

Date Listed 11-8-2019

NRIS No. 56100004606

Oregon SHPO

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 Fried-Durkheimer House (preferred)

other names/site number Marks I, Morris, House

Name of Multiple Property Listing N/A

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

2. Location

street & number 2177 SW Broadway Dr. not for publication

city or town Portland vicinity

state Oregon code OR county Multnomah code 051 zip code 97201

3. State/Federal Agency Certification

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

I hereby certify that this 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 local

Applicable National Register Criteria: ___ A ___ B C ___ D

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

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

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

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

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

Category of Property
(Check only one box.)

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

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

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

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/multiple dwelling

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS

COMMERCE/TRADE/business/professional

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD

roof: ASPHALT

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

Constructed in 1880 for Morris and Annie Marks, the Italianate house known locally as the Fried-Durkheimer House was moved in 2017 to save it from developmental pressures, which were threatening demolition.¹ Originally constructed between Main and Jefferson on what was then known as Tenth Street (currently 1224 SW 12th Avenue [Ave.]), the house now sits approximately 5 blocks east and 12 blocks south of its original location, at 2177 SW Broadway in Portland, Oregon. In its new location, the building becomes a showcase of the Italianate style, with a full 360-degree view available from the public right-of-way. The primary façade (historically west-facing, now pointed north), as well as the west and south faces, are largely at grade, as they were historically. An exemplar of an Italianate Town House, the approximately 2,668 gross square foot (gsf) historic building is constructed with balloon framing and sits on a new poured-concrete foundation, which will include an additional 1,319 gsf basement. The residential building features original exterior details that define the Italianate style, including the two-story (now on basement) asymmetrical massing with elaborately ornamented large bay windows; the low-pitched hip roof with overhanging eaves supported by decorative brackets; and tall, narrow windows with segmentally arched upper lights and elaborate frames. Interior details also remain, including the original floor plan, curved hall stair with niche, large pocket doors (two sets), marble fireplace surround, plaster medallions, and wood trim. Exterior alterations to the building were minimal, and simultaneous with the house's relocation some (including nonhistoric roof vaulting and a nonhistoric porch on the south face) were removed to restore original configurations. Interior alterations were also minimal and largely confined to closet spaces, including subdividing the former butler's pantry to create a closet in the dining area and adding a stair to the attic utilizing a portion of the closet space between two of the upstairs chambers. The building has experienced limited physical alterations since its initial construction, fully articulates the design theories of an Italianate Town House, and retains integrity of materials, design, workmanship, feeling, and association.

Narrative Description

Setting and Landscape

The Fried-Durkheimer House's original location on 12th Ave. now sits within Portland's downtown core and is distinctly urban. At the time of its relocation, encroaching commercial development on all sides of the building precipitated its removal from its historic location. Indeed, in its original location, only the building's façade was visible to the public: the five-story Doricourt apartments abutted the property to the north, the four-and-one-half story Martha Washington Apartments to the northeast, the six-story 1201 Building to the southeast, and the ten-story 1200 Building to the south. Neither the historic spatial relationships between the property and its original surroundings nor any historic-period landscaping remained on the original parcel.

In its new location, the building becomes a showcase of the Italianate style, with a full 360-degree view available from the public right-of-way (Figures 1–13). Though the new location features transportation corridors to the northeast (SW Broadway with Interstate 405 beyond) and an International-style office building across SW Broadway Drive (Dr.) to the northwest, the south (across SW Grant St.) is bordered by a series of early twentieth-century residential buildings, including six houses and a historic-period apartment building. This yields a compatible setting for the historic property. Though the building's new location necessitated reorientation of the building (with its historic west-facing façade now pointed north), the revised orientation allows for the primary façade, as well as the west and south faces, to be largely at

¹ "New Buildings for 1880," *Morning Oregonian*, March 23, 1880, 3.

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grade, as it was historically, with adaptations for ADA accessibility and the elevated foundation/garden-style daylight basement office space at the rear (south) and east.

Exterior

The Fried-Durkheimer House is a two-story, Italianate, residential building that is somewhat irregular but generally rectilinear in plan, with two-story polygonal bays on the (current) north façade and west face, and a tower-style bay on the east face. The house features a hipped roof with a bracketed cornice, horizontal board cladding with staggered quoins at the corners, and original double-hung wood-sash windows topped with segmental arches. The building sits on a poured-concrete foundation and is constructed with balloon framing.

The façade (north face) features a partial, single-story entry porch. The porch, located on the west side of the façade, has a low-profile hip roof supported by a pair of columns on an elevated box base and engaged pilasters on the main massing. Between the columns and pilasters is a pair of benches, one on both the east and west side of the porch; based on the lower level of craftsmanship evident in the benches, they are unlikely original to the house. The columns are roughly tripartite. The fluted base is topped by an annulet decorated with drops (*gutta*). The central shaft is unfluted, decorated at the base (above the annulet) with a vertical, asymmetrical figure-eight guilloche pattern with three variant styles of a five-pointed leaf (similar to a palm frond) within and between the guilloche. An annulet with crenellated scallops is topped by another annulet in a crosshatched pattern. The echinus is unadorned but distinctly concave. The capital is reminiscent of the Composite order but without the distinctive volutes; instead, paired ornamental brackets mark the exposed corners, which are connected to an architrave detailed with congee embellished with a leaf pattern. A single rosette is centered in the architrave on the north face.

Beneath the porch roof, two sets of engaged pilasters flank the paired entry doors. The first is Corinthian in order, detailed on the shaft with the dual annulet of crenellated scallops and a crosshatched pattern, and supports the porch roof. The second set of pilasters forms the door frame and is arguably Doric in order, with the pilaster having no base and a simple entablature. The tripartite entry doors feature large-pane glazing above, ornamental detailing including central rosette in the middle, and a lower panel with pectusculum with papilla detail in the four corners. Above the doors is a full-width segmental arch transom, encased in an elaborate frame detailed with an inverted heart motif at the lower center. The underside of the porch roof (the ceiling) features a central brass light fixture with an exposed bulb within a circular, four-corners molding.

Above the porch on the façade is a single, one-over-one segmental arch window with an elaborate frame decorated with a keystone detail. This window framing is repeated throughout the house unless otherwise noted. The enframing features a segmental arch with low ears and rising, wrapping corners at the base. The keystone features a four-part carving that features a drop above two facing seed pods above an open bud, which is above a closed bud.

To the west of the porch is a double-height oriel bay window topped by decorative brackets that support a shallow-hipped roof. Flanking each of the three windows in the bay (six windows total) are decorative pilasters ornamented with many of the details found in the porch pilasters: sections of restrained, Doric-inspired fluting detailed with drops and a congee detailed with a simple leaf motif. The window encasements are again elaborately appointed with ears and a three-part top, detailed with a central keystone (with variant on the leaf motif), and flanked by pectusculum with papilla details. Above the encasement is decorative scrollwork. A calf's tongue molding sits just below the central supporting half-bracket of the roof; this bracket, along with flanking full brackets, is decorated with a rosette at its center. The calf's tongue molding and half- and full brackets are repeated throughout the building at the cornice.

Continuing around the building, the west face is unadorned on the north third, excepting two window openings on the basement level. The central third features another double-height oriel bay window,

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whose details match that of the façade bay window. Below the center bay on the basement level is a window opening. The entire bay is inset approximately three feet from a corner to the south, after which the main massing of the house steps back. The south third of the west face features a single-story porch with hip roof that shields the west entrance doors. The porch is supported by Doric-inspired pilasters and brackets on the south and west face. Two simple square posts (not original) are decorated with original brackets, which support the porch roof and architrave with central keystones (two bays width on the west face and a single bay width on the south face, with three keystones total). The porch also features a nonhistoric railing of square balusters. Beneath the porch on the west face are a door and window, with a second door beneath the porch on the south face of the main massing. The doors and window feature the same style of enframing as found throughout the house. The door openings are single width, with a segmental arch transom above. Above the porch (on the second level) is a single window located near the south corner of the building.

The south face of the building features the porch to the west and two windows flanking an entry door to the east. Centered above the door (on the second level) is another window. The door and three windows and enframed with the same details as those found throughout the house. The south door was once covered by a nonhistoric/nonoriginal porch that was in a severe state of disrepair; the porch was removed during the house relocation and, as of this writing, the owner plans to restore original details and install a new accessible entry. At the basement level is a single window near the east corner.

Continuing around to the east face, the lot slopes slightly, revealing the new full-height daylight basement and concrete foundation. As with the west face, the east face can be roughly divided into thirds. The south third, at the basement level, features a central window opening. Above this, the original house massing is minimally adorned, with a small, two-light pantry window (without enframing) on the first level and a single window on the second. The second-story window nearly abuts a rectilinear bay, which was carried up from the basement level into the historic massing. At the basement level, the bay will feature entry doors. Above these, paired windows are found on both the first and second levels. The bay extends above the roof and cornice line of the house, creating a tower effect detailed with the same brackets as the rest of the building.

The north third of the west face features a single window opening on the basement level. On the first floor is a partial, single-story porch supported by pilasters and a pillar, all of which are ornamented in the Doric-inspired, bracketed style with the keystone detail in the architrave. One of the pilasters (on the north face) was missing at the time of survey but is being restored. The keystone detail is absent from the north face of the porch: this may indicate that the porch was rebuilt or reconstructed at some time in the past. Another indicator that the porch may have been rebuilt at some point is shadowing observed in the paint near the north corner of the west face, which hints at the presence of a removed porch pilaster. As extant, the porch features original decorative details, including the balustrade with connected oval balusters. The porch accesses a door to the dining room, with a window on the second level above the door, both on the north face of the tower bay. Also above the porch on the second level of the east face is a small window, enframed to appear round from the exterior, that lights the interior hall stair.

Interior²

The historic primary entrance (now on the north façade) opens from the porch into an entry hall with stair to the east. From the entry hall to the right (west) is a door that accesses the parlor, a second door that accesses the sitting room, and, at the end of the hall to the south, a third door that accesses the dining room. The gently curving stair features the original newel post, which has flower motif carvings similar to those found on the exterior porch columns. The balustrade features simple, turned balusters. Near the top of the stair past the (circular from the outside, rectilinear on the inside) window is a niche.

² The naming conventions for each of the interior spaces (parlor, sitting room, etc.) used herein were derived from an undated drawing by architect Justus Krumbein, 1988.21.21, Architectural Heritage Center Library, Portland, OR.

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The parlor features bay windows to the north, and a set of large-scale pocket doors that separate the parlor from the sitting room to the south. The pocket doors feature six recessed panels each, with original trim. In the parlor, and throughout the house, original base molding and other trim is either extant or in the process of being restored. In the parlor, the bay windows are enframed with a segmental arch.

The sitting room also features bay windows (to the west, also enframed, and with anthemion details), as well as four entry doors: the pocket doors to the parlor, an entry door to the hall, a second set of pocket doors to the dining room, and an exterior door that accessed the southwest porch. The sitting room features a fireplace; though not extant at the time of survey, the original marble fireplace surround is in the process of being restored to its historic condition.

The dining room features paired windows on the east face and five doors: the pocket doors to the sitting room (west), the hall (to the north), an exterior door to the west porch (also to the north), a door to a closet (south), and a door to the kitchen (south). The closet door originally accessed a butler's pantry/china closet, but the small room off the kitchen was divided at some point to create a closet for the dining room (likely during the building's use as a boarding house). The closet features one light of the two-light pantry window visible on the east face of the exterior. The dining room features original wainscoting and chair rail.

The kitchen features windows to the west and south and can be accessed from the dining room, an exterior door to the south, or an exterior door to the southwest porch. The room also has a door to the butler's pantry, which is a small room (formerly with a pass-through to the dining room) that features a bin and the second light of the two-light pantry window visible on the east face of the exterior. The kitchen also has a door to the back stairwell on the east side of the room. As extant, the room features some wainscoting in various heights and styles, only portions of which are likely original to the building.

The back stairwell features a door to the basement level as well as the stair that leads up to the second level, lit by a window on the south face. Historically, the basement level was unfinished. At the top of the stairwell is the rear hall. Continuing down the rear hall to the north leads to the main stair hall. The upper level features two chambers to the front (north), two to the center, a fifth in the rear (south), and a bathroom.

From the main (front) stair, to the right (west) are the front two chambers. The first, located on the northeast corner of the house, is a smaller room with a window to the north (above the front porch). The interior door trim in this room is simple compared to the rest of the house, which may indicate the door was altered at an unknown time. The extant four-paneled door appears to have been cut at the top to fit the current configuration, though the door may be original to the house and to this location within the house.

The northwest chamber features the enframed, anthemion-detailed bay windows and a closet to the south. The closet door is not in its original location: at some point, likely in the early twentieth century when the building became a boarding house, a stairway to the attic was added between this chamber and the abutting chamber to the south. The stairway utilized a portion of the former closet spaces of both rooms. (The original framing point for the closet doors was visible at the time of survey due to the removal of the interior lathe and plaster.) The chamber's entry door, located off the stair hall, features the original door with hopper-style transom above.

Continuing down the hall, the attic stair is accessed via a door located on the right (west) side. The stairwell curves sharply at the top, after which the ceiling height lowers (the attic is not full height). At some point in the early twentieth century, the attic (and roof) were bumped up to create a living space.³ The attic/roof area was removed following the move of the building and has been restored to a more appropriate historic condition.

³ Douglas D. Miller to Dorothy L. Kliks, letter regarding occupancy of 1134 SW 12th Ave., September 20, 1984, City of

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The central west chamber is accessed from the stair hall via a four-paneled door with a transom above. The room features the enframed, anthemion detailed bay windows to the west and a closet to the north. As with the northwest chamber, the closet door is not in its original location and was relocated to accommodate the attic stairway.

Across the hall, the central east chamber has three windows: a single window (above the east porch) and the paired windows of the tower bay on the east face. The room is accessed via a four-paneled door with transom above.

At the end of the hall to the left (east) is the back stairwell. Ahead is the entrance to the fifth chamber, again accessed via door with transom. The room features a closet with four-paneled door on the east wall and a window on the south wall.

Abutting the fifth chamber is the bathroom, accessed via the right (west) side of the hall via a four-paneled entry door with transom. The bathroom has a window on the west wall and a surround of wainscoting, but no other feature or fixtures.

At the time of survey, most of the interior wall finishes were removed, which enabled a thorough assessment of possible change over time. The majority of the original interior layout remains with only minor alterations, and those alterations are limited to closet spaces. Much of the original door and window hardware remains, as do original doors and windows. Interior finishes, such as plaster lighting medallions and trim, were removed and carefully stored prior to the house's relocation and will be restored to their historic locations and conditions.

Alterations

By far the most significant alteration to the house has been its relocation. Historically, the house fronted west along Tenth St. (later 12th St., present-day SW 12th Ave.), approximately 12 blocks north and 5 blocks west of its current location. The building was moved in 2017, at which time it was positioned on its new site with the façade fronting north. At that time, all plumbing and wiring and many interior finishes were removed; significant interior finishes (moldings, trim, fireplace surround and mantel, plaster ceiling medallions, etc.) were retained and will be restored to their historic condition. The original brick foundation was replaced with a poured-concrete foundation on a daylight basement, which will include additional occupiable space. The house still sits at grade on the north (primary) façade, with minimal exposure and compatible openings on the west and south faces; only on the east face is the basement level fully visible. Additional anticipated alterations include converting the building from its historic use as a residence and boarding house into office space. Alterations related to change of use and occupancy are anticipated to be minimal to the historic building above the foundation level, based on what is needed for code compliance. The new basement level will be designed with tenant-specified use and improvements.

Prior to the move, exterior alterations to the building were minimal. The roof was vaulted sometime in the early twentieth century to create living space in the attic; following the house's relocation, that alteration was removed, and the roof was restored to its original configuration. Also during relocation, a severely deteriorated, nonoriginal/nonhistoric porch was removed from the south (formerly east) face. The former location of the porch will be restored, and an accessible entrance will be installed. The east (historic north) porch also appears to have been altered at some point (based on limited physical evidence such as shadowing on the paint and a lack of keystone detail), although the apparent alteration was done sensitively. Finally, the southwest porch features two simple, wood post supports and a nonhistoric railing, both of which (posts and railing) are scheduled to be sensitively updated as part of the building's restoration.

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As noted throughout, interior alterations have been minimal and largely confined to closet spaces. Interior alterations have included subdividing the former butler's pantry to create a closet in the dining area and adding a stair to the attic utilizing a portion of the closet space between two of the upstairs chambers.

The aforementioned exterior and interior alterations have had minimal impact to the house's integrity of materials, workmanship, design, feeling, and association. As previously noted, the vast majority of the house's significant features, including the two-story asymmetrical massing with elaborately ornamented large bay windows; the low-pitched hip roof with overhanging eaves supported by decorative brackets; the tall, narrow windows with segmentally arched upper lights and elaborate frames; original floor plan; curved hall stair with niche; large pocket doors (two sets); marble fireplace surround; plaster medallions; and wood trim, all remain, enabling the Fried-Durkheimer House to continue to fully articulate the design theories of an Italianate Town House. Regarding integrity of setting, the general environment of the new lot is compatible with the house's architectural significance in three ways. First, the surrounding neighborhood developed over much the same time period and with the same residential character as the original lot. Second, the lot as it exists today is a small urban footprint, the scale of which the Town House subtype of the Italianate style was designed to accommodate. Finally, in its new location, the building becomes a showcase of the Italianate style, with a full 360-degree view available from the public right-of-way.

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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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1880

Significant Dates

1880, date of construction

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Krumbein, Justus F., architect (attributed)

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.

Period of Significance (justification)

The period of significance is 1880, the date of construction.

Criteria Considerations (explanation, if necessary)

The building meets Criteria Consideration B, as a property removed from its original location significant primarily for architectural value. The new location retains orientation, setting, and general environment comparable to those of the historical location and compatible with the property's significance. Additionally, the move did not compromise the character-defining features of the Fried-Durkheimer House, which demonstrate its significance as an exemplar of the Italianate Town House.

