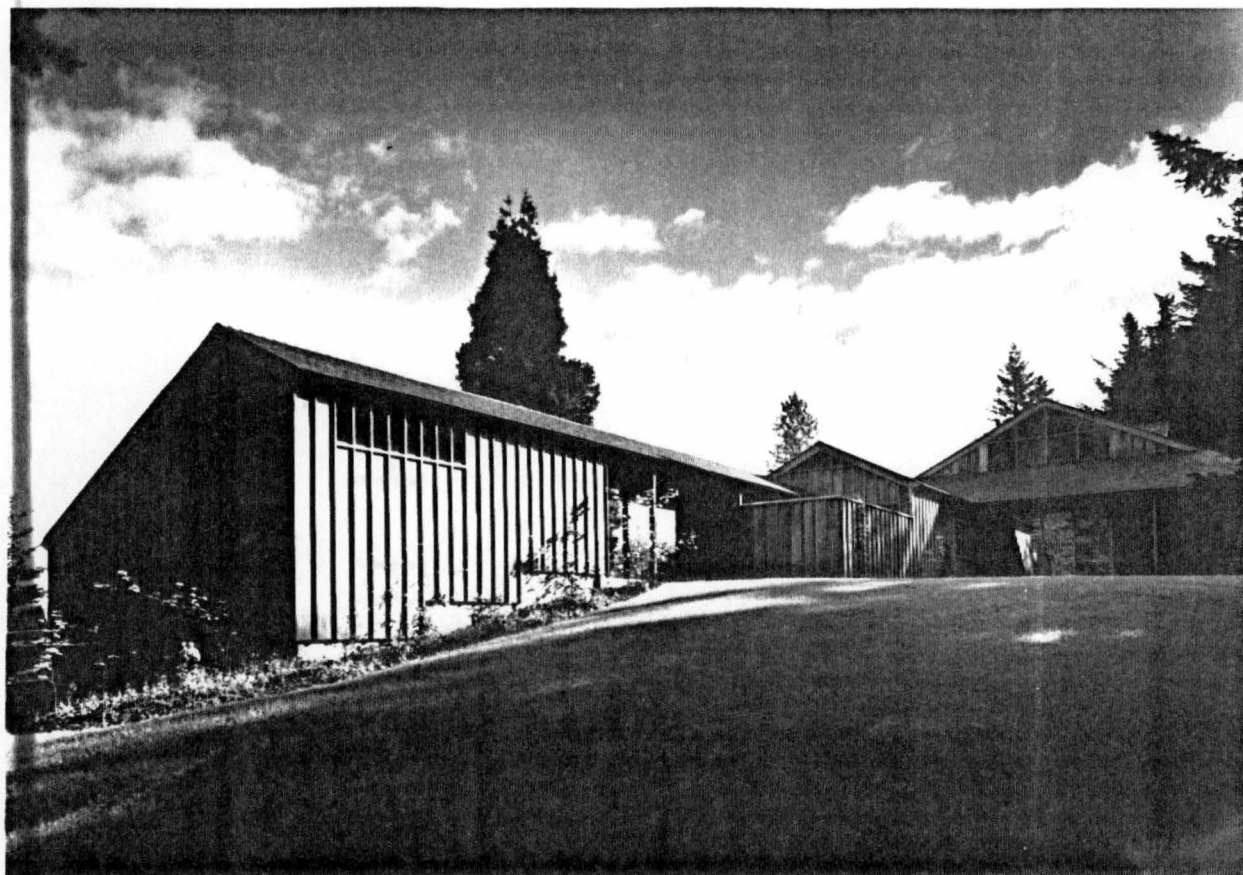


Fig. 13. Kenneth Swan House, 1950. Source: Oregon Historical Society.



Fig. 14. James Grieve House, 1960. Source: Oregon Historical Society.

NEAHKAHNE BROS.

APPENDIX

NEAHKAHNE PROMOTIONAL

BROCHURE, 1910

# Neah-Kah-Nie Mountain

The Most Beautiful Spot on the Pacific Coast



FRONT COVER ILLUSTRATION  
SURF AT BASE OF NEAH-KAH-NIE  
MOUNTAIN. THE MOST PICTUR-  
ESQUE EXHIBITION OF BREAKER  
EFFECTS ON THE OREGON COAST  
COPYRIGHTED BY GIFFORD



By LEWIS M. HEAD

Being a Brief Narrative of an Actual Trip to Neah-Kah-Nie Mountain, Made by the  
Author in the Summer of 1909, Accompanied by the Celebrated Landscape  
Photographer, Benj. A. Gifford. This Region is One That Would  
Belie the Most Enthusiastic Description of  
America's Best Writers.

COPYRIGHT  
1910  
S. G. REED, PORTLAND, OREGON

# NFENAH Band



*The original inhabitant of the rocky crags of Treasure Cove.*

### REFERENCE BOOKS

PROCEEDINGS OF OREGON HISTORICAL SOCIETY  
INCLUDING ORGANIZATION AND FIRST  
ANNUAL MEETING  
BEGINNINGS IN OREGON, SILAS B. SMITH  
NARRATIVE, GABRIEL FRANCHERE  
NEHALEM, THOMAS H. ROGERS  
HISTORY OF OREGON, W. H. GRAY

### RECOGNITIONS

DESIGNED AND WRITTEN BY LEWIS M. HEAD  
PORTLAND, OREGON  
PHOTOGRAPHS, BENJAMIN A. GIFFORD  
THE DALLES, OREGON  
HALF TONES, HICKS-CHATTEN ENGRAVING CO.  
PORTLAND, OREGON  
PRESS OF GLASS & PRUDHOMME CO.  
PORTLAND, OREGON

## Neah-Kah-Nie Mountain

**N**EAH-KAH-NIE MOUNTAIN is located on the Pacific Coast, 60 miles due west of Portland, 30 miles south of Astoria and 20 miles north of Tillamook. Within two and a half miles of the Pacific Railway & Navigation Company's new short line to the Coast, the proximity of Neah-kah-nie Mountain to Portland will appeal to every man and woman who prefers a Summer home in the midst of an environment so inspiring in natural scenic effect as to surpass any other resort on this or the Atlantic Coast.

This mountain is the highest of a series of rugged promontories on the way south from Tillamook Head. These great, rocky projections into the sea constantly increase in elevation until Neah-kah-nie, piercing the blue Oregon skies at an altitude of 1790 feet above sea level, reaches the loftiest height between Mount Tamalpais and the coast of British Columbia.

The name of the mountain is Indian and so spelled by the government surveyors who worked in this region 50 years ago when the name, pronounced as above spelled, was in daily use among the surviving Indians and early pioneers. Corruptions have been made, Ecahníe, seemingly preferred by the Oregon Historical Society, upon the authority of the late Silas B. Smith, whose mother was an Indian woman. Apparently for the sake of euphony and easy spelling, newcomers have entirely robbed the beautiful name of its Indian thrill, substituting Nectarney, by far more Irish than Indian.

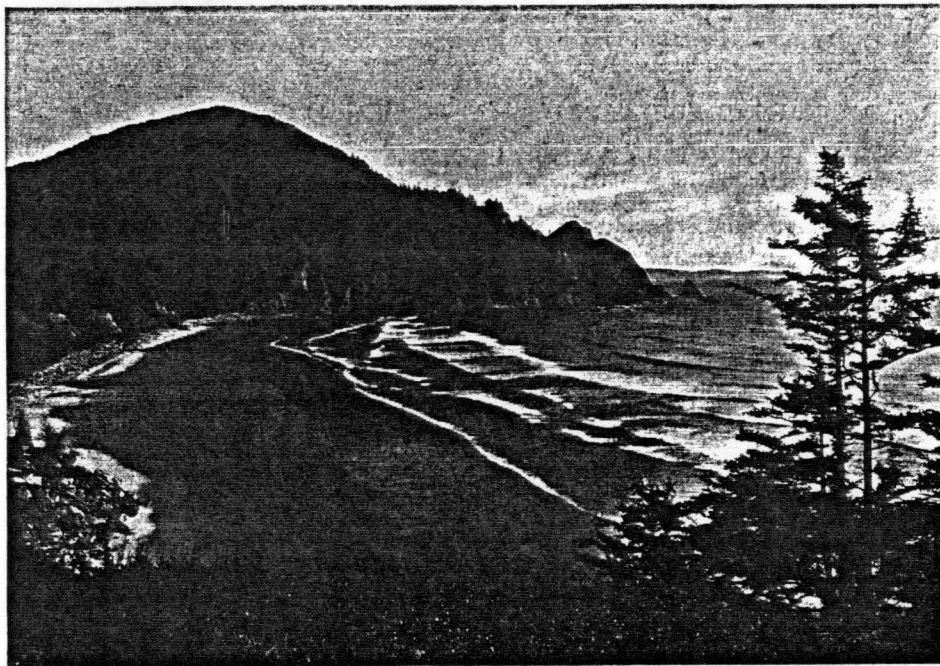
All efforts on the part of old settlers and linguists with knowledge of the Pacific Coast Indian language, have failed to interpret the name of the mountain. By some it is thought to have reference to the Indian camping grounds at this point, where the aborigines, for ages, passed the season while fishing in the Nehalem and Columbia rivers. Clam shell beds from ten to fifteen feet deep, rich in relics of Indian culinary, indicate beyond doubt that these grounds have been utilized for years, perhaps centuries, beyond the traditions which have made Neah-kah-nie historical.

Just south of the mountain, under the shelter of its majestic height, there extends a magnificent natural meadow, several hundred acres in size, literally covered with a velvety carpet of luxuriant grass. While, for the most part, there are no trees in this great meadow, here and there are clumps of the most beautiful alder, fir and spruce. This splendid clearing was the camping place, athletic ground and pasture of the red men. Beginning at the 500-foot elevation of the southern exposure of the mountain, the meadow rolls gracefully in a distance of a mile and a half, to the breaking surf, terminating just where the highest wave of Winter ventures. More than a half dozen beautiful streams, starting from bubbling springs, each with an inexhaustible flow, keep the grass perpetually green, provide an abundance of fresh, cold water the year 'round, and have formed several of the prettiest ravines that can be found anywhere.

