United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name   South Park Blocks
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   1003 SW Park Avenue
not for publication
city or town   Portland
vicinity
state   Oregon   code   OR   county   Multnomah   code   051   zip code   97205

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this   X   nomination   request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

Applicable National Register Criteria:   X   A   B   X   C   D

Signature of certifying official/Title: Deputy State Historic Preservation Officer                     Date
Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official                                                                        Date

Title                                                                                                  State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

   X entered in the National Register   X   determined eligible for the National Register
   X determined not eligible for the National Register   X   removed from the National Register
   X other (explain:)   ________________________________

Signature of the Keeper                     Date of Action
5. Classification

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Number of contributing resources previously listed in the National Register

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7. Description

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<td>other:</td>
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</table>
South Park Blocks  Multnomah Co., OR
Name of Property                  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

The South Park Blocks is an 8.76-acre city-owned park located in downtown Portland, Multnomah County, Oregon (see Figure 1). The park consists of a non-contiguous, twelve-block stretch of open space set amidst a mix of dense, mid-rise buildings, and immediately bounded by cultural venues and historic churches. The South Park Blocks extends 1,560’ from SW Salmon Street (north) to SW Jackson Street (south), and is bounded by SW Park Avenue E (east) and SW Park Avenue W (west).\(^1\) The six southernmost blocks serve as shared public space for the Portland State University (PSU) campus. The linear open space sequence is defined by its restrained simplicity of a ground plane of grass with minimal hardscape, framed by a continuous overarching canopy of mature, deciduous trees (see Figure 2). A number of significant public monuments and statues that have been added over the years contribute to its overall character and public realm importance. Character-defining features common to all of the South Park Blocks are summarized in Table 1, and include its simple, direct design and material palette; linear open space sequence and well-defined boundaries; ground plane of grass; ordered grid of trees, in symmetrical alignment; unifying canopy of deciduous trees; pedestrian promenade and pathway system; planting beds; light fixtures; and park furniture. Overall, the South Park Blocks retains its original shape, much of its historic pedestrian circulation pattern, significant public monuments and sculptures, as well as its major character-defining features. Alterations include the addition of non-historic features (including light standards, cruciform walkways, park furniture and public art) on some blocks, and the realignment of the park blocks near the PSU campus. Therefore, the South Park Blocks retain integrity of location, design, setting, feeling and association and the park’s integrity of materials and workmanship have been slightly diminished, but collectively the South Park Blocks still retain sufficient integrity to reflect their significance within the period of significance.

The South Park Blocks includes eight contributing and twenty-one non-contributing resources. Contributing resources include one site, six objects, and one structure: 1) The open-space landscape itself, (site); 2) Theodore Roosevelt Rough Rider statue, 1922, (object); 3) Abraham Lincoln statue, 1928, (object); 4) Shemanski Fountain and Rebecca at the Well sculpture, 1926, (object); 5) Great Plank Road plaque, 1960, (object); 6) single-bowl Benson Bubbler, 1917, (object); 7) Farewell to Orpheus statue, 1973, (object); and 8) Smith Center Amphitheater and Stage, 1973, (structure). These resources all date within the park’s period of significance (1852-1973) and contribute to its significance. There are seventeen non-contributing objects as follows: 1) Pedestal Clock, undated; 2) Peace Chant sculpture, 1984; 3) Arab American Community Center of Oregon memorial granite plaque, 2016; 4) “In Loving Memory of the Artist Francisco Omier” memorial plaque, 2016; 5) David and Wynne Spiegel memorial plaque, undated; 6–7 ) Garry Oak plaques, undated; 8) Portland Junior League plaque, 1985; 9) Lincoln Bicentennial granite marker, 2009; 10) Terence O’Donnell pink granite marker, undated; 11) Cultural District granite plaque, 1999; 12) Julie S. Vigeland bronze memorial plaque, undated; 13) In the Shadow of the Elm art installation, 1984; 14) Holon sculpture, 2001; 15–16) “Portland State University” granite entrance signs, undated; and 17) Simon Benson Memorial, 1959, 1987. Four non-contributing structures include: 1) Portland Loo, 2012; 2-3) two streetcar shelters, 2007; and 4) children’s play structure, undated. These non-contributing resources fall outside the park’s period of significance and/or lack sufficient integrity and, therefore, do not contribute to its significance. The South Park Blocks sequence continues to serve its original function and retains its historic integrity as one of the city’s oldest public parks in the heart of downtown, and the location of many of its most important community events.

\(^1\) The eastern and western perimeter streets are variously named as SW Park Avenue, SW 9th Avenue, SW Park Avenue E, SW Park Avenue W, SW Park Avenue East and SW Park Avenue West.
United States Department of the Interior  
National Park Service / National Register of Historic Places Registration Form 
NPS Form 10-900 
(Expires 5/31/2030) 

South Park Blocks  
Name of Property  
Multnomah Co., OR  
County and State

**Narrative Description**

The South Park Blocks, located to the southwest of downtown Portland, was originally conceived in 1852 by Daniel H. Lownsdale, as depicted on an 1852 plat map and the Brady Map. Envisioned as “one long, uninterrupted promenade park,” it was one of three city parks first dedicated for public open space. It was the city’s action in 1877 that established the park’s formal European-inspired landscape design, under the guidance of horticulturist Louis G. Pfunder (described in greater detail in Section 8 under Criterion C, Landscape Architecture). The South Park Blocks is defined by its restrained simplicity and simple, direct material palette. Pfunder’s original design intent is visible in the promenade plan and axial planting layout, featuring a unifying canopy of mature, deciduous trees. Table 1 lists the park’s main character-defining features, described in greater detail below. Table 2 lists the contributing and non-contributing resources within the South Park Blocks.

**Table 1: Character-Defining and Non-Character-Defining Features in the South Park Blocks**

<table>
<thead>
<tr>
<th>Character-Defining Features</th>
<th>Non-Character-Defining Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple, Direct Design and Material Palette</td>
<td>Park Furniture (Victorian style benches and trash receptacles)</td>
</tr>
<tr>
<td>Open Space and Well-Defined Boundaries</td>
<td>Cruciform Pattern Path Systems</td>
</tr>
<tr>
<td>Planes of Grass</td>
<td>Native Species Plantings</td>
</tr>
<tr>
<td>Ordered Grid of Trees in Symmetrical, Axial Alignment</td>
<td>Decorative Street Light Fixtures</td>
</tr>
<tr>
<td>Canopy of Deciduous Trees</td>
<td>High-Intensity Light Fixtures</td>
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<tr>
<td>Perimeter Promenade, Diagonal Pathway System, and Plazas</td>
<td></td>
</tr>
<tr>
<td>Planting Beds</td>
<td></td>
</tr>
<tr>
<td>Wood-slat Benches on Brick Bases</td>
<td></td>
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</tbody>
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**Table 2: Contributing and Non-Contributing Resources in South Park Blocks**

<table>
<thead>
<tr>
<th>CONTRIBUTING RESOURCES</th>
<th>NON-CONTRIBUTING RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>South Park Blocks Landscape (1 site)</td>
<td>Pedestal Clock, n.d. (1 object)</td>
</tr>
<tr>
<td>Theodore Roosevelt <em>Rough Rider</em> Statue, 1922 (1 object)</td>
<td><em>Peace Chant</em> Sculpture, 1984 (1 object)</td>
</tr>
<tr>
<td>Abraham Lincoln Statue, 1928 (1 object)</td>
<td>Plaque from Arab American Community Center of Oregon, 2016 (1 object)</td>
</tr>
</tbody>
</table>

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2 The 1852 donation of the park blocks is recorded in the early maps and surveys of the town site, beginning in 1845 with the Pettygrove/Stark “Plan of Portland” map (OHS #82329) which did not include the parks blocks. Subsequently, the ca 1846 “Plan of Portland” depicts eleven narrow blocks from SW Clay to SW Stark streets, as well as the two Plaza Blocks (OHS Negative #82328). Lownsdale’s donation of land for public use was further recorded in the ca 1850 “Brady Map” depicting the addition of eight narrow park blocks at the south end of the sequence. The Brady Map was recognized as a record of the land grant by the Common Council on April 9, 1852 (Portland City Auditor Archives, Map A217.020). On file at the Oregon Historical Society.

<table>
<thead>
<tr>
<th>Name of Property</th>
<th>County and State</th>
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<td>South Park Blocks</td>
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<table>
<thead>
<tr>
<th>Description</th>
<th>Date</th>
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<tr>
<td>Shemanski Fountain and <em>Rebecca at the Well</em> Sculpture, 1926</td>
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<tr>
<td>“In Loving Memory of the Artist Francisco Omier, 2016” Memorial Plaque, 2016</td>
<td>1 object</td>
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<tr>
<td>Single-bowl Benson Bubbler, 1917</td>
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<tr>
<td>David and Wynne Spiegel Memorial Plaque, n.d.</td>
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<td>Great Plank Road Plaque, 1960</td>
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<td><em>In the Shadow of the Elm</em> Art Installation, 1984</td>
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<td><em>Farewell to Orpheus</em> Statue, 1973</td>
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<tr>
<td>Julie S. Vigeland Bronze Memorial Plaque, n.d.</td>
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<td>Smith Center Amphitheater and Stage, 1973</td>
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<tr>
<td>Portland Junior League Plaque, 1985</td>
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<tr>
<td><em>Holon</em> Sculpture, 2001</td>
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<td>Lincoln Bicentennial Granite Marker, 2009</td>
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<td>Garry Oak plaques, n.d.</td>
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<tr>
<td>Terence O’Donnell Pink Granite Marker, n.d.</td>
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<tr>
<td><em>“Cultural District”</em> Granite Plaque, 1999</td>
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<tr>
<td>“Portland State University” Granite Entrance Sign, n.d.</td>
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<td>Simon Benson Memorial, 1959, 1987</td>
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<tr>
<td>Children’s Play Structure, n.d.</td>
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<tr>
<td>Portland Loo, 2012</td>
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</tr>
<tr>
<td>Streetcar Shelter, 2007</td>
<td>2 structures</td>
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**SETTING**

The South Park Blocks is a linear, non-contiguous open green space in the heart of Portland, Multnomah County, Oregon. Encompassing an 8.76-acre site immediately southwest of the downtown core, the urban park is set on a gently north-sloping site that extends 1,560’ from SW Jackson Street (Block No. 1) to SW Salmon (Block No. 12), along an NNE-SSW axis, parallel to the Willamette River frontage to the east. The twelve-block sequence is bounded by SW Jackson Street to the south; SW Salmon Street to the north; SW Park Avenue to the east and west. To the east is Portland City Hall and other government buildings, as well as two of the city’s earliest public squares (now known as Chapman and Lownsdale Squares). The areas to west and south include the Interstate 405 right-of-way; Goose Hollow multi-family residential neighborhood; and the West Hills single-family neighborhood. In general, the surrounding context is urban and dense (see Figure 6).
The park’s immediate setting has evolved as the anchor of Portland’s Cultural and Educational districts, including a mix of cultural, religious, educational and institutional buildings that serve as framing architecture. These include the Portland Art Museum (PAM), Oregon Historical Society (OHS), Portland State University (PSU), and four historic churches, St. James Lutheran Church, First Congregational Church, First Christian Church and the 6th Church of Christ Scientist. The six southern-most park blocks serve as a shared public space for the PSU campus.

The current landscape of the South Park Blocks is simply expressed by a ground plane of grass with minimal hardscape, framed by a continuous canopy of mature, deciduous trees. A unique characteristic is its siting within the active city street grid, with open vehicular road traffic extending around and through the park blocks. Another unique attribute that physically distinguishes the South Park Blocks from its surrounding cityscape is that each block is based on a 100’ x 200’ rectangular module, in contrast to the city’s standardized 200’ square block grid.

The southern portion (Block Nos. 1–6) is largely closed to vehicular traffic along the east and west perimeter streets, allowing increased pedestrian-only circulation through the PSU campus (see Figure 12). The northern portion (Block Nos. 7–12) accommodates one-way vehicular traffic along these perimeter streets. East-west cross streets extend through the park to allow one-way vehicular traffic. Two of the streets are used as the Portland Streetcar right-of-way, including SW Mill Street (westbound line) and SW Market Street (eastbound line). Three cross streets within the PSU blocks are closed to vehicles, including SW Hall, SW Harrison, and SW Montgomery streets.

SOUTH PARK BLOCKS CHARACTER-DEFINING FEATURES

Major historic character-defining features common to all of the South Park Blocks are summarized below, and include its simple, direct design and material palette; linear open space sequence and well-defined boundaries; ground plane of grass; ordered grid of trees, in symmetrical alignment; unifying canopy of deciduous trees; pedestrian promenade and pathway system; planting beds; light fixtures; and park furniture (Table 1).

- **Simple, Direct Design and Material Palette** – The park’s material palette consists primarily of a grass ground plane; roses, ornamentals, and native plantings; a mix of deciduous tree species; a combination of hexagonal and square asphalt pavers, and exposed-aggregate concrete hardscape/pathways; and concrete and brick curbing. The result is a restrained and uncluttered space.

- **Open Space Sequence and Well-Defined Boundaries** – The park features a cohesive, intact linear open space sequence in the heart of downtown within well-defined boundaries. The boundaries are reinforced by its unifying tree canopy; narrow, rectangular block grid; perimeter pedestrian circulation; and street right of ways. Further, each block is framed by continuous perimeter concrete curbing (Block Nos. 7–12) or brick pavers (Block Nos. 1–6), which clearly and consistently delineates the park’s physical boundaries. The park’s open space, along with its restrained design and material palette, create a unique green oasis within a dense urban setting.

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4 For the purposes of this nomination, the citation of 100’ x 200’ and 200’ x 200’ block dimensions are nominal dimensions. These are referenced as the historic basis for the City of Portland planning grid. This sequence nomination cites actual physical markers (interior curb line to interior curb line) of each block in the park’s twelve-block sequence to define district boundaries.

5 The South Park Blocks boundaries are defined as the inside edge of brick pavers in the southern portion (Block Nos. 1–6) and inside edge of concrete curbing in the northern portion (Block Nos. 7–12).
• **Planes of Grass** – Each park block is a simple ground plane dominated by large areas of grassy lawn, added in 1908 under the direction of parks superintendent Emanuel T. Mische (see Photo 7).6

• **Ordered Grid of Trees in Symmetrical, Axial Alignment** – One of the park’s main features is its canopy of trees arranged within an ordered grid, extending throughout the linear block sequence (see Photos 8 and 10). Pfunder’s original design concept, still evident today, was defined by an axial grid of five rows running east-west and nine rows running north-south. The symmetrical alignment and overarching tree canopy create a sense of order, formality and uniformity. The tree trunks further reinforce the linearity and axial symmetry. The overall spatial experience is of generous open space and long, uninterrupted promenade views that encourage movement and contemplation.

• **Canopy of Deciduous Trees** – The park’s most distinctive feature is its deciduous trees, including fully-matured American elms (*Ulmus americana*), northern red oaks (*Quercus rubra*), sugar maple (*Acer saccharum*) and other species (see Photos 19 and 20). Pfunder’s intentional choice of trees not only distinguishes it as Portland’s only park planted primarily with broadleaf deciduous tree species, but it creates a physical impact on a user’s experience in different seasons—offering changing fall color, sunlight from increased canopy transparency in winter (allowing the visitor visual access to the surrounding architecture), and shade in the summer.7 The tree canopy unifies the pedestrian’s park experience and visually defines the park boundaries amidst its dense urban surroundings.8

• **Pedestrian Promenade/Pathway System and Plazas** – The South Park Blocks sequence is connected by a system of perimeter promenades and axial and diagonal pathways for pedestrian-oriented circulation (see Photo 11).9 Perimeter promenades, which delineate the edges of the park blocks, are paved in a mix of exposed-aggregate concrete with brick borders or hexagonal asphalt pavers with concrete curbing. Pedestrian pathways in the six southernmost PSU blocks (Block Nos. 1–6) were added during the 1970s as part of PSU’s redevelopment plan, illustrating a more modernist aesthetic and consist of diagonal crossing pathways paved with earth-tone bricks and exposed-aggregate concrete.10

   Another defining characteristic of the park blocks is the paved plaza areas that provide a place for communal gathering and private contemplation. Public monuments, artwork, plaques and memorials, and bench seating have been added over the years.11 The plazas feature a combination of exposed-aggregate concrete, hexagonal or square asphalt pavers with brick borders or concrete curbing.

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6 The 1901 Parks Report recommended a number of improvements to the South Park Blocks, including grading and installing crosswalks; adding smooth lawns; and planting with flowering shrubs and central beds of flowers.

7 Horticulturist Louis G. Pfunder’s landscape plan featured a simple palette of deciduous trees planted in five rows of nine trees spaced 20’ to 22’ apart on the north-south axis and 20’ apart on the east-west axis. Some coniferous evergreens were added at the south end of the park blocks and more recently, the City’s tree succession plans have incorporated a broader range of decorative and native deciduous species including disease-resistant species of Elm (*Ulmus Americana*), Linden (*Tilia cordata*), Oregon White (*Garrya* Oak (*Quercus garryana*)) and European Beech (*Fagus sylvatica*).

8 It is likely Pfunder anticipated the grid of deciduous tree crowns maturing over time to create a visually-consistent structure and singular identity. Further, the choice of deciduous trees, which occupy a small footprint at their base, allows open space that accommodates multiple uses below the canopy.

9 The 1901 Parks Report recommended a number of improvements to the South Park Blocks, including grading and installing crosswalks. A 1932 development plan highlighting the South Park Blocks described a central axial system of walkways along the length of the blocks. *A Memorial Park and Civic Center Development as Proposed by Max Loeb; For the Hill South of the Park Blocks in Portland*, Model 1932.

10 Circulation added during the 1980s is characterized by its cruciform pattern hardscape, as opposed to the older diagonal layout. The walkway systems were redesigned with hexagonal asphalt pavers and concrete curbing.

11 Several public monuments were added in the 1920s, including the Roosevelt *Rough Rider* and Abraham Lincoln statues. Some of the plazas were altered and/or added during the 1970s and 1980s, as part of the PSU redevelopment and Portland Development Commission urban renewal plan. A 1988 *Oregonian* article describes renovations during this period, including adding plazas, large flower beds, lighting, and newly paved sidewalks. James Mayer, “Central City Plan.” *The Oregonian*. March 25, 1988.
South Park Blocks
Name of Property

Multnomah Co., OR
County and State

- **Planter Beds** – Block No. 10 is defined by six raised planter beds framing the central plaza, including two at the north and south ends and one at the east and west sides (see Photo 9). Three of the flowerbeds flanking the central plaza feature formal rose gardens, while the others include ornamental plantings. The raised beds further accentuate the block’s symmetry and axial alignment.  

- **Park Furniture** – Blocks Nos. 1–6 feature niche seating and board game tables, installed in the 1970s as part of PSU’s redevelopment plan, that offer places to sit and gather (see Photo 11). The seating areas consist of wood-slat benches mounted on a continuous low brick base. The seating areas are positioned along the block edges, interior pathways, and central plazas. Some of the seating areas include a grouping of exposed-aggregate concrete game tables with checkerboard tile tops. The Smith Center Amphitheater (Block No. 4) features four tiers of low bench seating, angled to face the stage.

**BLOCK-BY-BLOCK PHYSICAL DESCRIPTION**

A block-by-block description of the South Park Blocks (as of October 2020), is summarized below, starting at Block No. 1 on the southern terminus and continuing north to Block No. 12. Figures 15–26 include a detailed plan of each block, depicting its tree canopy, circulation pattern, contributing and non-contributing features and other physical characteristics.

**South Park Block No. 1: Bounded by SW Jackson St. (S) and SW College St. (N), between Park Ave. E (E) and Park Ave. W (W)**

Block No. 1 is the southernmost terminus of the South Park Blocks, situated north of the Interstate 405 right of way (see Figure 15). Like the northernmost block (Block No. 12), it terminates in a curved boundary at its southern edge. The block occupies a gently sloping site framed by a play court to the east and Park Plaza Apartments to the west. All of the perimeter streets accommodate one-way vehicular traffic.

The block is characterized by an open grassy area with a children’s play structure (non-contributing structure) near the midsection (see Photo 15). A low brick wall with a wire mesh fence encloses the irregularly shaped playground area, covered with a bark-mulch play surface. A polished granite “Portland State University” entrance sign (non-contributing object) is centered at the block’s south end. The gateway monument delineates the southern entrance to the PSU campus. The eastern edge is lined with fifteen basalt boulders, which define the park’s perimeter promenade.

The north end of the block is defined by a niche seating area, added in the 1970s as part of PSU’s redevelopment plan. Similar to the other PSU blocks (Blocks Nos. 1–6), the low seating features four 8’ long wood-slat backless benches mounted on a 12” high continuous brick base that is character-defining (Table 1).

Pedestrian circulation consists of a single concrete pathway that extends from the northeast corner to the play area to the south. A 12’ x 12’ concrete slab is located at the block’s northeast side, near SW College Street, and may have served as a picnic table area.

