

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

## 1. Name of Property

historic name Parker, J. J. and Hazel, House

other names/site number N/A

Name of Multiple Property Listing N/A

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

## 2. Location

street & number 2911 NW Raleigh Street  not for publication

city or town Portland  vicinity

state Oregon code OR county Multnomah code 051 zip code 97210

## 3. State/Federal Agency Certification

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

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

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

Applicable National Register Criteria: \_\_\_ A X B X C \_\_\_ D

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

Oregon State Historic Preservation Office  
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

\_\_\_ entered in the National Register \_\_\_ determined eligible for the National Register

\_\_\_ determined not eligible for the National Register \_\_\_ removed from the National Register

\_\_\_ other (explain:) \_\_\_\_\_

Signature of the Keeper Date of Action

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

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

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

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

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

Contributing	Noncontributing	
2	0	buildings
		site
		structure
		object
2	0	<b>Total</b>

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

DOMESTIC: Single dwelling

**Current Functions**  
(Enter categories from instructions.)

DOMESTIC: Single dwelling

**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY

AMERICAN MOVEMENTS:

Colonial Revival

**Materials**  
(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD: Weatherboard

roof: SYNTHETICS

other: \_\_\_\_\_

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### Narrative Description

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

### Summary Paragraph

The J. J. and Hazel Parker house is a two-story single-family home located at 2911 NW Raleigh Street in Portland's Northwest District neighborhood. Raleigh is a quiet residential street that climbs uphill to the west beginning at NW 28<sup>th</sup> Avenue and terminates at the end of the 2900 block. The surrounding properties are single-family homes of a similar scale and vintage. The house sits on a double lot (10,000 square feet) that has downtown and mountain views. Completed in 1917<sup>1</sup> for Charles and Mary Green, the Parkers came to own the Colonial Revival-style home in c. 1924. During the period of significance, which begins with the Parkers' ownership, they commissioned an extensive remodel of the home designed by prominent architect Harry Herzog. This included adding onto the existing side wings and constructing half-round additions to the east and north elevations in 1935. A second phase added an addition to the northwest corner of the house in 1936. These renovations are important to the significance of the house and do not detract from the property's integrity. The hipped-roof house is clad in wood lap siding and features both casement and double-hung wood windows. Characteristic of its style, the house has a centrally placed front door and architectural features that are largely symmetrical. Other notable exterior features include bay windows on the south and west elevations, exterior window shutters, a slightly bell-cast roof with wide overhanging eaves, and a broken pediment front door surround with sidelights. The house has a contributing detached garage. Inside, the rooms include an entry foyer, living room, dining room, music room, den/office, kitchen, four bedrooms, and four bathrooms. Interior character-defining features include boiserie paneling in the living and dining rooms, two marble fireplaces, a wrought iron stair balustrade, and three custom-tiled bathrooms. The house is very well preserved and retains a high level of integrity. Alterations made since the close of the period of significance in 1951 include remodeling the kitchen and basement.

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### Narrative Description

### SETTING AND LANDSCAPING

Located at the base of Portland's West Hills, the Parker house is situated on a 10,000-sf lot at the northwest corner of NW Raleigh Street and NW 29<sup>th</sup> Avenue in Portland, OR. The lot is level on the south side and slopes down steeply to the north. The home has views to the north and the east, including views of Mt. Hood and Mt. Saint Helens. The immediate area is one of single-family homes, but only a few blocks to the east, the neighborhood includes multi-family apartment buildings and Chapman Elementary School. A few blocks further east is NW 23<sup>rd</sup> Avenue—a commercial street that was once an important streetcar thoroughfare.

As shown in Figure 4 and Photo 1, the house has two concrete walkways that approach the front door diagonally from either side of the south front lawn. The landscaping around the house primarily consists of flat lawn area and shrubs. There are larger shrubs along the eastern side of the property and a cedar tree. The backyard has concrete terraced planter beds and two patios. The house has a new cedar fence, pergolas, and lattice that were installed in 2022.

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<sup>1</sup> The date of construction is established by permit records and "C. H. Green—erect two-story frame dwelling," Oregonian, April 19, 1917, 21.

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## EXTERIOR

The Colonial Revival-style home was constructed in 1917 and was remodeled in 1935 and 1936. A historic photo of the home in 1922 is provided in Figure 8. While the overall form and style of the home stayed largely the same, there were many changes to the exterior. These will be called out in the forthcoming description.

The two-story house has a primary central massing with two side wings that extend east and west. The rear elevation has a much more rambling and asymmetrical character with different projecting additions. Sitting on a painted concrete foundation, the structure is clad in wood lap siding and has a hipped roof that is finished with composition shingles. The roof has a slight bell-cast form and deep overhanging closed eaves. There is a fascia trim where the eave and wall meet. Two symmetrically-located red brick chimneys are constructed near either edge of the central two-story massing of the home. The windows are wood and include both casement and double-hung sashes.

### South Elevation

Shown in Photo 1, the front facade is largely symmetrical, which is characteristic of the Colonial Revival style. The entry door is located on the center of the façade and features sidelights in a Georgian-style surround. The front door surround is built up with significant trim work, using classical forms including an architrave with a center keystone and a broken pediment with a large finial. The broken pediment was added by the Parkers, replacing an original arched pediment. Centered on the surround within the pediment is a lantern porch light, also added by the Parkers. The semi-circular brick stoop has wrought iron handrails that flare out from either side of the door, providing primarily decorative value as they spiral back towards the house. The painted pickets are square, except the center picket that is twisted. The ensemble is capped with a brass handrail that terminates with a finial centered above the twisted wrought iron vertical member. The front door itself is made of solid wood, having eight square and rectangular panels and a large brass knocker. Flanked on either side with original sidelights, the Parkers replaced the 1917 front door with the one present today.

East of the front door is the living room window, which was replaced as part of the Parker remodel. It is a tripartite grouping of a center fixed window flanked by a casement window on either side. The glass in the casement windows has beveled scoring that is suggestive of four lights. There are wood shutters on either side of the grouping.

To the west of the front door is a bay window that dates to the 1917 construction but had its windows replaced in 1935. Similar to the living room, it has a larger fixed picture window flanked on either side by a casement window. The bay window roof is nearly flat.

At the second-floor level there is a grouping of three small double-hung windows directly above the front door. These have two-over-one sashes that date to 1917 and there are wood shutters on either edge of the grouping. Directly above each of the two ground-floor window ensembles is a large double hung window associated with a bedroom. These also date to 1917 and have ten-over-one sashes flanked by original wood shutters.

When the house was constructed, both the west and east sides of the home featured wings that were set back approximately five to six feet from the front façade of the main portion of the house. This allowed the two front-facing, second-story bedrooms to also have a west- and east-facing window respectively. These windows have six-over-one double-hung sashes and wood shutters.

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While the sizes of the wings were symmetrical, the ground-floor of the east wing was originally an enclosed porch with substantial glazing. The Parkers redesigned these wings in their remodel, creating matching one-story extensions that bumped out to nearly align with the front façade. The front one-story portions have windows that were made to appear like French doors; however, they are casement window pairs with wood paneling below that features a diamond within an embossed square. The glazing within the casement leaf matches that of the living room windows with the scored glass. Each casement pair is flanked by large wood shutters that are the height of the entire ensemble, including the paneling below. The shutters mimic the same diamond motif.

The upper portion of the side wings has a pair of casement windows—also a change made by the Parkers. However, in this casement leaf each has four lights and the pairs are flanked by shutters. Below each casement pair is a wood flower box.

### **East Elevation**

The primary way in which the wings are not symmetrical comes with the addition of a semi-circular projection to the east wing, shown in Photo 2. The original enclosed porch was removed, but this heavily glazed addition functioned similarly to capture the magnificent eastern views and morning light. On the ground floor, this comprises the music/radio room off the living room and, on the second floor, a sitting room off J. J. and Hazel's bedroom. The cladding on the semicircular addition is comprised of painted vertical boards with raised mullions between the windows. Windows on the ground floor are single-light wood casement windows. The windows on the second floor are casement windows with four lights each. There are five windows at each floor level.

### **North Elevation**

Turning the corner to the north elevation, the wood lap siding continues and the massing of the home is asymmetrical as shown in Photos 3 and 4. Beginning at the east corner, the home features a small terrace that is semicircular and finished with a brick walking surface. The railing is a decorative wrought iron with X-shaped pieces that have a decorative circular motif where the diagonal members cross. There are 11 steps down from the terrace to the lawn area in the backyard. Through the music room, the terrace is accessed from a pair of double French doors that have scored glazing and decorative recessed square panels. The door surround features pilasters with capitals and an architrave with an overhanging cornice. Adjacent to the west is a door that provides direct access from the living room to the terrace. It has a simple door surround but is capped by the same decorative cornice. Above the terrace at the second floor is a pair of casement windows associated with the primary bedroom sitting room, which match those found on the south elevation.

Moving west to the next bay, another semi-circular form extends outward from the main building form. Permit records show this as also being an addition dating to the 1935 project. The siding is comprised of horizontal lap siding, with the boards bending around the circular form. There are five wood windows at each level. On the ground floor, the windows are one-over-one double-hung and are tall with vertically-oriented sashes. The casings have wide trim with a raised bead around the perimeter. This ground-floor area is associated with the lounge area that was added to the living room. The second floor has smaller two-over-two windows with the same window casings. The sashes here, however, are horizontally-oriented. These windows are associated with the primary bedroom's en-suite bathroom that was added in 1935. At the basement level there is a single door and a window, which are more recent alterations.

Moving farther west, there are three square wood windows on the ground floor that are associated with the back hall. At the second floor there is a very large, vertically-oriented picture window that illuminates the interior stair.

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Beyond this point, an addition wing extends northward. Inset on the north elevation by approximately 10 feet, this addition is not visible from the south. The two-story portion of this addition was made in 1936, which added the downstairs bedroom, enlarged the kitchen, and added a fourth bedroom upstairs. A further one-story extension for a laundry/utility room and second-floor terrace was made in 1952 as part of a kitchen remodel designed by Dugan & Heims for the new owners—Gordon and June Nagel. The east side of the addition has three one-over-one wood windows on the ground floor and one one-over-one window on the second floor. There is a utility door to the basement with a flanking wood window. On the north side of the addition is a picture window on the ground floor and, overlooking the patio terrace are two one-over-one windows and one door that is made to look like a one-over-one window with a lower wood panel. The terrace has a guardrail that is clad with the same lap siding as the rest of the house.

### **West Elevation**

Turning the corner on the addition is the home's west elevation, which is shown in Photo 5. There is a backdoor with a half light that exits the utility room. Six concrete steps come down to the driveway. At the corner where the addition is inset is a small one-story bump-out believed to date to 1936. It has north- and west-facing six-over-six windows. Set back from this on the second floor is a north-facing four-over-one window. Moving south on the west elevation is a small one-over-one wood window associated with the downstairs bathroom. Farther south again, is a bay window that is associated with the den. It features three casement windows with leaded glass in a diamond pattern. Above each casement window leaf is a recessed decorative wood panel. The roof on the bay window is almost flat, very similar to the bay window on the front elevation.

### **Garage**

The house has a two-car garage accessed from a shared driveway along the west side of the property, shown in Photo 6. Originally, the house was noted to have an attached garage, which was removed as part of the Parker's remodel project. The age of the present-day garage could not be confirmed in the permit record. However, a detached garage is shown on the 1950 Sanborn map; therefore, it is assumed that the present-day garage was constructed during the period of significance. It is likely the Parkers had it built c. 1935 when they were doing other work on the property. It has a slightly bell-cast roof, to match the house. It is sided with wood lap siding and has a newer panelized roll-up garage door.

## **INTERIOR**

### **First floor (Figure 5)**

#### Foyer

The house has a formal central foyer, shown in Photo 7. It features a parquet floor in a lattice pattern. The foyer has elaborate French-style boiserie wall paneling and crown molding on all walls made from wood and painted. There are generous openings on either side of the front door that access the living room and the dining room. The openings are aligned giving dramatic east-west views through the primary entertaining rooms. Beyond these openings is a unique staircase that features a richly ornamented, French-inspired iron handrail with curving filigree pieces and slender finial newel post, shown in Photo 8. Stair treads are oak and the bottom step has a generous curve. Moving north along the stair there is a coat closet and a paneled door to a hall accessing the basement stairs.

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### Living Room

Shown in Photo 9, the living room also features French-style boiserie wall paneling matching that in the foyer. Acanthas leaves and shells, such as those shown in Photo 11, are the most prominent motif and there is an abundance of curves, counter-curves, undulations and elements modeled on leaves and other plant forms. Where the wall meets the ceiling, the boiserie carvings are at their most dense and detailed. This area curves up to the ceiling like a coved crown molding. The ceiling itself is flat and unadorned. Floors in the living room are oak.

Centered on the east wall is a carved fireplace with a marble hearth. The hearth and the firebox surround have deep brown veining and the carved mantle features organic forms that match the boiserie relief. Flanking either side of the fireplace are symmetrical radiator grilles with a diamond lattice pattern. Further beyond these are doors—one to the north accessing the backyard terrace (shown in Photo 10) and one to the south accessing the music/radio room, added in 1935. The doors are paneled to match the walls and have a large integrated pane of glass to bring natural light into the living room. The doors are set back from the wall, allowing for an arched opening above the doors with a vaulted shell motif.

The north end of the living room includes a large semi-circular addition that was added in 1935. The header that frames this opening is decorated with boiserie and includes a substantial acanthus composition in the center. The modern chandelier within the niche was added in 2022.

### Music/Radio Room

Shown in Photo 12, the music room has abundant natural light coming from the glazing on the south, east, and north walls. The double doors to the north lead to the terrace and the five one-over-one windows on the curved wall provide eastern views. The walls and ceiling are smooth plaster and there is no boiserie paneling or noteworthy trim. The circular chandelier was installed in 2022. The floor is carpeted.

### Dining Room

The formal dining room shown in Photo 13 also features boiserie wall paneling, but with different motifs. The trim pieces are more rectilinear than the living room, including fluted trim that finishes the opening at the south-facing bay window. At the top of the walls is a richly-carved band in low relief featuring grapes and grape leaves. This is the only part of the paneling in the dining room that has curves and undulations. Unlike the living room, the ceiling is decorative and has a low-relief coffers in a honeycomb pattern. Centered on the ceiling is a crystal chandelier that features glass arms, such that the only exposed metal is the silver chain and escutcheon. This and the other light fixtures in the room were imported by the Parkers from Europe.

The west wall features a large mirror composition comprised of twenty rectangular mirrors stopped in place with small, mirrored pieces in a diamond shape. Candelabra wall sconces with hanging crystal are mounted to the mirrors. To the right is a built-in display or liquor cabinet with a large glass door and glass shelves. To the left is a paneled door (shown in Photo 14) that features glazing in the upper two-thirds and has a cut glass spherical doorknob. Along the north wall is a paneled, push-style door accessing the kitchen. The floors in the dining room are also oak.

### Den

Directly to the west of the dining room is a room that is presently used as a family room but may have been a den or office for J. J. Parker when he lived in the home. Shown in Photo 15, it features a west-

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facing bay window with leaded glass windows. The walls are smooth plaster with no paneling and the floors are carpeted.

### Ground-Floor Bathroom and Bedroom

Beyond the family room is a small period bathroom with a built-in cast iron bathtub, wall-hung sink with a built-in medicine cabinet above, and a newer toilet. The floor has blue and white tile.

To the north of the bathroom is a small bedroom, which may have been used by the Parker's live-in help.

## **Second Floor (Figure 6)**

### Stair Landing/Hall

Shown in Photo 16, the staircase is U-shaped and the first run climbs up to the north. The wrought iron balustrade transitions partway to a painted wood balustrade. The midway landing has a view to the backyard through a large picture window. The paneling from the foyer continues up the walls of the stair, albeit in a more simplified form. The picture window has trifold interior shutters on each side. They are made with a perforated material and have applied filigree elements that complement the boiserie.

The second floor has a generous stair landing. There was once a closet with floor-to-ceiling mirrored doors on the wall opposite the stair, installed by the Parkers. This was removed at a date unknown. To the east is the primary bedroom and to the west is a corridor that leads to the other three bedrooms. Beginning at the entry door to Bedroom 4, this west corridor was created in 2022, as the three bedrooms were previously walkthrough bedrooms that had interconnecting doors. The only bedroom that lost square footage to create this corridor was Bedroom 4. Doorways between Bedrooms 2 and 3 and Bedrooms 3 and 4 were closed off to make all bedrooms private.

The stair and landing have oak hardwood floors while the corridor is carpeted.

### Primary Bedroom and Bathroom

Shown in Photo 17, the primary bedroom upstairs was renovated in 1935. Work included expanding what was likely also originally an en-suite sitting room as well as adding an en-suite bathroom.

Generous in size, the bedroom has a large window overlooking the front yard and NW Raleigh Street. The walls are trimmed with picture-frame-style moldings to suggest the look of paneling. The window and door casings, as well as the floor base, all have detailed trim with multiple reveals. Likewise, the room features a built-up crown molding.

The custom doors have three recessed panels with multiple reveals—a large rectangular panel at the top, a small and narrow rectangle in the center, and a large square at the bottom. The doors have glass spherical knobs as found in the dining room. Shown in Photo 18, there are two closets in the northwest corner of the room—one with a single door and one with matching double doors. The hardwood floors are oak.

The interior design features of the bedroom continue into the sitting room to the east. Shown in Photo 19, this room features a fireplace similar to the one in the living room with the marble hearth and firebox surround having dark brown veining. The white mantel is smaller than the one in the living room and features a raised shell motif at the center. South of the fireplace is a built-in cabinet with lower



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cupboards and mirrored shelves above. There is a tear-drop-shaped chandelier hanging from the ceiling.

Prior to 1935, there was only one bathroom on the second floor. The Parkers added an en-suite bathroom to their bedroom within the newly-constructed half turret on the building's north side. Shown in Photos 20 and 21, it is currently being used as a walk-in closet, but many of the original bathroom features remain. The original design (shown in Figure 25) was thoroughly Art Deco in style and was said to be inspired by a bathroom in actress Dolores del Rio's home that Hazel Parker admired. The bathroom features substantial blue tile in various shades including teal, turquoise, light blue, and a dark indigo blue. The field tiles are square. While the walls are a solid color, the floor tile is laid in a star pattern. The centerpiece of the bathroom is the bathtub. It is built into a niche on the south wall. The bathtub itself is light blue and has an Art Deco surround in indigo blue with silver accents. On either side are fluted colonettes in light blue tile with silver and mirrored accents at the capitals. The tile surround has light blue field tile and a large peacock that was custom painted on the tile. The peacock may have been inspired by the newly-installed, peacock-inspired marquee on the Broadway Theater, which became synonymous with the Parker brand. In addition to shades of blue, it includes substantial silver accenting as well as some pink. There are two built-in, dark blue soap holders.

Between the five wood windows that illuminate the bathroom are narrow, vertical floor-to-ceiling mirrors. This mirroring is extended above the windows as well. There are also frameless mirrored double doors to a linen closet upon entering the bathroom. All mirrors are held with exposed metal fasteners. The radiators are built into the walls and include six chrome radiator grills integrated into the tile. Historically, there were also several chrome towel bars. Adding to the highly reflective character of the bathroom, the ceiling is finished with silver foil in a square pattern that mimics the square field tile. Small acorn shaped crystal sconces are mounted directly on the mirrors and a matching bowl-shaped chandelier is mounted to the ceiling.

Historically the bathroom had a light blue oversized pedestal sink with chrome legs and a chrome faucet, as well as a matching light blue porcelain toilet. Both fixtures were removed when the room was converted to a closet. The closet conversion kept all original tile.

### Bedroom 2 and Bathroom

Moving westward, the next bedroom was John Jr.'s room, which was remodeled in 1935 including the addition of an en-suite bathroom. The entry door for this bedroom as well as the others are the same highly-detailed panel doors like the primary bedroom. They have glass doorknobs, but of a more typical flat octagonal shape.

Shown in Photo 22, the bedroom features a double-door closet along the north wall with original hardware. On either side of these doors are built-in shelves above the built-in radiators, which have grilles on the wall. The east wall includes a built-in dresser to the right of the bathroom door. The trim used in this bedroom is less opulent than that in the primary bedroom. The decorative diagonal trim pieces added to the west wall above the bed were installed in 2022.

All surfaces—floor, walls, and ceiling—are tiled in the bathroom and date to 1935, shown in Photo 23. The primary color is jade green with some peach-colored accents, including a filigree band on all walls at the height of the sink. Also a jade green color, the oversized pedestal sink has chrome fixtures and there are matching green towel bars along the south wall. Above the sink is a mirrored medicine cabinet flanked on either side with vertical bar light fixtures. The bathroom has a tile shower instead of a tub. The glass was replaced in 2022, as was the toilet. There is a built-in linen closet just inside of the bathroom door (mirrored on the interior side).

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### Bedroom 3 and Bathroom

The third bedroom is at the end of the corridor and was remodeled in 1935 as the bedroom that the Parkers' daughter Malveson used during the times that she lived at home. (She was 23 at this point, but still lived here off and on). The bedroom has a small closet in the northwest corner, to the left of the ensuite bathroom door. Along the east wall there is a niche that was created in 2022 when a door was infilled. To the right of this niche is a small built-in cabinet with a mirrored door. A built-in radiator with grille is below.

Like the green bathroom, this bathroom has substantial tile, though none on the ceiling. Shown in Photo 24, the color scheme is primarily a light yellow with darker yellow and purple accents. The bathroom has a substantial tile crown molding at the ceiling. There is a small closet in the southwest corner and the radiator is built into the south wall under the window. The sink, while not as large as the green one, is a lavender-purple that matches the wall tile accents. There is a built-in shower on the east wall with a new glass shower door. The toilet has been replaced.

### Bedroom 4

The fourth bedroom has windows that face north and has access to the patio terrace, shown in Photo 25. It is the only bedroom on the second floor that does not have its own bathroom. The room is believed to have been created or expanded as part of 1936 work when the addition was made to the north. As described in the exterior section, this bedroom has two one-over-one windows and one door to the terrace that looks like a one-over-one window. On the interior, all of these have lower recessed panels so that the windows and door look like a matching ensemble. This work is believed to have been done in 1952 when the utility room was added with the terrace on top. The prior window configuration is not known but was likely three one-over-one windows. Lastly, there is a closet with a single panel door in the southwest corner of the bedroom.

### Basement (Figure 7)

The basement does not have any historic features. Presently, there is a workout room, a bathroom, and utility/storage spaces.

## **INTEGRITY**

The Parker House retains a high level of historic integrity and conveys its significance as the most important building associated with J. J. and Hazel Parker and an important interior design by architect Harry Herzog. The exterior has a high level of integrity with the front and side elevations maintaining their exterior wall materials, wood windows, and architectural details from the period of significance. The only alteration is to the rear elevation with the 1952 utility room addition. The interior also has a high level of integrity with most architectural details from the Parker's 1935-1936 remodel remaining. These include the boiserie paneling, marble fireplaces, wrought iron stair elements, paneled doors, period hardware, hardwood floors, primary bedroom trim and moldings, mirrors, light fixtures, and tile bathrooms. The main alteration to the interior is the kitchen and utility room dating to 1952.

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

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

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**Design.** Integrity of design is high on the exterior and interior as almost all architectural features and interior finishes are retained from the 1935-36 remodel.

**Setting.** The 10,000-sf lot and the neighborhood is largely unchanged, making the integrity of setting high.

**Materials.** Integrity of materials is high due to almost all materials from the period of significance being retained.

**Workmanship.** Integrity of workmanship is also very high. Workmanship is seen in the windows, front door surround, interior boiserie, staircase iron work, interior doors, fireplaces, mirrors, light fixtures, and tile work.

**Feeling.** Integrity of feeling is high. The building evokes the aesthetic sense from the historic period due to the minimal changes to the exterior and interior of the building, and the high level of intact historic materials.

**Association.** Integrity of association is defined as “the direct link between an important historic event or person and a history property.” This connection can occur only if the property’s historic features survive. For the Parker House, integrity of association is high, as its historic features are well-preserved and the building still very much looks and feels like it did during the period of significance.

## Alterations

The following is a list of alterations made since the period of significance:

- Kitchen remodel and utility room addition off the rear elevation in 1952.
- Primary bathroom converted to a closet, including removal of the sink and toilet in 2022.
- Replacement of toilets in all bathrooms.
- Mirrored closet removed from the second-floor stair landing at a date unknown.
- Second-floor corridor to west bedrooms created in 2022.
- Chandelier and ginkgo-shaped sconces added in living room in 2022.
- Louvered interior shutters added to windows in 2022.
- Alterations and remodeling of the basement at several different points, but most recently in 2023.
- Cedar fence, pergolas, and lattice installed in 2022.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

SOCIAL HISTORY: Women's History

ARCHITECTURE

**Period of Significance**

1924-1951

**Significant Dates**

1924: move-in date

1935-1936: remodel

1951: move-out date

**Significant Person**

(Complete only if Criterion B is marked above.)

Parker, J. J. and Parker, Hazel

**Cultural Affiliation** (if applicable)

N/A

**Architect/Builder**

Herzog, Harry A.: architect (1935-36 remodel)

**Period of Significance (justification)**

The appropriate period of significance for the J. J. and Hazel Parker House is 1924 to 1951. The beginning date is when the Parkers purchased and moved into the house. The closing date is when Hazel Parker sold and moved out of the house. During these 27 years, J. J. Parker and then Hazel (following his death in 1941) were each in the role of president of the J. J. Parker Theatres business.

