

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 Laurelhurst Historic District

other names/site number _____

Name of Multiple Property Listing Historic Residential Suburbs in the United States, 1830-1960

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

2. Location

street & number Roughly bound by NE Stark, NE 44th, NE Senate, and NE 32nd ☐ not for publication

city or town Portland ☐ vicinity

state Oregon code OR county Multnomah code 051 zip code 97232,97214+

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:

 entered in the National Register determined eligible for the National Register

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

 other (explain:) _____

Signature of the Keeper

Date of Action

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5. Classification

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

☒ private
☒ public - Local
☐ public - State
☐ public - Federal

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

☐ building(s)
☒ district
☐ site
☐ structure
☐ object

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

Contributing	Noncontributing	
1300	435	buildings
3	0	site
0	0	structure
7	0	object
1310	435	Total

Number of contributing resources previously listed in the National Register

7 (1 site; 6 buildings)

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling
LANDSCAPE / park
EDUCATION / school
RELIGION / religious facility

Current Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling
LANDSCAPE / park
EDUCATION / school
DOMESTIC / multiple dwelling
RELIGION / religious facility

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19th & 20th C. REVIVALS / Colonial Rev
LATE 19th & 20th C. REVIVALS / Tudor Rev.
LATE 19th & 20th C. REVIVALS / Mission/
Spanish Colonial Rev.
LATE 19th & EARLY 20th C. AMERICAN
MOVEMENTS / Prairie School
LATE 19th & EARLY 20th C. AMERICAN
MOVEMENTS / Bungalow/ Craftsman

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: WOOD; WOOD / Shingle;
BRICK; STUCCO; SYNTHETICS /
vinyl
roof: ASPHALT
other: WOOD; BRICK; STONE; METAL

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Narrative Description

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

Summary Paragraph

Laurelhurst is a 392-acre residential neighborhood in Portland, Oregon, located thirty-two city blocks east of the Willamette River. Most of the neighborhood is in northeast Portland, with only the southernmost quarter, below E Burnside Street, in southeast Portland. NE/SE César E Chávez Boulevard intersects with NE Glisan Street at Coe Circle at the center of the neighborhood, forming a large roundabout and dividing the neighborhood into four quadrants.¹ Main entrances to Laurelhurst, characterized by their historic sandstone gates, are located in four perimeter locations. Overall, there are 1752 properties/resources within the Laurelhurst Historic District, including 7 objects (four entry gates, two lamp-posts, and a statue) and 4 sites (Laurelhurst Park, two alleys, and Coe Circle). The remainder are buildings. The most prevalent architectural styles are Colonial Revival, Craftsman, and English Cottage. Most resources date from the 1910s and 1920s, with a full 86% of the surveyed resources constructed before 1930. 1318, or 75% of these 1752 resources are contributing to the district. Contributing resources exhibit their original forms, materials, features, and designs despite, in some cases, minor alterations. Most commonly, alterations include the replacement of at least some of the original windows, and often the replacement of siding and/or the addition of rear volumes or dormers. Freestanding garages have often have been enlarged. As a whole, Laurelhurst has excellent historic integrity. The district includes the following character-defining features associated with the development of Laurelhurst from 1910-1948: intact curvilinear street layout with distinct quadrants and central roundabout; Joan of Arc statue; a development pattern exhibiting residential buildings in a range of period styles with planted front setbacks; Laurelhurst Park, a 27-acre property listed on the National Register; decorative pairs of "entry" markers; regularly spaced mature street trees; and associated features such as sidewalks, stamped curbs, historic light poles, and mature trees in yards throughout the neighborhood.

Narrative Description

Laurelhurst's overall street and block pattern is immediately distinctive from the typical Portland city grid that surrounds it. The spatial organization of the blocks into irregular curving shapes with abundant front landscape zones, small streets with mature trees arching overhead, and walkable pathways creates a pastoral, English garden-like experience. The plat illustrates the combination of a picturesque layout of gently curvilinear streets creating irregular and naturalistic block shapes with a more formal, Beaux-Arts influenced axial/ radial layout. Although not as unified a plan overall as Portland's Ladd's Addition (1891), Laurelhurst is unique in Portland for uniting these two City Beautiful-era planning expressions and knitting them into the rectilinear street pattern surrounding the neighborhood. Laurelhurst's layout exemplifies the characteristics of a Streetcar Suburb (1888-1928) with City Beautiful-inspired planning principles as described in the Historic Residential Suburbs of the United States Multiple Property Documentation form.²

Roadways and Sidewalks

According to the Laurelhurst Company's literature, the roads of Laurelhurst were designed to highlight and conform to the natural topography of the land, creating its distinct curvilinear road pattern. The roads that form the outer boundaries of the neighborhood are straight, as are NE Glisan Street and NE/ SE Cesar E Chavez Boulevard, which intersect at Coe Circle and visually divide Laurelhurst into four quadrants. All of the other roads in Laurelhurst are at least partially curvilinear, with the exception of the

¹ Cesar E Chavez Boulevard was named NE (or SE) 39th Street until 2010.

² Linda Flint McClelland, David L. Ames, and Sarah Dillard Pope, *Historic Residential Suburbs in the United States 1830-1960*. National Register of Historic Places Multiple Property Documentation Form, U. S. Department of the Interior, National Park Service, 2000: F54.

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first blocks north of SE Stark. The curving roads allow for scenery to “unfold” as one is traveling, creating a visual difference between Laurelhurst’s streetscapes and the orthogonal grid around the neighborhood. The roads themselves are paved with asphalt. The original streetcar lines and brick borders may still be under asphalt along both NE Sandy Boulevard (though Sandy Boulevard has been enlarged and is not included in the historic district boundary) and NE Glisan. The roads in Laurelhurst feature sidewalks on both sides. Walking to get to a destination was an everyday activity when the neighborhood was planned and the strongly pedestrian-friendly character remains a feature of Laurelhurst. Later automobile-era suburbs often included cul-de-sacs, which are not present in this neighborhood. Sidewalks in Laurelhurst are constructed with poured concrete panels, many of which still exhibit the construction stamps that name construction companies and dates of placement (see photo 14). Some curbs also still retain original metal loops that served as horse tie-ups, a standard amenity in 1910. Most sidewalks at intersections have been reconstructed to include ramps in two directions through the curb, and have received new yellow rubber ADA perceptible matrix mats. Many of the historic trees that line the roads in Laurelhurst have grown to such an extent that their root systems have begun to grow aboveground, causing cracks and bumps, warping the roads and sidewalks. Roadways in Laurelhurst are generally 60 feet in width (including planting strips, curbs, and sidewalks) with the exception of NE Glisan, E. Burnside, NE/ SE Cesar E. Chavez, and NE Hassalo, which are 80 feet. There are also two narrower alleyways, both running east-west in the SE quadrant of Laurelhurst.

The Laurelhurst Gates, pairs of sandstone arches that mark entry into the neighborhood at the major streets on the western and southern edges of the neighborhood, were built in 1910. Each arch consists of a primary square pillar capped by a ball, and connected over the sidewalk to another smaller pillar by a scrolled archway supported by carved brackets (see photo 8). One of these pairs of “gates” was removed south of Sandy Boulevard and Peerless Place, but the other three locations (NE Glisan east of 32nd, SE Cesar E Chavez Boulevard north of Stark, and E Burnside east of 32nd) are still pairs at both sides of the street to demarcate and celebrate the neighborhood. These pairs of archways strongly contribute to the sense of place and historic character of Laurelhurst.

Street lighting in the form of gas three-globe “cluster” lights were installed in Laurelhurst beginning in 1910 in the northwest quadrant (see Figure 25). By 1913, the lights began to be converted to electric operation. There are two of the original decorative metal poles still extant in the Laurelhurst neighborhood, both without their fittings or globes. These objects contribute to the sense of character of the Historic District.

Blocks and Lots

There were 117 blocks of various sizes and shapes platted in Laurelhurst, a handful of which no longer exist. Most blocks are somewhat rectangular in shape with the shorter dimension at about 200’ and formed by two back-to-back 100’ deep residential lots. Blocks have radial corners, with corner lots having a radius dimension of 10’.

The roundabout in the center of the Historic District, Coe Circle, marks the meeting point for the four quadrants. It has a radius of just under 80’ and is a generally flat circle of grass and trees within a curbed perimeter. Coe Circle, created as a streetcar stop along the pre-existing Glisan Avenue streetcar line, is a contributing feature of Laurelhurst’s layout. The Joan of Arc statue is placed south of center in the circle. The gold-painted bronze equestrian statue is mounted on a concrete base and is itself a contributing resource to the Laurelhurst Historic District (see photos 9 and 10).

Trees and Other Landscaping

Many of the trees in Laurelhurst were planted during its initial construction phase during the early Twentieth century. Tree types that were observed during the survey include cedars, pines, oaks, and maples of various subspecies. These mature trees create a huge canopy reaching in some locations across the street or entirely over the houses (see photos 12 and 13). While most of the largest trees are

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street trees, planted between the curb and sidewalk in the public right-of-way, there are also very large specimen trees in front or back yard areas. Trees overall cannot be overstated in terms of their impact on the character and feel of the neighborhood. An aerial view of Laurelhurst today actually still illustrates the plat boundaries by the extent of green tree canopy. There are currently eight designated Heritage trees, as designated by the City of Portland, in Laurelhurst.³ One of these is in Laurelhurst Park, three are street trees, and four are on private property. A 2014 Laurelhurst neighborhood street tree inventory found a total of 3694 trees in rights-of-way alone, the majority of which are various types of maples. Other trees with high representations are ash, cherry, elm, dogwood, plum, and birch.⁴ The map produced by the 2014 tree inventory illustrates that on streets with a high percentage of mature trees remaining, these trees are typically the same species along a block frontage. For instance, moving north along NE 32nd Avenue from NE Everett Street, the predominant tree type on the east side of the street is Elm at least until NE Oregon Street (the street is NE 33rd Avenue at this point), where the predominant species switches to Silver Maples. On Wasco Street between NE 37th Avenue and NE Cesar E Chavez Boulevard, the predominant mature species on both sides of the street is Horse Chestnut. Broad, deciduous trees planted in groups or along block faces of the same species, using a regularized spacing (30' between trees was the typical distance when the Laurelhurst Company planted them) are a character-defining feature of Laurelhurst.

Lots within Laurelhurst were historically designed to remain open lawn areas with some planted beds or borders, but as ownership over time has changed, many front yards have changed. These changes included the addition of lower level garages with driveways and curb cuts, terracing, the construction of stairs and low retaining walls, and the replacement of lawn with additional flower and shrub plantings. Landscaping in some cases has grown up so much as to obscure the front of the house from the right of way. Despite these changes, most front yards retain an open garden feeling that strongly contributes to the character of the public realm.

Laurelhurst Park

Laurelhurst Park is located in the southwest quadrant of Laurelhurst. It was individually listed on the National Register of Historic Places in 2001, not counting the southern "playground" block between SE Oak and SE Stark. The Park paths, features, and layout were designed by horticulturalist and designer Emanuel T. Mische who served as the parks director for the City of Portland from 1908 to 1914 after working for the Olmsted Brothers landscape firm. The nomination found the land within the boundaries of the original park (26.81 acres), including Concert Grove, Children's Lawn, Plateau Meadow, Broad Meadow, Picnic Grove, and Rhododendron Hill, to be contributing sites. Ankeny Street Comfort Station, the park's circulation system, and Firwood Lake were found to be contributing structures. Laurelhurst Park, including the southern playground block, is an anchor of the neighborhood layout, a major amenity, and a defining feature of the Historic District.

Typologies and Uses: Residences, Residential Forms and Groupings

Single-family residences are by far the most prevalent building use and typology in Laurelhurst. Many houses also have a free-standing or attached garage. Across the United States from the 1890s into the 1920s as the ideal suburban home was being refined and developed, houses were becoming more technologically innovative and less formal in layout. Two principal house typologies emerged during this period, the bungalow and the American Foursquare. Both of these were often mass-produced and offered for sale by catalog. The Foursquare is a uniquely American typology, first appearing in the 1890s. A typical Foursquare house is boxy and more vertical than horizontal in form, usually two to two-

³ Heritage trees throughout the City are recognized by City Council for their unique size, age, and historic or horticultural significance. Once designated they cannot be removed without the consent of the City Council and the Urban Forestry Commission.

⁴ Portland Parks & Recreation, *Laurelhurst Street Tree Inventory and Street Plan*, 2014. Accessed online at https://www.portlandoregon.gov/parks/article/433143#plans_and_reports

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and-a-half stories in height. A single-height porch usually runs across most or all of the front of the house, and the layout is generally four major rooms on each level. Like bungalows, Foursquare houses can appear in a variety of styles.⁵ Colonial Revival style Foursquares predominate in some areas, but in the Pacific Northwest the Craftsman Foursquare is the most common style. Laurelhurst has many Craftsman or Prairie School style Foursquares. One example of a Prairie School style Foursquare is the 1914 house at 3409 NE Oregon. The house is a boxy volume with three levels of hipped roofs from the full-width porch to the primary roof to a hipped dormer at the upper level. The typical bungalow is one or one-and-a-half stories, with a broad, shallowly-pitched roof and a wide open front porch across the full front or most of the front of the house. While bungalows can be in English Cottage or Mission Revival styles, they are most often associated with the Craftsman style and the California Arts and Crafts movement. In Laurelhurst, bungalows are almost universally Craftsman. One such example is the 1916 Charles and Hazel Drake House at 3945 SE Pine Street, with a side-gabled, 1.5-story volume and a full-width porch with broad eaves.