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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).

An exemplar of an Italianate Town House, the Fried-Durkheimer House features original exterior details that define the style, including the two-story (now on basement) asymmetrical massing with elaborately ornamented large bay windows; low-pitched hip roof with overhanging eaves supported by decorative brackets; and tall, narrow windows with arched upper lights and elaborate enframing. Interior details also remain, including the original floorplan, delicately curved hall stair with niche, large pocket doors (two sets), marble fireplace surround, plaster medallions, and wood trim. The building is eligible for listing in the National Register under Criterion C in the area of architecture, at the local level, as an exemplar of a type and period of construction and for its high artistic values, which fully articulate the design theories of an Italianate Town House. The period of significance is 1880, the year of initial construction, from which the building retains integrity of materials, design, workmanship, feeling, and association. Though moved, the building meets Criterion Consideration B, as the property is significant primarily for architectural value. The new location retains orientation, setting, and general environment comparable to those of the historical location and compatible with the property's significance. Additionally, the move did not compromise the character-defining features of the Fried-Durkheimer House, which demonstrate its significance as an exemplar of the Italianate Town House.

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

The Italianate Style

The Italian Villa style, commonly referred to as "Italianate," dominated American residential construction from the 1850s to the 1880s. The style originated in England as part of the Picturesque movement. Designed to emulate features of Italian farmhouses, construction ranged from informal rural models to those including more formal, classical features found in Italian architecture associated with the Renaissance period and ancient Rome.⁴

Architectural historian Virginia Savage McAlester noted Italianate as the dominant of the Romantic styles constructed in the United States from about 1850 until 1875, though the style remained popular into the 1880s. Italianate houses in the United States were "modified, adapted, and embellished into a truly indigenous style with only hints of its Latin origin."⁵ In growing cities across the country, Italianate residences ranged from simple to ornate, typically two or three stories in height with symmetrical and asymmetrical presentations. Later examples were subclassified into High Victorian Gothic or High Victorian Italianate styles, though, as McAlester has detailed, the distinction is difficult to recognize, particularly in houses.⁶

The subject property features all the identifying features of the Italianate style and is best classified as the principal subtype "Town House."⁷ The house features variants and details that distinguish the principal areas of elaboration in Italianate houses, with a "free intermixing of details derived from both informal rural models as well as formal Renaissance town houses."⁸ These include such formal Renaissance revival details as the quoins and such informal Italian Villa details as the partial single-story porches, two-story bay windows, double doors, framed windows, and low-pitched hip roof.⁹ The subject house also features the narrow, deep massing of the Town House form designed for the urban lot.

⁴ Virginia McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York: Knopf, 2013), 286.

⁵ McAlester, *A Field Guide to American Houses*, 286, 302.

⁶ McAlester, *A Field Guide to American Houses*, 245.

⁷ McAlester, *A Field Guide to American Houses*, 283.

⁸ McAlester, *A Field Guide to American Houses*, 284.

⁹ McAlester, *A Field Guide to American Houses*, 286.

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The Italianate in Portland was one of many distinctive architectural styles from the later decades of the nineteenth century that evolved from historical models adapted to locally available materials, such as wood in lieu of stone.¹⁰ Simultaneously, Oregon saw the rise of architecture as a recognized profession in the 1870s and 1880s, with some of the earliest practitioners being Warren H. Williams and Justus Krumbein. Williams, for example, designed the elaborate Italianate residences of brothers Ralph and Isaac Jacobs in 1880 (no longer extant), which were “so influential that hundreds of homes in Portland were constructed in the 1880s with similar layouts, proportions and detailing.”¹¹ The Pioneer Courthouse, built in the early 1870s and designed by Alfred B. Mullett of Washington, D.C., was also designed in the Italianate style, though constructed of more traditional (for the style) sandstone from quarries at Tenino, Washington Territory. As historian Richard Engeman notes, “While this use of stone was uncharacteristic for early Portland, it characterized the work of the designer as well as the need to emphasize the authority of the federal government.”¹²

The Italianate emerged as an artistic response to the relatively plain, bold, straight lines of the Greek Revival and Gothic Revival styles popular in the United States in the first half of the nineteenth century. Italianate emphasized height, ornate arches, balconies with balustrades, and often an elaboration of ornamentation in the later High Victorian examples, all the while maintaining balance, unity, and a strong emphasis on the horizontal line. The Fried-Durkheimer house reflects all of these principles and is one of few examples of an Italianate Town House remaining in Portland that features all of the design principles of the style.

With the Italianate style popular in Portland beginning in the 1860s and well into the 1890s, surprisingly few examples of the residential style remain in the twenty-first century. According to the Oregon Historic Sites Database, only forty-seven residential buildings constructed in any variation of the Italianate style have been recorded in Portland.¹³ Their popularity as urban/town residences was perhaps their downfall, given Portland’s downtown core would continue to grow rapidly from the late 1800s throughout the twentieth century.¹⁴ As the city center became a thriving metropolitan hub, single-family residential construction was demolished for large scale commercial and multi-family buildings.

Historic Context

Founded in 1851 on a 2-square-mile section on the west side of the Willamette River, Portland, Oregon, was a rapidly growing city by 1880. Home to 17,500 residents that year, Portland was the regional center of commerce and shipping for Oregon’s natural resources. Fires in 1872 and 1873 destroyed many downtown buildings and structures, leading to a boom of new warehouses, commercial buildings, banks, churches, and residences (Figure 14–16).¹⁵

Around 1870, Morris (ca. 1850–1923) and Annie Marks (ca. 1852–1910) married and immigrated from Poland.¹⁶ Unfortunately, “M. Marks, shoemaker,” was noted as being one of those “burnt out” by both the

¹⁰ Richard H. Engeman, “Architectural Fashions,” *The Oregon History Project*, 2005,

<https://oregonhistoryproject.org/articles/architectural-fashions/#.XLED0ehKjD5>.

¹¹ William J. Hawkins III, as quoted by Richard H. Engeman, “Architectural Fashions,” *The Oregon History Project*, 2005,

<https://oregonhistoryproject.org/articles/architectural-fashions/#.XLED0ehKjD5>.

¹² Richard H. Engeman, “Architectural Fashions,” *The Oregon History Project*, 2005,

<https://oregonhistoryproject.org/articles/architectural-fashions/#.XLED0ehKjD5>.

¹³ Data derived from the Oregon Historic Sites Database, accessed April 12, 2019, <http://heritagedata.prd.state.or.us/historic/>.

¹⁴ Carl Abbott, “Portland,” *The Oregon Encyclopedia*, accessed April 12, 2019,

<https://oregonencyclopedia.org/articles/portland/#.XLEJF-hKjD4>.

¹⁵ Eileen Fitzsimons, “Warren H. Williams (1844–1888),” *Oregon Encyclopedia*, 2018,

https://oregonencyclopedia.org/articles/williams_warren_h_1844_1888/#.XAqulNtKhhE; and William Toll and Oregon History Project

staff, “The Making of a Market Town: Early Portland,” *Oregon History Project*, 2014,

<https://oregonhistoryproject.org/narratives/commerce-climate-and-community-a-history-of-portland-and-its-people/the-making-of-a-market-town/early-portland/#.XAGmPttKhhF>.

¹⁶ U.S. Bureau of the Census, *Thirteenth Census of the United States*, 1910, Place: Portland Ward 2, Multnomah, Oregon; Roll: T624_1285; Page: 10A; Enumeration District: 0132; FHL microfilm: 1375298, <http://ancestry.com>.

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December 1872 and August 1873 fires.¹⁷ By 1874, M. Marks had petitioned the courts to file for bankruptcy, though that petition was dismissed.¹⁸ By 1880, the Marks lived with three children (Myer, Jessie, and Rachel) on Front Ave. in downtown Portland, in Morris's shoe and boot store.¹⁹

On February 20, 1874, Marks bought a 75-by-100-foot lot from William K. Smith for \$1,400.²⁰ Located near the corner of Main St. and 10th St. (renamed 12th St. in 1882), the lot was located in the Portland Addition, part of the W. W. and Margaret F. Chapman donation land claim (claim No. 42, issued in March 1861).²¹ The purchase appears to have included lots 5 and 6 of block 262, Portland Addition, though Marks chose to construct a house positioned on lot 5 (Figures 17 and 18). Little is known about the construction of the house except that it was proposed to cost \$4,000 and was completed for \$5,000, at a time when a "dwelling of medium cost" ranged from \$1,000 to \$2,000.²² The sole contemporary reference to the house during its period of construction comes in the form of an article entitled "New Buildings for 1880," published in the *Morning Oregonian*. The article, which catalogs the construction prospects for the year 1880 relative to those of 1879, notes only that an *Oregonian* reporter "called on the leading architects of the city," without naming any specific architect. Among the new buildings under construction was a two-story residence on the corner of Tenth and Madison for M. Marks.²³

Initially addressed as 254 10th St., the parcel was readdressed as 254 12th St. in 1882, changing again to 1134 SW 12th Ave. in 1933. When constructed, the house featured a prime location a few blocks away from the newly established Park Blocks, and a short horse and buggy drive to the city's first official park, Washington Park. Members of Portland's wealthiest families lived in this section of the downtown core, including such familiar Portland family names as the Failings, Ladds, Pittocks, and Corbetts.²⁴ Historic-period photos and Sanborn maps depict the neighborhood primarily as residential, with a handful of ecclesiastical buildings, including the Temple Beth Israel Synagogue, constructed by 1889.²⁵ The neighborhood also featured a selection of houses constructed in the Italianate style. Easily identifiable by the distinctive façade bay windows, 1889 Sanborn maps depict at least seven Italianate residences along Tenth Street between Yamhill and Jefferson, including the subject house.²⁶



Image 1. Mayor Julius Durkheimer, pictured holding a hand truck with sacks, in front of his general store in Burns, Oregon, ca. 1890. Image 188-A 34/OrHi 1887. Courtesy of Oregon Historical Society.

Occupancy and Use

The Marks family occupied the house until around 1882, when they had a second, larger house built at 921 11th Ave. (That house, which was moved to 1501 SW Harrison St. in ca. 1910, is listed in the NRHP as the

¹⁷ "City," *Morning Oregonian*, August 4, 1873, 4.

¹⁸ "Notice of Bankruptcy," *Morning Oregonian*, April 16, 1874, 4; and "The Courts," *Morning Oregonian*, April 29, 1874, 3.

¹⁹ U.S. Bureau of the Census, *Tenth Census of the United States*, 1880, Record Group 29 (Washington, DC: National Archives, 1910).

²⁰ Real Estate Transactions, *Oregonian*, February 21, 1880.

²¹ U.S. Department of the Interior, Bureau of Land Management, General Land Office Records, ORAA 040534, <https://glorerecords.blm.gov/default.aspx#searchTabIndex=0&searchByTypeIndex=0>.

²² "New Buildings for 1880," *Morning Oregonian*, March 23, 1880, 3; and R. L. Polk & Co., *Polk's Portland City Directory 1881* (Portland, OR: R. L. Polk, 1881).

²³ "New Buildings for 1880," 3.

²⁴ Toll and Oregon History Project staff, "Making of a Market Town."

²⁵ Sanborn Map Company, *Portland, Oregon* (New York: Sanborn Map & Publishing Co. Limited, 1889), 25.

²⁶ Sanborn Map Company, *Portland, Oregon* (1889), 25.

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Morris Marks House.²⁷) The Marks family sold the subject house to Moses and Fanny Fried around the same time.

Moses Fried was born in Nassau, Germany, around 1816.²⁸ He immigrated to the United States around 1840 and, along with his wife Fanny (Meyer) Fried, had son Leopold in New York City around 1856.²⁹ The Frieds relocated to California, where they lived from approximately 1858 through at least 1862, and had three more children (Delia, Marcus, and Hannah). By 1870, the family had relocated to Marion, Oregon, where Moses was employed as a merchant.³⁰ By 1880, the family was located in Hubbard. The Frieds (including children Leo, Marcus, Hannah, and Delia) occupied the subject house from 1882 until 1901. Fanny and Moses Fried died in 1896 and 1899, respectively. The house stayed in family ownership for two more years following the death of Moses, passing to Delia and her husband, Julius Durkheimer.

Julius and Delia Durkheimer married in 1889, and lived in Burns, Oregon, where Julius served as mayor and operated a store, J. Durkheimer & Co. General Merchandise (Image 1).³¹ Delia gave birth to their son, Sylvan, in the subject house in 1893, returning to Burns soon after. The family moved back to Portland in 1896 to care for the aging Moses and Fanny.³² The Durkheimers then occupied the house, along with Leo and Marcus, until 1901, when they moved to 221 24th Ave. (later 2415 NW Lovejoy Ave.), a contributing resource to the NRHP-listed Alphabet Historic District.

After the Durkheimers vacated the premises in 1901, the house served as a multiple-dwelling residence for over a hundred years. A complete history of owners and occupants is unknown, but newspaper advertisements, city directories, and census data provide insight into people who occupied the house. Musician Edwin A. Smith (advertised as "Prof. E. A. Smith" in newspaper listings) lived there from 1901 to 1907.³³ It is unknown if Smith, the first recorded occupant after the Durkheimers left, was an owner or lodger.

The first room rental advertisement for the house seems to have appeared in 1902, when a single room was advertised as "Cozy room for one or two gentlemen; modern conveniences."³⁴ By December 1902, multiple rooms were for rent.³⁵ Census records show that in 1910, Mary J. Davidson, two daughters, her brother, and eleven lodgers lived in the house.³⁶ (Room advertisements from 1904 and 1905 list rooms for rent with "private family," so it may be the Davidsons occupied the house as early as 1904.³⁷) Rental prices with the Davidsons were \$6 per week with board, or \$2.50 weekly without.³⁸

In 1911, the house, advertised as an eleven-room boarding house, was listed for sale, along with the furniture, for \$500.³⁹ The furniture was again listed for sale in 1912.⁴⁰ It is unknown if the house sold, and to whom, however the sale may have been related to the 1910 construction of a five-story, 60-unit apartment building

²⁷ Huntington and Powers, "Morris Marks House," 1.

²⁸ U.S. Bureau of the Census, *Ninth Census of the United States*, 1870, NARA microfilm publication M593 (Washington, DC: National Archives, 1870).

²⁹ U.S. Bureau of the Census, *Ninth Census of the United States*, 1870, NARA microfilm publication M593 (Washington, DC: National Archives, 1870).

³⁰ U.S. Bureau of the Census, *Ninth Census of the United States*, 1870, NARA microfilm publication M593 (Washington, DC: National Archives, 1870).

³¹ Vital Records Indexes, Multnomah County, 1885–1889 <https://gfo.org/resources/indexes/vital-records/marriage-index/1885-1889/eskola-sofia.html>.

³² Sylvan F. Durkheimer, interview by Eileen Tong, October 25, 1978, transcript, private collection of Eileen Fitzsimons, Portland, OR.

³³ Ancestry.com. *U.S. City Directories, 1822–1995*, 2011, https://search.ancestry.com/cgi-bin/sse.dll?indiv=1&dbid=2469&h=1078085267&tid=&pid=&usePUB=true&_phsrc=HZF66&_phstart=successSource.

³⁴ *Oregonian*, Advertisement, April 5, 1902.

³⁵ *Oregonian*, Advertisement, December 1, 1902.

³⁶ U.S. Bureau of the Census, *Thirteenth Census of the United States*, 1910, Record Group 29 (Washington, DC: National Archives, 1910).

³⁷ *Oregonian*, Advertisement, January 10, 1904.

³⁸ *Oregonian*, Advertisement, August 8, 1910.

³⁹ *Oregonian*, Advertisement, May 13, 1911.

⁴⁰ *Oregonian*, Advertisement, July 27, 1912.

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adjacent to the house on the north.⁴¹ In 1913, rental advertisements described the house as “light, airy, heated rooms, finest home cooking.”⁴² By 1917, lodgers were offered “electric lights, gas, phone and bath.”⁴³

Several renters operated businesses out of the house. In addition to Smith offering music lessons at the building in 1903–1904, dressmaker Madame Tuttle advertised her services out of the building in 1908.⁴⁴ An unknown business advertising “Something New” was searching for “ladies to demonstrate and take orders” for “\$6 to \$10 daily” at the house in 1923.⁴⁵ From 1950–1951, a psychic lived there, offering “3 questions” for a dollar.⁴⁶

By 1977, attorney Dorothy Kliks Fones owned the house and likely the five-story apartment building next door at 1126 SW 12th Ave., which was by then on the same tax lot as the house.⁴⁷ The house and apartment complex were known as the “Doricourt House Apartments” and the “Doricourt Apartments,” respectively, by 1993. The house contained eight legal dwelling units at this time: three on the first floor and five on the second floor.⁴⁸ Also in 1993, the third-story attic unit was recorded as illegal (and likely vacated as a result) (Figure 20).⁴⁹

The subject house was designated a City of Portland historical landmark in 1980.⁵⁰ Steven and Sue Blindheim purchased the house and adjacent apartment building in the 1990s. The house continued to serve as an apartment house until ca. 2003.⁵¹ Once vacated, local preservationists sought to preserve the house from neglect and possible demolition. In 2017, the building was moved to a new location historically known as Block 302.

Block 302 and the Lincoln Street Reservoir

Initially platted as Block 32 in 1866, by 1870, Block 302 had become home to the Lincoln Street Reservoir of the Portland Water Works.⁵² A private enterprise with antecedents initiated as early 1857, the Portland Water Works was officially incorporated under that name in 1862.⁵³ The organization was acquired by the City of Portland in 1887.⁵⁴

As initially constructed sometime between 1868 and 1871, the Lincoln St. Reservoir was a 2-million-gallon divided concrete storage tank that occupied the block bounded by Sixth St. to the east, Lincoln St. to the north, Seventh St. to the west, and Grant St. to the south.⁵⁵ In 1889, Sanborn maps note the then 2.3-million-gallon reservoir included an associated toolshed, shop building, pumphouse with Holly pumps, and

⁴¹ Sanborn Map Company, *Portland, Oregon* (New York: Sanborn Map & Publishing Co. Limited, 1901), 21.