**Criteria Considerations (explanation, if necessary) N/A**

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

The J. J. and Hazel Parker House has local significance under National Register Criterion B in the area of entertainment/recreation for its association with J. J. and Hazel Parker who successively owned the largest independent movie theater chain in Oregon—J. J. Parker Theatres. For 50 years, J. J. and then Hazel shaped the entertainment landscape in Portland. The theater buildings and the entertainment offered therein played an important role in the city—architecturally, economically, and socially. Starting in 1916, J. J.’s business enterprise responded to the changing times as entertainment moved from vaudeville stage shows to silent films to “talking pictures” to the golden era of Hollywood. Following J. J.’s passing in 1941, Hazel Parker assumed the role of president of the company even though she had no experience in the theater business. She is said to have been one of the first female theater chain owners in the country and was recognized by her industry peers for this unique role. Through several key decisions, she built upon the solid business foundation that her husband had established and, under her leadership, the glitz and glamour of the movie industry was amplified with film premieres and promotions that brought the biggest stars to her palatial downtown theater—the Broadway. For these reasons, the Parker House also has local significance in the area of women’s history. While none of the flagship Parker theaters remain in Portland today, the Parkers’ personal home of 27 years is nominated as the building that best represents their life. They moved into the Colonial Revival-style home in 1924 and later commissioned a major remodel designed by friend and architect Harry Herzog, completed in two phases in 1935 and 1936. The work resulted in a lavish interior that expressed the couple’s social status and design taste, while being suited to entertaining their friends and business connections. As an intact example of the residential work of master architect Harry Herzog, the house is also nominated locally under Criterion C, in the area of architecture. The period of significance begins in 1924 with the Parkers moving into the house and ends in 1951 when Hazel Parker moved out.

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

## Introduction

Nominated under Criterion B, the J. J. and Hazel Parker House at 2911 NW Raleigh Street is significant as the couple’s personal residence for 27 years, coinciding with their peak years operating the J. J. Parker Theatres movie theater chain in the Pacific Northwest. The applicable areas of significance include entertainment/recreation and women’s history. The Parkers moved into the house in c. 1924 and completed major renovations in 1935 and 1936 designed by Harry Herzog—an important Portland architect who also worked on Parker’s theaters. The house is also nominated under Criterion C as one of a few known residential interior designs by Herzog, which exhibits unique design elements that were expressive of the Parkers’ lavish taste including French-inspired boiserie paneling and moldings, wrought iron stair details, marble fireplaces, mirrors, and Art Deco bathrooms.

The Parker House is located in the Northwest District neighborhood, historically known as Nob Hill, and is situated such that it has sweeping views of the City and Mt. Hood to the east. The house was originally constructed in 1917 for Charles and Mary Green and designed by an unknown architect. J. J. Parker and his family had long been residents of high-end apartments and hotels in the downtown and Nob Hill neighborhoods. Purchased when he was about 44 years old, the house gave the Parkers the space and privacy of a single-family residence with larger spaces for entertaining while still being close to his downtown businesses.

This narrative statement of significance tells the story of J. J. and Hazel Parker’s lives, emphasizing the development of their theater business and how this business shaped the entertainment landscape of Portland. The story is told largely in chronological order with personal events and business milestones woven together, as the two are very much intertwined and of consequence in the arc of their theater careers. The narrative ends with a comparative analysis of other local leaders in the theater industry as well as other buildings

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associated with the Parkers. This analysis further demonstrates the Parkers' significance amongst their peers and establishes their Raleigh Street house as the best historic resource that embodies their legacy.

### **J. J. Parker – Early Life in California and Moving to Portland**

John Joseph “J. J.” Parker (pictured in Figure 8) was born in Southbridge, Massachusetts in 1881 and was the youngest of four children.<sup>2</sup> His parents were both of Irish descent and his father worked in factories, a woolen mill, and as a house painter over his lifetime. The family moved to Los Angeles after J. J. was born and he grew up there attending Catholic parochial schools and St. Vincent’s College.<sup>3</sup> In 1903, he had a job as a clerk and was “looking forward to a life of work making \$80 a month.”<sup>4</sup> He described himself as frugal and conscientious, but unable to build a nest egg that would allow him to start his own business.<sup>5</sup> He said that while he did not waste his money on smoking and drinking, he did, however, like to play the Louisiana Lottery.<sup>6</sup> After playing the game for years, one day he won \$5000—a significant sum of money in the early 1900s.<sup>7</sup>

With his newfound wealth, J. J. Parker immediately moved north to Portland where real estate was booming, spurred by the 1905 Lewis & Clark Exposition. Parker was first listed in the Portland City Directory in 1907.<sup>8</sup> He engaged in various business enterprises, eventually opening the Waldorf Billiard Hall in 1908 on SW Broadway and Washington Streets. It included a buffet restaurant on the ground floor and a high-end billiard parlor upstairs both with rich interior architecture in the Moorish style with fine materials like Circassian walnut and Pedra onyx.<sup>9</sup> He went into \$15,000 of debt to launch this enterprise but became a leader in the local billiard parlor arena.<sup>10</sup> Parker then bought the Majestic Hotel at SW 11<sup>th</sup> Avenue and SW Alder Street, eventually doubling his debt load. However, his business ventures worked in his favor and by 1910 (when he was 29 years old), he had turned his \$5000 lottery winnings into a \$100,000 net worth that included two highly-valued commercial buildings in downtown Portland.<sup>11</sup>

Reflecting on his success, he was quoted in 1911 saying: “I’m a firm believer in luck, for my own experience has shown me that without it any businessman is handicapped in the race for competency and with a fair proportion of it and application to business, one is bound to succeed. I believe, in my case, had I been without it and the capability of grasping the opportunity when it presented itself, I would still be working at a set of books and denouncing the corporation that employed me as a soulless octopus that was sapping my life for a paltry pittance.”<sup>12</sup>

### **First Marriage & Adoptive Daughter**

J. J. Parker was married twice, Hazel Parker being his second wife. His first wife was Helen Victoria Hopkins who he wed in San Francisco in 1903.<sup>13</sup> Born in Calistoga (Napa County), California in 1881, Helen was raised in the San Francisco Bay Area.<sup>14</sup> Her family of origin called her “Nellie,” but she went by Helen during her married life. While J. J. and Helen did not have any biological children, in 1912 they became guardians to

<sup>2</sup> See Parker Family Tree - <https://www.ancestry.com/family-tree/tree/187339965/family?cfpid=432451834833&fpid=432451854652&usePUBJs=true>, accessed 1/28/2023.

<sup>3</sup> “J. J. Parker Dies Suddenly at Seaside Summer Home,” Oregonian, August 10, 1941, 7.

<sup>4</sup> “Believes in Luck as Requisite to Success,” Long Beach Press-Telegram, July 10, 1911, 3

<sup>5</sup> Ibid.

<sup>6</sup> The Louisiana State Lottery Company was a private lottery company.

<sup>7</sup> “Judicious Handling,” The Long Beach Telegram, July 10, 1911, 8.

<sup>8</sup> Press-Telegram, July 10, 1911, p. 3

<sup>9</sup> “Opening of the Waldorf Buffet and Billiard Parlors,” Oregon Daily Journal, April 28, 1912, 5.

<sup>10</sup> “Sheriff and Police Are Enjoined from Closing Pool Room,” Oregon Daily Journal, January 19, 1913, 1.

<sup>11</sup> Press-Telegram, July 10, 1911, p. 3

<sup>12</sup> Ibid.

<sup>13</sup> “Marriage Licenses,” The San Francisco Call, April 9, 1903, 13.

<sup>14</sup> See family tree for Helen Hopkins - <https://www.ancestry.com/family-tree/person/tree/187339965/person/432451854652/facts>.

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her younger sister Josephine Hopkin's infant daughter—Malveson J. Strother.<sup>15</sup> Josephine died the day after Malveson was born and likely her husband Leonard F. Strother—a shoemaker—felt the baby could be better cared for by his well-to-do in-laws in Portland.<sup>16,17</sup> Malveson was initially referred to as the Parkers' niece or "charge" and retained the Strother last name.<sup>18</sup> But by 1921, she was using Parker as her last name and newspapers referred to her as their daughter. The young girl was somewhat of a local child star in Portland for several years with her picture appearing frequently in newspapers along with synopses of local dance performances and film cameos. She performed at the Rivoli Theater, modeled in fashion shows, and her adoptive parents were keen for her to become a movie star.<sup>19,20,21,22,23,24</sup>

## Early Theater Career

J. J. Parker's primary focus was running the Waldorf and the Majestic Hotel until he bought the Majestic Theater at SW Washington Street and SW Park Avenue in 1916.<sup>25</sup> Built three years earlier, the Majestic was one of the most popular theaters in Portland, which was notable given there were as many as 72 theaters across the City at this time.<sup>26</sup> Perhaps a plethora of theaters was a natural consequence of the rainy climate in this part of the country, but whatever the reason, Portland had more theater seats per capita than any city in the country.<sup>27</sup> While the purchase of the Majestic kicked off J. J. Parker's 25-year career as a theater mogul, he continued to be in the billiard parlor business for several more years and leased space to open the Rialto Pool Room at SW Alder & SW Park in 1918—a building which he purchased in 1920.<sup>28,29</sup> He also became the owner/lessee of other downtown properties and was known to be "one of Portland's most aggressive young businessmen" and was described as having "a rare sense of the retail possibilities of business property."<sup>30,31</sup>

At the time that Parker came into the theater business, a slow but major shift in the industry was underway. Vaudeville was still the dominant theater offering even as "moving pictures" were becoming increasingly popular. Vaudeville was a theatrical genre of variety entertainment born in France toward the end of the 19th century. The stage entertainment offered multiple short stage acts such as slapstick turns, song-and-dance routines, and juggling performances. Moving pictures had arrived in Portland just before the turn of the century, but they were typically short animations nestled between the multiple acts of a vaudeville offering. Over time, the films increased in length and sophistication. For instance, in 1915, the popular films of Charlie Chaplin began being shown in Portland, including at Parker's Majestic Theater. Interestingly, silent films were not actually "silent," given that they were accompanied by a piano, organ, or orchestra. Eventually, almost all the big names in vaudeville, like Chaplin and Buster Keaton, became actors on film. Since these early films did not have fully synchronized sound yet, vaudeville was the chief feature of American theaters during Parker's early career. It remained a popular draw well into the 1920s even as films started supplanting live entertainment. The first film with sound was "Tenderloin"—shown in Portland in 1928. It had a synchronized musical score and sound effects, but no audible dialogue. By the end of the next year, most films in Portland (along with the rest of the country), had both dialogue and music in a synchronized soundtrack.

<sup>15</sup> "Future bathing beauty discovered in Portland," *Oregonian*, May 9, 1920, 24.

<sup>16</sup> Malveson is mentioned in Leonard Strother's 1926 obituary. See "Strother," *The San Francisco Chronicle*, April 8, 1926, 4.

<sup>17</sup> "Strother," *San Francisco Chronicle*, October 7, 1912, 11.

<sup>18</sup> "Clara Likes Mayor," *Oregonian*, July 17, 1918, 8.

<sup>19</sup> Rivoli Advertisement, *Oregon Daily Journal*, August 25, 1922, 3.

<sup>20</sup> "Motion pictures have been taken..." *Oregonian*, July 26, 1920, 9.

<sup>21</sup> "Malveson Parker," *Oregon Daily Journal*, May 29, 1921, 38.

<sup>22</sup> "Sunday Concert Programmes," *Oregonian*, June 17, 1923, 56.

<sup>23</sup> "Parker's Daughter, Aged 8, Would Star," *Oregon Daily Journal*, March 22, 1921, 10.

<sup>24</sup> "Little Malveson Parker," *Oregon Journal*, September 25, 1921.

<sup>25</sup> "J. J. Parker Dies Suddenly at Seaside Summer Home," *Oregonian*, August 10, 1941, 7.

<sup>26</sup> Gary Lacher and Steve Stone. *Theatres of Portland*. Chicago, IL: Arcadia Publishing, 2009: 7.

<sup>27</sup> *Ibid.*

<sup>28</sup> "Two story building occupying..." *Oregon Daily Journal*, September 5, 1920, 21.

<sup>29</sup> "Park and Alder Site Sells for \$400,000," *Oregon Daily Journal*, September 2, 1920, 1.

<sup>30</sup> "Woolworth Lease Space on Alder St," *Oregon Daily Journal*, March 25, 1921, 1.

<sup>31</sup> "50 Year Lease is Made," *Oregonian*, June 15, 1919, 12.

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In 1919, Parker made another key business deal that increased his significance as a theater owner and operator in Portland. He executed a merger with Claude Jensen and John C. Von Herberg—two fellow theater operators who had properties across the Pacific Northwest. This merger combined the “Peoples Amusement Company” (which operated the Peoples Theater at SW Alder Street and SW Park Avenue) with Parker’s “Majestic Amusement Company” (which operated the Majestic Theater). Parker was the sole owner of Majestic Amusement before the transaction and sold half of the stock to Jensen & Von Herberg. He remained president however and Helen Parker became Vice President, while Jensen was secretary and Von Herberg assistant secretary. Within Peoples Amusement post-merger, Jensen was president, Von Herberg was vice president, J. J. Parker was secretary, and Helen a director. (Parker owned 9268 shares of Peoples Amusement stock, while Helen owned five.)

The merger with Jensen & Von Herberg was significant because it resulted in their combined control of the only two first-run motion picture theaters in Portland at the time.<sup>32</sup> This meant that only Parker-affiliated theaters were showing new films in Portland, thereby capturing the entire market of entertainment goers who were willing to pay the higher ticket price to see a new film. In 1921, the Parker/Jensen/Von Herberg partnership expanded when they added a third theater to the mix—the Star Theater—also at SW Alder Street and SW Park Avenue, across the street from Peoples.<sup>33</sup>

### **Helen Parker’s Role**

Helen Parker’s level of participation in her husband’s business ventures is not well understood. In 1914, she and J. J. were both arrested “for conducting a disorderly house” when the Majestic Hotel was raided (of which they were both listed as proprietors).<sup>34</sup> Beginning in 1920, city directories included an entry for Helen V. Parker separate from J. J., stating that she was Vice President of the Majestic Amusement Company.<sup>35</sup> It’s possible that her role in the company was primarily “in name only,” but there are other reasons to believe that she did make contributions that directly benefited the business. For instance, newspapers noted that she would design the costumes for the ushers and usherettes, as it was popular in the more prestigious movie houses for the staff to dress in costumes relevant to the theme of the movie being shown.<sup>36</sup>

Additionally, J. J. and Helen Parker traveled regularly to Los Angeles. Typical for the time period, her role as J. J.’s wife was likely important for business networking that was social in nature. In 1919, the couple did a six-week trip to Southern California during which J. J. signed contracts for coveted first-run<sup>37</sup> showings of films by newly-formed United Artists.<sup>38</sup> This occurred shortly after stars Mary Pickford, Douglas Fairbanks, Charlie Chaplin, and D. W. Griffith created the company, which was highly publicized for its break from Hollywood’s then-vertically-integrated film production and distribution that was criticized for stifling creative talent.<sup>39</sup> Contracts with other film studios and special out-of-town Wurlitzer organ performers like Cecil Teague were also secured.<sup>40</sup> In 1921, Helen Parker was reported to have visited Los Angeles, spending time with Sid Grauman (of Grauman’s Chinese Theater) and some of the most popular stars and heartthrobs of the time including Wallace Reid, Dorothy Davenport, Douglas Fairbanks, and Mary Pickford.<sup>41</sup>

<sup>32</sup> “Details of Big M. P. Merger Public,” Oregon Daily Journal, October 7, 1919, 12.

<sup>33</sup> “J. J. Parker, part owner...,” Oregon Daily Journal, January 2, 1921, 44.

<sup>34</sup> “Court Would Serve All Persons Alike,” Oregon Daily Journal, February 26, 1914, 4.

<sup>35</sup> Portland City Directory, 1920.

<sup>36</sup> “Lacey Gets Publicity,” Oregonian, November 16, 1919, 4.

<sup>37</sup> “First run” is the initial period in which a newly released movie is shown in theaters.

<sup>38</sup> “Majestic to Get ‘Big Four’ Films,” Oregon Daily Journal, July 18, 1919, 14

<sup>39</sup> “The Creation of United Artists,” Mary Pickford Foundation, <https://marypickford.org/caris-articles/creation-united-artists/>, accessed 1/28/2023.

<sup>40</sup> “Cecil Teague to Play at Majestic,” Oregon Daily Journal, June 29, 1919, 44.

<sup>41</sup> “Mrs. J. J. Parker...,” Oregon Daily Journal, August 7, 1921, 39.



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Due to these regular business travels and the reputation that the Parker-affiliated theaters had in presenting well-known acts and popular films, as early as 1919, J. J. Parker was already known in the local papers as being well-connected with film stars and industry leaders.<sup>42</sup> Later on, it was said that Clark Gable was even a guest of his during a summer vacation in Seaside.<sup>43</sup> This networking created a direct conduit between Portland and Hollywood, helping establish the primacy and competitive advantage of the Parker's theater business that would pay dividends for decades to come.

### Helen Parker's Death

Helen Parker died tragically from Lysol poisoning on November 27, 1923. One newspaper article indicated she was depressed and suicidal as a result of six months of ill health, including having recently lost all her teeth.<sup>44</sup> Another article said she reached for the wrong bottle in her medicine cabinet and accidentally poisoned herself.<sup>45</sup> The story got attention in Oregon and California papers.<sup>46,47</sup> On her death certificate, the coroner listed her death as a suicide.<sup>48</sup> A search for "Lysol poisoning" in newspapers from the period indicates that ingesting the disinfectant was a common type of deadly poisoning—both accidental and intentional.

A factor that could have played a role in her mental state was infidelity on J. J.'s part. Before the death of his wife, J. J. had returned from a nine-week trip to Europe with the newl- divorced Hazel Gough (nee Harris) of Portland.<sup>49</sup> They departed from New York City together, having filed a joint passport application with photos stating that they were married and that they resided in San Francisco.<sup>50</sup> It is unknown if the false passport ever came to light following J. J.'s return, as it was never reported in newspapers and was only found as a result of the digitized travel documents now available on Ancestry.com. Nonetheless, it is conceivable that Helen found out about the affair or J. J. requested a divorce, thus, perhaps setting in motion the tragic turn of events.

For as prominent as J. J. Parker was at the time, it is telling that only a short death notice appeared in the local paper stating that Helen's remains were being sent to California for internment at the Holy Cross Cemetery.<sup>51,52</sup> There was no service in Portland. The lack of a local memorial service is suggestive of what may have been a bitter relationship before her death and/or the social stigma surrounding her suicide.

J. J. Parker was the administrator of Helen's estate that consisted of a 450-acre farm in Yamhill County, \$2500 in personal property, and a bank account with \$623.<sup>53</sup> Following Helen's death, there was also a custody hearing for eleven-year-old Malveson.<sup>54</sup> While the details of the proceedings are unknown, Malveson continued to live with J. J. Parker for the rest of her youth. In the notice about Helen's estate, Malveson was listed as an adopted daughter.<sup>55</sup>

<sup>42</sup> "Anita is Sewing Shirts," Oregon Daily Journal, August 1, 1917, 9.

<sup>43</sup> "Historic Walk," Seaside Signal, May 21, 1987, Section 3, 4.

<sup>44</sup> "Poison Kills Woman," Oregonian, November 28, 1923, 4.

<sup>45</sup> "Wrong Potion Taken," Oregonian, November 27, 1923, 4.

<sup>46</sup> "Theater Man's Wife Dies from Poison," Oakland Tribune, November 28, 1923.

<sup>47</sup> "Mistake Fatal," The Orange County Plain Dealer, November 27, 1923, 1.

<sup>48</sup> Multnomah County Health Department Death Certificate for Helen Victoria Parker,

[https://www.ancestry.com/imageviewer/collections/61675/images/48908\\_302022005610\\_0105-00601?pid=353826](https://www.ancestry.com/imageviewer/collections/61675/images/48908_302022005610_0105-00601?pid=353826), accessed 1/28/2023.

<sup>49</sup> The ship J. J. and Hazel traveled on from England docked in New York City on September 7, 1923. It is not known when he returned to Portland. See Parker Family Tree on Ancestry:

[https://www.ancestry.com/imageviewer/collections/7488/images/NYT715\\_3368-0042?pid=4028063882](https://www.ancestry.com/imageviewer/collections/7488/images/NYT715_3368-0042?pid=4028063882).

<sup>50</sup> US Passport Application for John Joseph & Hazel Parker, dated July 12, 1923,

[https://www.ancestry.com/imageviewer/collections/1174/images/USM1490\\_2330-0173?pid=741787](https://www.ancestry.com/imageviewer/collections/1174/images/USM1490_2330-0173?pid=741787), accessed 1/29/2023.

<sup>51</sup> "Parker," The San Francisco Examiner, December 1, 1923, 4.

<sup>52</sup> "Parker," Oregonian, November 28, 1923, 17.

<sup>53</sup> "Naylor Estate \$100,000," Oregonian, December 28, 1923, 4.

<sup>54</sup> "13569—Ex parte Malveson Parker," The Recorder, December 6, 1923, 3.

<sup>55</sup> "Naylor Estate \$100,000," Oregonian, December 28, 1923, 4.

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## Parker Residences in Portland & Moving to the Raleigh Street House

J. J. and Helen Parker lived in several different downtown apartment buildings and hotels through the early 1920s. These are listed in the comparative analysis at the end of this Statement of Significance. They never owned a single-family home together despite their wealth and appeared to prefer an urban lifestyle, which kept them close to their businesses and the downtown entertainment venues that were an integral part of their social and business networks. In the 1921 city directory, they were listed at 209 NW 23<sup>rd</sup> Avenue—the opulent Neoclassical-style Weist Apartments, which still stands.<sup>56</sup> They were living at this apartment house when Helen passed and her death certificate states they had lived there six years.<sup>57</sup>

For-sale ads for the Raleigh Street House were featured in the local paper from March through July 1922, but deed research was not successful in revealing when J. J. Parker purchased the home. Still listed at the Weist Apartments in the 1924 city directory, it was not until 1925 that he was listed at the Raleigh Street House along with his second wife.<sup>58</sup>

## Marriage and Life with Hazel Parker

After Helen's passing, J. J. Parker continued his relationship with Hazel Gough, who was born Hazel Irene Harris in 1891 in Oakland, California.<sup>59</sup> Little is known about her early life except that her mother worked as a hairdresser and, from census records, it appears that her father did not live with them.<sup>60</sup> Hazel married Joseph D. Gough in Portland at age 22 in 1913.<sup>61,62</sup> They did not have children and divorced after ten years in March 1923.<sup>63</sup>

There was no announcement for J. J. and Hazel's marriage in the local papers and no marriage license records could be found. The first mention of the new Mrs. Parker was related to the birth of their son in September 1925—John Joseph Parker III.<sup>64</sup> Because J. J. and Hazel were both listed at the Raleigh Street House in the 1925 directory, they likely moved in sometime in 1924. Incidentally, J. J. was arrested in the home in May of 1925 after a disgruntled servant tipped off the police to a large stock of champagne and liquor stored in the basement—illegal during this time of prohibition.<sup>65,66</sup>

Newspaper articles and interviews with Hazel later in life would recount the story of her early adult years. Multiple articles stated that she studied journalism at the University of California and was a “newspaper woman” who had her own advertising agency prior to marrying J. J. Parker.<sup>67</sup> None of these claims could be verified with the available historic record. One 1949 retrospective shared her story this way (though one has to wonder if the *Oregonian* reporter had her confused with Helen Parker or if Hazel was prone to more than

<sup>56</sup> Portland City Directory, 1921.

<sup>57</sup> Multnomah County Health Department Death Certificate for Helen Victoria Parker, [https://www.ancestry.com/imageviewer/collections/61675/images/48908\\_302022005610\\_0105-00601?pld=353826](https://www.ancestry.com/imageviewer/collections/61675/images/48908_302022005610_0105-00601?pld=353826), accessed 1/28/2023.

<sup>58</sup> Portland City Directories, 1924 & 1925.

<sup>59</sup> “Hazel Harris,” California Births & Christenings, <https://www.ancestry.com/discoveryui-content/view/78596:60239?ssrc=pt&tid=187339965&pid=432451834834>, accessed 1/28/2023, see also Parker Family Tree - <https://www.ancestry.com/family-tree/person/tree/187339965/person/432451834834/facts>.

<sup>60</sup> 1900 US Census, [https://www.ancestry.com/imageviewer/collections/7602/images/4118416\\_00773?pld=3216875](https://www.ancestry.com/imageviewer/collections/7602/images/4118416_00773?pld=3216875), accessed 1/28/2023.

<sup>61</sup> “Gough-Harris,” *Oregonian*, September 21, 1913, 54.

<sup>62</sup> Oregon State Marriages, 1906-1968, [https://www.ancestry.com/imageviewer/collections/7602/images/4118416\\_00773?pld=3216875](https://www.ancestry.com/imageviewer/collections/7602/images/4118416_00773?pld=3216875), accessed 12/28/2023.

<sup>63</sup> “Wife Divorces Convict,” *Oregonian*, March 2, 1923, 4.

<sup>64</sup> “Mr. and Mrs. J. J. Parkers are receiving congratulations,” *Oregonian*, September 29, 1925, 14.