After WWI, the trend for single-family homes across the U. S. was generally smaller. A variety of period revival styles appeared in the 1920s as bungalows or period cottages. Most common were the English Cottage or Tudor Revival as well as Colonial Revival styles ranging from Dutch, English, French, and Spanish. A period cottage is generally no more than one-and-a-half story, and has a small street-fronting façade but may extend back on its lot to create a long, narrow footprint. An example of a period cottage in the Tudor Revival style is 3546 NE Davis Street, constructed in 1925. The 1.5-story house is small and compact across the front, with a small entry stoop rather than the broad porch of the Bungalow form.

With only a few exceptions, residences in Laurelhurst face the street with a primary entry and porch or stoop. Freestanding garages are primarily located in the rear corners of lots, with concrete driveways or wheel strips leading back to the garage door. Typical lot widths of 50' within the district create a development pattern with houses typically around 15 or 20' apart, side-to-side.

Development setbacks in Laurelhurst were set by block frontage and ranged from as little as 10' on side setbacks for corner lots to 30' at some block frontages. 20' is the typical front setback and 15' is the typical side street setback. There are two cases of even larger setbacks of 50' in Laurelhurst; one of these is at the Ankeny frontage of Block 90 in the southwest quadrant and the other is along the entire Oak Street frontage at blocks 93, 94, 95 (now the playground block of Laurelhurst Park), 96, and 97 (see Figure 27). It is unclear why these Oak Street frontages were given such a deep setback, but by 1919 no houses had yet been constructed on the blocks south of Oak Street in Laurelhurst.

Fernhaven Court: Bungalow Block

A single block, located in the southeastern quadrant of the neighborhood and fronting East Burnside, NE 44th Avenue, and SE Ash Street, was developed by Paul Murphy and the Laurelhurst Company as a showcase for bungalows.⁶ This block was named Fernhaven Court, called "bungalow fairyland," and still has many of its original features today. Some of these 1915-1925 Fernhaven Court bungalows have a noticeable Japanese design influence. The block also has a twenty-foot alleyway through the middle, one of only two alleys in Laurelhurst.

"The Laurelhurst Group of Cottages:" Period Revival Grouping

The west end of the block bounded by NE Couch, NE Davis, NE Laurelhurst Place, and NE Cesar Chavez Blvd was designed as "The Laurelhurst Group of Cottages," nine homes laid out and designed by architects Lawrence and Holford and George H. Otten, landscape designer. By 1919, five of these

⁵ McClelland et al, E:27-28.

⁶ A bungalow can be described as a small house, low and broad in form, with a wide front porch and spreading eaves. They are most often Craftsman in style. For an excellent discussion of Bungalows in Oregon, see Janice Williams Rutherford, "The bungalow aesthetic: the social implications of a nationwide phenomenon viewed from the perspective of a small town," Portland State University dissertation, 1981. Also, McClelland et al, E:27-28.

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designs had been built, with a shared central garden divided only by shrubs and specifying "service uses" be screened by lattice.⁷ The homes, constructed by the Laurelhurst Company, are in English Cottage style (see Figures 18 and 22). George H. Otten also designed the formal garden for the Bader House at 3604 SE Oak Street, as well as the grounds of the Temple Beth Israel, and the Rose City and Lloyd Golf Courses.

Typologies and Uses: Club, Schools, and Churches

Generally, the appearance of the handful of allowed nonresidential buildings in the neighborhood was as close to a residential style and appearance as possible. Though some were certainly larger than a single-family house, these buildings were constructed in the same range of styles and exhibited similar setbacks and plantings along street frontages as residential properties.

The Laurelhurst Club

The Laurelhurst Tennis Club was designed by well-known Portland architects Whitehouse & Fouilhoux who also designed the Laurelhurst Park comfort station building. The club building was completed in 1915 on NE Ankeny Street, across the street from Laurelhurst Park. It was "one of the most progressive social clubs in Portland. Its almost daily entertainments are a never ending source of interest and value to the residents of the addition," according to a 1916 promotional brochure.⁸ There were also indoor and outdoor spaces provided for sports such as tennis courts. Primarily, the clubhouse served as an amenity for Laurelhurst residents and as a home for the social club, which had been formed several years earlier.

Laurelhurst Elementary School

The Laurelhurst School, as it was originally called, was designed by Claussen & Claussen and built in 1923-1925. It is a red-brick, two-story building in a Colonial Revival style occupying a whole-block site at NE 41st Avenue and Royal Court in the northeast quadrant of Laurelhurst.

All Saints Church and School

All Saints Catholic Parish was founded in 1917 by Archbishop Alexander D. Christie, who had previously founded the University of Portland. Christie purchased several lots from the Laurelhurst Company on Block 1 northwest of Coe Circle. These lots became the location of the first church, part of the school building, and parish playground. Portland architect Joseph Jacobberger designed the initial All Saints church and rectory in the Tudor Gothic style in 1917, and the chapel was dedicated in January 1918. The initial church appears on 1924 Sanborn maps located close to Cesar E. Chavez Blvd (then NE 39th Avenue), north of the three homes originally constructed on this central block. The church was soon expanded both northwards and to the east.

The Parish architecture represented an excellent response to the building restrictions in the neighborhood in the early 20th century. Its Tudor Gothic style echoed the styles of many of the surrounding residences in the neighborhood so that the Church could fit into its environment.⁹ It featured cedar shakes and a steeply-pitched roof. The original Jacobberger church was demolished prior to construction of the existing church in 1966.

The All Saints parochial school opened in 1936, according to their own parish history, with 100 students in attendance.¹⁰ The school was taught by the Sisters of the Holy Names, who initially did not reside in Laurelhurst. A convent was founded by 1947, in a residence on the property at Cesar Chavez Boulevard and Glisan between the current church and school. The Oregonian reported that the C. K. Henry House

⁷ Louise N. Johnson, "The Laurelhurst Group of Cottages: Community Platting," *Keith's Magazine* Vol. 41 No. 1, January 1918, 5-8. Also, "Cottages Built on English Plan," *The Sunday Oregonian*, October 28, 1917, 66.

⁸ Laurelhurst Company, "Laurelhurst and Its Park" (marketing brochure), Paul C. Murphy, Sales Agent (1916), 3.

⁹ "New Church in Laurelhurst to be of Tudor Gothic Style," *The Oregonian*, November 4, 1917, 8.

¹⁰ All Saints School webpage and "A Community of Saints: The History of All Saints Parish 1917-1992" accessed online at <http://allsaintsportland.com/about-us/history/> on December 5, 2017.

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at the corner of Laddington and Glisan, sold in 1913 to the Harvey Scott family, was in use by the All Saints parish as a school by 1945.¹¹ The house was demolished in 1966 to make way for the expansion of All Saints Parish church and school.¹² That was the remaining residential use on Block 1 near the center of Laurelhurst. The “new” All Saints Church was constructed in 1966. By 1998, only three sisters resided at the Laurelhurst convent house, and in 2014, the parish applied to replace the convent building with a new church/ school use building.

Eighth Church of Christ Scientist/ Word of Life Slavic Baptist Church

Designed by architect Charles W. Ertz, the basement unit of the church at NE Imperial Avenue and NE Multnomah Street was completed by 1926 and in use for two years before the upper building and auditorium were constructed.¹³ The church is in Mediterranean Revival style, with terra cotta roof shingles and an arcaded entry rotunda with Corinthian columns.

Laurelhurst Christian Church/ Bethlehem Lutheran Church

Built on three lots at the corner of NE Senate and NE Cesar E Chavez Boulevard, the (originally named) Laurelhurst Christian Church was designed in a Mediterranean Revival style by Elmer E. Feig and constructed by Herman Blastock. It was completed in January, 1929. The simple gabled form and stucco walls highlight a series of arched stained glass windows.

Typologies and Uses: Commercial Development

No commercial development was allowed in Laurelhurst by deed restriction and later, zoning. However, from the very beginning of the subdivision, the Laurelhurst Company real estate sales office was included at the very heart of the neighborhood along with the streetcar stop at that location. Coe Circle was designed to put these two uses into immediate proximity so that the real estate sales might benefit from the foot traffic generated by the streetcar stop. The sales office operated in Coe Circle until 1921. When the office closed, there were plans for a commercial market to take its place, and a building designed by Ellis Lawrence was exhibited as fitting into the residential character of the neighborhood. The residents were not in favor of allowing this commercial use, and ultimately the market was not built.¹⁴

Use-related deed restrictions may not have ever applied in the northeastern corner of Laurelhurst, between the rail lines and NE Halsey. The 1924 Sanborn map shows a mix of residential houses as well as larger-scale buildings used for “lumber storage” in this triangle. A 1936 aerial view of the same area shows large industrial type warehouses. In the rest of the platted area of Laurelhurst, though, commercial uses were very limited. Commercial development did begin to extend along Sandy Boulevard in Laurelhurst by at least 1940. Sandy Boulevard and 33rd Avenue was the location of a Shell Oil service station which may have been the first commercial use built as such, but former homes along Sandy had already converted to commercial uses, likely starting in the mid 1930s.¹⁵

As might be expected just outside of the neighborhood boundaries, a number of commercial establishments and areas grew up to support the demand for products and services. A 1921 photograph shows a commercial building with painted “Laurelhurst Market” sign on Glisan at 32nd Avenue (Figure 23). A 1937 photograph on Burnside and 32nd illustrates a similar abrupt change in uses, with a Piggly Wiggly grocery and “Smith Drugs” just across the street from the houses on Burnside within Laurelhurst. There also are several notable theaters located just outside of the periphery of Laurelhurst, including the

¹¹ *The Oregonian*, September 28, 1945, 9.

¹² *The Oregonian*, March 1, 1966, 10.

¹³ “Two Church Plans Start During Week,” *The Oregonian*, June 24, 1928, 22.

¹⁴ “Laurelhurst Case is Lost in Court” [Injunction Against Combination Store Refused], *The Oregonian*, March 5, 1922, 12.

¹⁵ Building permit noted in *The Oregonian*, February 1, 1940, 13. Historic 1940 photos along Sandy at 33rd Avenue show multiple commercial conversions. (City of Portland archives)

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1926 Hollywood Theater a block north of NE Halsey Street on Broadway and the 1923 Art-Deco Laurelhurst Theater at NE 28th Avenue and East Burnside, four blocks west of Laurelhurst.

Architectural Materials and Building Technologies

Residences during the pre-WWII period were mainly constructed out of wood, a cheap and available material especially in the Pacific Northwest. Most houses were constructed of wood studs using "balloon framing," a method of construction where the exterior walls continued up to the roof rafters, and the ceiling or upper story floor joists were attached to these vertical studs. Foundations were typically concrete, with full or half basements common.

The most prevalent original exterior materials are painted wood horizontal siding or shingle, with brick or concrete stucco less common. Original wood horizontal siding appears in Laurelhurst in a variety of designs, including bevel, V-notch, beaded, and ribbon-coursed clapboard. Later wide-lap board, a common historic-period replacement siding, is also prominent. Painted shingles are also prevalent; cedar rake shingles were the most common shingle type found in Laurelhurst. Cedar rake shingles and asbestos shingles (counted in the survey as cementitious siding), are original to resources dating between the 1930s and 1950s, but are likely historic-period replacement siding for earlier resources. Other later replacements to wood horizontal siding include aluminum or vinyl horizontal siding, or another type of cementitious fiber siding meant to look like horizontal wood lap siding ("Hardie" and similar brands). These later cementitious lap siding types are not original to any resources prior to about 1965.

Brick in Laurelhurst is often used as a decorative feature and was applied as a veneer over the actual structure of the resource. Clinker brick and Rug face brick are the most prevalent types of brick observed in Laurelhurst, both of which were popular between 1910 and 1930. Roman or Norman brick generally was not popularized until the 1950's and 60's so it is almost never original to houses constructed prior to the end of the period of significance. It has sometimes been applied to portions of earlier resources on top of its original siding. Like brick, stucco is likely original to a resource's construction, but may also be applied on top of a resource's original siding or in place of it.

Original windows in houses that date between 1910 and 1935 are wood, typically feature distinct multi-pane true divided lights, and operate as single- or double-hung, casement, or fixed windows. Leaded muntins within wood sashes are also likely original, and are typically found in fixed windows. Many of the residential resources recorded in Laurelhurst have had the windows in the lower story on their front elevation replaced with large, fixed wood picture windows that came into prominence in the 1950s; the original windows would have had a transom of various designs, such as an arched muntin at the bottom of the transom, separating a large pane of fixed glass from multiple lights above. Original hung windows have also, in some cases, been replaced with one-over-one wood hung windows that do not exhibit what would have been multipane sashes, but are "in-kind" replacements due to their wood material, operational match, and likely match to original sash depth and profile. These were the most common window replacements observed in Laurelhurst.

Vinyl windows are a somewhat common replacement throughout Laurelhurst, and are not original to any resources that date to the historic period (pre-1949). Other window replacements included aluminum sliding sashes and anodized aluminum hung and sliding sashes; aluminum windows may be original to resources that date to the 1950s and later, but are not in-kind replacements in earlier resources. Roofing shingles are not character-defining for historic resources, excepting Mediterranean and Spanish Revival styles that exhibit their original terra cotta shingles.