⁴² *Oregonian*, Advertisement, February 18, 1913.

⁴³ *Oregonian*, Advertisement, September 13, 1917.

⁴⁴ *Oregonian*, Advertisement, October 26, 1903, January 10, 1904, and June 22, 1908.

⁴⁵ *Oregonian*, Advertisement, April 15, 1923.

⁴⁶ *Oregonian*, Advertisement, November 6, 1980.

⁴⁷ Douglas D. Miller to Dorothy L. Kliks, letter regarding occupancy of 1134 SW 12th Ave., September 20, 1984, on file at the City of Portland Bureau of Development Services.

⁴⁸ City of Portland to Dorothy L. Kliks, Notice of Violations, Housing Maintenance Regulations of 1126–1134 SW 12th Ave., May 6, 1993, on file at the City of Portland Bureau of Development Services. An alternate spelling is Dori Court.

⁴⁹ City of Portland Fire Marshall, Investigation Request, 1134 SW 12th Ave., HOU 93-01496, April 22, 1993, on file at the City of Portland Bureau of Development Services.

⁵⁰ City of Portland Ordinance No. 150007, on file at the City of Portland Bureau of Development Services.

⁵¹ Steve Blindheim to Karen Karlsson, email regarding house occupancy, September 25, 2017, in possession of Karen Karlsson. Nonetop, LLC, Portland, Oregon.

⁵² Map of the City of Portland, 1866, https://www.oregonlive.com/history/2015/02/throwback_thursday_old_portlan.html; and Casey Short, *Water: Portland's Precious Heritage* (Portland, OR: City of Portland, 2011), 5.

⁵³ *Oregonian*, April 19, 1862, 3; Morris A. Pierce, “Documentary History of American Water-works,” accessed January 10, 2019, <http://www.waterworkshistory.us/OR/Portland/>; and William F. Willingham, “City of Portland: Civic Planning, Development, & Public Works, 1851–1965, A Historic Context,” March 2009, 6, <https://www.portlandoregon.gov/parks/article/299256>.

⁵⁴ “Portland Water Company,” *Sacramento Daily Union*, October 18, 1867, 3.

⁵⁵ Short, *Water*, 5; and Sanborn Map & Publishing Co. Limited, Portland, Oregon, 1889, 12.

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gatehouse.⁵⁶ By 1901, the reservoir's capacity had been increased to 3 million gallons, and the shop expanded.⁵⁷ By 1909, the City had decommissioned the reservoir.⁵⁸ Photos from 1929 depict the pumphouse as a one and one-half story brick-veneer building with a soldier course at the cornice concealing a parapet roof, and at least four openings (some enclosed) on the north face. To the rear (south), the wood-frame building featured at least six window openings. The toolshed, attached to the pump house on the southeast corner, was a single-story frame building with horizontal wood siding, a parapet roof, and at least four window openings on the east face. The two buildings combined to create an L-shape around the reservoir on its northeast corner.

In 1929, residents advocated the reservoir be flattened and converted to a city park (Figures 21–23).⁵⁹ That year, the City bisected the reservoir diagonally by breaking through the walls but left most of the structure and its ancillary buildings extant. By 1938, the reservoir and ancillary buildings were removed, and the diagonally aligned SW Coolidge Square (Sq.) road bisected the property (Image 2, Figure 24). The southwest half became Block 302 ½, the present-day location of the subject house, as well as a small segment of SW Broadway Dr. that clips the northwest corner.⁶⁰ The northeastern half of the lot was condemned, presumably during construction of Interstate 405 in the late 1960s; portions of it serve present-day SW Broadway and I-405.

Development of the area surrounding the Lincoln Street Reservoir evolved in much the same way as the historical location of the subject house. Both locations were approximately ten blocks west of the waterfront and were developed around the same time with many of the same architectural design influences. Historic-period photos and Sanborn maps depict a variety of single-story frame dwellings, as well as a smattering of Italianate houses around the Lincoln Street Reservoir ca. 1889.⁶¹ By 1901, more residential development surrounded the reservoir, though the characteristic polygonal bays of the Italianate style had become less frequent by 1909.⁶² By 1950, the area known as Coolidge Square was planted with trees and rhododendrons, and the immediately surrounding blocks, while still largely residential, were seeing some limited commercial development (a gas station, a printing shop).⁶³ Many of these residential houses, especially to the northeast, were demolished during construction of I-405.

The Architect

Aside from the style's regional popularity, it's unknown why the Marks family chose the Italianate for their residence, or who designed it for them. The earliest examples of the flat-fronted Italianates had, by the 1870s, evolved into "wildly colorful and ornately decorated" residential examples often detailed with bay windows on

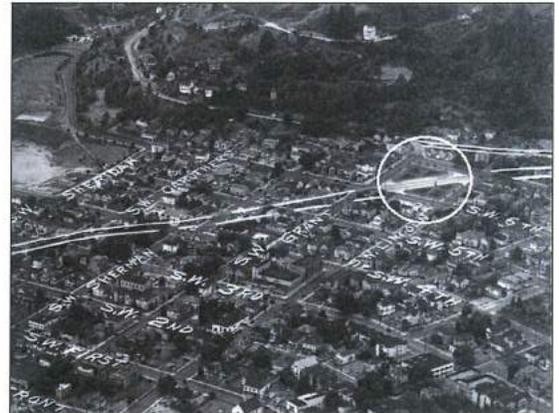


Image 2. Portland, aerial survey, 1938, view southwest. The block formerly occupied by the Lincoln Street reservoir (*circled*) was subdivided and diagonally bisected to become Coolidge Square. Most buildings north of the white lines (*foreground*) were demolished to make way for the I-405 construction. Courtesy of the City of Portland Archives.

⁵⁶ Sanborn Map Company, *Portland, Oregon* (1889), 12.

⁵⁷ Sanborn Map Company, *Portland, Oregon* (1901), 21.

⁵⁸ Sanborn Map Company, *Portland, Oregon* (New York: Sanborn Map & Publishing Co. Limited, 1909), 154; Short, *Water*, 5; and John Killen, "Throwback Thursday: Old Portland Reservoir Helped Make City We Know Today," *OregonLive/The Oregonian*, February 15, 2015, https://www.oregonlive.com/history/2015/02/throwback_thursday_old_portlan.html.

⁵⁹ Killen, "Old Portland Reservoir."

⁶⁰ Sanborn Map Company, *Portland, Oregon* (New York: Sanborn Map & Publishing Co. Limited, 1950), 154.

⁶¹ Sanborn Map Company, *Portland, Oregon* (1889), 11.

⁶² Sanborn Map Company, *Portland, Oregon* (1901), 21; Sanborn Map Company, *Portland, Oregon* (1909), 154.

⁶³ Sanborn Map Company, *Portland, Oregon* (1950), 154.

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the façade and secondary elevations.⁶⁴ More playful and decorative than earlier Greek Revival buildings, the style's popularity spread quickly, partially as a result of building pattern books, which enabled families and builders alike to use them as reference manuals in designing their own buildings.⁶⁵ In Portland, numerous architects, draftsmen, and carpenters employed the Italianate style for residential designs. Of note related to the subject property are two architects who held a partnership from 1876 through 1878: Warren Heywood Williams (1844–1888) and Justus F. Krumbein (1847–1907).

Born in New York City and raised in San Francisco, Warren Williams was son to Stephen Heddors Williams, who held a successful architecture practice in San Francisco. It was under his father's tutelage that Warren first arrived in Portland to represent the Williams's firm during construction of the Odd Fellows Building in 1869. Williams moved permanently to Portland in January 1873, drawn by the opportunity created following the fire of December 1872. Warren entered a partnership with Elwood M. Burton that lasted from 1873 to 1875, following which he practiced briefly on his own before partnering with Krumbein in 1876.⁶⁶

Justus Krumbein was born in Hamburg, Germany, and attended Polytechnic School while studying carpentry over the summers. He emigrated to San Francisco in 1869 and in 1871, joined relatives in Portland. Krumbein, too, was associated with Elwood Burton from 1871 to 1872, after which he partnered with W. G. Gilbert from 1872 to 1874.

Both Williams and Krumbein had been successful architects prior to forming their partnership. Williams is noted for numerous commercial buildings, as well as the Corbett Mansion (demolished), built in 1874 at the corner of Fifth and Yamhill in Portland. Krumbein, who is perhaps best known for his work (with Gilbert) on the Oregon State Capitol Building, built in 1873 in Salem (demolished), also completed numerous commercial buildings, as well as the Jacob Kamm Residence, constructed in 1873 at SW 14th and Main in Portland (moved in 1950 to SW 20th and Jefferson). Together, Williams and Krumbein are credited with the Dr. Curtis C. Strong Residence, constructed in 1878 at S. Park and Taylor in Portland (demolished); the Cosmopolitan Block, constructed in 1878 at Front and Stark in Portland (demolished); and the Alisky & Hegele Building, constructed in 1878 at First near Morrison in Portland (demolished).

Since the 1970s, historians and preservationists have attributed the subject property to Warren Williams; this attribution appears to have derived largely due to attribution of Morris Marks's second house. That house, constructed in 1882 and listed in the National Register of Historic Places (NRHP) as the Morris Marks House, features many of the same Italianate characteristics as Marks's 1880 house.⁶⁷ As is noted in the nomination form for the 1882 Morris Marks House,

Much circumstantial evidence would indicate that the house was designed by Warren Haywood Williams . . . the striking similarity between the [1880 twin mansions of the Ralph and Isaac] Jacobs and Marks houses would seem to make a strong case for attribution since Williams emulated a style currently a la mode in San Francisco, but not seen in the Northwest prior to his arrival. Unlike the somewhat earlier Kamm House with its mansard roof and quoining, the Marks House is less specifically Second Empire, having an inconspicuous low hipped roof and no rustication. The symmetry of the central projecting porch with a Corinthian order and the matching two story bays again seems to be a Williams stylistic preference.⁶⁸

Of note is that Wallace Kay Huntington, the author of the subject section of the nomination form and then owner of the Morris Marks House, compares it to the Kamm House, which Krumbein designed. Another point of interest is the idea that Williams may have introduced the Italianate style to Portland—however this seems to be hyperbole on Huntington's part: while it is true that the Italianate style was wildly popular in San

⁶⁴ "Italianate Style," Golden Gate National Recreation Area, National Park Service, accessed December 8, 2018, <https://www.nps.gov/goga/learn/historyculture/italianate-style.htm>.

⁶⁵ "Italianate Style."

⁶⁶ Richard Ellison Ritz, "Williams, Warren Heywood," *Architects of Oregon* (Portland, OR: Lair Hill Publishing, 2002), 430–31.

⁶⁷ Wallace Kay Huntington and D. W. Powers III, "Morris Marks House," National Register of Historic Places Nomination Form, 1975. Oregon Historic Sites Database, <http://heritagedata.prd.state.or.us/historic/>,

⁶⁸ Huntington and Powers, "Morris Marks House," 6.

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Francisco, the style "dominated American houses constructed between 1850 and 1880."⁶⁹ Furthermore, as architectural historian Liz Carter noted in her nomination for the ca. 1865 Kiernan House, which was constructed in the Italian Villa style, Italianate became common in Oregon by the 1860s. Carter cites the 1861 Benjamin F. Dowell House in Jacksonville, Oregon, as well as the 1864 James Stephens House in Portland, both of which predate Williams's initial 1869 arrival in Portland.⁷⁰

While the 1975 nomination form for the 1882 Morris Marks House "attributes" its design to Williams, it leaves the matter open to some interpretation. The possibility of Williams designing the subject house was first recorded in 1977, when a historic inventory form incorrectly recorded the house (then known as the M. Fried/J. Durkheimer House) as built in 1882 for Moses Fried; the form noted "W. H. Williams architect did other similar 1880s houses in the vicinity."⁷¹ The first connection of the house to the Marks family occurred ca. 1979. By then, it appears that the possibility of Williams designing the house was considered likely. Future mentions of the house in inventory forms and campaigns to preserve it name Williams as the architect, without a source for the attribution. By 1980, when the City of Portland undertook a historic resource inventory, the attribution was written as fact, and both the 1880 and 1882 houses of Morris Marks were noted as being designed by Warren Williams.

Also in 1980, architectural historian Bill Hawkins published an article on Williams in the *Portland Friends of Cast-Iron Architecture Newsletter*. Hawkins noted,

The residences of the early 1880s were the most archetypical of Williams' production. He took the tall Italianate forms, so familiar in San Francisco, and adapted them to Portland conditions. The most remarkable examples were the twin mansions designed for Ralph and Isaac Jacobs (1880), once located on the Park Blocks at Montgomery. Both mansions had symmetrical front elevations with two-story high bay windows flanking the columned entrance porches. Similar side bays and elaborate side porches were added to the Italianate forms. Their innate elegance . . . was gained from their tall, well-designed proportions, combined with a masterful sense of detailing. . . . Williams used quoin first floor siding and flush upper floor siding, with decorative pilasters, framed windows and the familiar bracketed cornice. Inside the decorations were among the richest to be seen in the city. . . . A magnificent curvy stairway was lighted by a central dome frescoed with female personifications of the arts and huge chandeliers hung from every ceiling. . . .

The other residences of the early 1880s were all of the Italianate form. Somewhat less grand were the houses with a single double-storied bay adjacent to the porch entry. Such a house still stands at Twelfth between Main and Madison. It was built for Morris Marks (1880), prior to the better known double-bayed residence (1882) still standing on Harrison. Williams must have designed this residence, as the detailing is remarkably similar to his other known residences (although Justus Krumbein designed in this Italianate form at this time). . . . [Williams'] other known Italianate residences displayed similar qualities: the Tyler Woodward residence (1883), the John Honeyman residence (1884), the Charles Honeyman residence (1884), and the more modest Parsonage for Calvary Presbyterian Church (1884). The Italianate design could provide expression for the most expensive budgets, yet provide a house of eloquent proportions for the modest budget. Literally hundreds of houses were constructed in this form by a variety of imitators, but they never equaled those of Warren Williams.⁷²

⁶⁹ McAlester, *A Field Guide to American Houses*, 286.

⁷⁰ Liz Carter, "Kiernan House," National Register of Historic Places Nomination Form, 2018, 15. Oregon Parks and Recreation Department, State Historic Preservation Office, Salem, OR.

⁷¹ "M. Fried/J. Durkheimer House," Portland Oregon Historical Landmarks Commission Inventory Form, March 14, 1977, Vertical File: Genealogy-Durkheimer, Oregon Historical Society Davies Research Library, Portland, OR.

⁷² Bill Hawkins, "Warren H. Williams, Architect," *Portland Friends of Cast-Iron Architecture Newsletter*, no. 17 (December 1980), Folder 10, Williams, W. H., Box 2, Marion Dean Ross Collection 231, University of Oregon Special Collections, Eugene, OR (hereafter UO Special Collections).

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Again, Hawkins indicates that Williams “must” have designed the subject residence, while admitting the fact that his partner, Krumbein, was also contemporaneously well known for his interpretation of the Italianate style.

An article regarding Krumbein’s work appeared in the previous edition of *Portland Friends of Cast-Iron Architecture Newsletter*, in which the author (assumed to also be William “Bill” J. Hawkins III) noted that “While Williams’ work displayed the elegance and refinement for which Victorian Portland was famous, Krumbein’s work often veered toward the spectacular.”⁷³ To illustrate the point, the author used the design for the 1878 Cosmopolitan Block, a work of the partnership of Williams and Krumbein.

The design was more in Williams’ Italianate idiom—typical of Portland’s larger commercial palaces of the 1870s. Each of the floors was separated by a bracketed belt cornice, with varieties of rounded second and third floor windows, supported by side pilasters and separated by masonry piers. The iron work, especially the flat arches cast in one mould, was particularly handsome, adding its contribution to the general effect of the colonnaded street doorways lining the avenues.⁷⁴

Alternately, the 1873 Kamm House, designed by Krumbein, “brought the refined proportions of French Second Empire architecture, imitating in wood the European stone models.”⁷⁵ Krumbein-designed residences of the early 1880s, including those for George W. James, Charles Logus, and J. Brandt, were noted as being,

designed in the popular “Italianate” style, more akin to Williams’ work. The only remaining drawings of his houses shows an elegant façade with typical elongated windows, two-story bays, a deep cornice with attic windows placed between the brackets, and relatively small front and side porches. By 1882 Krumbein ventured into his more exuberant direction. The mansion he designed for Captain George Flanders, once located at N.W. Eighteenth and “F” (later Flanders) Streets, used the “Italianate” form but added a corner tower and an extensive entry with wrap-around porches. These additions to the “Italianate” form greatly changed the proportions of the design, suggesting the direction the “Queen Anne” style might take.⁷⁶

Why Williams, as opposed to Krumbein, was attributed prominence for Italianate residences in Portland remains a mystery. A review of the works of the two architects notes that Williams’s focus on commercial buildings dominated his career both prior to and after his partnership with Krumbein. With the exception of the 1874 Corbett Mansion, Williams focused exclusively on commercial and ecclesiastical buildings from his arrival in Portland through his partnership with Krumbein. After dissolving the partnership in 1878, Williams constructed only a few residential buildings: the Jacobs’ residences (1880); Tyler Woodward, Charles J. Honeyman, and John A. Honeyman residences (all in 1883); a parsonage for the Calvary Presbyterian Church (1884), which he designed following his 1882 design for the church itself; and

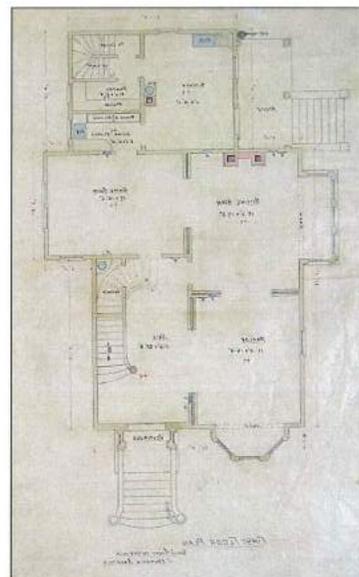
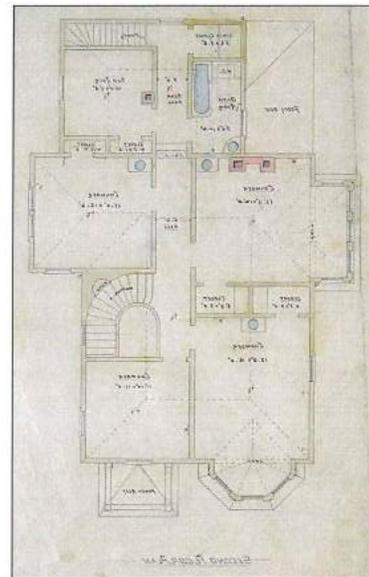


Image 3. Unnamed, undated drawing signed by J. Krumbein, Architect, 1988.21.21, courtesy of Architectural Heritage Center Library. The image has been flipped and aligned to depict its similarity to the subject property for both the first (*bottom*) and second (*top*) floors.