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12 The 1901 Parks Report recommended a number of park improvements, including the planting of flowering shrubs and central beds of flowers.

13 The wood-slat benches vary in size between 6’ and 8’ long. Most of the benches are backless, some have wood-slat, angled backs.

14 Unlike the other PSU blocks, Block No. 1 does not include a perimeter promenade, and is defined by exposed aggregate concrete curbing.
South Park Blocks
Name of Property
Multnomah Co., OR
County and State

The block retains some of the tree planting plan’s axial alignment, and includes fourteen historic trees and eight replacement trees. Alterations include ten light fixtures along the perimeter of the block, including four on the east and west sides. Similar to other PSU blocks (Block Nos. 1–6), these fixtures feature slender cast aluminum standards with urn-shaped glass and/or acrylic globes that are non-character-defining. A single, contemporary cobra-style streetlight is positioned at the south end.

South Park Block No. 2: Bounded by SW College St. (S) and SW Hall St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 2 is a gently sloping site defined by two triangular grass-covered ground planes bisected by a diagonal pathway (see Figure 16). The block is framed by the historic Shattuck Elementary School to the east and Stott Center to the west. The north, east and west perimeter streets serve as pedestrian-only access and feature exposed-aggregate concrete paving with a brick border detail. The south cross street (SW College Street) accommodates one-way vehicular access through the park blocks.

Niche seating areas are positioned along the north, south and east edges. Similar to the other PSU blocks (Block Nos. 1–6), the low seating contains wood-slat benches mounted on a continuous brick base that is character defining. On the south end, the niche seating is mid-block and contains four 8’ long wood-slat benches. Seating on the east side is centered on the block and contains three 8’ long benches, flanked by two 5’ diameter concrete planters. On the west side, the seating area is at the north end and contains three 8’ long benches.

The block is bisected by a single diagonal walkway that extends from the southeast to the northwest corner. The walkway features exposed-aggregate concrete paving with a brick border. At the midsection, niche seating areas are on each side of the pathway, containing two 8’ long wood-slat benches mounted on a low brick base.

The tree canopy on this block retains some of its five north-south axial rows, and includes fifteen historic trees and three replacement trees. Tree species include a mix of elm and linden.

Alterations include seven light fixtures along the perimeter of the block, including three on the east and four on the west sides. Similar to other PSU blocks (Block Nos. 1–6), the fixtures feature slender cast aluminum standards with urn-shaped glass and/or acrylic globes that are non-character-defining.

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15 Tree age data was derived from City and PSU Maps and Surveys and from Purdue University Landscape Report (dated April 10, 2018) as calculated by tree age determination at breast height method. Tree caliper measurements and species, depicted on the Block Detail Plans (Figures 15–26), are from City of Portland Parks and Recreation and PSU South Park Blocks “Benefit of Trees” brochure with current data updates from field surveys. Measured diameter in inches for each tree was multiplied by the Purdue University Specie Growth Factor to yield their approximate age in years. Lindsey Purcell, “How Old Is My Tree?” Purdue University Landscape Report, April 10, 2018, https://www.purdualandscapeportal.org/article/how-old-is-my-tree/.

16 The light fixtures in the PSU blocks (Block Nos. 1-6) are cast aluminum standards with urn-shaped glass or acrylic globes. PSU’s fixtures follow a design specification used throughout campus, and are similar in appearance to other city-specified light fixtures. Some of the globes feature metal banding and metal finials. These fixtures appear newer than those on the remaining South Park Blocks (Block Nos. 7–12).

17 SW Hall street, along with the east and west perimeter streets, were closed to vehicular traffic as part of the 1971 PSU redevelopment plan. This circulation change helped unify the block sequence within the PSU campus.

18 Benches on this block have angled wood-slat backs.
South Park Block No. 3: Bounded by SW Hall St. (S) and SW Harrison St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 3 is a flat site with four triangular grassy areas defining the ground plane (see Figure 17). The block is framed by PSU’s Maseeh Hall (formerly Neuberger Hall) to the east and Millar Library to the west (see Photo 12). All the perimeter streets serve as pedestrian-only access, featuring exposed-aggregate concrete paving with a brick border detail.19

Niche seating areas are positioned on the block’s north, south, and east edges. Similar to other PSU blocks (Block Nos. 1–6), the low seating contains wood-slat benches mounted on a continuous brick base that are character-defining. The south end features a grouping of four 6’ long benches with two exposed-aggregate concrete game tables with checkerboard tile tops. The north end contains two groupings of bench seating and game tables. On the east side, fronting on Maseeh Hall, there are two benches. Round exposed-aggregate concrete trash receptacles are placed near the seating areas.

Interior pedestrian circulation includes intersecting diagonal walkways, creating an offset “X” pattern and dividing the open space into four triangular grassy areas. One of the pathways extends from the southeast corner, near SW Hall Street, in a northwesterly direction; another extends from just south of the northeastern corner, near SW Harrison Street, in a southwesterly direction; another from just north of the southwest corner, near SW Hall Street, in a northeasterly direction; and another (?) from roughly 70’ south of the northwest corner in a southeasterly direction. The walkways converge on the Holon Gathering Place, created in the 1970s as part of PSU’s redevelopment plan. The walkways and plaza area are paved in exposed-aggregate concrete with a brick border. The plaza is positioned off-center, slightly to the west and south. Three 8’ long wood-slat benches are aligned along the plaza’s east and west sides. The benches are mounted on a continuous brick base.

At the north end is the Holon sculpture (non-contributing object), an abstract artwork by sculptor Donald Wilson, installed in 2001. Named for the Greek word “whole,” the granite sculpture sits on a raised brick plinth block, with a plaque that recognizes the establishment of social work education at PSU in 1961 and honors Dr. Gordon Hearn, the school’s founder and first dean.20

The tree canopy on this block retains some of its historic, character-defining axial grid, and includes fifteen historic trees and eight replacement trees. Tree species feature a mix of oak, elm, and maple. Alterations include nine light fixtures along the perimeter of the block, including four on the east and five on the west sides. Similar to other PSU blocks (Block Nos. 1–6), these fixtures have slender cast aluminum standards with urn-shaped glass and/or acrylic globes that are non-character-defining.

South Park Block No. 4: Bounded by SW Harrison St. (S) and SW Montgomery St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 4 occupies a gently sloping site that is largely paved, with two triangular grassy areas at the northwest side and a rectangular grass-covered area at the south end (see Figure 18). The block is framed by PSU’s Smith Memorial Student Union to the east and five story Blackstone Apartments to the west (see Photo 13). All of the perimeter streets are used for pedestrian-only access, featuring exposed-aggregate concrete paving with a brick border detail.

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19 SW Hall and SW Harrison streets, along with the east and west perimeter streets, were closed to vehicular traffic as part of PSU’s redevelopment plan.
20 The original sculpture, which was installed in 1979 and fabricated from white Indiana limestone, was destroyed by an act of vandalism in 2001 and replaced with this granite sculpture. Donald Nelson, The South Park Blocks...A Neighborhood History (Portland, OR: Don Nelson Books, 2008), 110.
South Park Blocks
Name of Property  Multnomah Co., OR
County and State

The south end features a low brick wall, oriented along an east-west axis, along the north edge of the grassy area. Similar to the other PSU blocks (Block Nos. 1–6), it contains five wood-slat backless benches that are character-defining. A low, angled brick wall delineates the northwest side of the block. The northwest corner contains niche seating with exposed-aggregate game tables with checkerboard tile tops.

The block is dominated by the Smith Center Amphitheater (contributing structure), added in 1973 as part of the PSU redevelopment plan. The amphitheater features an elevated brick stage at the northeast side and four tiers of low seating, angled on the site to face the stage. Continuous brick stairs and two 4 1/2' diameter raised brick planters are incorporated into the stage area. Amphitheater seating consists of wood-slat backless benches mounted on metal frames or low brick walls.

Interior circulation includes diagonal pathways at the northwest, northeast and southwest sides. The pathways extend inward towards the amphitheater area. The pathways and amphitheater plaza feature exposed-aggregate concrete paving with brick border detailing.

The tree planting’s axial grid of deciduous trees is partially intact, and includes seventeen historic and four replacement trees. The grass-covered southern border retains a row of three mature trees. A mature tree at the southwest side is enclosed in a raised, circular brick planter; some of the trees are ringed with circular brick surrounds set into the concrete paving, as part of the amphitheater design. Tree species include a mix of elm, linden, and maple.

Alterations include four pedestrian light fixtures along the block’s perimeter, including one at the north end, two at the west side, and one at the southeast corner. Similar to other PSU blocks (Block Nos. 1–6), these fixtures feature slender cast aluminum standards with urn-shaped glass and/or acrylic globes that are non-character-defining.

South Park Block No. 5: Bounded by SW Montgomery St. (S) and SW Mill St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 5 is a gently sloping site with four triangular, grass-covered areas defining the ground plane (see Figure 19). The south, east and west perimeter streets are used for pedestrian-only access, and are paved with exposed-aggregate concrete with a brick border detail (see Photo 14). To the north, the westbound Portland Streetcar runs on a single track between Block Nos. 5 and 6 in the SW Mill Street right-of-way. ADA crosswalks are positioned on the east and west sides of the street crossing.

The southern terminus of this block features a cast bronze sculpture entitled Farewell to Orpheus (contributing object), designed by PSU art professor emeritus Frederic Littman. The sculpture, which was added in 1972-1973 as part of the PSU Urban Renewal Development Project, features a female nude on a floating mount above a reflecting pool and fountain. The figure depicts Eurydice, wife of the mythical Greek prophet Orpheus, who was forced to return to the underworld. A plaque at the edge of the pool states, "Provided for your enjoyment by private citizens through the Portland State University Foundation and the City of Portland urban renewal program." Surrounding the reflecting pool on the north and west sides is a low brick wall, which serves as seating. Three 8' long wood-slat backless benches are mounted to the brick wall. The triangular open area to the north, which frames the sculpture and reflecting pool, is planted in native trees, shrubs and other plantings.

22 Harrison and Montgomery streets are closed to vehicular traffic, except for the Portland Streetcar.
23 Littman sculpted the artwork in 1968, and it was installed and dedicated as a gift to the university in 1973. The water feature is not original to the sculpture, and was added in the early 1990s as one of four fountains on PSU campus’ "Walk of Heroines." Portland State University, "Walk of the Heroines", https://www.pdx.edu/heroines/.
At the north end of the block is an operational 12’ tall, two-faced pedestal clock (non-contributing object). The clock, which was made in Italy, is mounted on a stone base secured to a concrete plinth. Interior circulation on this block includes diagonal pathways featuring exposed-aggregate concrete paving with brick edge detailing. It consists of 8’ wide walkways that extend from the block’s outer edges to converge on a central plaza, forming an “X” pattern. A niche seating area on the plaza’s east side contains four wood-slat benches mounted on continuous brick base. Two 6’ long metal benches are positioned on the west side of the plaza.

The tree planting’s axial grid of deciduous trees is partially intact, and includes thirteen historic trees and eleven replacement trees. Tree species include a mix of oak, beech, and maple.

Alterations include nine light fixtures along the perimeter of the block, including four at the east and west sides, and one at the southwest corner. Similar to other PSU blocks (Block Nos. 1–6), these fixtures feature slender cast aluminum standards with urn-shaped glass and/or acrylic globes that are non-character-defining.

South Park Block No. 6: Bounded by Mill St. (S) and SW Market St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 6 is a sloped site with a predominantly grass-covered ground plane (see Figure 20). The block is framed by PSU’s Lincoln Performance Hall (formerly Lincoln High School) to the east and a five story Art Deco apartment building to the west. The western perimeter street is used for one-way vehicular traffic, while the eastern perimeter street is used for pedestrian-only circulation. At the south end, the westbound Portland Streetcar runs on a single track between Block Nos. 5 and 6 in the SW Mill Street right-of-way. A raised platform extends along the north side of the street, with a streetcar shelter (non-contributing structure) located mid-block. The metal-frame, curved-roof structure with glass panels was added in 2007.24 To the north, the eastbound streetcar runs on a single track along the SW Market Street right-of-way. ADA crosswalks are positioned on the east and west sides of both street crossings.

Interior circulation includes diagonal pathways at the north end, extending from mid-block to the outer edges along the east and west sides. The walkways are paved in exposed-aggregate concrete with a brick border.

Niche seating areas are centered on the east and west sides of the block (see Photo 11). The east side, fronting PSU’s Lincoln Hall, contains a 2’-6” x 30’ paved area with three 8’ long benches. The west side, which features a 2’-6” x 20’ paved area, contains two 8’ long benches. Similar to other PSU blocks (Block Nos. 1–6), the low seating contains wood-slat benches mounted on a continuous brick base that are character-defining.

The tree canopy on this block retains much of its five north-south axial rows, and includes sixteen historic deciduous trees and eighteen replacement trees. Tree species include a mix of elm, maple, linden and ash.

A polished granite “Portland State University” sign (non-contributing object) is centered at the block’s north end, delineating the northernmost entrance to the PSU campus. Other alterations include eight light fixtures along the perimeter of the block, including three at the east and west sides, and two at the north end. Similar to other PSU blocks (Block Nos. 1–6), these fixtures feature slender cast aluminum standards with urn-shaped glass and/or acrylic globes that are non-character-defining.

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South Park Blocks

Name of Property

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South Park Block No. 7: Bounded by SW Market St. (S) and SW Clay St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 7 occupies a low-sloped site featuring three rectangular grassy areas and a paved main plaza (see Figure 21). One-way vehicular traffic is oriented on the east and west perimeter streets. To the south, the eastbound Portland Streetcar runs on a single track along the SW Market Street right-of-way. ADA crosswalks are positioned on the east and west sides of the street crossing. A streetcar shelter (non-contributing object) is located mid-block at the southern perimeter. The metal-frame, curved-roof structure with glass panels was added in 2007.25 The cross street at the north end (SW Clay Street) accommodates one-way vehicular traffic. An ADA crosswalk is positioned mid-block, between Block Nos. 7 and 8.

The block includes a continuous perimeter promenade featuring hexagonal asphalt pavers with concrete curbing. The east and west promenades measure 4’ wide, while the north and south measure 8’ wide. Interior circulation is defined by a cruciform pattern system with hexagonal asphalt pavers (see Photo 6).26 It consists of two parallel north-south walkways flanking a central grassy area, and two narrower, perpendicular (east-west) walkways. The intersecting walkways converge on a paved central plaza. The walkways and plaza feature hexagonal asphalt pavers with concrete curbing.

A public artwork, entitled In the Shadow of the Elm (non-contributing object), was added to the plaza in 1984. Designed by Oregon artist Paul Sutinen, it consists of 169 pieces of individually-cut white granite, embedded into the hardscape. Measuring 45’ x 40’, the memorial work is a depiction of the shadow of a tree “that ostensibly once existed within the grid of trees in the block.”27 The sculpture includes two inscriptions: one on a limb (northwest corner) that reads "Paul Sutinen 1984" and another on a circular granite piece (south end) that includes the name of the artwork and artist's signature.

The tree canopy on this block retains much of its axial alignment, including seventeen historic trees and nineteen replacement trees. Tree species include a mix of primarily oak, elm, maple and ash.

Fifteen park benches are arranged in pairs along the north-south central pathways and central plaza.28 The benches are set on recessed hexagonal concrete-paved pads and consist of 6’ long metal-frame and wood-slat Victorian style benches that are non-character-defining.29 Other alterations include sixteen light fixtures along the perimeter of the block, including four positioned at each corner of the plaza. These fixtures feature tapered cast-iron standards with urn-shaped globes that are non-character-defining.30

26 The cruciform pattern hardscape was added by the end of 1984 and is distinguished from the older diagonal pathway systems. These walkways feature dual north-south walkways and cross-block connections with hexagonal asphalt pavers and concrete curbing. Janet Goetze, The Oregonian, “Simplicity Key Word for Park Blocks Plan,” September, 20, 1983.
28 One park bench is missing at the southwest side.
29 These Victorian style park benches were donated by the Portland Junior League and installed in 1985 along Block Nos. 7–9. Junior League of Portland, A Guide to Portland’s Historic Parks and Gardens.
30 The light fixtures in Block Nos. 7–12 differ slightly from those in the PSU blocks (Block Nos. 1–6) and appear to be fabricated from cast-iron and feature a fluted, tapered standards with a bell-shaped flare at the base. The urn-shaped globes lack a band detail and metal finials.
South Park Block No. 8: Bounded by SW Clay St. (S) and SW Columbia St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 8 is a relatively flat site featuring rectangular grassy areas and a paved central plaza (see Figure 22). The block is framed by Gallery Park Apartments to the east and seven story Jeanne Manor to the west (see Photo 8). All four perimeter streets are used for one-way vehicular traffic.

This block features a similar circulation pattern to Block Nos. 7–11, including a continuous perimeter promenade on all four sides and interior cruciform pattern pathways. The east and west promenades measure 4’ wide, while the north and south measure 8’ wide. Interior circulation includes two parallel north-south walkways flanking a central grassy area, and two narrower, perpendicular (east-west) walkways. The intersecting walkways converge on a paved central plaza. The walkways and plaza feature hexagonal asphalt pavers with concrete curbing.

The north end of the plaza features a single-bowl Benson Bubbler (contributing object). Lumberman Simon Benson gifted twenty drinking fountains, known as ‘Benson Bubblers,’ designed by architect A.E. Doyle in 1912.31

The tree canopy on this block retains some of its axial alignment including twelve historic trees and thirty replacement trees. Tree species include a mix of oak, elm and maple.

Eighteen park benches are positioned along the north-south pathways and plaza area.32 The benches are set on recessed hexagonal concrete-paved pads and consist of 6’ long metal-frame and wood-slat Victorian style benches that are non-character-defining. A Portland Junior League plaque (non-contributing object), dated 1985, is embedded in the hardscape at the block’s north boundary. The plaque commemorates the League’s (?) seventy-five years in Portland with a donation of fifty-two Victorian style park benches in three blocks (Block Nos. 7–9).

Other alterations include sixteen light fixtures along the perimeter of the block, including four on the north and south ends; two on the east and west sides, flanking the walkways; and one at each corner of the plaza. These fixtures feature tapered cast iron standards with urn-shaped globes that are non-character-defining.

South Park Block No. 9: Bounded by and SW Columbia St. (S) and SW Jefferson St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 9 is a gently sloping site featuring six open grassy areas and a paved central plaza (see Figure 23). The block is framed by First Christian Church to the east and two churches (St. James Lutheran Church and Sixth Church of Christ, Scientist) to the west. All four perimeter streets are used for one-way vehicular traffic.

This block features a similar circulation pattern to Block Nos. 7–11, including a continuous perimeter promenade on all four sides and interior cruciform pattern pathways. The east and west promenades measure 4’ wide, while the north and south measure 8’ wide. Interior circulation includes two parallel north-south walkways flanking a central grassy area, and two narrower, perpendicular (east-west) walkways. The intersecting walkways converge on a paved central plaza. The walkways and plaza feature hexagonal asphalt pavers with concrete curbing.

31 Nelson, The South Park Blocks...A Neighborhood History, 104.
32 One park bench is missing at the southeast side.
A **Peace Chant sculpture** (non-contributing object), installed in the plaza in 1984, features a non-representational carved white granite piece designed by Steve Gillman. A bronze plaque on the plaza’s south end describes it as the first known peace memorial in the State of Oregon. Portland City Council designated this block “Peace Plaza” in May 1985. On the west side of Park Avenue in front of St. James Lutheran Church, there is a large bronze plaque for the Peace Plaza, along with another piece by Gillman entitled *From Within, Shalom*. The plaque and sculpture are situated outside of the historic district boundaries.

At the plaza’s east side, set in a grassy area, is a 20” x 40” **pink granite marker** (non-contributing object) dedicated to Terence O’Donnell, who died in 2001. The marker reads: “In honor of historian Terence O’Donnell, consummate storyteller and friend of Persians.”

The tree canopy on this block retains some of its axial alignment, including thirteen historic trees and twenty-one replacement trees. Tree species include a mix of oak, elm, maple, beech and sycamore. A “**Portland Loo**” (non-contributing object) was added in 2012 at the south end of the block. The public restroom is an oval-shaped metal structure. Eleven park benches are positioned along the north-south pathways and plaza area. The benches are set on recessed hexagonal concrete-paved pads and consist of 6’ long wood-slat Victorian-style benches that are non-character-defining. Three high-intensity lights are installed in the central plaza to illuminate the Peace Chant sculpture.

**South Park Block No. 10: Bounded by SW Jefferson St. (S) and SW Madison St. (N), between Park Ave. E (E) and Park Ave. W (W)**

Block No. 10 is a gently sloping site featuring four rectangular grassy areas and a central plaza (see Figure 24). The block is framed by the Oregon Historical Society to the east and the Portland Art Museum to the west (see Photos 9 and 10). All four perimeter streets are used for one-way vehicular traffic. This block features a similar circulation pattern to Block Nos. 7–11, including a continuous perimeter promenade on all four sides and interior cruciform pattern pathways. The east and west promenades measure 4’ wide, while the north and south measure 8’ wide. Interior circulation includes two parallel north-south walkways flanking a central grassy area, and two narrower, perpendicular (east-west) walkways. The intersecting walkways converge on a paved central plaza. The walkways feature hexagonal asphalt pavers with concrete curbing; the plaza is distinguished by its square concrete pavers with concrete curbing.