The absence of trees on the west side of the mountain and its entire southern slope is explained by the fact that the Indians always set fire to the brush when breaking camp, to induce the growth of the tender grass in time for their home-coming. This naked aspect of Neah-kah-nie adds to its ruggedness, and opens to full view its tremendous vertical precipices, the towering rocks and frowning summit. The east side is covered with a dense growth of timber. Beneath the trees is a forest floor, almost devoid of vegetation and as clean as a baseball diamond. Within its cool solitudes, silence reigns, disturbed only by the occasional whisk of the deer or at night by a prowling bear. As the eastern base is neared, the underbrush thickens and fallen timber impedes the progress, while ferns and clinging vines give the appearance of a jungle.

Around the sturdy coast front of Neah-kah-nie, at an elevation of 825 feet, directly above the roaring surf and never over 18 inches wide, is the famous Neah-kah-nie trail. This primitive right of way is the only overland route into Astoria. It is the only direct way to get to Clatsop Plains from the Tillamook country. This narrow path was blazed and trod by the early Indians on their trips to the Columbia River. In places, further north than Neah-kah-nie Mountain, evidence of the number of years the trail has been in use is





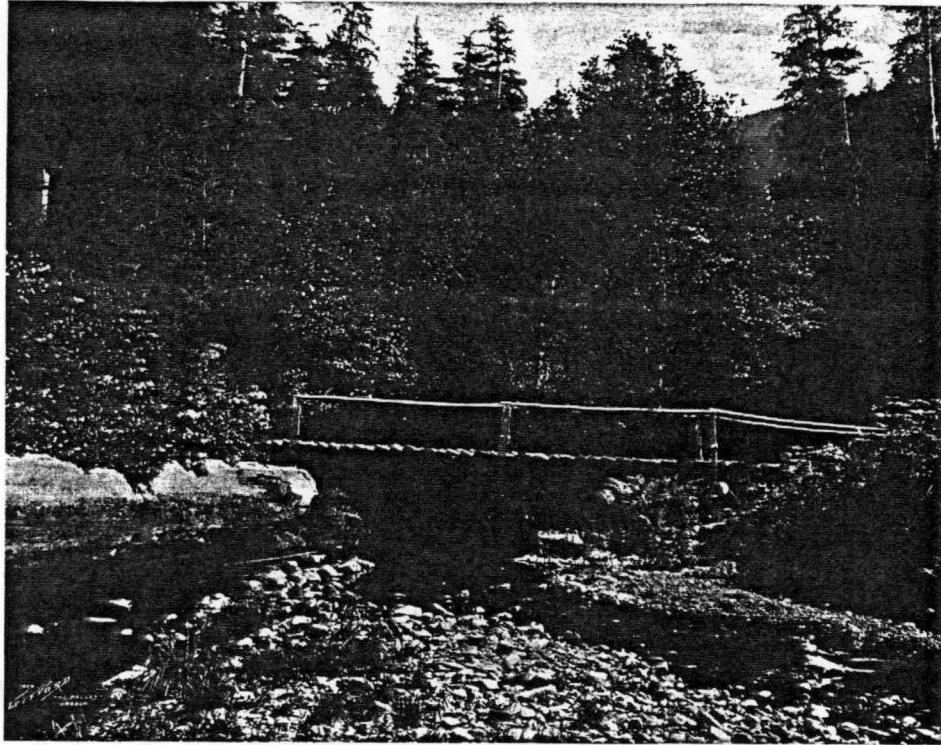
*First actual view of Neah-kah-nie Mountain, approaching from the north, is had from the southern slope of Cape Falcon.*



*From the south end of Short Sand Beach, one enjoys a glimpse of a perfect strand, a half mile long.*

observed by the depth it has been worn by moccasined feet, being more than shoulder deep in places.

In the year 1841, when this trail was in excellent condition, although very narrow and extremely dangerous for horses and cattle, the early pioneers, preferring not to hazard their belongings, drove the first cattle into Clatsop Plains, directly over the crest of the



*Beginning the romantic trail around the mountain. Neah-kah-nie Creek is one of the most beautiful streams entering the Pacific Ocean. The angler here finds ample reward for his journey.*

mountain, a most difficult undertaking. For years, however, the trail has been perfectly safe and the mail pack makes the trip both ways every day of the year.

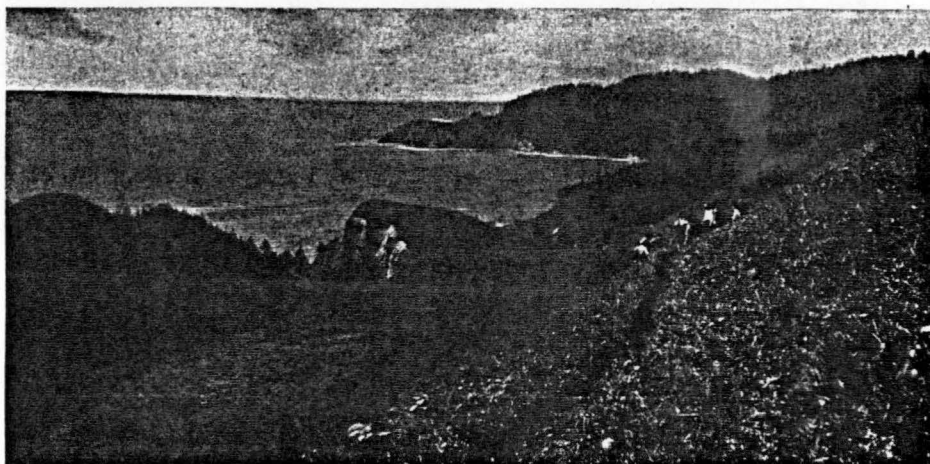
During the summer just passed, the Neah-kah-nie trail has been very popular. Scores of parties, starting out at Seaside or Elk Creek, have made the tramp to Neah-kah-nie Mountain, some of them going all the way to Newport. A more interesting, thrilling or healthful outing it would be impossible to imagine. A description of the route may come in handy during the approaching season. The trail leads down Cannon Beach from Elk Creek, around Hug Point, and then, at half or low tide, through Arch Cape and down a beautiful stretch of sand beach until further progress is stopped by the jagged rocks of Cape Falcon or False Tillamook, as it is frequently known. Leaving the hard sand, a short, brisk climb brings one to the beginning of the trail over the huge cape. Through fragrant woods, up hill and down, with now and then a glimpse of the sea far below, the trail suddenly breaks through the forests of Cape Falcon, revealing Neah-kah-nie Mountain in all its verdant grandeur, looming up into the clouds like some gigantic monster. This is the first view of the mountain beloved of the Indian, the most romantic contour on the Pacific Coast.

Extending a half mile before, is the Short Sand Beach, dignified by no other name, yet one of the most prepossessing and inaccessible beauty spots in Oregon. At low tide, the bathing beach here, over a quarter of a mile in width, is as nearly ideal as any in the United States. Reaching the south end, under the overhanging rocks of Neah-kah-nie Mountain, a view toward the north shows the magnificent curve described by the shore line, with



*Buried deep in the woods of the mountain, far from the trails and haunts of men, are Neah-kah-nie Falls, plunging through rocky canyon walls to dark green pools below. Photographed for the first time.*

the vertical cliffs of Neah-kah-nie on the south and the dark walls of Cape Falcon to the north. In this cove, ships have anchored and soundings have demonstrated that the depth of the water admits of the establishment of a harbor at little expense, as well as deep sea-fishing in small boats during the Summer months.



*The original Indian trail between the Tillamook country and Astoria, being the only overland entrance to the latter city. Cape Falcon appears in the background. Treasure Cove is shown at the left center.*

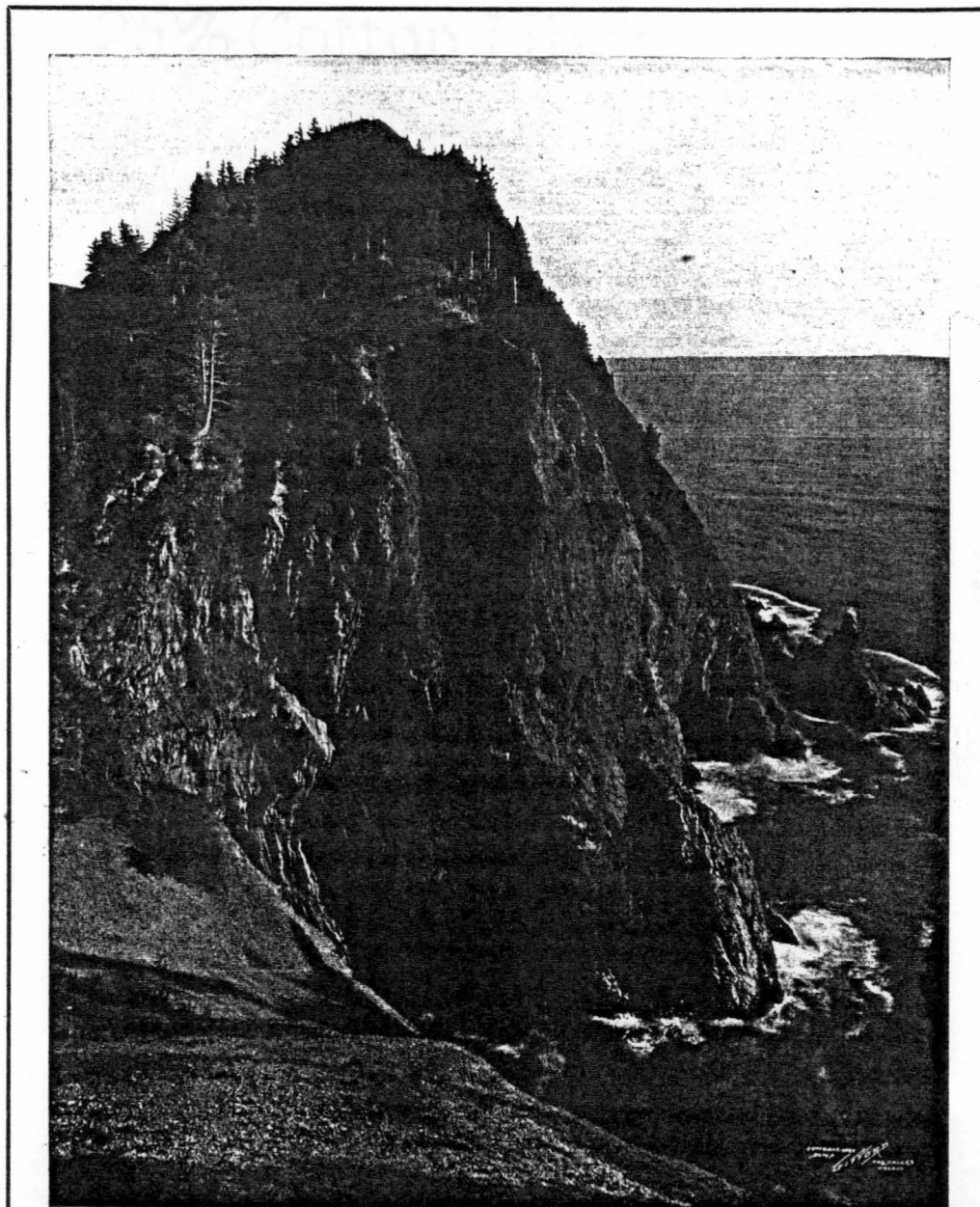
Leaving the beach after this delightful half mile and following Neah-kah-nie Creek, one of the most tempting trout streams in the State, which here enters the sea, the trail crosses through its cold waters two or three times, emerging a half mile further up at the real beginning of the trail around Neah-kah-nie Mountain. Right here, in the heart of the woods, far from railroad, wagon road or habitation, shaded all day, save a few minutes at high noon, a rustic bridge enables one to pause in contemplation before commencing the final climb of the mountain. The wild torrents of this mountain water become impassable at this point at certain seasons of the year, except over this bridge.