⁷³ [William J. Hawkins, III], “Justus Krumbein, Architect (1847–1907), *Portland Friends of Cast-Iron Architecture Newsletter*, no. 16 n.d. Folder 32, Krumbein, Justus, Box 1, Marion Dean Ross Collection 231, UO Special Collections.

⁷⁴ [Hawkins], “Justus Krumbein, Architect (1847–1907).”

⁷⁵ [Hawkins], “Justus Krumbein, Architect (1847–1907).”

⁷⁶ [Hawkins], “Justus Krumbein, Architect (1847–1907).”

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Sir Robert Dunsmuir's Craigdarroch Castle in Victoria, BC, the George H. Weilder mansion, the Charles Bacon mansion, and the Pennyover residence (all in 1885). The majority of his commissions until his death in 1888 were commercial or ecclesiastical.⁷⁷ Krumbein's portfolio seems counterbalanced to Williams's, with commercial and other nonresidential commissions scattered among a large portfolio of residential buildings.⁷⁸

Comparing the two architects' portfolios, as well as the way architectural historians have described their collected works, yields little clarity. Lee Nelson described Williams's domestic architecture as "eclectic, being combinations of the Italianate Villa with the French mansarded [*sic*] style which had already run its course in Portland."⁷⁹ Williams's Jacobs residences, however, seem to somewhat belie the notion of an eclectic style: they were formal in both ornament and proportion and decidedly restrained when compared to the subject house. Conversely, Marion Dean Ross wrote of Krumbein that, "his work was in a florid Italianate or Second Empire style."⁸⁰ The subject house, certainly, features florid details in the literal sense, with a variety of plant and flower motifs evident in the ornamentation.

The most tangible evidence that points to the likely architect was located at the Architectural Heritage Center in Portland, via an undated, unnamed drawing signed by Krumbein (Image 3, Figure 19). The drawing, a floor plan for a two-story residence, features an almost identical, mirror image floor plan to the subject house. The exterior vestibule, accessed via a partial front porch, leads to the interior hall and a curvy stairwell with niche, as in the subject house. The first- and second-floor room layouts are identical to the subject property as initially constructed and largely extant. The only obvious differences between the unnamed drawing and the subject property are the rectilinear sitting room windows (as opposed to polygonal bays), the absence of an exterior porch off the dining room, and the location and orientation of the rear staircase, which ascends along the rear (south) exterior wall in the drawing as opposed to the rear and east side exterior and an interior wall as constructed. As such, it seems most appropriate to attribute the subject property to Justus Krumbein.

Integrity

The Fried-Durkheimer House retains integrity of materials, design, workmanship, feeling, and association. Though moved, the building meets Criterion Consideration B, as the property is significant primarily for architectural value (Criterion C). The new location was required for the continued preservation of the historic resource, and the building retains all other aspects of integrity to convey its significance under Criterion C. Regarding integrity of setting, the general environment of the new lot is compatible with the house's architectural significance in three ways: First, the surrounding neighborhood developed over much the same time period and with the same residential character as the original lot. Second, the lot as it exists today is a small urban footprint, the scale of which the Town House subtype of the Italianate style was designed to accommodate. Finally, in its new location, the building becomes a showcase of the Italianate style, with a full 360-degree view available from the public right-of-way.

Comparative Properties

As previously noted, in Portland the Italianate Style appears to have been quite popular: the Oregon Historic Sites Database (OHSD) notes approximately 105 commercial and residential resources (including the subject property) constructed in the Italianate style between 1857 and 1896.⁸¹ Of these, many are commercial buildings located in the Skidmore/Old Town Historic District, a National Historic Landmark (NHL). Also of note is the Pioneer Courthouse, located at 520 SW Morrison St. and another NHL. With regard to residential

⁷⁷ "Buildings Designed by Warren H. Williams," Folder 10, Williams, W. H., Box 2, Marion Dean Ross Collection 231, UO Special Collections.

⁷⁸ "Buildings Designed by Justus Krumbein," Folder 32, Krumbein, Justus, Box 1, Marion Dean Ross Collection 231, UO Special Collections.

⁷⁹ Lee H. Nelson, "Architects of Oregon: Piper and Williams," *The Call Number* 20, no. 2 (Spring 1959): 4–15, Folder 10, Williams, W. H., Box 2, Marion Dean Ross Collection 231, UO Special Collections.

⁸⁰ Marion Dean Ross, Folder 32, Krumbein, Justus, Box 1, Marion Dean Ross Collection 231, UO Special Collections.

⁸¹ Data derived from the Oregon Historic Sites Database, accessed April 12, 2019, <http://heritagedata.prd.state.or.us/historic/>.

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resources specifically, only eight houses constructed between 1864–1891 have been listed in the National Register and make valid comparative properties for the Fried-Durkheimer House.

The oldest of the eight, the James B. Stephens House constructed in 1864, is located on the east side of the Willamette River at 1825 SE 12th Avenue within the Ladd's Addition Historic District. The house was moved to its present location in 1902. The building is listed in the National Register as locally significant under Criterion B in the areas of settlement and community planning and development as the only remaining building that bears direct relationship to the founder of East Portland, with a period of significance of 1864–1889. While initially constructed as a two-story Italianate house, the building is no longer an exemplar of the style and its significance is not tied to its architectural context.⁸²

Continuing chronologically by build date is the ca. 1865 Kiernan House, which was constructed in the Italian Villa style (Images 4 and 5).⁸³ Moved to its current location at 1020 S.W. Cheltenham Court in 1964, the house was nominated to the National Register under Criteria A and C, utilizing the Multiple Property Document (MPD) "Settlement-era Dwellings, Barns, and Farm Groups of the Willamette Valley, Oregon (1841-circa 1865)." The period of significance for the Kiernan House spans the period of its nineteenth-century construction, ca. 1865–ca. 1885, inclusive of a large addition to the rear wing. The house was nominated as locally significant to Portland, Multnomah County, and within the broader context of the nine Willamette Valley counties addressed in the MPD, in part due to the relative rarity of houses from this period; the nomination notes that the Kiernan House is one of only three remaining Italianate single-family houses built before 1870, and one of nine single-family dwellings of any style built before 1870 that are known to remain in Portland from the early period of development.⁸⁴ Historian Liz Carter noted the house's physical characteristics "provide an excellent illustration of the early use of the Italian Villa/Italianate style on residential architecture in Oregon," citing the resource's "diminutive, boxy form... embellished with relatively simple but finely articulated Italianate detailing including the flush exterior wood siding, segmental arched windows, paneled frieze, paired brackets, and sawn porch details."⁸⁵



Image 4. Earliest known view of Kiernan House (in foreground) looking north along Tenth Street, early 1870s. Source: Oregon Historical Society, OrHi 102030.



Image 5. The Kiernan House, view northeast. Photo by Liz Carter, 2017.

⁸² Sally Donovan, "Stephens, James B., House," National Register of Historic Places Nomination Form, 1996. Oregon Parks and Recreation Department, State Historic Preservation Office, Salem, OR.

⁸³ Liz Carter, "Kiernan House," National Register of Historic Places Nomination Form, 2018. Oregon Parks and Recreation Department, State Historic Preservation Office, Salem, OR.

⁸⁴ Carter, "Kiernan House," 10.

⁸⁵ Carter, "Kiernan House," 10.

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The John and Sarah Sheffield House, also known as the Paraside Springs Farm, is another early example, constructed in 1866 (Images 6 and 7).⁸⁶ Located at 4272 SE Washington Street, east of the Willamette River and outside of Portland's historic downtown core, the building is listed in the National Register under Criterion C as a locally significant example of a Late Victorian mix of Italianate and Classical Revival styles.⁸⁷ As noted in the nomination, "the Sheffield House represents an interesting application of mass produced high style decorative elements to a small-scale vernacular plan type exhibiting fine proportions."⁸⁸ The plan, wide frieze boards in the flattened gable ends, and the pilasters with capital-like molding were noted in the nomination as being indicative of the late Classic Revival style, while Italianate details were limited to the "matched brackets in each gable, the overdoor and overwindow architectural consoles, and the moldings surrounding the entrance door panels."⁸⁹

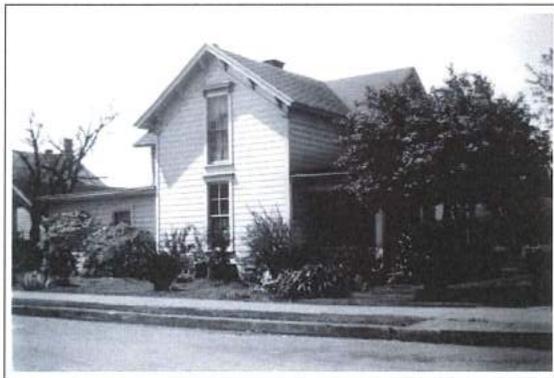


Image 6. John and Sarah Sheffield House, also known as the Paraside Springs Farm, view southwest. Ethel Eddy, 1950.



Image 7. John and Sarah Sheffield House, also known as the Paraside Springs Farm, view southwest. Patricia McAllister, 1990.

The John S. Honeyman House, constructed in 1879, is located at 1318 SW 12th Avenue, one block south of the historic location of the Fried-Durkheimer House (Image 8). The house was listed in the National Register under Criteria B and C, for association with Honeyman and as a "rare example" of the Italian Villa.⁹⁰ One of four similarly-styled houses built within two years for the Honeyman family, all of which were erected on the same block and only two of which remain, the John S. Honeyman House features "a slant-bay, richly textured wrap-around porch, and impressive Eastlake-style eave decoration," both of which were added to the house before the turn of the twentieth century.⁹¹ Though the nomination notes the period of significance as 1879, the date of initial construction, and significance under Criterion C for construction in the Italian Villa style, the Eastlake-inspired alterations do not appear compatible with the house's noted significance.

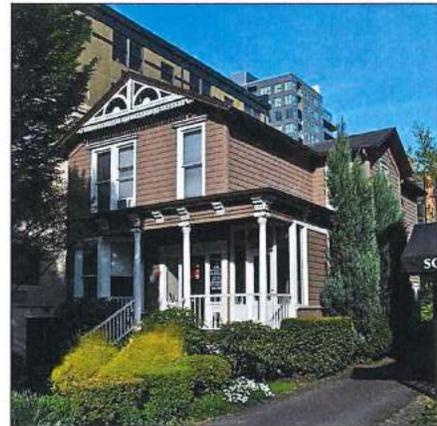


Image 8. The John S. Honeyman House, view northeast. Photo courtesy of Wikipedia, 2012.

⁸⁶ Patricia A. McAllister and Donald M. McAllister, "Sheffield, John & Sarah, House," National Register of Historic Places Nomination Form, 1990. Oregon Parks and Recreation Department, State Historic Preservation Office, Salem, OR.

⁸⁷ McAllister and McAllister, "Sheffield, John & Sarah, House," 2.

⁸⁸ McAllister and McAllister, "Sheffield, John & Sarah, House," 8-1.

⁸⁹ McAllister and McAllister, "Sheffield, John & Sarah, House," 8-1.

⁹⁰ John M. Tess, "Honeyman, John S., House," National Register of Historic Places Nomination Form, 1985, 6. Oregon Parks and Recreation Department, State Historic Preservation Office, Salem, OR.

⁹¹ Tess, "Honeyman, John S., House," 6.

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The most obvious comparative property is the Morris Mark House, constructed in 1882 by the same original owners as the Fried-Durkheimer House (Images 9 and 10). Initially built at 321 Ninth Avenue and relocated to 1501 S.W. Harrison Street ca. 1910, the Morris Marks House was listed in the National Register under Criterion C and features many of the same Italianate characteristics as Marks' 1880 house.⁹² As noted in the nomination, the elaborate detailing in wood, cast iron, and zinc achieved a rich ensemble of Italianate and French Second Empire motifs with minor Eastlake details.⁹³

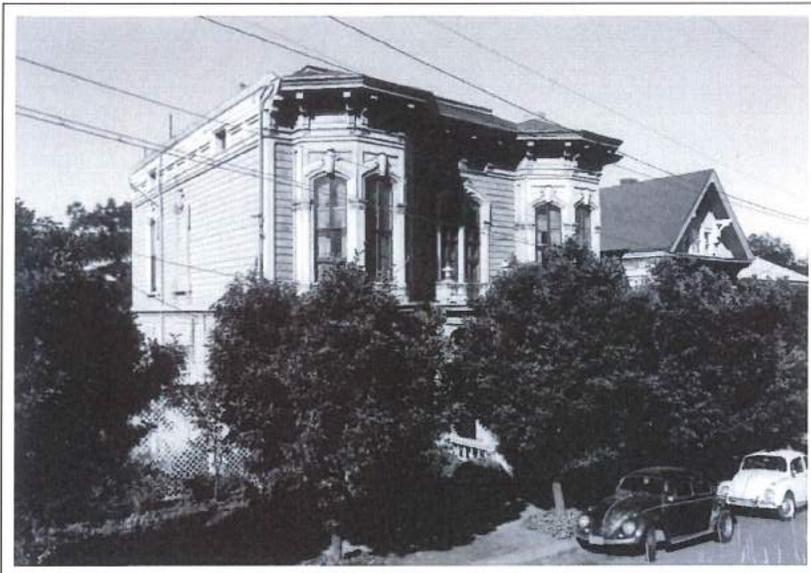


Image 9. The Morris Marks House, view northeast. National Register of Historic Places, 1975.

Image 10. The Morris Marks House, view northwest. Image courtesy of Zillow, 2019.

Another example of an appropriate comparative property is the William E. Brainard House, constructed in 1888 at 5332 SE Morrison Street (Image 11 and 12).⁹⁴ Located outside of Portland's downtown core and a late example of an Italianate Villa, the house nevertheless is a restrained example of the style. The building was listed in the National Register for a variety of areas of significance, including "that it is the oldest remaining private residence on Mount Tabor," as well as for architecture that is "unusual not only to the immediate vicinity, but unique within the city," and for association with three of the house's early owners, William E. Brainard, George W. Davis, and John C. Welch; the period of significance is 1888.⁹⁵

⁹² Wallace Kay Huntington and D. W. Powers III, "Morris Marks House," National Register of Historic Places Nomination Form, 1975. Oregon Historic Sites Database, <http://heritagedata.prd.state.or.us/historic/>.

⁹³ Huntington and Powers, "Morris Marks House," 8-2.

⁹⁴ Russel B. Morrison and Carol L. Morrison, "Brainard, William E., House," National Register of Historic Places Nomination Form, 1978. Oregon Parks and Recreation Department, State Historic Preservation Office, Salem, OR.

⁹⁵ Morrison and Morrison, "Brainard, William E., House," 4.

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Image 11. The William E. Brainard House, view southwest. Russell Morrison, 1978.



Image 12. The William E. Brainard House, view northwest. Image courtesy of Zillow, 2019.

The Alexander B. and Anna Balch Hamilton House, constructed ca. 1890 at 2723-2729 NW Savier Street, is the only National Register-listed house in Portland that could be classified in the Town House subtype of the Italianate style (Image 13 and 14).⁹⁶ Significant under Criterion C as an example of “High Victorian Italianate architecture,” character-defining features include the cornice with decorative brackets, frieze of wooden panels, decorative wooden trim below the frieze, polygonal bay windows rising from the raised basement through the second story with decorative wooden panels above and below the sashes, and an encircling porch with a balcony above.



Image 13. The Alexander B. and Anna Balch Hamilton House, view northwest, c. 1900, Photographer unknown. Image courtesy of the Oregon Historical Society (ORHI 87648).



Image 14. The Alexander B. and Anna Balch Hamilton House, view northwest. Image courtesy of Realtor.com, ca. 2015.

Finally, the Alice Druhot House, also known as the Cable House, was constructed in 1891 at 1903 SW Cable Street (Image 15 and 16). Though located on its original parcel, the building was moved 18 feet back from the street in 1910, at which time a basement was created. The house is listed in the National Register with local significance under Criterion C, as “an extremely rare example of residential architecture in the castellated” Italian Villa style.⁹⁷ Unfortunately, modification over time removed the crenellations and have added additional decorative details that are incompatible to the historic style.

⁹⁶ Patricia Duncan Fagan, “Hamilton, Alexander B. and Anna Balch, House,” National Register of Historic Places Nomination Form, 1992. Oregon Parks and Recreation Department, State Historic Preservation Office, Salem, OR.