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33 From 1946 to 1961, a War Memorial Board was located on this block containing the names of soldiers who were lost in World War II and the Korean War. It remained in place until 1961 and was replaced with the Peace Chant sculpture in 1984. *The Oregonian*, May 16, 1985, 33; *The Oregonian*, September 21, 1984, 33.

34 Commissioner Mike Lindberg stated that “the courage and heroism displayed by those who work for peace is just as great as those shown by soldiers who fight in wars.” Nelson, *The South Park Blocks...A Neighborhood History*, 108.


38 Renovations were undertaken in 1987 on the three northern blocks (Salmon to Jefferson) following the same circulation pattern and design elements as the 1984 renovations, including cruciform pattern walkways with hexagonal asphalt pavers. MIG, Inc., *South Park Blocks Master Plan Update, “Existing Conditions, Issues, and Opportunities Report,”* 12.
An imposing 18' tall bronze equestrian Theodore Roosevelt Rough Rider statue (contributing object) is located in the central plaza (see Photo 5).39 Given to the city in 1922 by Dr. Henry Waldo Coe, the public monument by American sculptor Alexander Phimister Proctor depicts Roosevelt in his Spanish-American War uniform mounted on his horse, leading his cavalry regiment called the ‘Rough Riders.’40 The bronze sculpture is set on a raised granite base that contains a bronze plaque stating: “Presented to the City of Portland By Dr. Henry Waldo Coe, Lifelong Friend of Theodore Roosevelt, Dedicated to the Children of America.” The block was renamed “Roosevelt Square” by the city.41 A 16” x 18” granite plaque (non-contributing) was embedded in the hardscape at the north side of the statue, commemorating the designation as a “Cultural District” in 1999.

The tree canopy on this block retains some of its axial alignment, including eight historic trees and fifteen replacement trees. A row of linden and hawthorn trees are aligned along the east and west edges.42 Other tree species include a mix of oak, elm, and maple.

A unique character-defining feature of this block are the six raised planting beds that frame the central plaza.43 They include two rectangular beds at the north and south ends, and one rectangular bed flanking the east and west sides. Three of the flowerbeds contain award-winning roses such as Julia Childs, Crimson Bouquet, Singin’ the Blues, Passionate Kisses, Whisper, Mardi Gras. Other planting beds include a mix of ornamental plantings.

A stone marker near SW Jefferson Street and SW Park Avenue contains “The Great Plank Road” bronze plaque (contributing object). The marker, installed by the Lang Syne Society in 1960, commemorates the construction of a wooden plank roadway that provided a transportation route between Portland and the agriculturally rich Tualatin Valley to the west.44 The bronze plaque states, “As a community effort it brought farm produce to our docks and established Portland as the first market and shipping point for the original old Oregon Country.”

Four memorial plaques have been added near the plaza area. The David and Wynne Spiegel memorial bronze plaque (non-contributing object) can be found at the east side of the north-south pathway. At the north side of the plaza is “In Loving Memory of the Artist Francisco Omier 2016” memorial plaque (non-contributing object). Two Garry Oak plaques (non-contributing objects) are located at the plaza’s southwest corner. One reads, “Garry Oak Tree planted in 1877 by Alice Henderson Strong, 1852–1946.” The other is a pink granite plaque inscribed with this message: “This tree was planted in May 2001 to commemorate the original Garry Oak planted by A.H. Strong. It was moved in 1993. Among Portland’s first families the Strongs made major contributions to early civic life.”45

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39 The public monument was toppled in October 2020 during the Indigenous Peoples Day of Rage, along with the nearby statue of Abraham Lincoln, which Portland police declared a riot. Both statues were removed by the Portland Parks Bureau. The granite base is still extant.
40 Dedicated in November 1922, it represents the first of four statues given to the city by Dr. Henry Waldo Coe.
42 Hawthorns are deciduous, flowering trees that are members of the large rose family. These late-bloomers can reach a height of 25’ to 35’ with a similar spread. Lindens are characterized as medium- to large-sized deciduous shade trees with strong horizontal branches that form a pyramidal or rounded structure.
43 Flowerbeds, along with planting of shrubs and colorful ornamentals, were added in the early twentieth century under the guidance of parks superintendent Emanuel Mische, following the Olmsted Plan. Chet Orloff, “Portland Park Blocks,” accessed July 29, 2020, https://oregonencyclopedia.org/articles/portland_park_blocks/#XyRIAC2ZNp8.
44 The plank road was inspired by the pioneer tanner Daniel H. Lowsdale, who scouted the route and received a state charter from the Oregon Territorial Legislature in 1851 permitting construction. The Oregonian, May 15, 1960, 1, 9; “Great Plank Road,” The Oregon Encyclopedia, accessed July 28, 2020, https://oregonencyclopedia.org/articles/great_plank_road/#.XySeNCZ2Znp8.
45 Alice Melvin Henderson Strong was a long-time Portland resident, who resided at 225 SW Park near Salmon Street.
South Park Blocks
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This block contains twenty-one park benches aligned along the interior north-south pathways and plaza area. The benches are arranged in pairs and set on recessed hexagonal concrete-paved pads. They consist of 6’ long wood-slat Victorian-style benches that are non-character-defining.

Other alterations include sixteen light fixtures along the block’s perimeter and central plaza, including four on the north and south ends; two mid-block on the east and west sides; and one at each corner of the plaza. These fixtures feature tapered cast-iron standards with urn-shaped globes that are non-character-defining. One high-intensity light fixture is installed in the northeast corner of the central plaza to illuminate the statue.46

South Park Block No. 11: Bounded by SW Madison St. (S) and SW Main St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 11 is a sloped site featuring six grassy areas and a paved central plaza (see Figure 25). The block is framed by First Congregational Church to the east and the Mark Building (former Portland Masonic Temple) to the west. All four perimeter streets are used for one-way vehicular traffic.

This block features a similar circulation pattern to Block Nos. 7–11, including a continuous perimeter promenade on all four sides and interior cruciform pattern pathways. The east and west promenades measure 4’ wide, while the north and south measure 8’ wide. Interior circulation includes two parallel north-south walkways flanking a central grassy area, and two narrower, perpendicular (east-west) walkways (see Photo 4). The intersecting walkways converge on a paved central plaza. The walkways and plaza feature hexagonal asphalt pavers with concrete curbing.

A 10’ tall bronze Abraham Lincoln statue (contributing object) is located in the central plaza (see Photos 3 and 4).47 Given to the city in 1928 by Dr. Henry Waldo Coe, the public monument by sculptor George Fite Waters depicts the Lincoln of the Civil War years: “He is standing in the familiar pose, with head bowed and shoulders drooped, a sad but kindly expression on his face.” The bronze sculpture is set on a raised granite base. The block was designated “Lincoln Square” in July 1928.48

A Lincoln Bicentennial granite marker (non-contributing object), measuring 24” x 24”, was installed in 2009 at the north side of the statue’s base. Another marker, Julie S. Vigeland bronze memorial plaque (non-contributing object) is embedded in the hardscape at the east side of the plaza, commemorating Vigeland’s service on the Portland Park Board from 2009 to 2016.

The tree canopy on this block retains much of its axial alignment of five north-south rows, and includes eighteen historic trees and eighteen replacement trees. Tree species include a mix of oak, elm, maple, and beech. A central planting bed, flanked by the two parallel, north-south pathways, is planted with a mix of small trees and low shrubbery, including daylilies, sword ferns, hellebore, hydrangeas and heuchera.49

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46 The base for another fixture is intact at the southwest corner of the plaza, but the lamp pole has been removed.
47 The public monument was toppled in October 2020 during the Indigenous Peoples Day of Rage, along with the nearby statue of Theodore Roosevelt, which Portland police declared a riot. Both statues were removed by the Portland Parks Bureau.
48 Dedicated on October 5, 1928, it represents one of four statues given to the city by Coe; it was installed in the South Park Blocks one year after his death. City of Portland, Historic Resource Inventory; Norma Catherine Gleason and Chet Orloff. Portland’s Public Art: A Guide and History (Portland, OR: Oregon Historical Society, 1986), 43; Nelson, The South Park Blocks...A Neighborhood History, 106.
49 Renovations undertaken in the 1980s, as part of a Portland Development Commission urban renewal project, included adding large flower beds, along with paved plazas, lighting, and paved sidewalks. James Mayer, “Central City Plan.” The Oregonian. March 25, 1988.
South Park Blocks
Name of Property

This block contains eighteen park benches aligned along the interior north-south pathways and plaza area. The benches are set on recessed hexagonal concrete-paved pads and consist of 6’ long wood-slat Victorian-style benches that are non-character-defining.

Other alterations include sixteen light fixtures along the block’s perimeter and central plaza, including four on the north and south ends; two mid-block on the east and west sides; and one at each corner of the plaza. These fixtures feature tapered cast-iron standards with urn-shaped globes that are non-character-defining. Two high-intensity light fixtures are installed at the northeast and northwest corners of the central plaza to illuminate the statue.

South Park Block No. 12: Bounded by SW Main St. (S) and SW Salmon St. (N), between Park Ave. E (E) and Park Ave. W (W)

Block No. 12 is the northernmost terminus of the South Park Blocks, bounded by SW Salmon Street (see Figure 26). Like the southernmost block (Block No. 1), it terminates in a radiused boundary along the northern edge (see Photo 16). The block is a gently sloping site with a large paved central plaza surrounded by perimeter grassy areas. The north end, which is elevated from the streetscape (SW Salmon Street), is accessed by a set of curved concrete steps at the northeast corner and a sloped, 12’ wide pathway at the northwest corner. The block is framed by the Center for Performing Arts (formerly Portland Publix Theater) to the east and Roosevelt Hotel to the west. The historic Arlington Club is located across the street at the block’s northern terminus. All of the perimeter streets accommodate one-way vehicular traffic.

This block features a continuous perimeter promenade on all four sides. The east and west promenades measure 4’ wide, while the north and south measure 8’ wide. Interior circulation includes cruciform pattern pathways at the south end, with diagonal pathways at the northeast and northwest corners. The south end includes two parallel, north-south walkways and two perpendicular walkways, oriented on an east-west axis. The pathways at the elevated north portion lead to a large plaza area. Like Block No. 10, the walkways feature hexagonal asphalt pavers with concrete curbing, while the plaza is distinguished by its square concrete pavers. Unlike other park blocks, this plaza is defined by a 15” high concrete wall on three sides (north, east and west) that serves as a seating area. The low wall is curved along the block’s radiused northern terminus.

At the plaza’s south end is the Shemanski Fountain and Rebecca at the Well Sculpture (contributing object). Commissioned by architect Carl L. Linde and designed by Thayer Logan, the fountain consists of a triangular, three-columned (Corinthian order) structure built of Oregon sandstone (see Photo 1). The cupola features a red tile roof. At its center is the bronze statue by sculptor Oliver Laurence Barrett, depicting an urn-carrying maiden and three water basins for dogs. The fountain was installed on a new concrete base in 1987, when this block (renamed Shemanski Square) was redesigned to create a level gathering space; the fountain retains its mid-block location.

The Simon Benson Memorial (non-contributing object) defines the northern terminus of the block. It is positioned within a curved, recessed area that faces the SW Salmon streetscape on the lower elevation (see Photo 2). A planting area above the Benson Memorial provides a backdrop to Shemanski Square.

50 Shemanski Square was altered in 1987 to create a level gathering space, which included the installation of a retaining wall and staircase/sloped walkway along SW Salmon Street. MIG, Inc., South Park Blocks Master Plan Update, “Existing Conditions, Issues, and Opportunities Report,” 12.

51 The fountain and sculpture were given to the city in 1926 by Portland businessman Joseph Shemanski, a Polish immigrant, who started out as a traveling salesman before he founded the Eastern Outfitting Co. It was originally set amidst trees, shrubs, and grass. Linde’s original sculpture design depicted a bowl of flowers, which was later changed to include the urn-carrying maiden. City of Portland, Historic Resource Inventory; Gleason and Orloff, Portland’s Public Art: A Guide and History, 43; Nelson, The South Park Blocks...A Neighborhood History, 105; MIG, Inc., South Park Blocks Master Plan Update, “Existing Conditions, Issues, and Opportunities Report,” 12.
Dedicated in 1959, the bronze memorial was designed by architect A.E. Doyle and is composed of a four- head Benson Bubbler mounted on a single post. A round bronze plaque with a bas relief of Simon Benson, designed and cast by Benson High School teachers and students, is installed on a curved concrete wall and dedicated to his memory. The memorial was redesigned in 1987 when the original 3' tall, freestanding arched brick wall was replaced with a curved concrete retaining wall. The Benson Memorial no longer retains sufficient integrity to convey its period of significance and, therefore, is non- contributing.52

The tree canopy on this block retains two of its five axial rows, and includes sixteen historic trees and two replacement trees. Tree species include a mix of oak, elm, beech, and red bud. A small central planting bed, flanked by the parallel interior pathways, is located at the south end of the block.

This block contains twelve park benches aligned in pairs along the interior pathways and plaza area (facing towards the Shemanski Fountain). The benches are set on recessed hexagonal concrete-paved pads and consist of 6' long wood-slat Victorian-style benches that are non-character-defining.

Other alterations include sixteen light fixtures along the block’s perimeter and central plaza, including four on the north and south ends; two mid-block on the east and west sides; and four along the plaza. These fixtures feature tapered cast-iron standards with urn-shaped globes that are non-character-defining. Two high-intensity light fixtures are installed at the plaza’s southeast and southwest corners to illuminate the Shemanski Fountain.

ALTERATIONS

Alterations within the park include the addition of formal rose gardens, ornamental planting beds, and other native plantings; changes to light standards, park furniture, hardscape, and pedestrian pathways; and the installation of public monuments, fountains, sculptures, plaques, and other public art. Some of these changes reflect the changing development trends and tastes, and have become part of the park’s character-defining features.

The South Park Blocks sequence was originally planted with a block-by-block perimeter ring of more than 240 American elms, with each block infilled with other deciduous species. Between 1885 and 1912, additional tree species were added to the park’s design, including maple, walnut, oak and flowering cherry. In 1908, under the direction of Emanuel T. Mische, the park blocks were reseeded to turf and planted in alternating blocks with roses and colorful exotics.53 The 1920s saw the addition of a number of significant public monuments, including the Theodore Roosevelt Statue (1922), the Shemanski Fountain (1926), and the Abraham Lincoln Statue (1928). All three statues are identified as contributing resources within the historic district. The period between the 1920 and 1930 also included street improvements in the form of interior and perimeter walkways with hexagonal concrete pavers.54

Landscaping changes made in 1952, including the installation of diagonal walkways following plans prepared by landscape architect Edward L. Erickson for the Portland Parks Bureau, were subsequently removed and resulted in relatively little change.55 On October 12, 1962, a major windstorm took down a substantial number of mature trees, which required removal. “For a time, the Park Blocks’ distinctive

52 City of Portland, Historic Resource Inventory; Nelson, The South Park Blocks...A Neighborhood History, 104.
54 According to Beals’ research, documentation is lacking about the exact dates and location of walkway improvements. It also mentions a maintenance building, measuring 12’ by 17’, in Block No. 10 that appears on a 1952 plan. Though it’s uncertain when it was built, it predates the 1952 drawing. Plans prepared in the park’s redesign in 1980 recommended removal, and by 1985 it was torn down. Herbert Beals, “Park Blocks” National Register of Historic Places Nomination Form, Draft (Portland: City of Portland, Bureau of Parks and Recreation, 1995), 13.
arboreal grandeur seemed more threatened by nature than man, but over two decades later much of it has been recovered."\textsuperscript{56} The lost trees were replaced preserving the axial grid arrangement.

Other changes occurred in 1964 with the construction of the so-called Foothills Loop Freeway (now designated I-405) along the southern perimeter of downtown Portland. The freeway excavation resulted in the bulldozing of the elm trees in the two most southerly blocks (Block Nos. 1 and 2). Alterations carried out between 1970 and 1972 as part of PSU campus redevelopment resulted in alterations to the six southernmost blocks (then known as Block Nos. 13, 14, 15, 16, 17 and 18, from SW Market Street south to Jackson Street) today identified as Block Nos. 1–6. Changes included eliminating vehicular traffic from most of the perimeters, redesigned walkway systems "paved with earth-tone bricks and exposed-aggregate concrete," and new streetlights.\textsuperscript{57} The walkways fall within the period of significance and are identified as character-defining features in Table 1.

Between 1980 and 1985, the park's walkway systems from Jefferson to Market streets (then known as Block Nos. 10, 11, and 12) today known as Block Nos. 7, 8 and 9 were redesigned with "pavements of grey hexagonal cast stone and poured concrete" in a cruciform pattern, as opposed to the older diagonal layout. Alterations and additions from this period include In the Shadow of the Elm art installation; Portland Junior League plaque; forty-eight single luminaire, urn-shaped streetlights (similar to Portland’s historic fixtures, but smaller in scale with one lamp per post); and additional plantings.\textsuperscript{58} In 1985, new park benches were installed to commemorate the park’s 75th anniversary. The three northern blocks (Block Nos. 10–12) underwent alterations in 1987, following the same circulation pattern and design elements, including the 8" hexagonal pavers and single luminaire light fixtures. Shemanski Square (Block No. 12) was also redesigned to establish a level gathering space and elevated stage area, including the installation of a retaining wall, staircase, and sloped walkway along the north end.\textsuperscript{59} These are identified as non-character-defining features in Table 1, since they fall outside the period of significance.

**PARK INTEGRITY**

Over its 168-year history, the South Park Blocks has endured the constant pressure from its surrounding dense urban context and remained a centerpiece of community and public activity for residents and visitors alike. The open space sequence retains integrity of location, design, setting, feeling and association. The park’s original boundaries, along with its concrete-aggregate curbing that defines the historic district, remain relatively unchanged, with the exception of realignment near the PSU campus for on-street parking. Overall, the South Park Blocks retains its original shape, much of its historic pedestrian circulation pattern, significant public monuments and sculptures, as well as its major character-defining features. The park’s integrity of materials and workmanship have been slightly diminished, due to the addition of non-historic features (including light standards, cruciform walkways, park furniture and public art) on some blocks.

Parks are living landscapes and, therefore, more susceptible to change. Though some elms have been lost to age or disease and often replaced with some smaller species, these stately trees still mark the park boundary with their crowning canopy. The park’s planting and tree succession plans have been updated in recent years to incorporate greater bio-diversity through a broader range of decorative and native species. Despite this, the park still reflects its original design intent and essential character of a simple ground plane with an overarching canopy of deciduous trees.

\textsuperscript{56} Beals, “Park Blocks” National Register of Historic Places Nomination Form, Draft, 14.
\textsuperscript{57} The streetlights have been replaced with more recent fixtures, most likely dating from the 1980s. Beals, “Park Blocks” National Register of Historic Places Nomination Form, Draft, 15.
\textsuperscript{58} The Oregonian, September, 20, 1983; Beals, “Park Blocks” National Register of Historic Places Nomination Form, Draft, 15-16.
South Park Blocks

Name of Property

Multnomah Co., OR

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.)

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

X B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

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

Property is:

A Owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

X G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT

LANDSCAPE ARCHITECTURE

Period of Significance
1852-1973

Significant Dates
1852: Dedication of Park Blocks as open space
1877: Original landscaping of South Park Blocks
1903: Olmsted Brothers Plan
1908: Landscape additions under E. Mische
1912: Edward Bennett’s Greater Portland Plan
1952: Landscape changes under E. Erickson
1973: Urban Renewal Redevelopment Project

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

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder
Pfunder, Louis Gustav, Horticulturalist
Mische, Emanuel T., Park Superintendent
Campbell Yost & Associates/Hideo Sasaki, Architects
Period of Significance (justification)
The period of significance for the South Park Blocks extends from 1852 through 1973. The start date of 1852 is justified by the historic record, including the “Brady Map” and a December 1852 plat map, which dedicated a string of narrow blocks between Stark and Clay streets (labeled “Park Street”) and laid out its intent as open space for public use and enjoyment. The end date of 1973 marks the last large-scale urban redevelopment of the PSU campus, known as the University District. This period is appropriate for Criteria A and C.

