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 10-990a).

1. Name of Property

historic name  Postal Employees Credit Union
other names/site number  N/A
Name of Multiple Property Listing  N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number  421 SE 10th Avenue
city or town  Portland
state  Oregon  code  OR  county  Multnomah  code  051  zip code  97214

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this 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 does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

Applicable National Register Criteria:  A  B  C  D

Signature of certifying official/Title:  Deputy State Historic Preservation Officer
Signature of commenting official/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
Postal Employees Credit Union                  Multnomah Co., OR
Name of Property                               County and State

5. Classification

Ownership of Property          Category of Property          Number of Resources within Property
(Check as many boxes as apply.)   (Check only one box.)          (Do not include previously listed resources in the count.)

X private    X building(s)

       public - Local

       public - State

       public - Federal

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

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

COMMERCIAL/TRADE: Financial Institution          COMMERCIAL/TRADE: Business

COMMERCIAL/TRADE: Business

7. Description

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

MODERN MOVEMENT: International Style          foundation: CONCRETE

walls: WOOD

STUCCO

roof: SYNTHETICS

other: METAL: Aluminum
Postal Employees Credit Union
Name of Property
Multnomah Co., OR
County and State

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 1962, the Postal Employees Credit Union building is located at the southwest corner of SE 10th Avenue and SE Stark Street in Portland’s Buckman Neighborhood. The surrounding buildings are commercial and industrial. The one-story, 5,857-square-foot credit union was designed in the International Style with elements of the Northwest Regional style found at the interior. The main floor is supported by concrete pilotis, allowing parking under the building. The wood-frame building sits on a concrete slab and features an H-shaped plan. The building features vertical wood siding, stucco, and scalloped anodized aluminum shade screens. It has a flat roof with a metal parapet guardrail. The character-defining features of the exterior include the light monitor with a wave-shaped roof and colored glazing, the pilotis with below-grade parking, the flat roof and H-shaped plan, the metal screens, outdoor courtyard, rock-faced retaining walls, and cantilevered concrete steps adjacent to the building’s north side. On the interior, the character-defining features include the H-shaped floorplan with open banking room at the location of the light monitor; the exposed, S-shaped glulam beams and decking at the curved roof; concrete staircases; gumwood doors, “transoms,” and wood wall paneling. The building has had some alterations, including the removal of the glulam extensions and light fixtures on the east elevation at the monitor, and alterations to the north elevation windows and entry. However, the building still retains the vast majority of the character-defining features that were present at its construction in 1962 and its high level of integrity conveys the Postal Employees Credit Union’s significance as an excellent example of a modern bank.

Narrative Description

NEIGHBORHOOD SETTING

The Postal Employees Credit Union building is located at 421 SE 10th Avenue—the southwest corner of SE 10th Avenue and SE Stark Street in Portland’s Buckman Neighborhood. The majority of the surrounding buildings are commercial and industrial in nature with a concentration of automotive-related buildings in this area. Most are one or two stories tall and were built in the 1940s and 1950s. There are three Craftsman duplexes at the end of the block on SE 10th Avenue that are an anomaly in this commercial area. The area changes from commercial/industrial to residential east of SE 12th Avenue.

GENERAL FEATURES OF THE EXTERIOR, OUTDOOR AREAS, AND LANDSCAPING

Constructed in 1962, the exterior of the Postal Employees Credit Union was designed in the International Style. Historic images of the exterior are provided in Figures 12 and 13.

The building is one story tall but, because of a sloping site, the basement level can be entered at-grade under the north portion of the building. The main floor is supported by pilotis, allowing parking under the building and giving the structure a lightweight appearance. Pilotis are an important feature of International Style Modernism, which will be discussed further in Section 8. The main entry is off of a surface parking lot on the north side of the building, which is also the high side of the site. The floorplate is 5,857 square feet and there is 2,321 square feet of basement.

The building is generally of wood-frame construction on a concrete slab, although the two end walls on the west side are poured-in-place concrete. It has an H-shaped plan, with the sides of the H facing north and south. This plan is significant in the way it brings multiple directions of natural light into the interior spaces. The primary siding types include painted vertical wood siding and painted stucco. There are ribbon windows along the south elevation, the north and south walls of the courtyard, and the south and west walls within the lightwell. These windows are approximately five feet tall. All south- and west-facing elevations are screened with scalloped anodized aluminum shade screens attached to the exterior of the building and held off from the glass 30 inches. Shade screens are another feature frequently used on International Style buildings to help control solar heat gain, but also to provide architectural interest. Extending above the building’s otherwise flat roof is an east-facing, wave-shaped light monitor that brings light into the central banking room. The curving shape of the monitor contrasts with the rectilinear form of the building, adding to its unique exterior character.

The east façade features the main auto entrance to the below-building parking lot. When facing this elevation, one is looking directly into the bottom portion of the H. A mortared, rock-faced retaining wall comes a little more than half way across the bottom of the H, with the rest of it being devoted to the curb cut and driveway into the parking lot. The retaining wall provides a solid base on the north half of the elevation that contrasts with the floating character of the pilotis on the south half of the elevation. An outdoor fenced landscaped courtyard area is within the area defined by the retaining wall and is discussed further below.

The north elevation faces an adjacent surface parking lot that is associated with the building. From the sidewalk, one reaches the main entry via a series of aggregate, precast concrete steps with a very low rise, shown in Photo #5. The overlapping of these cantilevered concrete panels gives the steps a floating appearance. They connect with a concrete walkway that leads to the centrally-placed entry door.

The grade level of the south elevation has a low, painted concrete wall with a narrow planting strip in front. This wall separates the sidewalk from the parking area underneath the building. Currently there is a non-historic chain-link fence above the wall to maintain security. At the west end, there is break in the wall and a driveway curb cut, allowing automobiles to exit the parking area. Through the fencing, the painted concrete pilotis are visible, supporting the building above. Beyond the pilotis is the south wall of the basement, which is under the north leg of the H-shaped plan. This wall features four garage doors that were replaced in 2019 and a pedestrian door that enters the basement.

Shown in Photo #4, the courtyard provides a private outdoor space for the building’s users. Outdoor connection was an important part of Modernism and is discussed further in Section 8. Within the courtyard, several of the original hardscape features are intact. This includes the thirteen aggregate concrete pavers that measure approximately 5x5 feet. Between each paver is a wood spacer, replaced in 2019. The three backless wood benches also exist in their original locations. Due to substantial rot, the wood seating area was also replaced in 2019 with new stained wood slats. The benches feature simple painted metal supports that anchor into the ground. After the period of significance, three HVAC air handlers were located along the courtyard’s southern edge. The stained wood fence was constructed in 2019 and is based on the original fence design but does not include the arbor. The original wood fence and arbor were removed sometime after 1983. The new fence is approximately 6 feet tall and the design features many narrow slats of wood spaced closely together. None of plantings on the property are original to the 1962 design.

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2 The landscape architect for the Postal Employees Credit Union project was Michael Parker. He provided landscape drawings and specifications for the sidewalk and perimeter plantings, the courtyard, and the north parking lot. He also designed the hardscape within the courtyard. The architects Reese & Blachly prepared the design for the fence surrounding the courtyard, which historically included an arbor along the east edge (shown in Figure 13).
East Elevation

As seen in Photo #1, this primary façade features the two east-facing ends of the H-shaped plan, which are clad in painted vertical wood siding. Within the courtyard volume, all three walls are clad in painted stucco. There are ribbon windows on the north and south walls within the courtyard. The windows have aluminum frames that are painted to match the wall color. The frames have no reveal and they blend with the wall. There are vertical aluminum mullions at the locations where the plates of glass meet. At the south-facing wall, the glazing wraps about six feet onto the east elevation, marking the location of the feature stair. This is shown in Photo #4. The scalloped metal shade screen is only located on the south-facing wall. The screen is attached to a simple parapet metal guardrail with widely-spaced rectilinear pickets that alternate between longer and shorter lengths. This guardrail continues around the courtyard opening even at the walls that do not have a shade screen.

Extending up from the roof is a large east-facing light monitor—one of the building’s primary architectural features. The glazing pattern is vertically-oriented and divided into five bays. Each bay has two stacked large squares of vision glass flanked on either side with two stacked, vertically-oriented, narrow rectangles of colored glass—either red, purple, blue, or tangerine in a random pattern. The stacked groupings are divided vertically by a mullion. The colored glass draws the focus to the light monitor feature, especially given that this is the only location where color is used.

Originally, the curved glulam beams at the interior of the light monitor exited the building as feature akin to rafter tails. They followed the wave-like curve of the roof that is visible from the north and south elevations. Attached and further projecting eastward were globe-shaped light fixtures. These were removed and the beams cut back to the gutter line at a date unknown.

North Elevation

The north elevation, shown in Photo #2, features a centrally-placed door, which is the main entry to the building. On either side of the entry are strips of ribbon windows that reach the east and west ends of the façade. While the head of these windows is placed at the same datum as the windows on the other elevations, these windows are shorter, measuring approximately two-and-a-half feet tall. They have a black powder-coated frame, while the other glazing on the building has a painted aluminum frame. This suggests the windows are replacements. The date is unknown, but likely occurred when during the Multnomah County Probation Office took occupancy in 2000. However, the size of the window opening has not changed. The cladding above and below the windows is painted stucco.