A half mile above this bridge, so deeply secluded as to have remained almost unknown till now, are Neah-kah-nie Falls. On a very quiet day, a quick ear will distinguish the roar of these falls from the bridge. To see them is a different proposition—following the bed of the creek, wading waist deep, at times, between the vertical walls of a deep canyon. The nearer the approach, the more deafening the roar, until, at a sharp turn in the stream, one sees the foot of the magnificent Fall. Rushing in wild confusion over a stony ledge 150 feet above, the waters of Neah-kah-nie Creek plunge madly into a boiling pool below. Away from every appearance of civilization, far from the usual haunts of man, in the heart of a great mountain fastness, the beholder is hypnotized by a scene so seldom viewed that it makes the blood tingle with the keen enjoyment of discovery.

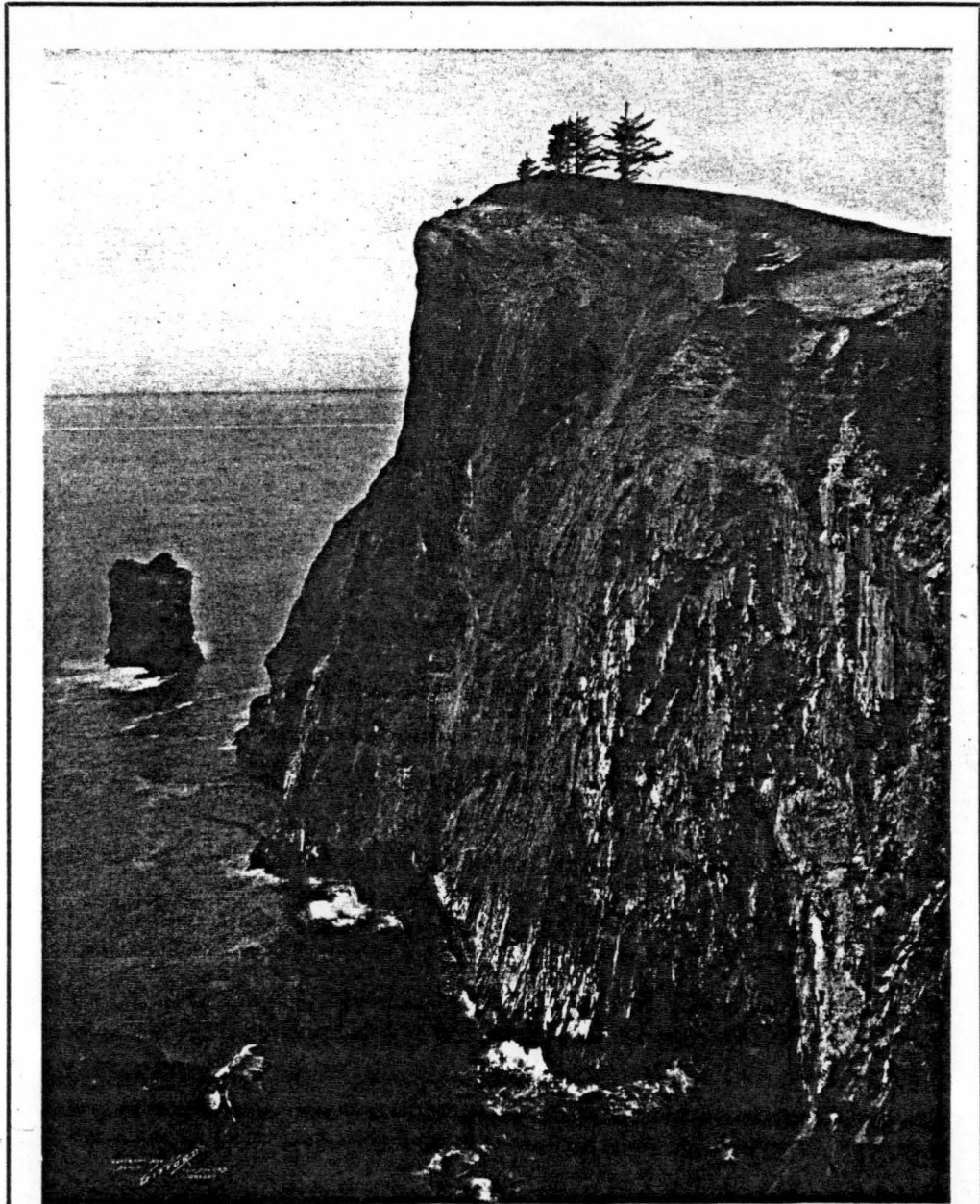
Wading back again to the bridge, a short but rather sharp ascent leads through the woods and out into the open where, for the first time, the precipitous sides of the mountain are seen far in the distance. As the trail gradually takes an upward grade, rounding shoulder after shoulder, one is constantly deceived as he sees, considerably ahead, what appears to be the summit, yet, upon arrival, discovers another long climb to still another deceptive point.

Soon after beginning the walk up the trail, a glimpse backwards reveals a beautiful vision. Cape Falcon lies gloomily in the dim distance, together with a bit of the Short Sand Beach, and directly behind, the long, winding trail by which an elevation of 500 feet has been reached. Almost below, to the left, is Treasure Cove, seldom visited but easily reached, roaring out its ceaseless message of mystery as the great waves break in its hollow caves.

Leaving the trail for an hour and cautiously creeping down the rocky mountain side, one is determined to see this wonderful cove with its blood-stirring traditions. A little



South side of Treasure Cove, 350 feet above water and deeply indented with unexplored caves. The natural coloring on these rocks excites comment. It was under the wall of this rock that the Spanish ship was wrecked. The unfortunate sailors endeavored to scale the perpendicular surface of the huge rock. To the right of the picture, Pulpit Rock is seen. The top is smooth and perfectly formed. So far as known, no living human has ever set foot upon this rock. During a storm the waves dash upon Pulpit Rock, sending the spray to the top of Treasure Cove.



*North side of Treasure Cove, dark and forbidding and lending color to the ghastly tales that have been told about it. The breaking of the waves in the caverns below leads one to believe that these great rocks are hollow, so resonant is the noise. Cube Rock, on the left, has never been visited. Its sides are straight up and down. The top is 100 feet above the water and the shape is almost a perfect cube. The channel between Cube Rock and the mainland is 100 feet wide, and very deep. Thousands of fish-duck make this Cove their dwelling place.*

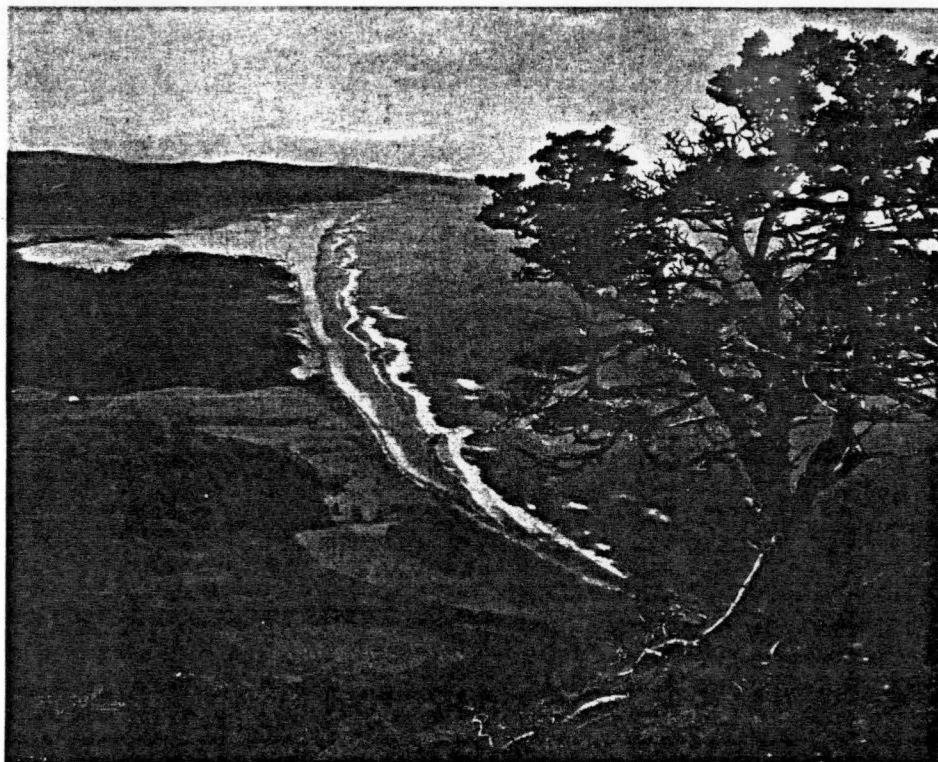


*Reaching the summit of the trail, 825 feet directly above the breaking waves, the grassy level land and wide sandy beach south of the mountain, comes full into view, disclosing, as well, a panorama of the entire Nehalem Bay country.*

way back on the trail, an easy path leads to this same place. At the top of the cove is a round, bare spot from which temptation beckons one to the edge for a peep over. Approaching the brink, however, discretion takes the place of valor, while the boiling, gurgling water 250 feet below spouts a warning. The south wall of this cove, with several large, gloomy caves at its base, presents a variety of natural colors that is remarkable. Long streaks of vermillion, blotches of bright, yellow ochre, a dozen shades of gray and drab and beautiful dashes of green and sombre black unite in creating an effect that is seldom seen. The north wall, even higher, has similar coloring but not so gorgeous, while its great elevation and rough exterior lend vivid hue to the ghastly tales that have been told about this horrible trap.