<sup>65</sup> “Liquor Case Postponed,” *Oregonian*, May 9, 1925, 11.

<sup>66</sup> “J. J. Parker Fined \$200,” *Oregonian*, May 10, 1925, 6.

<sup>67</sup> One example: Herbert L. Larson, “J. J. Parker Theaters Now Observing 30<sup>th</sup> Anniversary of Oregon Service,” *Oregonian*, January 23, 1949, 54.

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embellishing the truth): “Success in the advertising field had just arrived when Mrs. Parker married and came to Oregon to live. Mr. Parker was then launched in the theater business and his young wife added her enthusiasm and advertising experience to his knowledge of the theater business. They worked together and spent long hours daily in building the foundation of their motion picture exhibiting company that was to prosper and grow in the years to come.”<sup>68</sup>

In a more candid 1955 biographical article in the Oregonian’s Sunday magazine—*The American Weekly*—the story seems more accurately told, stating that Hazel had some newspaper and advertising experience as a young woman and “was accustomed to using her head for more than a fashionable hat rack.”<sup>69</sup> Indeed, the historical record does show that, prior to marrying J. J., Hazel worked in the advertising department at *The Oregon Voter* and also was part of the Women’s Advertising Club of Portland, where club members were “businesswomen and those having practical experience in advertising or the allied professions.”<sup>70,71,72</sup> The 1955 article goes on to recount that even with this work experience “she had never actually participated in any phase of working with her husband in the industry, even during his illness when he was working from home.”<sup>73</sup> However, that would all change with J. J.’s passing in 1941—17 years after they started their life together in the Raleigh Street House.

### **The Parker Business Enterprise During the Roaring Twenties**

Reflecting back on her husband’s tenure in the movie business in 1961, Hazel described J. J. as having been with movies “while they learned to talk” and as they moved from “uncomfortable storerooms” to “plush palaces.”<sup>74</sup> Indeed, the 1920s began an era of larger, palatial theaters in Portland (as was the case in all major cities across the country). These were developed in downtowns, but also in suburban neighborhoods.<sup>75</sup> It was not uncommon for such movie theaters to have between 1,000 to 3,000 seats in a single auditorium, decorated with the most luxurious materials and décor available. Many had full orchestras and a typical showing at the movies would include a stage presentation of musical and novelty acts, followed by a double-feature film.

J. J. Parker made multiple business deals in the second half of the 1920s that further allowed his business holdings to grow and prosper. The first of those came in 1926, when his partners in the Majestic and Peoples Theater—Jensen & Von Herberg—decided to sell their theater properties to North American Theaters Corporation.<sup>76,77</sup> The \$5M deal transferred 37 Jensen & Von Herberg properties located across the Pacific Northwest into North American’s ownership. This also meant that Jensen & Von Herberg’s interests in the Majestic and Peoples went to North American, though Parker negotiated to take a controlling interest in Peoples.<sup>78</sup> At the time of the merger, North American was building the palatial Broadway Theater for \$1M in downtown Portland—a theater that would take center stage in Parker’s portfolio in a few years.

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<sup>68</sup> Ibid.

<sup>69</sup> Phyllis Lauritz, “First Lady of the Theater Industry,” *The American Weekly Sunday Oregonian Magazine*, Sept 25, 1955, 129-130.

<sup>70</sup> “Advertising Women’s Club Promising Organization,” *Oregonian*, May 25, 1919, 24.

<sup>71</sup> “The Regular Luncheon of the Women’s Advertising Club...,” *Oregonian*, October 22, 1919, 12.

<sup>72</sup> “Women’s Advertising Club is Formed and Officers Are Named,” *Oregon Daily Journal*, May 23, 1919, 4.

<sup>73</sup> Phyllis Lauritz, 129-130.

<sup>74</sup> “Women Prominent in Local Theaters,” *Oregonian*, February 7, 1961, 27.

<sup>75</sup> Only one of the downtown palaces still stands today and it was the largest in the city—originally called the Portland Theater and later the Paramount. Constructed in 1927, it was designed by Rapp & Rapp. Two suburban movie palaces also still stand—the Hollywood Theater by architects Bennes & Herzog in 1926 at 4122 NE Sandy Boulevard and the Bagdad Theater designed by Thomas & Mercier in 1927 at 3702 SE Hawthorne Boulevard.

<sup>76</sup> Marc K. Bowman, “37 Theaters sold in \$5M Deal,” *Oregonian*, August 3, 1926, 1.

<sup>77</sup> North American was formed in 1925 as a subsidiary of Producers Distribution, Inc.—a short lived Hollywood film distribution company headed by well-known actor/producer/director Cecil B. DeMille.

<sup>78</sup> “J. J. Parker Acquires Film House Control,” *Oregonian*, May 12, 1926, 1.

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The year 1926 is also when Parker struck another major deal, this time with his cohorts at United Artists, who were looking to establish theaters across the country that would exclusively show films produced by their studio. United Artists spent considerable time in Portland studying possible locations for a high-end theater and the Majestic Theater was initially determined to have the best location. The architecture firm of Bennes & Herzog was engaged to design the major renovation of the 13-year-old building and it is believed that Herzog was the lead architect on all work done for J. J. Parker during this project and subsequent engagements (as discussed later). However, United Artists paused the deal while they explored another offer, leaving the Majestic (now closed and ready for construction) dark for many months. This did not slow Parker's growth trajectory, as he gained an ownership interest in the Rivoli Theater in Portland and the Liberty Theater in Astoria by mid-1927.<sup>79</sup>

Meanwhile, the theater world was abuzz with news of Fox Corporation buying West Coast Theaters, Inc. in January 1928.<sup>80</sup> West Coast Theaters had subsumed North American Theaters the year before, which meant that Fox now had a minority ownership interest in Parker's theaters. Additionally, four other key Portland theaters were involved in the Fox transaction—the Broadway, Hollywood, Liberty, and State Theaters. In total, the deal involved 250 theaters across the country valued at \$100M—the largest theater transaction to-date. The partnership between Parker and Fox would result in more opportunities the following year. But in June 1928, United Artists rekindled their deal with Parker and the plan to revamp the Majestic Theater moved forward. Costing \$250,000, the theater underwent a “Cinderella-like transformation,” which J. J. Parker characterized as the culmination of his career and the fulfillment of a dream.<sup>81</sup> The name of the theater officially changed to United Artists. At the rededication ceremony in September 1928, Mayor George Baker spoke to the crowd about, among other things, J. J. Parker's role as a pioneer showman in Portland.<sup>82</sup>

Not long after the United Artists Theater was back open and running, Parker had moved onto another substantial theater remodel project. This time \$150,000 was invested into Peoples Theater, which, as a part of the project, also underwent a name change to the Alder Theater. This was done because Parker believed Alder would soon become the busiest and most important retail street in downtown Portland. Designed by Bennes & Herzog, the remodeled Alder was a “deluxe” second-run theater and reopened to the public in August 1929.<sup>83</sup>

Just prior to the stock market crash of 1929, J. J. Parker worked a deal with Fox to consolidate the operations of their Portland and Astoria theaters under J. J.'s management. Parker and Fox desired a more “unified position” in the Pacific Northwest so that their theaters would not be competing against each other.<sup>84,85</sup> Given that Fox knew Parker to be a well-respected and “brilliant showman,” he was given the role of president and general manager of Fox Portland Theaters, Inc. Parker now oversaw properties worth more than \$2 million, including the Astoria Theater and Liberty Theaters in Astoria and, in Portland, the Broadway, United Artists, Rivoli, Alder, Fox State, and Hollywood theaters.<sup>86</sup> Soon, three more theaters were added to his management—the Paramount and Rialto theaters in Portland and the Castle Theater in Vancouver, Washington.<sup>87</sup>

Four years later, Parker dissolved his relationship with Fox for reasons that are not clear. However, his time with Fox was an important moment in his career for three reasons: first, during this partnership, J. J. Parker was managing the most well-known and highly patronized movie houses in the state; second, it was his introduction to the Broadway Theater—the theater that ultimately held the most significant place in his theater

<sup>79</sup> “Announce Theater Plan,” *Oregonian*, July 20, 1927, 9.

<sup>80</sup> “100 Million Deal Links Theaters,” *Oregonian*, January 26, 1928, 1.

<sup>81</sup> Hunt, Harold E., “Beautiful Show House Marks Culmination of J. J. Parker's Ambition,” *Oregonian*, September 2, 1928, 12.

<sup>82</sup> *Portland Theaters*, p. 28

<sup>83</sup> “New Alder Theater to Open August 30,” *Oregonian*, August 24, 1929, 4.

<sup>84</sup> “Theodore R. Gamble,” *Federal Commission Reports*, 1996, 996.

<sup>85</sup> “Negotiations,” *Long Beach Press Telegram*, July 7, 1929, 13.

<sup>86</sup> “Negotiations,” *Long Beach Press Telegram*, July 7, 1929, 13.

<sup>87</sup> “Portland Man Takes Over Fox Theaters,” *Los Angeles Evening Citizen News*, January 14, 1932.

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legacy; and third and most importantly, it meant that he was now an independent theater chain no longer having to answer to national, out-of-town corporate owners like Fox.

### **The Broadway Theater**

Designed by A. E. Doyle and completed under the ownership of North American Theaters in 1926, the Broadway was a substantial movie palace located at the corner of SW Broadway and SW Main Street. Executed in the Mediterranean Revival style, the exterior was very spare and contemporary for its time. The building featured a single theater with 2500 seats including 200 loges and many private balcony boxes. It also had four commercial tenant spaces. The “overdecorated” interior was plush with heavy drapery, brocade, fringe, upholstered chairs, velvet ropes, and powder rooms with perfume dispensers. Custom Persian carpet and huge lamps and chandeliers contributed to the opulence.<sup>88</sup> The furnishings alone cost \$250,000—a whopping price tag for that time period. As one writer put it, “these [movie theaters] were the only castles most Americans would ever enter.”<sup>89</sup>

In addition to showing films, the Broadway Theater was built with stage equipment for vaudeville shows and theater productions. Well-known actors including Eddie Cantor, Sophie Tucker, and Al Jolson performed on stage.<sup>90</sup> New talent was also sometimes discovered at the Broadway, like popular Vaudeville banjoist Eddie Peabody.<sup>91</sup>

The opening of the Broadway in August 1926 was such a big deal that street cars and buses to downtown were free that evening and the crowds outside the theater and along Broadway were estimated at 100,000 people. Those who came out to see the new “Million Dollar Playhouse” were also treated to thousands of rosebuds dropped from a low-flying airplane overhead.<sup>92</sup> For decades to come, the Broadway would remain one of the first-class movie palaces in Portland, in large part due to the forthcoming ownership and long-term theater-savvy operation by both J. J. and, following his death, by Hazel.

J. J. Parker gained sole control of the Broadway Theater lease in the latter part of 1933 as part of his split with Fox. It was the middle of the Great Depression, but Parker was able to weather these challenging economic times, despite having to drop admission fees by 38 percent.<sup>93</sup> Upon taking control of the Broadway, Parker immediately commenced with a major renovation project.<sup>94</sup> Most conspicuously, he finished the exterior of the building, which was originally exposed concrete with board-form markings. The building was painted gold with awnings and flower boxes added to give it the look of “California Spanish architecture.”<sup>95</sup> Parker also dramatically changed the exterior lighting, adding a curving neon marquee that wrapped around the SW Broadway and Main Street corner. Shown in Figure 10, a 535-bulb peacock’s fan proclaimed the title of the movie being shown—greeting south-bound traffic with a mesmerizing display of lights, moving back and forth in a rainbow of colors.<sup>96</sup> Parker also updated the theater seats, some of the interior décor, and the projection and sound equipment. As stage entertainment was phasing out, he made the decision to transition the theater exclusively to movies.<sup>97,98</sup> As a consequence, it became the crown jewel in his chain of movie houses and the tagline on the theater marquee reader was: “There’s always a better show at Parker’s Broadway.”<sup>99</sup>

<sup>88</sup> Jean Henniger, “The Broadway: Remembering Her When,” *Oregonian*, December 13, 1981, 166.

<sup>89</sup> Kristi Turnquist, “The Return of the Broadway,” *Oregonian*, May 10, 1991, 4.

<sup>90</sup> Holly Danks, “Showman Extraordinaire Jack Matlack Dies at Age 76,” *Oregonian*, October 20, 1990, E08.

<sup>91</sup> Ann Sullivan, “Faded Bell of Broadway to Take Last Bow,” *Oregonian*, December 27, 1987, 29.

<sup>92</sup> *Portland Theaters*, 48-49.

<sup>93</sup> “Fox Broadway Theater Announces Sharp Change in Policy,” *Oregonian*, January 11, 1933, 20.

<sup>94</sup> “Renovation Work Starts at Broadway Theater,” *Oregonian*, September 20, 1933, 15.

<sup>95</sup> *Ibid.*

<sup>96</sup> Sullivan, 29.

<sup>97</sup> “Renovation Work Starts at Broadway Theater,” *Oregonian*, September 20, 1933, 15.

<sup>98</sup> “Big Pictures Replace Acts on Broadway,” *Oregonian*, January 19, 1933, 4.

<sup>99</sup> Henniger, 166.

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### Mr. Show Business

At the helm of his own independent chain, J. J. Parker continued his regular travels through the years of the Great Depression, now bringing Hazel on these trips. These visits to Los Angeles and New York allowed J. J. to keep his finger on the pulse of the industry. In 1934, they took a long trip beginning in Los Angeles, traveling by boat through the Panama Canal, visiting Havana and Florida on their way to New York City, and then traveled back via train.<sup>100</sup> Parker had noted the strong effect that the 1933 repeal of prohibition had on the entertainment industry—both in New York and Los Angeles.<sup>101</sup> Although it was still the middle of the Depression, theaters in New York were doing better than they had for years. Big hotels were once again crowded with nightlife and, tellingly, sales in women’s evening clothing had quadrupled. With the US dollar worth more at home than abroad in 1934, wealthy people who used to flock to Europe every year for diversion were seeking entertainment on the home front. Parker also recognized the recent trend that the most lavish productions and theater spaces were garnering higher levels of patronage whereas middling productions were trending downward. Movie executives also noted this trend and made profit-driven decisions with this in mind, putting more emphasis on high-dollar, higher quality movies.<sup>102</sup>

Because of his travels and business connections, J. J. Parker was also able to recognize and capitalize on these trends, growing the patronage at his palace theaters. The national relationships that Parker formed with industry leaders afforded many opportunities to expand his business holdings and to retain a strong competitive advantage during the fast-paced changes within the entertainment industry. By now, J. J. had the pedigree to open doors in the cliquey world of Hollywood and this was perhaps best exemplified by the reporting of the *Oregonian* newspaper’s drama editor in 1933. The editor, Fred M. White, visited Southern California to interview film stars and to better understand the industry. With him was one of Parker’s managers. White remarked on the importance of the J. J. Parker name, marveling that simply being with a Parker associate “cleared away all obstacles and afforded a greater insight into the facts of picture production than could be obtained by the outside visitor in months, perhaps years.”<sup>103</sup> It was no wonder that J. J. Parker was called “Mr. Show Business” in Portland.<sup>104</sup>

At the height of his influence, Parker expanded the business further in 1934, acquiring the Rialto Theater (formerly the Heilig) at SW Broadway and SW Taylor Street. The purchase was made with Evergreen State Amusement Company as a 50% partner.<sup>105</sup> Although it had previously been remodeled in 1929, in typical Parker fashion, he thoroughly redecorated the theater in the latest interior fashions and changed its name to “The Mayfair” following his acquisition. The theater made a name for itself as the place to go for “economy” double features and roadshow stage events.<sup>106</sup>

J. J. Parker now had ownership interests in a variety of theaters that cornered all aspects of the local theater market—from first-run palaces to budget-friendly cinemas. But with all of them, his brand commitment to a captivating experience of “going to the pictures” was something that never wavered. By all accounts, Parker was a cinematic entertainer to his core—something that would play out in the coming work on his own home.

### Architect Harry A. Herzog is Chosen to Remodel the Parker House

When the Parkers decided to undertake a remodel of the Raleigh Street House in 1935 and 1936, Harry Herzog was a natural choice.<sup>107</sup> The work that Harry Herzog did for J. J. Parker on the United Artists Theater,

<sup>100</sup> “Spending and Gaiety Found,” *Oregonian*, May 6, 1934, 37.

<sup>101</sup> *Ibid.*

<sup>102</sup> *Ibid.*

<sup>103</sup> “Screen Industry in Capable Hands.” *Oregonian*, November 5, 1933, 35.

<sup>104</sup> Henniger, 171.

<sup>105</sup> “Parker Group Sells Mayfair,” *Oregonian*, August 9, 1952, 1.

<sup>106</sup> *Portland Theatres*, 12.

<sup>107</sup> Harry Herzog is known to be the architect for the Parker’s remodel work because his name is on the permit cards and he is listed as the architect in a *Sunset Magazine* article.

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the Alder Theater, and other projects appears to have cemented an important business relationship, and possibly a friendship, between the two men. One piece of evidence of this is the fact that Parker chartered a plane to New York City in 1941 to see a special showcasing of a new invention called “television” and Harry and Bertha Herzog were guests on this trip.<sup>108</sup> And when Parker suddenly passed a few months later, Herzog was a pallbearer at his funeral.

Harry Herzog’s talents as an architect also seemed to be well-aligned with the Parkers’ taste for luxurious, cinematic interiors. Herzog was known for his showy, opulent movie palace designs and sleek Art Deco buildings and storefront renovations. While the list of known residential designs by Herzog is short and it appears he primarily focused on larger commercial and institutional projects, Herzog was well-suited for the Parkers’ project given their longstanding relationship and his aesthetic proclivities.

Harry Herzog’s architecture career started in 1912 when he worked as a draftsman for three years at the well-respected architectural firm of Bennes & Hendricks in Portland. He then went back east to study architecture at the University of Pennsylvania, eventually returning to work for John Bennes again as a draftsman starting in c. 1922.<sup>109</sup> Newspaper articles suggest that he became a partner in the firm in 1924, as the name Bennes & Herzog was being used by October of that year.<sup>110</sup>

Herzog’s first known involvement in a theater design was the Liberty Theater in Astoria, which Bennes & Herzog designed in 1924 for Jensen & Von Herberg (completed 1925). They hired the firm again in 1925 to redesign the plans for the Hollywood Theater in Portland (completed 1926) to make it “far more pretentious,” even though the project had already broken ground.<sup>111</sup>

A 1931 article in the *Oregonian* announcing the dissolution of Bennes and Herzog’s partnership seems to suggest that Herzog was the lead architect for the firm’s theater projects.<sup>112</sup> Additionally, interviews with Herzog’s wife and daughter after his passing confirmed that Herzog was J. J. Parker’s go-to architect for all projects beginning with United Artists in 1926.<sup>113</sup> The 1931 article gives Herzog design credit for the Eastern Oregon Normal School, Southern Oregon Normal School, Oregon State University’s men’s dormitory, Astoria Savings Bank, Temple Ahavath Achin, Jeanne Manor Apartments, and Parkway Manor Apartment, in addition to contributing to the design of Temple Beth Israel. (The article then separately lists John Bennes’s designs). By the time the Parkers commissioned Herzog to revamp their house, he was in solo practice and was particularly known at that time as the preeminent architect for sleek downtown storefront remodels.<sup>114</sup>

### **Renovations at the Raleigh Street House**

When J. J. acquired the Raleigh Street House in c. 1924, it was advertised as having eight rooms plus a glassed-in sleeping porch, two bathrooms, hardwood floors throughout, two fireplaces, an attached garage, and a basement with laundry and fruit storage rooms. In 1925 (shortly after John Jr. was born), the Parkers pulled a permit to convert the attached garage into a bedroom with a bathroom.

For the work begun in 1935, no original plans could be found. However, the work is described on the permit application and finish work can be inferred from the areas of the house that were affected by the additions. Herzog designed two semi-circular additions providing a lounge area in the living room looking out over the back yard and an enclosed music room to the east of the living room with mountain views. The centerpiece of

<sup>108</sup> “Group to View Television Bill,” *Oregonian*, May 6, 1941, 19.

<sup>109</sup> Herzog is listed in the 1923 Portland City Directory, suggesting that he probably moved back sometime in 1922.

<sup>110</sup> “Building to Be Resumed,” *Oregonian*, October 8, 1924, 17.

<sup>111</sup> *Ibid.*

<sup>112</sup> “Two Architects Part,” *Oregonian*, July 5, 1931, 18.

<sup>113</sup> National Register Nomination for the Hollywood Theater, NR 83002172, Section 8, p. 5.

<sup>114</sup> “Building Changes to Cost \$50,000,” *Oregonian*, July 18, 1937, 1.

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the music room was a large furniture-sized radio covered in mirrored glass.<sup>115</sup> Additions were also made to the side wings as described in Section 7.

On the second floor, two bathrooms were added, and the one existing bathroom remodeled. An en-suite bathroom, shown in Figure 25, was added to J. J. and Hazel's room in the addition above the living room lounge. As mentioned in Section 7, the bathroom was inspired by a similar blue and silver bathroom in actress Dolores del Rio's home, which Hazel wanted to replicate.<sup>116</sup> Malveson's bathroom was done in yellow and purple tile. John Jr.'s bathroom was done in green tile.

The boiserie, mirrors, chandeliers, and wrought iron stair balustrade were also added at this time. The French-styled interior was possibly inspired by the family's travels to Paris and, of note, Hazel may have been somewhat of a Francophile, as she and Malveson were known to speak to each other in French when out in public.<sup>117</sup> Lastly, the project included terracing in the backyard and possibly the construction of a detached garage, although this is not listed in the permits.

In a 1981 retrospective, an *Oregonian* reporter referred to the Parker's home as "a showplace in itself."<sup>118</sup> Likewise, a 1952 sales ad for the house touted that over \$10,000 had been spent on imported chandeliers and mirrors—a significant sum considering the fact that the house was listed for \$39,500.<sup>119</sup> One photo of the home's interior was featured in a 1937 *Sunset Magazine* article on lighting (Figure 12) and another photo was featured in the *Oregonian* in 1940.<sup>120,121</sup>

### **The Significance of Herzog's Design for the Parkers**

Harry Herzog transformed the Parkers' home from what was likely a typical Colonial Revival home constructed in 1917 to a house with a surprisingly unique and lavish interior. Colonial Revival interiors—particularly the entry hall, living, and dining rooms—typically have a formal character that leans more masculine and stately in character, eschewing an abundance of fanciful or organic forms. While original 1917 plans do not exist, a Colonial Revival home of this size and from this period likely would have had interior decorative features such as a custom wood fireplace mantel or surround, crown molding, and other woodwork such as stained or painted door and window casings. The dining room may have featured boxed beams, tall wainscotting, and a built-in china cabinet. The staircase likely had a decorative newel post and balustrade done in wood. The two original bathrooms likely had hex tile floors, painted wood built-ins, and clawfoot tubs as these features were typical around c. 1920.

Herzog's design removed nearly all the original finishes from the interior of the Parkers' home and replaced them with new finishes. While the downstairs public spaces are still highly formal, Herzog gave them a more feminine, florid, and swanky flare with the boiserie, wrought iron, glass doorknobs, chandeliers, and use of mirrors. He masterfully combined quintessential French styling with popular features of Art Deco—the contemporary style of the times. While there may be other architect-designed homes in Portland that exhibit a similar interior character, they have not been identified and documented. This makes the Parker House a potentially rare and intact example of a highly custom interior remodel by one of Portland's great architects of the 1920s and 1930s. Furthermore, because the theaters that Herzog worked on specifically for the J. J. Parker Theatres company are no longer standing, his work at the Raleigh Street house best represents the work that Herzog did for the Parkers—important clients whose commissions no doubt advanced his career.

<sup>115</sup> "Fine Furniture." *Oregonian*, September 22, 1940, 21.

<sup>116</sup> Henniger, 171.

<sup>117</sup> Joan Harvey, "A Life Lived in Roses," *Oregonian*, August 17, 2008, A13.

<sup>118</sup> *Ibid.*

<sup>119</sup> "2911 NW Raleigh," *Oregonian*, January 13, 1952, 42.

<sup>120</sup> "What's New in Western Lighting," *Sunset Magazine*, 1937, vol 78-79, 24.

<sup>121</sup> "Fine Furniture." *Oregonian*, September 22, 1940, 21.



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The few other residential designs that Harry Herzog is known for include his own 1926 English Arts & Crafts-style home at 3631 NE 32<sup>nd</sup> Place, which has some intact interior public spaces. Compared to the Parker House they are much more restrained in their details, which include a fireplace mantel, built-ins, crown molding, and trim all done in stained wood. In 1932, he designed the house across the street at 3630 NE 32<sup>nd</sup> Place, which is in the Minimal Traditional style. Inside, this living room has a custom, stained-wood fireplace surround with paneling and built-in casework like what would commonly be seen in a Colonial Revival home. Of note, the house has three bathrooms that appear to have their custom wall tile intact, although the pastel colors and patterns are more restrained than what is found in the Parker House. In 1933, Herzog designed the grand Tudor-style Rosenberg House at 1792 SW Montgomery. The photos in the 1990 National Register nomination show a richly paneled staircase, a dark-stained mantel with built-in casework in the living room, and crown molding and trim in the dining room. Herzog likely did other residential designs, but these have not yet been documented. The Parker House stands out for its more unusual and showy interior features and craftsmanship.