The entry features a raised parapet with an inset panel. A pair of metal double doors with a side light are set back in the entry opening. The metal doors appear to be more recent than the building’s date of construction, as they do not match the anodized aluminum door in the courtyard, which appears to be original. They may have been added at the same time as the new north windows. The original plans show that the architect’s design featured vertical wood siding at either side of a pair of double doors and a wood canopy above with globe fixtures to match those at the light monitor. Because no historic photos were found of this elevation, it is unknown if this elevation was built as designed and these features were later removed.

South Elevation

Shown in Photo #3, the building’s south elevation features one fairly continuous façade treatment that is broken by a large, centrally-placed window. The square-shaped window projects from the façade and marks the location of the south stairwell. It is aligned with the edge of the light monitor above and can be seen from the interior in Photo #11. A non-descript door is located adjacent to the west side of the window and provides a secondary entry into the building. At the main building level, the south elevation
is composed of a continuous band of ribbon windows and a continuous run of the metal scalloped screen. The wall cladding is painted stucco.

**West Elevation**

The west elevation abuts the adjacent property and is minimally visible from the right-of-way, as shown in Photo #3. A concrete wall separates the properties and the building end walls are also concrete. The lightwell has ribbon windows on all three sides and a shade screen on the west-facing windows. Only the south-facing windows in the lightwell can be seen in Photo #3.

**INTERIOR**

Entering the building through the main entry on the north elevation, one comes into a foyer, which is shown in Photo #6. This is how credit union customer originally entered the building. The foyer features a wood slat ceiling that is relatively low compared to the voluminous banking room connected to the foyer on its south side. The change in ceiling height makes the banking room all the more impressive.

The center of the H-shaped plan is the original banking room located under the curve of the light monitor, shown in Photos #6 and 7. The curved ceiling features cedar decking with a light stain and exposed S-shaped glulam beams with a contrasting dark stain. The north and south side walls also feature the same cedar decking down to the base of the light monitor. The light monitor glass noted earlier adds cheerful color to the room. Pendant globe light fixtures hanging from the ceiling emphasize the ceiling height. They are close replicas of the originals that were once in the building and shown in the historic photo in Figure 14. Below the cedar decking, the walls are painted sheetrock. Originally the central banking room featured a long teller counter running north-south in the center of the room. It was likely removed in 2000 when Multnomah County took occupancy. Along the east wall, under the light monitor glazing, is a grouping of restrooms, which were remodeled in 2019. Even with the removal of the teller counter, the central banking room very much retains its character from the historic period with the large open volume and dramatic wood ceiling.

Returning back to the foyer to review to spaces that are accessed to the west and east, the credit union’s original concrete vault is to the west of the foyer. This was not designed to be an architectural feature and reads like a closet with a wood-faced door. Further beyond this to the west is office space. Originally this area of the building was comprised of a filing room and a work room. After the historic period, the space was demised into smaller offices.

From the foyer heading east, one passes through a door to the feature stair shown in Photo #8. This U-shaped stair has polished concrete steps and a simple, rectilinear metal balustrade. The south wall of the stair features smooth veneer wood paneling and a round wall-mounted light fixture. The east wall features floor-to-ceiling glass that is divided by aluminum mullions. An aluminum-framed glass door leads to the courtyard. The openness of the stair and the large amount of glass enhance the building’s indoor-outdoor connection.

Continuing east past the stair, one goes through another door and enters a large space that originally functioned as an employee lunch room and a space for large meetings. As shown in Photo #9, it still contains a kitchen and a conference room, reflecting a similar character as during the period of significance. The room features floor-to-ceiling windows along the south wall that look out into the courtyard and the higher ribbon windows that look to the north. The kitchen was remodeled with a new layout and new cabinetry and appliances in 2019. The ceiling is painted drywall and the floor is polished concrete, which continues from the passage in front of the stair. Within the conference room space, there is solid veneer paneling along the east wall. The ceiling is finished with original square acoustical tiles
and the flooring is carpet. The large conference room doors between the kitchen and conference room were added during the 2019 rehabilitation.

Shown in Photo #10, the south wing of the building features a double-loaded corridor along which there are multiple small rooms. During the period of significance, these smaller spaces were offices for staff and also spaces for one-on-one customer interactions, such as to discuss loan applications. They continue to retain the character of their original function. A typical office is shown in Photo #12. Some of the offices have relites that provide views into the interior space, such as shown in Photo #13. The office doors are original—specified as gumwood doors on the original plans. They have unique matching solid transom-like panels above each door. The smooth wood of the doors and transoms contrasts with the white painted walls, creating design interest and rhythm along this corridor. Two of these doors and transom panels are also used to provide both a visual break and fire separate at the centrally-placed south stair. The ceiling throughout the south wing is acoustical tile with integrated light fixtures in a drop-ceiling grid. The flooring is carpet with painted wood floor base. There are no door or window casings or other decorative trims.

The south stair is shown in Photo #11. It features floor-to-ceiling glazing at the mid-landing and, like the north stair, features polished concrete steps and a simple black metal railing.

The basement, which is only under the north wing, is used for storage and mechanical. The ceiling structure and mechanical ductwork are both exposed. At the west end of this wing is a storage space with four roll-up garage doors.

**ALTERATIONS AND INTEGRITY**

The following is a list of known alterations to the building, which all occurred outside the period of significance:

- Removal of the glulam extensions and light fixtures at the exterior of the light monitor that are visible in a 1962 photo of the building. Their removal was done at a date unknown.

- On the north elevation, the entry doors and the ribbon windows appear to be replaced in their original openings. This was possibly done in 2000 when Multnomah County took occupancy.

- Addition of chain-link fence above parking lot half-wall and a gate at the driveway entrance/exit points. Date unknown, but probably in 2000 or more recently.

- Removal of the drive-up depository in the tuck-under parking lot. This was likely done in 2000 when the building changed uses.

- Replacement of the garage doors in 2019.

- Removal of the original courtyard fence and arbor. The fence can be minimally seen in photos up to 1983. The date of removal is unknown. Reconstruction of the fence occurred in 2019.

- HVAC mechanical units located in the courtyard. Date unknown.

- Removal of original plantings. Date unknown, but this likely occurred over time.

- Removal of teller counters and original light fixtures in the central banking room. This was likely done in 2000.
Postal Employees Credit Union                     Multnomah Co., OR
Name of Property                                    County and State

- Some re-demising of interior office space, particularly the northwest wing. This may have been done several times to meet the changing needs of the credit union. It was likely further modified in 2000. Additional changes were made to the northwest wing in 2019.


Overall the building retains a high level of historic integrity. At the exterior, this is seen especially through the retention of the H-shape floorplan and massing of the building; the pilotis at the underground parking area; the curved shape and glazing of the light monitor; original cladding materials; the majority of the original windows; the metal shade screens; and the original courtyard features. Inside, integrity is reflected through the large open banking space under the light monitor with wood ceiling and glulam beams; the north stair that connects with the courtyard and features wood paneling at the mid-landing; the south stair that features a floor-to-ceiling window at the mid-landing; the double-loaded corridor with offices in the south wing; and the use of gumwood doors, “transoms,” and wood paneling throughout.
Postal Employees Credit Union                      Multnomah Co., OR
Name of Property                                  County and State

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.)

- Property is associated with events that have made a significant contribution to the broad patterns of our history.
- Property is associated with the lives of persons significant in our past.
- 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.
- 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
1962

Significant Dates
1962: Date of construction

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation (if applicable)
N/A

Architect/Builder
Reese, John W. and Blachly, Frank E., Architects
Barnard & Kinney Company, Builder

Criteria Considerations
(Mark “x” in all the boxes that apply.)

Property is:

- Owned by a religious institution or used for religious purposes.
- Removed from its original location.
- A birthplace or grave.
- A cemetery.
- A reconstructed building, object, or structure.
- A commemorative property.
- Less than 50 years old or achieving significance within the past 50 years.

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

Period of Significance (justification)

The period of significance for the Postal Employees Credit Union is 1962—the date of construction. Because this property is nominated under Criterion C, the date of construction best defines its period of significance and the time during which it most accurately represented Reese & Blachly’s design. While there have been some alterations to the building since its original construction, these changes have not acquired significance.
Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Postal Employees Credit Union is being nominated at the local level under Criterion C, for its architecture.³ It is an excellent example of a banking building designed in the International Style with significant interior features that are characteristic of Northwest Regionalism—a local variant of the Modernism movement. The building’s 1962 date of construction is also the period of significance. Following World War II, bank architecture underwent a considerable design shift in response to multiple factors including new bank legislation and a booming postwar economy. Financial institutions embraced the language of Modernism more readily than other building types as a way of casting off long-held public perception that banks were traditional and stuffy. Modernism was a form of passive advertising for banks, demonstrating a new business model that emphasized openness and friendly convenience to a growing middleclass customer base. Architects John W. Reese and Frank E. Blachly designed the credit union in “high style” Modernism, including many of Modernism’s key features such as a flat roof, smooth wall planes, ribbon windows, open interior volumes, technologically modern materials, plan type that allows for maximum light penetration, indoor-outdoor connection, and the use of pilots to support the structure. The architects’ interior application of Northwest Regionalism is evident in the use of unpainted wood for features that include the wave-shaped ceiling of the main banking room with curved glulam beams, gumwood office doors with transom panels, and accent wall paneling. With its progressive design, auto-accessible convenience, and welcoming, light-filled interior, the Postal Employees Credit Union embodied the features of a quintessential modern bank building from the mid-century period.