Tradition has it that a pirate ship, treasure laden, was once forced through the entrance to Treasure Cove and that while pounding itself to everlasting doom upon the dagger-like rocks that protrude from the bottom, her men, believing that liberty awaited them could they but scale the dreadful walls that imprisoned them, took fate in their hands and attempted this impossible task. Without food, save the eggs and tiny birds they found in the clefts of the rock, thirsting for water, the terror-stricken men sought safety by placing their toes and fingers in the crevices and praying for liberty. Weakness overtook them and one by one they lost their grip, and with rasping cries plunged headlong into the terrible abyss below.

Resuming the trail, profusely bordered by hundreds of species of beautifully tinted wild flowers, and gradually approaching the higher elevations, the great sea is in constant



*Ascending Neah-kah-nie Mountain, 1790 feet in elevation, the highest point on the Pacific Coast, between the Golden Gate and Canadian line. A stone tossed downward here would roll to the water's edge.*

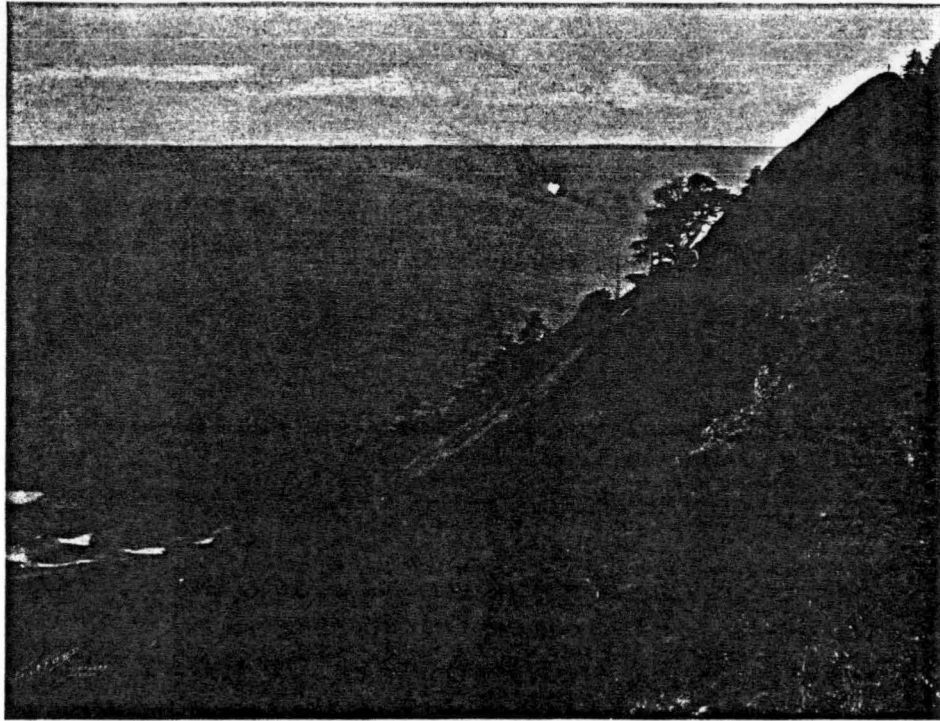
view, impressing one with its immensity and grandeur. Ocean vessels pass below, seeming close enough to be hit with a rock. Frequent schools of whales are seen, spouting and disporting themselves in the deep water at Neah-kah-nie's base. Thus every step changes the view.

Suddenly, a magnificent panorama breaks into view!

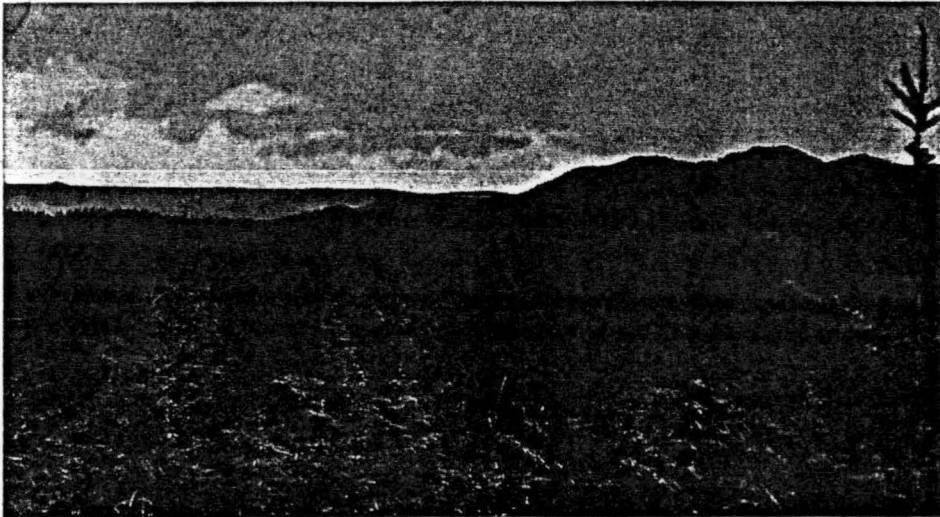
The traveler is unprepared for this spectacular revelation as he rounds the summit of the trail, 825 feet high. From this point the entire Nehalem Bay Country is seen. Toward the south may be distinguished, beyond the wide sand beach of Neah-kah-nie, Seabright, Sunset Beach, Garibaldi Beach, Bayocean, and, in the distance, Capes Mears and Lookout. Directly below is the beautiful, outspread Neah-kah-nie Meadow, sloping down to a splendid, smooth, white sand shore.

By ascending the steep mountain side to the left, the land view widens, disclosing all the wonderful beauty for which this valley is noted. The higher the altitude, the more comprehensive the outlook. From a gnarly old spruce tree, clinging high upon the steep slope, over 1500 feet above the sea, the view is especially impressive. Climbing still higher, the summit of the mountain is reached, the highest elevation north of the Golden Gate! It is a thrilling vantage ground with a peculiarly fascinating outlook. The proper trail to the top leads up from the southeast, where the climb is easy. The ridge, however, is a narrow trail of ragged rocks and not over 18 inches wide. This walk must be taken with

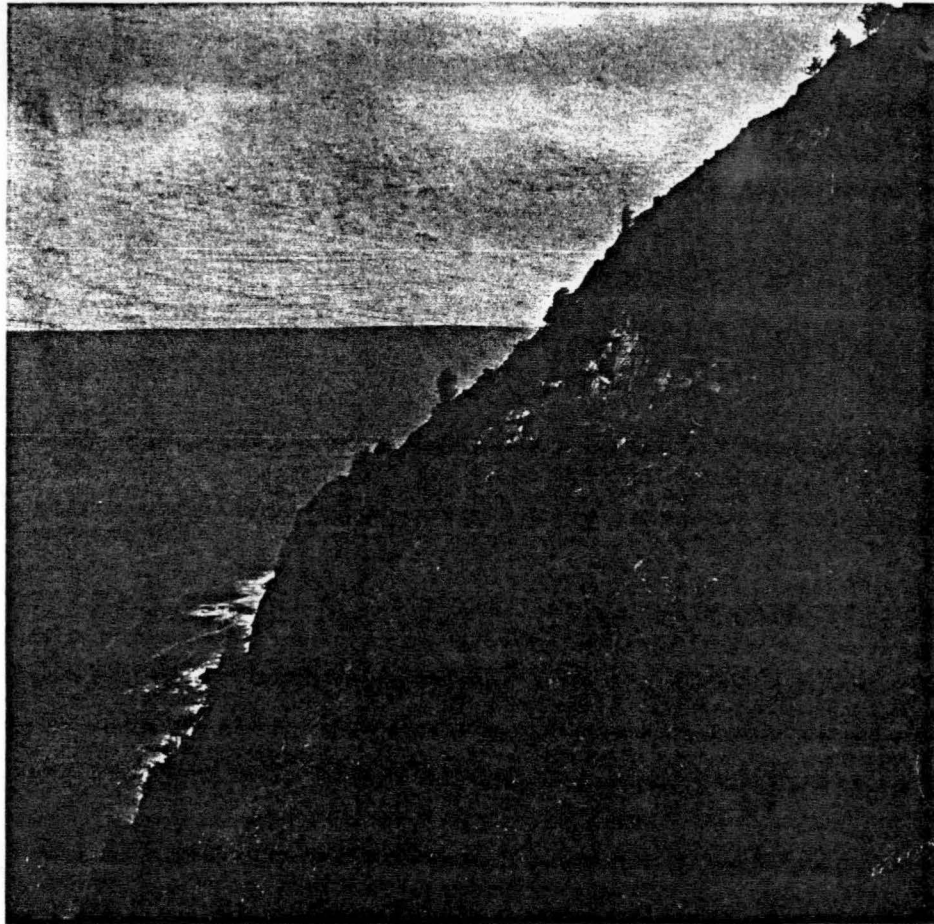




*The summit of Neah-kah-nie Mountain, commanding a combination land and sea scape that is unparalleled in its grandeur. Aside from the distance at sea, the entire coast line is in plain view, from Nehalem Bay all the way to Cape Lookout, with Tillamook Bay and Bayocean in the distance.*