### **How the Parker Home Was Connected to Their Life as Business Owners**

Hazel Parker is known to have described the Parker house as being “always full of show people” and that she enjoyed entertaining, especially in the years that J. J. was alive.<sup>122</sup> However, in the research done for this nomination, no primary source material was found such as a diary or personal calendar that could provide details about the types of events and the ways in which the Parkers used their home to entertain guests who may have had a connection to their business as theater owners. As mentioned previously, Clark Gable was said to be a guest of theirs in Seaside, which helps bolster the claim that they personally entertained movie stars. Newspaper announcements about events in their home were also sought, but none were found. (That being said, with over 6,300 hits in the *Oregonian* alone using the keyword “J. J. Parker” during the years that the Parkers lived on Raleigh Street, finding such announcements is challenging.)

J. J. Parker’s 1941 death announcement in the *Oregonian* said he had been “in ill health for several years” and that “he conducted much business from his [Raleigh Street] home.”<sup>123</sup> This further detail suggests that the Parker home was not exclusively a personal haven, but was, at times, a workplace. Similarly, no further details were found regarding how he used the home for business, though it is presumed that he had a home office where he generated correspondence and made telephone calls. It is unknown what room in the house may have served as his office when his health was in decline. It could have been the den to the west of the dining room.

All said, the significance of the home is not asserted to come primarily from the residence being a place where they conducted business essential to their theater enterprise. Given that none of their major theaters are still standing in Portland, their home of 27 years is the best link to their lives as important business leaders in the city. The fact that they personalized this home to reflect their glitzy interior design taste, as well as the fact that we know—albeit absent any detail—that the home was a venue for entertaining and some home-based work only deepens the connection to the Parkers’ significance in the local film and entertainment industry.

### **J. J. Parker – Illness & Death**

J. J. Parker died at age 60 from a heart attack at his summer home in Seaside on May 9, 1941—seven months before the US entered World War II.<sup>124</sup> Pallbearers at Parker’s funeral were his many friends and business connections. Portland Mayor Earl Riley, several bureau chiefs, judges, doctors, and other prominent people in Portland were also represented.<sup>125</sup> The funeral chapel was crowded to capacity, including out-of-

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<sup>122</sup> Ibid.

<sup>123</sup> “J. J. Parker Dies Suddenly at Seaside Summer Home,” *Oregonian*, August 10, 1941, 1.

<sup>124</sup> Ibid.

<sup>125</sup> “Parker Rites to be Tuesday,” *Oregonian*, August 11, 1941, 4.

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town movie executives.<sup>126,127</sup> Parker was interned at Portland Mausoleum. His substantial estate went to Hazel and John Jr., who was 16 when J. J. died. He owned seven companies and corporations at the time. Malveson, now 29, received just 120 shares in stock in the Rialto Building Company.<sup>128</sup>

### **Hazel Parker Takes Charge of J. J. Parker's Business Interests**

While Hazel may not have been directly involved in the business prior to J.J.'s passing, it is said that she thrived on the exposure to movie personalities and entrepreneurs.<sup>129</sup> One reporter noted: "If Parker was a prominent exhibitor, his wife Hazel approached being an exhibitionist." ("Exhibitor" was the term used for a theater operator during this era.)

When Hazel had to make the decision to sell the business or take over herself, she turned to industry leaders like Spyros Skouras (president of Fox) for advice. Spyros told her to get out: "This business is killing off the people in it. It's no place for a woman."<sup>130,131</sup> One reporter described the "very feminine Hazel" as feeling that she would be letting down her husband to have his theatrical empire pass into the hands of others; that it would be "unsportsmanlike not to try."<sup>132</sup> So she set herself up in a plush office in the Broadway Theater building, put a "Mrs. J. J. Parker" nameplate on the door, "hung up her mink and went to work." While Hazel professed to having no experience working in the theater business, she said that the show people who came to her home were "always full of shop talk, and some of it inevitably rubbed off."<sup>133</sup> It is noteworthy that less than two years after her husband's death her photo was featured on the cover of *Showmen's Trade Review* (Figure 15).

The early years of Hazel's role as president presented her with many challenges. The US became involved in World War II shortly after J. J.'s passing. The draft took many key employees, while death in combat took more still. Hazel had to deal with a strike that put pickets around United Artists Theater. On top of this, her husband had signed a \$175,000 contract for theater renovations just before he died.<sup>134</sup> Hazel later recounted that, at first, the job as company president seemed too much for her to manage. However, the strike was settled amicably and the renovation contract ended up being a blessing. As the war went on, other theater owners found that they could not replace worn-out equipment or hire workers to maintain what they had. The Parker's chain maintained their competitive advantage during the war years precisely because their theaters had been renovated with the latest equipment at the outset.<sup>135</sup>

The movie business had its greatest boom during the war years, which kept Hazel and her team very busy. She reflected on this period saying: "I had to reach a decision in my life, and it was that if I were going to be a businesswoman, I'd give all my time to my business. It meant an end to my social life, which I had always enjoyed, particularly the entertaining part, but that's the way it had to be."<sup>136</sup> While she may not have enjoyed as much time with her friends or family, she received significant attention for her role leading the company. She exploited this and often used her name and face to promote the business (see Figure 21) as well as being featured in many a newspaper article.<sup>137</sup>

<sup>126</sup> "Parker Rites Due Tuesday," *Oregonian*, August 12, 1941, 11.

<sup>127</sup> "Tribute Paid Theater Man," *Oregonian*, August 13, 1941, 11.

<sup>128</sup> "All Given Son, Parker Widow," *Oregonian*, August 17, 1941, 8.

<sup>129</sup> Henniger, 167.

<sup>130</sup> Lauritz, 129-130.

<sup>131</sup> Henniger, 167.

<sup>132</sup> *Ibid.*

<sup>133</sup> *Ibid.*

<sup>134</sup> *Ibid.*

<sup>135</sup> *Ibid.*

<sup>136</sup> Lauritz, 130

<sup>137</sup> "J. J. Parker's United Artists," *Oregonian*, May 7, 1954, 25.

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Hazel indicated she had much to learn and did so by asking questions and listening to the other industry leaders in her husband's network.<sup>138</sup> She also had to learn the real estate business, as J. J. Parker was the owner of many downtown properties. It is said that she made several shrewd purchases and rental deals, the most important being the purchase of the Broadway Theater building in 1944—a building the Parkers had leased since 1933.<sup>139</sup> Articles described her as the only woman in the nation who was operating a "key theater situation" in "an important motion picture center."<sup>140</sup> For certain, she ran the largest independent movie theater chain in the Pacific Northwest and it is not a surprise that she was dubbed the "First Lady of the Theater" by her peers.<sup>141, 142, 143</sup>

### **Pinnacle of Theater Showmanship**

One of Hazel Parker's best business decisions was hiring Jack Matlack in 1942.<sup>144</sup> If her personality was one of someone who enjoyed attracting attention, she was two peas in a pod with Jack and together they took the company to a level that J. J. could only have dreamed of. They are pictured together in Figure 20.

Jack was 27 years old at the time he was hired and a former ticket-taker from Medford, Oregon, but by the time Hazel was introduced to him, he had already created a name for himself in public relations. Hazel made him her executive assistant and put him in charge of the Broadway Theater. It was during the fifteen-year period that they worked together that the Broadway Theater really accelerated its position as the City's premier movie theater.<sup>145</sup>

Matlack was known throughout Portland as "the last of the show business types."<sup>146</sup> He became famous for the creative and sometimes over-the-top ways he promoted the movies being shown at J. J. Parker Theatres. Stagecoaches and cowboys were used to advertise westerns. In 1944, he brought actress Jane Powell back to the Broadway Theater where she once had been an usherette and featured her in a parade to kick off the premiere of *Song of the Open Road*.<sup>147</sup> For the 1945 film *Brewster's Millions* about an ex-soldier who must spend \$1M in two months' time in order to inherit \$7M, Matlack gave a soldier who had been a prisoner of war in Germany a munificent \$250 to spend in 24 hours in Portland.<sup>148</sup> For the premier of *Sands of Iwo Jima*, Matlack organized a military parade featuring Marine-recruiting color guard bands, the Oregon governor, and the Portland mayor marching the streets of downtown Portland to welcome John Wayne at the film's premier at the Broadway.<sup>149</sup> To promote the opening of *Mr. Blandings Builds His Dream House* with Cary Grant and Myrna Loy, J. J. Parker Theatres was involved in the building of a \$75,000 replica of the Colonial Revival-style Blandings house in Portland's Cedar Hills neighborhood. Not only did the house promote the movie that they had a contract to show in their theaters, but in one month, 100,000 people toured the house raising \$25,000 for the Oregon Heart Association.<sup>150</sup>

The 1952 world premiere that brought James Stewart and Rock Hudson to Portland for the opening of their Oregon-filmed western *Bend in the River* was a peak moment for J. J. Parker Theatres. It drew 10,000 film fans to the streets surrounding the Broadway. As the torchlight parade moved along SW Broadway, police struggled to clear enough room for the convertibles of movie stars to make it to the theater amongst the

<sup>138</sup> Lauritz, 130

<sup>139</sup> "Mrs. J. J. Parker Purchases Broadway Theater Property," Oregonian, October 1, 1944, 1.

<sup>140</sup> Lauritz, 130.

<sup>141</sup> Ibid.

<sup>142</sup> "The Parker Circuit Has a Birthday Too," Exhibitor Magazine, December 1, 1948, vol 41, no 4, 8-9.

<sup>143</sup> Herbert L. Larson, "J. J. Parker Theaters Now Observing 30<sup>th</sup> Anniversary of Oregon Service," Oregonian, January 23, 1949, 54.

<sup>144</sup> Danks, E08.

<sup>145</sup> Sullivan, 29.

<sup>146</sup> Danks, E08.

<sup>147</sup> Henniger, 170

<sup>148</sup> Ibid.

<sup>149</sup> Sullivan, 29.

<sup>150</sup> "Blandings Dream House to Open for 30 Day Showing," Oregonian October 3, 1948. 27.

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throng of autograph-hungry fans. There were fistfights and fainting. Spotlights and cameras were knocked over. Even the specially-built platform to welcome the stars under the theater marquee ended up splintering. Following the movie premiere, there was a ball hosted by the Portland Royal Rosarians where they proclaimed Jimmy Stewart a Knight of the Rose. Fur-wearing cavemen from Grants Pass crashed the party and ordered Stewart to gnaw raw meat from a bone. Good-humored Stewart happily joined the fun. Day two of the festivities included a sternwheeler race on the Columbia River that featured one of the boats used in the movie. Several thousand people came out to watch the race and try to catch a glimpse of the movie stars. Even the Hollywood studio officials were dazzled by J. J. Parker Theatres efforts to promote this movie and by the tremendous response from the locals.<sup>151,152,153</sup> (A similar world premiere occurred in 1946 for *Canyon Passage* and, because no good quality photos could be found of the more raucous *Bend in the River* event, images of the former are included in Figures 13 & 14.)

It is likely difficult for present-day Portlanders to appreciate the glitz and glamour of the palatial movie theaters of downtown in the post-war 1940s, 1950s, and early 1960s. Shown in Figure 11, the “bright lights of Broadway” created a vibrant downtown nightlife that has no parallel today. There are no longer any theaters here that host red-carpet premieres complete with Hollywood’s top stars. However, in its heyday, The Broadway hosted many a lively world premiere with stars such as Errol Flynn, Clark Gable, Red Skelton, Margaret O’Brien, Gregory Peck, Anne Blyth, Irene Dunne, Jennifer Jones, Joseph Cotton, Claudette Colbert, and Bette Davis arriving in their limousines, cheered by mobs of starstruck fans.<sup>154</sup> As the story was told by Jack Matlack, actor Tony Curtis came to the Broadway for the premier of his first film and the over-the-top response he got from the fans helped catapult his career as a Hollywood heartthrob.<sup>155</sup> Hazel and Jack were key to making this all happen in Portland and they treated their stars like royalty, hobnobbing with them over dinner and drinks. (Photos of Hazel with movie stars are provided in Figures 23 & 24.)

### **Elevating Arthouse Films and The Opening of The Guild Theater**

In 1947, Hazel Parker opened the Guild Theater at 919 SW Taylor (built in 1926) as Portland’s first arthouse theater. She explained that her film-loving son John helped persuade her of the need for such a theater space in Portland.<sup>156</sup> New York, Chicago, Los Angeles, and San Francisco had responded to the demand for “class pictures” by opening small theaters because the 1000+ seat movie palace did not work financially for arthouse films. The Guild was well-suited as a smaller theater in Portland to offer these pictures. In the late 1940s, Hazel perceived Portland having a growing segment of the population that was interested in cultural activities rather than the usual “favorite players in a story that will not tax the brain.”<sup>157</sup> Films that were shown during the Guild’s early months included *Brief Encounter*, *The Magic Bow*, *Johnny Frenchman*, and *Laugh Pagliacci*.

In 1950, the theater made headlines upon refusing to censor a scene as mandated by the local Motion Picture Association of America board in the award-winning Italian film *The Bicycle Thief*. The theater appealed the decision to City Council, who chose to back the board even though they found nothing obscene or morally offensive about the scene in question. J. J. Parker Theatres requested an injunction and the judge ruled in their favor, taking the Council to task for the censorship decision and ultimately allowing the film to be shown.<sup>158,159</sup>

<sup>151</sup> “10,000 Pushing Fans Turn Premiere Here in Mob Scene,” *Oregonian*, 1-24-1952, pgs. 1 & 9.

<sup>152</sup> Turnquist, 4.

<sup>153</sup> Henniger, 170

<sup>154</sup> Sullivan, 29.

<sup>155</sup> *Ibid.*

<sup>156</sup> “Art vs. Box Office: Is there solution?” *Oregonian*, September 21, 1947, 68.

<sup>157</sup> *Ibid.*

<sup>158</sup> Chuck Boice, “Censorship in the 1950s—A Retrospective,” *Oregonian*, August 5, 1973, 154-155.

<sup>159</sup> “Italian Film Wins Fight with City,” *Oregonian*, June 8, 1950, 1.

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In 1956, the Guild had an extensive remodel to create a more luxurious interior and to change the location of the entrance. It is unclear if the theater was still under Parker ownership at that time or if new owners undertook the work.<sup>160</sup>

### 30<sup>th</sup> Anniversary

Hazel had been captain of the ship for seven years when J. J. Parker Theatres celebrated its 30<sup>th</sup> anniversary in 1949. It was a year of celebratory luncheons and laudatory press coverage for the business with photos and articles in the paper detailing her congratulatory phone calls from studio executives and the abundant flowers and telegrams she received.<sup>161,162,163,164</sup> Looking back, one reporter noted that this publicity tellingly overlooked the trouble she was presently having with her 24-year-old son as well as her own romantic dalliances that could have been considered scandalous at the time.<sup>165</sup>

The high point for the company's 30<sup>th</sup> Anniversary was Hazel being featured on the cover of a movie industry publication called Exhibitor Magazine and an article devoted to her achievements as president of the company.<sup>166</sup> The cover (Figure 19) shows her leaving the Raleigh Street House as her driver opens the passenger car door to take her to work downtown. (A slightly different photo of the same scene was used on the cover of Box Office Magazine the following year—see Figure 22.) The article said she was known to be a “strict businesswoman” and was referred to as “the boss” by her employees. Further, it is known that Hazel’s inspection tours of the Broadway were done in “the manner of a white-gloved sergeant in the army.” That said, her meticulous approach maintained the theater’s long-time reputation of being immaculately clean and in good condition.<sup>167</sup> While she may have been the boss, Hazel was also humble enough to attribute much of her success to the people who worked for her, noting that she had many important career employees.<sup>168</sup>

### “The Movies Are Better Than Ever” – Hazel Parker’s Leadership in the 1950s

In 1950, the motion picture industry instituted a nationwide advertising slogan—“Movies are better than ever”—in an effort to increase theater patronage.<sup>169</sup> Hazel claims to have innovated this slogan that was used across the country in all manner of film advertising.<sup>170</sup> In March of that year, Oregon’s theater operators—including Hazel and Jack—met in an all-day session at the Multnomah Hotel to discuss ways of bringing people back to the big screen, as television increasingly provided families with entertainment from the comfort of their living rooms. At the conference they discussed the importance of film studios constantly striving for better movies aided by technological advancements and the cultivation of new audiences, especially children.<sup>171</sup> Indeed, the 1950s shaped up to be a decade of many advances that improved the theater-goer’s movie experience and kept the downtown film palaces relevant for the time being.<sup>172,173</sup>

Hazel was certainly a professed believer in the industry’s axiom “There’s nothing wrong with the movie business that a good picture can’t cure.”<sup>174</sup> She continued to travel regularly (twice a year to Hollywood and

<sup>160</sup> “Remodeled Guild Theater Opens Door to Special Guests, Movie Notables,” Oregonian, June 1, 1956, 34.

<sup>161</sup> Larson, 54.

<sup>162</sup> “Tribute Paid to Mrs. Parker,” Oregonian, April 7, 1949, 21.

<sup>163</sup> “First Lady of Theater Honored,” Oregonian, September 11, 1949, 24.

<sup>164</sup> Herbert L. Larson, “Grand Larsony,” Oregonian, December 31, 1949, 5.

<sup>165</sup> Henniger, 171.

<sup>166</sup> “The Parker Circuit Has a Birthday Too,” Exhibitor Magazine, December 1, 1948, vol 41, no 4, 8-9.

<sup>167</sup> Sullivan, 29.

<sup>168</sup> Ibid.

<sup>169</sup> Herbert L. Larson, “Grand Larsony,” Oregonian, May 1, 1950, 10.

<sup>170</sup> Henniger, 27.

<sup>171</sup> Herbert L. Larson, “Grand Larsony,” Oregonian, March 24, 1950, 25.

<sup>172</sup> “U.A. to Introduce Cinerama to Portlanders Next Spring,” Oregonian, December 7, 1952, 1.

<sup>173</sup> Herbert L. Larson, “Grand Larsony,” Oregonian, July 2, 1953, 30.

<sup>174</sup> Lauritz, 129-130.

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once a year to New York) to stay up with the latest pictures under production and, increasingly, new projection and sound technology.<sup>175,176,177,178</sup> By 1953, theater business was on the rise with much of it attributed to new experiences that movie theaters were able to offer.<sup>179</sup> Films shown in 3D were growing in popularity. In 1954, Cinemascope (a widescreen lens developed by Spyros Skouras in 1953) with “stereophonic sound” was installed in the Broadway after Hazel led a group of Oregon theater operators to Hollywood for a demonstration of the new medium.<sup>180,181</sup> Two years later, Hazel upgraded the theater equipment again to support the “Todd-AO process”—a high-resolution widescreen film. As a part of this upgrade, a new 50-foot-wide screen was installed with a seven-foot depth curve.<sup>182</sup> The curving screen allowed the viewer to feel more like they were present in the movie. Additionally, the 70mm film used with Todd-AO afforded substantially greater photographic area compared to standard 35mm film. For the sound, the system used a six-channel soundtrack, contributing to an immersive film experience. The first Todd-AO film in Portland was the musical *Oklahoma!*, shown at the Broadway (and, incidentally, one of only a few original Todd-AO presentations across the country).<sup>183</sup> The film ran for 23 straight weeks.<sup>184</sup>

In addition to these technological upgrades, Hazel Parker regularly updated the interiors of her theaters. In 1956, the Broadway underwent a complete redecoration as her answer “to an appeal for theater owners across America to improve the appearance of their picture houses as one means of increasing show-going attendance.”<sup>185</sup> The interior received a new paint color scheme with Roman amphitheater designs, matching carpet, modern star-like globe light fixtures, new furniture and mirrors, special telephones installed in the women’s restrooms, and a new concession bar. It was thanks to Hazel Parker’s efforts to continually improve her theaters, to present her patrons with new and exciting attractions, and to stay current with the times that allowed her chain of theaters to weather the challenges that came with competing forms of entertainment and aging buildings.

### **The Significance of Hazel Parker as a Business Leader**

At the time that Hazel Parker took over as president of J. J. Parker Theatres it was highly unusual for a woman to be in charge of a business of this size or in the male-dominated movie theater industry. In the early 1940s, most women of Hazel’s age were married and they managed domestic responsibilities at home rather than seeking paid employment. Women of wealth with paid staff often had the time to do charitable activities, which was one way that women were able to do work outside the home during this time. That said, women were not absent from business life in Portland, though their numbers were notably fewer than their male counterparts.

Newspaper and City Directory searches demonstrate that women entrepreneurs in Portland operated apartment buildings, had cleaning businesses, were sales representatives for household items, sold real estate, owned beauty parlors and other specialty retail shops, offered photo retouching services, were insurance agents, ran publicity and ad agencies, and provided stenographer services. More unusual are examples of women like Virta Warrens who owned an automotive business and was the West Coast’s first female stock car driver and Edith Foltz Stearns who flew planes. While nursing was a popular profession for women, relatively few women had their own healthcare practices. Dr. Edith Phillips (optometrist), Dr. Bessie K. Lehman (chiropractor), and Dr. Freda Bilyeu (dentist) are three examples. In the area of law, Dorothy

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<sup>175</sup> “Mrs. J. J. Parker Visiting New York,” *Oregonian*, October 22, 1951,

<sup>176</sup> Herbert L. Larson, “Grand Larsony,” *Oregonian*, December 16, 1953, 19.

<sup>177</sup> Lauritz, 129-130.

<sup>178</sup> Henniger, 27.

<sup>179</sup> Herbert L. Larson, “Grand Larsony,” *Oregonian*, July 2, 1953, 30.

<sup>180</sup> Herbert L. Larson, “Grand Larsony,” *Oregonian*, March 14, 1953, 4.

<sup>181</sup> “Mrs. Parker Plans Switch,” *Oregonian*, December 18, 1953, 51.

<sup>182</sup> “New Equipment at Broadway Theater to Provide for Elaborate Productions,” *Oregonian*, October 21, 1956, 30.

<sup>183</sup> *Theatres of Portland*, 7.

<sup>184</sup> “New Equipment at Broadway Theater to Provide for Elaborate Productions,” *Oregonian*, October 21, 1956, 30.

<sup>185</sup> Herbert L. Larson, “Grand Larsony,” *Oregonian*, September 15, 1956, 7.

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McCullough started Portland's first female-attorney-owned practice in the 1920s and would go on to serve in the Oregon House of Representatives, Oregon Senate, and then become Portland's mayor in 1949. Similarly, Olive Zimmerman was a deputy district attorney in Portland for several decades beginning in the 1930s.

Many of these female entrepreneurs and professionals banded together and were active members of business clubs for women such as the Fifty-Fifty Club, the Women's Advertising Club, the Soroptimist Club, the Selectra Club, and the Business & Professional Women's Club. The goal of these clubs was to provide a venue for women in business to learn from each other and to network.

One Portland businesswoman whose prominence shares similarities with Hazel Parker as it pertains to of the impact the business had on Portland's development as a city is Eva Meyer—wife of Fred G. Meyer, who was the pioneer of the one-stop-shop big-box store in Oregon. Prior to their marriage, Eva honed her business skills as the owner of a delicatessen. When she and Fred married in 1919, Eva became treasurer of the company and worked side-by-side with her husband for forty years opening 60 Fred Meyer stores. She was said to have been involved in all aspects of the company.<sup>186</sup> In 1943, she was named Soroptimist of the year and six years later was named "Woman of the Year" by Portland Women's Forum for her "outstanding contributions to business and professional life in Portland."<sup>187</sup>

Based on the review of women business owners in Portland beginning in the 1940s, Hazel Parker stands out as a unique figure who was in sole control of a large and highly-valued business, which had a significant impact on the entertainment scene in downtown Portland. No other examples of a woman owner-operator of a major theater chain in the 1940s and 1950s could be found in the research for this nomination. For these reasons, the Parker House also has significance in local women's history.

### **Civic & Charitable Work**

Both J. J. and Hazel were civic-minded people who used their business name-recognition to promote charitable causes. This also had the secondary benefit of drawing more people to their theaters and added publicity that helped make Parker's Theatres a household name. During the first World War, J. J. Parker participated in the National Defense Aluminum Drive, where people brought aluminum scrap metal to the Majestic Theater to be donated for the war effort. The theater also sold war bonds.<sup>188</sup>

Matinees for children were a favorite benefit of his. Parker would host children's matinees welcoming upwards of one thousand orphaned or disabled children for an afternoon at the movies.<sup>189,190,191</sup> These children came from the Boys' & Girls Society, Children's Home, Fruit & Flower Mission, and other local charitable institutions.<sup>192</sup> Parker's daughter Malveson often contributed to the entertainment when she was a child. In 1931, Parker was quoted saying: "I don't think I have ever had a more enjoyable experience in my life than witnessing the extreme happiness that came to the children who packed the Broadway Theater."<sup>193</sup>

The Sunshine Division's<sup>194</sup> "theater day" was also a well-known event in which J. J. participated starting in the Depression to provide food for needy people at Christmas.<sup>195</sup> Patrons would get free admission to the movies

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<sup>186</sup> Fred Leeson, "Fred G. Meyer," [https://www.oregonencyclopedia.org/articles/meyer-fred/#.ZCMke\\_bMKUk](https://www.oregonencyclopedia.org/articles/meyer-fred/#.ZCMke_bMKUk), accessed 3/24/2023.

<sup>187</sup> "Mrs. Meyer Wins Honor," Oregon, January 16, 1950, 11.

<sup>188</sup> "J. J. Parker Dies Suddenly at Seaside Summer Home," Oregonian, August 10, 1941, 7.