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

The Postal Employees Credit Union is locally significant as an excellent example of a bank building⁴ in the International Style with interior features from the Northwest Regional style. Designed by Portland architects John W. Reese and Frank E. Blachly, construction broke ground on December 10, 1961. Barnard & Kinney Company was the contractor, chosen as the lowest of six bidders with costs totaling $155,992.⁵ At the time of the building’s construction, the Postal Employees Credit Union was the oldest operating credit union in Oregon. It was founded in 1928 by eight postal employees who contributed $5 each.⁶ Prior to developing its own standalone building, the credit union was located inside Portland’s main post office at 511 NW Broadway—a grand American Renaissance building with a fortress-like exterior and richly ornamented interior typical of its 1916 construction. When the United States Postal Service made plans to vacate the building, this move prompted the credit union to buy land for a standalone building, purpose-built for their use.⁷

On October 13, 1962, the credit union held an open house to celebrate the completion of the project. Historic photos from the article are shown in Figures 13 and 14. The Oregonian described the new building as follows:

A lofty arched ceiling of glue-laminated beams and long stained glass red, blue and purple clerestory windows give a mood of cathedral serenity. […] A color scheme of vivid tangerine, soft creams and browns, plus gumwood doors and paneling sets off the functional design of the 8,000-sf building created by Reese & Blachly architects. Seventy-five percent of the 100x150-foot lot is used for parking. Heating and air cooling in the building are by reverse cycle air to air heat pumps. Other features include a drive-in deposit elevator, large storage areas for repossessed furniture, four garages for

³ In newspaper articles from the historic period, the word “employees” in the building name was often spelled “employes.” It is spelled with a double “e” on the original architectural plans and therefore this informs the historic name.

⁴ While the nominated property is a credit union, no substantive difference was found in the architecture of credit unions versus banks. Credit unions have a membership base and are not-for-profit; however, they provide the same types of products and services as a for-profit bank.

⁵ “Credit Union Bids Opened,” Oregonian, December 5, 1961, 15.

⁶ “Credit Union Starts Work,” Oregonian, December 10, 1961, 111.

⁷ Simultaneously, the post office constructed a new postal facility at 715 NW Hoyt in 1962.
repossessed cars, auditorium, kitchen, and Kiddy Room for entertaining children while adults secure loans. The building has a garden court for personnel use.\(^8\)

The credit union operated in the building through the 1990s. They eventually sold the property to Multnomah County and it was used as a juvenile corrections facility beginning in 2000. The property was sold again in 2018 into private ownership. Owners Pat Hanlin, Molly Mink Liston, Ted Gilbert, and Janelle Isaacson undertook the building’s rehabilitation in 2019. It is presently used as the office of Living Room Realty.

This Statement of Significance provides several historical contexts for the Postal Employees Credit Union. First is an overview of modernism and the International Style followed by Northwest Regionalism—its regional variation. Next, a contextual history of bank architecture is provided. Finally, the nominated property is placed within these contexts and compared with other similar properties.

**Modernism and the International Style**

In the early 20th Century, Modernism emerged in European architecture and design circles as a movement based on the notion that buildings and objects should embody and express the technology of the industrial age.\(^9\) Modernism found particular expression in France through the work of Le Corbusier and in Germany through the work the Bauhaus led by Walter Gropius, Hans Meyer, and Ludwig Mies van der Rohe. However, the rise of fascism and the growing threat of a second world war in Europe caused many of the leading Modernists to flee to America. Through their work in academia, these men made Modernism the pre-eminent movement within America schools of architecture and design, and trained a younger generation of practitioners that brought Modernism to fruition in the postwar decades.

The general characteristics that distinguished Modernist architectural practice included\(^10\):

- an emphasis on volume and a rejection of mass and solidity, allowing for light and open interior spaces
- the enclosure of spaces with thin planes and surfaces
- regularity in the building elements as opposed to symmetry
- rejection of ornament in favor of the intrinsic elegance of materials, including their proportions and “technical perfection”\(^11\)
- the use and exposure of materials and structural techniques displaying current building technology
- the integration of indoor and outdoor space

Modernism was embraced at a time where the country’s desire for a new identity, the need for new buildings, and the availability of new resources intersected. With its clean lines, transparency, and emphasis on technology, the a-historic and often austere style reflected the postwar American self-image: rational, efficient, and confident.\(^12\) Compared with traditional styles, Modernism’s pragmatic utilitarianism was also cost-effective and time-saving in construction. This factored heavily into the pent-up desire to modernize and expand America's own built environment that was in disrepair after many years without reinvestment. With an insatiable demand for new housing and commercial spaces, an impressive building program ensued after WWII that left few places in the country untouched. Likewise, technological changes and new inventions were incorporated into new buildings. Engineering advancements made feasible thin curtain walls of glass and aluminum. The development of laminates, reflective tinted glass, synthetic sealants, and improved gaskets

\(^8\) “Weekend Open House Set for New Portland Postal Employes Credit Union Building,” *Oregonian*, October 12, 1962, 18.


and anchors were a major departure from traditional materials. The fluorescent lamp also became a staple for commercial and institutional buildings, as did central air conditioning.

With all of these factors at play, American architecture made a massive stylistic and technological shift in a short period time creating new opportunities for both master architects and their younger successors. As such, the numbers of architectural offices in many regions grew substantially between 1945 and 1950. Returning war veterans opened new offices and the GI bill prompted many soldiers to enroll in university programs for architecture and landscape design. At the same time, the role of the architect began to expand. "Master Plans" for the complete remaking of the urban landscape such as Le Corbusier’s Ville Contemporaine and Frank Lloyd Wright’s Broadacre City contributed to the idea that the purview of the architect should extend beyond the building to encompass site, campus, park, neighborhood, and city planning. The architect was seen as the organizing force that would bring together landscape architecture, community planning, and individual building design. The growth of architectural practice, driven both by demand and the expansion of roles, also led to the reorganization of many architectural offices. Firms moved away from the 19th and early 20th-century model of the studio or atelier to become corporate entities. The largest and most successful of these new practices was the firm of Skidmore, Owings and Merrill (SOM) with headquarters in New York and large branch offices in other major cities including Portland. A bank building designed by SOM and Pietro Belluschi is included in the comparative analysis.

The most widely built and readily recognizable form of Modernist expression was what is referred to as the International sub-style, which is the dominate style of the Postal Employees Credit Union. It is characterized by the absence of ornamentation; flat roofs; strict modules; smooth wall surfaces; strip or ribbon windows; the use of reinforced concrete and pilotis; the use of steel in wide spans to eliminate interior structural walls and columns, providing free-flowing open space; compositions that balanced the parts of the structure but did not rely on axial symmetry; and the use of architectural forms that deemphasized the mass and weight of the building. The commercial International Style building was typically set back from the street, often with an entry plaza so that the building existed as an isolated object in space rather than as part of a continuous street-front of buildings. This style became synonymous with commercial/corporate buildings in the 1950s and 1960s. It was employed in diverse building types such as offices, banks, shopping malls, apartment complexes, and individual residences.

The International Style is closely associated with the glass-and-steel skyscraper and box-shaped buildings of German architect Ludwig Mies van der Rohe, which he described as “skin and bones” architecture. Mies van der Rohe emigrated to the US in 1938, becoming the highly influential director of architecture at the Armour Institute (now the Illinois Institute of Technology, IIT). He mentored a generation of students as well as professional designers and also had his own thriving practice as an architect in Chicago. His notable works span from the 1940s to the 1970s and include the Lake Shore Drive Apartments (1948-51) Chicago, the Seagram Building (1958) New York, and the IBM Building (1971) New York. He was often associated the aphorisms “less is more” and “God is in the details.”

The earlier work of Le Corbusier also influenced the characteristics of the International Style. At the beginning of the Modern movement in 1926, Le Corbusier’s put forth “Five Points of a New Architecture” that called for a radically different approach to architectural design. Pilotis were the basis of this new aesthetic and he advocated for the replacement of supporting walls with a grid of concrete columns that would liberate the interior from load-bearing structures. With the exterior walls divested of a structural role, their design became free as well. Corbusier advocated for horizontal ribbon windows that would extend across the entire façade length, providing equal lightings to all rooms and views of the surrounding environment. His design for the Villa Savoye (1929-1931) embodied the five points. First, he lifted the structure off the ground on pilotis, allowing

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13 Allison Monahan, Architectural Education in America, (Berkeley: University of California, Berkeley, 2000), 25.
him to achieve his next two points: a free façade and an open floor plan. The second floor of the Villa includes long strips of ribbon windows—his forth point—and a roof garden compensates for the green area consumed by the building—his fifth point.

The Postal Employees Credit Union exhibits many of the key characteristics of the International Style. While these will be discussed in greater detail toward the end of the Statement of Significance, they include the pilotis that open up the base of the building and deemphasize its mass; the smooth exterior wall surfaces and ribbon windows; the flat roof; the lack of ornamentation; and the open interior spaces that are unencumbered by load-bearing structure.