Criteria Considerations (explanation, if necessary)
The South Park Blocks’ end date of 1973 falls just outside the conventional threshold of fifty years of age. The extension marks the last major development of the park, when PSU and the City embarked on a park redevelopment plan for PSU’s campus, re-envisioning the southern portion of the park as its ‘outdoor living room.’ The PSU master plan was designed by Portland-based firm Campbell Yost and Associates (now Yost Grube Hall Architects), who retained well-known landscape architect Hideo Sasaki as a consultant for its long-range landscape plan. The University District plan was intentionally designed in a compatible way to meet the needs of the university and keep in character with the park blocks’ historic appearance.
The South Park Blocks is eligible for listing in the National Register of Historic Places at the local level under Criterion A, in the area of Community Planning and Development, because of its role and evolution as a hub of civic and cultural life, hosting this city’s most important events, most notably, those reflecting the community’s identity and political, social and environmental activism, as well as providing a site for significant public monuments and works of art. The South Park Blocks is also significant at the local level, under Criterion C, in the area of Landscape Architecture as a designed historic landscape that is distinctly derivative of its European-inspired design principles and survives as a cohesive, intact linear park system in the heart of downtown Portland. The period of significance for the South Park Blocks begins in 1852, when the string of blocks between Stark and Clay streets was dedicated for public use, and continues through 1973, which marks the completion of large-scale redevelopment of the PSU campus. The South Park Blocks also meet Criterion Consideration G, as the last major development of the park occurred in 1973, fully integrating the existing design of the park blocks to the future growth and integration of the downtown university and cultural district.

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

**CRITERION A: COMMUNITY PLANNING AND DEVELOPMENT**

The South Park Blocks is locally significant under Criterion A due to its direct association with the city’s early platting and subsequent park development, and community planning trends during the twentieth century. The park represents one of the town site’s first dedicated public open spaces, along with the Plaza Blocks (present-day Chapman and Lownsdale Squares). It is directly connected with the Founding Era Properties of Portland (1850-1870), as established by the City of Portland Parks and Recreation Historic Context Statement. A NRHP Multiple Property Nomination for “The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921” provides an appropriate historic context for understanding the importance of the early development of the South Park Blocks.

Portland’s early public spaces relied on the generosity and foresight of its city founders. It was Daniel H. Lownsdale and William Chapman who, early on, set aside land for public use. It was the city’s action in 1877 that established the formal landscape, which resulted in the planting of 104 Lombardy poplars and American elms between SW Salmon and SW Hall streets, under the guidance of landscapist/horticulturist Louis Gustav Pfunder (see Figure 9).

Part of the park’s significance is derived from its relation to the Olmsted Plan of 1903, which coincided with the City Beautiful Movement. John C. Olmsted incorporated the existing Park Blocks as an integral element in the city’s first comprehensive plan. Parks superintendent Emanuel T. Mische carried out portions of the Olmsted Plan in 1908, including major upgrades to the South Park Blocks. The South Park Blocks underwent additional change in the 1970s when the city and Portland State University (PSU) undertook a major

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61 While the Multiple Property Documentation (MPD) Form identifies the South Park Blocks as an important historic resource, this nomination does not rely on the MPD since the period of significance extends well past the MPD and discusses contexts outside of the scope of the MPD. Despite not using the MPD, this nomination demonstrates that the South Park Blocks is individually eligible for listing in the National Register of Historic Places and uses the contextual information presented within the MPD. Cielo Lutino, Blaine Merker, and Robin Green, “The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921” National Register of Historic Places Multiple Property Documentation Form (Portland, OR: City of Portland Bureau of Planning, 2001), 27.

redevelopment that re-envisioned the southern park blocks as its “outdoor living room.”63 These changes have become part of the park’s development, reflecting changing taste and landscape trends.

Throughout its history, the South Park Blocks has served as the hub of Portland’s civic and cultural life. As a community gathering place, it has been host to this city’s most important events, most notably those reflecting the community’s identity and political, social and environmental activism. Chet Orloff, historian, writer, and PSU professor, eloquently sums up its essence as a “spine of great and growing institutions, public art and plazas, diverse architecture, and open space” that “support, inform, and energize the culture of the city. They are among the elemental Portland spaces.”64 The park has maintained consistency of holding a presence within the properties fronting the park blocks.65

Dedication and Early Development of the South Park Blocks: 1850 – 1900

John Reps, a historian of urban planning from Cornell University and an authority on American urban iconography, claimed:

…nearly every Western town and city began as a planned settlement…The West was a region of planned cities, whose physical forms were determined in advance by individuals, corporations, colonial societies, religious groups or public officials. Nothing could be further from the truth than the notion that Western towns originated as spontaneous crossroad hamlets that grew slowly, incrementally, and randomly, without guidance or direction. The West was a region of planned cities.66

The platting of Portland began in 1845, when Asa Lovejoy and Francis Pettygrove acquired land claims and hired a land surveyor to lay out the townsite along a simple sixteen-block grid. Each block measured 200’ square and contained eight 50’ x 100’ lots. North-south streets included an 80’ public right-of-way to accommodate sidewalks and curbs, while cross streets measured 60’ wide.67

In its early days, Portland did not actively designate public recreation spaces; instead, it relied on the generosity and foresight of its wealthy citizens to establish parks. The city’s first parks were donated to the public in 1852, including the Park Blocks and the Plaza Blocks (today’s Chapman and Lownsdale Squares).68 For the park blocks sequence to have originated at all, the profit motive had to yield to civic-mindedness at a time when the municipal government “struggled to provide basic public services such as streets and sidewalks, police and fire protection, and sanitation.”69

The establishment of the South Park Blocks as a public resource reflects Portland’s early patterns of growth, civic goals, and subsequent parks planning. This relationship illustrates several forces that shaped civic growth in most American cities, namely (1) the tension between public benefit and private gain, and (2) the tension

63 Letter to John Kenward, Chairman of the Portland Development Commission, from President Gregory B. Wolfe, of Portland State University, undated.
69 Despite subsequent uncertainties and legal difficulties that prevented the Park Blocks from realizing its true potential, its designation set an important example for subsequent efforts to plan and develop parks and open spaces elsewhere in the city. Kunowski, Starin, Mickle, Engeman, and Orloff, Open Space & Park Development 1851-1965, 1.
between the fiscal restraint expected by the business community exerting influence over civic leaders, and the ideals of a city seeking to provide spaces and places to nurture the health, recreation and welfare of its citizenry. The promise of growth in this nascent city was due primarily to its being one of few deep-water ports in the Pacific Northwest; however, future success as a port city was not certain since the city initially faced competition from others along the Lower Columbia. Few were willing to risk their wealth in early land speculation of this rough townsite, whose future growth depended on securing basic city services to support commercial growth and resulting land values. As a result, there was little to spend on public amenities like parks and other public lands, especially larger tracts of newly-dedicated public lands such as the Park Blocks and those along the Willamette riverfront. From the start, Portland’s development of public parks was often mired down by budgeting and pragmatism on the part of city leaders, and later parks officials.

Fortunately, early businessmen like Asa Lovejoy and Benjamin Stark were soon joined by Daniel Lownsdale, William Chapman, Stephen Coffin and Captain John Couch. Lownsdale, a native of Kentucky, arrived in Portland in 1845 where he established a tanning business on his 640-acre claim adjoining that of Lovejoy and Pettygrove, to the south and west of the original town site. His business was advertised as “situated in the midst of plenty of hemlock, the only good tanbark which can be procured in the Territory.” In 1848, Lownsdale bought out Pettygrove’s 320-acre interest. The plat from this year shows an expansion of the existing 200’ block grid that depicts a string of narrow, 100’ wide park blocks along the western edge – the first mention of the future Park Blocks.

By March 1849, Lownsdale took on two new partners, Stephen Coffin and William Williams Chapman. Chapman, an attorney and politician, was needed to help sort out the various land claims and sales: “Oregon had not yet been admitted to the Union, and already the land at the Portland townsite had changed hands several times. Lots had been subdivided and sold. The land was held jointly by the partners so that each transfer of property carried all of their names.” In 1850, Lownsdale and Stark agreed to simplify the development rights to the townsite with Stark retaining ownership of a roughly 48-acre triangular segment bounded by Burnside Street (N) and Stark Street (S) and the remaining 600-acre undeveloped portion held jointly by Lownsdale, Coffin, and Chapman.

Lownsdale and his partners devoted their energies to promoting the development of Portland. In 1850, they commissioned a new survey of an expanded town site that encompassed an additional 100 blocks. As the leading promoter, Lownsdale “reserved 22 blocks for parks and set aside two blocks for a public market and customs house.” Drawn by John Brady and known as the “Brady Map,” it depicted a series of linear blocks running from Stark Street approximately half as wide as the standard 200’ grid. A plat map, prepared in December 1852, dedicated a string of contiguous, narrow blocks between Stark and Clay streets, labeled “Park Street.” These maps laid out the intent for these blocks as open space for public use and enjoyment. That same year, Portland’s Common Council adopted the Brady Map as “the plan of the Streets, Blocks and

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70 Early land ownership claims were often dubious around the 1846 acquisition of the Oregon Country.
74 Stark’s triangular portion of property, depicted on an 1853 map, delineates the park continuing through it as a connective park block; however, by 1859, his property is shown as outlets. Stark sold the property in 1865 to Patrick Raleigh, who platted it without a public park and, thus, made it difficult to line up with Couch’s property as it was laid out True North, while Lownsdale’s was to Magnetic North. Mackenzie, “The Portland Park Blocks: Their Origin and Development,” 3; Nelson, The South Park Blocks...A Neighborhood History, 4; Willingham, Kunowski, Starin, Mickle, Engeman, and Orloff, City of Portland Civic Planning, Development, & Public Works, 1851-1965: A Historic Context, 3.
South Park Blocks  
Name of Property

Multnomah Co., OR  
County and State

Public Property of the City of Portland."

76 Brady Map, ca 1850, on file at the Oregon Historical Society; Lownsdale Plat Map, December 3, 1852, on file at the Oregon Historical Society; Howard McKinley Corning, Dictionary of Oregon History (Hillsboro, OR: Binford & Mort, 1956), 152-3; Eugene E. Snyder, We Claimed this Land: Portland’s Pioneer Settlers (Hillsboro, OR: Binford & Mort, 1984), 64.
The original dedication of the Park Blocks was an audacious vision for a frontier land speculator, especially considering all that existed in 'Little Stumptown' were a few scattered log cabins and a "stump-strewn muddy rise."77 (see Figure 8) As Eileen Tong pointed out in South Park Blocks Historical Study, it must have seemed curious to Chapman, Coffin, and others for a real estate promoter and developer like Lownsdale to give away valuable land, especially for a "park" that was sited "at the top of a steep fir-covered slope a mile from the river's edge."78 There has been speculation about how and why Lownsdale had come to have these visionary qualities. Described as "intelligent, restless and strongly patriotic," Lownsdale was suited to exploring his world.79 As an offspring of one of the oldest families in Kentucky, his education probably exposed him to European-influenced thought. His first European trip was followed by his marriage to his first wife in 1830, who died soon thereafter. Between 1842 and 1844, Lownsdale returned to Europe where he visited various countries.80 This two-year European tour preceded his departure for the American West. According to Hilary Mackenzie in her Master of Architecture thesis, "The Portland Park Blocks: Their Origin and Development," this is where Lownsdale became "familiar with the boulevards, squares, and public spaces of European cities" and experienced "how much people enjoyed open public spaces within the city and how planned open spaces could enhance development."81 Lownsdale must have realized the need for public open space in the heart of the city, and his vision "ensured, if nothing else, as the city grew, open space would be preserved at its core where high land values would otherwise have eventually precluded it."82 It would take another twenty years at the city level to execute any park expansion or improvements.83

During this period, other cities were considering the role of parks and public spaces within the broader urban planning process. One of the oldest forms of dedicated open space was the public square, which played a primary role in the planning and design of many European towns and cities, as well as being an important component of America's built environment.84 In San Francisco, for example, Jasper O'Farrell was commissioned to lay out a city-wide design for streets and parks, which included two then-unnamed public

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78 Tong, South Park Blocks Historical Study, 37.
82 Beals, "Park Blocks" National Register of Historic Places Nomination Form, 17.
83 Lutino, Merker, and Green, “The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921” National Register of Historic Places Multiple Property Documentation Form, 11; Tong, South Park Blocks Historical Study, 37.
84 Lutino, Merker, and Green, “The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921” National Register of Historic Places Multiple Property Documentation Form, 27.
squares (now known as Union and Washington squares) reserved for public parks. Established in 1847, these squares were later deeded to the city by Colonel John Geary to be held in perpetuity for park purposes. From the mid- to late-1800s, the urban park vision centered on providing natural settings in an urban environment, or so-called "pleasure gardens." Parks designed by noted landscape architect Frederick Law Olmsted – including Central Park in New York City, South Park (later known as Washington and Jackson Parks) in Chicago, and Prospect Park in Brooklyn – epitomized this vision. Olmsted, who had traveled to Europe in 1850 and toured Britain’s Birkenhead Park, believed that parks should provide a natural, somewhat pastoral environment where city residents could escape the hustle and bustle of city life. Regarding city squares, Olmsted claimed they are “much used by people [and are] distinctly ornamental incidents of city life” and are linked by a street system. Further, Olmsted surmised that squares are “necessarily more or less intimately related to surrounding and abutting streets.”

Following Lownsdale’s death in 1862, nearly one-third of the property, known as “Park Row,” reverted to private ownership through a faulty deed. Lownsdale’s former spousal heirs entered into a tortuous, decades-long legal battle with the city, contesting the validity of the Lownsdales’ land transactions. His wife Nancy had not signed any documents transferring ownership and six of the northernmost parcels (Stark to Salmon streets) were lost to development in 1873, because the City Council was unwilling to purchase them from the Lownsdale heirs. This effectively subdivided the park land in two, forming the South and North Park Blocks.

The Portland Parks Commission noted this loss in their 1901 report:

This failure of title deprives the public of continuous Park Blocks through the heart of the city, and is greatly to be deplored. A repurchase at this day, exclusive of improvement, would cost a quarter million. The time may come when the city will be glad to condemn and repossess them at even double the price.

The North Park Blocks passed to city ownership under less contentious circumstances than their counterparts to the south. By 1869, a string of Park Blocks had been platted north of Ankeny Street to the river. The following year, the City Council authorized the purchase of the park blocks from SW Ankeny to Salmon streets at $3,000 per block. The owners wanted $6,000 per block and the deal was never closed. Other proposals were presented over the next year; this article from The Oregonian (dated August 31, 1871) sums up public sentiment:

There is a settled feeling among the citizens of Portland that the interest of the people, the future, and character of our city and the health and comfort of the inhabitants all depend greatly on the opening and ornamentation of this grand avenue and thoroughfare through the center of the City, north and south.

Chapman and his wife, Margaret, sold the city the seven park blocks between SW Salmon and Mill streets for $6,250. In 1871, Coffin deeded the blocks between Mill and Jackson streets to the city for $2,500. Whatever the circumstances, it was not until 1876 that the City had clear title to the South Park Blocks.

87 Lutino, Merker, and Green, “The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921” National Register of Historic Places Multiple Property Documentation Form, 27.
88 Howard McKinley Corning, Dictionary of Oregon History (Hillsboro, OR: Binford & Mort, 1956), 152-3; Eugene E. Snyder, We Claimed this Land: Portland’s Pioneer Settlers (Hillsboro, OR: Binford & Mort, 1984), 64.
89 Portland Parks Commission, Park Commission’s Report 1901, on file at the Portland Archives and Records Center.
90 Couch dedicated the five Park Blocks between Ankeny and NW Glisan streets to the public on January 25, 1865, deeding them to the city as an outright gift.
The gently northeast-sloping park blocks site was cleared of its native conifer tree cover sometime in the 1860s, probably for much-needed timber for an expanding city. True to Portland’s early moniker ‘Stumptown,’ the park blocks parcel remained undeveloped and littered with tree stumps. Between 1852 and 1876, the land was used by the public as a roadway for wagons and carriages, and were “park-like” in name only:

The town had developed as a strip several blocks deep along the river (see Figure 7). The park blocks were on the outskirts of town with scattered, white-washed framed houses on either side of the dedicated area. There were no true streets, only dirt paths which turned to mud in rainy weather. The land had been cleared and the parkway was filled with stumps. At the southern tip of the south park blocks dedication, the land was fenced and used as pasture. Beyond that was a baseball field.

It wasn’t until the 1870s that the city began to consider development of the Park Blocks. In February 1877, the Portland Common Council passed an ordinance authorizing the Committee on Streets and Public Property to receive bids for supplying and planting 600 shade trees for the ten blocks between SW Salmon and Hall streets. Trees considered suitable were White Elm, Silver leafed and Lombardy Poplars, Locust, Linden, Rosewood, European Ash, Box Elder, Cork Elm and Oregon and Red Maples.” Evidently, the committee “did not receive a satisfactory bid for the proposed 600 trees, for they signed a contract for only 104 trees.”

Another ordinance (No. 1933) was approved on March 7, seeking bids for the construction of fences around the blocks.

According to Herbert Beals’ 1995 research on the Park Blocks, the only indication otherwise was a resolution dated May 11, 1869, to the City’s Common Council from William Cree and John M. Buck of the Committee on Streets and Public Property, calling for the planting of some small trees in ‘public squares’ and installation of “suitable racks to guard them from injury.” It is not clear, however, whether this applied to the South Park Blocks or just included the two “Plaza Blocks” squares. One letter writer to The Oregonian described the park’s setting in 1871 as “ungraded and ornamented only with stumps and logs.”

At the time, there was a strong belief in the healthful effects of breathing outdoor air. Proponents of the City Beautiful movement stressed the importance of a good municipal park system as “a curative for ailments threatening a city’s civic health.” In the South Park Blocks Historical Study, Eileen Tong highlights this importance citing this statement from a Portland citizen in an 1871 Oregonian letter:

We want the blocks in the Park improved and ornamented by trees, walks, fountains and shrubbery. We want the opportunity of accruing health, virtuous pleasure and the recreation of our families in beautiful parks – the like of which we have no means to provide ourselves.

The city hired Louis G. Pfunder to execute the planting plan for the South Park Blocks, thus establishing the park’s formal European-influenced landscape design with the planting of 104 Lombardy poplars and elms in 1872.
formal axial rows on the ten-block stretch between SW Salmon and SW Hall streets. Pfunder was a European-born and -trained horticulturist/landscapist, who migrated to the US in 1866, where he worked for the prestigious landscape architecture firm of Frederick Law Olmsted before heading to the West Coast. Pfunder’s landscape plan featured a simple palette of deciduous trees planted in five rows of nine trees spaced 20’ to 22’ apart on the north-south axis and 20’ apart on the east-west axis. A historic photograph from 1878 shows 45 American elms and Lombardy poplars per block, and an etching from 1882 depicts the Park Blocks’ initial tree plantings with split-rail wood post fence along the perimeters. Roadways were also established, plank sidewalks were installed along the outer row for pedestrians, and fencing was added along the perimeter. Harvey Scott in his *History of Portland, Oregon* paints an unflattering portrayal of Pfunder’s planting plan describing it as "set out trees in lines geometrically straight like an apple orchard, almost offensive to a man of sensitive nature."102

By the 1870s, the South Park Blocks had become a prestigious residential district lined with Italianate mansions owned by some of the city’s leading families. Through the end of the nineteenth century, residents from all parts of the city enjoyed the park blocks, which developed as a ‘promenade ground’ and, briefly, a racetrack.103 Hilary Mackenzie describes what it was like during this period:

> The blocks were fenced, thickly planted groves of trees. People promenaded around the perimeter of the blocks on the plank sidewalks… Strolling or driving along the park blocks on a Sunday was also the perfect place to see and be seen. The streets on each side of the park blocks were used as a pleasure drive for horses and carriages.104

In 1879 and 1880, four grand Italianate houses were built on the park’s west side, between Harrison and Mill streets for Judge John W. Whalley, M.W. Ferchheimer and Ralph and Isaac Jacobs. The first two are attributed to architect Albert H. Jordan, and the latter pair to Warren W. Williams, who was perhaps the city’s most notable architect of the era. “The two houses, along with their neighbors to the north, the Jacobs’ mansions, brought Portland to the highest design standards in the Italianate style, and had they survived would remain among the finest architectural achievements ever built on the Pacific Coast.”105 Many immigrant families settled in the neighborhood to the east and west of the park blocks. “With the exception of a carriage house and an adjacent paint shop, there were no buildings along the south park blocks that were not residential or institutional. The park blocks were still five or six blocks from the commercial heart of the city.”106

The South Park Blocks also were home to a number of educational institutions, including Lincoln High School (now Lincoln Performance Hall), Portland Academy, Park School, Vanport College, and the Shattuck Elementary School (now part of the PSU campus). The Portland Academy, which faced SW Broadway, established itself in 1851 and used the Park Blocks as its backyard until closing in 1878. The Park School opened in 1879 between Jefferson and Madison, serving as an elementary school and, later, used for high school students.107

The First Congregational United Church of Christ was the first of four churches that ultimately would be erected facing the park blocks. Construction on the church edifice began in 1890 at 1126 SW Park Avenue, but wasn’t completed until 1895. Designed by architect Henry J. Hefty, it featured a 185’ Italian Gothic tower that for many years was visible from almost anywhere in the city. “It is altogether a pleasant and varied addition to the South Park Blocks.”108 St. James Lutheran Church also decided to abut the South Park Blocks in this early period.