⁹⁷ Lee S. Weinstein, “Druhot, Alice, House,” National Register of Historic Places Nomination Form, 1987, 5. Oregon Parks and

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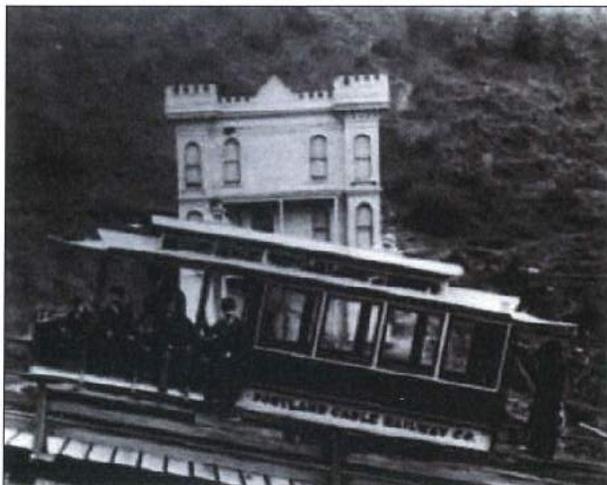


Image 15. The Alice Druhot House, also known as the Cable House, ca. 1890. Image courtesy of Oregon Historical Society (ORHI 9008).



Image 16. The Alice Druhot House, also known as the Cable House. Image courtesy of Zillow, 2016.

In looking at these eight resources and comparing them to the subject property, the James B. Stephens House does not retain sufficient integrity from its period of construction to be an exemplar of the Italianate style; nor do the John S. Honeyman House or the Alice Druhot House. Likewise, the John and Sarah Sheffield House was constructed in a mix of Italianate and Classical Revival styles and does not fully articulate the Italianate style. Conversely, the Kiernan House retains integrity of the style, but was constructed in the Italian Villa subtype. The most appropriate comparison properties for the Fried-Durkheimer House appear to be the Morris Marks House, the William E. Brainard House, and the Alexander B. and Anna Balch Hamilton House.

The similarities, specifically in the elaborate ornamentation, of both the Fried-Durkheimer and Morris Marks houses are not surprising, given the fact that they were both commissioned by the same original owner, Morris Marks. Alternately, both the Brainard House and the Hamilton House are restrained in ornamentation. Again, the Hamilton House features the same relative massing proportions as the Fried-Durkheimer House, arguably making it the most appropriate comparative property when looking specifically at the Town House subtype of the Italianate style. Most apparent when evaluating amongst these various resources is that there are currently no listed example of the Italianate style in Portland that is both the Town House subtype and features such elaborate and intact ornamentation as that of the Fried-Durkheimer House.

Conclusions

Constructed in 1880 for Morris and Annie Marks, the Italianate building known locally as the Fried-Durkheimer House served first as a single-family residence then, for over 100 years, as a boarding/rooming house. Originally constructed between Main and Jefferson on Tenth St. (present-day SW 12th Ave.), the house is now located approximately 5 blocks east and 12 blocks south of its original location, at 2177 SW Broadway in Portland, Oregon, where it was moved in 2017 to save it from developmental pressures, which threatened demolition. An exemplar of an Italianate Town House eligible for architectural significance under Criterion C, the building features original exterior details that define the style, including the two-story (now on basement) asymmetrical massing with elaborately ornamented large bay windows; low-pitched hip roof with overhanging eaves supported by decorative brackets; and tall, narrow windows with segmentally arched upper lights and elaborate frames. Interior details also remain, including the original floorplan, curved hall star with niche, large

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pocket doors (two sets), marble fireplace surround, plaster medallions, and wood trim. The building fully articulates the design theories of an Italianate Town House, and although previous architectural historians attributed the house to Warren H. Williams, research indicates it was more likely Williams's one-time partner, Justus F. Krumbein, who designed the building. The period of significance is 1880, the year of initial construction, from which the building retains integrity of materials, design, workmanship, feeling, and association. Though moved and lacking integrity of location, the building meets Criterion Consideration B, as the property is significant primarily for architectural value and the new lot is compatible with the resource's historic setting.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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U.S. Bureau of the Census. *Thirteenth Census of the United States, 1910*. Record Group 29. Washington, DC: National Archives, 1910.

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: University of Oregon, Knight Library Special Coll.; Oregon Historical Society; Architectural Heritage Center

Historic Resources Survey Number (if assigned):

N/A

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10. Geographical Data

Acreage of Property Less than one

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

Latitude/Longitude Coordinates

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

1 45.507530° -122.685220° 3 _____
Latitude Longitude Latitude Longitude

2 _____ 4 _____
Latitude Longitude Latitude Longitude

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

The boundary of the subject property is the tax parcel (Multnomah County R128726) addressed as 2177 SW Broadway, Portland, Oregon 97201. The parcel occupies approximately half of a triangular area bounded to the northeast by SW Broadway, to the northwest by SW Broadway Drive, and to the south by SW Grant Street.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the current 0.11-acre tax parcel, which encompasses the footprint of the historic building.

11. Form Prepared By

name/title Natalie K. Perrin and Libby Provost date 09/10/2019
organization Historical Research Associates telephone 503-247-1319
street & number 1825 SE 7th Ave. email nperrin@hrassoc.com
city or town Portland state OR zip code 97214

Additional Documentation

Submit the following items with the completed form:

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

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Photographs:

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

Photo Log

Name of Property:	Fried-Durkheimer House		
City or Vicinity:	Portland		
County:	Multnomah	State:	Oregon
Photographer:	Natalie K. Perrin and Libby Provost		
Date Photographed:	August 3, 2018 and September 10, 2019		

Photographs

- Photo 1 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0001.
View south, primary façade.
- Photo 2 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0002.
View southeast, northwest oblique.
- Photo 3 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0003.
View east, west face.
- Photo 4 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0004.
View northeast, southwest oblique.
- Photo 5 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0005.
View north, south face.
- Photo 6 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0006.
View northwest, southeast oblique.
- Photo 7 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0007.
View west, east face.
- Photo 8 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0008.
View south, detail of façade porch.
- Photo 9 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0009.
View north, detail of window on south face.
- Photo 10 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0010.
View north, detail of entry door on south face.
- Photo 11 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0011.
View north, interior detail of baseboard trim.

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- Photo 12 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0012.
View north, interior detail of window trim.
- Photo 13 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0013.
View northeast, interior detail of wainscoting in dining room.
- Photo 14 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0014.
View north, interior detail of front door and stairwell, including newel post.
- Photo 15 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0015.
View south, interior detail of entry hall stair.
- Photo 16 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0016.
View northeast, interior detail of second floor hall and stair.
- Photo 17 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0017.
View south, interior detail of ceiling medallions stored in attic, awaiting restoration.
- Photo 18 of 18:** OR_MultnomahCounty_FriedDurkheimerHouse_0018.
View south, interior detail of marble fireplace mantle surround stored in attic, awaiting restoration.

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.

United States Department of the Interior
National Park Service

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N/A
Name of multiple listing (if applicable)

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Continuation Sheet**

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FIGURE 14. PORTLAND, 1873. THIS BIRDS-EYE VIEW OF PORTLAND FROM THE EAST SIDE OF THE WILLAMETTE RIVER, VIEWING WEST, DEPICTS THE LINCOLN STREET RESERVOIR, THE NEW LOCATION OF THE SUBJECT PROPERTY (CIRCLED, LEFT) AS WELL AS THE ORIGINAL LOCATION OF THE SUBJECT PROPERTY (CIRCLED, CENTER). COURTESY OF THE CITY OF PORTLAND ARCHIVES. 44

FIGURE 15. PORTLAND, 1879. FROM THE WEST HILLS VIEWING EAST, THE LINCOLN STREET RESERVOIR (CIRCLED, RIGHT) AND THE ORIGINAL LOCATION OF THE SUBJECT PROPERTY (CIRCLED, CENTER LEFT). COURTESY OF THE CITY OF PORTLAND ARCHIVES. 45

FIGURE 16. JAMES WOOD, PORTLAND, 1890. THE LINCOLN STREET RESERVOIR AREA (CIRCLED, LOWER RIGHT) AND THE ORIGINAL LOCATION OF THE SUBJECT PROPERTY (CIRCLED, CENTER) QUICKLY DEVELOPED BETWEEN THE YEARS 1879 AND 1890. COURTESY OF THE CITY OF PORTLAND ARCHIVES. 46

FIGURE 17. DOWNTOWN PORTLAND CA. 1880, VIEW NORTHEAST. SUBJECT HOUSE INDICATED WITH ARROW. DAVIDSON PHOTO, NEG. 4073, COURTESY OF OREGON HISTORICAL SOCIETY..... 47

FIGURE 18. DOWNTOWN PORTLAND CA. 1885, VIEW NORTHEAST. SUBJECT HOUSE INDICATED WITH ARROW. NEG. 25730, COURTESY OF OREGON HISTORICAL SOCIETY..... 48

FIGURE 19. (UNALTERED) UNNAMED, UNDATED DRAWING SIGNED BY J. KRUMBEIN, ARCHITECT, 1988.21.21, COURTESY OF ARCHITECTURAL HERITAGE CENTER LIBRARY, PORTLAND, OR..... 49

FIGURE 20. THE HOUSE, PHOTOGRAPHED BY EILEEN FITZSIMONS IN 1979, DEPICTS THE INCOMPATIBLE ROOF ALTERATION (REMOVED) AS WELL AS THE DEVELOPMENT PRESSURES THE HOUSE FACED THROUGHOUT THE LATE TWENTIETH CENTURY. THE DORICOURT APARTMENTS ARE VISIBLE LEFT, NEARLY ABUTTING THE HOUSE, AND THE FORTY-STORY FIRST NATIONAL BANK TOWER (1972, NOW THE WELLS FARGO CENTER) IS VISIBLE IN THE RIGHT DISTANCE, SOME SIX BLOCKS SOUTHEAST. 50

FIGURES 21 AND 22. LINCOLN STREET RESERVOIR, 1929. PICTURED LEFT (VIEW SOUTHEAST) ARE THE PUMPHOUSE AND ATTACHED TOOLSHED. PICTURED RIGHT (VIEW NORTHWEST) IS THE RESERVOIR AND THE REAR OF THE PUMPHOUSE AND TOOLSHED. COURTESY OF THE CITY OF PORTLAND ARCHIVES. 51

FIGURE 23. LINCOLN STREET RESERVOIR, 1929, DURING DEMOLITION. COURTESY OF THE CITY OF PORTLAND ARCHIVES. 51

FIGURE 24. PORTLAND, 1958. FOLLOWING DEMOLITION OF THE LINCOLN STREET RESERVOIR, SW COOLIDGE SQUARE BISECTED THE LOT (CIRCLED). COURTESY OF THE CITY OF PORTLAND ARCHIVES..... 52

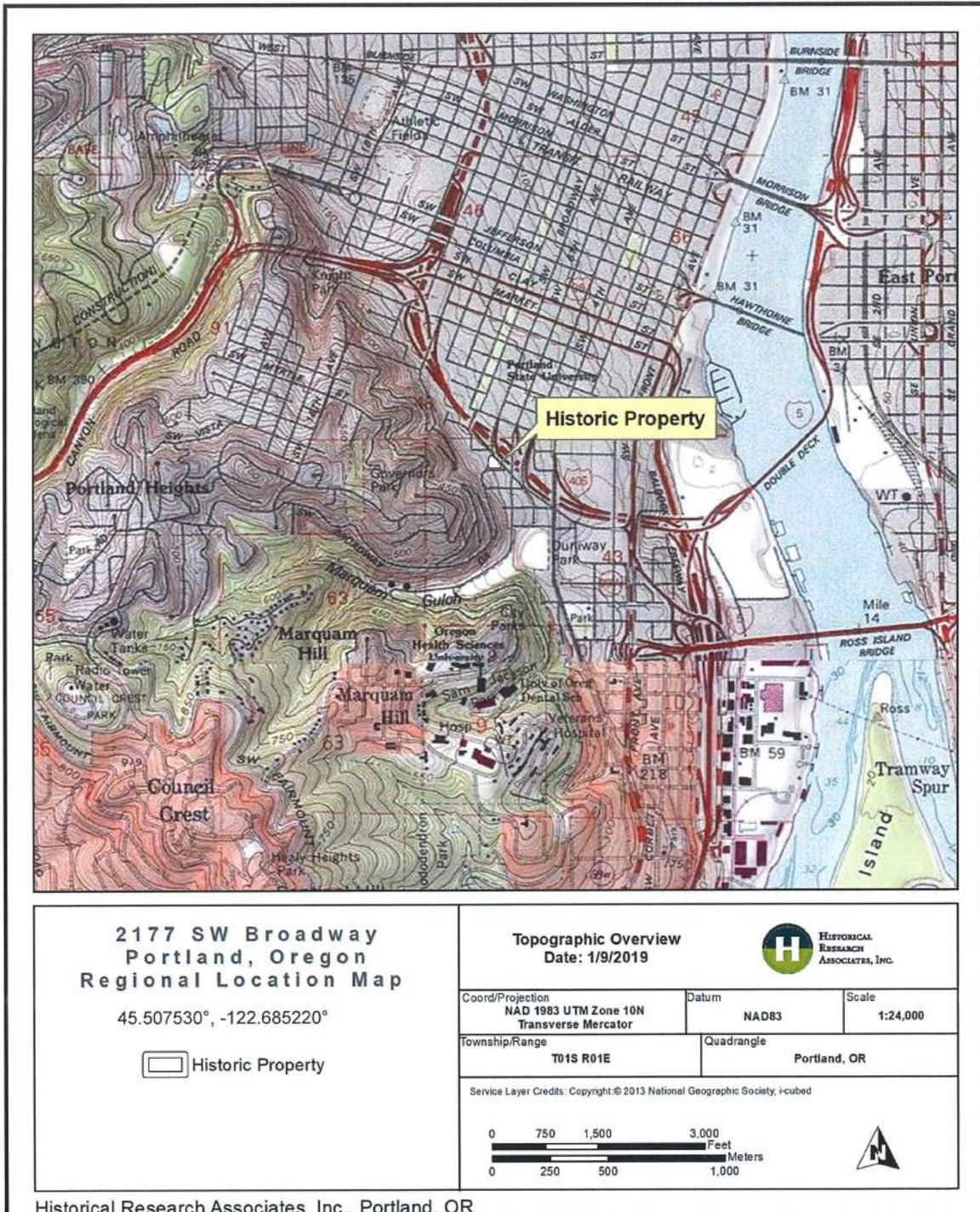
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Figure 1: Regional Location Map, Latitude/Longitude Coordinates; 45.507530°, -122.685220°.



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Figure 2: Local Location Map, Latitude/Longitude Coordinates; 45.507530°, -122.685220°.



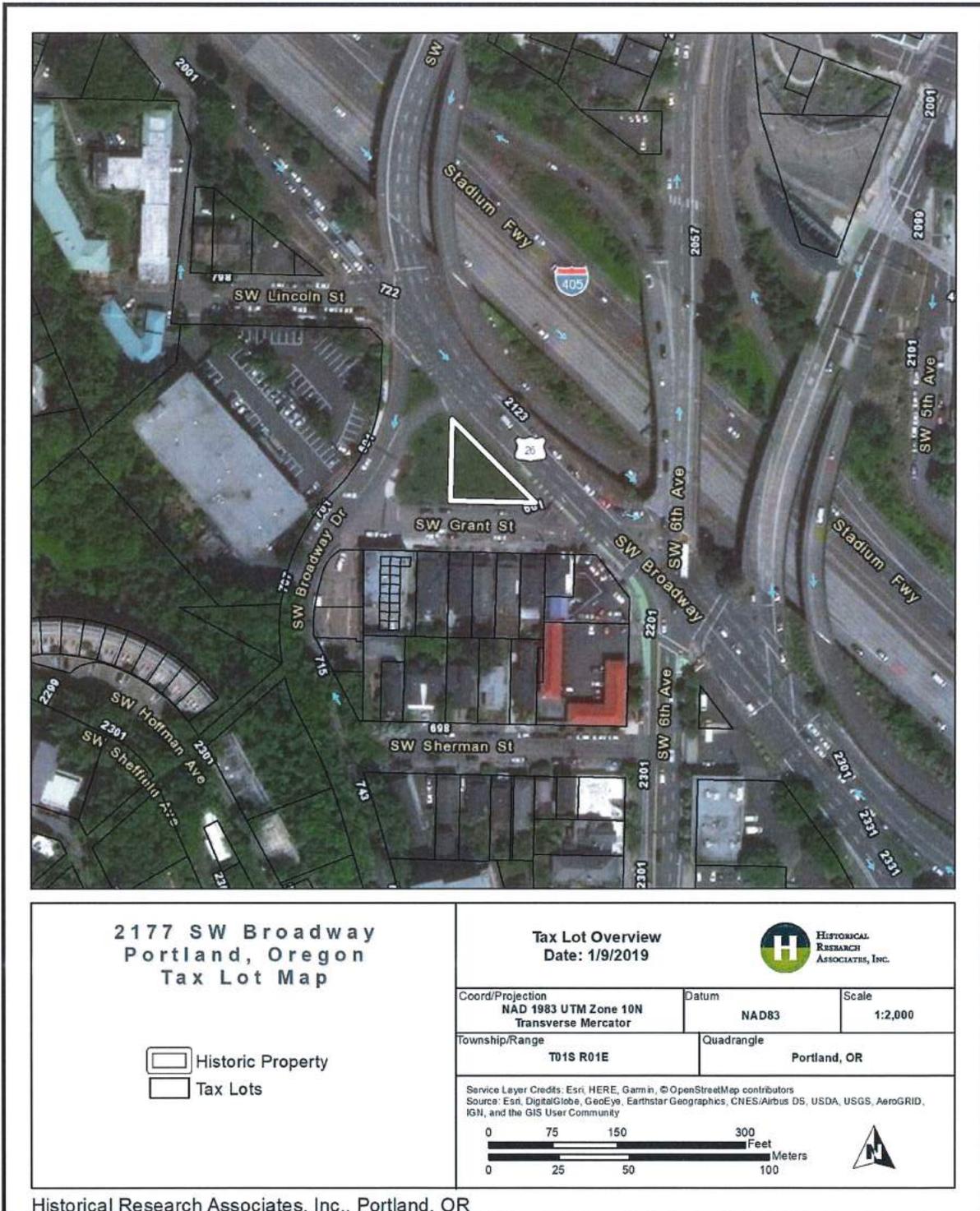
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Figure 3: Tax Lot Map.