Northwest Regionalism in Portland, Oregon

Portland was home to several key architects who were major contributors in the broader Modernism movement—namely John Yeon and Pietro Belluschi. The careers of both architects would ultimately have a strong influence on a second generation of Modernist designers in the region. Yeon was largely self-taught and produced a small body of work, completing only 18 of the 65 buildings he designed. Belluschi, on the other hand, was prolific, executing about 1,000 buildings in a much greater range of stylistic expression that made him internationally famous. Notably, he designed the first curtainwall building. Both architects were pioneers in the development of the Northwest Regional style, which combined the elegant simplicity of International Style modernism with the influence of local barns, farmhouses, and traditional Japanese architecture. Both Yeon and Belluschi could trace their interest in this modern-traditional hybrid to their mutual mentor and Belluschi's employer, A. E. Doyle, and the coastal artist studio that Doyle designed for painter Harry Wentz. The Wentz Cottage combined simple and economical wood materials that blended with the natural surroundings, while providing framed views of the coastal landscape. John Yeon’s design for the Aubrey Watzek House (1937)—a modest courtyard house with flush, tongue-and-groove cedar siding—earned him a national reputation when the home was featured in several design publications in the late 1930s. The house is now a National Historic Landmark. Belluschi designed a number of churches and residences in the Northwest Regional Style, which were published in *Architectural Record* and *Progressive Architecture*. He was known for his innovative and expressive use of wood, glass, and brick. His regional buildings are often unassuming from the exterior, but provide unexpected beauty through simple materials and use of natural light at the interior.

Northwest Regionalism reached its peak in the 1950s. In 1953, the national meeting of the American Institute of Architects was held in Seattle and included discussions and presentations on Northwest Regionalism. Likewise, *Architectural Record* devoted its April 1953 issue to architecture in the Pacific Northwest. In the ensuing years, a number of articles appeared in other architectural publications continuing the discussion of regionalism as a valid direction in modern architecture. This typically included the use of indigenous wood products over steel and concrete and the use of pitched roofs as a practical response to the wet climate. In *Frozen Music*, Gideon Bosker and Lena Lencek wrote that the movement was aiming for the regionalist inspiration of these early years to “lead to an architecture of intimate spaces, aesthetic retreats and sublime gardens, reflecting a strong Oriental influence.” While the purest regional expression continued to be employed in residences and churches, the style expanded into commercial and institutional building types that had traditionally been designed in other materials. Inspired by Yeon and Belluschi and the ongoing professional debate, a new generation of Oregon architects would further this design expression that celebrated the use of wood.

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Reese and Blachly—architects of the Postal Employees Credit Union—were part of this new generation of young modernists working in Portland beginning in the mid-1950s. They were both graduates of the University of Oregon’s (UO) architecture program—Reese in 1949 and Blachly in 1951. They initially worked as solo practitioners in a Victorian house-turned-office on SW 14th that they shared with five other UO graduates beginning in 1956. With them in the house were William Fletcher (class of 1950), Donald Blair (class of 1951), Saul Zaik (class of 1952), Alex Pierce (class of 1954), and George Schwartz (class of 1955). This group would become known as the “14th Street Gang.”

In his essay in Space, Style and Structure titled “The Wood Tradition Expands,” noted preservationist George McMath21 wrote about the second generation of Modernists who carried on the groundbreaking work of Yeon and Belluschi. He called the 14th Street Gang a “remarkable group of young architects.”22 Bob Wilmsen of the architecture firm WEGROUP23 often referred to them as “Young Turks” because they did not wear a coat and tie, and were part of a cohort of young, free-thinking designers.24 While some of their designs of the 1950s and 1960s were purely International Style, many carried on the Northwest Regional traditions of Yeon and Belluschi. These were very often single-family homes, but their interest in wood as a design element also found its way into designs for commercial buildings like the Postal Employees Credit Union.

The architects’ education at UO’s architecture program was also highly influential in their approach to design. Originally named the School of Architecture and Fine Arts and then known for 100 years as the School of Architecture and Allied Arts (A&AA), the school was founded in 1914 by important Pacific Northwest architect Ellis F. Lawrence.25 The school was unique for its individual approach to learning and for its affiliation with the allied arts, such as painting and sculpture, rather than with engineering. In 1922, W. R. B. Willcox became the architecture curriculum head and developed a prototype that eventually led to a reformation in the training of American architects. Willcox believed that architecture, like other forms of art, was an expression of the values, aspiration, and character of society. He felt it was important for the architect to have a broad understanding of and the capacity to influence culture and society.26

Zaik—the only living member of the 14th Street Gang at the time this nomination was prepared—described their time in the architecture program as a freeing environment: “It was a different world in those days. The architecture school was less structured, less formal. There were no grades, and it was a noncompetitive environment.”27 Zaik went on to liken the work environment in the Victorian house as “being just like school with no closed doors and lots of talking.”28 The 14th Street Gang architects would partner with landscape architects, interior designers, furniture designers, and artists on their projects. This type of multidisciplinary collaboration was characteristic of their approach to design and a product of their education at the University of Oregon.

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21 George McMath is considered to be the “father of historic preservation” in Portland. He was influential in getting the first historic preservation ordinance passed by Portland’s City Council in 1968 as well as the listing of the Skidmore Old Town National Historic Landmark District. He was a graduate from the University of Oregon’s architecture school in 1959. https://archenvironment.uoregon.edu/george-mcmath-1959
22 McMath, 634-635.
23 WEGROUP was the office of Robert Wilmsen and Charles Endicott, both prewar UO graduates. Many young Oregon architects gained their early experience in this office and some referred to it as the “Oregon Graduate School Annex.” See McMath, 637.
24 The term “Young Turk” is generally used to denote a member of an insurgent group within an organization advocating change, sometimes radical change, in that organization.
25 Ellis Lawrence maintained a practice for over 40 years, designing many notable buildings, including several landmark buildings on the University of Oregon campus, such as Knight Library. He was also the founding member of the Oregon Chapter of the American Institute of Architects. Lawrence’s involvement in founding the School of Architecture and Allied Arts was important in advancing the architecture profession. See https://oregonencyclopedia.org/articles/lawrence_ellis_f_1879_1946_/#.XwOaGZpKiUk
26 “History of the Department of Architecture,” University of Oregon, accessed July 13, 2019 https://archenvironment.uoregon.edu/architecture/about/history
As their reputations and client base grew, the group disbanded around 1960. That year, Saul Zaik and Donald Blair officially joined forces to become Blair Zaik Architects. William Fletcher would go on to develop one of the major architecture firms in Portland now known as FFA Architecture and Interiors. In 1960 or 1961, Reese and Blachly began their architecture firm with their first major commission being the Postal Employees Credit Union building.

Changing Bank Architecture in the Mid-Century Period

In the mid-century period, the banking industry rapidly changed its architectural expression from Classicist to Modernist as the result of several key turning points in American history: The stock market crash of 1929, the Great Depression, World War II, and postwar economic prosperity. More so than other types of buildings, banks easily and wholeheartedly embraced Modernism, using architecture “to contribute to a richly progressive Modernist vision for their communities across the country.” Cutting-edge designs and functional interiors acted as passive advertisement, demonstrating that the industry had entered a new forward-thinking era and was welcoming to middleclass customers. As will be discussed later, the Postal Employees Credit Union is a quintessential example of a modern bank building with its progressive International Style exterior, auto-accessibility, welcoming light-filled interior with Northwest Regional features.

Prior to 1938, banks presented their community position as strong, safe places to protect deposits. There was a long history of classicism being the preferred architectural expression to communicate this message. When the Banking Acts of 1933 and 1935 brought about regulations to protect the public—most notably federal deposit insurance—banks no longer needed to sell themselves as fortresses of security. Likewise, financial institutions were motivated to improve the public’s confidence and perception of banks and bankers, which was shaken by the vast number of bank failures that followed the 1929 stock market crash. One banker was quoted in a 1945 article on “The Bank of the Future” saying: “Old-fashioned banks were built to glorify the banker—make him look important, surround him with luxury. Modern banks are built for the customer—make him feel important, serve him quickly, pleasantly, conveniently.” (A prime local example of an “old-fashioned bank is the Neoclassical-style US National Bank designed by A. E. Doyle in 1917—see Figures 24 & 25). The banking industry fully embraced a radical change in appearance away from traditional architecture styles as an opportunity to overcome public prejudice and create a positive new image for banking. After the war, banking as an industry moved from a conservative business to a competitive mass-marketed industry selling new services with convenience and efficiency.

Prior to World War II, the banking system in America did not cater to the general public. At the time, banking legislation was focused on creating a market for government bonds and mobilizing the productive capital of the nation. However, seeking new areas of growth after the war, banks began to take note of the middle class’s spending power and the fact that wage earners needed mortgages, loans for cars and appliances, and start-up money for new businesses. The postwar economic boom resulted in unprecedented growth in the banking industry. Banks that were formerly commerce and industry-oriented dropped their long-held bias toward commercial customers and began to take advantage of this profitable new market that was a significant source of deposits and lending opportunities. They had to be as appealing as possible to the largest number of potential customers in order capture their share of the explosive postwar economic growth. The most reliable way to do this was to sell friendly convenience and to cast aside any image that could be perceived as stuffy or outdated. A 1950 survey of new, modern banks revealed that their deposits increased more than 33 percent

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32 Dyson, 43.
33 Parnassus, 226.
above commercial banks as a whole. Modern architecture reinforced the notion that these new banks were more up-to-date and better able to serve their customer base.