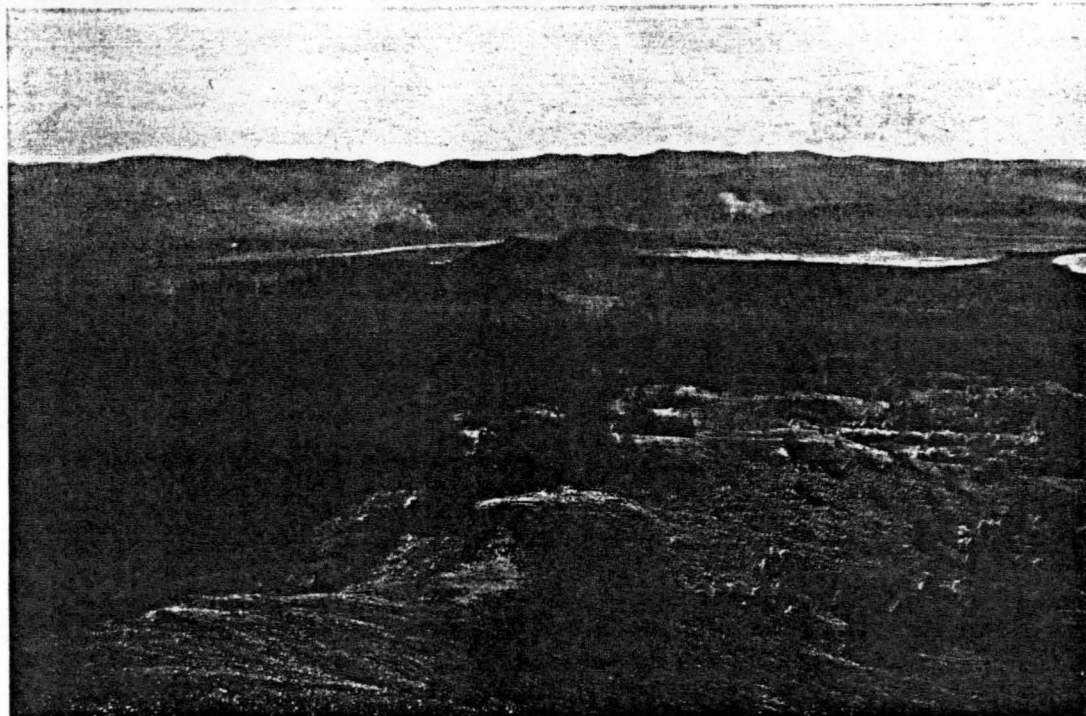
*Looking north from the peak, over Cape Falcon, Tillamook Head and light, Elk Creek, North Head, Bald Mountain, over 50 miles to the north, and a small part of the Columbia River may be clearly seen.*



*One of the most romantic automobile roads in Oregon is being blasted out of the side of the mountain, reaching its highest elevation, 670 feet, at the point above shown. Here, at a huge slide, known as Rock Canyon, a bridge is being built.*

care since a tumble would precipitate one a thousand feet below. A series of peaks follow one after the other, the topmost being 1790 feet. Looking northward from the summit, over Cape Falcon, Tillamook Head is plainly visible, as well as Tillamook Light, part of Cannon Beach, North Head, Onion Peak, Bald Mountain in Washington, 50 miles away, and a long stretch of the Columbia River glistening like a ribbon in the hazy distance.

Descending again to the trail, the new automobile road is reached. This highway is being blasted out of the solid rock of the mountain side. Here the trail is left, owing to the much easier grade of the completed portion of the new road. Stepping back a few hundred yards, to the second turn in the road, Rock Canyon is seen. This is a gigantic slide, 875 feet long, which in ages past dug its savage way into the side of the mountain, carrying with it huge boulders, great trees and tons of earth to the hungry waters below. The impossibility of building the road around this canyon made it necessary to bridge it.



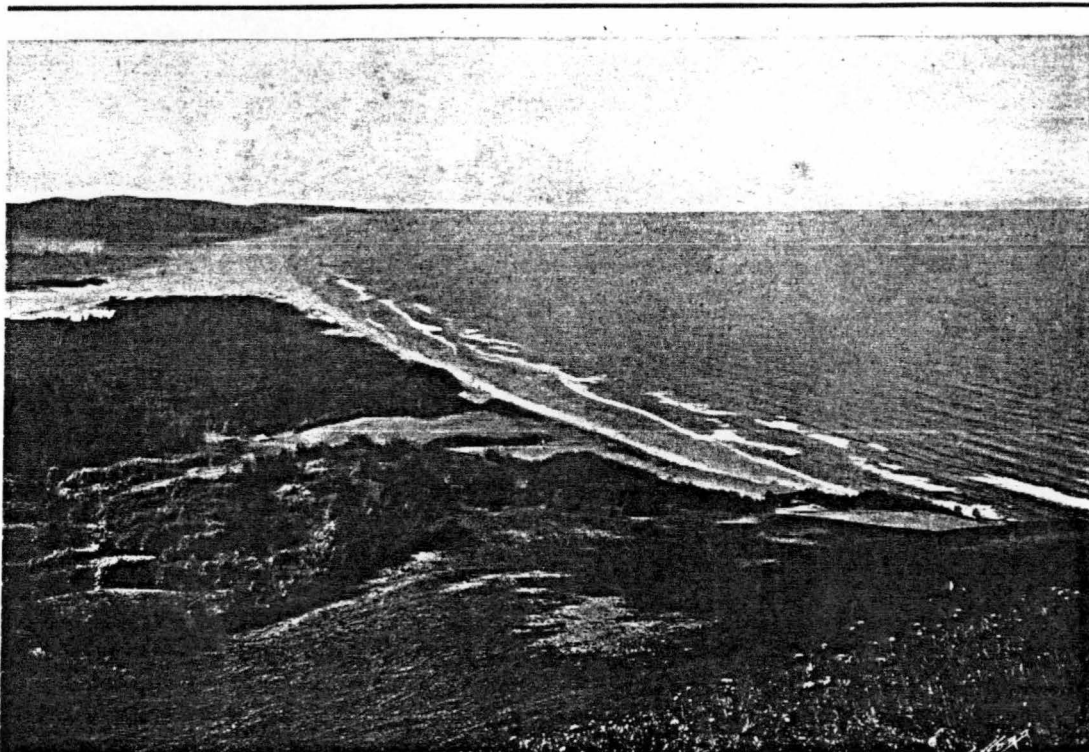
*An interesting panoramic view of the country lying south of Neah-kah-nie Mountain. This photograph was taken at an elevation of 1200 feet. Predominating in the foreground, is the famous Neah-kah-nie Meadow, the favorite camp of the Indians, profusely grown with natural grass and scattering clumps of trees, as perfectly formed as though trained by experts. From left to right, the*

This road will prove tremendously fascinating to automobilists and equestrians when it is completed. By means of it, vehicle connection will be established for the first time, between Tillamook and Astoria.

As the road descends to the 500-foot elevation, a large, level plateau, semi-circular in shape, provides the most ideal and natural location for a Summer hotel, that can be found on the American continent. From this spot, the environment is delightful. Looking down upon Neah-kah-nie sand beach, the eye travels south to Nehalem Bay, down Garibaldi Beach, and on down the coast to the entrance of Tillamook Bay, Bayocean, Cape Mears and Cape Lookout, far into the further distance of the Pacific Ocean. Near the road, making it convenient for travellers and far above the ocean, overlooking the vast meadow below, with stern old Neah-kah-nie shielding it from the wind, no more inspiring site could be suggested.

Several groves of trees just ahead impress one deeply. Instead of scrubby, wind-swept and distorted specimens usually found along the coast of the Pacific, these trees are as perfectly formed as if trained by the careful hand of an aboriculturist. Preserving their shapes even to the ground, they are really a remarkable feature of the big meadow. At places, the cows have sought shade beneath the branches, wearing them off and developing a grove wonderfully symmetrical and absolutely free from underbrush. Nowhere else on the Oregon coast are such beautiful shade trees to be found.

East of the center of Neah-kah-nie Meadow, where the road makes a detour, a trail leads through an entrancing alder grove, breaking away from the main road. Following