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Architectural Styles

A majority (88%) of resources surveyed in Laurelhurst date between 1910 and 1932, and the architectural styles of the neighborhood reflect the popular styles of those decades. The first property owners of Laurelhurst were restricted in their choices for designs, so as to create a cohesive and more desirable neighborhood appearance. The homes encompassed a controlled variety of architectural styles, so much so that a brochure was given to families upon purchasing a lot for the types of styles that were recommended for development. Recommended styles in the Laurelhurst Company's promotional materials of the time included "Pure Italian, Japanese, Old English, Swiss Chalet, Colonial, New England, or Spanish Mission."¹⁶ This curated selection of home design included a great variety of architectural styles that contributed to Laurelhurst's reputation as a "neighborhood of character"; this aesthetic holds true as the majority of styles and examples in Laurelhurst retain their material and stylistic integrity.

The most prevalent architectural styles identified in Laurelhurst are Craftsman (29%), Colonial Revival (34%), English Cottage (11%), and Tudor Revival (9%). Some houses do have a combination of styles so percentages will add up to more than 100% of resources. Other identified styles from that era include Prairie School, Mediterranean Revival, Arts & Crafts, Spanish Revival, and Neo-Classical; later 1930s and 1940s architectural styles observed within Laurelhurst include Minimal Traditional, World War II-Era Cottage, and Ranch.

During the period of significance, from 1910 to 1948, there were several waves of fashionable architectural design across the United States, which are apparent in Laurelhurst. By 1910, previous Victorian styles such as Queen Anne had entirely given way to the trendier Colonial Revival, Arts and Crafts, and Prairie School styles. The most prevalent of these, during the period 1905 to 1920, was the Craftsman Bungalow. "One of the more amazing infatuations in residential design has been America's love affair with the Bungalow."¹⁷ The Bungalow fad was replaced by more interest in period style revivals, especially Tudor and English Cottage, and Spanish or Mediterranean Revivals. These became very popular during the late 1920s into the late 1930s. Finally, a third stylistic thread can be seen in Laurelhurst with the beginnings of Modernism and a more simplified, smaller aesthetic starting in the mid-1930s.

¹⁶ "Laurelhurst and its Park," 22.

¹⁷ William J. Hawkins, III, & William F. Willingham, *Classic Houses of Portland, Oregon 1850-1950* (Portland, Oregon: Timber Press, 1999), 387.

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Neo-Classical style, 1895 – 1950: These properties are typically two stories in height, but a one-story variant typically has columns up to the main roof. The main façade exhibits a full-height colonnaded porch and either a broken or unbroken pediment at the entry.

Example: 3301 NE Irving (14 surveyed)



Arts & Crafts style, 1880 – 1920: This style maintains a steep-pitched roof and flush gable. These houses often have multiple gables, as well as possible telescoping or pairing. Some houses have conical roofs on a circular tower. Roofs often include dormers. Overall, they are typically rambling, complex, and asymmetrical. They are often composed of a stucco, brick, or stucco and brick combination with wood or board-and-batten siding. The windows are multi-light, casement with little or no trim and often exist in a series. These houses also typically have massive chimneys.

Example: 3727 NE Couch Street (1 of 20 surveyed)



Tudor Revival style, 1910 – 1940: This style is asymmetrical and vertical in feel, and can have an overhanging upper floor. It exhibits a steeply pitched cross-gabled roof, sometimes with a jerkin head. It often has a wide decorated bargeboard. Its windows are typically tall and narrow double-hung or casement.

Example: 3435 NE Clackamas Street (171 surveyed)



English Cottage style, 1920 – 1940: This style has a steep or medium-pitch gabled roof, or sometimes hip-roofed, and can have rounded “thatch” edges and/or jerkin heads (or clipped gables) at its gables or dormers. Bell-curve or “catslide” roof shapes are not uncommon. These houses are typically asymmetrical and 1 to 2 stories in height. They have narrow, multilight casement windows in bands, often a round-head arch door, and large chimneys on end-walls. They are usually composed of a stucco exterior or clinker brick.

Example: 3334 NE Oregon Street (210 surveyed)



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Colonial Revival style, 1890 – 1945: This style typically exhibits a symmetrical façade. These houses often have Palladian feature windows, especially centered on gable ends, which are half-ellipsed (semi-circular) or circular. Windows are often paired and 6/6 or 6/9 double-hung. Sometimes there are bay or oriel window features. Roofs are commonly hipped. These houses also have closed soffits, often eave returns at gables, and sometimes an enclosed side porch.

Example: 315 NE 41st Avenue (629 surveyed)



Georgian Revival style is a sub-style of Colonial Revival: These houses are rectangular, symmetrical, and typically composed of brick with stone, stucco, or wood decoration. The main entrance exhibits a portico with classical motifs. Windows are almost always double-hung.

Example: 4047 SE Oak Street



Dutch Colonial style houses are also a sub-style of Colonial Revival and are easily identified by their gambrel roofs.

Example: 1213 NE 37th Street



Prairie School style, 1910 – 1925: This style of house typically exhibits flat, gable, or hip roofs that sometimes have brackets and generally have wide over-hangs and closed soffits. These houses often have massive rectangular piers. Bands of casement windows are most predominant in this style, but double-hung windows are also very common as well. These types of houses sometimes have a balcony at the second story. The main entrance is typically a glass door entry with sidelights.

Example: 3633 NE Davis Street (50 surveyed)



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Craftsman style: 1890 – 1945: This style often exhibits a side-gable roof, widely extended eaves, knee braces or brackets, and an open soffit with rafter tails. Windows are double-hung or casement and often found in a series. Cantilevered bays are common at the upper level. These homes often exhibit a Four-square (2-stories) or Bungalow (1 to 1.5 story) typology. Some have Chalet or Tudor influences. “Chalet” Craftsman homes are typically 2 stories and may have a balcony cut-out pattern and a “decorated” bargeboard.

Example: 3316 NE Holladay Street (542 surveyed)

A *combination Craftsman/Colonial* style exhibits gable or gambrel roofs but no wide overhang, and normally has a porch within the roof volume. Doric columns or piers are common, with double-hung windows.

Example: 735 NE Laurelhurst Place (counted as both Craftsman and Colonial)

Mediterranean Revival style, 1910 – 1930: This style exhibits a hipped roof that is most typically tile. Its exterior walls are predominantly stucco or concrete. Windows are casement, double-hung, and often have arched fanlights. A portico at the main entry and terraces are very common. (Italian Renaissance Revival and French Renaissance Revival styles are sub-styles of Mediterranean).

Example: 4132 NE Hassalo Street (21 surveyed)

Spanish Revival style, 1910 – 1930: This style has a low-pitched hip or gabled tile roof, exterior stucco walls, and is typically 2 stories in height. A bell tower and balconies with wrought iron are often common in these types of houses. (Mission and Spanish Colonial Revival are sub-styles of Spanish Revival)

Example: 3544 NE Peerless Place (11 surveyed)

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Minimal Traditional style, 1930 – 1950: This style is characterized by small, often symmetrical houses with medium-pitched gabled roofs with little to no overhang. Cladding is generally wood clapboards or shingles, and windows are typically wood double-hung, sometimes with multipane divisions on the front. Garages are sometimes detached and set back, or in many cases attached but completely set back from the front plane of the house. It is not yet horizontal in form.

Example: 3815 NE Davis (55 surveyed)



World War II Era Cottage style, 1935 – 1950: This style is primarily identified by a one-story compact size, with low-pitched hipped roof. Cladding is limited to one or two materials, often wood clapboard or cedar rake shingles, and brick veneer. A short, projecting wing is common at the front, with the entrance on the side or next to it, within a recessed porch. Windows are typically wood multi-pane fixed and double-hung, often with corner windows. Garages were mostly detached and fully set back from the house.

Example: 4128 NE Davis Street (11 surveyed)



Ranch style, 1940 – 1970: This style is more a form than a style, having a very simple rectangular footprint and shallowly pitched hipped or gable roof. Garages are always attached and face the street. Entrances feature a large multi-pane fixed wood window close to the main entrance. Many houses include up to four different types of cladding that varies from wood products to brick and stone veneer that usually extends to chimneys and integrated planters.

Example: 633 NE 32nd Avenue (52 surveyed)



Contributing and Noncontributing Status

The National Register of Historic Places defines integrity as the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existing during the property's historic period. There are seven aspects of integrity defined by the National Park Service: location, design, setting, materials, workmanship, feeling, and association. In general, a property must retain sufficient original character-defining features and materials in order to be considered as eligible for listing in the National Register as an individual or contributing resource. Sufficiency operates on a sliding scale based upon each individual resource's original design; a modification (such as vinyl windows) may be significant to a small, unadorned house, but would be less significant to a large, highly-stylized house.

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For the Laurelhurst survey, the consultant team evaluated each individual resource based upon its estimated historic design and footprint compared to its appearance during the survey. As the resources were being evaluated for their ability to contribute to a potential historic district, resources were allowed more room for modifications than they would be in order to qualify as individually eligible resources. If it was determined that a resource was still capable of conveying its original design intent and retained a fair level of historic integrity despite modifications to its plan, cladding, and/or windows, it was recommended to contribute to the potential Laurelhurst historic district. If a house was moved to its current location from its original location, it is generally considered to have lost integrity, even if constructed during the period of significance.

Form Alterations vs Changes to Materials, Fenestration, or Other Features

In considerations of integrity for single resources, changes to form generally have more of an impact to a resource's integrity, but this does vary by style. If a resource had lost a primary character-defining feature of its overall form, it was generally considered to not contribute. For example, a Craftsman bungalow that no longer had a large porch across the front would not be contributing because a porch extending across most of the front of the house is one of the defining characteristics of the bungalow form. A WWII-Era Cottage with an added upper story would likewise be not contributing because a one-story form is a defining feature of the style. A resource with more than one change to either its material (such as replaced wood for aluminum siding) or fenestration (such as replaced multi-pane windows for picture windows) or other features (such as replaced round columns on a Colonial Revival porch for wrought iron posts) would also generally be found to not contribute to the historic district.

Residential garages were found to not contribute if the primary resource on the property had insufficient integrity to contribute to the district. This is because the majority of Laurelhurst's garages are behind the primary house on each lot, limiting the visibility and the opportunity of a garage to contribute on its own without the house in front of it also contributing.

Integrity of the Historic District

Integrity for a historic district is based on National Register standards for evaluating integrity in a historic property's Location, Design, Setting, Materials, Workmanship, Feeling, and Association. The *location* of Laurelhurst has not changed, and its overall *design* is very intact, showing the plat, block, street, and building setbacks as they were designed in 1909/1910. Some very minor changes to Laurelhurst's design include the widening of Sandy Boulevard, the very occasional newer house to be constructed closer to the street than its historic neighbors, and the loss of tree canopy or replacement with inappropriately small species. The *setting* of Laurelhurst has high integrity, despite the losses and encroachment at the I-84 freeway edge of the historic district. *Materials* used within Laurelhurst have mostly been retained from their original construction, though many houses do exhibit some alterations and material changes such as the replacement of wood windows with vinyl. *Workmanship* remains extremely intact, with Laurelhurst's contributing objects, sites, and buildings illustrating the details and aesthetic principles of the architectural styles popular during the period of significance. Laurelhurst is able to convey an authentic *feeling* based on retention of its significant physical characteristics including its gracious, tree-covered, curving streets and sidewalks, its residences in a range of scales but in a relatively small selection of architectural styles, and its landscaped front yards. The *associations* for which Laurelhurst is significant include its demonstrated part in the development of Portland as a Streetcar suburb, its role as perhaps the most adroitly marketed suburb in Portland, and its illustration of City Beautiful principles and aspirations. The Laurelhurst neighborhood overall retains good integrity of all seven aspects of integrity.

Summary

Laurelhurst is a significant historic place under National Register Criteria A and C. It illustrates the patterns of residential growth which occurred eastward of downtown Portland in the first decades of the

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20th Century, spurred by the development of streetcars. It exemplifies the City Beautiful-era planning principles of gently curvilinear streets combined with a radial plan, weaving these patterns into the established city grid surrounding it. Laurelhurst also demonstrates the social ideals of the City Beautiful movement, with residences all contributing an aesthetically pleasing planted front zone to create a park-like feel to the walkable streets and sidewalks. This setting was specifically developed to foster healthful family life, set apart from commercial uses. Laurelhurst also has its own large, landscaped park complete with a lake and walking paths, four locations ("gates") where the entries to the neighborhood are celebrated by decorative stone markers, an equestrian statue of Joan of Arc, many of its mature, deciduous street trees that were planted at regular intervals on every block face, and at least two remaining historic light poles, once fitted with the three-globe lights that were installed throughout Laurelhurst. The neighborhood also was planned, controlled, and marketed to a previously unprecedented degree in the Portland area, providing a cohesive and early local example of the national trend towards "community builders" in suburban development. For these reasons, Laurelhurst satisfies the requirements of Criterion A under Community Planning and Development.

Laurelhurst also provides an excellent and relatively intact example of a concentration of similar resources that together, still evoke "The Addition with Character." Laurelhurst is significant under Criterion C for its Architecture as well as for its Community Planning and Development. Its overall plan and layout merits design significance in Community Planning and Development. Together, the forms and architectural design of its residences, garages, churches, schools, club, and other built elements embody the distinctive characteristics of the trends during the time period 1910-1948.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Community Planning and Development

Architecture

Period of Significance

1910-1948

Significant Dates

1910

1948

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

various

Period of Significance (justification)

The Laurelhurst Historic District was platted in 1909-1910, and development of the neighborhood including roads, infrastructure, utilities, and buildings, began in 1910. The period of significance extends from this date until 1948, when the last streetcar line extending through Laurelhurst was decommissioned.