Promoting a fresh image of openness, accessibility, and customer service was much easier to do with the Modernist style. Not only was Modernism dramatically new and different from the revival styles favored in the pre-war years, but its emphasis on volume, glazing, and open interior spaces facilitated a new mode of banking. As banking services shifted toward the wage-earner, bank buildings now needed to be set up to handle many small transactions on a personal level. This meant that mid-century banks opened up their lobbies and did away with iron bars in order to put their customers and tellers face-to-face. This was likened to retail merchandizing: “The bank must make clear to the public what he has to sell, why it is advantageous for the customer to buy and then make it easy to close the transaction.”

Ideas were brewing about these changes in banking during the 1940s even when wartime restrictions on construction meant that few banks were built. Banking: The Journal of the American Bankers Association was an influential publication that formalized this discussion about the future of the industry in postwar America, including how banks should operate and what they should look like. Industry leaders asserted that “the bank building, as well as the banker, must get rid of the ‘stiff color and fishy eye’ and meet the customer at least as engagingly as a first-rate retail store.” Bank buildings needed to be “open, friendly, warm and unimposing: no more marble and bronze, no more columns, grills and cages.” Designs should to appear “less mausoleum” to reverse the perception of the banker “enthroned in his august temple.” Instead they needed to be “functionally designed” and “honestly enclosed,” featuring large windows and colorful, well-lit, modern interiors. After building restrictions were lifted in 1947, the vast majority of new banks embraced the new modernist aesthetic: “More and more banks have opened their facades, as well as their doors, in a welcoming gesture. Inside, in place of the impressiveness of the palatial hall or the aura of a religious sanctuary, a light and airy room is found, one that is pleasant rather challenging to enter.” In 1951, Banking started a monthly feature called “New Bank Homes,” which became both a barometer and a showcase for new bank design. It featured a gallery of photos of new banks across the country, all of which were modern.

The most important and influential International Style bank was the Manufacturers Trust Company in New York City (Figure 26). Designed by Skidmore Owings and Merrill (SOM) in 1954, it used a glass curtain wall system to break with the masonry-fortress image of banking. It was described as an “all-glass display case for banking” and the “lantern on Fifth Avenue.” More than any other building material, glass helped “dispel the aura of secrecy so long associated with banking.” Great care was taken to make the interior of this building visible at all times to imply accessibility. This was achieved through light colors and specially-designed luminous ceilings to minimize reflection from the glass, permitting a clear view from the inside and the outside. Truly the first of its kind, its exterior envelope featured the largest sheets of glass ever installed in a building at the time. Manufacturers Trust had an immediate effect on the design world and the banking industry, with architects across the country producing their own variations of the design for other banks. Gordon Bunshaft with SOM was quoted saying: “From then on, banks all across the country became friendly.” Pietro Belluschi and SOM created their own version in Portland in 1955 (Figure 17), which was an addition to the above-referenced US National Bank. It should be noted, however, that even though the use of significant glazed area

35 Smith, 34.
37 Smith, 33.
39 Smith, 34.
40 “Tomorrow’s Bank Building,” 86.
41 Ibid.
42 Belfoure, 246.
44 Belfoure, 250.
45 Parnassus, 227.
was on-trend for postwar bank design, the extent to which glass was used varied widely. SOM’s design had the effect of pushing the larger design community to see new possibilities in bank design. However, the ways in which banks “became friendly” manifested in design treatments than were more than just the transparent exterior wall. This was reflected especially in open, light-filled interiors that eschewed applied ornamentation and materials like marble.

By the late 1950s, bank design seemed to go in two directions: rectilinear, International Style boxes like the Postal Employees Credit Union that had varying degrees of glazing or more sculptural, futuristic forms executed in precast concrete. Daring and creative designs were also not unique to major cities known for their progressive architectural or big-name architects. For instance, the Wyoming National Bank in Casper, WY was one of the most sculptural banks of the 1960s, featuring a 90-foot-diameter dome supported by 17 leaf-shaped concrete supports. The 1963 State Capitol Bank in Oklahoma City with its mushroom-like roofs was more reminiscent of a futuristic city than a bank building. Banks appeared with oval, football, fan, and diamond-shaped plans. Such unconventional forms were part of the industry’s continual push toward popular appeal.46 The 1960s saw greater merging of the two aesthetics of glass and concrete, with one of the most influential designs being the Great Western Savings and Loan Association in Gardenia, California by SOM. The glass-walled pavilion was placed on a podium of red quarry tile and its massive concrete roof supported on fin-like piers appeared to float above the transparent box. Architectural Forum described it as being “Miesian in elevation and Corbusian in profile.”47 While the use of glass continued to be valued, the 1960s also brought forth more designs that utilized solid walls to a greater degree with areas of transparency being selective.

A significant aspect of mid-century bank architecture was the influence that automobile access had on building design. Parking lots were an important part of the site development, as both employees and customers needed places to park. Primary entry points were no longer located for convenience to the sidewalk pedestrian, but instead for the customer arriving via car. In many cases, the front door to these buildings faced a parking lot and not the street. Drive-up services also became an important part of banking. As banks began to follow their customers outside the central city in the 1950s, branch bank developments acquired enough land to easily accommodate a parking lot and drive-up services. In Portland, Belluschi and SOM’s US Motor Bank addition (Figure 17) provided an urban response to the need for vehicular convenience and drive-up services. The design placed the drive-up at the ground-level under a second-floor of parking and two levels of offices. The Postal Employees Credit Union offered a drive-up depository under the building and a main entry accessed from the customer parking lot on the building’s north side.

The Significance of the Postal Employees Credit Union

The Postal Employees Credit Union Building is being nominated as an excellent example of a “high style” mid-century bank designed in the International Style with elements of the Northwest Regional style. Retaining its historic integrity, there are many components of the building that are evidence of its adherence to the Modernist expression. Furthermore, it embodies the dramatic shift away from traditional styles of architecture for bank buildings that occurred after World War II and incorporates design aspects that corresponded with new trends in consumer banking.

The first notable feature of the Postal Employees Credit Union is its H-shaped plan. Modernist buildings—particularly those with a lower scale—often utilized plan types that had wing extensions to bring in natural light and promote indoor-outdoor connection. This was a significant departure from the way traditional styles presented commercial buildings with solid street-facing façades and distinct entry points. Modernist designs were often placed as objects in the landscape—setting the building back from the property line and surrounding it with a plaza and/or plantings. As discussed earlier, pilotis were a favorite Modernist design element, exposing the structural system as well as raising the architectural volume, lighten it, and freeing up space for circulation under the building. This further disengaged the building from the pedestrian realm,
Postal Employees Credit Union                     Multnomah Co., OR
Name of Property                   County and State

making it feel like an object. This lack of traditional design hierarchy and street engagement meant that the “front door” to a Modernist building can often be unclear.

The Postal Employees Credit Union features all of these design characteristics. The building’s H-shaped footprint set on pilotis reinforces the experience of the building as an object. Its two street-facing facades only engage with the street through an undistinguished secondary entry off of SE Stark, a curb cut for the tuck-under parking off of SE 10th, and steps along the north side of the building that lead to the main entry off the surface parking lot. The use of the shade screens obscuring many of the windows and the light monitor to capture eastern light above the roof, further the inward-looking character of building as a floating box.

As noted earlier, transparency from the exterior was not ubiquitous to modern bank design especially into the 1960s. The credit union does, however, have extensive glazing above the street level that benefits the occupants. The H-shaped plan allows maximum light penetration throughout the building—an important daylighting strategy in Portland’s often-gray climate. Not only does the approach fill many of the rooms with multiple directions of light, but it provides design interest throughout the building. As seen in Photo 13, there are some spaces that have an exterior window view and a window into the banking room, which itself is filled with light from other windows. Other rooms off the east wings of the “H”, such as Photo 12, have views of the courtyard and look across to spaces in the opposite wing. Increasing glazed area was an important aspect of Modernism, made possible by building technologies that did not rely on a load-bearing exterior wall.

The ribbon windows on all elevation also facilitates the indoor-outdoor connection for the building user—another principle of Modernism. While pure Northwest Regionalism used wood extensively on the exterior to make a direct connection with the natural world, the Postal Employees Credit Union takes a more International Style approach. The building is juxtaposed against the landscape rather than being an outgrowth of it. Most of the building’s exterior walls read as smooth planes with no reveals around the ribbon windows and a flat roof. While the use of the metal shade screens serves a practical purpose to reduce glare and solar heat gain, it was typical for screens to also function as a Modernist design element. The aluminum is kept bare, which is characteristic of Modernism’s proclivity to utilize materials in their pure form. As a whole, the design emphasizes the technology of the time and the mid-century interest in buildings that looked like machines.

Connection with the landscape is focused primarily on the experience of the building occupants. The indoor-outdoor connection comes from the extensive natural light and the views from the interior. For instance, both stairwells feature floor-to-ceiling glazing that highlights the connection, with the north stair making a direct connection with the courtyard. Designed by landscape architect Michael Parker48, the space provided an enclosed outdoor space with built-in benches. The north and south building wings create a private space surrounded by dynamic views of the building that contrast smooth cladding surfaces, the texture of the metal screens, and pops of unexpected color from the light monitor glazing (Photo 4).