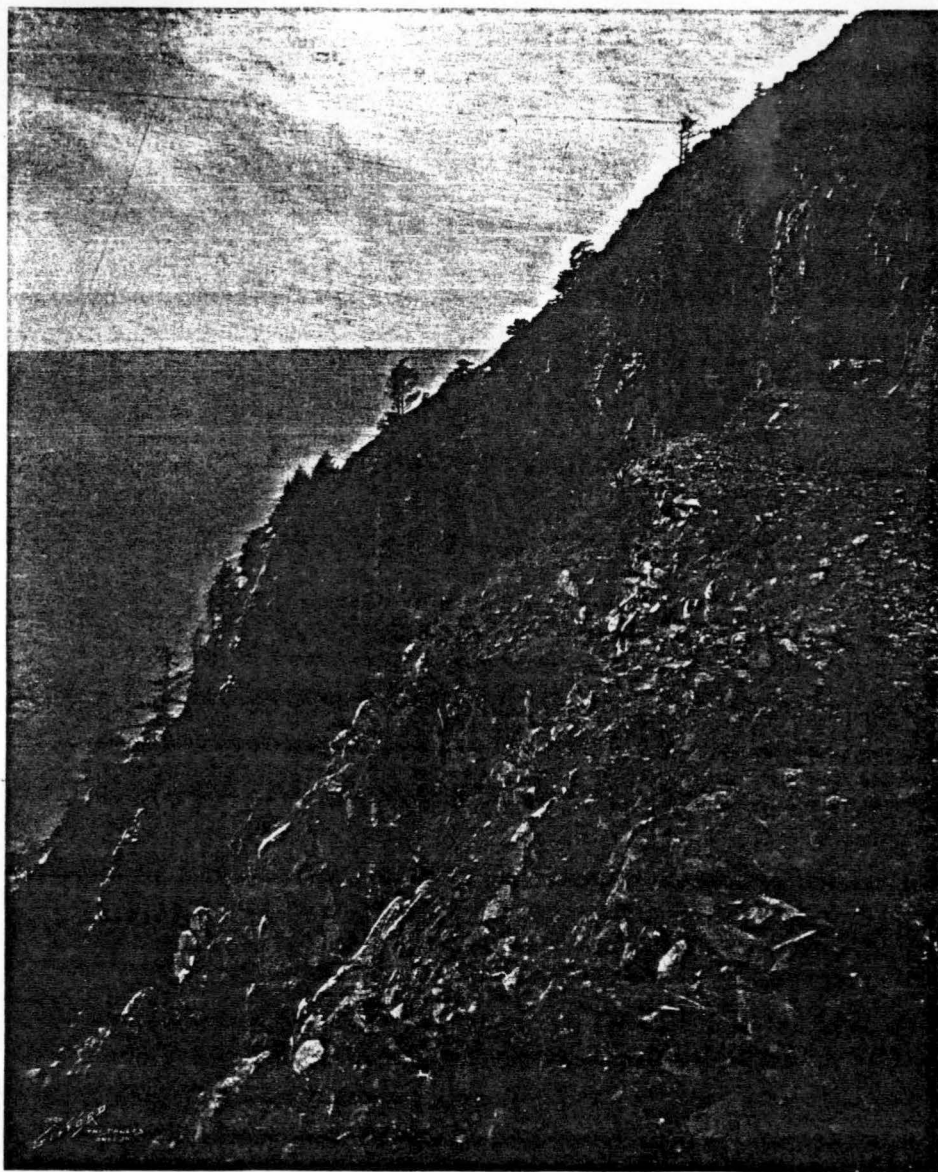
following well-known landmarks are visible: Nehalem River, town of Nehalem, Vosburgh, Fisher's Point, Nehalem Bay, Nehalem sand spit, Caribaldi Beach, Twin Rocks, entrance to Tillamook Bay, Bayocan, Cape Mears and Cape Lookout. Pillars of smoke indicate right of way of Pacific Railway & Navigation Company's railroad from Portland to Tillamook City.

the brink of a little canyon, at the bottom of which a stream dashes merrily seaward, the walk through this embowered path is refreshing after a long exposure to the sun on the mountain trail. Leaving the grove suddenly, one has an unobstructed view over a vast field of grass and ferns, all the way to the ocean. Through this blossoming meadow, where once roamed the tribes of red men, one walks leisurely, fanned by the delicious salt air breeze.

Loitering down the gentle incline to the sea, stopping now and then to fill a cup with the cold, sparkling water of a brooklet, some great presence seems to prompt one, unconsciously, to turn to the rear, where from the center of the field the great mountain is seen, even as before, monopolizing the entire landscape. As the shadows of evening fall, its summit begins to disappear in a great mantle of cloud, while the lengthening rays of the sun, cutting across its massive southern breast, throw the great canyons and shoulders into high lights and shadows, inviting a final camera exposure for the day.

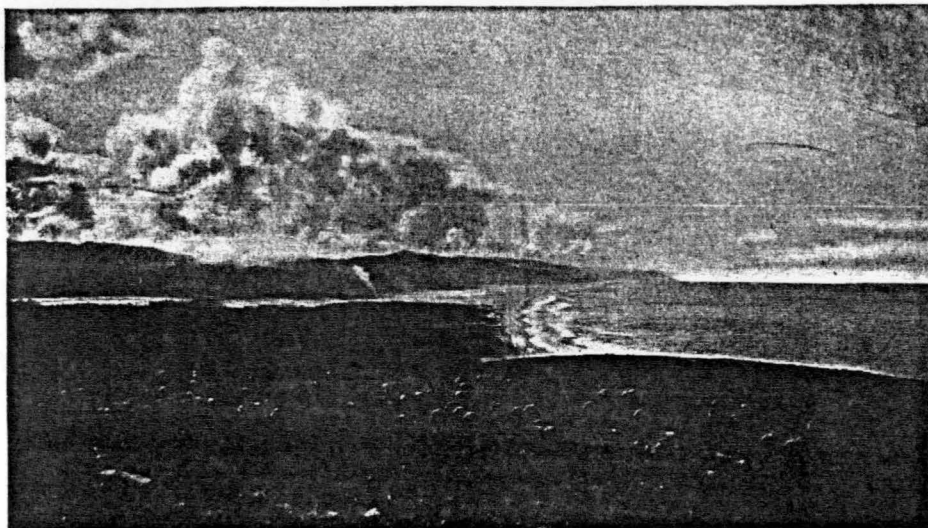
On to the beach, just beyond the greensward! Without an irregularity, a rock, a hole or a ridge for over seven miles, to the mouth of the Nehalem, and from 600 to 1000 feet wide, stretching away in the setting sun, here at the foot of Neah-kah-nie Mountain is the most perfect bathing strand in the State of Oregon. Along the beach line, above the highest tide, placed there by Nature, is a perfect boulevard of fine rock. With very little labor this roadway will be made to extend the entire length of the beach.

Lying in the midst of the green meadow, just back from the water, are two mysteriously graven, flat stones. Nearly everyone in Oregon has heard of the "treasure rocks of



*The precipitous mountain side, along parts of the new automobile road, descending on one side as vertically as it rises on the other, adds a thrill to this thoroughfare that will yield a world of delight to the motorist.*

Neah-kah-nie." Seeing them, an irresistible desire impels one to aid in interpreting the mystic characters that have puzzled people for many years. In the soft earth, just as they were discovered by an early homesteader, the story tradition tells of these curious stones



*On a plateau 500 feet above the sea, as level as a floor and comprising considerably over ten acres, is a natural hotel site. It borders the county road and at its southern brink plunges 500 feet to the water.*



*Although the grassy plains of Neah-kah-nie were once denuded of their trees by the Indians, fifty to a hundred years have developed many beautiful groves on the property.*

imparts a morbid thrill that entralls for the moment, sending the fancy scampering back centuries at a bound.

A Spanish ship, so the tale runs, under full sail, fleeing the wrath their depredations in the Philippines had engendered, pursued by a vessel outfitted by the monks of the island, sighted Neah-kah-nie Mountain before any other land on the Pacific Coast. Putting in close, a scouting expedition



*Leaving the road through the natural park at Neah-kah-nie, delightful groves of alders line the trail.*

was sent out for the purpose of locating a favorable spot to bury the gold, silver and precious stones these pirates had filched from the convents of the far east. Some day, no doubt, their flight being successful, they intended to return to take possession of the spoils of their cruise. Landing under the lee of the mountain in their small boats, the advance guard found the great, level meadow lying along the shore. Returning, they loaded a huge chest of treasure, setting it ashore somewhere in the vicinity of the present resting place of the two rocks. They then prepared to hide it in true pirate fashion.

While no man living today has ever seen the heavy, metal-bound chest, it is reported that it was about four feet long, three wide and the same in depth. It is supposed to have been encompassed



*Emerging from the trail among the alders, Neah-kah-nie Meadows spread out, sweeping gently but majestically to the water.*



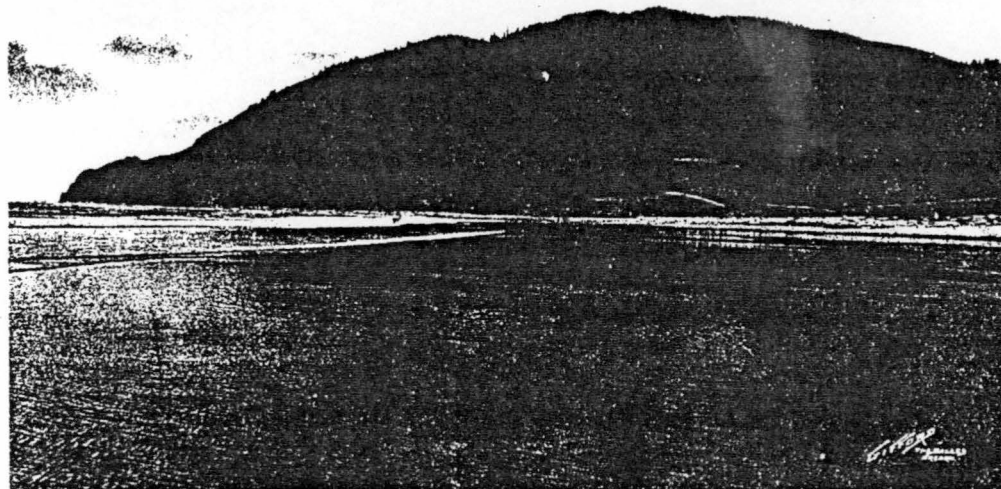
*Standing on the south side of Neah-kah-nie Meadows, one takes in at a glance, all of the mountain, the grassy green knolls and frowning, rock-bound coast to the north.*

with heavy iron bands, fastened to the walls of the chest by brass nails and locked by a huge contrivance of bronze.

The chest was deposited at the bottom of a hole dug in the meadow and the earth was then thrown back till within six feet of the top. As evening approached and the mountain shadows brought the great mountain bulk into vivid relief against the evening sky, a great fire was built, food prepared and the men proceeded to the really tragical part of the ghastly affair.