Criteria Considerations (explanation, if necessary) N/A

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

Because of its remarkable visual consistency and its historical associations, the Laurelhurst Historic District is nominated under the "Historic Residential Suburbs in the United States, 1830-1960" Multiple Property Listing as an example of a Streetcar Suburb (Subtype II). The Laurelhurst Historic District, located on the east side of Portland, Oregon, is locally significant under National Register of Historic Places (NRHP) Criteria A and C. The primarily residential neighborhood, with 1318 contributing resources including the individually-listed 26.8-acre Laurelhurst Park, is significant under the areas of Community Planning & Development and for Architecture. Demonstrating significance under Criterion A, Laurelhurst is Portland's only residential subdivision illustrating both fashionable City Beautiful-era planning principles; a picturesque curvilinear pattern as well as a Beaux-Arts radial pattern. Laurelhurst also represents an example of an extraordinarily cohesive development by a "community builder" of prominence who designed, installed infrastructure and amenities, and determined the overarching stylistic character of a single place. Laurelhurst's association with Paul C. Murphy, developer, also reflects its importance as an aspirational marketing idea beyond the sales of lots or houses. Though not nominated under Criterion B for its association with Paul C. Murphy, it is possible that further research may support the addition of Laurelhurst's significance in this category, if Murphy is found through further research to be an individual who made sufficient important contributions to the history and development of the Portland (or larger) region.

Under Criterion C in the area of Architecture, Laurelhurst exemplifies popular trends across the United States in domestic architecture, extending from the enthusiasm for bungalows in the period 1905 to about 1920, to the trend towards period revivals in the late 1910s until the end of the 1920s, and finally including FHA-promoted Minimal Traditional cottages, WWII-era cottage style architecture, and early Ranch designs of the 1930s and 1940s. While some of these homes were designed by architects specifically for their sites and clients, the majority of homes appear to have been constructed by builders or architect-builders, often repeating house designs with variations in several locations within the neighborhood. As a suburb of the City Beautiful era, Laurelhurst is also significant under Criterion C for its principles of design important in the history of American community planning. The Laurelhurst Historic District retains exceptional historic integrity in the qualities of location, setting, design, materials, feeling, workmanship, and association of a Streetcar Suburb. The period of significance in Laurelhurst began after the four quadrants were platted, in spring 1910, continued through the mid- 1930s by which point almost all lots were developed, and ends in 1948, when the last streetcar line was removed along NE Glisan Street.

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

Significance under Criterion A: Community Planning and Development

Laurelhurst is historically significant for two major reasons in the growth and development of Portland. The first has to do with Laurelhurst's cohesive and distinctive layout. The Olmsted-inspired plan has curvilinear streets forming naturalistic and sculptural block shapes, but also a strong quadrant division with central straight streets meeting in a roundabout which serves as the starting point for radial streets extending into two of the four quadrants (see Figures 5-8 for plat maps). One of these central thoroughfares was the location of the streetcar line, which had its station within the roundabout. The sandstone entry markers at four locations at the perimeter of the district "mark the separation of public thoroughfares and private residential park."¹⁸ Laurelhurst is also significant as an excellent example of a planned subdivision of the Streetcar era (1888-1928), with all infrastructure including roads, utilities, sidewalks, trees, and features such as entry markers designed and installed by a single entity. Paul C. Murphy exemplified the community builder role as delineated

¹⁸ McClelland et al, F55.

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in the Multiple Property Listing document "Historic Residential Suburbs in the United States, 1830-1960."¹⁹ He designed, built, and marketed Laurelhurst at a level not seen before in the Portland metropolitan region and also had a National role as the architect of the Federal "Own Your Own Home" campaign. He was a powerful regional developer and an early adopter of the "Operative Builder" role, meaning that he built and sold homes in his own platted and improved development by as early as 1914.²⁰ In addition to Portland's Laurelhurst development, Murphy took a major role in Seattle's Laurelhurst, in the development of Lake Oswego, Oregon, and in Lake Grove, adjacent to Lake Oswego. Laurelhurst meets the requirements for significance as a Streetcar suburb both for its plan and layout, as well as for its association with a single development entity "who [was] as much concerned with the amenities and quality of suburban life as the design of individual homes and yards."²¹

Significance under Criterion C: Architecture

The Laurelhurst Historic District contains an extremely cohesive collection of primarily residences, ranging in size from modest cottages to large showcase homes. Laurelhurst is not predominantly a district of architect-designed homes for specific clients, though many examples of such homes exist in the neighborhood. Rather, Laurelhurst demonstrates the ideals of architectural styles of the 1910s through the end of WWII, made more affordable by the efficiency of builders and architect/builders using some design repetition (typically with alterations), and set within a collective park-like setting with generous front setbacks and landscaping. Occurring within the district's period of significance is first the "bungalow craze," then the enthusiasm for period revival styles after men returned from Europe after WWI, and finally the smaller and simpler designs resulting from economies that impacted home size and design during the Depression years of the 1930s and the war years of the 1940s. Of the 1752 resources within the district boundary, 86% were constructed before 1930, with the majority constructed during the early 1920s. 241 resources were constructed in 1923 alone within the district. The most prevalent styles in the neighborhood are Colonial Revival, with Craftsman a close second and English Cottage the third most common. Other well-represented styles include Tudor Revival, Prairie School, Minimal Traditional, and Ranch.

Property Sub-type: Streetcar Suburb

Laurelhurst fits into the Streetcar Suburb property subtype outlined in *Historic Residential Suburbs in the United States* National Register Multiple Property Documentation Form (E:4 to E:5). Laurelhurst was developed during the time that streetcars enabled explosive growth into East Portland, and growth had already occurred further to the east by the time Laurelhurst's infrastructure was constructed in 1910. The Laurelhurst Company capitalized on the centralized location of the pre-existing Glisan-Montavilla line within the Hazelfern Farm property, designing the layout of Laurelhurst using straight-line quadrant divisions so this central east-west line was incorporated into the overall design, creating a roundabout to highlight the approximate geographic center of the neighborhood and as a stop on the streetcar line, and constructing their sales office right next to it on the roundabout. A map published in the Laurelhurst Company's 1916 promotional brochure identified the homes that had been constructed in Laurelhurst up to that date, and there was significantly more development closer to the central streetcar stop at what is now called Coe Circle than there was north or south of that point.²² Sandy Boulevard, though it also had a streetcar line, does not seem to have acted as a similar locational draw for early residential development, probably due to Sullivan's Gulch, which acted as a geographical barrier until the 37th Avenue viaduct was constructed in 1916.²³

¹⁹ Ibid, E8-9 and F55.

²⁰ McClelland et al, E8-9. Also, Weiss, Marc A. *The Rise of the Community Builders* (New York, New York: Columbia University Press, 1987), 47.

²¹ Ibid (McClelland), F55.

²² "Laurelhurst and Its Park", 28.

²³ Liza Mickle, William Cunningham, Robin Green, Cielo Lutino, and Michael Harrison. *Historic and Architectural Properties in Hollywood's Historic Commercial District in Portland, Oregon MPS*, (United States Department of the Interior, 1999), E5-E7. There were crossings over Sullivan's Gulch prior to the viaduct construction, but these were considered unreliable and hazardous.

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Historic Context and Narrative

Pre-Subdivision Context in Laurelhurst: 1850 to 1910

Banker and investor William Sargent Ladd was an important early residential developer in the Portland region. In 1851, Ladd bought the land west of Cesar E. Chavez Boulevard (about half of the current neighborhood) from Terrance Quinn, a pioneer settler of the land. In 1857, Ladd purchased additional land east of Cesar E. Chavez from Thomas Frazar, who had planted an orchard there and called it Hazelwood Farm. By 1869, Ladd had acquired a total of 486 acres of land, and renamed the property Hazelfern Farm. Ladd used the land to cultivate a dairy farm and bred a variety of livestock on his property. By 1880, Ladd's farm was well-known throughout Oregon for breeding draft and light-harness horses.²⁴

The boundaries of what became Hazelfern Farm were created from a combination of natural features, historic transportation corridors, and the Federal survey process stemming from an act of Congress in 1850 leading to the settlement-era Donation Land Claim system. Base Line Road, now SE Stark Street, had been developed extending from the Willamette River eastward to the Sandy River starting in 1854. Sandy Boulevard itself followed the path of the old "Sandy Road" which was used by many pioneer settlers to reach destinations from landing sites along the Columbia River.²⁵ The northern edge of Hazelfern Farm was Barr Road (now Halsey Street), which had been in usage from at least the early 1890s.

By 1888, the City of East Portland had limited horsecar service connecting it to Portland. This initial service was provided by the Willamette Bridge Railway Company just after the completion of the Morrison Bridge in 1887, the first to connect the east and west sides of Portland. Meanwhile, the Oregon Railway and Navigation Company, already operating a rail line from the east through Sullivan's Gulch (where I-84 is today) terminating in East Portland, was planning to construct a rail crossing over the Willamette River.²⁶ Ladd had granted the company an easement through his property in 1881. The Steel Bridge was completed in January 1889 and steam- and electric-powered trolley lines soon proliferated through East Portland. Much of the farmland on the east side of the river, including Hazelfern Farm, now held a higher potential for residential development that would accommodate the growing city. Both East Portland and Albina, the area north of Sullivan's Gulch, were annexed to Portland in 1891.

After his father William S. Ladd passed away in 1893, William Mead Ladd and his brothers formed the Ladd Investment Company to manage his father's estates. Ownership of at least some of Hazelfern Farm was challenged by Terrance Quinn's daughter, and the case was finally settled by the U. S. Supreme Court in Ladd's favor in 1906. He sold Hazelfern Farm in 1909 to the Laurelhurst Company, in what became known as one of the largest sales of vacant land in Portland's history. The farm property was renamed Laurelhurst after a similar neighborhood in Seattle that the principal of the Laurelhurst Company, Paul Murphy, had designed and marketed.²⁷ The Laurelhurst Company bought Ladd's property for \$2 million with the intention of redeveloping the landscape to create a "premier residence park".²⁸ The company, in addition to Paul Murphy and Frank F. Mead of Seattle, was headed by Charles K. Henry and H. R. Burke, both of Portland. The Laurelhurst Company mortgaged the land back to William M. Ladd for \$1.1 million to pay for the infrastructure and improvements. The company, led primarily by Murphy, also began an extremely sophisticated and multi-pronged marketing campaign to sell a certain lifestyle exemplified by Laurelhurst.

In addition to the property's central, well-connected location, there was another big selling point: Laurelhurst Park. The Olmsted Brothers' 1903 Parks plan for the City of Portland envisioned Laurelhurst as one of several

²⁴ E. Kimbark MacColl. *The Growth of a City: Power and Politics in Portland, Oregon, 1915 to 1950* (Portland, Oregon: The Georgian Press, 1979), 69.

²⁵ City of Portland Bureau of Planning and Sustainability, *East Portland Historical Overview & Historic Preservation Study* (Portland, Oregon: 2009), 15-17.

²⁶ John T. Labbe, *Fares, Please! Those Portland Trolley Years* (Caldwell, Idaho: 1980) 19-35.

²⁷ MacColl, *Growth of a City*, 69.

²⁸ "Laurelhurst Homes: A Monthly Journal Devoted to the Upbuilding of Laurelhurst, Portland's Premier Residence Park" [promotional brochure], Vol 1 No. 1, (Portland: Mead & Murphy, June 1912), cover.

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large, well-designed east-side parks, and the plan finally came to fruition (though slightly scaled back) when the Parks Bureau purchased a part of the Hazelfern Farm property from the Laurelhurst Company in 1909. Originally called Ladd Park, the Park property included not only the “swampy” area recommended by the Olmsted Brothers’ plan, but soon also a wooded area at the southeast end of the park extending all the way to Stark Street, at the south end of Laurelhurst. Emanuel Tillman Mische, Portland’s new Parks Superintendant, completed the layout for Laurelhurst Park. Mische was a horticultural specialist and landscape architect who had worked for the Olmsted Brothers for nine years prior. He based his designs for Laurelhurst Park on the work that the Olmsted Brothers had completed.²⁹ Mische was also responsible for the design of Peninsula Park and Terwilliger Boulevard in Portland.³⁰

Development in Laurelhurst Starting in 1910

Laurelhurst was fully platted by the spring of 1910.³¹ One of the Laurelhurst Company owners, Charles K. Henry, was reported to be waiting for the completion of his house on block 1 near the center of Laurelhurst.³² Both the Henry family and the Keeney family were temporarily residing in “the old Ladd mansion” on the same block. The mansion was planned to be moved off Laurelhurst to a location north of Sullivan’s Gulch, which “will remove the last relic identifying Laurelhurst with its past as the Old Hazel Fern Farm, of the famous Ladd estate.”³³ Landscape designer Thomas Hawkes designed the layout of Block 1 in Laurelhurst for four showcase homes (three were built; see Figure 16). The layout was published in the *Oregonian* in July, 1910. Hawkes’ other work included the grounds of the Isaac Hodgson Jr. House in Portland. He also worked in Chicago, where he designed the grounds for the South Shore Country Club, completed in 1916.

In the first decade of the 20th century, the expansion of streetcar lines from West Portland and the downtown area, across the river, and onto the East Side marked a pivotal point in Portland’s history of suburbanization. The property value of vacant land on the east side of the river increased tremendously as a result. By 1910, Coe Circle at the geographic center of Laurelhurst housed the real estate office, as well as a stop for the Glisan Avenue Montavilla line streetcar, one of two lines running directly through Laurelhurst before it was subdivided.³⁴ This line, much more so than the Sandy Boulevard streetcar line, did appear to create an attraction for early lot sales in Laurelhurst.