The rigid geometries and machine-made materials of the exterior are softened with the extensive use of wood at the interior, beginning with the lobby ceiling and carried through to each office door. Smooth wood paneling bookends each east-facing wall of the north and south wings (Photos 9 & 12). It further highlights the simple beauty of the north stair, complementing the smooth concrete steps and simple metal handrail (Photo 8). Gumwood doors with fixed upper “transoms” mark the office entries along the double-loaded south corridor (Photo 10). Incorporating wood brought warmth to the building, yet maintained it minimalist purity with surfaces that do not distract with ornamentation.

At the heart of the building is the main banking room with a soaring 23-foot ceiling finished in cedar and supported by curved glulam beams. This is the most unique feature of the building and the primary Northwest

48 Some of Michael Parker’s other designs in Portland include the 1968 courtyard at the Good Samaritan Hospital Education Building, the Lambert Gardens apartment complex at SE Schiller and SE 28th in 1969 (building designed by Saul Zaik), landscaping at the Reed College art department building in 1979, and the Searidge Condominiums in Lincoln City in 1984. In 1973, he won an Oregon Association of Nurserymen Landscape Award for his work on the South Park Blocks.
Regional characteristic. The red, blue, purple, and tangerine glass in the monitor provides a colorful accent, furthering the cheerful, welcoming feeling of the space. The use of an east-facing light monitor to bring a large swath of light into the center of the building is indicative of architects’ sensitivity toward the site and responsiveness to the local climate. The monitor also allowed practical program elements like closets and restrooms to reside along this wall below the monitor windows.

The character of the center room speaks to the desire to create a new type of banking space in the mid-century period. While the volume and the dramatic curve provide a space that feels special and out-of-the-ordinary, it does so through simple materials, tall ceilings, and ample natural light. The central banking room maintains transparency with other parts of the building, featuring windows that look into offices and conference rooms. This can be contrasted to traditional, pre-war banks that expressed their character through expensive and ornate materials, and had interior layouts that maximized privacy and security.

As a final point about the significance of the Postal Employees Credit Union, the design emphasizes convenience to automobile drivers—an important aspect of the postwar bank. The building maximizes the sloped site, utilizing the pilotis to gain tuck-under parking, a drive-up depository (no longer existing), and garage access. The main entrance is on the north elevation—which faces a surface parking area rather than the street. The flow of the building’s interior is organized around bringing people from their automobiles into the small lobby that then opens up into the spacious banking room.

In summary, the Postal Employees Credit Union conveys its significance as a “high style” bank in the International Style through the many key design features described above. In doing so, it is a quintessential example of a postwar financial institution that used Modernism to project a new image of friendly convenience, casting aside traditions of the past that could be seen as outmoded and behind-the-times.

Architects Frank Blachly and John Reese

Frank Ebenezer Blachly Jr was known as “Scott” or “Scottie.” Born in Portland in 1918, he was raised in the Blachly-Mapleton area on the Siuslaw River in Oregon. He began his study of architecture at the University of Oregon in 1935, but his education was interrupted by World War II. He received his diploma in 1951 while serving in the Navy during the Korean War. Subsequently, he worked in Montana and Alaska on architecture projects before becoming licensed and setting up practice in Portland in 1956. This was the same year he began sharing an office with the other 14th Street Gang members. He was in practice with John Reese from approximately 1960-1964. Later he was in practice with Richard Stenberg until 1983.49 In 1987, he was noted as being “semiretired,” but still served as volunteer in various community positions. His obituary noted that he had a varied architecture practice, designing schools, apartments, and homes. In particular, it was noted that he designed the first phase of Umpqua Community College.

John William Reese was born in Milton-Freewater (rural Umatilla County, Oregon) in 1919. He earned his bachelor’s degree in architecture from the University of Oregon in 1949. He was also a veteran of World War II. Reese’s obituary notes that he owned an architectural practice in Portland for more than a decade and he was “noted there for innovative designs of a number of public and private structures.”50 None of these buildings are named. As a solo practitioner, it is known that Reese designed the Christian Community Mission at 111 NE Failing Street in 1955.51 He also designed a house for the Dr. J. A. Colbrunn family in the Roseburg area around 1962.52 In 1964, Reese moved east to join the Federal Hill Burton program, which was part of the Department of Health, Education, and Welfare.53 Two years later he became chief of the branch, having overall technical responsibility for the architectural design of medical facilities throughout the United States. His obituary notes that he also wrote about and taught the principles of innovative architectural design. In

49 Panel to Evaluate Proposals, Oregonian, March 22, 1987, 30
Postal Employees Credit Union                 Multnomah Co., OR
Name of Property                   County and State

1968, he published an article in the AORN Journal titled “Understanding Working Drawings as a Basis for Communication.”54  Reese served on the faculty at the Centers for Disease Control in Atlanta, GA and George Washington University in Washington DC. In 1989, he moved from Gaithersburg, MD to Meeker, CO where he continued to practice architecture until 1995 at the age of 76.

Reese & Blachly’s firm existed at most for four years. There is little documentation of buildings they designed during this period, although a short biography for John Reese indicated he was involved in the design of medical facilities, churches, and apartments while part of the firm.55  In 1963, the architects designed two mausoleums at the Oregon Humane Society’s Pet Memorial Garden (1067 NE Columbia Blvd). These sleek, Japanese-inspired structures provided niches for the ashes of 2,000 pets.56  For the 1964 World’s Fair in New York, the architects designed the 1250-seat structure for the timber carnival.

Comparative Analysis

Identifying Modernist bank buildings for comparative analysis was accomplished through several modes of research:

- A windshield survey of over 30 branch banks was conducted using a combination Google Maps, web searches for branch bank addresses based on the major financial institutions in Portland, and Portlandmaps.com to establish dates of construction.
- Twenty-nine banks are listed in the Oregon SHPO historic database from the modern period, including all of the modern banks documented in Portland’s 1983 historic resources inventory.
- The Modern Historic Resources in the Central City: A Reconnaissance Survey was also consulted. This survey looked at 152 properties in Portland’s central city constructed between 1945 and 1985. Six banks are featured in this survey.
- The historical Oregonian database was consulted to locate historic branch bank and credit union addresses, which were surveyed for their current existence via Google Maps.
- Lastly, the three Portland-area banks listed in the Twenty Northwest Architects exhibit catalog from 1962 were considered for comparative analysis. 57

From this pool of bank resources, the following were excluded 1) bank towers in downtown Portland because they are a building type with a distinctly different function and design characteristics compared to a standalone branch bank, 2) banks built after 1970 because they are less than 50 years old, and 3) banks with little design aesthetic that do not express multiple features of Modernism. While large numbers of branch banks and credit unions were constructed in the mid-century period, not all architects were given the latitude and budget to realize a “high style” design. For many, the mandate that they be built quickly and inexpensively meant that their design features are minimal.

The following five banks were selected for comparative analysis because, at the time of their construction, they all embodied high-style Modernism and featured multiple character-defining features of the style. For four out of the five properties, the architect is known and their designs received attention around the time of construction either in the newspaper, in the Twenty Northwest Architects exhibit, and/or the annual Portland AIA Awards. Despite having an unknown architect and no attention in publications, the Oregon Central Credit Union building is included as a comparable because, in surveying postwar bank buildings, it was the only other purpose-built credit union that features high-style Modernism. Only two bank buildings were found in the survey efforts for this nomination that could potentially be classified as Northwest Regional and they are both included in the comparative analysis.

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54 Understanding Working Drawings as a Basis for Communication, 45-54.
The Multnomah Bank is a small Northwest Regional style building on a wedge-shaped parcel. Designed by Pietro Belluschi and built in 1950, it is the only other Portland-area bank building classified as Northwest Regional in the SHPO database. It is one of two found while surveying modern banks for this nomination. Along with the Postal Employees Credit Union, it is the only other bank building located outside of downtown to be captured in the 1983 Portland Historic Resources Inventory and noted for being potentially significant in the area of architecture. A relatively small number of modern commercial buildings were recorded in the inventory. While the survey methodology is unknown, it appears that the modern buildings included were done so because their designs were considered noteworthy. The Multnomah Bank would have only been 33 years old at the time of the inventory and the credit union only 21 years old. The majority of the resources in the inventory were 50-100 years old.

The triangular Multnomah Bank building is constructed at the back of the parcel and has parking lot frontage. The exterior materials include brick and vertical wood siding. A wide fascia of vertical wood boards wraps around the building, dividing the ground floor from the upper clerestory windows. These rectangular-shaped windows wrap three sides of the building. There is a wide overhang across the front of the building. The narrow end of the triangular wedge shape terminates in a curved brick wall at the back of the parcel. Originally there was a drive-up teller window on the south façade.

When the bank closed and the building was converted to small offices in the 1970s, considerable changes were made. At the exterior, the ground-level glazing and location of the entry door were both changed. A portion of the primary façade wall was moved outboard (the section that is clad in vertical board today). Slatted awnings at the south clerestory windows were removed after 1983. The interior was demised into small offices. Originally, the main teller space was flooded with natural light from the clerestory windows. These now illuminate individual office spaces on a mezzanine.

At the time of its construction, the Multnomah Bank was likely an important early modern and Northwest Regional bank design in Portland executed by a significant architect. However, because of major exterior and interior alterations, it has lost much of its integrity. The Postal Employees Credit Union retains significantly higher integrity through the retention of multiple character-defining features of its International and Northwest Regional styles. As discussed, these include pilotis, ribbon windows, open interior volumes, technologically modern materials, H-shaped plan type that allows for maximum light penetration, indoor-outdoor connection, and the use of wood in the main banking room, the gumwood office doors with transom panels, and accent wall paneling.