In their midst was a huge, swarthy negro. Knowing that a black man was especially feared by the Pacific Coast Indians, this son of the southern islands, without coffin or ceremony, tied hand and

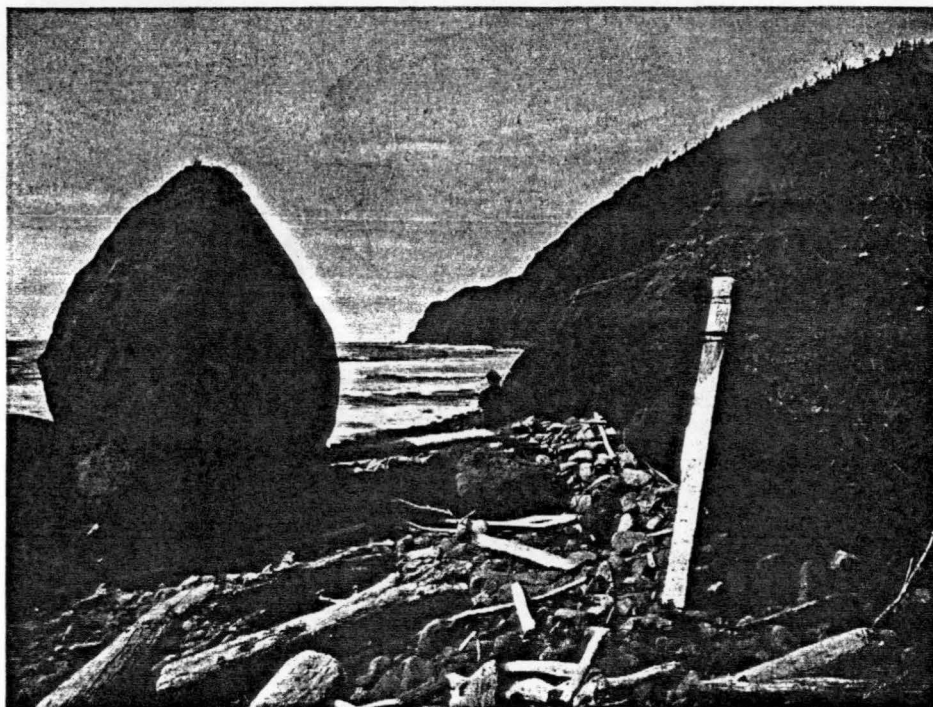




*Neah-keh-nie Mountain has a delightful sand beach. Without an irregularity, stretching smoothly out into the lapping tide a distance of over 600 feet, protected from the north by the huge bulk of the mountain, Neah-keh-nie beach is complete.*



*THE TWO  
TREASURE ROCKS  
UPON WHICH  
MYSTICAL INSCRIPTIONS  
HAVE BEEN GRAVEN.  
THE CHARACTERS ARE  
EASILY TRACEABLE*



*Walking north, after leaving the sand beach, the shore is strewn with boulders and rocks, some washed up by the tide and others falling from the mountain heights above.*

foot, was lowered into the tomb, while upon his helpless body the earth was heaped, smothering his fearful cries. With returning daylight, the presence of the hole was obliterated as carefully as possible and two large, flat stones were brought from the beach, upon which were engraved the mysterious marks of direction which are plainly visible to this day.

Years later, just as the pirate crew had anticipated, a homesteader, building a cabin upon the high bluffs overlooking the sea, plowed one day in the rich meadow and unearthed the two rocks. From that day the cultivation of this plot of ground was forgotten in his feverish excitement to find what he believed to be a buried treasure. Finding the bones of a large man he relinquished the search, deceived into the conclusion that it was a grave. All trace of this man is gone, as is that of another party that investigated in the same vicinity several years later. These men, it is told, found a chest. The wood remained in fair state of preservation, although badly worm-eaten. The nails were easily pulled from their sockets and the bands were broken with the fingers. With great glee the chest was wrenched open. Of treasure, it is said, there was not the slightest evidence. Instead, were found musty parchments, so decomposed as to be undecipherable. It is not known what became of these papers, although it has been surmised that they were sent to the Spanish government, as they appeared to have been written in that language.

Following this rather legendary story, history actually affords some records of searching parties in later years. Nothing is known of any effort on the part of the Indians to unearth any treasure, even though they had knowledge that any had been buried there. After the homesteader, a resident of Astoria, several years ago, took up the search. For more than six years he prospected every nook and corner that seemed to be indicated by

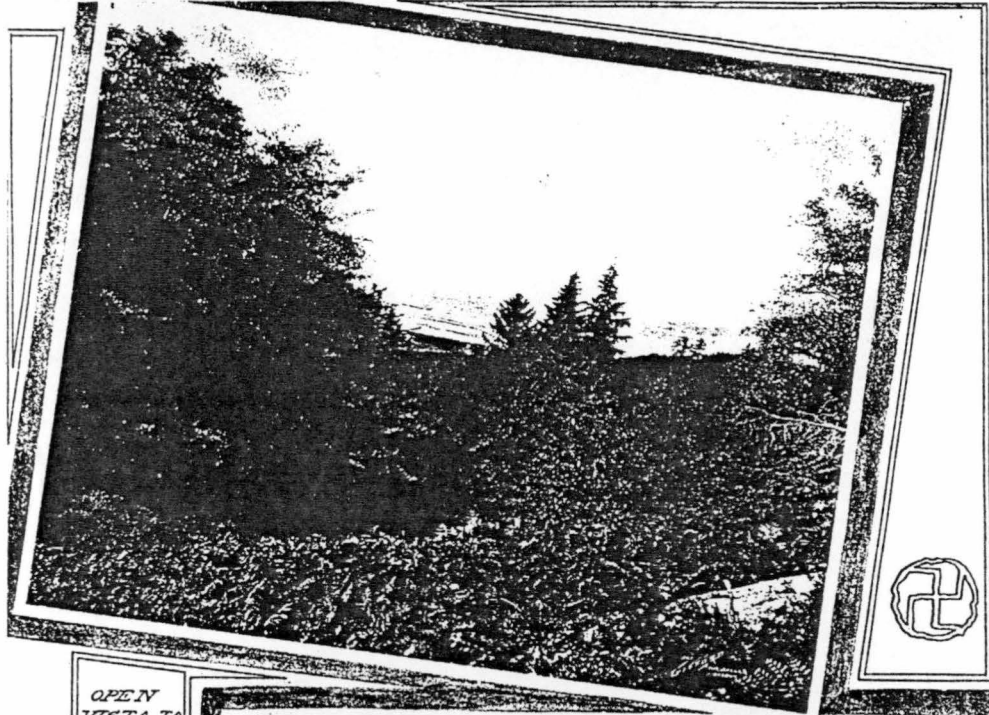


*As far north as it is possible to travel, one encounters the bottom of monster slides that have dug their great paths out of the heart of the mountain. (NOTE.—In the center foreground is the foot of Rock Canyon, above which the bridge is being built.)*

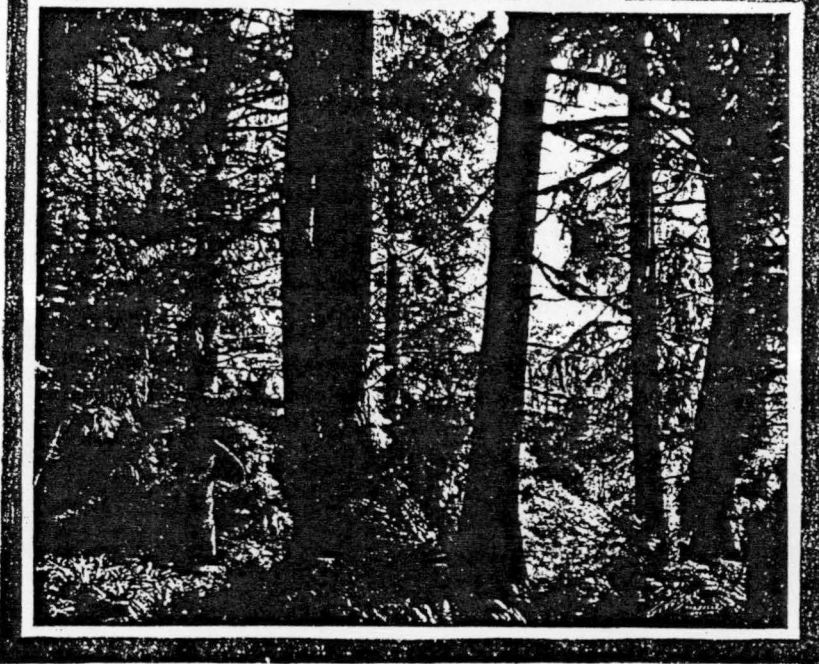
the marks on the rocks. He found nothing more than Indian relics of more or less value. Near a gushing spring, where he spent his last few months, an old spade, pickaxe and crude wheelbarrow still bear mute evidence of the tireless effort of the man in his vain quest.

Others, in recent years, have sought and will probably continue to search for this elusive treasure. It is a well-known fact that this part of the coast was infested with pirates in the olden days and evidences of their visits have frequently been found. It is not improbable that treasure of some sort is buried at the foot of old Neah-kah-nie. When least expected, no doubt, and in some surprisingly conspicuous location, one day it will be found. Thus, the interests of tradition are projected from the dim past into the bright future. Let the search continue and prosper some one!

Thrusting aside the thralldom into which reflection has cast one, leaving the treasure rocks for the time, it is a delightful stroll again to the beach and between two mammoth boulders, seeming to guard approach to the rock paved coast to the north, toward the wave beaten base of the gigantic cliffs that are typical of the mountainous coast line. All vestige of sand is past and every step becomes more difficult. The great stones thrown aside by the tides, combine with thousands of spherical rocks that have plunged down the mountain side in ages gone by, make the jaunt interesting at low tide and thrilling when it is high. Jumping from stone to stone, one observes that the shore rapidly becomes narrower as progress is made, and that the sides of the mountain becomes steeper and higher.



*OPEN  
VISTA TO  
THE SEA  
FROM  
ROAD  
AND EAST  
INTO  
NATURAL  
PARK  
FROM  
SAME  
POINT*



Passing the foot of slide after slide, tons upon tons of debris are surmounted, fallen down from time to time. Presently the footway becomes so narrow and the cliffs so abrupt that headway is difficult. Ahead the great, white crested breakers thunder a grave warning. This is as far north, at the base of Neah-kah-nie Mountain, as any one has dared to go. It is quite probable that, in very calm weather, one might proceed even to Treasure Cove in a small, safe boat. Such a trip would, under favorable circumstances, be worthy of remembering, for aside from the victims of the Spanish wreck, it is reasonably certain no human being has ever entered this great trap.