The first houses to be developed in Laurelhurst were the Walter and Carrie Everett House at 535 NE Hazelfern Place and the P. S. Easterday House at 600 NE Royal Court.³⁵ Walter N. Everett, an experienced home builder, completed his house first in the spring of 1910 (see Figure 13). Several other houses, including two on NE Mirimar Place, another on NE Royal, another on Hazelfern, one on NE Floral Place, and one on NE Hassalo, were complete by the end of that year. All of these locations are within a block or two north or south of Glisan Avenue and the Montavilla streetcar line, and west of Cesar E. Chavez Boulevard. Houses quickly began rising across the new neighborhood, and by 1914, the community included 500 homes as well as a new Laurelhurst Club despite the recession following World War I that year. Another 200 homes had been built by 1920. The settlement of enough young families to the area warranted the construction of the Laurelhurst School in 1923 and a playground in the park in 1925. In 1935, only 10% of the neighborhood remained undeveloped.³⁶ Laurelhurst’s population continued to increase until the onset of the Great Depression in 1929, when homebuying and development reached a low once again until just after 1940.

²⁹ Christine A. Curran. *Laurelhurst Park*. National Register of Historic Places Registration Form (United States Department of the Interior, 1999) E:10.

³⁰ *Ibid*, 8:8- 8:12.

³¹ The four quadrants were platted starting with the NW in September 1909, then the other three quadrants in March and April 1910. Also, “Old Red Barn Bought,” *The Oregonian*, January 23, 1910, 11.

³² “Twohey Brothers to Grade,” *The Oregonian*, July 24, 1910, 10.

³³ “Laurelhurst Work Active,” *The Oregonian*, December 4, 1910, 11.

³⁴ “Laurelhurst and Its Park,” 28.

³⁵ “Two Houses Completed,” *The Oregonian*, May 1, 1910.

³⁶ City of Portland Bureau of Planning with the Portland Historical Landmarks Commission. *Potential Historic Conservation Districts*. (Portland, Oregon, 1978), 109.

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Residents of Laurelhurst

The published marketing materials produced by the Laurelhurst Company often referred to houses by the names of well-known or highly regarded residents who had purchased or built them. In this way the social cachet of Laurelhurst was advanced. An incomplete list of some of the important Portland citizens who resided in Laurelhurst during the period of significance (1910-1948) follows:

- *H. Russell Albee* was the Mayor of Portland from 1913 to 1917. The house at 3360 SE Ankeny, constructed in 1912 and listed individually on the National Register, was designed for him by architect A. E. Doyle.
- *Jantzen and Zehntbauer Families*: Portland Knitting Company, later Jantzen Knitting Mills, was founded in 1910 by Carl Jantzen, John Zehntbauer, and C. R. Zehntbauer. Lawrence & Holford designed the Carl C. Jantzen house at 132 NE Laurelhurst, constructed in 1917. The John A Zehntbauer house at 3627 NE Couch, also designed by Lawrence & Holford, was built the same year. The John R. Dodson House at 3641 NE Couch, 1927, was owned by Jantzen Company manager John Dodson and designed by Roald & DeYoung.
- *Dr. Henry Waldo Coe* was a doctor specializing in mental health issues who founded Morningside Hospital, and known also as a philanthropist who donated four major statues including Laurelhurst's Joan of Arc to the City of Portland. Coe resided at 412 NE Royal Court starting in 1919 towards the end of his life.
- *Dr. William Holden* resided at 4105 SE Oak Street, designed for him and his wife Faye by architect F. Manson White and built in 1922. Dr. Holden was the director of the Seventh Day Adventist Sanitorium on Mt Tabor from 1903 until 1955.
- *Engelbert and Joe Franz*, brothers originally from Austria, founded Franz bakery in 1906. They both resided in Laurelhurst, at 3512 and 3652 SE Oak Street, respectively.
- *Gertrude Glutsch Jensen* was a leader in the protection of the Columbia River Gorge, a member of the Portland Women's Forum and later appointed to chair the Columbia River Gorge Commission in 1953. Gertrude resided at the house at 4035 SE Ash in her teen years with her mother, a divorcee, as well as after her marriage to husband Frederick Jensen.
- *Dr. James P. Tamiesie* resided at 21 SE Floral Place starting in 1915. Tamiesie was a respected and prominent physician in Portland. The house was designed by architect Newton C. Gauntt.

Transportation

More than any other aspect of the development of Laurelhurst, transportation and growth patterns defined Laurelhurst as a classic "Streetcar suburb." The Montavilla streetcar line began operation in 1892 on a route that took it eastward from downtown, across the Morrison bridge to Ankeny via Grand Avenue, East 28th, and along Glisan to 80th Street. This route extended through Hazelfern Farm prior to any land divisions occurring there.³⁷ A trolley line operated along Sandy Boulevard by 1907, serving the newly platted Rose City Park development.³⁸ A second line was launched along Glisan in 1910, running straight through the center of the neighborhood. This was the first line to serve the Laurelhurst neighborhood directly. In addition, the Sunnyside and Mt. Tabor lines that had been running along Belmont Street since before 1892 (initially as horsecar lines) were at a walkable proximity to the south end of the future Laurelhurst neighborhood (see Figure 9). By 1919, there were five streetcar lines serving Laurelhurst, three on Glisan and two on Sandy in addition to the lines running on Belmont (see Figures 9 and 11).³⁹ Across East Portland, streetcar lines not only allowed for residential growth, but spurred new commercial nodes at transportation hubs. By 1920, Portland boasted 198

³⁷ Richard H. Engeman, "...And so Made Town and Country One": *The Streetcar and the Building of Portland, Oregon, 1872-1920*. (Thesis in partial fulfillment of the requirements for a B. A. from Reed College, May, 1969), 48.

³⁸ MacColl, *Growth of a City*, 69.

³⁹ "Laurelhurst and Its Park", 15.

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miles of streetcar tracks.⁴⁰ Nationwide, the apex of streetcar ridership peaked in 1923, when streetcars served 14.8 billion Americans.⁴¹

Big changes were occurring in transportation modes across the U.S. during the exact period that Laurelhurst was being developed and built up. The Model T, the first affordable automobile in the U.S. produced through the assembly line process, became available in 1908, and automobiles steadily grew in popularity throughout the 1920s and 30s. Increasing numbers of upper-middle to high-income households adopted the use of automobiles. Car ownership soared as they became more reliable, affordable, and as roads and highways were improved.

Cars made their initial impact on Laurelhurst by the addition of garages to house them. As early as 1910 when the first homes were being designed in Laurelhurst, the layout for the development of block 1 near Coe Circle included a garage in the center of the block to be shared by four homeowners. "Instead of having unsightly garages on the sidewalks, as seen in Irvington and other fine residence districts, the owners have decided upon a community garage in the center of the block."⁴² As early as 1914 the promotional materials developed by Paul C. Murphy to market the neighborhood began to feature automobiles in the images. Murphy took out a full-page ad towards the end of 1914 promoting a naming contest for a single block in the SE quadrant being developed with bungalows and a mid-block alleyway (see Figure 17). The ad offered that for the first six homes sold in the block, the Laurelhurst Company would give each buyer a new Ford Roadster.⁴³ By 1924, 83% of the developed lots in the southeast quadrant of Laurelhurst included a garage, all of which were freestanding.⁴⁴ Soon, new clusters of suburban shopping districts catering to car owners sprang up close to Laurelhurst, such as the Hollywood commercial district at 42nd and Sandy Boulevard.

The "streetcar suburbs" that had fostered a massive expansion of suburban growth in many U.S. communities from the late 1890s into the 1920s were in turn dwarfed by the influx of the automobile. The Laurelhurst neighborhood was greatly affected by road construction challenges, and also significantly impacted transportation improvement projects itself. Progress in the construction of transportation systems clashed with the neighborhood's location as the population of surrounding eastside neighborhoods grew and demanded better access to the downtown area. Streetcar use was in decline and the Portland Traction Company began a conversion of aging streetcar lines to gasoline bus lines or electric trolley buses during the 1930s. The Sandy Boulevard streetcar line was removed in the 1930s and replaced with electric trolley coaches by late 1936 (see Figures 10 and 24).⁴⁵ Though the war years created a brief respite for streetcars while fuel was rationed, there was a continuous push to remove the aging streetcars throughout the early 1940s. In 1945, the Portland Traction Co declared that it would eliminate all remaining streetcar lines.⁴⁶ It took another few years, however, for this goal to be achieved. By 1948 all east-side streetcars in Portland had ceased operation.⁴⁷ In Laurelhurst, the Glisan-Montavilla line was one of the last streetcar lines to remain in operation; this was probably in part because the line served more middle-class communities further east who did not have the means to purchase an automobile as early as residents of Laurelhurst did.⁴⁸ Ultimately, the automobile served as a more effective way of commuting to the City Center, and continued to increase the residential and commercial value of suburban areas on the outskirts of Portland.

⁴⁰ City of Portland Bureau of Planning and Sustainability and Portland Parks and Recreation. *City of Portland Civic Planning, Development, & Public Works, 1851-1965: A Historic Context*. (Portland, Oregon, 2009), 27.

⁴¹ Philip Selinger and the Tri-County Metropolitan Transportation District of Oregon. *Tri-Met, Making History: 45 Years of Trimet and Transit in the Portland Region* (2015), 8.

⁴² "Block Layout," *The Oregonian*, July 10, 1910, 8.

⁴³ "Offer Extraordinary: Six New Ford Roadsters Absolutely Free" (advertisement). *The Oregonian*, November 19, 1914, 9.

⁴⁴ Data from 1924 Sanborn maps. By this date, 366 lots were developed in the southeast quadrant out of a total of 451. Of the 366 developed lots, 303 included garages.

⁴⁵ "Trolley Coaches Start on Sandy on November 22," *The Oregonian*, October 18, 1936, 15.

⁴⁶ "Traction Problems," *The Oregonian*, September 13, 1945, 8.

⁴⁷ MacColl, *The Growth of a City*, 518, 604.

⁴⁸ Engeman, 30-31. He notes that the Rose City Park (Sandy Blvd) line was one of the few streetcar lines developed after 1900 to make a profit, as opposed to lines developed to serve more expensive districts.

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Construction of the Banfield Freeway (I-84), was completed in 1958, effectively separating the northwest corner of Laurelhurst from the rest of the neighborhood. As a result, homes were removed on NE Chico and NE Senate Streets to make way for the new freeway. Evidence of this can be seen on a map today where I-84 creates a major division between Laurelhurst's former northeastern corner and the relatively intact neighborhood to the south.

The neighborhood demonstrates the results of Portland's early transit system that triggered the city's expansion and enabled family life to be removed from the center of the city yet efficiently connected to the downtown hub of business and commerce. In this sense it was a true suburb, representing an idealized plan for residential living. The curvilinear streets were laid out with an eye for beauty as well as harmony between the structures and the environment. Laurelhurst remains one of Portland's oldest intact East Side neighborhoods, and illustrates an era of tremendous suburban growth in Portland's history, made possible by streetcar networks.

Social and Economic Trends

The layout and development of the Laurelhurst neighborhood was strongly influenced by the national City Beautiful movement. This social movement was initially a crusade for reforms in many facets of public and private life, pushing for food and water systems, schools, and cities to be more healthful and science-based in the period after the Industrial Revolution. The City Beautiful movement incorporated these progressive, egalitarian reforms with a drive for cities to be shaped to reflect beauty, harmony, system, and order.⁴⁹ The movement started by about 1890 and achieved nationwide popularity by the turn of the century based on three major influences. The first and most cited was the World's Columbian Exposition of 1893 in Chicago, which exhibited a forward-looking belief in science and technology, but also had an idealized "white" aesthetic taken from European and classical culture. The McMillan Plan of 1901-1902, revising Pierre L'Enfant's earlier plan for Washington, D.C. with radial boulevards was also inspirational. Finally, the work of prominent landscape architect and planner Frederick Law Olmsted, Sr. also strongly influenced the rise of the City Beautiful ideals of civic beauty and rational planning across the U.S. during this period.

City leaders in Portland sought the assistance of the Olmsted firm for the design of the 1905 Lewis and Clark Exposition, but also in the design of parks throughout the City. The recommendations by the Olmsted Brothers firm in 1903 provided advice for the City on acquiring more park lands and in what locations, and how to pay for and administer parks. John Olmsted (Frederick Law Olmsted's stepson, in practice with his stepbrother Frederick Law Olmsted Jr.) also encouraged the City to hire a more knowledgeable park superintendent. In 1908, Emanuel Mische, who had worked for the Olmsted Brothers firm, was hired as Parks Supervisor.⁵⁰ Mische would ultimately be able to put his Olmsted training to good use in the design and layout of Laurelhurst Park.

Economic Trends in Portland 1900 to late 1940s

The Lewis & Clark Exposition, in 1905, marked the beginning of a period of prosperity and growth for Portland. Portland's population almost doubled in the single five-year period from 1905-1910, from 110,929 to 207,214 residents.⁵¹ All of the new development escalated land values so much that when the city finally allocated money to achieving Olmsted's park system vision in 1909-1910, the plan had to be cut back. Even so, the City was able to purchase critical east side park lands including Laurelhurst for \$93,000, Sellwood for \$47,000, and Mt. Tabor for \$245,000.⁵²

⁴⁹ Cielo Lutino, Blaine Merker, and Robin Green. *The City Beautiful Movement and Civic Planning in Portland, Oregon 1897-1921*. (United States Department of the Interior, 2000), E:1.