US National Motor Bank (Figures 17 & 18)
300 SW Broadway, Portland

The US National Motor Bank was designed by Pietro Belluschi and Skidmore Owings & Merrill (SOM) in 1955. The International Style building is an addition to A. E. Doyle’s celebrated Neoclassical design for the main US Bank branch in Portland, constructed in 1917. The Motor Bank sits on a quarter-block parcel and the ground floor is open to the sidewalk and street with exposed structural columns. This allows customers to enter underneath the building and perform bank transactions without leaving their cars. There is also an auto ramp to the second floor for additional parking.

The exterior skin was originally comprised of a curtain wall system featuring anodized aluminum mullions, green glazing, and glazed terra cotta panels. A slatted screen of anodized aluminum was used at the second-floor parking level instead of windows. The mullions and screens have been painted, the green glazing has
been replaced, and the terra cotta panels have been painted or replaced. Offices on the third and fourth floors connect with the A. E. Doyle building. They could not be accessed so their character and integrity is unknown.

The building is a quintessential example International Style design, employing a box-like form that emphasized the simplicity of the machine-made materials. This design followed closely on the heels of Manufacturers Trust, constructed the year before. While it does not have the same extensive glazing, it is certainly reminiscent of the New York building in the overall form, rhythm of the façade, and detailing of the aluminum. The glazed terra cotta panels were employed here to speak to the materials of the mother-ship building, yet the Motor Bank addition is the antithesis of Doyle’s richly textured classical design. The Motor Bank reflects the strong change in approach to bank design that occurred after World War II. However, because the building is an addition to an existing bank, it lacks key interior program drivers like a lobby and a main banking room. It is an excellent example of an urban response to modern bank design focused on banking convenience for auto drivers in the downtown setting. Further research may determine that it is eligible for listing in the National Register for this reason. The building also could be eligible as a design by master architects Pietro Belluschi and SOM. It won the Oregon AIA 1st Honor Award in 1956. However, the exterior alterations might preclude its eligibility as the work of a master; further analysis is needed. It was noted in the 1983 Portland Historic Resources Inventory as having significance in the area of architecture.

Even considering the potential eligibility of the Motor Bank as an example of a type (urban, auto-accessible bank), this would not affect the eligibility of the Postal Employees Credit Union. This is because the credit union represents a holistic design that includes the important interior programmatic spaces and site design features that were key to mid-century bank design. While auto banking was not a key feature of the credit union operation, the building did originally have below-structure auto access like the Motor Bank for deposit drop-off. However, it also exhibits the more typical branch bank design with a primary entry off of a surface parking lot, a lobby, a spacious main banking room, and surrounding support offices. The Postal Employees Credit Union also retains a high level of integrity with its exterior materials and significant interior spaces.

Oregon Central Credit Union (Figure 19)
212 SE 18th Ave, Portland

The Oregon Central Credit Union was constructed in 1957 in the Buckman neighborhood. It is both the closest geographic comparative to the Postal Employees Credit Union and the only other purpose-built, postwar/pre-1970, Modernist credit union that could be found in Portland, which has not been significantly altered. Today the building functions as the offices of Oregon Public Employees Union. The architect is unknown. The building is representative of the International Style, while the moderate use of wood on the exterior might justify further classification as Northwest Regional. Located on a corner parcel, it is set back from both streets with an open lawn area to the north and a surface parking lot to the south. The exterior is clad with brick and painted wood board, and features extensive glazing on the north elevation. The main entry is on the west façade, which faces SE 18th Avenue and can also be accessed directly from the parking lot. The exterior has a high level of integrity. The interior features a large open office area that was presumably the primary banking room when the building served as a credit union. It features tall ceilings, painted walls, and abundant natural light. Although the interior could not be inspected closely, it did not appear to have any significant design features as compared to the Postal Employees Credit Union with its light monitor, curved glulam beams, cedar ceiling, and other uses of wood.

While the Oregon Central Credit Union is an intact example of an International Style bank building, it has far fewer design features—both exterior and interior—that make it an excellent example of a modern bank compared with the Postal Employees Credit Union. The nominated property is a better example of an

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59 Two other purpose-built credit unions were found in historical Oregonian searches. Safeway Employees Federal Credit Union was constructed in 1961 at 2537 SE Hawthorne Blvd (architect unknown); however, the building’s exterior was subsequently replaced with a new design. Tektronix Employees Credit Union was built in 1962 and designed by Lewis Crutcher. Originally located at SW Jenkins and SW Murray in Beaverton, the building no longer stands.
architect-designed, high-style Modernist bank, through its many features such as pilotis, H-shaped plan, outdoor courtyard connection, and Northwest Regional interior spaces.

**Equitable Savings & Loan (Figure 21 & 22)**
12102 SE Division St, Portland

The SE Division branch of Equitable Savings & Loan was designed by Lewis Crutcher and constructed in 1961. Lewis Crutcher designed all of the branch banks for Equitable during the 1960s, and did design work for other financial institutions across the state. Crutcher was employed in the office of Pietro Belluschi during the early 1950s and he worked on the US Bank Motor Bank. In 1956, he joined SOM and worked on important modern designs in Portland like Memorial Coliseum and the Tucker-Mason School. He opened his own practice in 1959.

Equitable’s one-story SE Division branch was one of three replicated designs, the others being in two of Oregon’s coast towns—Coos Bay (245 S. 4th St—extant) and Newport (Hwy 101 & Olive—demolished). The Newport branch was constructed first and won an Award of Merit from the Oregon AIA in 1961 for having an “excellent solution to the problem of visual impact with a small commercial building.”

The Division branch was entered by foot bridges spanning a sunken garden. The ground-floor featured significant glazing that began at the floor line and accentuated the indoor-outdoor connection with the gardens. The glazing was topped with a board-and-batten style metal cladding equal in height to the windows. The interior featured an opening banking room with teller counters along the back wall. While the building footprint was small, the interior space was lofty due to the generous ceiling heights. Privacy from the street was provided with tall brick walls with cut-out patterning that allowed about 40% visual transparency.

Today, the building is substantially altered. The metal cladding has been painted. The storefront glass and mullions have been replaced, as have the entry doors. The brick wall was substantially lowered and a metal fence with vertical bars surrounds the building. The building is now used as a shop. Although the building was a noteworthy, architect-designed modern bank at the time of its construction, it does not retain its architectural integrity. In comparison, the Postal Employees Credit Union Building is also a bank executed in high-style Modernism with attention to the indoor-outdoor connection and a lofty, light-filled banking space. However, its significance is conveyed through the building’s high level of design and material integrity.

**First National Bank, Gateway Branch (Figure 23)**
10401 NE Halsey, Portland

The Gateway Branch building for First National Bank was another design by Lewis Crutcher, completed in 1962. The building features brick, glass, and metal screens as the primary exterior materials. The primary façade faces east toward the building’s adjacent surface parking lot. The wall is comprised of a significant amount of glass. A box-like volume of metal sun screens protects the second-floor glazing and rests on an overhang that shades the ground-level glass. Crutcher used this type of shade screen on his design for the Equitable branch in Eugene and on other buildings. Also characteristic of his designs, he brings the landscaping to the edge of the building such that the metal structure that supports the awning and shade screens seems to grow out of the ground. The interior is comprised of an opening banking room with teller counter and surrounding support offices.

This First National Bank branch may be significant within the context of Crutcher’s larger body of work. While the design features a unique shade screen treatment that is characteristic of Crutcher’s design palette, on the whole, the design lacks the range of exterior and interior modern design elements seen at the Postal Employees Credit Union. Elements such as the H-shaped plan, pilotis, light monitor, shade screens, and intact

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interior elements like the wood beams and ceiling, make the Postal Employees Credit Union a high style example of a modern bank building.

Conclusion

The five banks included in this comparative analysis were excellent examples of Modernism at the time of their construction. Like the Postal Employees Credit Union, most were designed by skilled architects and received attention in the local media and/or from Portland’s design community. In terms of being one of the best examples of a modern branch bank in Portland, the Postal Employees Credit Union rises to the top. With a high level of integrity, the building best showcases multiple features of International Style Modernism. On the exterior, this is reflected through the use of pilotis, a flat roof, ribbon windows, and smooth exterior walls. Technologically modern materials like the aluminum shade screens were also characteristic of this style. The H-shaped plan that allows significant daylighting further facilities indoor-outdoor connection to the private courtyard. The siting and design of the building allows for auto-accessibility—another important characteristic of the modern bank. Inside, the building’s interior highlights the architects’ interest in Northwest Regionalism with the use of wood. This is seen especially in the ceiling of the voluminous main banking room with its stained cedar decking and S-shaped glulam beams. It is also reflected other uses of wood such as the gumwood office doors and accent wall paneling. Together, the treatment of the exterior and interior embodies the priorities of postwar banks as they aimed to shift the face of banking from traditional and stuffy, to modern and welcoming. Compared with these five other banks, the Postal Employees Credit Union best reflects the mid-century bank building type and its utilization of the International Style, while maintaining a high level of integrity to convey this significance.
9. Major Bibliographical References

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


Oregonian. “Credit Union Bids Opened.” December 5, 1961: 15.