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102 Nelson, *The South Park Blocks...A Neighborhood History*, 5; Scott, *History of Portland, Oregon*.
107 Nelson, *The South Park Blocks...A Neighborhood History*, 6, 23.
erecting its first building in 1891 on the western side. The early building was followed by a more substantial church in 1907 that remains today at 1315 SW Park Avenue.

During the late nineteenth century, additions to Portland’s park system “came chiefly by haphazard, private donations and remained largely undeveloped.”109 In July 1892, the City of Portland consolidated with East Portland and Albina, two cities on the east side of the Willamette River, doubling the city’s size. The west side remained the commercial and financial core of the city, while the residential middle class moved across the river. The population shift followed the growth of the streetcar lines and availability of buildable lots.110

Early budgetary issues still plagued the city. Planning and spending for basic city services remained a priority, with park development furthest down the list. According to John Reps, “Western cities lighted streets, supplied water and gas, regulated the disposal of sewage, collected garbage, constructed and maintained streets and sidewalks, operated markets, fought crime, furnished mass transportation, cared for the sick, buried the dead, extinguished fires, controlled nuisances, educated their youth, and provided recreational facilities.”111

During this period, the City of Portland inherited Holladay Park as part of the consolidation and bought a 40-acre site from Amos N. King, which became the nucleus of City Park (present-day Washington Park). This was the first property purchased specifically for park purposes by the city government. In 1894, the Pennoyer family donated Governor’s Park to the city, becoming the first outright gift for park purposes. Other park acquisitions included the Ladd’s Addition parks, Columbia Park, Macleay Park, which started a concerted park drive. Before 1900, the Park Blocks and City Park formed the core of the city’s park system.112

South Park Blocks during Progressive Era Planning, 1900 – 1920

The Progressive Era, which coincided with the City Beautiful Movement, was characterized as filled with a “buoyancy of spirit” and had an important effect on Portland parks during the first two decades of the twentieth

century. The City Beautiful Movement can be traced to Frederick Law Olmsted, Sr., who believed that public parks “not only add to the beauty of a city and to the pleasure of living in it, but are exceedingly important factors in developing the healthfulness, morality, intelligence, and business prosperity of its residents.” It promoted the planned city, recognizing cities as “physical entities that could be shaped to reflect beauty, harmony, system, and order.” For Portland, the two major outcomes from this national movement were the Olmsted Plan of 1903 and Edward Bennett’s Greater Portland Plan of 1912.

Portland began to expand and develop its public parks in earnest. Voters approved the creation of an independent city park commission that could levy an annual property tax for purchasing and improving parks property. At their first meeting on October 20, 1900, the Board of Park Commissioners transferred control over parklands from the Water Board to the new Park Board. The next month, they formed three subcommittees: Committee on the Judiciary, Finance, and Rules and Regulations; Committee on Engineering, Landscape Gardening, Zoology, Botany, and Forestry; and Committee on Equipment of Parks, Purchasing Supplies, and Employment of Men. Charles M. Myers was hired as the first Superintendent of Parks. The 1901 Parks Commission’s Report recognized the importance of setting aside land for public open space for future generations:

The beautifying of the city as a whole, the increased healthfulness of the people, the higher values to all property, the opening of beautiful suburbs and the true expansion of the commonwealth itself are involved. For these reasons we urge the consideration of all our citizens to the subject. The annual tax for maintenance should be liberal...Whether the work is continued in the present form, or shall be undertaken as a more integral part of city government, its importance should be magnified and the type should be set which coming generations will be grateful to acknowledge and fulfill. A city like Portland, to which nature had been more prodigal in climate, diversity and grandeur of surroundings than any other country, should provide itself the name of having been worthy of its heritage. A park system embracing riverside, mountains and plains, and connected by wide boulevards, would go far to make the most beautiful city in the world.

The Park Blocks were also highlighted in the 1901 report, including the Commission’s plans to “grade and crosswalk the Park Blocks as fast as means are provided; to make smooth lawns and judiciously cull inferior trees which can be replaced by others.” It goes on to recommend that some of the blocks be planted in “flowering shrubs and central beds of flowers.”

In 1903, the city chartered a formal park board to replace the Park Commission and hired the renowned Olmsted Brothers landscape architecture firm to prepare a long-range park plan for Portland. At the time, Portland owned less than 200 acres of parklands, with most of it undeveloped. This was substantially less than the cities of Tacoma and Seattle in Washington State. That same year, John C. Olmsted visited Portland and Seattle to prepare parks and parkways plans for both cities, which represented his first public commissions in the Pacific Northwest. Published in the 1903 Park Board report, Olmsted’s plan highlighted a system of parks and parkways on the city’s west hillsides and east side river bluffs to take advantage of mountain and river views, along with a number of formal boulevards, playgrounds, city squares, and waterfront parks. The report

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113 Lutino, Merker, and Green, “The City Beautiful Movement and Park Planning in Portland, Oregon 1897-1928” National Register of Historic Places Multiple Property Documentation Form, 12-16.
114 Lutino, Merker, and Green, “The City Beautiful Movement and Park Planning in Portland, Oregon 1897-1921” National Register of Historic Places Multiple Property Documentation Form, 1.
118 Olmsted Brothers was established in 1898 by John Charles Olmsted and his younger half-brother, Frederick Law Olmsted, Jr., son of the eminent landscape architect Frederick Law Olmsted. John C. was a senior partner until his death in 1920; the firm continued until 1950. National Association for Olmsted Parks. “John Charles Olmsted.” https://www.olmsted.org/the-olmsted-legacy/john-charles-olmsted; Kunowski, Starin, Mickle, Engeman, and Orloff, Open Space & Park Development 1851-1965, 9-10.
also recommended several park acquisitions including Forest Park, Sellwood, Mt. Tabor Park, the Columbia Sloughs, Ross and Swan Islands, and Rocky Butte Park.119

Recognizing the importance of Lownsdale’s linear open space contributions, Olmsted incorporated both the Plaza Blocks and the Park Blocks as integral elements. His 1903 report stated that, although it was probably too costly to acquire the blocks between SW Ankeny and SW Salmon streets, a “handsome terminus is needed as a matter of dignity and propriety” at the south end.120 By the time Olmsted arrived in Portland, the trees planted by Pfunder in 1877 had matured significantly and the narrow 100’ widths of the Park Blocks, plus buildings ringing its perimeter, limited opportunities for expansion. Olmsted’s report is recognized as a key document in the history of the city’s parks.121

By 1904, the Park Blocks were shown as part of a larger, connected park system under the Olmsted Plan. By this period, many of the large mansions surrounding the Park Blocks had been replaced by apartment houses. The Portland Parks Commission showed further vision as plans for the 1905 Lewis and Clark Exposition progressed under Olmsted’s guidance. The city planted 200 miles of rose-bordered streets to draw attention to the Centennial Celebration, which was dubbed the “City of Roses.” A year and a half after the exposition, business and civic leaders revived the Olmsted Plan. In 1907, voters approved allocation of $1 million for park development. The following year, Emanuel Tillman Mische, a Harvard-educated, former employee of the Olmsted Brothers firm, was hired as Park Superintendent. Mische played an active role in every aspect of park administration and planning, namely translating “the Olmsted elements of landscape design to Portland’s setting.”122

In the Park Blocks, Mische carried out a major redesign, including reseeding each block with turf and adding plants to alternate blocks. Mische’s groundsmen transformed the park into a “showplace for shrubs and flowerbeds, planting colorful ornamentals and roses and improving the walkways and benches.”123 At the time, his planting upgrades were met with public criticism, but he justified such formality and color as appropriate for the sophisticated park surroundings that edged the city’s downtown core. Mische also noted the “park blocks in their present state, though not exactly nondescript, fail to fulfill their highest office as an ornamental accent in the street system of the city or as a purely local park ornament.”124

Other changes to the South Park Blocks included the addition of diagonal cement sidewalks crossing at the center of each block. These changes were largely incidental to the park’s overall planting scheme as laid out by Pfunder in 1877, characterized by five axial rows of deciduous trees running north-south. The South Park Blocks was not a location for ballfields or swimming pools; its public use continued as space for quiet public contemplation and for occasional public gatherings and cultural events.125

Unfortunately, funds allocated for park development got tied up in legal action. By the time the money was available in 1909, there was only enough to make a start on the Olmsted Plan. As a result, the Terwilliger Parkway was the only element of Olmsted’s plan carried out on the west side. The 1909 Parks Board annual report encouraged people to donate land for parks, claiming it would increase land value. The Board redirected

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125 In 1908, when city parks were being renamed, ‘Parks Panhandle’ was a name suggested for the South Park Blocks. Nelson, The South Park Blocks...A Neighborhood History, 5.
its focus to the construction and development of current parks and parkways, along with extending existing playgrounds and developing new ones.\textsuperscript{126}

Other planning efforts under Mische were directed toward smaller neighborhood parks with recreational amenities such as tennis courts, baseball diamonds, and school playgrounds. These parks not only offered better investments of public funds than did large, semi-rural preserves such as Washington Park, but had the added advantage of enhancing the quality of urban life and stabilizing inner-city property values as Portland’s suburbs were growing. Mische sought to incorporate both passive and active recreation, following the Olmsted principle of facilitating diverse activities within a park.\textsuperscript{127} “In 1906, the Park Board responded to popular demand and added the first playgrounds in the parks. The initial installations included play equipment in the North Park Blocks between NW Couch & Davis and in the South Park Blocks near SW Jefferson, and a ballfield at Columbia Park in NE Portland.”\textsuperscript{128} By 1910, a number of new playgrounds were constructed at City, Sellwood, Peninsula and Columbia Parks. A new swimming tank was built in Sellwood for approximately $7,500 to replace the unhygienic public baths in the Willamette River. E.F. Lawrence, a prominent Oregon architect and dean of the University of Oregon School of Architecture, was hired to design an assembly building for Sellwood Park and its pool as well as some comfort stations for Columbia Park.\textsuperscript{129}

In 1909, Mische shifted his attention to the Hillside Parkway proposed in Olmsted’s 1903 report. His plan differed slightly from Olmsted’s, siting it on higher ground, to be built on land given by the Terwilliger heirs and the Oregon Railway and Navigation Company. The 1912 preliminary plan shows the parkway beginning at the southernmost end of the park blocks, including the acquisition of 14.7 acres of the South Park Blocks. As Hilary Mackenzie states, “it is unclear if this was to be the ‘handsome terminus’ that John Olmsted had stated was needed at the end of the park blocks.” It was, however, an effort to provide a linkage between the park blocks and the new parkway, and “its presence initiated a system of parks and connecting parkways for the city.”\textsuperscript{130}

Also, in 1909, a Civic Improvement League was founded to create a comprehensive plan to build a Civic Center. By this date, the nationwide City Beautiful movement “was in full bloom and Portland’s civic elite was hardly immune to its influence.”\textsuperscript{131} They hired architect Edward H. Bennett, a British-born architect classically trained under the École des Beaux-Arts and a protégé of Chicago architect Daniel H. Burnham, to develop the “Greater Portland Plan” of 1912. A quote by Daniel Burnham at the beginning of the plan sets the tone:

\begin{quote}
Make no little plans; they have no magic to stir men’s blood and probably themselves will not be realized. Make big plans; aim high and hope and work remembering that a noble logical diagram once recorded will never die, but long after we are gone will be a living thing asserting itself with ever-growing consistency.\textsuperscript{132}
\end{quote}

Bennett followed this credo, with the assumption that city’s population would grow to over 2,000,000 with industry concentrated close to the water and railroad lines. His ideas were also heavily influenced by European

\begin{itemize}
\item \textsuperscript{128} Kunowski, Starin, Mickel, Engeman, and Orloff, Open Space & Park Development 1851-1965, 10.
\item \textsuperscript{130} Mackenzie, “The Portland Park Blocks: Their Origin and Development,” 28.
\item \textsuperscript{131} Lutino, Merker, and Green, “The City Beautiful Movement and Park Planning in Portland, Oregon 1897-1928” National Register of Historic Places Multiple Property Documentation Form, 17.
\item \textsuperscript{132} Mackenzie, “The Portland Park Blocks: Their Origin and Development,” 33.
\end{itemize}
models as evidenced by the diagonal boulevards extending through the city and terminating at various public centers. As proposed, the plan shows the Park Blocks as “Park Street Boulevard,” featuring a huge traffic circle and monument at Park Avenue and Burnside and five boulevards radiating from this point. However, Bennett’s plan for the Park Blocks was never realized, due in part to increased demands for parks on the booming eastside.133

In 1913, Portland voters approved a new city charter establishing the commission form of government, in which the mayor and four council members all shared legislative authority and the commissioners assumed administrative duties as assigned by the mayor. The park board was abolished and parks fell under the Department of Public Affairs. The focus became “small, distributed parks and playgrounds and developed specialized public recreation areas for sports such as golf, tennis and baseball.”134 Throughout 1914, there was an effort to beautify the city with the planting of more street trees. Mische’s plan divided the city into three sections with the northeast planted with North American trees; the southeast featuring trees of European origin; and the west featuring Asian trees. Each section would then be “subdivided into districts wherein all the suitable representatives of a particular genus is to be planted.” Professor C.S. Sargent, a noted botanist at Harvard's Arnold Arboretum, donated approximately 200 new plants from Asia as well as new species of rhododendrons, roses, and evergreens.135 Several major parks were completed during this period including Laurelhurst Park and Terwilliger Parkway. During Mische’s last year as superintendent, he spent a month touring cities in the US and Canada to evaluate their park systems and “learn about new techniques, equipment, rules, and botanical features.” Mische was succeeded by James O. Conville, followed by Charles Paul Keyser in 1917. The public voted for an annual tax for the purchase and construction of playground parks. New tennis courts were constructed in Peninsula and Washington Parks, and an 18-hole golf course designed by H. Chandler Egan was under construction in Eastmoreland. The International Rose Test Garden was developed on a 5.12-acre garden within Washington Park in 1917.136

In 1919, the city passed a bond issue for land acquisition and park improvements that allowed them to begin efforts to procure eight new sites, including Rose City Golf Course, Wallace Park, Dawson Park, Belmont Park (Colonel Summers Park), and Montavilla Park. Other acquisitions included Hoyt Arboretum (1922/1930), Crystal Springs Rhododendron Garden (1923/1930), and Powell Butte Nature Park (1925). These parks eventually were developed with varying multiple uses, including playgrounds, ball fields, tennis courts, picnic areas and public restrooms. The South Park Blocks remained a “quiet” park with grass, trees, a few planting beds and pedestrian walkways as its amenities.137

During this period, development abutting the park reflected the fast growth and increasing density of the city. The Arlington Club, a private association composed of many of the city’s most prominent businessmen, built a new clubhouse at the north end of the park across SW Salmon Street. It was designed by Whidden and Lewis, the city’s most prominent architectural firm in the early years of the twentieth century. On the park’s eastern edge, Portland Public Schools built Lincoln High School in 1912 designed by the firm of Whitehouse and Fouilhoux, on the full block between Market and Mill streets, and Shattuck School, an elementary school, at 1914 SW Park Avenue.138

Starting in the 1910s, elaborate Rose Festival celebrations were held in the two blocks bounded by Salmon and Madison Streets (see Figure 10 and 11). There were “strings of light bulbs were suspended above the walks for night lighting” and benches provided spots to “rest and enjoy the spectacle.”139 By 1911, 5,000

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138 By the late 1960s, these buildings had become part of the PSU campus, which became the dominant tenant on both sides of the southern-most six blocks of the South Park Blocks. These schools and the university brought thousands of students to enjoy the park’s greenery. Tong, South Park Blocks Historical Study, 38.
Portland children "trained in kaleidoscope movements" marched in the parade. [consider deleting the following sentence? A Junior Rose Festival began spontaneously on Portland's east side in 1921.140] For 70 years, between 1936 and 2007, the Portland Rose Festival took place in and around the park blocks with the parade’s route traversing “Fourteenth to Jefferson to West Park, to Madison, to Tenth, to Main Street…” Events included exhibitions and band concerts at the “Victory Rose Festival Lane O’Laughter.”141 According to The Oregon Encyclopedia, a parade has taken place in all but three years of the festival's history:

In 1918, all Rose Festival activities were canceled due to World War I. In 1919, the festival was back, and Portlanders celebrated Rose Festival—and the end of the war—with enthusiasm. Clara Fleishman, the 1919 Rose Festival queen, named the Goddess of Victory, led a Victory Parade. In 1926, the festival was canceled due to the building of a new Multnomah Stadium, where many of the events were staged. In 1942, heeding a warning from the federal government to cancel large outdoor events for fear of enemy attack, the parades were canceled, and all other activities were held indoors.142

**South Park Blocks during Post WWI and Depression Era, 1920-1940**

By the 1920s, most of the remaining single-family residences surrounding the park blocks were converted into flats, boarding houses, apartments, and housekeeping rooms. The City Beautiful movement succumbed to the single issue of auto circulation with automobiles dominating all aspects of urban planning. By this stage in the park’s development, the shade trees had matured to give the Parks Blocks their distinctive overarching-canopy effect. Major public expenditures during the 1920s and 1930s were dedicated to street improvements. Some of the South Park Blocks' system of axial and diagonal walkways may have been added at this time, but documentation is lacking.143

Developmental growth continued on the blocks facing the South Park Blocks, reinforcing the green spaces as valued areas of respite amidst the increasingly dense urban neighborhood. Construction of the eight-story Roosevelt Hotel in 1924 on the northeast corner of SW Salmon Street and Ninth Avenue, signaled the introduction of larger, bulkier buildings on the park perimeter. It was built with 107 rooms and later was remodeled into apartments for low-income residents. The First Christian Church was completed in 1925 on the park’s east side at SW Columbia Street, which included a welcoming stairway that widened as it neared the corner. This was followed in 1927 by a larger structure, the Portland Publix Theater (later Paramount Theater, and later Portland Center for Performing Arts). The theater's main entrance fronted onto SW Broadway, but featured a second entry and marquee along the Park Avenue side between SW Salmon and Main streets.

On the park’s west side, the Portland Masonic Temple, an imposing brick edifice rising nearly five stories tall was completed in 1927 between Main and Madison streets. This building eventually would be acquired and united with the Portland Art Museum to help form what came to be called the Cultural District. The art museum, erected between 1932 and 1939, occupied a prominent location abutting the park blocks, between Madison and Jefferson streets. It was designed in a style called Pioneer Modern by Pietro Belluschi, an internationally renowned architect who worked for many years in Portland before heading the architecture school at the Massachusetts Institute of Technology.

Further south along the park’s western edge, three apartment buildings – the seven-story Jeanne Manor (1471 SW Park Avenue), four-story Parkway Manor (1609 SW Park Avenue), and the five-story Blackstone Apartments (1831 SW Park Avenue) – were completed in 1931. The Sixth Church of Christ, Scientist, was completed the following year, adding another imposing brick façade facing the South Park Blocks at SW Ninth

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South Park Blocks
Name of Property

Avenue and Columbia Street. These buildings not only added to the neighborhood’s growing density, but served as framing architecture to the park’s open green space in the heart of the city.

Activities within the South Park Blocks continued to play an important role during this period of growth. “In 1923, in a display of air power, the army held a maneuver in which small paper sack flowers were dropped from their airplanes upon the South Park Blocks. Machine gunners also held placements on nearby buildings.” In the mid 1930s, the Works Progress Administration held band concerts in the park block adjoining Antoinette Hatfield Hall.

**South Park Blocks during WWII and Urban Renewal Era, 1940 – 1970s**

Only one building was added in the area in the 1940s, the Rose Marie Court Apartments on SW Market Street. In 1948, Gold Star mothers erected a huge billboard between Columbia and Jefferson streets, listing the names of those killed in World War II and the Korean War. The following year, the former Shattuck Elementary School building was purchased by the State Board of Higher Education to serve as the new home of Vanport College and Portland Extension Center. This marked the starting point for the present-day PSU campus. In 1952, the former Lincoln High School became available and was incorporated as part of the Vanport campus. Three years later, in 1955, a bill was signed creating the four-year Portland State College, and in 1969, it became PSU. The Lincoln High School building, known for many years as ‘Old Main,’ was used for a variety of classes.

The 1950s brought changes to the South Park Blocks when “the first major and systematic proposal to alter the landscaping of the Park Blocks was unveiled in 1952.” Landscape architect Edward L. Erickson prepared plans for the Portland Parks Bureau to remove roughly 157 trees (mostly elms along the edges) to be replaced with flowering cherry trees. The reasons cited for this change were that the original trees were planted too close together and their root systems extended under the street pavement. His plan also envisioned installing diagonal walkways (in the form of a St. Andrew’s Cross) on several blocks (then known as Blocks No. 8, 15, 16, 17, 18, and 19) today identified as Block 11 and Blocks 3-7. Similar walkways had existed on five blocks (then known as Nos. 10, 11, 12, 13, and 14) today identified as 7, 8, 9, 5 and 6 which may have dated to the 1920s street improvements. Erickson’s plan met a storm of protest and the Parks Bureau eventually abandoned much of it, especially his proposal to plant flowering cherries. Diagonal walkways were installed in Blocks 15 and 16 (which were later removed). All in all, Erickson’s plan resulted in relatively little change in the Park Blocks’ landscaping.