<sup>189</sup> "Crippled Children Joyous Guests at Film Showing," Oregonian, October 30, 1925, 18.

<sup>190</sup> "Free View of Film Extended Children," Oregonian, July 30, 1925, 1.

<sup>191</sup> "Stage Gossip and Film News," Oregon Daily Journal, Oregon Daily Journal, December 13, 1922, 15.

<sup>192</sup> "Fairy Tale Film is Enjoyed by Children" Oregon Daily Journal, October 21, 1917, 14.

<sup>193</sup> "Theater Party Success," Oregonian, December 6, 1931, 29.

<sup>194</sup> The Portland Police Bureau had started the Sunshine Division in 1923 as a crime prevention program by furnishing food, fuel, and clothing for people in need. See "Sunshine for Christmas," Oregonian, December 12, 1953, 10.

<sup>195</sup> "Can Day at the Broadway," Oregonian, December 12, 1951, 22.

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in exchange for three cans of food. Under Hazel's direction in 1941, for example, they collected 10 tons of food and \$300 in cash at the Broadway Theater.<sup>196</sup> During the war years that followed, they collected cigarettes and other items for the troops rather than canned food.<sup>197</sup> It is unknown when the Sunshine Division's theater day program disbanded, but it was still running in the 1950s and Hazel served on the Sunshine Division board in 1951.<sup>198</sup>

During World War II, Hazel made time, as many people did, for volunteering toward the war effort. She was a volunteer waitress at the George A. White Serviceman's Center and a hostess at the Officer's Club for the Red Cross.<sup>199</sup> She volunteered in the women's division of the War Finance Committee and served as Oregon Motion Picture Red Cross chairperson for a number of drives during the war years.<sup>200</sup> She donated space at the Broadway to host benefit programs for the Oregon Red Cross.<sup>201</sup> At the Portland Air Base, Hazel furnished two dayrooms complete with pianos and phonographs.<sup>202</sup> These rooms were dedicated to the memory of her husband and a publicity photo in Figure 16 shows her and Air Force personnel in the day room with a framed photo of J.J. on the wall. Through movie premieres that included stars rallying for war bonds J. J. Parker Theatres sold more than \$3M in bonds—an achievement that rewarded Hazel with the honor of christening a ship.<sup>203,204</sup> Figure 17 provides a publicity photo of Hazel staffing the war bond booth at the Broadway, along with a war bond advertisement they ran in the local paper. Finally, during the Korean War, Hazel started a campaign to launch a "letters to Korea" movement after she learned that American soldiers were anxious for mail from home. Special stationery was provided for free to theater patrons and the theater would mail the letters overseas.<sup>205</sup>

### **The J. J. Parker Theater Dynasty Comes to a Close**

The arc of influence that J. J. Parker's theater business had on Portland was a long one—exactly 50 years. J. J. brought entertainment to Portlanders during the vaudeville days, then popularizing silent films and "talkies" next. As the art of filmmaking became more advanced and Hollywood produced stars of increasing popularity and fame, his theaters kept pace with the times, providing extravagant architectural experiences for his patrons. After his death, Hazel Parker matched, if not exceeded, J. J.'s business savvy, embracing the ever-growing glitz and glamour of the motion picture industry during the 1940s and 1950s.

The theater business did have to grow and change with the times. City center theaters declined nationwide as shopping malls opened in the suburbs, giving patrons fewer reasons to go downtown. Through the 1940s women were such a high percentage of daytime filmgoers that afternoon shows were called "matron matinees." It was easy to go shopping, see a film, and be home when the kids got out of school. But the number of women with afternoons to spare started to shrink after World War II. And, as mentioned earlier, television had a deleterious impact on the film business, keeping many patrons at home.

The 1952 sale of the Mayfair Theater to co-owner Evergreen State Amusement may have been the first sign that the Parker dynasty was on the decline. While Hazel at the time told reporters that she had plans to enlarge her holdings, this never came to be.<sup>206</sup> By the 1960s, several of the movie palaces in Portland had already been demolished. They were often carved up into smaller theaters like the Broadway eventually was, as the single 2500-seat theater no longer fit with market demand. With Hazel Parker also getting up there in

<sup>196</sup> "Food 'Ticket' to Big Show," Oregonian, December 20, 1947, 7.

<sup>197</sup> "Cigarettes for Soldiers Billed as Admission to Matinee," Oregonian, December 15, 1943, 1.

<sup>198</sup> "Two Named to Board," Oregonian, November 28, 1951, 14.

<sup>199</sup> Lauritz, 130.

<sup>200</sup> Larson, 54.

<sup>201</sup> "Matinee to Benefit Red Cross," Oregonian, March 8, 1945, 11.

<sup>202</sup> "New Day Room Dedicated at Army Base," Oregonian, June 6, 1943, 29.

<sup>203</sup> "Matlack Named Publicity Head for Bond Drive," Medford Mail Tribune, November 6, 1944, 8.

<sup>204</sup> Lauritz, 129-130.

<sup>205</sup> "Korea Letters Drive Goal," Oregonian, September 24, 1950, 69.

<sup>206</sup> "Parker Group Sells Mayfair," Oregonian, August 9, 1952, 1



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age, she decided, at 77 years old, to lease the Broadway Theater to the Trans-Beacon theater chain in 1966. While she had stated in 1949 that she was training her son to take over the business, for reasons unknown, that never came to be.<sup>207</sup> Hazel kept an office in the Broadway Theater building until it was sold to Tom Moyer in 1972. It is unclear when she sold all of her other theater holdings, but it appears to have happened incrementally through the 1960s and 1970s.

By the time the Broadway closed on January 3, 1988 it was poorly maintained and a “dive.”<sup>208</sup> Demolished in the spring of 1989, the 1000 Broadway Building was built in its place, completed in 1991. The 24-story office building included a four-screen cinema. Originally, Moyer planned to include the restored Broadway Theater marquee on the exterior, but this never came to pass.<sup>209</sup> Across the street, the Paramount Theater met a better fate and is the only remaining downtown palace theater from Portland’s heyday. The building was refurbished as the Arlene Schnitzer Concert Hall in 1984.

As for the Raleigh Street House, Hazel moved out in 1951 and sold it to Gordon and June Nagel. Gordon Nagel was a prominent businessman and June a violinist who was a founding member of the Portland Chamber Orchestra. June was also the daughter of Simon and Helen Director—owners of Jennings Furniture, a successful business in Portland. Director Park in downtown Portland is named for them. Arlene Schnitzer was her older sister and a prominent patron of the arts in Portland.

After selling the Raleigh Street House, Hazel moved to an apartment on the seventh floor of the newly-constructed Portland Towers building at 950 SW 21<sup>st</sup> Ave. Cared for by her daughter-in-law and granddaughters in her declining years, she passed away in her Portland Towers Apartment at age 87 in 1976.<sup>210,211</sup> She is entombed alongside her husband at Portland Memorial Mausoleum. Her son John passed away in 1981 and her stepdaughter Malveson in 2002. More biographical information about Malveson and John is provided at the end of Section 8.

## Comparative Analysis

### Other Buildings Associated with the Parkers

This section explores other buildings associated with the Parkers and makes the case that their personal residence best embodies their historic significance.

#### Residences

The following are all the known residences where J. J. and Helen Parker lived:

- 1300 SW Washington Street. City Directories indicate the Parkers lived in this apartment building in 1907 & 1908. It is still standing.
- 1117 SW Alder Street. City Directories indicate the Parkers lived in this building, historically called the St. Nicholas Hotel, from 1911-1914. It is still standing.
- 611 SW 10<sup>th</sup> Avenue. City Directories indicate the Parkers lived in this building, historically called the Seward Hotel, in 1915. It is still standing and is individually listed.

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<sup>207</sup> Larson, 54.

<sup>208</sup> Turnquist, 4.

<sup>209</sup> “1000 Broadway Building,” [https://en.wikipedia.org/wiki/1000\\_Broadway](https://en.wikipedia.org/wiki/1000_Broadway), accessed 1/28/2023.

<sup>210</sup> “Ex-Theater Operator Dies at 87,” Oregonian, December 22, 1976, 30.

<sup>211</sup> Henniger, 170.

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- 1414 SW 12<sup>th</sup> Avenue. City Directories indicate the Parkers lived in this apartment building from 1916-1920. It is demolished.
- 209 NW 23<sup>rd</sup> Avenue. City Directories indicate the Parkers lived in this building historically called the Weist Apartments from 1921-1924.<sup>212</sup> It is still standing and is individually listed.

These residences have less significance than the Raleigh House because the Parkers did not live at each address for very long and because all of these pre-date Hazel's involvement in the business. Therefore, the Raleigh Street house is a better representation of the Parker's significance due to both J. J. and Hazel having lived there during the high points of their careers and for a combined total of 27 years. The fact that they personalized the home provides added significance, as well as the fact that J. J. Parker worked there later in life and Hazel touted that the house "was always full of show people." Likewise, Hazel's apartment in the Portland Towers, which she lived in after the Raleigh Street House, holds less significance because J. J. also did not live there. This was primarily her residence in the later years of her career and during retirement.

The Parker Home in Seaside could not be identified, although it may still be standing.<sup>213</sup>

### Theaters

As described earlier in the Statement of Significance, the Parkers were involved with numerous theaters in the 50 years that they were doing business. The primary theaters that were in their ownership included the Broadway, the Majestic (United Artists), Peoples (Alder), and the Mayfair in Portland—all of which have been demolished. Interests they held in other Portland theaters changed as mergers and sales occurred, while there were also theaters they managed but did not own. The Guild came into the company's ownership in 1947 and it is the only Portland theater in the J. J. Parker Theatres chain that has not been demolished in Portland. That said, the Parker ownership is believed to have been only about 10 years and was during Hazel's tenure with no connection to J. J. This building is likely eligible but with significance related to it being the first arthouse theater in Portland and/or for its architectural design, but not as an outstanding representation of the life and work of J. J. and Hazel Parker.

In Astoria, the Parkers owned the Liberty Theater for many decades starting in 1927 and sold it in 1963. It still stands at 1203 Commercial Street and is individually listed. There are a few mentions in newspapers that the Parkers also owned the Riviera Theater in Astoria, but no details could be found. This theater still stands at 1102 Marine Drive. In Pendleton, they owned the Rivoli Theater for many years, which still stands at 108 S Main Street. While these Astoria and Pendleton theaters provide a direct link to the Parkers' business, there are three factors that make them less able to embody the significance of J. J. and Hazel. First, they were located outside of Portland. Second, J. J. and Hazel were rarely onsite and relied on local managers to oversee the theaters. And third, these theaters did not have primacy in their theater chain like the Broadway and United Artists theater, which were their two crown jewels and at the center of their brand.

For these reasons, the Parker's long-time personal residence in Portland is the best choice to represent their significance. That the Parkers' home also provided them a venue to entertain guests in their industry and to sustain J. J. with a home office in his later years of ill health is further evidence in support of this nomination.

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<sup>212</sup> Helen Parker's death certificate indicates they lived at this address for six years prior to her death, so there is a discrepancy with City Directories.

<sup>213</sup> City Directories list the address as 819 S. Promenade; however, no such address exists today or on Sanborn Maps from the period. Seaside appears to have undergone at least two address re-numberings, making the search for Parker's home difficult. A local newspaper article from 1987 suggests the Parker's home was 1145 or 1161 S. Promenade, but survey information in the Oregon SHPO database indicates these homes had other owners during the time the Parkers owned their Seaside home.

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## Other Local Theater Owners & Operators

This section provides a comparative analysis with other important theater businesspeople during the time period that J. J. and/or Hazel owned the Parker movie theater chain. The analysis helps establish the Parkers as historically-significant leaders in the movie theater industry.

### Calvin Heilig

Calvin Heilig was born in 1862 and, after a time in the railroading business, settled in Tacoma, Washington in c. 1890.<sup>214</sup> Known as a “pioneer showman of the northwest” and eventually “dean of the theatrical craft,” he bought his first theater there in 1893.<sup>215</sup> The next year he purchased another in Seattle and then, in 1895, became the manager of the Marquam Grand Opera—Portland’s first opera house.<sup>216</sup> In 1906, he purchased the Belasco Theater at SW 11<sup>th</sup> Avenue and Washington Street, renaming it the Heilig Theater where he featured vaudeville entertainment. A key point in his career came in 1910 when he built a new Heilig Theater at SW Broadway and Taylor Street, described as “one of the finest west of Chicago.”<sup>217</sup> Unusual for the time, the 1500-seat theater had two balcony levels of seating. As mentioned, J. J. Parker acquired the Heilig in 1934.

Around 1910, Calvin started the Heilig Theatre Corporation with his brother James and continued to buy theaters throughout the country. Over his career, this corporation owned more than 200 theaters across seven states.<sup>218</sup> Toward the end of his career, he lived in Tacoma but visited Portland every week to stay in touch with his business interests here.<sup>219</sup> He died in 1941—a few months before J. J.—and was remembered as one of the best known “old school” theater operators, admired for his leadership and business sagacity over 40 years.<sup>220</sup>

Almost twenty years J. J. Parker’s senior, Calvin Heilig is significant for his important early contributions to the theater industry in Portland. Heilig’s earlier entry into the entertainment business means that many of his years in Portland were primarily focused on vaudeville theater. While Parker also promoted vaudeville acts in his theaters, movies were the mainstay of the Parker chain, having started to phase out live entertainment in 1926. Heilig also achieved business success at the regional level, whereas the Parker chain was much more Portland/Oregon-focused.

It could be said that Heilig was part of the first generation of theater operators, J. J. was a second-generation leader, while Hazel Parker of a third generation. As leaders in the theater industry in different time periods, they all made contributions that responded to the unique social, political, economic, and technological factors that were shaping entertainment.

### Gus Metzger

Gustave “Gus” A. Metzger was born in 1878 in Saint Paul, Minnesota and was a theater operator/investor in Portland. He was primarily known for being the managing director of the Rivoli Theater beginning in 1920, which was a popular vaudeville and movie theater.<sup>221</sup> However, he also held minority interests in the Hollywood and Peoples Theaters in the early 1920s, making him a partner with Jensen & Von Herberg and J. J. Parker. He liquidated his theater assets in Portland in 1926 when Jensen & Von Herberg sold their

<sup>214</sup> “Heilig Leases 100 Theaters,” *Oregonian*, May 26, 1941, 12.

<sup>215</sup> “New Mayfair Ready Soon,” *Oregonian*, March 16, 1941, 45.

<sup>216</sup> “Carl Heilig of Theatre Fame Dies,” *Oregon Journal*, May 26, 1941, 13.

<sup>217</sup> “Heilig Leases 100 Theaters,” *Oregonian*, May 26, 1941, 12.

<sup>218</sup> “Carl Heilig of Theatre Fame Dies,” *Oregon Journal*, May 26, 1941, 13.

<sup>219</sup> “Heilig Leases 100 Theaters,” *Oregonian*, May 26, 1941, 12.

<sup>220</sup> “Carl Heilig of Theatre Fame Dies,” *Oregon Journal*, May 26, 1941, 13.

<sup>221</sup> The Rivoli was located at SW Washington and SW Park. It was built in 1914 as the National and also called the Strand prior to becoming the Rivoli. The building was demolished in 1958.

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controlling interests to North American Theaters Corporation. He moved to Los Angeles that year and was involved with a number of theaters there including the Fairfax and the Arcade.<sup>222</sup> Most notably, he commissioned the Roxie Theater (518 S Broadway, Los Angeles) in 1931. He served as board chair of the Southern California Theater Owners Association and passed away in 1963, having been involved in the movie theater business for 40 years.<sup>223</sup>

Based on this high-level research, Metzger's significance is more heavily tied to his work in Los Angeles than Portland. Compared to J. J. Parker, he only operated one theater in Portland and was a minority partner in several others. The fact that he left the Portland theater scene in 1926 means he had less influence on the local entertainment industry compared to J. J. and Hazel Parker, who were each considered leaders for decades with Hazel working full-time as a theater operator until 1966.

### **Claude Jensen**

Claude S. Jensen was born in 1881 in Richmond, Utah and started out in the theater business practically penniless in 1907 in Missoula, Montana.<sup>224</sup> After moving to Los Angeles in 1908, he worked at the Plaza Theater, eventually buying and operating it. He also purchased the Bijou and Columbia (Long Beach, CA) theaters.<sup>225</sup> In 1911, he moved to Tacoma, Washington and partnered with John C. Von Herberg after buying the National Theater in Seattle. Together they grew their company and developed the Liberty Theater in Seattle in 1914, followed by the Columbia in Portland in 1915.<sup>226</sup> In 1918, Jensen visited Portland to tend to business and was impressed by the city, deciding to establish the company's headquarters here.<sup>227</sup> The next year they completed their merger with J. J. Parker. In 1925, Jensen & Von Herberg built Astoria's Liberty Theater and then Portland's Hollywood Theater in 1926—their two most important buildings in Oregon.

As discussed, the two business partners sold their theater interests—now one of the nation's largest interstate theater chains at the time—for \$5M to North American Theater Corporation.<sup>228</sup> At the time of the transfer, there were 33 operating theaters (and several "dark" theaters) in their portfolio across Oregon, Washington, Montana, and California. It was considered one of the most profitable chains in the nation and all large producing firms in the industry bid on it. Jensen retained an ownership stake in four theaters in Seattle and six in Yakima, WA despite professing to be retired from the theater business.<sup>229</sup>

Some sources suggest Jensen was involved in the development of the Portland Theater (later called the Paramount and now the Arlene Schnitzer Concert Hall) and Heathman Hotel in 1926 and 1927. However, it appears that, at most, he was the owner of the land upon which the theater and the adjacent hotel were built. Newspaper articles suggest that Jensen turned his attention to real estate investing as his primary focus in retirement. Most notably, he purchased the city block containing William S. Ladd's home at SW 6<sup>th</sup> and Jefferson Street from the Ladd Family, which was later demolished and the land redeveloped.<sup>230</sup> Claude Jensen passed away in 1950.

Compared to the Parkers, Claude had a much shorter theater career (19 years), exiting the business in 1926 like Metzger did. His most significant contributions to the theater industry in Oregon included the development of the Astoria Liberty Theater and Portland's Hollywood Theater. These are indeed important buildings. However, the arc of his career is far shorter than the Parkers' and he was not involved in the theater industry through its peak decades following the rise of the movie palace into the 1950s.

<sup>222</sup> "G. A. Metzger Gives Pictures New Home," *Oregonian*, July 5, 1931, 35.

<sup>223</sup> "Gustave Arthur Metzger," <https://www.findagrave.com/memorial/161963517/gustave-arthur-metzger>, accessed 2/4/2023.

<sup>224</sup> "C. S. Jensen, Theater Man, Retiring After 19 Years," *Oregonian*, March 29, 1926, 20.

<sup>225</sup> *Ibid.*

<sup>226</sup> *Ibid.*

<sup>227</sup> *Ibid.*

<sup>228</sup> *Ibid.*

<sup>229</sup> "Bullet Wound Kills Theatre Man," *Oregon Journal*, September 5, 1950, 5.

<sup>230</sup> "Bullet Wound Kills Theatre Man," *Oregon Journal*, September 5, 1950, 5.

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Very little information could be found about John C. Von Herberg; thus the reason why he is not included in this comparative analysis. He was the Seattle-based partner in the Jensen & Von Herberg company.

### **Ted Gamble**

Theodore Roosevelt Gamble was born in 1906 in Nevada, Missouri.<sup>231</sup> At the age of 13, he entered the theater business as a doorman in Seattle and he came to oversee a dozen or more theaters in the Pacific Northwest before he was 20.<sup>232</sup> His meteoric rise continued over the next couple of years as he became general manager for Northwest Theater Enterprises—a subsidiary of Universal.<sup>233</sup> In 1930, he moved to Portland to manage the Orpheum Theater for Fox West Coast theaters.<sup>234</sup> It was at this time that he met J. J. Parker, who hired him in 1932 as “one of the best-known theater men” to operate the Rialto Theater.<sup>235</sup> He soon became Parker’s right-hand man, overseeing the Paramount, Broadway, United Artists, Rialto, Hollywood, and the Liberty Theater in Astoria.<sup>236</sup> By 1940, he was promoted to executive Vice President of J. J.’s chain.<sup>237</sup> However, at the end of that year, he left the Parker business to undertake his own theater venture, buying the Capitol Theater and then the Bagdad Theater in Portland.<sup>238</sup>

As the US entered World War II, Gamble’s business acumen earned him an appointment to the war bond effort in Washington, DC, with Oregon becoming the top war bond seller per capita.<sup>239</sup> This elevated him to the role of national director of the Treasury’s finance division in 1943.<sup>240</sup> While his brothers were enlisted in the military overseas, he chose to work without a salary as a way to help with the war effort.<sup>241</sup> Gamble’s selflessness and accomplishments eventually led to accolades, civic appointments, and honorary university degrees.

After the war, Ted Gamble set to expand his theater operations in the Portland area, but it is unknown how far this went or if his interest held. He did open the previously shuttered Century Theater in 1947, which gave it another eight years of life.<sup>242</sup> His involvement in theater seemed to wane towards the 1950s as he became involved in multiple disparate endeavors that reflect his propensity for finance and business.<sup>243</sup> Among these was buying a Pepsi Cola bottling plant, serving as director for NW Airlines and First National Bank of Oregon, owning several radio stations, and finally a Portland television station. Upon his death in 1960, it was said that Gamble was at the height of his career as he was then embarking on a production studio to produce color movies.

While notable as a figure in the Portland theater world, especially prior to World War II, Gamble’s greatest contributions occurred during and following the war. Compared to the Parkers, Gamble’s work was much more wide-ranging. His career ultimately afforded him a more diverse sphere of influence compared to the singular business focus that J. J. and Hazel showed. Another contrast to note is that while J. J. and Hazel were the owners of their theater chain, much of Gamble’s career in theater came working for other companies

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<sup>231</sup> “Theodore Roosevelt Gamble,” <https://www.findagrave.com/memorial/98114415/theodore-roosevelt-gamble>, accessed 2/1/2023.

<sup>232</sup> “Realtors Pick First Citizen,” Oregonian, December 16, 1945, 1

<sup>233</sup> “Gamble to Operate Fox Rialto Theater,” Oregonian, March 21, 1932, 1

<sup>234</sup> “Gamble to Manage Fox Theaters Here,” Oregonian, May 31, 1932, 1

<sup>235</sup> “Gamble to Operate Fox Rialto Theater,” Oregonian, March 21, 1932, 1

<sup>236</sup> “Gamble to Manage Fox Theaters Here,” Oregonian, May 31, 1932, 1

<sup>237</sup> “‘Wind’ Viewed by Thousands,” Oregonian, February 16, 1940, 1

<sup>238</sup> “Treasury Post Given Gamble,” Oregonian, December 30, 1941, 1

<sup>239</sup> Ibid.

<sup>240</sup> “Business Sale \$300,000 Deal,” Oregonian, April 13, 1952, 28

<sup>241</sup> “Realtors Pick First Citizen,” Oregonian, December 16, 1945, 1

<sup>242</sup> “New Century Theatre,” <http://cinematreasures.org/theaters/55106>, accessed 2/1/2023.

<sup>243</sup> “Theodore Roosevelt Gamble,” <https://www.findagrave.com/memorial/98114415/theodore-roosevelt-gamble>, accessed 2/1/2023.

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and magnates—J. J. included. Less an innovator and cultivator of theater culture than the Parkers, Ted Gamble's prowess was seemingly rooted in civic duty and the effective administration of business.

### **Katherine Marshall**

Katherine V. Marshall (1910-1992) was featured in a three-part series about women in the Portland theater industry in 1961.<sup>244</sup> In this series, Marshall, Nancy Welch (below), and Hazel Parker were profiled as women who had achieved unique leadership roles in the theater industry to-date. This was a rarity for the times and was the only period article that could be found discussing women in the Portland theater business.

Marshall started working in theaters as a teen in Yakima, WA and later as a cashier at the Paramount Theater in Portland. As an employee of Hamrick Theaters Corporation, she worked her way up in the company and was executive secretary to the manager for eighteen years. In the late 1950s, she took over the management of the Liberty Theater in downtown Portland and the business affairs of Hamrick Theaters. In the early 1960s she became the manager of the newly-built Music Box Theater.

Little else is known about Marshall, though in-depth research may reveal more information about her career. By comparison, Hazel Parker had far greater influence given that she owned and managed the Parker chain and had a vast network of industry connections in Los Angeles and New York.

### **Nancy Welch**

Nancy Dickerson Welch was known as the "plucky" manager of the Guild Theater, where she started out as an usherette in 1951. She came to run three of Portland's arthouse theaters—the Guild, the Fine Arts, and Cinema 21.<sup>245</sup> In the early 1960s, she was arrested and prosecuted under Portland's obscenity ordinance when the Guild played the French film "The Lovers." The Oregon Supreme Court eventually reversed her conviction.<sup>246</sup> Further research may provide additional details about Welch's career, however, like Marshall, she did not rise to the level of prominence that Hazel Parker did as owner of the J. J. Parker Theatres chain.