Postal Employees Credit Union                    Multnomah Co., OR
Name of Property                   County and State


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

- Preliminary determination of individual listing (36 CFR 67 has been requested)
- Previously listed in the National Register
- Previously determined eligible by the National Register
- Designated a National Historic Landmark
- Recorded by Historic American Buildings Survey #
- Recorded by Historic American Engineering Record #
- Recorded by Historic American Landscape Survey #

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: City of Portland

Historic Resources Survey Number (if assigned): 9-010-00421
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)

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<td>Latitude</td>
<td>Longitude</td>
</tr>
<tr>
<td>3</td>
<td>Latitude</td>
<td>Longitude</td>
</tr>
</tbody>
</table>

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

The boundary for the Postal Employees Credit Union is the tax lot. Starting from the northeast corner of Block 201 in the East Portland Addition, proceed 150 feet north, 100 feet west, 150 feet south, and 100 feet east. This includes the parking lot on the north side of the building, as the parking lot is part of the original design and the main entry is accessed from the parking lot.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was selected because this is the historic lot.

11. Form Prepared By

name/title: Jessica Engeman, Historic Preservation Specialist
date: July 6, 2020
organization: Meritus Consulting, LLC
telephone: (503) 943-6093
street & number: 1111 NE Flanders St., Suite 206
email: Jessica@merituspg.com
city or town: Portland
state: OR
zip code: 97232

Additional Documentation
Submit the following items with the completed form:

- Regional Location Map
- Local Location Map
- Tax Lot Map
- Site Plan
- Floor Plans (As Applicable)
- Photo Location Map (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).
Postal Employees Credit Union  |  Multnomah Co., OR
Name of Property  |  County and State

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

<table>
<thead>
<tr>
<th>Name of Property:</th>
<th>Postal Employees Credit Union</th>
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<tbody>
<tr>
<td>City or Vicinity:</td>
<td>Portland</td>
</tr>
<tr>
<td>County:</td>
<td>Multnomah</td>
</tr>
<tr>
<td>State:</td>
<td>Oregon</td>
</tr>
<tr>
<td>Photographer:</td>
<td>Sally Painter and Jessica Engeman</td>
</tr>
<tr>
<td>Date Photographed:</td>
<td>February 3, 2020</td>
</tr>
</tbody>
</table>

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

- **Photo 1 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0001)**
  East elevation, camera facing west.

- **Photo 2 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0002)**
  North elevation, camera facing south.

- **Photo 3 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0003)**
  West and south elevations, camera facing northeast.

- **Photo 4 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0004)**
  Courtyard, camera facing northwest.

- **Photo 5 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0005)**
  Stair along north elevation, camera facing northwest.

- **Photo 6 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0006)**
  Banking room, camera facing north.

- **Photo 7 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0007)**
  Banking room, camera facing south.

- **Photo 8 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0008)**
  Main stair, camera facing south.

- **Photo 9 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0009)**
  Conference room, camera facing east.

- **Photo 10 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0010)**
  South corridor, camera facing east.

- **Photo 11 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0011)**
  South stair, camera facing south.

- **Photo 12 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0012)**
  Office, camera facing north.
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Photo 13 of 13: (OR_MultnomahCounty_PostalEmployeesCreditUnion_0013)
Office, camera facing north.

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC
List of Figures
(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

Figure 1: Regional location map
Figure 2: Local location map
Figure 3: Tax lot and boundary map
Figure 4: Site plan
Figure 5: Basement floor plan
Figure 6: Main level floor plan
Figure 7: Reese & Blachly site plan, 1961
Figure 8: Reese & Blachly basement floor plan, 1961
Figure 9: Reese & Blachly main level floor plan, 1961
Figure 10: Reese & Blachly east elevation, 1961
Figure 11: Reese & Blachly north and south elevations, 1961
Figure 12: Reese & Blachly perspective rendering, 1961
Figure 13: Historic photo of east elevation, 1962
Figure 14: Historic photo of interior, 1962
Figure 15: Multnomah Bank, 8414 SW Barbur Blvd, Portland, 1950
Figure 16: Multnomah Bank, 8414 SW Barbur Blvd, Portland 2019
Figure 17: US National Motor Bank, 300 SW Broadway, Portland, c. 2000
Figure 18: US National Motor Bank, 300 SW Broadway, Portland, 2019
Figure 19: Oregon Central Credit Union, 212 SE 18th Ave, 2019
Figure 20: Equitable Savings and Loan, Newport, Oregon, 1960
Figure 21: Equitable Savings and Loan, 12102 SE Division St, Portland, 1961
Figure 22: Equitable Savings and Loan, 12102 SE Division St, Portland, 2019
Figure 23: First National Bank, 10401 NE Halsey St, Portland, 2019
Figure 24: US National Bank, 321 SW 6th Ave, Portland, c. 2000
Figure 25: US National Bank interior, 321 SW 6th Ave, Portland, c. 2000
Figure 26: Manufacturers Trust Company Building, 510 Fifth Avenue, New York, 2013
Postal Employees Credit Union

Name of Property
Multnomah Co., Oregon

County and State
N/A

Name of multiple listing (if applicable)

Figure 1: Regional Location Map: Latitude 45.51943349° and longitude -122.65600278°.
Figure 2: Local location map: Latitude 45.51943349° and longitude -122.65600278°.
Figure 3: Tax lot and boundary map.
Figure 4: Site Plan.
Figure 5: Basement floor plan.
Figure 6: Main level floor plan.
Figure 7: Reese & Blachly, site plan, 1961.\textsuperscript{xi}

\textsuperscript{xi} John Reese and Frank Blachly, Original plans for the Postal Employees Credit Union, 1961.
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Figure 8: Reese & Blachly, basement floor plan, 1961.
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Figure 9: Reese & Blachly, main level floor plan, 1961.
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Figure 10: Reese & Blachly, East Elevation, 1961.
Figure 11: North Elevation and South Elevation.
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Figure 12: Reese & Blachly perspective rendering, 1961.\textsuperscript{lxii}

\textsuperscript{lxii} “Credit Union Starts Works,” Oregonian, December 10, 1961, 11.
Figure 13: Historic photo of east elevation, 1962.\textsuperscript{lxiii}

\textsuperscript{lxiii} “Weekend Open House Set for New Portland Postal Employees Credit Union Building,” \textit{Oregonian}, October 12, 1962, 18.
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Figure 14: Historic photo of interior, 1962.\textsuperscript{lxiv}
Postal Employees Credit Union

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Name of multiple listing (if applicable)

Figure 15: Multnomah Bank, 8414 SW Barbur Blvd, Portland, in 1950.\textsuperscript{lvv}

This is the new Barbur boulevard branch of the Multnomah bank, which will open for business: Monday morning. Located at S. W. Barbur boulevard and 22d avenue, the branch will provide banking service for a rapidly growing district.

Figure 16: Multnomah Bank, 8414 SW Barbur Blvd, Portland, in 2019.
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Figure 17: US National Motor Bank, 300 SW Broadway, Portland in c. 2000 prior to exterior renovation.\textsuperscript{lxvi}

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Name of multiple listing (if applicable)

Figure 18: US National Motor Bank, 300 SW Broadway, Portland in 2019.
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Postal Employees Credit Union
Name of Property: Multnomah Co., OR
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Name of multiple listing (if applicable)

**Figure 19**: Oregon Central Credit Union, 212 SE 18th Avenue, Portland in 2019.
Postal Employees Credit Union
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N/A

Figure 20: Equitable Saving and Loan, Newport, Oregon, 1960.\textsuperscript{lvii}

Figure 21: Equitable Saving and Loan, 12102 SE Division St, Portland, in 1961.\textsuperscript{lxlvi}
**Postal Employees Credit Union**

<table>
<thead>
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**Figure 22:** Equitable Saving and Loan, 12102 SE Division St, Portland, in 2019.
Figure 23: First National Bank, 10401 NE Halsey Street, Portland, in 2019.
Postal Employees Credit Union

Name of Property
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County and State
N/A

Name of multiple listing (if applicable)

Figure 24: US National Bank, 321 SW 6th Avenue, Portland in 2011.\textsuperscript{bix}

\textsuperscript{bix} Steve Morgan, US National Bank Portland, c. 2000, Wikipedia, accessed February 14, 2020,
Figure 25: US National Bank interior, 321 SW 6th Avenue, Portland in 2011.\textsuperscript{66}
Postal Employees Credit Union
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N/A

Figure 26: Manufacturers Trust Company Building, 510 Fifth Avenue, New York in 2013.\textsuperscript{lxii}

Postal Employees Credit Union
County: Multnomah, OR

Photo 1 of 13: East elevation, camera facing west.

Photo 2 of 13: North elevation, camera facing south.
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Photo 4 of 13: Courtyard, camera facing northwest.
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Photo 6 of 13: Banking room, camera facing north.
Photo 7 of 13: Banking room, camera facing south.

Photo 8 of 13: Main stair, camera facing south.
Photo 9 of 13: Conference room, camera facing east.

Photo 10 of 13: Corridor, camera facing east.
Photo 11 of 13: South stair, camera facing south.

Photo 12 of 13: Office, camera facing north.
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County: Multnomah, OR

Photo 13 of 13: Office, camera facing north.