Don Nelson pointed out the ongoing problem of parking in Portland that gave rise to a plan in the 1950s proposing to elevate several park blocks, creating “a park above and a park below, which of course was turned down.” The plan, however, was never executed.

The attractiveness of the South Park Blocks as an urban residential site continued in 1951, with completion of two major buildings added to the western edge. Park Plaza Apartments rose eleven stories with 151 apartments at 1969 SW Park Avenue, and the larger Lone Plaza at 1717 SW Park Avenue added another 314 units in fifteen stories. These new buildings strengthened the neighborhood creating some of the densest residential populations in the city.

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144 Tong, *South Park Blocks Historical Study*, 6.
145 Nelson, *The South Park Blocks...A Neighborhood History*, 4-5.
146 Nelson, *The South Park Blocks...A Neighborhood History*, 4.
147 In November 1961, “Old Main’s auditorium was filled to overflowing with students who heard the noted integration leader, The Rev. Martin Luther King Jr, assert, ‘if democracy is to live, segregation must die.’” Nelson, *The South Park Blocks...A Neighborhood History*, 6, 66.
150 In 1958, the neighboring area bounded by SW Market, Front, Arthur, and Clay streets was approved for urban renewal, which resulted in the displacement of roughly 2,300 residents. Nelson, *The South Park Blocks...A Neighborhood History*, 5.
151 *The Oregonian*, January 14, 1950, 16.
On October 12, 1962, a major windstorm took down a substantial number of mature trees. As Beals pointed out, “the Park Blocks’ distinctive arboreal grandeur seemed more threatened by nature than man, but over two decades later much of it has been recovered.”

Two years later, another threat arose from the construction of the so-called “Foothills Loop Freeway” (now designated I-405), as part of the Robert Moses plan to connect the Marquam Bridge by diverting I-5 traffic around the downtown core. The resulting highway cut through the two most southerly blocks between SW Clifton and Jackson Streets, and resulted in the demolition of hundreds of single-family homes and apartments in the neighborhood. The freeway excavation in 1964 bulldozed the elm trees on the park blocks between these streets.

By the 1960s, several major civic institutions established a presence along the South Park Blocks including the Portland Art Museum (PAM) and Oregon Historical Society (OHS). Completed in 1964, the OHS museum and library fronted onto the park blocks along SW Jefferson Street and SW Park Avenue W.

During the late 1960s, the City of Portland undertook street lighting improvements to the park, largely to help curb a rising crime rate. An article in The Oregonian said that the plans included the installation of “70 tapered 18-foot terrazzo poles with mercury vapor lamps enclosed in opal acrylic plastic globes.” The city planning commission’s design review committee objected to the proposal citing that “the location and design of the proposals are inappropriate to the character of the Park Blocks.” Despite these objections, 18 of these light fixtures were added to three of the northern blocks (then known as Blocks No 7, 8, and 9). At some subsequent time, all terrazzo poles and fixtures were removed and replaced with the traditional slender cast-iron poles with urn-shaped glass globes.

The South Park Blocks saw its most active era for potential change in the 1970s, when PSU and the City embarked on a park redevelopment plan for PSU’s campus, re-envisioning the southern portion of the park as its “outdoor living room.” John Kenward, Chairman of the Portland Development Commission, led the process. The initial effort, however, threatened to significantly alter the character of the southernmost six blocks. Early proposals, termed a “Mall” plan, included significant new infrastructure and dramatically reducing the lawn coverage and the number of trees. Fortunately, the plan evolved over multiple reviews and a much more restrained design emerged. PSU president Gregory B. Wolfe wrote the commission, asking them to foster a plan that was more compatible with the park’s original character, noting “…in the last several months we have seen the plan evolve from the extremes of an exciting atmosphere and generous use of water, through four changes to a design concept employing the natural beauty of the existing trees, rejuvenating the grade-level to be very much in character with that which was intended in the original Park Blocks.”

Even greater resolve and determination for restraint was exhibited in a letter to Mr. Kenward by the PSU acting president Robert J. Low, in which he laid out five points for a more simplified approach, articulating the strengths of its original design and urging a similar restraint on the proposal under review:

1. “…preservation of the (Elm) trees which do so much for the character of the Blocks.”
2. “Planting of as much of the total space as “lawn…as is practicable.”
3. “Promoting the use of the SPB…by pedestrians, as originally intended”.
4. The “integration of the surrounding University property into the proposed expanded green belt of the Blocks.”

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154 The building was designed by the prominent Portland firm of Wolff, Zimmer, Gunsul & Frasca, (later ZGF) with Pietro Belluschi acting as design consultant. The historical society later moved into the lower floors of the adjacent Sovereign Hotel that faces on SW Broadway, providing space behind it for an open plaza adjacent to the South Park Blocks.
155 The Oregonian, July 1, 1969.
156 Beals, “Park Blocks” National Register of Historic Places Nomination Form, Draft, 15.
157 Letter to John Kenward, Chairman of the Portland Development Commission, from President Gregory B. Wolfe, of Portland State University, undated.
5. “In all these ways, and through other appropriate design solutions, the development of the Blocks as a pleasant haven in the heart of the metropolis, which appeals to and is used by so many publics.”

He notes further that the simplified approach works well with the project cost “since it came in substantially higher than anticipated earlier, [it] may have to be scaled down.” Their joint efforts seem to have prevailed, assuring that the South Park Blocks sequence retained much of its original defining characteristics against the City’s determination to convert the blocks into a more elaborated design.

Between 1970 and 1972, alterations were carried out in Block Nos. 1–6 (between SW Market and Jackson streets), which had been incorporated into the PSU campus as a pedestrian mall. Changes included closing of streets on both sides of the park to eliminate vehicular traffic; redesigning walkway systems with earth-tone bricks and exposed aggregate concrete; and installing new streetlights. The Smith Plaza Amphitheater, a small elevated stage with a few rows of backless seats, was added to the park on the block between the former right-of-ways of Montgomery and Harrison Streets. With additions for the benefit of PSU, the South Park Blocks became a predominantly verdant amenity for a major university at the south end, for three major cultural institutions toward the north end, and for several major intermittent multi-family residential buildings. These changes, which fall within the period of significance, were carried out following a restrained design and simplicity of materials that do not significantly detract from the park’s overall character.

Also, during this period, the South Park Blocks was the site of numerous protests and marches. In May 1970, the park blocks near the PSU campus were at the center of a robust Vietnam War protest movement, in response to President Richard Nixon sending troops into Cambodia and the Kent State Shootings. Between 1969 and 1970, PSU students organized four large “Moratorium Marches Against the Vietnam War” with up to 12,000 participants and PSU was regarded as “the most active protest campus in the Pacific Northwest.” On May 11, 1970, PSU students held a campus demonstration in the wake of Kent State riot, where students were confronted by hundreds of Portland police officers in what became known as the “Battle of the Park Blocks.” Faculty members joined the strike and PSU’s president, Dr. Gregory Wolfe, was forced to close the school from May 6 to 11. Demonstrators set up nine barricades “using park benches, folding tables and whatever else they could find, to block off streets around the campus.” The area, known as the “Liberated Zone,” was guarded around the clock by the students.

On April 22, 1970, the first Earth Day was celebrated with a fair on the South Park Blocks. In 1975, the first city-sanctioned Gay Pride fair took place along the park. After experiencing growth it was moved to Tom McCall Waterfront Park the following year.

**Public Memorials, Fountains, Plaques, and other Artwork**

During the 1920s, the South Park Blocks became a “destination for civic adornment” in the form of public monuments. These included the Theodore Roosevelt Rough Rider statue (1922, Alexander Phimister Proctor); the Shemanski Fountain and Rebecca at the Well Sculpture (1926, Carl L. Linde); and the Abraham Lincoln statue (1928, George Fite Waters). Later additions that fall within this nomination’s period of significance includes the Simon Benson Memorial (1959, Albert E. Doyle), and The Great Plank Road plaque (1960).

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159 Beals, “Park Blocks” National Register of Historic Places Nomination Form, Draft, 15.
160 Doug Weiskopf, “PSU was an epicenter of war protests,” The Oregonian, May 13, 2020.
162 Diane Dulken, “Earth Day organizers hope activities inspire changes,” The Oregonian, April 8, 1990, D05.
163 “Gay Pride Chronology,” The Oregonian, June 18, 1995, D08.
South Park Blocks
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Theodore Roosevelt Rough Rider Statue (1922)
Given to the city by Roosevelt’s life-long friend, Dr. Henry Waldo Coe, the Roosevelt Equestrian “Rough Rider” is a bronze and granite statue by New York sculptor Alexander Phimister Proctor, who was known for his western art. Situated between SW Madison and Jefferson across the street from the Portland Art Museum, the imposing 18-foot-tall statue depicts the colonel “in his Spanish American War uniform, mounted upon his trusty steed.” Calvin Coolidge broke ground for the statue in August 1922 and it was unveiled on November 11. It represented the first of four statues given to the city by Coe. The block was renamed “Roosevelt Square” by the city. A historic photograph from 1922 shows the square with walkways of packed earth.

Abraham Lincoln Statue (1928)
The statue of Abraham Lincoln was placed on the South Park Blocks between SW Main and Madison streets in 1928, one year after its donor, Dr. Henry Waldo Coe, had passed away. Designed by sculptor George Fite Waters, it depicted the Lincoln of the Civil War years: “He is standing in the familiar pose, with head bowed and shoulders drooped, a sad but kindly expression on his face.” The block was designated “Lincoln Square” by the City in July 1928. In the late 1930s a proposal was made by an individual, with the backing of several patriotic organizations, to place the statue on a higher base that would have made it four feet taller. Portland’s Art Commission denied the request saying that completed works of art should not be altered. A 1949 photograph shows the statue placed along the centerline of a single central walkway lined with a continuous row of park benches.

Shemanski Fountain and Rebecca at the Well Sculpture (1926)
In 1926, Joseph Shemanski donated a sandstone fountain to the city. Shemanski was a Polish immigrant who started out as a traveling salesman before founding the Eastern Outfitting Co. and became a successful businessman. Situated on the block between Salmon and Main streets, the Shemanski Fountain was given “in appreciation of his time in Portland (38 years), his many friendships and for the success he attained.” Designed by architect Carl Linde and sculptor Oliver Laurence Barrett, it features a bronze statue of Rebecca at the Well and three water basins for dogs. (The original design by Linde depicted a bowl of flowers, which was later changed to include the urn-carrying maiden). The fountain is enclosed by a triangular, three-columned (Corinthian order) cupola built of cast Oregon sandstone with a red tile roof. It was originally set amidst trees, shrubs, and grass. A photograph from 1929 indicates that the gathering space around the fountain’s base was packed earth. A later photo, dated 1967, shows the fountain surrounded by aggregate paving.

The Great Plank Road Plaque, 1960
A patinaed bronze plaque on a basalt base titled The Great Plank Road, dated 1960. It commemorates the construction of a roadway of wooden planks that began from that location and allowed year-round transportation between Portland and the agriculturally rich Tualatin Valley to the west. The stone was placed by the Lang Syne Society, an association of prominent businessmen, in 1960. The plank road was inspired by the pioneer tanner and South Park Blocks founder, Daniel H. Lownsdale, who scouted the route and received a state charter from the Oregon Territorial Legislature in 1851 permitting construction. The plaque says, “As a community effort it brought farm produce to our docks and established Portland as the first market and shipping point for the original old Oregon Country.”

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164 The public monument was vandalized in 2020 during the Black Lives Matter protests and removed by the Portland Parks Bureau. The base is still extant. Nelson, The South Park Blocks...A Neighborhood History, 107.
165 The public monument was vandalized in 2020 during the Black Lives Matter protests and removed by the Portland Parks Bureau. The base is still extant. Nelson, The South Park Blocks...A Neighborhood History, 106.
166 Nelson, The South Park Blocks...A Neighborhood History, 105.
167 City of Portland, Historic Resource Inventory; Gleason and Orloff, Portland’s Public Art: A Guide and History, 43.
South Park Blocks
Name of Property
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**Farewell to Orpheus Sculpture, 1972-1973**
The *Farewell to Orpheus* sculpture was installed in 1972-1973 at SW Park Avenue and SW Montgomery Street (Block No. 5), as part of the South Park Blocks Urban Renewal Development Project. The cast bronze artwork was sculpted in 1968 by Frederic Littman, who was a PSU Professor Emeritus of Fine Art. Featuring a female nude on a floating mount above a reflecting pool and fountain, it depicts Eurydice, wife of the mythical Greek hero Orpheus, who was forced to return to the underworld. Littman was a European-trained sculptor who fled Nazi oppression with his wife, sculptor Marianne Gold, and settled in Portland in 1941. During the 1940s and 1950s, he collaborated with architects on major commissions. Over the next four decades until his death in 1979, he established an impressive artistic legacy in Oregon. A plaque at the edge of the pool states, “Provided for your enjoyment by private citizens through the Portland State University Foundation and the City of Portland urban renewal program.”

**Conclusion**
Lownsdale’s concept of a linear series of landscaped public blocks “proved to have lasting and important consequences for Portland’s future. It ensured, if nothing else, as the city grew, open space would be preserved at its core where high land values would otherwise have eventually precluded it.” Despite early legal difficulties that prevented the Park Blocks from realizing its greater potential, it set an important example for future park planning efforts elsewhere in the city. The South Park Blocks sequence still conveys its original design and intended use: an open green space with expansive, horizontal sight lines interrupted by vertical tree trunks supporting a deciduous tree canopy. The resulting open space was both flexible, without formal programming, and adaptable, allowing a variety of activities and uses over the years. The city and its citizens took full advantage of this potential.

**CRITERION C: LANDSCAPE ARCHITECTURE**
The South Park Blocks is significant at the local level in the area of Landscape Architecture as a designed historic landscape. The initial conception of the South Park Blocks was envisioned by Daniel H. Lownsdale in 1852, but it wasn’t until 1877 that the City hired apprenticeship-trained, German horticulturist Louis Gustav Pfunder to carry out the initial planting scheme, thus establishing the park’s formal landscape design.

Pfunder’s design for the multi-block site followed the stylistic intent of early modern European gardens. The formal European-influenced landscape was characterized by an expansive ground plane of grassy, open space framed by a continuous overarching canopy of deciduous trees with uninterrupted, axial vistas that promoted pedestrian movement. The resulting design created an enduring concept for the twelve-block open space sequence that endowed the park with a strong and singular visual identity. It was a unique landscape for Portland; one distinctly derivative of 18th century European-inspired garden design principles including:

- **Large-scale Open Space** – providing area for display of grandeur, importance and wealth
- **Strong Central Axes with Biaxial Symmetry** – creating ran orderly spatial experience
- **“Green” Ground Plane** – allowing space for theatrics and ceremony
- **Lengthy Vistas** – promoting visual and pedestrian movement
- **Ordered Plantings** – repetition creating impact within the grand scale
- **Promenade Circulation** – establishing visual boundaries and orchestrating the garden experience

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170 Beals, “Park Blocks” National Register of Historic Places Nomination Form, 17.


172 The City was not able to proceed with the park’s development until the competing land claims were settled in 1877.
Early European gardens were a manifestation of aristocratic rule. Those palatial gardens were formally organized on a grand scale. They glorified their owners and were potent symbols of repression. Formal gardens reached their zenith under the influence of French cultural dominance in Europe in the 17th and 18th centuries. Garden designers developed formal courtly gardens at palaces and chateaux into settings of Baroque and Rococo stylistic grandeur and variety, introducing allées, fountains, parterres, labyrinths and pavilion structures. In the late 18th century, the Germanic palace and city parks familiar to the gardener-apprentice Pfunder employed these principles to serve a different purpose. These large-scale open spaces were formally designed with symmetrical plantings, vistas and promenades as settings for the urban gentry to pursue amusement and for ceremonial displays of civic or military pride.

**Louis G. Pfunder and the South Park Blocks**

Louis Gustav Pfunder (April 19, 1845 - July 10, 1932) was born in Mülheim, Germany. At fourteen years of age, Pfunder began an apprenticeship in gardening and horticulture at three of the most celebrated palace gardens in Germany, Alsace and Switzerland dating from the late seventeenth century.

By the mid-nineteenth century, European garden design had matured from playgrounds of royalty into grand-scale civic amenities executed in an ordered, compartmentalized, often bi-axial style. They imposed an order and geometry that seemed to extend as far as the eye could see. Pfunder was first exposed to the garden design and plant sciences during his apprenticeship training under master Swiss florist and horticulturalist, A.L. Heitz. “Heitz’s aesthetically pleasing and revolutionary greenhouses were considered engineering marvels of their time, and were celebrated throughout Europe.” He spent three and a half years studying under Heitz before leaving for Alsace in 1862 to further his education with the celebrated botanists at Banman and Company. It was here that he learned “the science of horticulture and the art of landscaping” including technical skills, such as budding and grafting techniques.

Upon completing his apprenticeship, Louis returned to Germany, where he was offered employment tending the expansive palace gardens at Schlosspark Nymphenburg in Munich. In the mid-1860s Pfunder’s training was briefly interrupted by a year’s conscription into the German Army. Following his discharge, he reestablished his career moving to Frankfurt to landscape and replant the city’s public gardens that had been damaged by recent civil strife. It was in March 1866 that Pfunder decided to take his talents to America. On his arrival in New York City, he was hired to work on one of America’s greatest landscapes, New York’s Central Park.

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173 In 1845, Mulhein was part of the Grand Duchy of Baden. Long known for its academic and merchant life, the region passed briefly to Prussian hands before ultimately being absorbed by the expanding German Empire. Matthew Hayes, “Louis Pfunder House” National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of Interior, National Park Service, 2005), 11.

174 By this period, the master-apprenticeship system was adopted as the formal education process for employment in specialized and skilled occupations.

The City Beautiful Movement, which gained popularity between 1890 and 1917, had an important effect on Portland parks. A response to the oppressive conditions in American cities in the wake of the Industrial Revolution, it encompassed reform movements in all areas of American culture from personal morality, politics, and working conditions to civil engineering, architecture, and urban planning. One of its fundamental components was the notion of beautifying the urban landscape using deliberate planning practices, and “its hallmark became the planned park system that stood in sharp contrast to the random and haphazard development that had characterized the physical growth of American cities up to that time.”\textsuperscript{179} Its origins can be traced to beliefs espoused by Frederick Law Olmsted, Sr, who established a set of design principles including:

- **Genius of Place** – the design should take advantage of unique characteristics of the site, even its disadvantages. The design should be developed and refined with intimate knowledge of the site.
- **Unified Composition** – All elements of the landscape design should be made subordinate to an overarching design purpose. The design should avoid decorative treatment of plantings and structures so that the landscape experience will ring organic and true.
- **Orchestration of Movement** – The composition should subtly direct movement through the landscape. There should be separation of ways, as in parks and parkways, for efficiency and

\textsuperscript{176} Hayes, “Louis Pfunder House” National Register of Historic Places Nomination, 12.  
\textsuperscript{177} Hayes, “Louis Pfunder House” National Register of Historic Places Nomination, 11-12.  
\textsuperscript{178} Pfunder was captivated by Oregon’s distinctive botanical environment, remaining in Portland and pursuing his work for the next 50 years. Hayes, “Louis Pfunder House” National Register of Historic Places Nomination, 12; Junior League of Portland, \textit{A Guide to Portland’s Historic Parks and Gardens}.  
amenity of movement, and to avoid collision or the apprehension of collision, between different kinds of traffic.

- **Orchestration of Use** – The composition should artfully insert a variety of uses into logical precincts, ensuring the best possible site for each use and preventing competition between uses.

- **Sustainable Design and Environmental Conservation** – The design should allow for long-term maintenance and ensure the realization and perpetuation of the design intent. Plant materials should thrive, be non-invasive, and require little maintenance. The design should conserve the natural features of the site to the greatest extent possible and provide for the continued ecological health of the area.

- **A Comprehensive Approach** – The composition should be comprehensive and seek to have a healthful influence beyond its boundaries. In the same way, the design must acknowledge and take into consideration what surrounds it. It should create complimentary effects. When possible, public grounds should be connected by greenways and boulevards so as to extend and maximize park spaces.\(^{180}\)

For Portland, the City Beautiful Movement can be seen in the Olmsted Plan of 1903 (described in greater detail in Criterion A). Olmsted’s long-range plan for the city envisioned an extensive park system including municipal squares; playgrounds; small neighborhood parks; large suburban parks; and scenic reserves of native forest land. These components were to be connected by boulevards (limited access, formal pleasure drives) or parkways (informal pleasure drives).\(^{181}\)

Olmsted’s vision was first carried out under the direction of Emanuel T. Mische, a Harvard-educated, former employee of the Olmsted Brothers firm, who served as Portland’s Park Superintendent from 1908 to 1914. His initial efforts focused on improvements to the South Park Blocks, including reseeding each block with turf and adding plants to alternate blocks to create a “showplace for shrubs and flowerbeds, planting colorful ornamentals and roses and improving the walkways and benches.”\(^{182}\) Another element that was introduced was diagonal walkways crossing at the center of each block. These landscape improvements incorporated Olmsted’s design principles and further reinforced Pfunder’s formal, European-inspired design.