⁵⁰ Portland Park Board, *Report of the Park Board, Portland, Oregon, 1903: with the report of Messrs. Olmsted Bros., Landscape Architects, Outlining a System of Parkways, Boulevards and Parks for the City of Portland*, 3-4.

⁵¹ Karen Zisman et al, *Portland Oregon's Eastside Historic and Architectural Resources, 1850-1938* (United States Department of the Interior, 1988, as amended 2012, edited by Timothy Askin and Ernestina Fuenmayor), E:10.

⁵² Lutino, E:16.

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With the outbreak of World War I in Europe, the American economy was impacted. Portland's construction industry experienced a downturn in 1913-17, perhaps in part due to shortages of building materials. Construction of new houses in Portland dropped from 2760 in 1912, to a low of 226 in 1917.⁵³ This began to reverse by 1917, when the U. S. entered the war, but another period of economic depression "left Portland with stagnant, even declining growth throughout the 1930s and early 1940s."⁵⁴ Portland's experience mirrored the trend across the United States during the Depression years, with a 95% drop in new home construction from 1925 to 1933.

The 1940s marked a period of major economic development, mainly due to advancements in the automobile industry. As a result of the Federal Aid Highway Act of 1921, the rising popularity of cars in the 1930's, and the post-WWII recovery from the Great Depression, residents of Portland could live much further away from their jobs than they could even with the development of streetcars only thirty years prior. Suburban development and lifestyles became even more appealing.

Paul C. Murphy and the Laurelhurst Company

Paul Cole Murphy was born in 1876 in Mount Vernon, Ohio, but grew up in the Puget Sound region. Murphy was involved in banking and real estate during his 20s in Everett, Washington, and got married in Seattle in 1901.⁵⁵ By 1906, Paul C. Murphy was a development partner in a residential venture headed by Joseph McLaughlin on Lake Washington in Seattle called Laurelhurst. After the success of that subdivision, Murphy formed another real estate development corporation in Portland, which he headed up. Murphy initially commuted to Portland from Seattle for some years, until about 1914 when the family moved to Portland permanently. The 1910 census shows Paul C. (age 32) and wife May F. Murphy, son Paul, May's mother, and a servant residing together on 17th Avenue in Seattle. However, the family also owned a large property in (Seattle's) Laurelhurst, at 3011 E. Laurelhurst Drive, built in 1908 according to King County tax assessor records. The house, along with its 3.5 acres of property on Lake Washington, was sold in 1919 for \$35,000.⁵⁶

The Laurelhurst Company in Portland included Murphy and Frank F. Mead, who had also been a partner in the Laurelhurst development in Seattle, as Vice Presidents. Charles K. Henry, President of the company and a Portland native, was a commercial real estate broker. Henry himself had acquired quite a portfolio of real estate in Portland, including many unbuilt lots in Laurelhurst, but by 1914, with prices for real estate stagnating, Henry may have found himself in an untenable position.⁵⁷ He sold his many properties and moved to Pasadena, California by about 1917.⁵⁸

Paul C. Murphy meets the definition of a "community builder" as defined in the *Historic Residential Suburbs in the United States, 1830-1960* Multiple Property Listing document. As such, Murphy was a planning innovator and a leader in the regional real estate industry. Murphy was more than just a savvy marketer and regional real estate entrepreneur. He was instrumental in developing a Federal policy known as the Own-Your-Own-Home (OYOH) campaign. Murphy, by 1918 the president of the Portland Realty Board, and working with Franklin T. Miller, vice-president of the National Federation of Construction Industries, and K. V. Haymaker, with the United States League of Building and Loan Associations, created the campaign in order to promote

⁵³ Carl Abbott. "Greater Portland: Experiments with Professional Planning, 1905-1925." *The Pacific Northwest Quarterly*, Vol. 76, No. 1 (January 1985), 13-16.

⁵⁴ City of Portland Bureau of Planning. *Historic Context: Hawthorne Boulevard from SE 20th to SE 55th Avenues*. (Section 106 Documentation, February 2003), 11; 14.

⁵⁵ Stephen Dow Beckham, *Ladd Estate Company Model House*, National Register of Historic Places Registration Form (United States Department of the Interior, 1989), 8:1-2 and John M. Tess and Richard E. Ritz, *Paul F. Murphy House*, National Register of Historic Places Registration Form (United States Department of the Interior, 1991), 8:3

⁵⁶ "For Sale: Beautiful Laurelhurst Home," *The Seattle Times*, August 21, 1919 and "Laurelhurst Home is Sold [Ten-Room House of Paul C. Murphy is Transferred for \$35,000.], *The Seattle Times*, October 19, 1919.

⁵⁷ "Lot Auction is Postponed [C. K. Henry's Sale Halted After Disposal of Four Sites], *The Oregonian*, September 29, 1914, 4.

⁵⁸ "Henry Building Sale Big Feature [C. K. Henry Disposes of Fourth-Street Property for Figure Given as \$350,000.], *The Oregonian*, February 11, 1917, 64.

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home ownership.⁵⁹ The idea was not only to encourage banks and insurance companies to make loans easier to get, but also to promote a type of lifestyle idealized by the suburban developments created by Murphy himself. He served as chairman and director of the OYOH committee of the powerful National Association of Real Estate Boards (NAREB) starting in 1917. By 1919, the OYOH department was established within the Federal Department of Labor.⁶⁰ Murphy spent a great deal of time in Washington DC during the period 1917-1919 in order to head up one of the divisions of the Department of Labor, authoring much of the promotional literature for the OYOH campaign.⁶¹

By 1923, Murphy's involvement in Laurelhurst was lessened, as most of the available property in Laurelhurst had sold by then. Murphy joined the Ladd Estate Company in 1923, focusing on a new development in Lake Oswego, Oregon. He and a partner, Frederick H. Strong, purchased the Ladd Estate Co by 1926. In addition to spearheading the Lake Oswego, Forest Hills, and Lake Grove developments, Murphy had helped to promote Eastmoreland, Westmoreland, Westover Terrace, and Irvington developments in Portland. He died in California at the age of 81.⁶²

Neighborhood Site Planning

Laurelhurst was named after a successful 1906 Seattle neighborhood designed by Paul C. Murphy and the Laurelhurst Company. Seattle's Laurelhurst is similar in size to Portland's Laurelhurst, but is located on a peninsula on Lake Washington. Perhaps partly due to its topographic conditions, the layout of Seattle's Laurelhurst is less cohesive as an overall plan, showing a mix of long rectangular blocks with curving perimeter streets following the irregular edge of the land.⁶³ In contrast, Portland's Laurelhurst layout is more intentional. In Portland, the Olmsted Brothers landscape firm had made some preliminary plans for the layout of the Laurelhurst development, featuring curvilinear streets. However, the Laurelhurst Company asked the Olmsted Brothers not to design the full neighborhood plan for Laurelhurst but to work with their engineer to lay out "a few main lines of curved roads only."⁶⁴ Using the Olmsteds' design for inspiration, Paul C. Murphy, principal developer and executive of the Laurelhurst Company, working with engineer George Cottrell, laid out the design.⁶⁵ The Olmsted Brothers had envisioned Laurelhurst as a neighborhood of winding streets with an abundance of trees and lush gardens. A curvilinear street pattern with lush "rolling" landscaping would unveil the neighborhood's picturesque scenery as residents moved through it, and differentiate the neighborhood from the rigidity of the downtown close-knit city grid. The curvilinear streets would emphasize the "country in the city" atmosphere.⁶⁶ The layout would also respect the original topography of the land, allowing for buildable land to occupy existing hills or high spots while streets would be laid between them. Interestingly, the plat design evolved quite a bit between the plan published in the *Oregonian* newspaper on May 2, 1909 (see Figure 14) and the design of the first (NW) quadrant plat, finalized on September 4, 1909 (see Figure 5).⁶⁷ The earlier plan does show the streetcar lines along Sandy Road and East Glisan Street as straight streets in contrast to other east-west curvilinear streets, but the layout reverts to a grid east of Cesar E. Chavez Boulevard. The axes and radial streets inspired by Beaux-Arts classicism were a late addition to the plan and make Laurelhurst the only neighborhood in Portland to illustrate a combination of these two City Beautiful-era principles.

⁵⁹ Paul C. Luken and Suzanne Vaughan. "'...be a genuine homemaker in your own home': Gender and Familial Relations in State Housing Practices, 1917-1922." *Social Forces* (University of North Carolina Press: 83(4), June 2005), 1606-1607.

⁶⁰ Ibid. Also, "Real Estate Men in Convention Endorse 'Home' Campaign," *Real Estate Record and Builders' Guide*, Vol. 104, July 5, 1919, 7.

⁶¹ Clarissa Rile Hayward. *How Americans Make Race: Stories, Institutions, Spaces*. (Washington University, St. Louis: Cambridge University Press, 2013), 121.

⁶² Tess and Ritz, 8:3.

⁶³ Hajo Neis, et al. *The Irregular Grid in Portland, Oregon USA: an investigation of urban morphology and building typology*. (online at <http://puarl.uoregon.edu/index.php> by the Portland Urban Architecture Research Laboratory/ University of Oregon, n.d.), 31.

⁶⁴ Curran, E: 9.

⁶⁵ Robert A. M. Stern, David Fishman, and Jacob Tilove. *Paradise Planned: The Garden Suburb and The Modern City*. (United States: The Monacelli Press, 2013), 68-69.

⁶⁶ Thomas Vaughn and Virginia Guest Ferriday. *Space, Style and Structure: Building in Northwest America*. (Portland, Oregon: The Oregon Historical Society, 1974), 455.

⁶⁷ "Ladd's Hazel Fern Farm Platted as Laurelhurst," *The Oregonian*, May 2 1909, 8.

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The Laurelhurst Company provided buyers with a list of amenities that many other neighborhoods did not have in the early 20th century to promote a “better way of living”. Streets were cut to follow the natural topography of the land to preserve the “rolling” hills and to allow homes to be built higher than streets to provide a buffer away from the street. The design also specified that houses were to be set 22’ from the sidewalk to give each home a front yard.⁶⁸ This layout provided a greater amount of space and a level of privacy that residents in the downtown area did not have. Even the water and sewer lines were constructed with wider piping than typically used to allow for Laurelhurst residents to have full water pressure at all times.⁶⁹ Trees were planted along the street frontages with the initial layout to allow them to grow and enhance the full neighborhood rather than planting as each lot developed. The Laurelhurst Company had also sold a portion of their property to the City to construct a community park, and had set aside parcels for a neighborhood elementary school as well as for the Mann House, a refuge for women. (This property was ultimately developed as the Anna Lewis Mann Old People’s Home, completed in 1911). It was unusual at that time for these non-residential uses to be planned for in a tract and set aside.⁷⁰

Infrastructure, “Furniture,” and Lighting

Laurelhurst was laid out, designed, and developed by a private developer in the “Community Builder” role without the contribution of the City. This meant that the streets, sidewalks, gas mains, water, and sewer lines were all put in and included in the price of individual parcels. As a prime example of the City Beautiful Movement in Portland, Laurelhurst also contains some “street furniture” features such as gates and lighting, constructed in the neighborhood to improve the attractiveness of its streets and lots.

The Laurelhurst Gates, four pairs of arches (eight total) that mark entry into the neighborhood at the major streets on the western and southern edges of the neighborhood, were built in 1910. The arches were first mentioned in ads for Laurelhurst in September, 1909, as being located in the northwestern “entry” on Sandy Boulevard. By December of that year, permits were taken out for two pairs of arches, each pair for \$2000, at Glisan and 33rd and south of Sandy Boulevard at the juncture of Peerless Place and Multnomah, to be built by Philip Neu. The arches were constructed of Blue Tenino sandstone, quarried in Tenino, Washington.⁷¹ By early February, 1910, ads prominently featured drawings of one of the decorative archways and noted that there were to be four (pair) total (see Figure 15). One of these eight archways was removed south of Sandy Boulevard, likely in the late 1930s when Sandy was widened and the streetcar tracks were removed.

Also in early 1910, Oregonian ads featured drawings of a decorative three-globe gas street light, to be installed throughout Laurelhurst.⁷² By October, 1910, ads in the Oregonian reported that the “cluster lighting system” decorative poles had been installed throughout the northwest quarter. There were eventually 240 cluster lights installed across the whole of Laurelhurst. The Laurelhurst Company had agreed to pay for lighting the neighborhood for eighteen months, but by August 1913, after three years of gas streetlight operation, the company ceased funding their operation. Residents offered the lights to City ownership, providing that the city pay for their alteration from gas to electric.⁷³

The grading, paving, and utility work was completed in quadrants under the supervision of City Engineer R. S. Greenleaf, starting with the northwest and then moving to the southwest. Imperial Avenue was the first street to be developed, starting in October 1909. The Oregonian reported that over the summer of 1910, “There have been working over 600 men, steadily, 200 teams, two automatic grading machines and two huge steam

⁶⁸ “Laurelhurst and its Park,” 20.

⁶⁹ Ibid, 21.

⁷⁰ City of Portland Bureau of Planning with the Portland Historical Landmarks Commission. *Potential Historic Conservation Districts*. (Portland, Oregon, 1978), 107.

⁷¹ “Low Record Made,” *The Sunday Oregonian*, December 12, 1909, 10 and “Old Red Barn Bought,” *The Sunday Oregonian*, January 23, 1910, 11.