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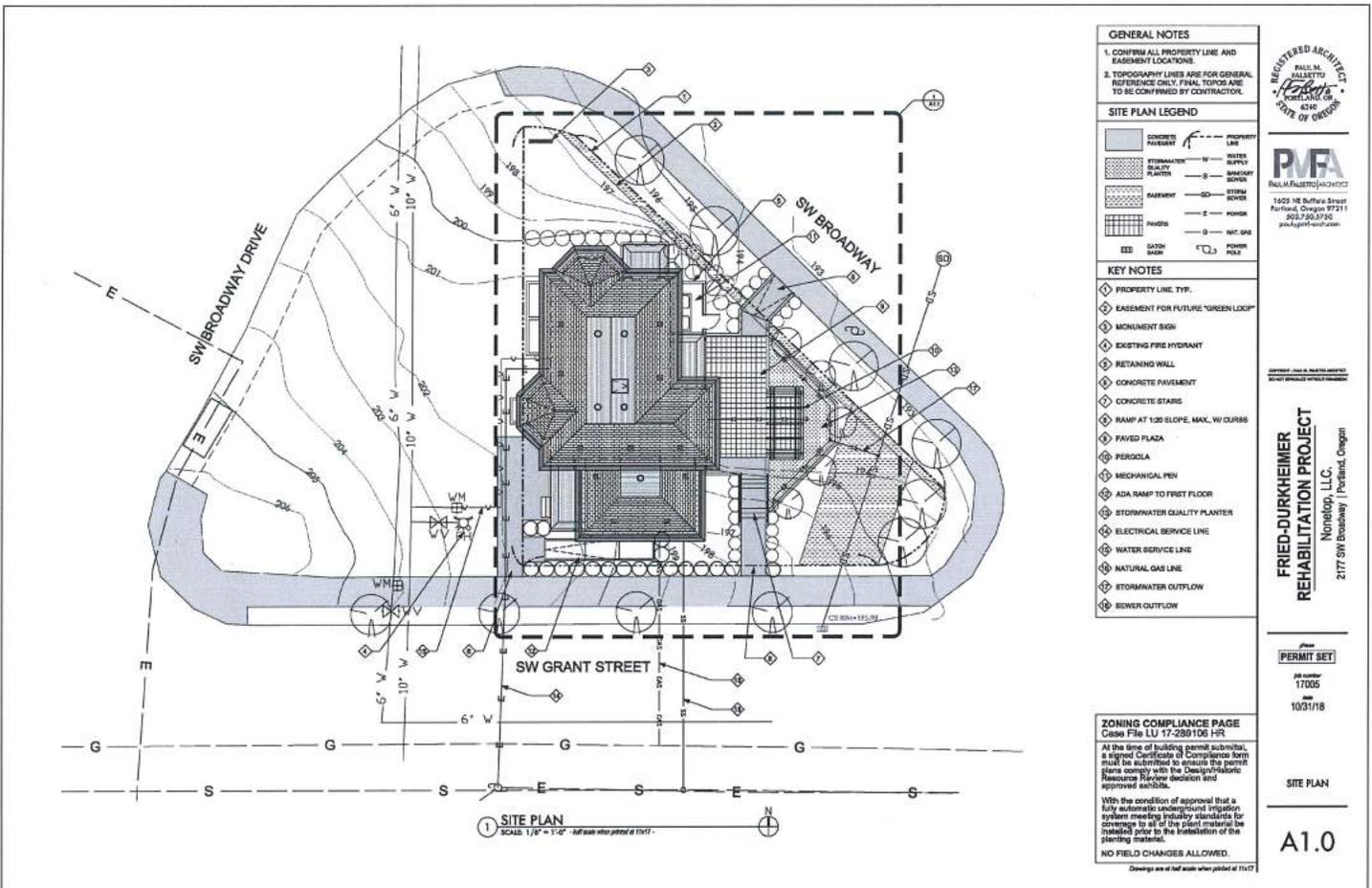
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Figure 4: Proposed Site Plan, courtesy of Paul M. Falsetto, 2018.



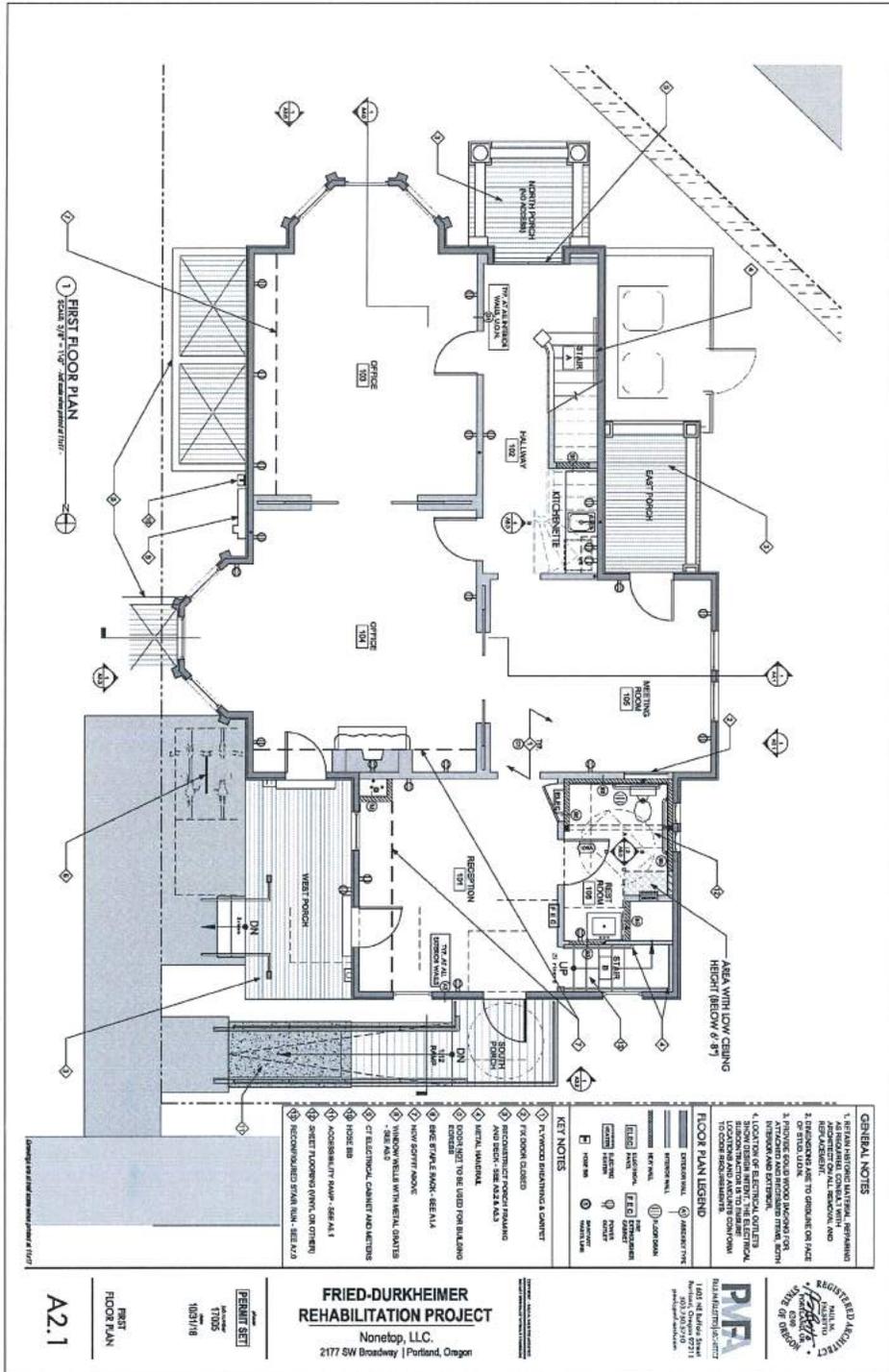
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Figure 6: (Proposed) First Floorplan, courtesy of Paul M. Falsetto, 2018.



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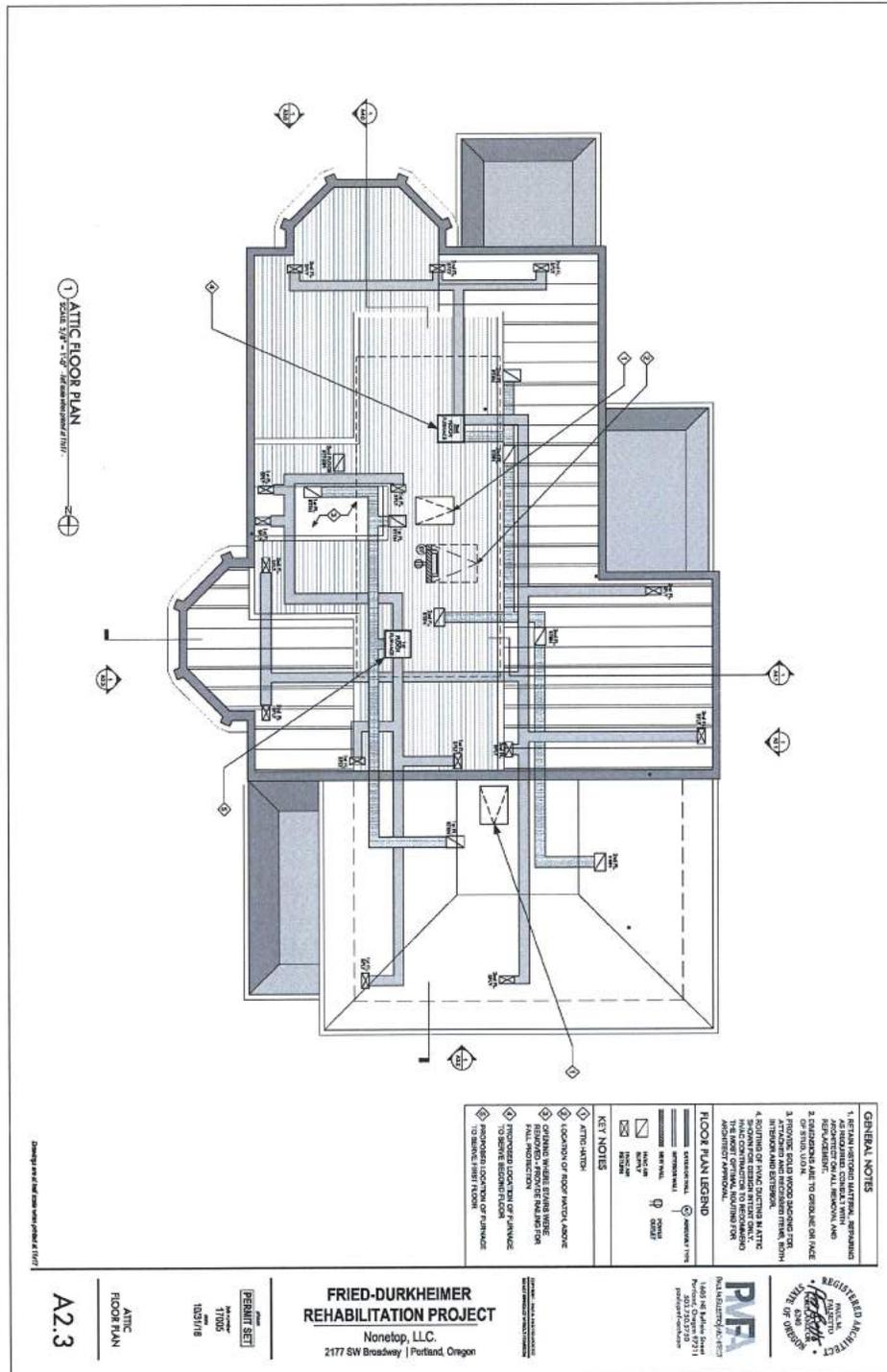
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Figure 8: (Proposed) Attic Floorplan, courtesy of Paul M. Falsetto, 2018.



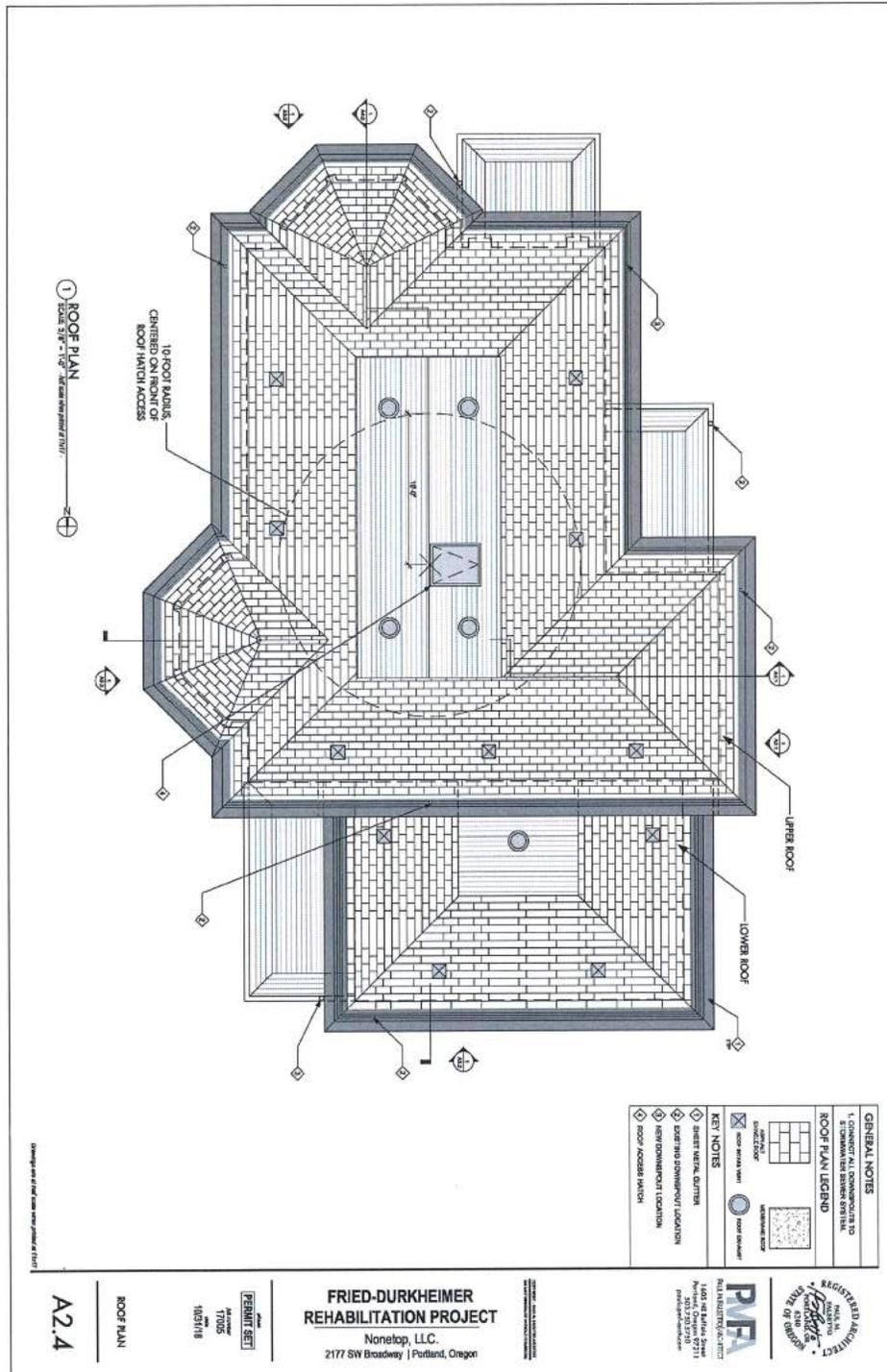
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Figure 9: Roof plan, courtesy of Paul M. Falsetto, 2018.