Days may be spent in the vicinity of Neah-kah-nie Mountain, each one leading to an entirely different location, with a great variety of scenic effects, outing opportunities and healthful pleasures that would be difficult to find in any other single neighborhood. The beeswax ridges on the beach, the tall-tale driftwood, many pieces fairly bursting to tell the story of wrecks at sea, the long, shady trails through the alders, the brooks and the tempting ravines through which they meander, then dense forests, with their prospects of game of a great variety, the marvelous clam shell beds, the caves in the mountain, the coal mine on its southeast side, the crab fishing and clam digging at the mouth of the Nehalem, the surf bathing, with warmer water and less wind than is found along the Oregon coast, as a rule, and the mountain climbing jaunts that are so inviting every day. There is no end of pleasure that might be suggested in this place.

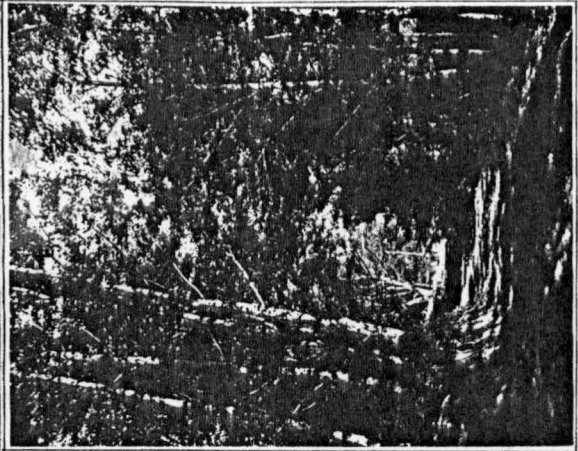
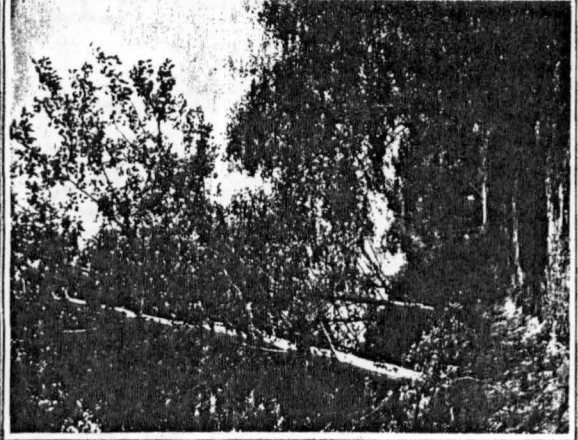
The road through Neah-kah-nie Park, for that is virtually what the country along this highway should be called, so suggestive is it of healthful playgrounds, passes through arches of green trees. Toward the west, at intervals, wonderful vistas are seen, framed on either side by the wonderfully interlaced branches, showing the great ocean sparkling in the sun. Turning sharply about, looking in the opposite direction, is an entirely different view. The forests of Neah-kah-nie Park are as Nature left them. Ancient trees stand guard over a great jungle. Vines cling to massive dead trunks. Trees that have fallen in the warfare of centuries lie upon the ground, while from their mouldy trunks others have sprouted, some growing to great heights. Ferns of a hundred varieties wave their lacy edges in the breeze. Ever shaded, save in patches, the recesses of these great woods are invitingly cool, and a plunge into their depths gives one a real taste of life in the bosom of realms where great trees reign supreme.

Down the road, which leads from Neah-kah-nie Mountain into the town of Nehalem, are more opportunities for artistic photographs than in any other place in the State. Winding and turning a score of times in a mile, ever through a grove of waving alders, this road will live in memory, perhaps, longer than any other feature.

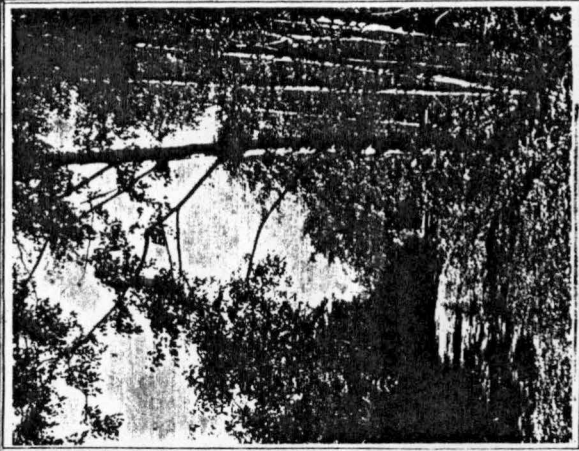
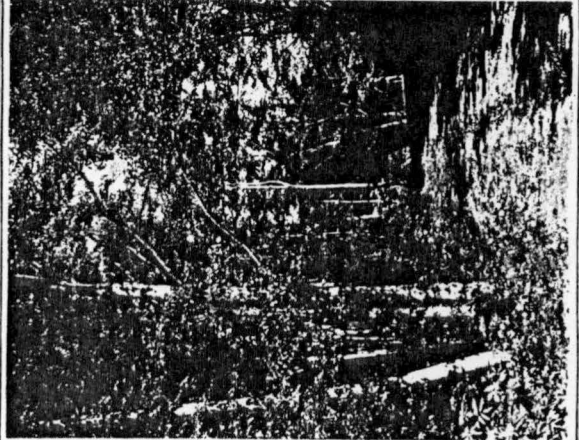
With its scores of varied and enticing innovations one is inevitably driven to the conclusion that he would rather spend a Summer at Neah-kah-nie Mountain than any other place he has ever known. Before the present trip is a memory he is planning for the next.

On the jaunt around the mountain, looking southward, pillars of smoke and hundreds of tents are seen, bearing witness to the progress that is being made in the construction of the Pacific Railway & Navigation Company's railroad from Portland to Tillamook. Trains are already running from Tillamook City to Garibaldi. Grades are being built and rails laid along the nine miles of Garibaldi Beach. Excavations and tunnels are being hurried from the mouth of the Nehalem toward its junction with the Salmonberry. In the interior, huge construction camps have been established and rails will soon be laid both ways. From the Portland end, work is progressing rapidly. The line from this city to Buxton has been in operation for some time. Only a few miles of connecting work remain to accomplish the result that the Tillamook country and Nehalem Bay district have been longing for these many years.

From the railroad station on the south side of the Nehalem River, the people of Nehalem are about to build a bridge to give their town transportation facilities. The road to this bridge will be a continuation of the delightful road that passes around Neah-kah-nie Mountain and through the alder groves into Nehalem. Upon its completion, Neah-kah-nie will be only two and a half miles from railroad service. This short distance is far better than the proximity to the dirt and turmoil that a depot and switchyard suggest. Fifteen minutes by automobile, twenty-five minutes by omnibus, or forty minutes by foot will take



OVER A FILE OF ALDER-EMBOWERED ROAD  
THROUGH NEAR-JAN-JIE PARK FIELDS SCORES  
OF SUCH BEAUTIFUL VIEWS AS THESE



one to the center of the big Neah-kah-nie Meadow. A few minutes more will reach the hotel site, 500 feet up the mountain side by means of an even grade, almost imperceptible. So far as transportation is concerned, nothing more favorable could be desired than the conditions that will prevail in the vicinity of Neah-kah-nie Mountain upon completion of the new railroad.

With transportation solved, Neah-kah-nie Mountain will take its proper place as the peerless resort of the Oregon coast. Everything considered, it beats the world for the full enjoyment of every healthy, outdoor amusement.

Neah-kah-nie Mountain will have a hotel the coming Summer. This news will be hailed with delight by the hundreds of people who were entertained at the ranch house in the season just gone by. The unsolicited newspaper publicity of the last Winter, showing Neah-kah-nie in its true light, is certain to make this place more popular than ever before. Proper accommodations have been planned and the opening of the season of 1910 will find Neah-kah-nie Mountain equipped with a hotel, provided with all the conveniences one expects in a summer hostelry. Plenty of ranch food will load the tables, garden truck raised on the place, eggs, butter and milk of the very best, and pure water from the mountain streams. Neah-kah-nie needs only this to make it more popular than ever before. People will take to its ruggedness and love it as did the Indians who first selected it. This delightful place needs only to be seen once to be properly advertised. Nothing in the world can prevent Neah-kah-nie Mountain from becoming the finest beach resort in the State of Oregon.

Most of the recent beach resorts have been sold "unsight and unseen." Not so, Neah-kah-nie! It is preferred that buyers see it first and purchase later. The very marvel of this portfolio lies in the fact that every photograph shown herein is either a part of the property or a view taken from some portion of it. Neah-kah-nie is known all over the State; it all belongs to one owner; it is all a part of the celebrated Neah-kah-nie Ranch.

To all the marvelous, natural advantages possessed by Neah-kah-nie Mountain, add such conveniences as running water, piped in front of every lot; electric lights, graded and macadamized streets, a fine ocean shore boulevard, a magnificent hotel, designed for the accommodation of automobilists, railroad travellers and pedestrians, a building restriction that will compel the respect of builders, building lines that will preserve the contour of the property and obstruct nobody's view of the ocean, contour roads, following easy grades and opportune elevations, the reservation of every spring on the property for water reservoirs and parks, and dedicating the ravines for a continuation of the parking system; add all these features to Neah-kah-nie Mountain, and let the man who can name a place upon the Pacific Coast that will, in any measure, compete with Neah-kah-nie as the premier resort of the Northwest.

All of these improvements and innovations are promised. No time is set for their accomplishment other than the statement that each and every one of the improvements above named will be installed. The tracts first sold will be first improved, and the more important improvements will be first installed, such as water, light and streets. The finest hotel upon the Pacific Coast will be ready for guests just as soon as it is needed. Meantime, however, ample accommodations will be arranged for those who visit this wonderful mountain, either by foot, horseback or steamer into Nehalem this Summer.

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