**1970s Urban Redevelopment and the South Park Blocks**

The South Park Blocks underwent its last major redevelopment in the 1970s with the University District redevelopment plan, a joint effort between PSU and the Portland Development Commission. The plan sought to integrate the University and the city, re-envisioning the southern portion of the park blocks as the university’s “outdoor living room.”\(^{183}\) It included an objective “to create a plan which relates to, and interacts with, the surrounding city in terms of vehicular traffic, pedestrian movement, use of the Park Blocks, utility systems, and planning considerations.”\(^{184}\) The initial proposal included significant alterations to the park, however, the end result was a more simplified approach that considered the “character of the area of development in terms of visual continuity, mass and scale relationships to the city, as well as general site improvements” as well as maintaining the integrity of the South Park Blocks.\(^{185}\)

The PSU master plan was developed by Portland-based firm Campbell Yost and Associates (now Yost Grube Hall Architects), who retained internationally known landscape architect Hideo Sasaki as consultant. Sasaki,  

\(^{183}\) Letter to John Kenward, Chairman of the Portland Development Commission, from President Gregory B. Wolfe, of Portland State University, undated.  
\(^{185}\) Criterion A narrative includes a letter from PSU acting president Robert J. Low, which laid out five points articulating the strengths of the park blocks and urging restraint on the proposed plan.
who was a professor of design at Harvard University and partner in the Boston-based firm of Sasaki-Dawson-Demay, examined projects through the lens of its cultural, historical, geographical, environmental, social, and economic context. Between 1970 and 1972, the streets between SW Market and Jackson streets (Block Nos. 1–6) were closed to vehicular traffic and converted to paved pedestrian walks. Interior circulation was also introduced to improve pedestrian cross-flow and new lighting was added.

Like Portland’s other urban renewal projects, the large-scale planning sought to introduce a modernist aesthetic. For the University District plan, this was articulated through the use of a simple material palette including exposed-aggregate concrete, earth-toned brick, and wood for pathways, bench seating, and game tables. Park furnishings, which provided informal gathering spaces, consisted of low wood-slat benches on a continuous brick base. Some grouped seating areas featured exposed-aggregate concrete game tables with tile tops. A focus of the redevelopment was the addition of the Smith Plaza Amphitheater, which transformed Block No. 4 into an open plaza with an elevated brick stage and low, angled rows of backless bench seating. The *Farewell to Orpheus* sculpture, designed by PSU professor emeritus and sculptor Frederick Littman, was installed in Block No. 5. The female sculpture was mounted in a reflecting pool and framed by a low brick wall and seating area. These later changes followed a restrained design and simplicity of materials that enhance the park’s overall character.

**COMPARATIVE ANALYSIS**

The South Park Blocks was dedicated as one of Portland’s earliest open spaces for public use in 1852 and was intended to provide a greenspace in the heart of the downtown urban core. As stated in the Section 8 narrative, Lownsdale’s visionary concept of a linear series of landscaped public blocks had lasting and important consequences for Portland’s future growth, ensuring, “as the city grew, open space would be preserved at its core where high land values would otherwise have eventually precluded it.” As a designed historic landscape, the South Park Blocks represents a cohesive, intact linear park system in the heart of downtown Portland that is distinctly derivative of its European-inspired design principles, as laid out by Louis Pfunder and further carried out by Emanuel Mische under the Olmsted Plan. Much of the park’s uniqueness and resiliency is attributed to the restrained simplicity of the park’s original design concept.

The South Park Blocks sequence is directly tied to the platting of the townsite of Portland and survives as “a reflection of the Founding Era Properties of Portland, 1850 to 1870.” Additionally, the park is reflective of the city’s community planning and development throughout the mid-nineteenth and twentieth centuries – from the Progressive Era Planning and City Beautiful Movement (1900-1920) through the WWII and Urban Renewal Eras (1940-1970s). Due to its lengthy history, there are few direct parallels at the local level that span this time period.

**Founding Era Properties of Portland, 1850 to 1870**

Associated historic resources from the city’s early period of development include the North Park Blocks and the Plaza Blocks (present-day Chapman and Lownsdale Squares), all of which are situated in downtown Portland. These three other parks represent the few historic examples of the “city square” in Portland. One of the oldest forms of dedicated open space, these squares served an important role in the planning and design of many

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188 Beals, “Park Blocks” National Register of Historic Places Nomination Form, 17.
European towns and cities, and became a well-respected component of America's built environment.\(^{191}\) General attributes include urban context, linkage to a street system, three-dimensionality, and centrality of location. Typically located in areas of concentrated activity, they act as linkages connected by a street system and are part of a series of similarly dispersed or linear openings in a grid system, which are closely related to the surrounding and abutting streets and buildings.\(^{192}\)

**North Park Blocks**

The closest comparison is the North Park Blocks, which shares a similar development history as its counterpart to the south, but evolved as a distinct physical entity. A year after incorporation, Portland accepted the dedication of "a row of twenty-four narrow blocks west of town from developer Daniel Lownsdale." Following Lownsdale’s death, ownership of these park blocks was entangled in a two-decades-long legal fight between his heirs and the city. In the end, six of the central park blocks were lost to development in 1873, and resulted in the split between the North and South Park Blocks.\(^{193}\)

Unlike the South Park Blocks, city ownership of the North Park Blocks was a more straightforward transaction with the land getting deeded to the city in 1865, and officially platted as a municipal park in 1869. The 3.11-acre linear park was aligned with the South Park blocks along the same east-west street boundaries, encompassing a narrow, linear five-block sequence between SW Ankeny and NW Glisan streets. The two distinct park block entities differed in size, with the North Park Blocks property covering less than half the acreage of the South Park Blocks.

Like its counterpart, these blocks were initially planted with axial rows of deciduous trees. Yet, their early development differed greatly with the South Park Blocks establishing itself as a prestigious residential district, while the North Park Blocks neighborhood was characterized by more modest, working-class houses. Over time, the North Park Blocks underwent a series of changes that altered its original character and use. A 1904 ordinance, which set aside one park block for women and children, realigned the North Park Blocks with a greater focus on active use.\(^{194}\) Both parks were influenced by the advent of the park playground movement in 1906 and in 1908, respectively had the city’s first children’s playgrounds erected. Over the ensuing years, the North Park Blocks incorporated more programmed active and recreational uses, including basketball and bocce courts. Unlike the urban vitality of the South Park Blocks, public use of the North Park Blocks lessened with the loss of its residential nature; the nearby “Skid Road” further detracted from its attractiveness as a place for public gatherings and contemplative enjoyment. By the early twentieth century, the residential nature of the North Park Blocks had been supplanted with commercial and light industrial uses. Furthermore, changes to its landscape included the loss of one of the axial rows of trees, which diminished its overall physical character. As a result, the North Park Blocks no longer retains the same level of integrity of design, workmanship, materials, feeling and association due to extensive alterations to its planting scheme, introduction of recreational amenities, and changes to the surrounding context.

**Plaza Blocks**

Like the South Park Blocks, Portland’s Plaza Blocks (present-day Chapman and Lownsdale squares) are characterized by their urban character setting, occupying two city blocks between SW Third and Fourth avenues, adjacent to Portland City Hall and the Multnomah County Courthouse.\(^{195}\) Separating the two Plaza Blocks, Main Street curves around "the second oldest sculpture in the Portland metro area – a huge elk

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\(^{191}\) Lutino, Merker, and Green, “The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921” National Register of Historic Places Multiple Property Documentation Form, 27.

\(^{192}\) Lutino, Merker, and Green, “The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921” National Register of Historic Places Multiple Property Documentation Form, 26-27.


\(^{194}\) Over time, vegetation and unstructured space was replaced by more hard surfacing for active uses like lawn bowling and basketball courts.

\(^{195}\) Renamed Chapman and Lownsdale Squares, the blocks are considered two separate parks by the Portland Parks Bureau.
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fountain given to the city by David P. Thompson.” The elk statue and Plaza Blocks are designated as City Historic Landmarks.

Dedicated to the city in 1852, the City did not receive a clear title to either blocks, which were bisected by the north-south dividing line between Lownsdale’s and Chapman’s claims. It was not until 1869 that they finally came into the city’s possession. The north square is named after Daniel Lownsdale and the south square is named William Chapman. Chapman Square, which was planted in an “all-female grove of ginkgo trees,” was designated as a “women’s park,” while Lownsdale Square was considered the “gentlemen’s park.”

In terms of landscape design, the Plaza Blocks are characterized by their similar formal, neo-classical European-inspired aesthetics, including a mix of trees (including elms, conifers and gingko), paved diagonal walkways that converge on a central plaza, and perimeter circulation pattern. A main design attribute of the South Park Blocks, however, is its pedestrian promenades and long axial views. The Plaza Blocks, which are diminutive in scale (less than one acre), did not offer a similar pedestrian promenade experience or uninterrupted, axial perspectives. Like the South Park Blocks, both squares feature large public memorials structures at its center.

Washington Park
One of the oldest Portland parks was Washington Park, originally known as City Park. The original 40.78-acre site was acquired by the city in 1871, making it the first property purchased by the city specifically for park use. Prior to 1900, both the Park Blocks and City Park formed the core of the city’s park system. It wasn’t until the early-twentieth century that City Park was developed in the style of the City Beautiful Movement, under the guidance of Emanuel Mische, who transformed it “from a wilderness to a place of drives, walkways, formal plantings, lawns, clipped hedges, ornamental flower displays and a zoo.”

The park’s design is similar to the South Park Blocks in terms of scale, pedestrian-oriented focus, and classically-derived landscape elements. However, they differ greatly in their geographic settings. The South Park Blocks is situated at the heart of the urban city center, while Washington Park is sited outside of the urban core and associated with the vast wooded landscape of its immediate neighbor, Forest Park. Washington Park encompassed large park attractions, which further distinguished it from its urban-centered South Park Blocks. Due to these distinct differences, Washington Park does not make for a strong comparative property type.

Progressive Era Planning and City Beautiful Movement (1900-1920)
By the early 1900s, the South Park Blocks were well-established with the completion of the initial planting scheme by Louis Pfunder. The park’s early development is reflective of the City Beautiful Movement, at a time when the city was developing its first comprehensive plan under the Olmsted Plan of 1903. John C. Olmsted, who recognized their contribution as open space in the heart of the city, incorporated the Park Blocks as an

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197 The elk statue was recently removed by the City of Portland during the Black Lives Matter protests.
199 A single restroom building, designated for women and men, were also constructed. For several decades, men could be escorted away by police from Chapman Square. Women, on the other hand, were not excluded from Lownsdale Square. Sexual segregation never was mandated or even suggested in the South Park Blocks. Robin Wilcox, The Landscape’s Guide to Portland, Oregon, “The Plaza Blocks: Chapman & Lownsdale Squares,” accessed July 30, 2020, https://www.asla.org/Portland; Portland Parks & Recreation, “Chapman and Lownsdale Squares,” accessed July 30, 2020, https://www.portlandoregon.gov/parks.
200 The Plaza Blocks are directly adjacent to the Mark O. Hatfield U.S. Courthouse and the Multnomah County Justice Center, as of this writing both parks have become the center of the Black Lives Matter demonstrations which have been significantly-altered by protest activity.
integrated element. Upgrades proposed under the Olmsted Plan were carried out in 1908 under Parks superintendent Emanuel T. Mische, included reseeding the turf; planting a variety of "shrubs and flowerbeds, planting colorful ornamentals and roses"; and improving the walkways and benches.203

A NRHP Multiple Property Nomination for "The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921" provides an appropriate context. 204 Two comparative examples of later Portland parks from this period, based on their association with community development and planning (Criterion A) and landscape architecture (Criterion C), include Holladay Park and Laurelhurst Park.

Holladay Park
Situated on Portland's east side, the 4.5-acre Holladay Park is composed of two city blocks situated between NE Eleventh and Thirteenth avenues between NE Multnomah and Holladay streets. The city inherited the park in 1870, the same year that Portland consolidated with the city of East Portland.205 Holladay Park's redesign was carried out by Mische, following a number of recommendations included in Olmsted's 1903 Parks Report. The park was "landscaped in a formal, symmetrical manner as a city square, befitting its urban location, small size and level topography."206 form, symmetrical manner as a city square, befitting its urban location, small size and level topography" and is representative of the "first major landscaped open space within a rapidly developing part of the city."207 Over the years, Holladay Park underwent further redevelopments in an effort to make it more attractive for public activity; however, these alterations significantly impacted the park’s relationship with the City Beautiful Movement and diminished its historic integrity.208

Laurelhurst Park
Located on Portland’s east side, Laurelhurst Park is distinguished from the South Park Blocks in terms of setting, design layout, and characteristic landscape features. The 26.8-acre residential site was developed beginning in 1909, at a time when the City Beautiful movement was at its peak in civic planning. The newly-established park was a product of its time and embraced the principles espoused by Frederick Law Olmsted, taking full advantage of the area’s natural setting.209

The new park offered its designers a single 26.8-acre opportunity to create a landscape on such a grand scale. Unlike the planar South Park Block site, Laurelhurst Park’s site reflected the existing topography, including hills, meadows, walking paths, a lake and plateau. This was an entirely different opportunity than that presented by the constrained urban setting of the South Park Blocks. Additionally, Mische sought to make Laurelhurst Park a showplace featuring trees of varied species, ranging from broadleaf to evergreen and conifers. This was in stark contrast to the South Park Blocks where the trees were intentionally restrained to a limited palette of deciduous trees. Although the South Park Blocks exhibited European-derived neo-classicism in its form and detail, Laurelhurst Park is perhaps the city's best example of the City Beautiful Movement in Portland.

205 Holladay Park is named after Ben Holladay, an entrepreneur who came to Oregon from San Francisco in 1868 and built two large hotels in the area. The park represents an early park from the Founding Era Properties of Portland (1850 to 1870) and was the first publicly held public open space on the east side until the acquisition of Columbia Park in 1891. Portland Parks and Recreation, Cultural Resource Management Plan: Planning Framework and Implementation, Appendix 1.2.
208 The park is bounded on the north by the Lloyd Center, a large enclosed shopping mall; on the west by a large hotel; on the east by a movie theater; and on the south by a multi-level parking garage with street-level retail spaces.
209 Olmsted's six design principles included unified composition, orchestration of movement and use, sustainable design and environmental conservation, and comprehensive approach.
For Portland, the 1960s were a period of rapid transformation with city leaders looking for ways to introduce the beneficial attributes of nature into the city. This period of urban renewal marked the beginning of a renaissance – for both downtown Portland and American public space. Like many other American inner cities, Portland’s downtown fell into decline after WWII with residents fleeing the city and regional malls like Lloyd’s Center drawing shoppers away from the downtown core. As a result, older buildings either fell into disrepair or were cleared for more parking. By 1962, the Portland Development Commission condemned fifty-four blocks for redevelopment, thus launching its first large-scale urban renewal effort to transform and invigorate a portion of its downtown – and creating a “city within a city.” Called Portland Center, the city teamed with the leading national architecture firm of Skidmore Owings and Merrill (SOM). A centerpiece of this redevelopment project was the Portland Open Space Sequence (now known as the Halprin Open Space Sequence), designed by the well-known landscape architecture firm of Lawrence Halprin and Associates. This park sequence consisted of a “series of interactive fountains, plazas, and connecting pathways” completed between 1963 and 1970. The park sequence, which was listed in the NRHP, is significant as Portland’s most influential works of landscape architecture.210

During the 1970’s, civic leaders saw the opportunity to replace blighted areas with more healthful urban spaces and places by adopting the promise of healthful city living. Often this was sought through the development of privately-held public spaces using the stripped-down aesthetics of mid-century modernism, such as Portland’s South Auditorium Urban Renewal District. A similar large-scale redevelopment plan, called the University District, was undertaken jointly by the City of Portland and PSU. As stated in the above Section 8 narrative, this project directly involved the South Park Block’s southern-most six blocks. Unlike the Halprin Open Space Sequence which created an entirely new urban park setting, this project involved redeveloping portions of an existing park portion with modernist design upgrades. The University District plan, which was intended to accommodate student use of the park blocks bisecting the urban campus, included the elimination of vehicular access at College, Hall, Harrison and Montgomery streets for pedestrian use and the introduction of new interior hardscape for improved pedestrian cross-flow. Additionally, new park furnishings were installed including wood benches and backless seating groupings, as was a small amphitheater. Like other urban renewal projects in Portland, planning was on a large-scale which sought to introduce a modernist aesthetic. These changes could have imposed adverse effects on the character of the South Park Blocks had it not been for the foresight of university leadership at the time, who urged restraint. As a result, the final execution of the plan incorporated a more restrained modernist vocabulary that was compatible with the park’s original character as an adaptable, green open space.211

**LEGACY OF THE SOUTH PARK BLOCKS**

Chet Orloff – historian, writer, and PSU professor – describes the legacy of the South Park Blocks as a “spine of great and growing institutions, public art and plazas, diverse architecture, and open space, the Park Blocks support, inform, and energize the culture of the city. They are among the elemental Portland spaces.”212 Known as Portland’s ‘extended family room,’ the South Park Blocks has attracted both residents and visitors alike and provided a space for a diverse range of activities and civic events over the years. *The New York Times* sums up the park’s place as “literally at the heart of the city’s cultural life.”213

From the outset, the South Park Blocks has served its fundamental purpose – as an open and green release from the increasing growth and density of the surrounding city. The original concept for the linear open space

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213 Portland’s Pioneer Courthouse Square is known as the city’s “living room.” Boss, “What’s doing in: Portland.”
was defined by its restrained architectural vocabulary: a ground plane of grass; seasonal overarching deciduous tree canopy; long axial views; grid of trees in ordered rows; promenade circulation; restrained planting and materials palette; and framing architecture of civic, institutional, and educational buildings. The park’s layout offered an elemental, inspirational and powerful visual experience. And, that simplicity has endowed the park with a great capacity to endure.

Today, the South Park Blocks sequence continues to serve as what Frederick Law Olmsted and other nineteenth-century urban greenspace advocates referred to as the “lungs of the city.” This enduring, accommodating, pedestrian-friendly promenade of twelve green blocks in the heart of Portland remains largely as it has for the past 168 years.

In a September 1983 Portland Historic Landmarks Commission hearing, in which the city presented a park proposal that would have significantly altered its historic design and character, well-known architect William J. Hawkins III eloquently conveyed the following message: “I’m worried that you are taking something that is a perfectly simple statement and you’re filling it with things,” adding that the park design “is a cathedral of trees with a simple floor of grass. If it’s good enough for Versailles, why isn’t it good enough for Portland?”

In spite of the constant pressure from its surrounding dense urban context, the South Park Blocks open space continues to communicate its key character-defining features that embody its cohesiveness and historical importance. Unchanged is the simple open space within well-defined boundaries. The stately deciduous trees continue to organize the whole and mark the seasons forming arched canopies that frame distant views. The result is a historic park inviting to all for quiet contemplation or active use in Portland’s densest of neighborhoods.

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9. Major Bibliographical References

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


Coffin vs. the City of Portland. May 12, 1886. OR Supreme Court. Westlaw.


City of Portland Ordinance No 1929, 1877. On file at the City Auditor Archives and Records Office.


South Park Blocks


Loeb, Max. *A Memorial Park and Civic Center Development for the Hill South of the Park Blocks in Portland*, Model 1932.

Low, Robert J. Letter from PSU Acting President to John Kenward, Chairman of the Portland Development Commission, July 22, 1970.

Lownsdale Plat Map, December 3, 1852, on file at the Oregon Historical Society.

Lownsdale vs. the City of Portland Volume 1, *Deady’s Reports*.

Lownsdale vs. the City of Portland. January 8, 1861. Case No. 8,578 OR District Court. Westlaw.

South Park Blocks


South Park Blocks  


The Oregonian, “Busiest Outdoor Season Now Has City Bureau of Parks Occupied.” March 20, 1921.

The Oregonian, “Festival of Roses, Pageantry and Sports Opens Tuesday.” June 18, 1922.

The Oregonian, October 20, 1974.

The Oregonian July 1, 1969.


South Park Blocks
Name of Property

Multnomah Co., OR
County and State

Wolfe, Gregory B. Letter from PSU President to John Kenward, Chairman of the Portland Development Commission, Undated.