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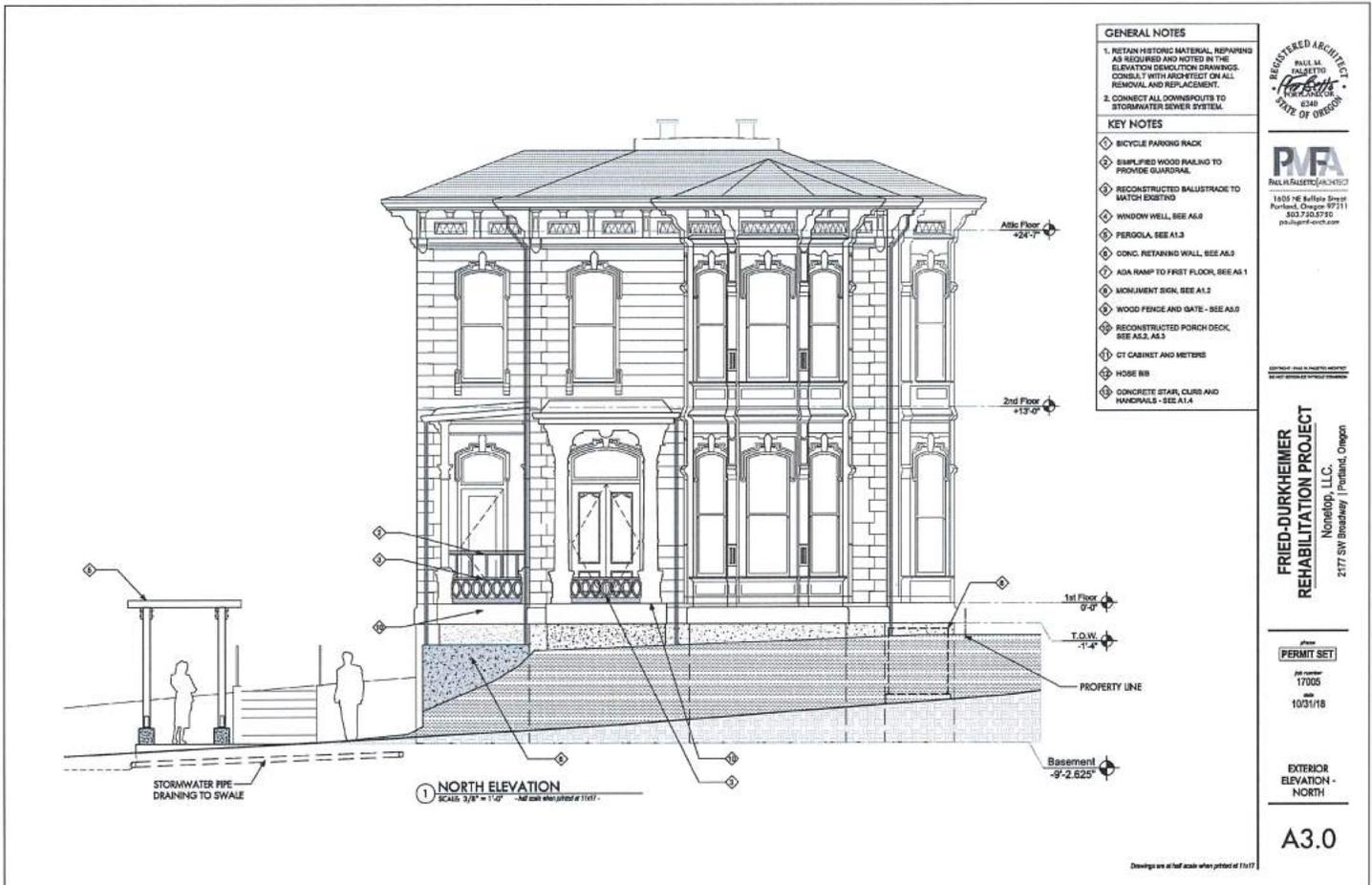
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Figure 10: (Proposed) North Elevation, courtesy of Paul M. Falsetto, 2018.



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Figure 11: (Proposed) East Elevation, courtesy of Paul M. Falsetto, 2018.



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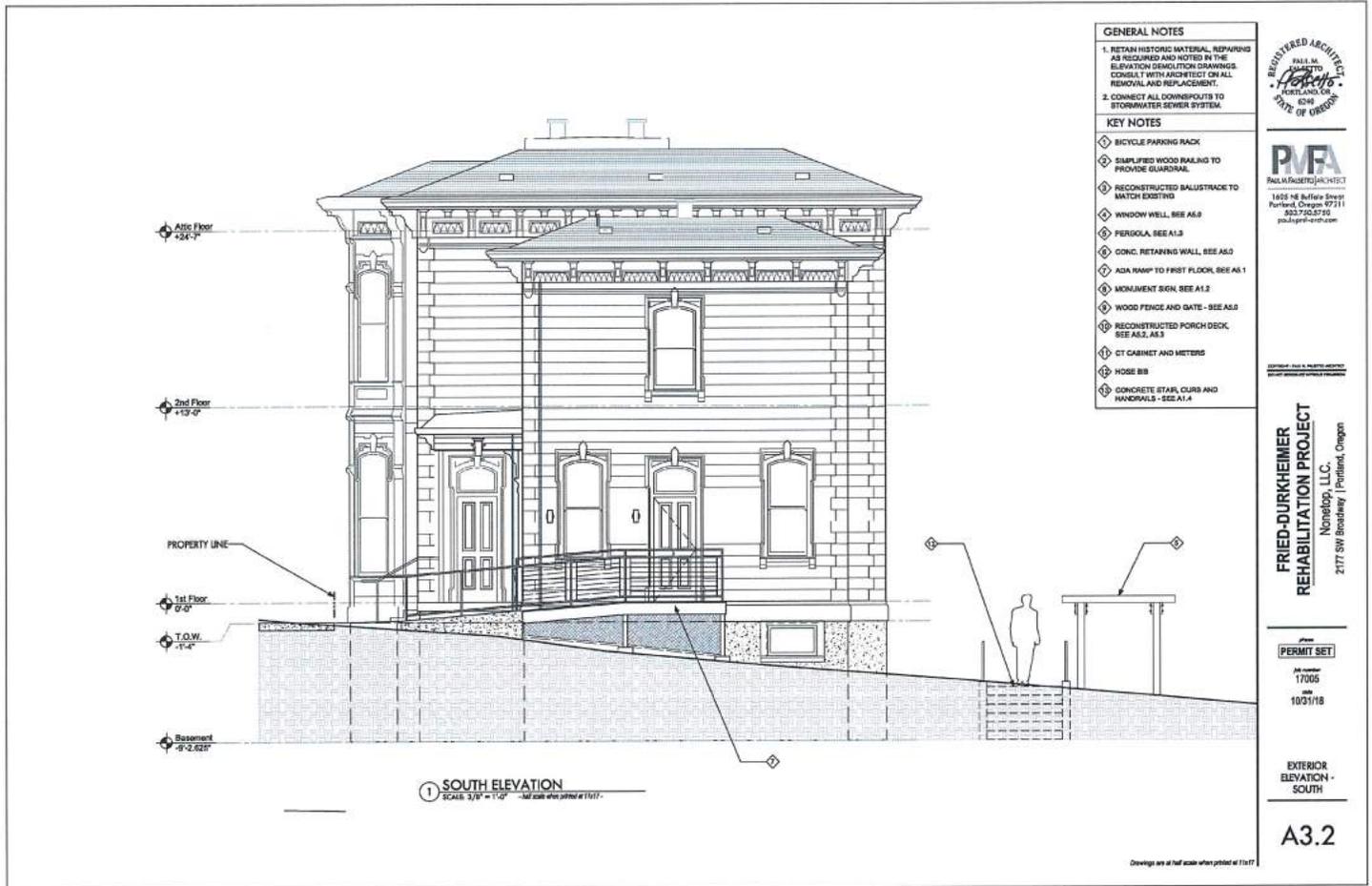
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Figure 12: (Proposed) South Elevation, courtesy of Paul M. Falsetto, 2018.



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Figure 13: (Proposed) West Elevation, courtesy of Paul M. Falsetto, 2018.



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Figure 14: Portland, 1873. This birds-eye view of Portland from the east side of the Willamette River, viewing west, depicts the Lincoln Street reservoir, the new location of the subject property (*circled, left*) as well as the original location of the subject property (*circled, center*). Courtesy of the City of Portland Archives.



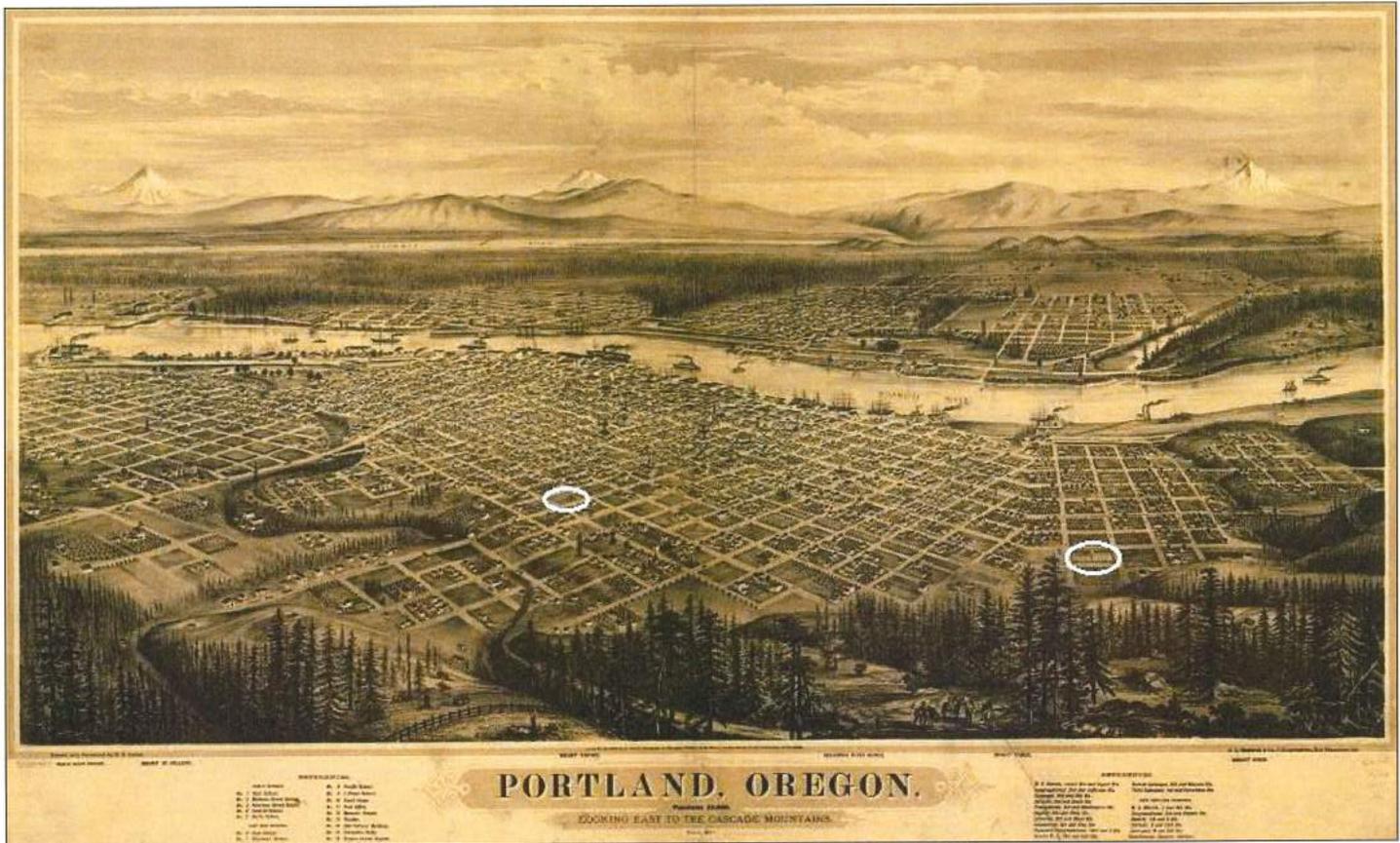
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Figure 15: Portland, 1879. From the West Hills viewing east, the Lincoln Street reservoir (circled, right) and the original location of the subject property (circled, center left). Courtesy of the City of Portland Archives.



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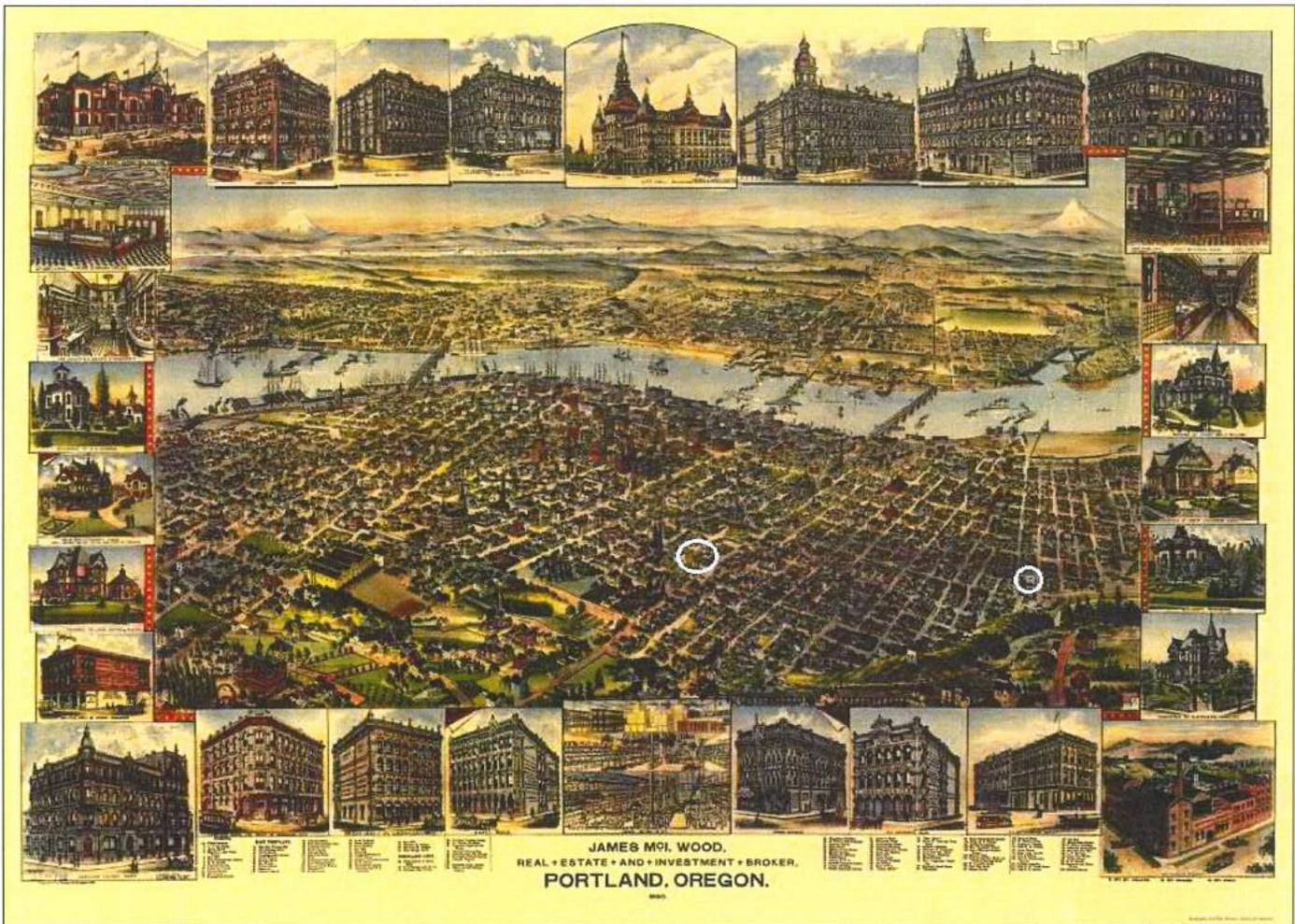
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Figure 16: James Wood, Portland, 1890. The Lincoln Street reservoir area (*circled, lower right*) and the original location of the subject property (*circled, center*) quickly developed between the years 1879 and 1890. Courtesy of the City of Portland Archives.



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Figure 17: Downtown Portland ca. 1880, view northeast. Subject house indicated with arrow. Davidson photo, Neg. 4073, courtesy of Oregon Historical Society.



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Figure 18: Downtown Portland ca. 1885, view northeast. Subject house indicated with arrow. Neg. 25730, courtesy of Oregon Historical Society.



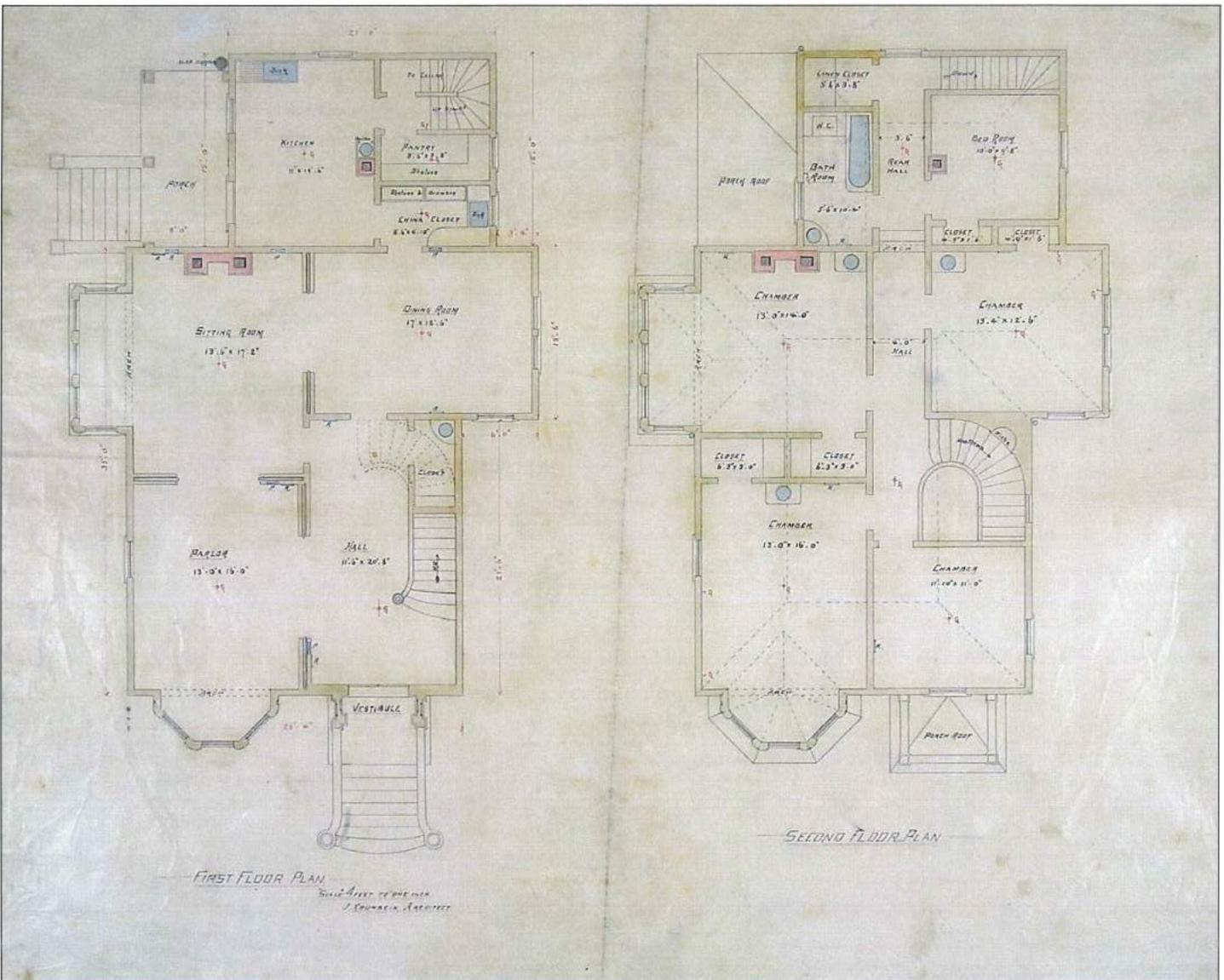
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Figure 19: (Unaltered) Unnamed, undated drawing signed by J. Krumbein, Architect, 1988.21.21, courtesy of Architectural Heritage Center Library, Portland, OR.