⁷² “Laurelhurst” (ad), *The Oregonian*, January 21, 1910, 14.

⁷³ “City is Asked for Lights,” *The Oregonian*, July 25, 1913, 16.

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shovels.” “... hard-surface streets, 26 miles in all, are being laid.”⁷⁴ While all the streets were to be asphalt, it was also noted that “nearly all the work of laying the brick between the tracks” along the Montavilla streetcar line on Glisan had been completed. This line was running on “temporary tracks” in the fall of 1910, and an image of the streetscape from 1921 along Glisan shows brick between the tracks as well as along the outside of the tracks.⁷⁵

A statue of Joan of Arc was donated by Dr. Waldo Coe and erected in the center of the neighborhood at the circular piece of land at East Glisan and Cesar E. Chavez in 1925, and the circle was promptly named Coe Circle.⁷⁶ Coe Circle was originally the location of the land-sales office, which occupied the site until the 1920s. The bronze equestrian statue (now gold painted) is a copy of a statue in Paris created by the sculptor Emmanuel Fremlet.⁷⁷ By 1930, Coe Circle officially became a Park.

Laurelhurst Park

Laurelhurst Park is 26.81 acres, not counting the southern “playground” block between SE Oak and SE Stark, and is located on the southern edge of the neighborhood. The Park paths, features, and layout were designed by Emanuel T. Mische who worked as the parks director for the City of Portland from 1908 to 1914 and as the former horticulturalist for the Olmsted Brothers. Mische was instrumental in adding a southern parcel to the area of the Park, creating a larger area than originally called for in the Olmsted Brothers’ 1903 Portland Parks Plan.

Mische believed Laurelhurst Park to be “one of the most elegant of the park system properties.” He was responsible for its design, including a variety of plantings, the installation of a lighting system, construction of a restroom facility, and a wide network of picturesque pathways. By 1916, Firwood Lake had been created out of what had been a spring fed pond. In 1919, the Pacific Coast Park Association voted Laurelhurst Park the most beautiful park on the West Coast.⁷⁸

In 1921, as the City Beautiful Movement of the 1890’s was waning but still influential, a bond measure in Portland showed the growing primacy of the Playground Movement; park planning was still an important civic goal but became more focused on smaller, active park acquisition and design.⁷⁹ Beautifying the urban environment through planning and grand design continued to remain a priority for Portland, and it was a point of pride for urban leaders that Portland retained so much green space even with the fast pace of development throughout the city.

Laurelhurst Park was listed on the National Register of Historic Places in 2001. The nomination found the land within the boundaries of the park, including Concert Grove, Children’s Lawn, Plateau Meadow, Broad Meadow, Picnic Grove, and Rhododendron Hill, to be contributing sites. Ankeny Street Comfort Station, the park’s circulation system, and Firwood Lake were found to be contributing structures. While the block at the south end of the park between SE Stark and SE Oak Streets was not included within the nominated historic park site, the block was acquired by the City of Portland between 1921 and 1922 for playground use, and is part of Laurelhurst Park.

Setbacks and Trees

During the period of planning and layout for the neighborhood, setbacks and shade trees were envisioned as a part of an overall scheme of “ornamental landscape gardening.” Blocks and streets were created by carving around the hills in the neighborhood, and houses were located a distance from the street to provide privacy for each house through setback as well as height. Setbacks for each block frontage varied, but were typically 20 feet from the property line to the front of the house. Rights-of-way followed a pattern of at least 1’ between the

⁷⁴ “Laurelhurst Has Big Vacation Business,” *The Oregonian*, September 11, 1910, 7.

⁷⁵ “Homes Total \$114,000,” *The Oregonian*, September 25, 1910, and image from Portland Archives, A2009-009.1852 (Glisan & 32nd).

⁷⁶ “Statue Still Unplaced,” *The Oregonian*, October 25, 1924, 4.

⁷⁷ “Statue Dedication is Set for May 30,” *The Oregonian*, May 10, 1925, 16.

⁷⁸ Curran, 8:11-8:13.

⁷⁹ Lutino, E:21.

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actual front property line and the sidewalk, then 6' wide concrete sidewalks, and a wide "parking strip" to ensure that large shade trees could have ample space to thrive. This last dimension was published in various dimensions from 8' to 10'. Asphalt streets were typically planned at 26' wide.⁸⁰ Over 2,200 shade trees were planted at intervals of 30' along the parking strips between 1910 and 1916. Varieties chosen were described in a 1910 newspaper article as "maple, linden, cut-leaf, purple-leaf birch, elm, and hawthorne."⁸¹

Mische was able to apply his considerable influence as Parks Superintendent not only to the development of parks, but also to influence street tree planting styles and species. "In Mische's 1910 report, he ...commented on the unsatisfactory state of street trees in the city, noting conflicts with the city electrician and engineer. With full responsibility for street trees, only when the city had planted them, Mische had to share the power to regulate tree trimming with the engineer and electrician at all other times."⁸² Mische was supportive of the development of neighborhoods such as Laurelhurst with wide planting strips as locations where trees could thrive and create the "City Beautiful" environment he sought. Mische worked to put in place "a city-wide tree planting program to flow trees out of parks onto streets."⁸³

Legislative and Regulatory Impacts

Zoning Codes

Portland's first zoning ordinance was enacted in 1920, and did not therefore have an initial impact on Laurelhurst's already existing layout, platted for residential uses in 1909-10. However, the integrity of Laurelhurst as a residential neighborhood was strongly supported by its zoning code status as one of the designated "single family" neighborhoods, given to those well-organized and generally affluent neighborhoods such as Mt Tabor. The more working-class neighborhoods of the east side, such as Sunnyside and Buckman, were designated "multifamily" which allowed a much greater variety of residences including apartments.⁸⁴ The adopted zoning designations of 1920 worked in tandem with the deed restrictions already imposed by the Laurelhurst Company, "permitting the erection of only single detached dwelling houses and schools."⁸⁵ These building regulations were put in place to prevent "deterioration" or "blight" that was then perceived to have had afflicted the mixed use areas of the city. The neighborhood was seen as being a true suburb, removed from Portland, and marketed as a "high class residence park."⁸⁶

Deed Restrictions and Discrimination

The 1906 Laurelhurst neighborhood in Seattle, developed by Seattle native Paul C. Murphy in collaboration with Joseph McLaughlin and Frank Mead, contained the following racially discriminatory restriction. "No person or persons of Asiatic, African or Negro blood, lineage, or extraction shall be permitted to occupy a portion of said property, or any building thereon except a domestic servant or servants who may actually and in good faith be employed by white occupants of such premises."⁸⁷ Deeds in Portland's Laurelhurst development came with similar racial restrictions reading "...nor shall the same or any part thereof be in any manner used or occupied by Chinese, Japanese, or negroes, except that persons of said races may be employed as servants by residents..."⁸⁸ These types of racially exclusionary restrictions were unfortunately all too common in the white suburbs of the Pacific Northwest. In 1948, the U. S. Supreme Court struck down such discriminatory covenants on real estate.

⁸⁰ "Laurelhurst" (ad), *The Oregonian*, October 12, 1909, 11.

⁸¹ "Old Red Barn Bought," *The Sunday Oregonian*, January 23, 1910, 11.

⁸² David-Paul B. Hedberg, "Volunteer work for Laurelhurst Historic District," 2018. Unpublished papers in personal collection. Also, Emanuel T. Mische, *Annual Reports of the Park Board, Portland, Oregon, 1908 – 1912* (City of Portland, 1912), 20 – 21, 43 – 44.

⁸³ Ibid (Hedberg).

⁸⁴ City of Portland Bureau of Planning. *Historic Context: Hawthorne Boulevard from SE 20th to SE 55th Avenues*, 13.

⁸⁵ "Laurelhurst Now is Busy District," *The Sunday Oregonian*, February 22, 1914, 9.

⁸⁶ MacColl, *The Growth of a City*, 70.

⁸⁷ *Seattle Civil Rights & Labor History Project*, published online by the University of Washington at <http://depts.washington.edu/civilr/covenants.htm>.

⁸⁸ 1913 Warranty Deed for a property on block 13, Laurelhurst, from the personal papers of David Hedberg.

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Deed restrictions also prohibited the production and sale of alcohol to maintain a level of propriety among its residents and to protect its goal for a “better way of living.” Restrictions in Laurelhurst made it very clear that the neighborhood was targeted toward young families of at least a middle-income bracket. Standard 50 x 100 lots were available for \$2,500, and each house had to cost at least \$3,000. Many of the houses being constructed throughout the early years of Laurelhurst’s development were reported as costing \$3500 to \$5500. Lower prices were observed, however, in newspaper real estate listings both for vacant lots and for new house construction.⁸⁹ Towards the end of 1914, the *Oregon Journal* ran a somewhat sour assessment of lot values in Laurelhurst, listing a very long comparative assessment value vs list price of various lots in each quadrant of Laurelhurst, warning the buyer not to “get bunked” (presumably, overpay).⁹⁰

Marketing

Paul C. Murphy’s experience in promoting home ownership in the federal OYOH campaign came partly from his own local advertising for the Laurelhurst development. Ads placed for Laurelhurst in newspapers and in promotional materials at the time illustrate the primary tenets of Paul Murphy’s OYOH campaign and of the “social engineering” that was being sold. The sheer volume and size of advertisements in the *Oregonian* appear unprecedented by another development in Portland. There was plenty of competition in the market to sell lots or houses. East-side lots or completed houses were, by 1910, already selling well in Alameda, Rose City Park, Rossmere, Irvington, and other areas, and by 1917 Eastmoreland became a big player as well. Yet none of these approached the sheer media blitz apparently organized by Murphy. Laurelhurst seems to have rated some special treatment in the *Oregonian*, with consistently enthusiastic reporting or extensive quotes by Murphy in a blurring between reporting and advertising (see example: Figure 22).⁹¹

In late 1914, Murphy ran a competition in the *Oregonian*, soliciting nominations for naming the block and alley being developed as the “bungalow block,” in southeast Laurelhurst (Figure 17). He offered \$10 to the winning name, noting that “if you will visit this block No. 102 and look it over in connection with the surroundings it will greatly assist you in selecting a name.”⁹² After several months and over three hundred submittals, Murphy, with great fanfare, selected Mrs. Alice Clay’s suggestion of “Fernhaven Court.”⁹³ This name was used hereafter in reference to the bungalow block.⁹⁴ As previously noted in this nomination, the competition also offered free Ford Roadsters to the first buyers on the block.

There were a number of social or emotional prongs to Murphy’s advertising. The overarching one was to promote the narrative that Americans were a nation of home-owners, and that the desire to own one’s own, freestanding, single-family home, was shared by all Americans. Murphy provided a values and identity story, in which he and other Community Builders such as J. C. Nichols in Kansas City made a distinction between an owned “home” and a merely rented “house.” In this narrative, owning a home is linked to healthy family life, the appropriate performance of traditional gender roles, virtuous citizenship, and the realization of the “American Dream.”⁹⁵ Murphy directly tied home ownership to patriotism in a number of speeches he gave, including at the National Association of Real Estate Boards convention of 1919.⁹⁶

⁸⁹ “Pitcock purchases lot,” [\$1550]; “Company Makes Sale,” [2 lots for \$1625 ea]; and “House Will Cost \$2000” [at 1132 NE 35th St.], *Oregon Journal*, November 22, 1914, 18. Also “Buys Home Site on East Ankeny,” [2 lots for \$4000] *Oregon Journal*, March 22, 1914, 12.

⁹⁰ “Sale and Assessed Values Now More Nearly Equal,” *Oregon Journal*, November 22, 1914, 18.

⁹¹ Examples: “Building of Homes in Suburbs Spurts,” [Laurelhurst, Rose City and Alameda Parks Report Unusual Activity], *The Oregonian*, March 5, 1916, 6 as well as “Quiet Period Not Felt” [Laurelhurst Has Big Vacation Business], *The Oregonian*, September 11, 1910, 7.

⁹² Paul C. Murphy, “Prosperity is Here” (Advertisement), *The Oregonian*, Nov. 29, 1914, 7.

⁹³ Paul C. Murphy, “It’s Pulling” (Advertisement) *The Oregonian*, Feb 9 1915, 7.

⁹⁴ Hedberg, (no page), also (one example): Paul C. Murphy, “Fernhaven Court in Laurelhurst” (Advertisement) *The Oregonian*, Dec. 13, 1914, 7.

⁹⁵ Hayward, 119-121.

⁹⁶ “Real Estate Men in Convention Endorse “Home” Campaign,” 7.

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Financing

During the prosperous 1920s, American home owners commonly could access short-term loans requiring annual or semi-annual interest payments and full repayment of the principal after only 3 to 5 years. Home owners, as a result, often were seeking to refinance or take additional mortgages, sometimes renegotiating loans every year. During this era when borrowing seemed low risk, Laurelhurst went through an extraordinary building boom. However, the stagnant economy of the 1930s was preceded by a series of disasters that occurred at financial institutions across the U.S., including a number of bank failures in Portland. Loans became much harder to come by, and the valuation of existing homes plummeted. In response, the government created the Federal Housing Administration (FHA) in order to provide mortgage insurance. The FHA also stipulated that only certain home designs were eligible, typically designs that were more traditional in style such as Colonial Revival or Minimal Traditional. With the publication of these housing standards, the impact on home building practices would be felt for several decades.⁹⁷ Houses became smaller, less elaborate, and yet often more “conservative” in style, employing a few simple design moves to recall traditional historic design vocabulary or technique.