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: 

Historic Resources Survey Number (if assigned): N/A
South Park Blocks
Name of Property

Multnomah Co., OR
County and State

10. Geographical Data

Acreage of Property  8.76 acres
(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>4</td>
<td>45.5010°</td>
<td>-122.686°</td>
</tr>
</tbody>
</table>

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

The South Park Blocks is an 8.76 acre linear sequence of twelve blocks (referenced herein as Blocks No. 1-12) in downtown Portland, Multnomah County, Oregon, on land variously described as Blocks 7 to 18, Portland Park Blocks, in Section 4, Township 1 South, Range 1 East WM. Officially addressed as 1003 SW Park Avenue, it is set on a gently sloping site and extends 1,560 feet from SW Salmon Street (N) to SW Jackson Street (S), along an NNE-SSW axis, parallel to the Willamette River frontage to the east. Each block measures 100’ wide by 200’ long, which is unique in a city platted in a standardized 200-foot square block grid. The park sequence is bounded by the interior northern curb line of SW Jackson Street on the south, the interior southern curb line of SW Salmon Street on the north, the interior western curb line of SW Park Avenue on the east, and the interior eastern curb line of SW Park Avenue on the west. This South Park Blocks sequence nomination defines a non-contiguous historic district which excludes the east west-crossing right-of-ways (SW Salmon, SW Main, SW Madison, SW Jefferson, SW Columbia, SW Clay, SW Market, SW Montgomery, SW Harrison, SW Hall, SW College and SW Jackson Streets). The nominated blocks extend only to the northern and southern curb lines respectively.

Boundary Justification  (Explain why the boundaries were selected.)

The South Park Blocks nomination boundary is confined to the park’s original footprint. The South Park Blocks is a twelve-block sequence of open space extending 1,560’ along an NNE-SSW axis. The park district boundary is defined by interior northern curb line of SW Jackson Street on the South; the interior southern curb line of SW Salmon Street on the North; the interior western curb line of SW Park Avenue on the east, and the interior eastern curb line of SW Park Avenue on the west. Just as the SW Park Avenue E and W right-of-ways are excluded from the district, the crossing, East/West street right of ways are not included in this district nomination. District boundaries along these streets occur at each of the streets respective north and south curb line. The park area has been consistently defined since its original platting in 1852. With the exception of minor curb line alignment for on-street parking on SW Park Avenue West in 1963, there have been few changes to the park’s historic boundaries.
South Park Blocks                 Multnomah Co., OR
Name of Property                  County and State

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).
South Park Blocks  
Multnomah Co., OR

Name of Property: South Park Blocks

County: Multnomah  
State: OR

Photographer: Richard (Dick) Kaiser, Ronald Cooper

Date Photographed: February 2020, March 2020, June 2020

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

**Photo 1 of 20**: OR_MultnomahCounty_SouthParkBlocks_0001
Detail: “Rebecca at the Well”, 1926 Sculptor: Oliver L. Barrett in Shemanski Fountain by Carl L, Linde, Block 12, View SW, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 20, 2020

**Photo 2 of 20**: OR_MultnomahCounty_SouthParkBlocks_0002
Detail: Benson Bubblers, Block 12, Linde, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 20, 2020

**Photo 3 of 20**: OR_MultnomahCounty_SouthParkBlocks_0003
Abraham Lincoln Memorial, 1928, Sculptor: George Fite Waters, Lincoln Square, Block 11, View SE, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 21, 2020

**Photo 4 of 20**: OR_MultnomahCounty_SouthParkBlocks_0004
Traditional Park Benches, Block 11, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 20, 2020

**Photo 5 of 20**: OR_MultnomahCounty_SouthParkBlocks_0005
“Rough Rider”, Theodore Roosevelt Memorial, 1922, Sculptor: Alexander Phimister Proctor, Roosevelt Square, Block 10, View East, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 27, 2020

**Photo 6 of 20**: OR_MultnomahCounty_SouthParkBlocks_0006
Axial View with Street Car, Block 6, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 20, 2020

**Photo 7 of 20**: OR_MultnomahCounty_SouthParkBlocks_0007
Axial View, Block 7, View North, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 17, 2020

**Photo 8 of 20**: OR_MultnomahCounty_SouthParkBlocks_0008
Axial View, Block 6, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 20, 2020
South Park Blocks
Name of Property

Multnomah Co., OR
County and State

Photo 9 of 20: OR_MultnomahCounty_SouthParkBlocks_0009
Axial View, Block 10, View North, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 20, 2020

Photo 10 of 20: OR_MultnomahCounty_SouthParkBlocks_0010
View of Equestrian Sculpture, Block 10, View SE, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 21, 2020

Photo 11 of 20: OR_MultnomahCounty_SouthParkBlocks_0011
Axial View, Block 6, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 27, 2020

Photo 12 of 20: OR_MultnomahCounty_SouthParkBlocks_0012
Public Market, Block 5, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 27, 2020

Photo 13 of 20: OR_MultnomahCounty_SouthParkBlocks_0013
“Holon” Sculpture, Block 3, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 27, 2020

Photo 14 of 20: OR_MultnomahCounty_SouthParkBlocks_0014
Axial View, Block 3, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 27, 2020

Photo 15 of 20: OR_MultnomahCounty_SouthParkBlocks_0015
View of Play Structure, Block 1, View North, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 27, 2020

Photo 16 of 20: OR_MultnomahCounty_SouthParkBlocks_0016
Evening View, Block 12, View South, South Park Blocks
Photographer: Richard (Dick) Kaiser, March 5, 2020

Photo 17 of 20: OR_MultnomahCounty_SouthParkBlocks_0017
“Rough Rider” Sculpture, Block 10, View East, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 17, 2020

Photo 18 of 20: OR_MultnomahCounty_SouthParkBlocks_0018
Abraham Lincoln Sculpture, Block 11, View West, South Park Blocks
Photographer: Richard (Dick) Kaiser, February 27, 2020

Photo 19 of 20: OR_MultnomahCounty_SouthParkBlocks_0019
Aerial Panoramic, Block 1, View North, South Park Blocks
Photographer: Ronald Cooper, June 30, 2020

Photo 20 of 20: OR_MultnomahCounty_SouthParkBlocks_0020
Aerial Panoramic, Block 6, View North, South Park Blocks
Photographer: Ronald Cooper, June 30, 2020

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.
South Park Blocks
Name of Property

Multnomah Co., OR
County and State

Photo Location Map

SOUTH PARK BLOCKS PHOTO LOCATION PLAN
Corner Lat/Long: NW45.5177°/-122.682° NE45.5176°/-122.682° SE45.5096°/-122.686° SW45.5010°/-122.686°
List of Figures
(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient
maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

Figure 1: Regional Location Map
Figure 2: Local Location Map
Figure 3: Tax Lot Map - Multnomah County Assessor MTL 1SE3BB-06100
Figure 4: Tax Lot Map - Multnomah County Assessor MTL 1SE3BB-06500
Figure 5: Tax Lot Map - Multnomah County Assessor MTL 1SE3BB-04100
Figure 6: Site Plan
Figure 7: Lownsdale Map, 1852
Figure 8: HISTORIC PHOTO: Early Portland Panoramic Photograph, near South Park Blocks, nd
Figure 9: HISTORIC PHOTO: Aerial Photograph of South Park Blocks, view northeast, showing
initial planting of Elms and Lombardy poplars between Salmon and Hall St, 1878
Figure 10: HISTORIC PHOTO: South Park Blocks Rose Festival, June 1925
Figure 11: HISTORIC PHOTO: South Park Blocks Rose Festival, June 1925
Figure 12: HISTORIC PHOTO: Photo of PSU Students, South Park Blocks, Facing south, 1976
Figure 13: HISTORIC PHOTO: Photo of Shemanski Fountain, November 15, 1967
Figure 14: HISTORIC PHOTO: Aerial Photo of Foothill Freeway R.O.W., as proposed, ca 1938
Figures 15-26: South Park Blocks, Block by Block Detail Plans
Figure 27: Additional Historical Documentation
South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 1: Regional Location Map
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number  Additional Documentation  Page  63

Figure 2:  Local Location Map

South Park Blocks
Name of Property  Multnomah Co., OR
County and State  N/A
Name of multiple listing (if applicable)

SOUTH PARK BLOCKS
Corner Lat/Long: NW45.5177°/122.6822° NE45.5176°/122.6817° SE45.5096°/122.6860° SW45.5097°/122.6865°
Figure 3: Tax Lot Map
South Park Blocks
Name of Property: Multnomah Co., OR
County and State: N/A
Name of multiple listing (if applicable):

Figure 4: Tax Lot Map
South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 5: Tax Lot Map
**South Park Blocks**

**Name of Property**
Multnomah Co., OR

**County and State**
N/A

**Name of multiple listing (if applicable)**

---

**Figure 6: Site Plan**

![Site Plan](image_url)

**SOUTH PARK BLOCKS SITE PLAN**

Corner Lat/Long: NW45.5177°/−122.682° NE45.5176°/−122.682° SE45.5096°/−122.686° SW45.5010°/−122.686°
Figure 7: 1852 Lownsdale’s Map
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number  Additional Documentation  Page 69

Figure 8: Undated Early Portland panoramic photograph near South Park Blocks
Image courtesy of Oregon Historical Society [019143]
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 9: 1878 aerial photograph of South Park Blocks, looking northeast, showing initial planting of elms and Lombardy poplars between Salmon and Hall St
Image courtesy of Oregon Historical Society [23454]
South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 10: South Park Blocks Rose Festival, June 1925
Image courtesy of Portland Archives
National Register of Historic Places
Continuation Sheet

Section number Additional Documentation Page 72

South Park Blocks
Name of Property
Multnomah Co., OR
County and State N/A
Name of multiple listing (if applicable)

Figure 11: South Park Blocks Rose Festival, June 1925
Image courtesy of Portland Archives
National Register of Historic Places
Continuation Sheet

Section number | Additional Documentation | Page | 73 |

Figure 12: 1976 photo of students in the South Park Blocks, facing south
Image courtesy of PSU Library University Archives [RS7911]
South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 13: Photo of Shemanski Fountain, November 15, 1967
Image courtesy of Portland Archives [A2001-066.219]
National Register of Historic Places
Continuation Sheet

Figure 14: Aerial photo of proposed Foothill Freeway R.O.W. ca 1938
Image courtesy of Portland Archives [a2010-001.92]
Figure 15: South Park Blocks, Block 1 Detail Plan
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Additional Documentation Page 77

South Park Blocks
Name of Property Multnomah Co., OR
County and State N/A
Name of multiple listing (if applicable)

Figure 16: South Park Blocks, Block 2 Detail Plan

South Park Blocks - Block by Block Detail

Block 2

N.T.S.
Figure 17: South Park Blocks, Block 3 Detail Plan
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number  Additional Documentation  Page  79

South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 18: South Park Blocks, Block 4 Detail Plan

KEY

- Tree Canopy
- Hardscape/Walkways
- Lawn
- Non-contributing Resources
- Pedestrian Lights
- Public Art
- Native/Ornamental Flower Beds
- District Boundary (Interior curb line)
- Benches
- Monuments/Fountains
- Alterations
- Contributing Resources

Tree Species
- Elm
- Ash
- Linden
- Maple
- Oak
- Beech
- Sycamore
- Locust
- Hawthorn

South Park Blocks - Block by Block Detail

N.T.S.  Block 4

Numerical tree notations are trunk calipers (diameter in inches) from a 2016 field survey.
Figure 19: South Park Blocks, Block 5 Detail Plan
Figure 20: South Park Blocks, Block 6 Detail Plan
Figure 21: South Park Blocks, Block 7 Detail Plan
Figure 22: South Park Blocks, Block 8 Detail Plan
South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 23: South Park Blocks, Block 9 Detail Plan

![South Park Blocks - Block by Block Detail](image-url)

**KEY**
- Tree Canopy
- Hardscape/Walkways
- Lawn
- Non-contributing Resources
- Pedestrian Lights
- Public Art
- Native/Ornamental Flower Beds
- District Boundary (interior curb line)
- Benches
- Monuments/Fountains
- Alterations
- Contributing Resources

**Tree Species**
- Elm
- Ash
- Linden
- Maple
- Oak
- Beech
- Sycamore
- Locust
- Hawthorn

Numerical Tree Notations are trunk calipers (diameter in inches) from a 2016 field survey. ND indicates new data.

South Park Blocks - Block by Block Detail
N.T.S.  Block 9

84
Figure 24: South Park Blocks, Block 10 Detail Plan
South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 25: South Park Blocks, Block 11 Detail Plan

South Park Blocks - Block by Block Detail
N.T.S.
Figure 26: South Park Blocks, Block 12 Detail Plan
Figure 27: Additional Historical Documentation

Several local repositories contain an extensive collection of historic photographs and graphic documentation related to the South Park Blocks, including the Oregon Historical Society Digital Archives, City of Portland Archives and Record Management, and Portland State University Special Collections & University Archives.

Due to our volunteer citizens group effort with no budget and during the Covid crisis, we were limited in acquiring these digital images for the purposes of this National Register nomination. Images identified during our research for the preparation of the nomination include the following list.

- Plan of Portland, ca 1845 [OHS No 82329]
- Plan of Portland showing the Park Blocks and Plaza Blocks, ca 1846 [OHS No 82328]
- 1848 Plat Map showing the dedicated row of park blocks [OHS]
- Panoramic view of Portland showing the vacant land of the South Park Blocks in the distance, 1867 [OHS No. 21590]
- 1873 Engraving of the west side of Portland with the South Park Blocks depicted along the upper edge [OHS]
- Historic engraving from West Shore Magazine, June 1882, showing view of South Park Blocks planted with rows of trees with split-rail wood post fence [OHS No. 734]
- Photo of South Park Blocks with diagonal walkways, benches, and closely planted trees, ca 1910 [OHS No. 72437]
- Photo of South Park Blocks, ca 1910 [OHS No. 68009]
- Preliminary plan of Hillside Parkway by E.T. Mische, showing South Park Blocks at far right, 1912 [OHS Map Collection, Dr. 64, F2]
- Greater Portland Plan of 1912 by Edward Bennett [OHS No. 44334]
- Toddler with miniature baby carriage on walk in the South Park Blocks, with First Congregational Church in background [OHS No. 015793]
- 1965 photo of college students basking in spring sun in the South Park Blocks [OHS No. 007594]
- Photo of PSU students in campus blocks [PSU Library University Archives]
- Photo of PSU students in South Park Blocks [PSU Library University Archives]
- Photo of South Park Blocks decorated for Rose Festival with special lighting and bedding plants, ca 1918 [OHS, Stout, No. 253]
- 1925 photo of military men standing at ease with crowd beyond during “Oregon Invites the World Celebration” [OHS No. 0323G061]
South Park Blocks
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

- 1925 photo of “Oregon Invites the World Celebration” platform set-up on Madison St in the South Park Blocks [OHS No. 0323G053]
- First Annual Art Show in South Park Blocks, July 1949 [OHS No. 51945]
- 1949 photo of crowd watching Panthers in action at Oregon Society of Artists Annual
- 1970 Portland riot police on the PSU campus during solidarity demonstrations in the wake of students killed at Kent State University [OHS]
- 1970 photo of Portland police preparing to dismantle a tent in the South Park Blocks while students and anti-war protestors block their path
- 1970 photo of PSU students protecting a “medical tent” that stood in the South Park Blocks between SW Harrison and Montgomery St where “young people make their last stand after barricades toppled
- 1922 photo of Roosevelt groundbreaking ceremony with President Calvin Coolidge
- 1974 photo of Theodore Roosevelt “Rough Rider” statue from lawn between SW Madison and Jefferson [City of Portland Archives and Record Management, AP/6301]
- 1949 photo of Abraham Lincoln statue between SW Main and Madison, looking southeast [City of Portland Archives and Record Management, A2005-005.35.1-35.3]
- 1975 photo of Abraham Lincoln statue between SW Main and Madison, looking northwest [City of Portland Archives and Record Management, AP/6302]
- c. 1929 photo of Shemanski Square looking toward Masonic Temple [City of Portland Archives and Record Management]
- 1967 photo of Shemanski Fountain looking north [City of Portland Archives and Record Management, A2001-066.219]
- Photo of 1975 dedication of Farewell to Orpheus fountain [OHS]
South Park Blocks  
Multnomah County: OR

Photos 1 & 2 of 20:

Photo Log

Name of Property: South Park Blocks
City or Vicinity: Portland
County: Multnomah  State: Oregon
Photographer: Richard (Dick) Kaiser
Date Photographed: February 20, 2020

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

“Rebecca at the Well”, 1926 Sculptor: Oliver L. Barrett
Shemanski Fountain by Carl L, Linde
Block 12, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0001)

Benson Bubblers, Block 12, Linde, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0002)
Photos 3 & 4 of 20:

Photo Log

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<tr>
<td>County</td>
<td>Multnomah</td>
</tr>
<tr>
<td>State</td>
<td>Oregon</td>
</tr>
<tr>
<td>Photographer</td>
<td>Richard (Dick) Kaiser</td>
</tr>
<tr>
<td>Date Photographed</td>
<td>February 20 &amp; 21, 2020</td>
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</tbody>
</table>

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

Abraham Lincoln Memorial, 1928, Sculptor: George Fite Waters
Lincoln Square, Block 11, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0003)

Traditional Park Benches, Block 11, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0004)
Photos 5 & 6 of 20:

**Photo Log**

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<td>County:</td>
<td>Multnomah</td>
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<td>State:</td>
<td>Oregon</td>
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<tr>
<td>Photographer:</td>
<td>Richard (Dick) Kaiser</td>
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<td>Date Photographed:</td>
<td>February 20 and 21, 2020</td>
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Description of Photograph(s) and number, include description of view indicating direction of camera:

“Rough Rider”, Theodore Roosevelt Memorial, 1922, Sculptor: Alexander Phimister Proctor, Roosevelt Square, Block 10, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0005)

Axial View to South, Block 7, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0006)
South Park Blocks  
Multnomah County: OR

Photos 7 & 8 of 20:

Photo Log

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<td>Photographer:</td>
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<td>Date Photographed:</td>
<td>February 20 &amp; 21, 2020</td>
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Description of Photograph(s) and number, include description of view indicating direction of camera:
Axial View to North, Block 5, South Park Blocks  
(OR_MultnomahCounty_SouthParkBlocks_0007)

Axial View to South, Block 8, South Park Blocks  
(OR_MultnomahCounty_SouthParkBlocks_0008)
**Photo Log**

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<td>State:</td>
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<tr>
<td>Photographer:</td>
<td>Richard (Dick) Kaiser</td>
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<td>Date Photographed:</td>
<td>February 20 &amp; 21, 2020</td>
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Description of Photograph(s) and number, include description of view indicating direction of camera:

Axial View to North, Block 10, South Park Blocks  
*(OR_MultnomahCounty_SouthParkBlocks_0009)*

Axial View to South, Block 10, South Park Blocks  
*(OR_MultnomahCounty_SouthParkBlocks_0010)*
**South Park Blocks**  
**Multnomah County: OR**

Photos 11 & 12 of 20:

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<td><strong>City or Vicinity:</strong> Portland</td>
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<td><strong>Photographer:</strong> Richard (Dick) Kaiser</td>
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<td><strong>Date Photographed:</strong> February 27, 2020</td>
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Description of Photograph(s) and number, include description of view indicating direction of camera:

View to South, Block 6, South Park Blocks  
(OR_MultnomahCounty_SouthParkBlocks_0011)

View to South, Public Market, Block 3, South Park Blocks  
(OR_MultnomahCounty_SouthParkBlocks_0012)
South Park Blocks
Multnomah County: OR

Photos 13 & 14 of 20:

Photo Log

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

View to South, Block 4, South Park Blocks

(OR_MultnomahCounty_SouthParkBlocks_0013)

Axial View to South, Block 5, South Park Blocks

(OR_MultnomahCounty_SouthParkBlocks_0014)
Photos 15 & 16 of 20:

**Photo Log**

**Name of Property:** South Park Blocks

**City or Vicinity:** Portland

**County:** Multnomah  
**State:** Oregon  

**Photographer:** Richard (Dick) Kaiser

**Date Photographed:** February 20 & March 5, 2020

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

View to North, Block 1, South Park Blocks  
(OR_MultnomahCounty_SouthParkBlocks_0015)

View to South, Block 12, South Park Blocks  
(OR_MultnomahCounty_SouthParkBlocks_0016)
Photos 17 & 18 of 20:

Photo Log

Name of Property: South Park Blocks
City or Vicinity: Portland
County: Multnomah
State: Oregon
Photographer: Richard (Dick) Kaiser
Date Photographed: February 20, 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:
“Rough Rider”, Theodore Roosevelt Memorial, 1922
Sculptror: Alexander Phimister Proctor, Roosevelt Square, Block 10, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0017)

Abraham Lincoln Memorial, 1928, Sculptor: George Fite Waters,
Lincoln Square, Block 11, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0018)
### Photo Log

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<td>Photographer:</td>
<td>Ronald Cooper</td>
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<td>Date Photographed:</td>
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Description of Photograph(s) and number, include description of view indicating direction of camera:
Aerial Panoramic, Block 1, View to North, South Park Blocks
(OR_MultnomahCounty_SouthParkBlocks_0020)

Aerial Panoramic, Block 6, View North, South Park Blocks
(OR_MultnomaCounty_SouthParkBlocks_0020)