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Figure 20: The house, photographed by Eileen Fitzsimons in 1979, depicts the incompatible roof alteration (removed) as well as the development pressures the house faced throughout the late twentieth century. The DoriCourt Apartments are visible left, nearly abutting the house, and the forty-story First National Bank Tower (1972, now the Wells Fargo Center) is visible in the right distance, some six blocks southeast.



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Figures 21 and 22: Lincoln Street Reservoir, 1929. Pictured left (view southeast) are the pumphouse and attached toolshed. Pictured right (view northwest) is the reservoir and the rear of the pumphouse and toolshed. Courtesy of the City of Portland Archives.

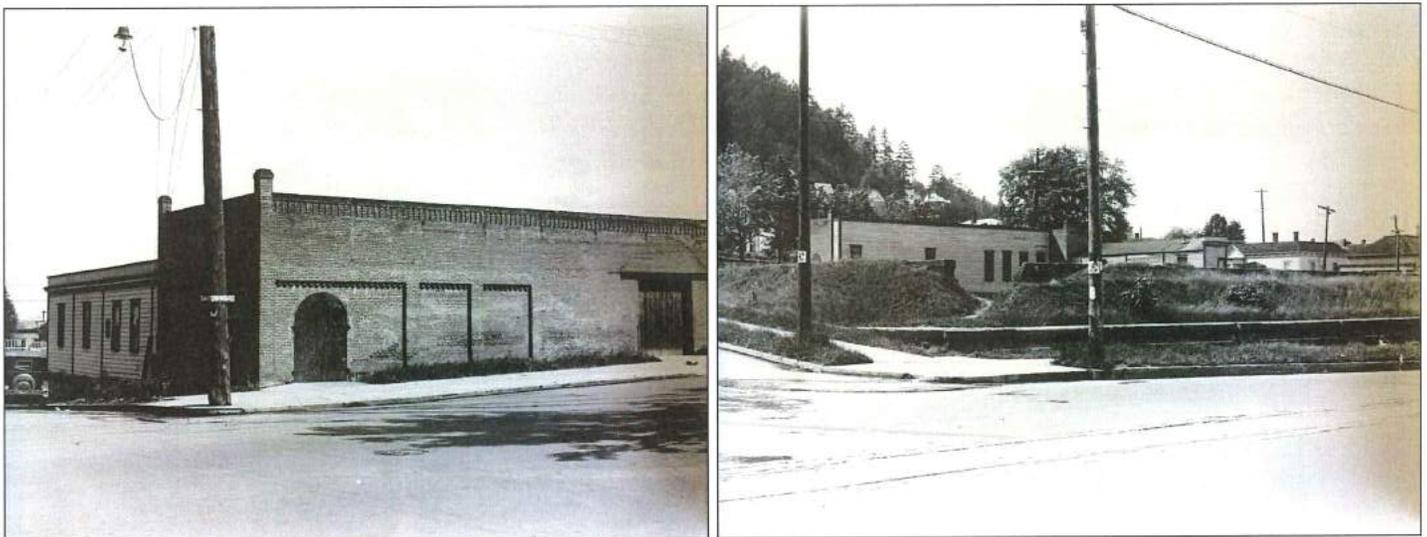


Figure 23: Lincoln Street Reservoir, 1929, during demolition. Courtesy of the City of Portland Archives.



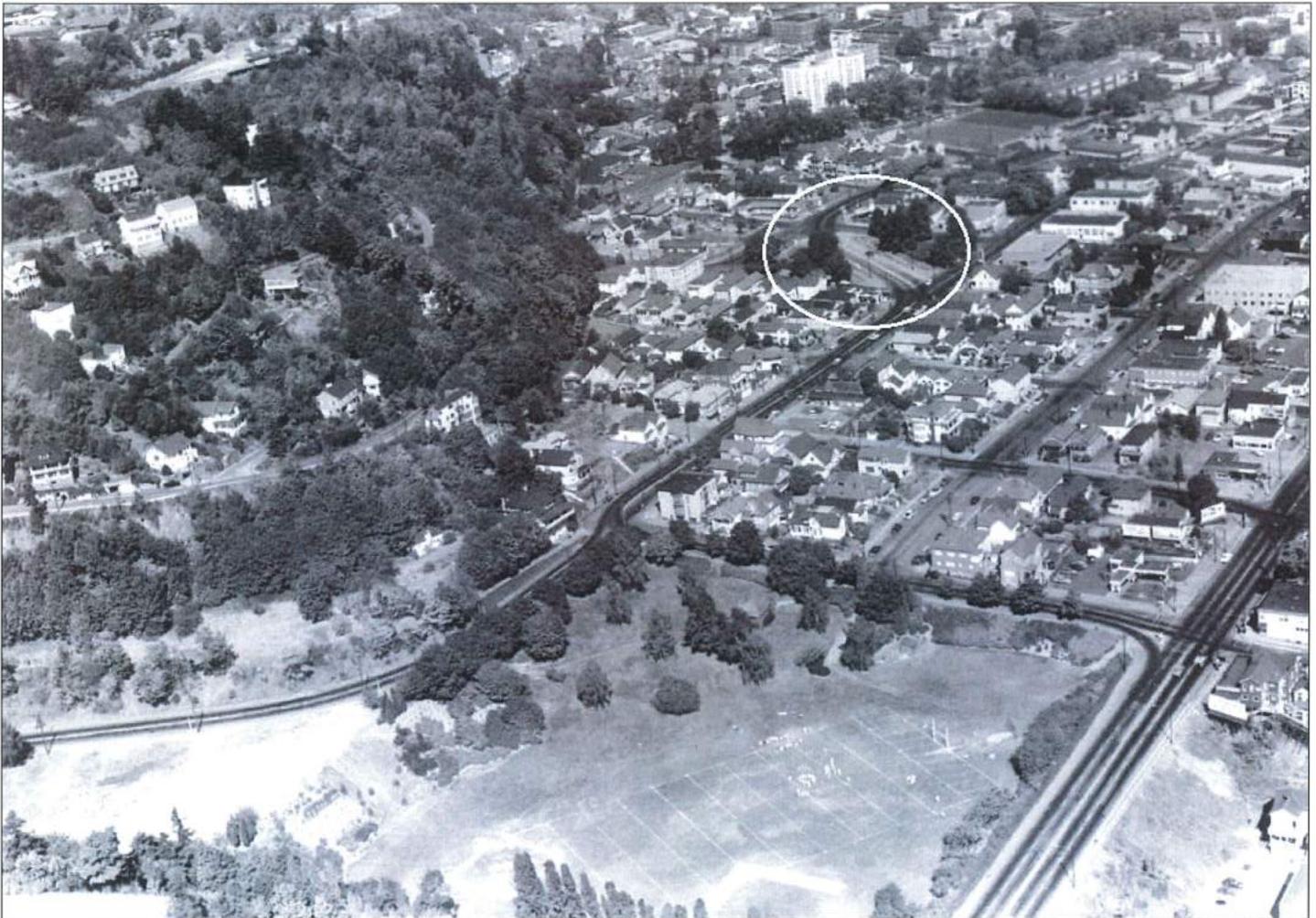
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Figure 24: Portland, 1958. Following demolition of the Lincoln Street Reservoir, SW Coolidge Square bisected the lot (*circled*). Courtesy of the City of Portland Archives.



**Fried-Durkheimer House
Multnomah County, Oregon**



**Photo 1 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0001.
View south, primary façade.**



**Photo 2 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0002.
View southeast, northwest oblique.**

**Fried-Durkheimer House
Multnomah County, Oregon**



**Photo 3 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0003.
View east, west face.**



**Photo 4 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0004.
View northeast, southwest oblique.**

**Fried-Durkheimer House
Multnomah County, Oregon**



**Photo 5 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0005.
View north, south face.**

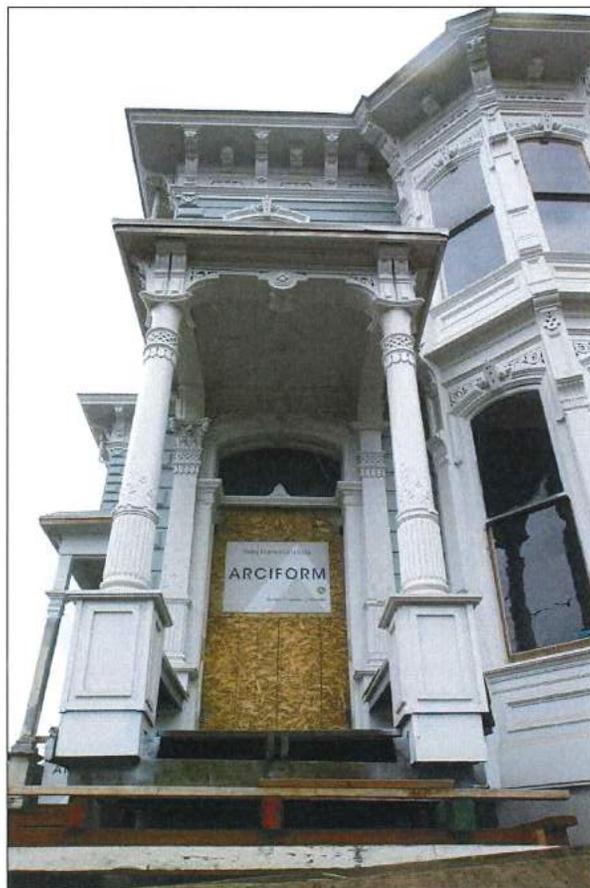


**Photo 6 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0006.
View northwest, southeast oblique.**

**Fried-Durkheimer House
Multnomah County, Oregon**

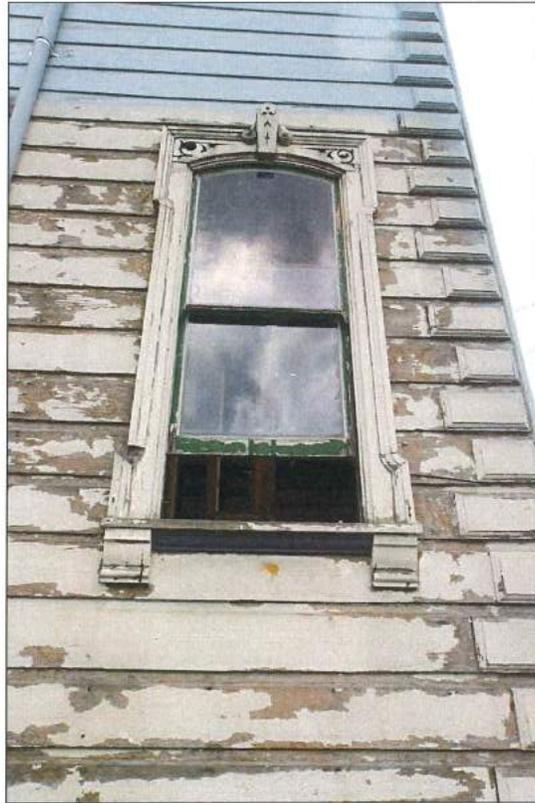


**Photo 7 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0007.
View west, east face.**



**Photo 8 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0008.
View south, detail of façade porch.**

**Fried-Durkheimer House
Multnomah County, Oregon**



**Photo 9 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0009.
View north, detail of window on south face.**



**Photo 10 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0010.
View north, detail of entry door on south face.**

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Multnomah County, Oregon



Photo 11 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0011.
View north, interior detail of baseboard trim.



Photo 12 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0012.
View north, interior detail of window trim.

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Multnomah County, Oregon



Photo 13 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0013.
View northeast, interior detail of wainscoting in dining room.

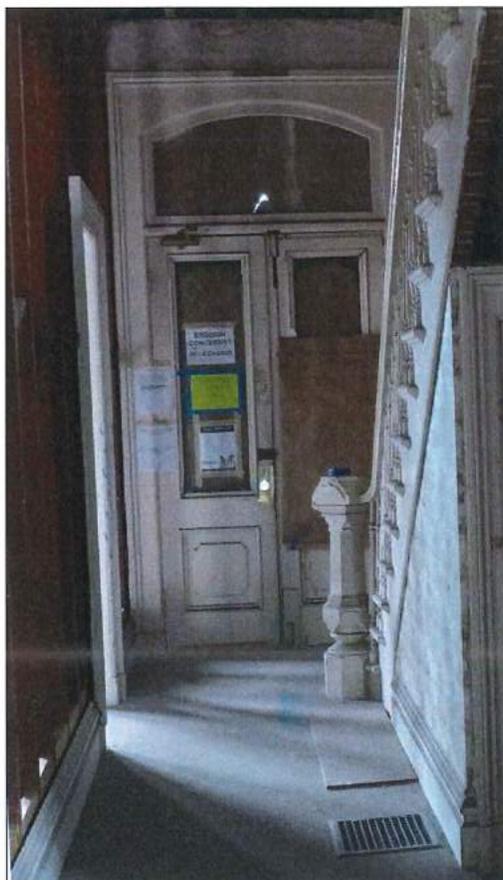


Photo 14 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0014.
View north, interior detail of front door and stairwell, including newel post.

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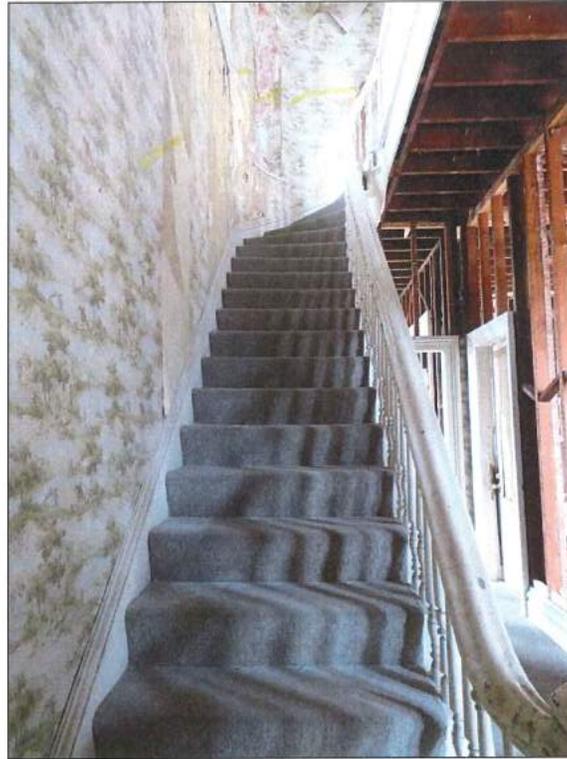


Photo 15 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0015.
View south, interior detail of entry hall stair.

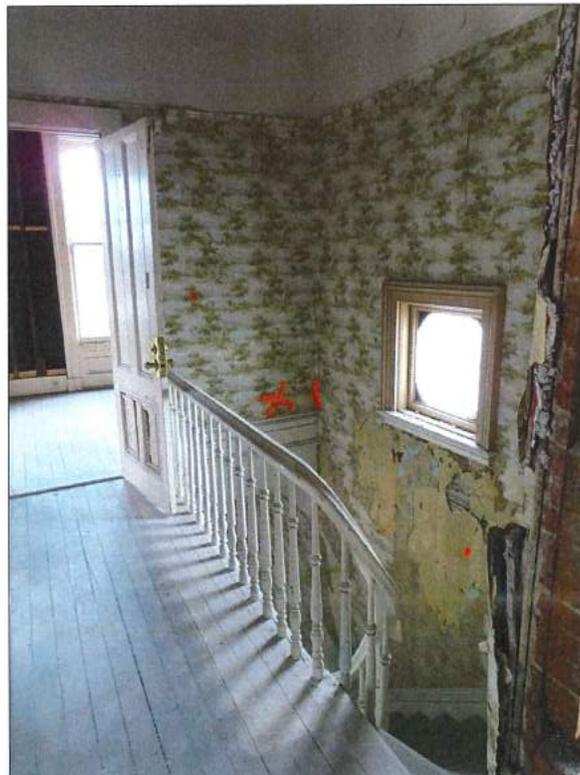


Photo 16 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0016.
View northeast, interior detail of second floor hall and stair.

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Photo 17 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0017.
View south, interior detail of ceiling medallions stored in attic, awaiting restoration.



Photo 18 of 18: OR_MultnomahCounty_FriedDurkheimerHouse_0018.
View south, interior detail of marble fireplace mantle surround stored in attic, awaiting restoration.