### **Conclusion**

This National Register nomination has established that J. J. and Hazel Parker were leaders in an industry that had an outsized influence on the lives of generations of Portlanders. With their combined significance extending 50 years, their locally-owned theater chain shaped the culture and feel of the city for decades. Remarkably, they were able to stand toe-to-toe with industry giants, becoming a household name in Portland and establishing a reputation for providing an unsurpassed theater experience in town. The Parkers achieved this by aggressively and suavely seeking contracts for the best films and performers and by constantly and strategically revamping their theaters' image and technology to stay fresh and modern—factors that cemented a devoted following of movie-going customers. They were also skilled and innovative promoters of their movies—especially during Hazel's reign. These factors, in addition to frequent theater remodeling, technological advancements, and responding to a cultural interest in arthouse and foreign films, kept the Parker name and their industry exciting. Furthermore, with Hazel Parker being a powerful and effective female business owner, this made the J. J. Parker Theatres name even more emblematic of an evolving and progressing culture.

Seemingly more than any other local figure, the Parkers nurtured the connections between Portland and the entertainment industry in Los Angeles and New York City, drawing celebrities to the city for events and movie premieres. This raised Portland's profile and created the Hollywood craze along Broadway in downtown

<sup>244</sup> "Manager Proud of 'Compact,'" Oregonian, February 9, 1961, 41.

<sup>245</sup> "Spaceship to Venus," Oregonian, December 15, 1962, 11.

<sup>246</sup> "What is Obscenity?" Oregonian, October 9, 1961, 29.

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Portland that few remember today, but which produced a cultural mystique and phenomenon at the heart of the city. This pulse in the core of the downtown retail environment significantly shaped its development. The sheer number of theaters and their iconic architecture was a huge draw for people to come to the central business district for entertainment, shopping, and automobile cruising. Few other business types made such a strong combined architectural and economic impact on downtowns and main streets as the movie theater in the first half of the 20th century and the Parkers certainly made the most noteworthy contribution to that end with their business legacy in Portland.

## Additional Family Information

### Malveson Parker

J. J. and Helen Parker raised Malveson together until Helen's passing when Malveson was eleven. J. J., Hazel, and Malveson moved into the Raleigh Street House the following year and Malveson lived there during her adolescence and off and on until at least age 28.<sup>247</sup> She attended Miss Catlin's School (now called Catlin Gabel), University of Oregon, and Oregon State University.<sup>248,249</sup> At age 17, she spent a year in Paris studying painting. While overseas, Malveson learned that her maternal grandmother—Mary H. Bounsall, a pioneer of the Mission District in San Francisco—had passed and that she was heir to her estate. Malveson inherited \$20,000 plus an additional \$2500 in real estate—a sizeable inheritance in 1929.<sup>250</sup>

Malveson attended St. Vincent's Hospital School of Nursing in Portland and received her certificate in nursing supervision in 1938.<sup>251</sup> For nine years she taught student nursing at Doernbecher Children's Hospital (now part of Oregon Health Sciences University).<sup>252</sup> She was trained in the Kenny method of polio treatment at Stanford University Medical School, which she brought back to her work at Doernbecher.<sup>253</sup> She ultimately received her PhD in nursing. Malveson joined the Army Nurse Corps during World War II and had a lengthy tour of duty overseas including Guam and Hawaii. Afterward, she became Superintendent of Klamath Valley Hospital in Oregon.<sup>254</sup>

Married to John Tobin in 1947, they had a son and a daughter. When Malveson passed in 2002 at age 89, only her biological parents—Leonard & Josephine Strother—were noted in her obituary. No mention was made of the Parkers or her life in Portland.<sup>255</sup>

### John Parker Jr.

John Parker spent his entire youth growing up in the Raleigh Street house. He studied in Paris at the same time that Malveson was there. Two months after his father died, when he was 16, Orson Welles's masterpiece film *Citizen Kane* opened at the Broadway Theater and John was greatly influenced by the film.

Accounts suggest he had a troubled life, spending time in dive bars along West Burnside Street, associating with a rough crowd, and had difficulty managing his money.<sup>256,257</sup> Later, John moved to Hollywood in an attempt to break into show business. A 1955 article referred to him as a movie producer, director, and screen

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<sup>247</sup> US Census, 1940.

<sup>248</sup> "Mr. and Mrs. J. J. Parker," *Oregonian*, January 6, 1929, 34.

<sup>249</sup> "Miss Malveson Parker," *Oregonian*, January 1, 1933, 21.

<sup>250</sup> "Old Shasta Produces Gold," *The Searchlight*, December 19, 1929, 1.

<sup>251</sup> "Certificate in nursing supervision," *Oregonian*, May 30, 1938, 3.

<sup>252</sup> "Army Nurse Ends Leave in Portland," *Oregonian*, February 16, 1945, 11.

<sup>253</sup> "Kenny treatment for polio given here," *Oregonian*, October 10, 1943, 25.

<sup>254</sup> "Ex-Army Nurse Joins Hospital," *Herald and News*, December 3, 1946, 10.

<sup>255</sup> "Malveson Josephine Tobin," *The Salt Lake Tribune*, May 23, 2002, 42.

<sup>256</sup> J. D. Chandler, "Portland on the Take," Arcadia Publishing Inc, 2014.

<sup>257</sup> J. D. Chandler, "Mid-Century Crime Bosses, Civic Corruption & Forgotten Murders," Arcadia Publishing Inc, 2014.

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writer.<sup>258</sup> His only known film was a dialogue-free horror film called *Dementia*, produced in 1953 and premiered at New York's 55<sup>th</sup> Street Playhouse.<sup>259</sup> He traveled with Hazel to New York City that year to make arrangements for showing the film while his mother conducted theater business.<sup>260</sup>

Earlier in 1953 he had filed a lawsuit in federal court against the Parker estate, wanting the current trustees dismissed (including his mother) so he could have control of his estate.<sup>261</sup> The judge did not find in his favor. John was back in court in 1957 for failing to pay alimony and child support to his ex-wife Faith Parker and their two daughters. The court legally declared him a spendthrift and ordered Portland Trust Bank to continue as financial custodian. His estate was valued at \$500,000 in 1958.<sup>262</sup> John Parker passed away at age 55 in 1981 in Hollywood, California.

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<sup>258</sup> Lauritz, 129-130.

<sup>259</sup> "John Parker," <https://www.imdb.com/name/nm0662368/bio>, accessed 1/28/2023.

<sup>260</sup> Herbert Larson, "Grand Larsony," December 16, 1953, 19.

<sup>261</sup> "Trustees Sued by Movie Heir," Oregonian, March 11, 1953, 16.

<sup>262</sup> "John Parker Own Counsel," Oregonian, November 25, 1958, 42.



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- "2911 NW Raleigh," Oregonian, January 13, 1952, 42.
- "50 Year Lease is Made," Oregonian, June 15, 1919, 12
- "Advertising Women's Club Promising Organization," Oregonian, May 25, 1919, 24.
- "All Given Son, Parker Widow," Oregonian, August 17, 1941, 8.
- "Anita is Sewing Shirts," Oregon Daily Journal, August 1, 1917, 9.
- "Announce Theater Plan," Oregonian, July 20, 1927, 9.
- "Army Nurse Ends Leave in Portland, Oregonian, February 16, 1945, 11.
- "Art vs. Box Office: Is there solution?" Oregonian, September 21, 1947, 68.
- "Believes in Luck as Requisite to Success," Long Beach Press-Telegram, July 10, 1911, 3
- "Big Pictures Replace Acts on Broadway," Oregonian, January 19, 1933, 4.
- "Blandings Dream House to Open for 30 Day Showing," Oregonian October 3, 1948. 27.
- "Bullet Wound Kills Theatre Man," Oregon Journal, September 5, 1950, 5.
- "Business Sale \$300,000 Deal," Oregonian, April 13, 1952, 28.
- "C. H. Green—erect two-story frame dwelling," Oregonian, April 19, 1917, 21.
- "C. S. Jensen, Theater Man, Retiring After 19 Years," Oregonian, March 29, 1926, 20.
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- "Carl Heilig of Theatre Fame Dies," Oregon Journal, May 26, 1941, 13.
- "Cecil Teague to Play at Majestic," Oregon Daily Journal, June 29, 1919, 44.
- "Certificate in nursing supervision," Oregonian, May 30, 1938, 3.
- "Cigarettes for Soldiers Billed as Admission to Matinee," Oregonian, December 15, 1943, 1.
- "Clara Likes Mayor." Oregonian July 17, 1918: 8.
- "Court Would Serve All Persons Alike," Oregon Daily Journal, February 26, 1914, 4.
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- "Details of Big M. P. Merger Public," Oregon Daily Journal, October 7, 1919, 12.
- "Ex-Army Nurse Joins Hospital," Herald and News, December 3, 1946, 10.
- "Ex-Theater Operator Dies at 87," Oregonian, December 22, 1976, 30.
- "Fairy Tale Film is Enjoyed by Children" Oregon Daily Journal, October 21, 1917, 14.
- "Fine Furniture." Oregonian, September 22, 1940, 21.
- "Fine Furniture." Oregonian, September 22, 1940, 21.
- "First Lady of Theater Honored," Oregonian, September 11, 1949, 24.
- "Food 'Ticket' to Big Show," Oregonian, December 20, 1947, 7.

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- "Fox Broadway Theater Announces Sharp Change in Policy," Oregonian, January 11, 1933, 20.
- "Free View of Film Extended Children," Oregonian, July 30, 1925, 1.
- "Future bathing beauty discovered in Portland," Oregonian, May 9, 1920, 24.
- "G. A. Metzger Gives Pictures New Home," Oregonian, July 5, 1931, 35.
- "Gamble to Manage Fox Theaters Here." Oregonian May 31, 1932: 1
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- "Guild Boss Has 'Fightin' Spirit,'" Oregonian, February 10, 1961, 38.
- "Heilig Leases 100 Theaters," Oregonian, May 26, 1941, 12.
- "Historic Walk," Seaside Signal, May 21, 1987, Section 3, 4.
- "Italian Film Wins Fight with City," Oregonian, June 8, 1950, 1.
- "J. J. Parker Acquires Film House Control," Oregonian, May 12, 1926, 1.
- "J. J. Parker Dies Suddenly at Seaside Summer Home," Oregonian, August 10, 1941, 7.
- "J. J. Parker Fined \$200," Oregonian, May 10, 1925, 6.
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- "J. J. Parker's United Artists," Oregonian, May 7, 1954, 25.
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- "Kenny treatment for polio given here," Oregonian, October 10, 1943, 25.
- "Korea Letters Drive Goal," Oregonian, September 24, 1950, 69.
- "Lacey Gets Publicity," Oregonian, November 16, 1919, 4.
- "Liquor Case Postponed," Oregonian, May 9, 1925, 11.
- "Little Malveson Parker," Oregon Daily Journal, September 25, 1921.
- "Majestic to Get 'Big Four' Films," Oregon Daily Journal, July 18, 1919, 14
- "Malveson Josephine Tobin," The Salt Lake Tribune, May 23, 2002, 42.
- "Malveson Parker," Oregon Daily Journal, May 29, 1921, 38.
- "Manager Proud of 'Compact,'" Oregonian, February 9, 1961, 41.
- "Marriage Licenses," The San Francisco Call, April 9, 1903, 13.
- "Matinee to Benefit Red Cross," Oregonian, March 8, 1945, 11.
- "Matlack Named Publicity Head for Bond Drive," Medford Mail Tribune, November 6, 1944, 8.
- "Miss Malveson Parker," Oregonian, January 1, 1933, 21.
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- "Motion pictures have been taken..." Oregonian, July 26, 1920, 9.
- "Mr. and Mrs. J. J. Parker," Oregonian, January 6, 1929, 34.
- "Mr. and Mrs. J. J. Parkers are receiving congratulations," Oregonian, September 29, 1925, 14.

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- "Mrs. J. J. Parker Purchases Broadway Theater Property," Oregonian, October 1, 1944, 1.
- "Mrs. J. J. Parker..." Oregon Daily Journal, August 7, 1921, 39.
- "Mrs. Parker Plans Switch." Oregonian December 18, 1953: 51.
- "Naylor Estate \$100,000," Oregonian, December 28, 1923, 4.
- "Negotiations," Long Beach Press Telegram, July 7, 1929, 13.
- "New Alder Theater to Open August 30," Oregonian, August 24, 1929, 4.
- "New Day Room Dedicated at Army Base," Oregonian, June 6, 1943, 29.
- "New Equipment at Broadway Theater to Provide for Elaborate Productions," Oregonian, October 21, 1956, 30.
- "New Mayfair Ready Soon," Oregonian, March 16, 1941, 45.
- "Old Shasta Produces Gold," The Searchlight, December 19, 1929, 1.
- "Opening of the Waldorf Buffet and Billiard Parlors," Oregon Daily Journal, April 28, 1912, 5.
- "Park and Alder Site Sells for \$400,000," Oregon Daily Journal, September 2, 1920, 1.
- "Parker Group Sells Mayfair," Oregonian, August 9, 1952, 1.
- "Parker Rites Due Tuesday," Oregonian, August 12, 1941, 11.
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- "Parker," Oregonian, November 28, 1923, 17.
- "Parker," The San Francisco Examiner, December 1, 1923, 4.
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- "Poison Kills Woman," Oregonian, November 28, 1923, 4.
- "Portland Man Takes Over Fox Theaters," Los Angeles Evening Citizen News, January 14, 1932.
- "Realtors Pick First Citizen." Oregonian December 16, 1945, 1
- "Remodeled Guild Theater Opens Door to Special Guests, Movie Notables," Oregonian, June 1, 1956, 34.
- "Renovation Work Starts at Broadway Theater," Oregonian, September 20, 1933, 15.
- Rivoli Advertisement, Oregon Daily Journal, August 25, 1922, 3.
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- "Sheriff and Police Are Enjoined from Closing Pool Room," Oregon Daily Journal, January 19, 1913, 1.
- "Spaceship to Venus," Oregonian, December 15, 1962, 11.
- "Spending and Gaiety Found," Oregonian, May 6, 1934, 37.
- "Stage Gossip and Film News," Oregon Daily Journal, Oregon Daily Journal, December 13, 1922, 15.
- "Strother," San Francisco Chronicle, October 7, 1912, 11.
- "Strother," The San Francisco Chronicle, April 8, 1926, 4.
- "Sunday Concert Programmes," Oregonian, June 17, 1923, 56.
- "Sunshine for Christmas," Oregonian, December 12, 1953, 10.
- "The Regular Luncheon of the Women's Advertising Club..." Oregonian, October 22, 1919, 12.

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- "Theater Man's Wife Dies from Poison," Oakland Tribune, November 28, 1923.
- "Theater Party Success," Oregonian, December 6, 1931, 29.
- "Theodore R. Gamble," Federal Commission Reports, 1996, 996.
- "Treasury Post Given Gamble." Oregonian December 30, 1941: 1
- "Tribute Paid Theater Man," Oregonian, August 13, 1941, 11.
- "Tribute Paid to Mrs. Parker," Oregonian, April 7, 1949, 21.
- "Trustees Sued by Movie Heir," Oregonian, March 11, 1953, 16.
- "Two Named to Board," Oregonian, November 28, 1951, 14.
- "Two story building occupying..." Oregon Daily Journal, September 5, 1920, 21.
- "U.A. to Introduce Cinerama to Portlanders Next Spring," Oregonian, December 7, 1952, 1.
- "What is Obscenity?" Oregonian, October 9, 1961, 29.
- "Wife Divorces Convict," Oregonian, March 2, 1923, 4.
- "Wind' Viewed by Thousands." Oregonian February 16, 1940: 1
- "Women Prominent in Local Theaters," Oregonian, February 7, 1961, 27.
- "Women's Advertising Club is Formed and Officers Are Named," Oregon Daily Journal, May 23, 1919, 4.
- "Woolworth Lease Space on Alder St," Oregon Daily Journal, March 25, 1921, 1.
- "Wrong Potion Taken," Oregonian, November 27, 1923, 4.

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- Lauritz, Phyllis., "First Lady of the Theater Industry," The American Weekly Sunday Oregonian Magazine, Sept 25, 1955, 129-130.
- "13569—Ex parte Malveson Parker," The Recorder, December 6, 1923, 3.
- "Community Service a Must in J. J. Parker Circuit," Box Office Magazine, vol. 55 no. 17, August 27, 1949, 22-23.
- "Mrs. J. J. Parker," Showmen's Trade Review, vol. 38 no 23, June 26, 1943, 4.
- "The Parker Circuit Has a Birthday Too," Exhibitor Magazine, December 1, 1948, vol 41 no. 4, 8-9.
- "What's New in Western Lighting," Sunset Magazine, vol 78-79, 1937, 24.

### **Websites**

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- "Gustave Arthur Metzger," <https://www.findagrave.com/memorial/161963517/gustave-arthur-metzger>, accessed 2/4/2023.
- "Helen Hopkins" - <https://www.ancestry.com/family-tree/person/tree/187339965/person/432451854652/facts>.
- "John Parker," <https://www.imdb.com/name/nm0662368/bio>, accessed 1/28/2023.
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"Theodore Roosevelt Gamble," <https://www.findagrave.com/memorial/98114415/theodore-roosevelt-gamble>, accessed 2/1/2023.

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: Historical Newspapers

Historic Resources Survey Number (if assigned): 2-725-02911

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**10. Geographical Data**

**Acreage of Property** Less than one

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

**Latitude/Longitude Coordinates**

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

1	<u>45.534026°</u>	<u>-122.711261°</u>	3	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude
2	<u></u>	<u></u>	4	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude

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

The boundary is the property's full tax lot, which is comprised of lots 3 and 4 of Block 5 in the Willamette Heights Addition (#1N1E29DC 14100). Beginning at the southeast corner of the building at NW Raleigh Street and NW 29<sup>th</sup> Avenue, the boundary runs 100 feet to the southwest corner of the property. The boundary then runs 100 feet north. From there the boundary runs 100 feet east. Finally, the boundary runs south 100 feet back to the southeast corner. This includes the historic building and the detached garage.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary was selected because it encompasses the original 10,000 sf lot for this house.

**11. Form Prepared By**

name/title Jessica Engeman and Erik Hovmiller, Historians date March 1, 2023  
organization Continuum Preservation Consulting LLC telephone 971-221-6796  
street & number 3135 NE 23<sup>rd</sup> Ave email Jessica@continuumpreservation.com  
city or town Portland state OR zip code 97212

**Additional Documentation**

Submit the following items with the completed form:

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

Parker, J. J. and Hazel, House  
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**Photographs:**

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

**Photo Log**

**Name of Property:** J. J. and Hazel Parker House  
**City or Vicinity:** Portland  
**County:** Multnomah **State:** Oregon  
**Photographer:** Jessica Engeman  
**Date Photographed:** February 3, 2023

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

- Photo 1 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0001)  
South elevation, camera facing north.
- Photo 2 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0002)  
East elevation, camera facing west.
- Photo 3 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0003)  
North elevation, camera facing south.
- Photo 4 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0004)  
North elevation, looking southwest.
- Photo 5 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0005)  
West elevation, looking east.
- Photo 6 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0006)  
Garage, camera facing north.
- Photo 7 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0007)  
Entry foyer, camera facing south.
- Photo 8 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0008)  
Stair, camera facing northwest.
- Photo 9 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0009)  
Living room, camera facing northeast.
- Photo 10 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0010)  
Living room terrace door, camera facing east.
- Photo 11 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0011)  
Boiserie paneling in living, camera facing north.



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- Photo 12 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0012)  
Music room, camera facing northeast.
- Photo 13 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0013)  
Dining room, camera facing west.
- Photo 14 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0014)  
Paneled and glass door, camera facing south.
- Photo 15 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0015)  
Den, camera facing west.
- Photo 16 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0016)  
Second-floor stair landing, camera facing north
- Photo 17 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0017)  
Primary bedroom, camera facing northeast.
- Photo 18 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0018)  
Primary bedroom, camera facing west.
- Photo 19 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0019)  
Primary bedroom sitting room, camera looking west.
- Photo 20 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0020)  
Primary bedroom historic bathroom, camera looking west.
- Photo 21 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0021)  
Primary bedroom historic bathroom, camera looking south.
- Photo 22 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0022)  
Bedroom 2, camera looking north.
- Photo 23 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0023)  
Bedroom 2 en-suite bathroom, camera looking southeast.
- Photo 24 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0024)  
Bedroom 3 en-suite bathroom, camera looking southwest.
- Photo 25 of 25:** (OR\_MultnomahCounty\_JJandHazelParkerHouse\_0025)  
Bedroom 4, camera looking north.

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

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

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National Park Service

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### List of Figures

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

- Figure 1:** Regional location map
- Figure 2:** Local location map
- Figure 3:** Tax lot map
- Figure 4:** Site plan, 2023
- Figure 5:** First floorplan, 2023.
- Figure 6:** Second floorplan, 2023.
- Figure 7:** Basement floorplan, 2023
- Figure 8:** Parker House in 1922.
- Figure 9:** J. J. Parker, c. 1935.
- Figure 10:** The Broadway Theater, 1940.
- Figure 11:** SW Broadway, c. 1940.
- Figure 12:** Parker House featured in Sunset Magazine, 1937.
- Figure 13:** The Broadway Theater looking southeast and SW Broadway looking north, decorated for the world premiere of "Canyon Passage" in 1946.
- Figure 14:** SW Broadway during the arrival of movie stars for the world premiere of Canyon Passage.
- Figure 15:** Hazel Parker on the cover of Showmen's Trade Review Magazine, 1943.
- Figure 16:** Publicity photo of Hazel Parker dedicating the new day room at the local military base, 1943.
- Figure 17:** Publicity photo of Hazel Parker selling war bonds at the Broadway Theater and a newspaper advertisement for the theater's bond booth, c. 1943.
- Figure 18:** Page from Jack Matlack's "Broadway Theatre" scrapbook.
- Figure 19:** Hazel Parker on the cover of Exhibitor Magazine, 1948.
- Figure 20:** Hazel Parker and Jack Matlack in Exhibitor Magazine, 1948.
- Figure 21:** J. J. Parker Theatres advertisement, 1950.
- Figure 22:** Hazel Parker on the cover of the August 27, 1949 issue of Box Office Magazine.
- Figure 23:** Hazel Parker with actor Lou Costello and other actors and executives, c. 1945.
- Figure 24:** Hazel Parker with actor Errol Flynn, 1952.
- Figure 25:** Parker House primary bathroom, 2021.

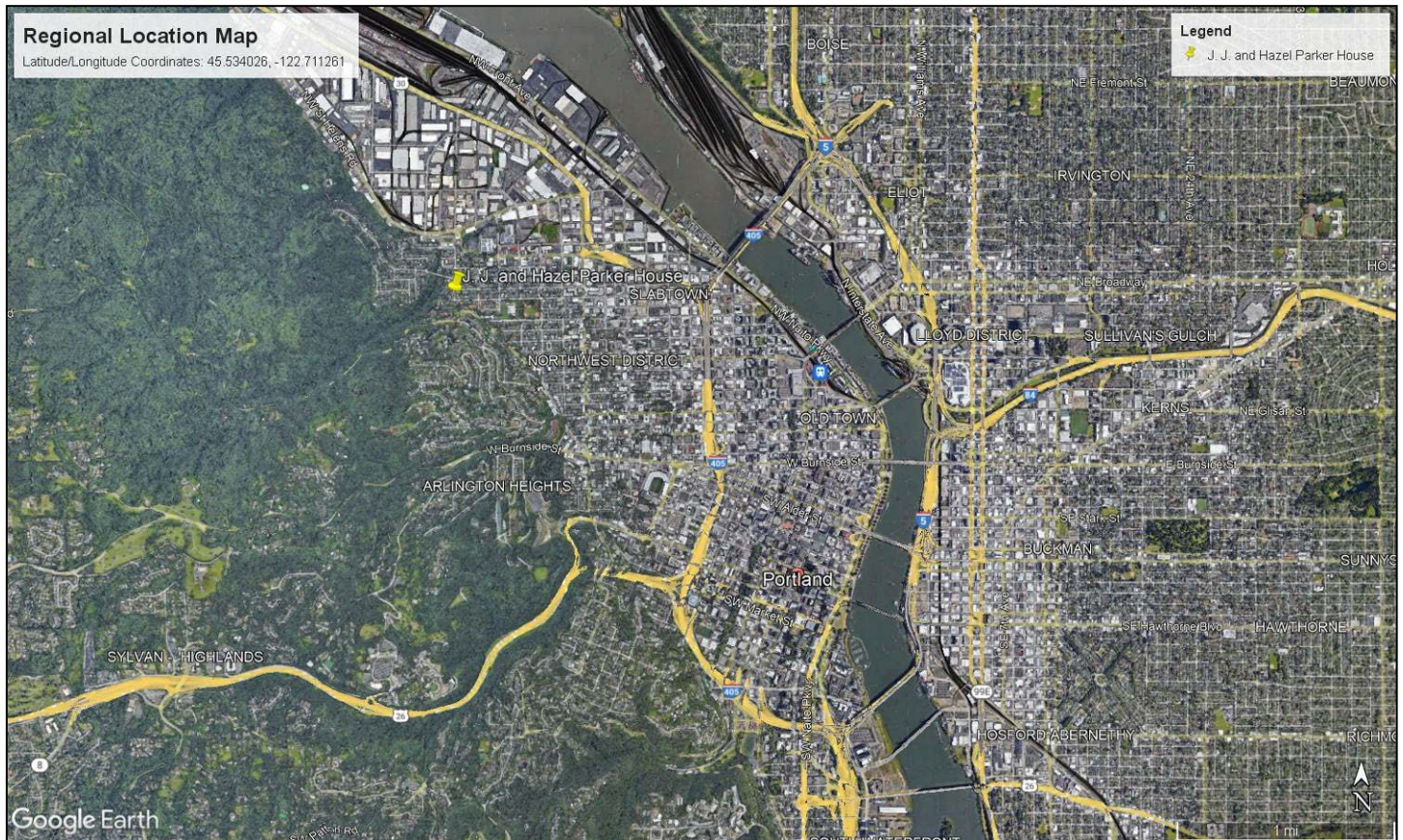
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Figure 1: Regional Location Map. Latitude 45.050228, Longitude -123.025244.



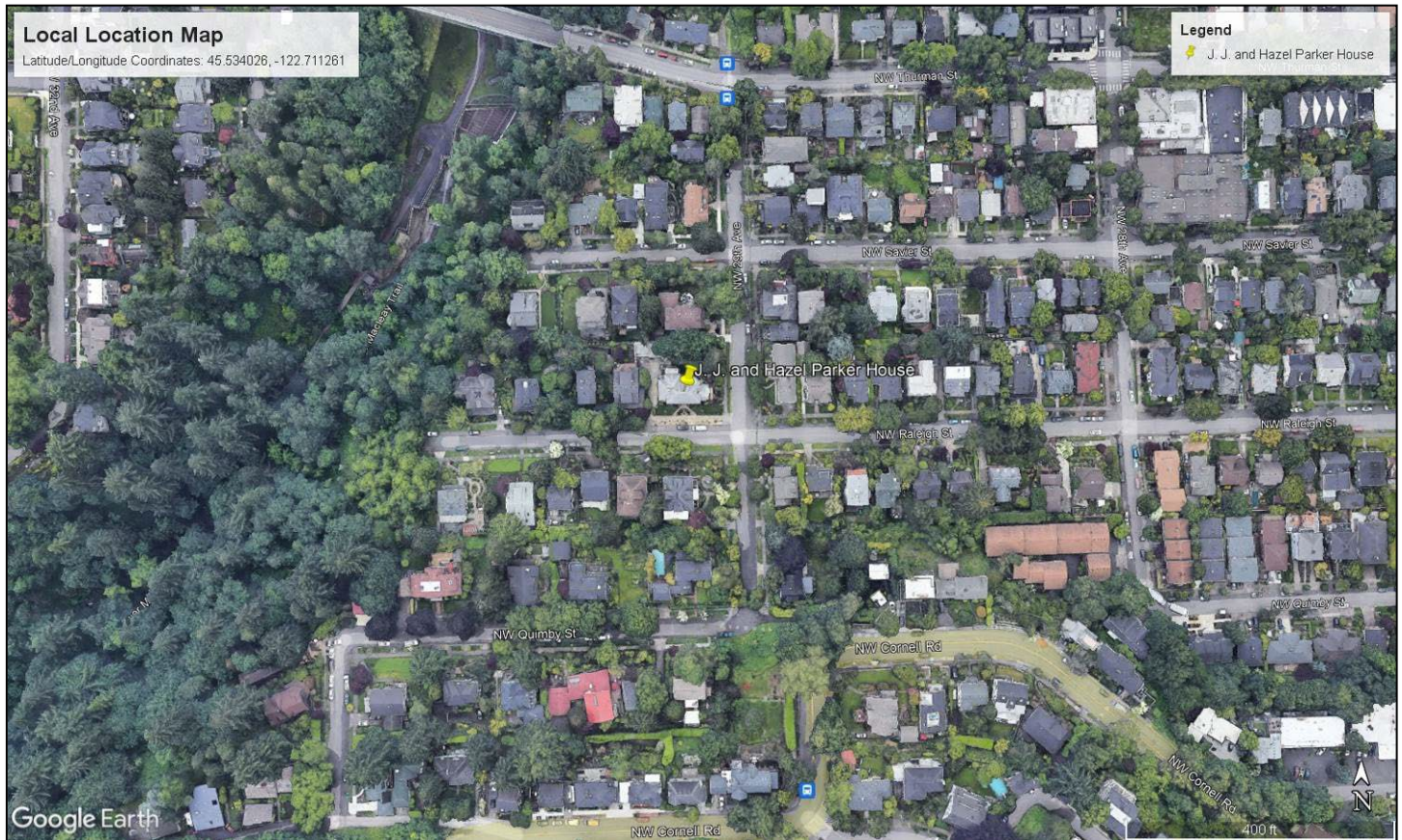
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Figure 2: Local location map. Latitude 45.050228, Longitude -123.025244.



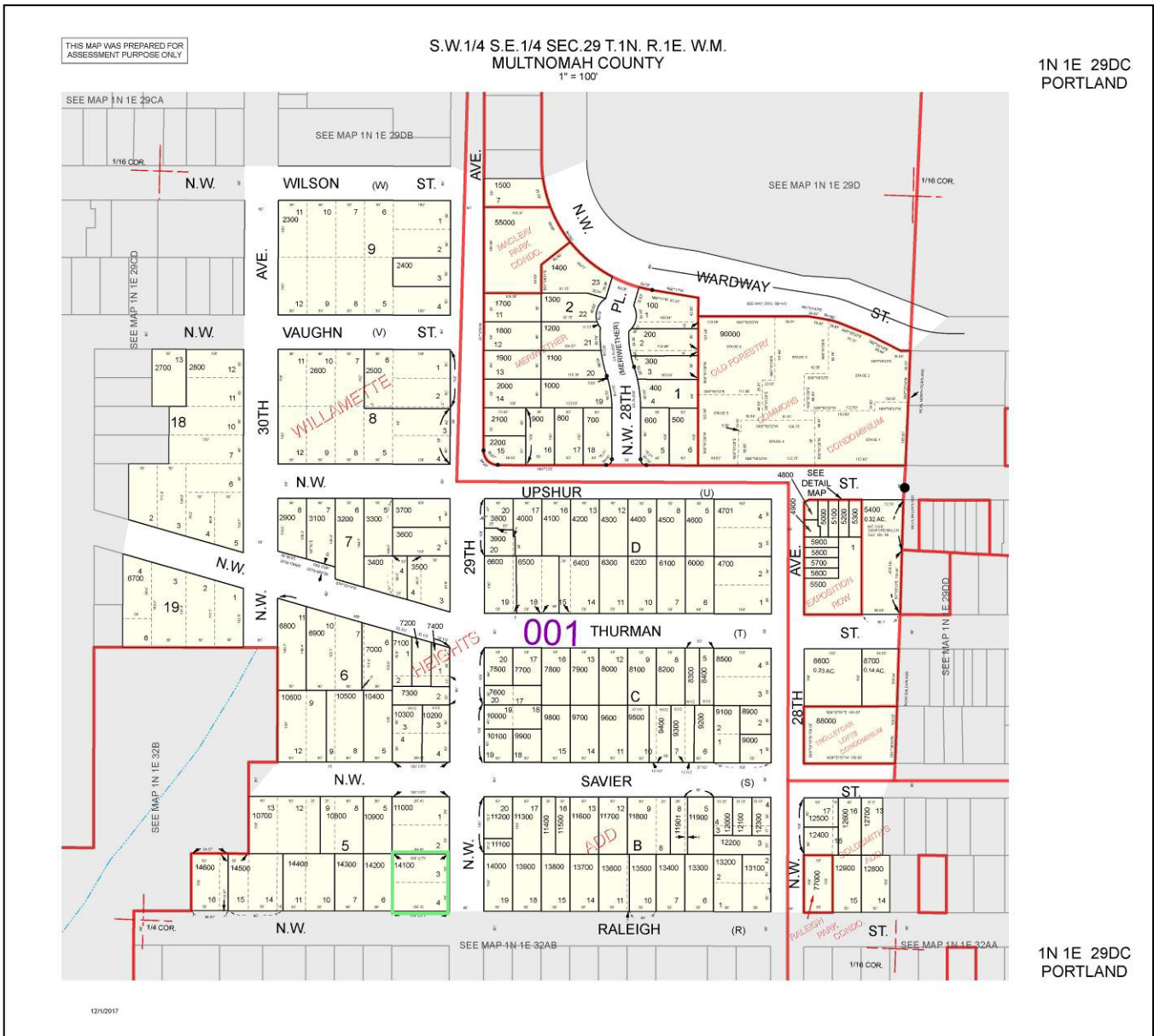
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Figure 3: Tax lot map. Nominated property outlined in green.



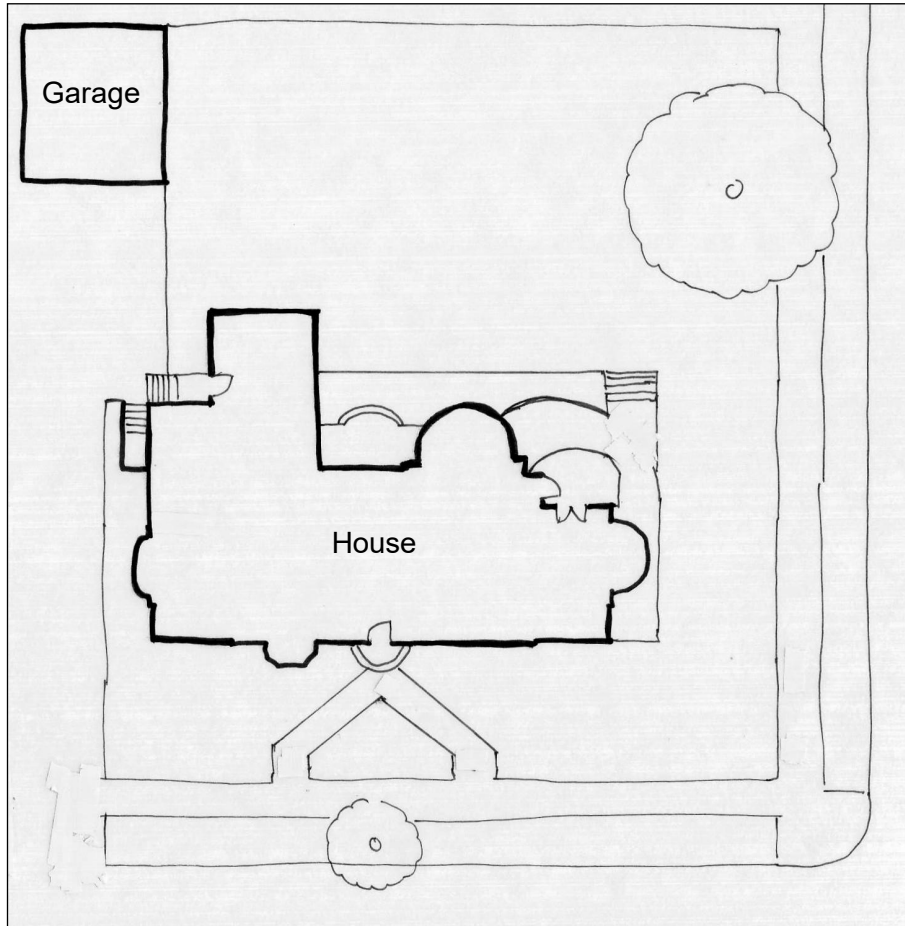
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Figure 4: Site Plan



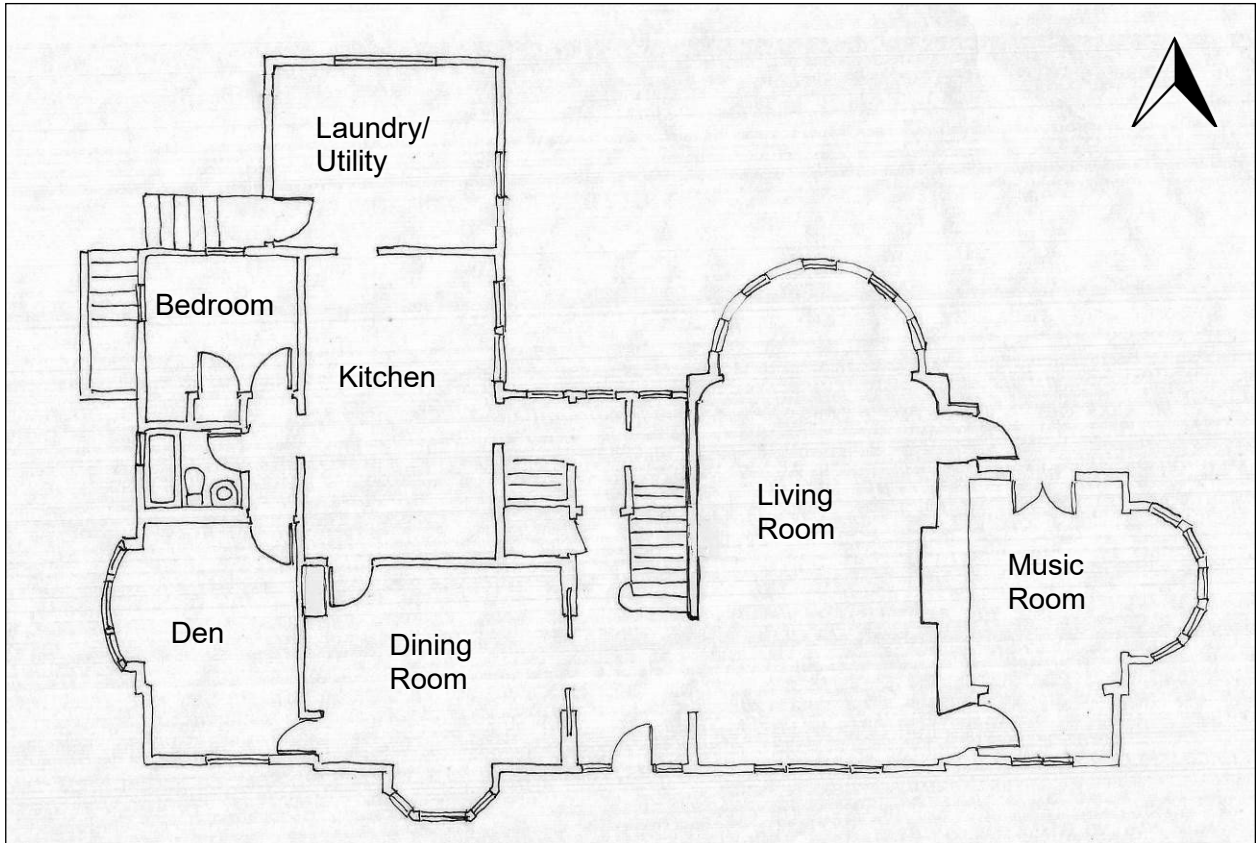
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**Figure 5: First Floor Plan**



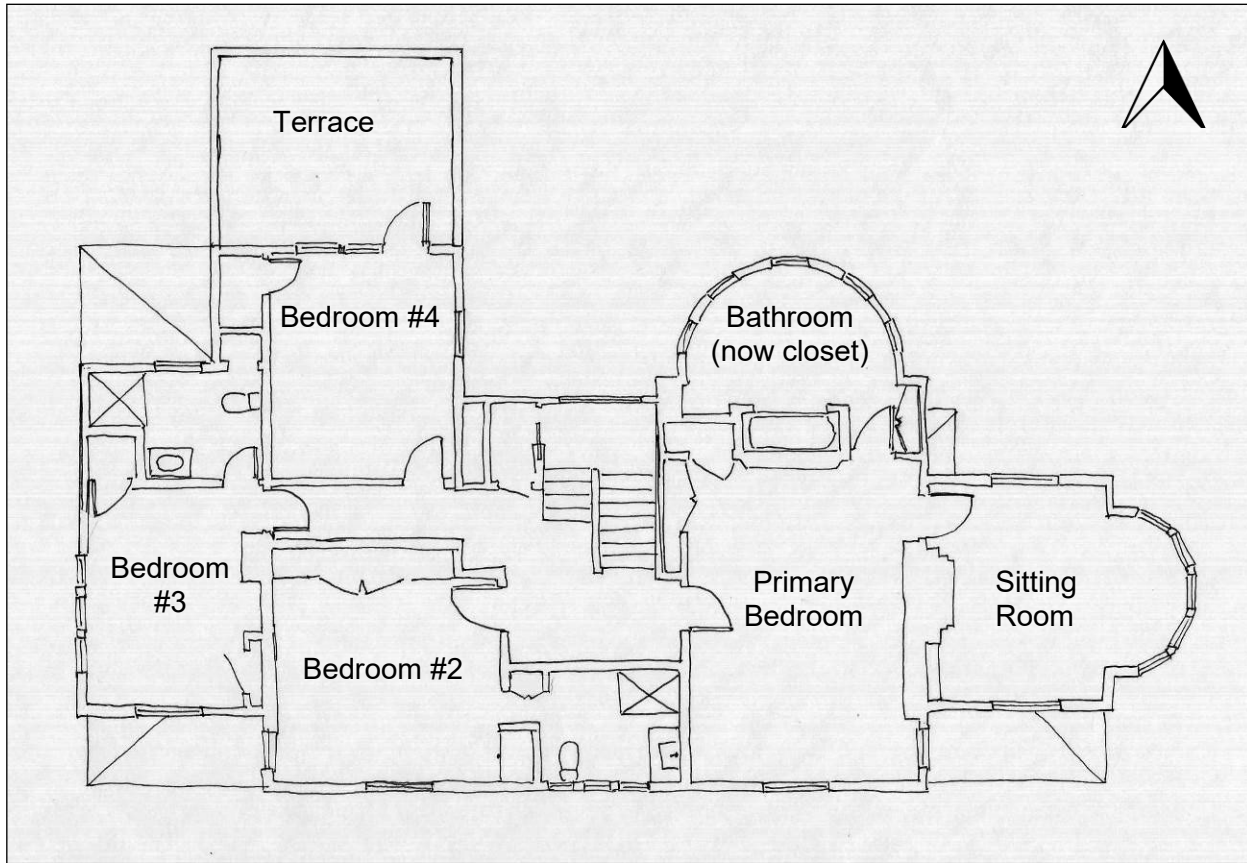
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Figure 6: Second Floor Plan





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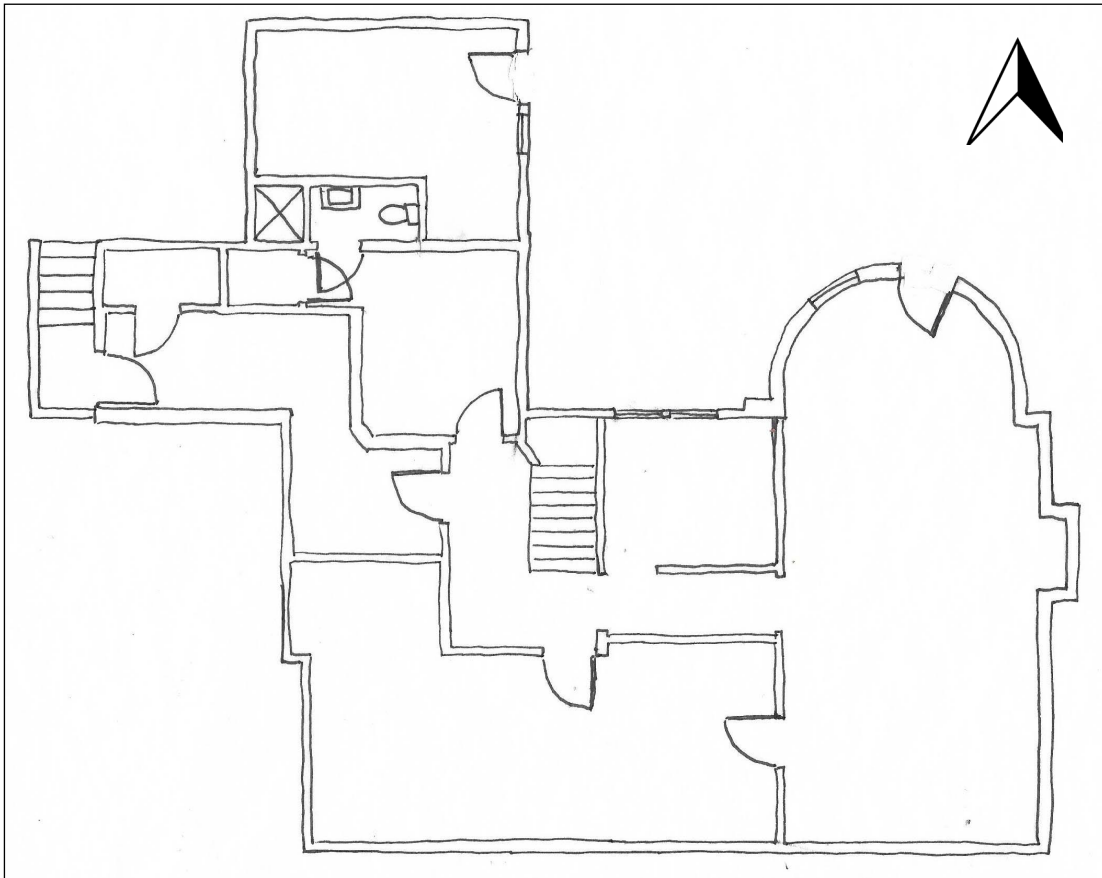
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**Figure 7: Basement Floor Plan**



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**Figure 8:** The Parker House in 1922 when it was owned by Charles and Mary Green.<sup>263</sup>



<sup>263</sup> "House recently erected for Charles H. Green," Oregon Journal, April 23, 1922, 16.

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**Figure 9:** J. J. Parker, c. 1935.<sup>264</sup>



<sup>264</sup> "J. J. Parker Dies Suddenly at Seaside Summer Home," Oregonian, August 10, 1941, 7.

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Figure 10: Nighttime image of the Broadway Theater, 1940 at SW Broadway and SW Salmon Street.<sup>265</sup>



<sup>265</sup> "Broadway Theatre," <http://cinematreasures.org/theaters/3747/photos/146979>," accessed 2/13/2023.

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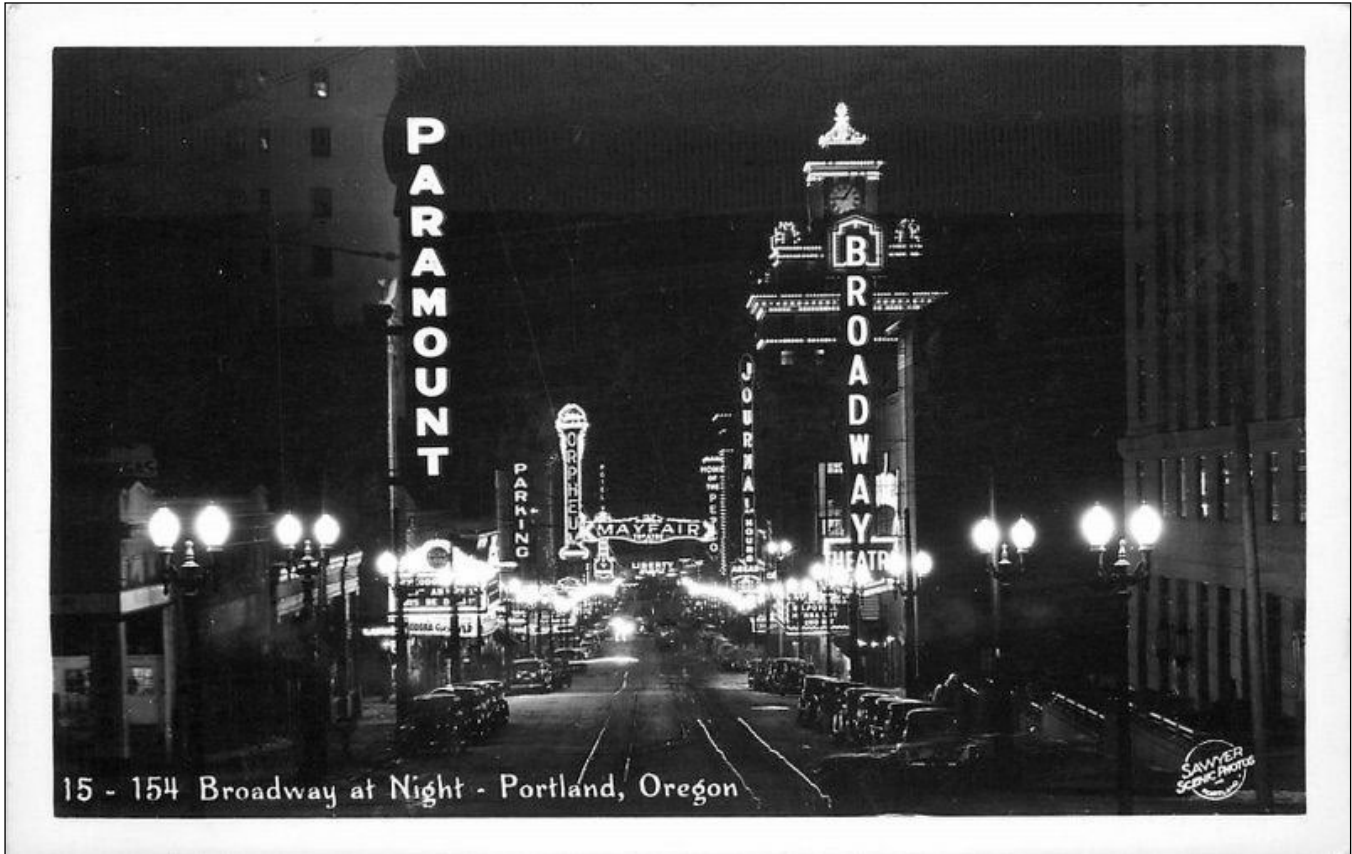
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Figure 11: Photo postcard view of SW Broadway's theater district with illuminated signs looking north, c. 1940.



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Figure 12: Parker House photo featured in Sunset Magazine in 1937. Bottom photo second from the left.<sup>266</sup>



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**Figure 13:** The Broadway Theater looking southeast and SW Broadway looking north, decorated for the world premiere of "Canyon Passage" in 1946. <sup>267</sup>



<sup>267</sup> These photos are in the "Broadway Theatre" scrapbook in the Jack Matlack Collection at Oregon Historical Society.

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**Figure 14:** SW Broadway during the arrival of movie stars for the world premiere of Canyon Passage in 1946.<sup>268</sup> The Broadway Theater is visible in the middle photo.



<sup>268</sup> These photos are in the "Broadway Theatre" scrapbook in the Jack Matlack Collection at Oregon Historical Society.



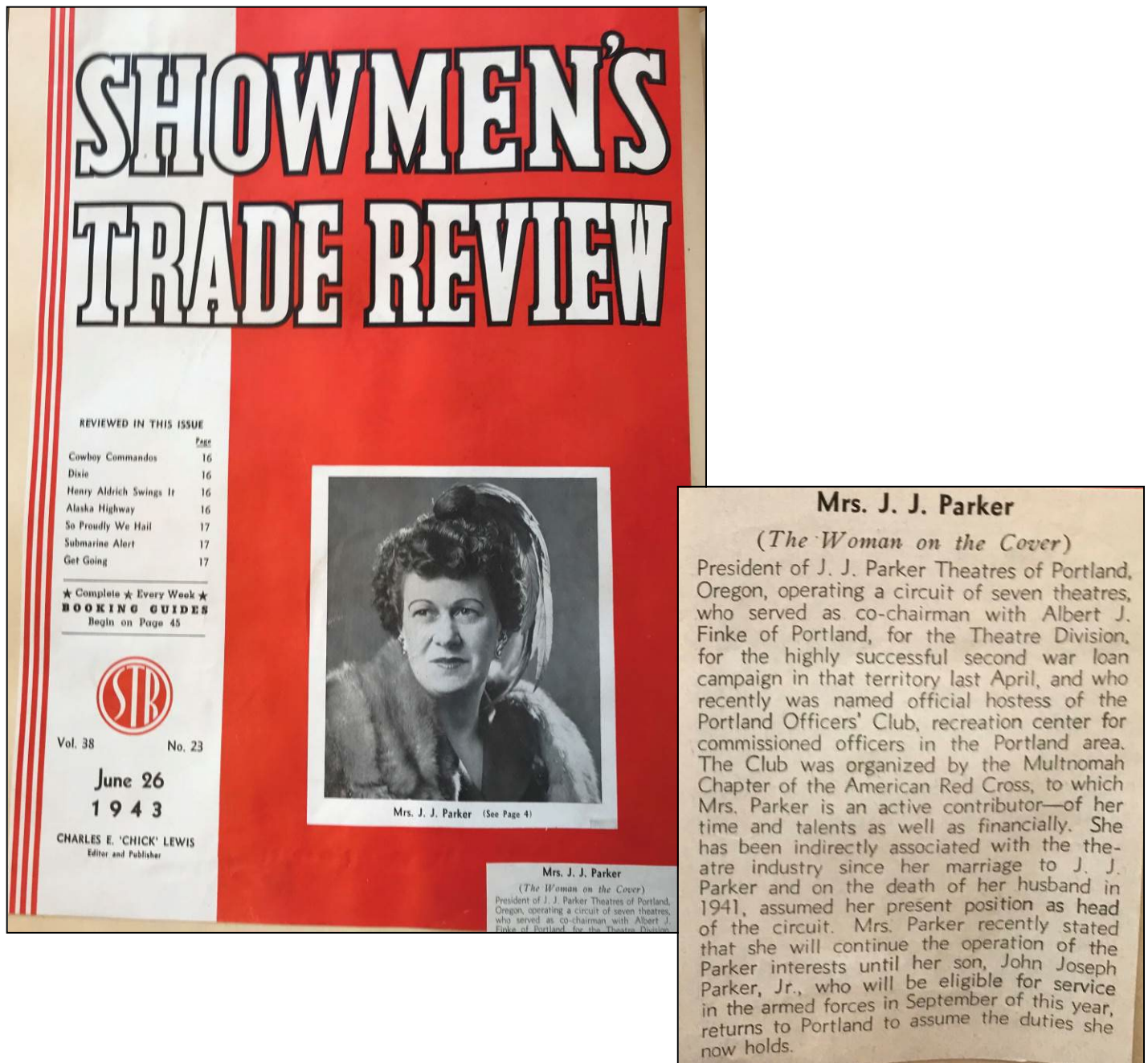
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Figure 15: Hazel Parker on the cover of the June 26, 1943 issue of Showmen's Trade Review magazine. Magazine.<sup>269</sup> Enlarged caption to the right.



<sup>269</sup> Magazine cover is pasted in the "Broadway Theatre" scrapbook in the Jack Matlack Collection at Oregon Historical Society.

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**Figure 16:** Publicity photo of Hazel Parker dedicating the new day room at the local military base with a photo of her late husband, J. J. Parker, hanging on the wall.<sup>270</sup>



<sup>270</sup> Photo was obtained from the Jack Matlack Collection at Oregon Historical Society.

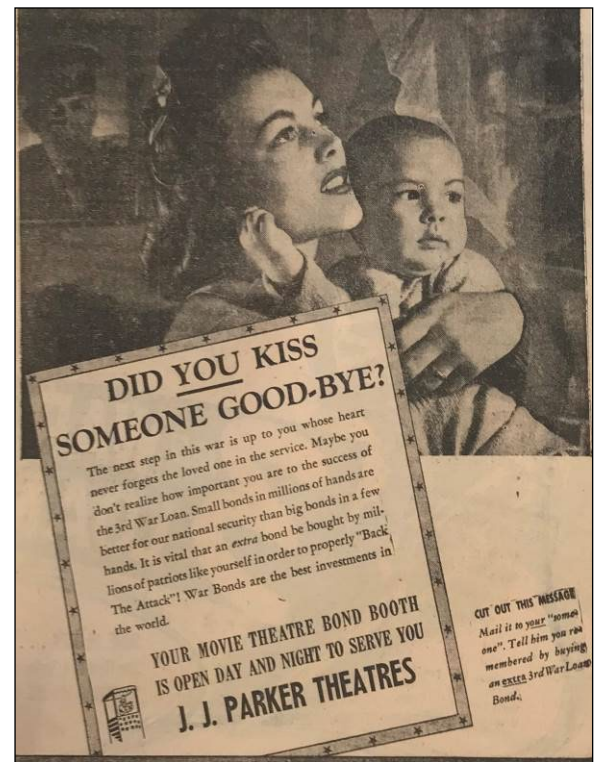
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**Figure 17:** Publicity photo of Hazel Parker selling war bonds at the Broadway Theater and a newspaper advertisement for the theater's bond booth, c. 1943.<sup>271</sup>



<sup>271</sup> These images are in the "Broadway Theatre" scrapbook in the Jack Matlack Collection at Oregon Historical Society.

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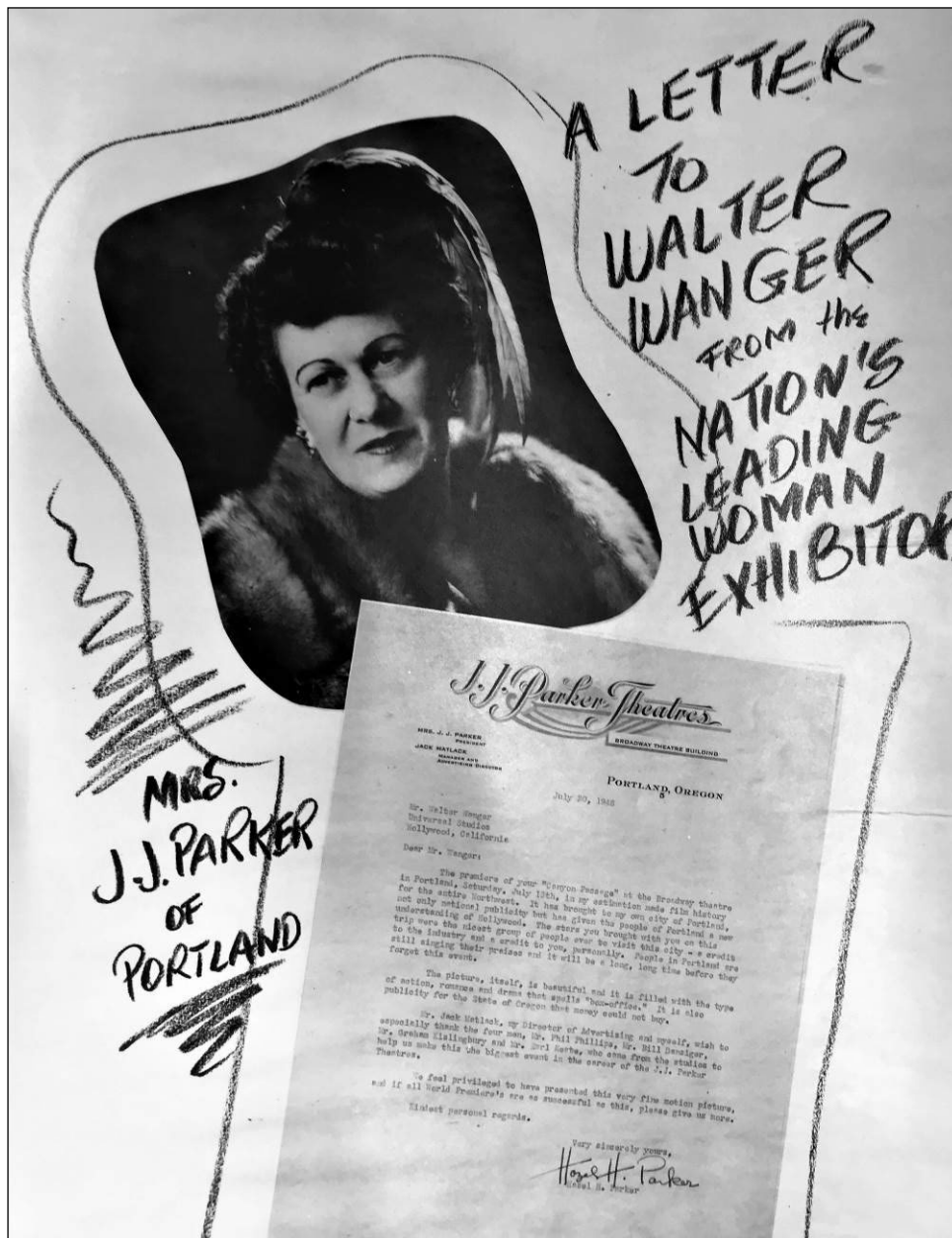
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Figure 18: Page from Jack Matlack's "Broadway Theatre" scrapbook showing Hazel Parker and the letter she wrote to Walter Wagner at Universal Studios following the world premiere of Canyon Passage.<sup>272</sup>



<sup>272</sup> Broadway Theatre" scrapbook in the Jack Matlack Collection at Oregon Historical Society.

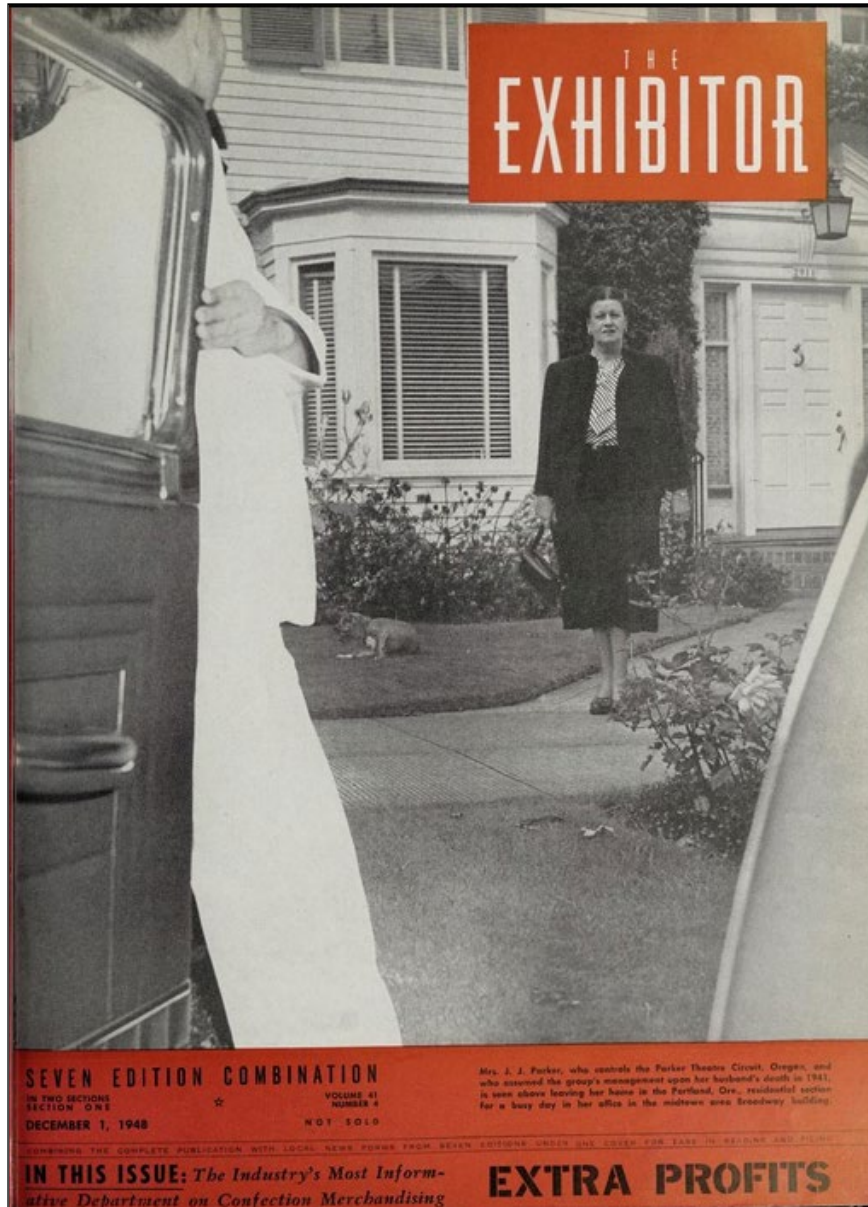
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**Figure 19:** Hazel Parker on the cover of December 1948 Exhibitor Magazine with the Raleigh Street House in the background.<sup>273</sup>



<sup>273</sup> "The Parker Circuit Has a Birthday Too," Exhibitor Magazine, December 1, 1948, vol 41, no 4, 8-9.

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**Figure 20:** Hazel Parker and Jack Matlack in Exhibitor Magazine in 1948.<sup>274</sup>



<sup>274</sup> "The Parker Circuit Has a Birthday Too," Exhibitor Magazine, December 1, 1948, vol 41, no 4, 8-9.

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Figure 21: J. J. Parker Theatres, Oregonian advertisement, December 4, 1950.<sup>275</sup>

**J.J. PARKER THEATRES**  
**TRADITIONAL COURTESY and COMMUNITY SERVICE for a half century!**  
**Entertainment is our business!**

We are proud to have had an important part, along with The Oregonian, in the development of the Pacific Northwest . . . we are proud of our role in contributing to the American way of life . . . by offering at all times the best in wholesome motion picture and stage entertainment . . .

*Mrs. J. J. Parker*  
**MRS. J. J. PARKER**  
 President

**JACK MATLACK**  
 Executive Assistant to the President

**HAROLD A. LAKE**  
 Comptroller

**GROVER A. HANDLEY**  
 Maintenance

**A. M. DUNLOP**  
 Supervisor  
 Astoria Theatres

**KEITH PETZOLD**  
 Manager  
 Broadway Theatre

**HAROLD LAWRENCE**  
 Manager  
 United Artists Theatre

**HERBERT ROYSTER**  
 Manager  
 Mayfair Theatre

**Our Staff are Your Servants**

The "welcome mat" is always out at a J. J. Parker Theatre . . . our 150 employees are ever at your service . . . to see that you are comfortable, to fulfill your every wish . . .

**KENNETH WRIGHT**  
 Supervisor  
 Pendleton Theatres

**MARTIN FOSTER**  
 Manager  
 Guild Theatre

**CURT HOARE**  
 Manager-Co-owner  
 Riviera Theatre

**The J. J. PARKER THEATRES**  
 Largest Independent Theatre Circuit in the Northwest  
 Owning and Operating Theatres in  
**PORTLAND — ASTORIA — PENDLETON**

**BROADWAY • UNITED ARTISTS • MAYFAIR • GUILD in PORTLAND**  
**LIBERTY • VIKING • RIVIERA in ASTORIA • UNITED ARTISTS in PENDLETON**

<sup>275</sup> "J. J. Parker Theatres," <https://www.stumptownblogger.com/2022/02/jj-parker-theaters.html>, accessed 2/13/2023.

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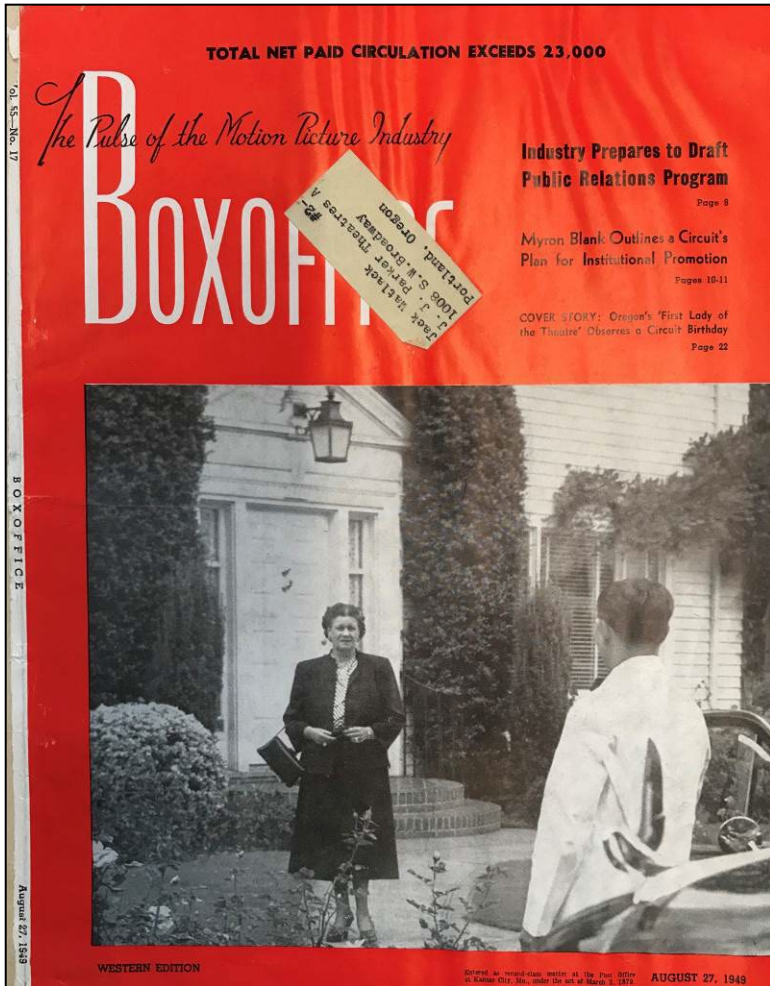
Multnomah County, Oregon

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Figure 22: Hazel Parker on the cover of the August 27, 1949 issue of Box Office Magazine with the Raleigh Street house in the background. First page of the article is shown to the right with Hazel's picture again.<sup>276</sup>



<sup>276</sup> This magazine cover and article is pasted in the "Broadway Theatre" scrapbook in the Jack Matlack Collection at Oregon Historical Society.



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**Figure 23:** Hazel Parker (right) with Lou Costello (of Abbott & Costello) top left, Costello's wife Anne Battler Costello, and other unidentified actors and executives, c. 1945.<sup>277</sup>



<sup>277</sup> This photo is pasted in the "Broadway Theatre" scrapbook in the Jack Matlack Collection at Oregon Historical Society.

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**Figure 24:** Hazel Parker with well-known actor Errol Flynn at the premiere of his 1952 swashbuckler film "Against All Flags."<sup>278</sup>



<sup>278</sup> Photo published in Jean Henniger, "The Broadway: Remembering Her When," Oregonian, December 13, 1981, 166. Physical copy of newspaper article available in the Jack Matlack Collection at Oregon Historical Society.

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Figure 25: Parker House primary bathroom in 2021 prior to becoming a closet.



**J. J. and Hazel Parker House**  
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**Photo 1 of 25:** South elevation looking north.



**Photo 2 of 25:** East elevation look west.



**J. J. and Hazel Parker House**  
**County: Multnomah, OR**

**Photo 3 of 25:** North elevation looking south.



**Photo 4 of 25:** North elevation looking south.



**J. J. and Hazel Parker House**  
**County: Multnomah, OR**

**Photo 5 of 25:** West elevation looking east.



**Photo 6 of 25:** Garage looking north.



Photo 7 of 25: Entry foyer looking south.



Photo 8 of 25: Stair looking northwest.



**Photo 9 of 25: Living room looking northeast.**

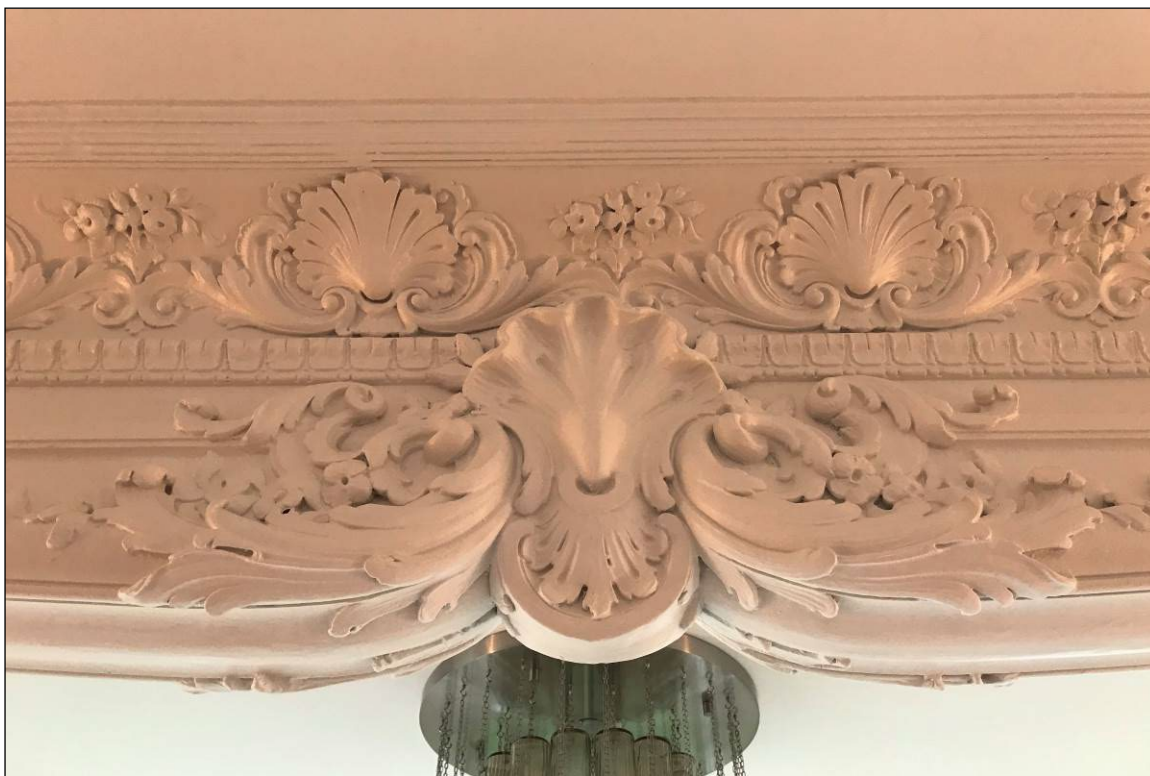


**Photo 10 of 25: Living room terrace door looking east.**





**Photo 11 of 25:** Boiserie on north living room wall.



**Photo 12 of 25:** Music room looking northeast.



Photo 13 of 25: Dining room looking west.



Photo 14 of 25: Paneled and glass door between dining room and den, looking south.



**Photo 15 of 25:** Den looking west.



**Photo 16 of 25:** Second-floor stair landing looking north.



**J. J. and Hazel Parker House**  
**County: Multnomah, OR**

**Photo 17 of 25:** Primary bedroom looking northeast toward bathroom (left) and sitting room (right).



**Photo 18 of 25:** Primary bedroom looking west toward corridor and double-door closet.



**Photo 19 of 25:** Primary bedroom sitting room looking west.



**Photo 20 of 25:** Primary bedroom historic bathroom (now closet) looking northwest.



Photo 21 of 25: Primary bedroom historic bathroom (now closet) looking south into bathtub alcove.



Photo 22 of 25: Bedroom 2 closet and built-in, looking north.



**J. J. and Hazel Parker House**  
**County: Multnomah, OR**

**Photo 23 of 25:** Bedroom 2 – en-suite bathroom, looking southeast.



**Photo 24 of 25:** Bedroom 3 – en-suite bathroom, looking northwest.



Photo 25 of 25: Bedroom 4 looking north.