Starting with the 1932 Federal Home Loan Bank Act, a series of federal laws were passed to make financing available for the purchase of owner-occupied homes. Federal home mortgage insurance was codified by the National Housing act of 1934, and the Federal Savings Loan Insurance Corporation was established as well.⁹⁸

With the Servicemen’s Readjustment Act of 1944—commonly known as the G.I. Bill— providing home loan guarantees for veterans, the post-World War II housing construction boom was initiated. Veterans were able to directly use their benefits as the down payment for a house.⁹⁹

Residential Designers and Architects

The Laurelhurst neighborhood includes houses designed by a number of architects over the past decades, many of whom were famous for their accomplishments in the design of other important Portland buildings and the development of Portland as a whole. A 1916 retail brochure for the Laurelhurst neighborhood expressed that the architects that contributed to the variety of styles in the district were “past-masters at the art of working out ideal interior arrangements, conveniences and appointments to insure one’s comfort, happiness and physical well-being”.¹⁰⁰ Therefore, it was widely understood that the architecture of Laurelhurst residences was designed in a manner that would support this new romantic way of living.

Ellis Lawrence, or the partnership of Lawrence & Holford, Architects, designed a number of homes in Laurelhurst in the late 1910s. The Paul Murphy residence at 3574 E. Burnside Street, designed by Lawrence & Holford, received accolades for its “picturesque” design in the July 1919 issue of “The House Beautiful.” By November of that year the house was named one of the ten best examples of architecture in Portland by that same publication.¹⁰¹ The 1916 house is individually listed on the National Register of Historic Places. Other houses by Lawrence & Holford include the John A. Zehntbauer House, 3627 NE Couch; “Laurelhurst House #9” at 3632 NE Davis; William G. Holford House, 3706 NE Davis; John W. Kelly House at 108 NE Laurelhurst; and the Carl C. and Emma Jantzen House at 132 NE Laurelhurst Place.

Many other well-known Portland architects designed at least one residence in Laurelhurst, including A. E. Doyle (“Mayor’s Mansion” at 3360 SE Ankeny), Herman Brookman (Harry A. Green House at 3316 SE Ankeny), Walter E. Kelly (Alfred & Nettie Ruby House at 211 NE Cesar E. Chavez Blvd), and John Bennes (Carl Little House at 3711 NE Davis as well as 3701 and 3633 NE Davis).

⁹⁷ David Ames and Linda Flint McClelland. Historic residential suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places (U.S. Department of the Interior, 2002), 31, 61.

⁹⁸ Ibid, 29-30.

⁹⁹ Ibid, 31.

¹⁰⁰ Laurelhurst Company, “Laurelhurst and Its Park” (marketing brochure), 17.

¹⁰¹ Rene Marshall, “In Portland, Oregon,” *The House Beautiful* vol 46, July 1919, 30-31 and Helen Eastham, “Best Examples of Architecture in Portland, Oregon,” *The House Beautiful* vol 46, Nov 1919, 308-310, 336.

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"Pattern book" houses, many of which were designed on paper by well-known architects, have a good representation in Laurelhurst. Several publications refer to "fifty homes" developed in the neighborhood by Paul Murphy in approximately 1919.¹⁰² The "testimonials" in the back of Yoho & Merritt's Craftsman Bungalows 1920 pattern book claim that these were Yoho & Merritt bungalow designs. "...I received a letter from Mr. Paul C. Murphy, of Portland, Oregon, in which he says, '...of them all we found the Craftsman Designs were by far the most attractive as well as more practical from the standpoint of floor plans, and so far we have used them almost exclusively in the erection of some fifty bungalows.'" Yoho & Merritt designs identified from this book alone in the neighborhood include design #322, built at 4130 E Burnside (see Figure 20); design #468A, built at 420 NE Laddington; and a slightly simplified version of #634, built at 4111 SE Ash (see Figure 21). Other pattern book designs have also been identified in the neighborhood, including those from Aladdin ("Villa" at 3541 NE Couch), Henry Wilson Bungalows (#397, at 4206 NE Glisan- see Figure 19), Universal Plan Service (#553, at 4244 E Burnside), and other suspected matches. Reportedly, architect Joseph Jacobberger designed some house plans that were used in the neighborhood, specifically at 3947 SE Oak Street.

Finally, a number of "model homes" were constructed in Laurelhurst, in order to illustrate the capabilities of a builder and to show certain products or finishes that might be obtained or replicated. One such example is the E. M. Heacock House at 635 NE Hazelfern, constructed in 1930 using a number of finish materials sold by Mr. Heacock and constructed by A. H. Irwin.¹⁰³ The "All-Oregon Home" at 939 NE Hazelfern was constructed by the A. R. Johnson Co to showcase local products, and landscaped by Theodore Knapp in 1931.¹⁰⁴ The "Brick House Beautiful" at 4005 NE Davis Street was designed by architect Otis J. Fitch (with working drawings by architect O. M. Akers) for A. H. Wetthey Jr, President of the Standard Brick & Tile Company. The house, completed in 1923, is listed individually on the National Register of Historic Places.

Significant Individuals

The following architects or builders made a significant contribution to the development and evolution of the Laurelhurst Historic District during the years 1910-1948.

Portland-area architects involved in Laurelhurst:

- *Ellis Lawrence* or *Lawrence & Holford* designed the Murphy House at 3574 E Burnside as well as a number of others in Laurelhurst between 1909 and 1929. The nine homes in the "Laurelhurst Group of Cottages" were designed by Lawrence and Holford and laid out by the firm in collaboration with George Otten, landscape designer. Lawrence was an architect who practiced in Portland for 40 years. He was in practice with *William Holford*, an MIT classmate, from 1913 until 1928, when Fred Allyn and Ormond Bean joined the firm. In the Laurelhurst neighborhood, Lawrence & Holford designed in the Classical Revival, Arts & Crafts, Mediterranean, and English Cottage styles.¹⁰⁵
- *Ora M. Akers* designed at least 2 homes in Laurelhurst during the 1920s, including the J. A. Menzies house at 607 NE 32nd Avenue, 1213 NE 37th, and did working drawings for one individually listed on the National Register ("Brick House Beautiful" at 4005 NE Davis). He also produced a 1924 "pattern book" of home designs, called *The Telegram Plan Book*, published by the Portland newspaper of the same name.¹⁰⁶
- *Bennes & Hendricks* designed a number of residences in Laurelhurst for the Chapin-Herlow Mortgage and Trust Company. Six of these were to be "modern two-story buildings" (as reported on January 1913); another four were reported to cost \$5500 each (May 1912). One of these designs is the Carl M. Little House at 3711 NE Davis St.

¹⁰² "Banks Urged to Co-operate in Stimulating Building," *The Southern Lumberman*, vol. 91, No 1224, March 8, 1919, 22.

¹⁰³ "Home Open to Inspection," [Building Material Man Invites All to Visit New House], *The Oregonian*, March 30, 1930, 22.

¹⁰⁴ "All-Oregon Home Ready," [Landscaping Finished at East Side Enterprise], *The Oregonian*, September 20, 1931, 26.

¹⁰⁵ Ritz, 242-245.

¹⁰⁶ Ibid, 3-4.

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- *Ewald T. Pape* designed the Dr. Raymond Staub house and the J. P. Griffin House, both on East Burnside. He was not technically an architect but was known primarily for the fine design of his apartment buildings.¹⁰⁷
- *Doyle & Patterson* designed the “Mayor’s Mansion” (Albee residence) at 3360 SE Ankeny. The architectural firm was responsible for many iconic Portland structures such as the Wells Fargo Building. At one point, this firm had surpassed Whidden & Lewis as the most influential firm in Portland.¹⁰⁸
- *Joseph Jacobberger* was a prominent Portland architect for 40 years. He joined with his partner Alfred H. Smith in 1912, and designed the All Saints Church (now demolished) in the Tudor Gothic style in 1918. Jacobberger also reportedly designed some house plans or “patterns” that were built in the Laurelhurst neighborhood such as 3947 SE Oak Street.
- *Roberts & Roberts* was another architecture firm led by brothers, William A. and Bruce W. Roberts. The firm designed at least 8 residences in Laurelhurst in 1912 alone, most for the Provident Trust Company. A third architect and brother, Earl A. Roberts, was for a time in practice with William and Bruce. Earl Roberts was responsible for at least two Laurelhurst designs himself for the Lawyers Abstract and Trust Co, though he appears to have been primarily based out of Seattle.¹⁰⁹ Like O. M. Akers and other architects, E. A. Roberts produced his own catalog of house plans for sale (Roberts Home Builder, 1909).
- *Kenneth Birkemeier* was an architect-builder whose career spanned the 1930’s to 1950’s. He designed two houses in Laurelhurst as well as many more in the Alameda area of NE Portland.
- *Charles Ertz* or *Ertz & Dole*: Ertz was a prolific architect who worked on commercial and residential projects in Portland for 40 years. His partnership with Dole lasted only about a year, in 1912.¹¹⁰ Ertz designed the Eighth Church of Christ Scientist as well as at least a couple of homes at 4135 and 4200 NE Flanders Street in Laurelhurst.
- *Edward L. Merritt*, though not a Portland architect, developed a series of pattern books with partner Jud Yoho. Their designs were used in Laurelhurst in at least a handful of instances. Merritt practiced in Seattle and may have had a connection with Paul C. Murphy. Yoho & Merritt published various books of Craftsman bungalows, several (perhaps many more than that) of which are constructed in Laurelhurst.

Prominent Builders associated with Laurelhurst

- *Albin M. Pajunen*, builder of the Holahan residence at 128 NE Cesar Chavez Blvd, the Kelly house at 108 NE Laurelhurst Place, houses at 3632 NE Davis Street and 3905 E Burnside Street, and other fine houses in Laurelhurst. Pajunen also constructed McArthur Court on the University of Oregon campus. Pajunen immigrated from Finland in 1905.
- *Spencer McCain*, early builder of the now-demolished showplaces Homer Keeney residence and Charles K. Henry residence, as well as 444 NE Floral Place and others in greater Portland such as the R. W. Shepherd house.
- *Frank A. Read* constructed at least 13 homes in Laurelhurst, including his own 1924 residence at 3469 NE Oregon Street, where he lived until his death in 1950. He also constructed at least 18 homes during the late 1930s in the Alameda area of NE Portland, where he leaned stylistically toward Colonial Revival and Tudor styles.¹¹¹
- *Walter N. Everett* was an architect and contractor working in Laurelhurst during the 1910s. He built his own house on Hazelfern Place which is the first house constructed in Laurelhurst, as well as multiple others that he sold, including at 109 SE 41st Avenue, and at 520, 530, 535, and 745 Laurelhurst Place.

¹⁰⁷ Ibid, 306.

¹⁰⁸ Ibid, 111-114.

¹⁰⁹ *The Pacific Coast Architect* Vol 4 No. 4, January 1913, 184 and Vol 3 No. 4, July 1912, 481. Also Ritz, 336-337.

¹¹⁰ Ritz, 124-125.

¹¹¹ Doug Decker, “Alameda Old House History,” blog accessed at <https://alamedahistory.org/the-builders/frank-read-1885-1950/>.

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- *Augustus P. Smith* constructed at least 18 homes in Laurelhurst, including six on NE Couch in the 1922-1923 time period (3234, 3244, 3256, 3306, 3727, and 4015). He himself lived in Laurelhurst with wife Letia at 454 NE Floral Place from at least 1920 until his death. Smith moved to Oregon from West Virginia and was born c. 1869.
- *Nels O. Eklund*, builder of residences in the late 1910s and early 1920s at 1215 E Ash Street, 3944 SE Ankeny Street, and 3967 and 4011 E Burnside Street, among others. Eklund, wife Signe, and family resided at Sandy Blvd. and 60th Avenue. Nels and Signe had immigrated from Sweden. By 1930 Nels Jr. (18 as of the 1930 census) was also working as a contractor.
- *Thomas B. Winship*, very prolific builder of homes at 3935, 4217, and 4229 NE Laurelhurst Place, 3935 SE Pine Street, 6 and 43 Meikle Place, and multiple others in Laurelhurst throughout the 1920s. Winship immigrated from England in 1915 and resided in Rose City Park. For some time he was in partnership as Turner & Winship.
- *Willis M. Chandler* constructed at least 10 homes in Laurelhurst, including two “matching” houses at 4330 and 4336 SE Pine Street in 1923. Chandler was age 38 at the time of the 1920 census.
- *George E. Weller* built 846 NE 43rd Avenue, 3224 E Burnside Street, 4227 NE Flanders, 4358 NE Glisan, 66 and 75 NE Meikle, 3423 NE Multnomah, and likely others in Laurelhurst. His houses trend towards Colonial Craftsmans. He also built the A.L. Carson House in the Irvington Historic District, designed by Lawrence and Holford. Weller emigrated to Oregon from Nebraska; he and his wife, Maude, lived on 50th Street with their sons in 1920.
- *John Cleland* was another architect/builder active in the neighborhood from as early as 1915 to as late as 1938. He was originally from Pennsylvania, and lived on Division Street with his wife Marion and two children in 1920. Cleland built at least 14 homes in Laurelhurst, sometimes with Judson A. Hubbell, with whom he owned the firm Cleland and Hubbell. Cleland designed and built the Dr. Norman D. Hampton house at 3406 E Burnside Street.
- *George W. Priest* constructed at least 11 houses in Laurelhurst, including almost an entire block frontage in the years 1911 to 1913 on NE Pacific Street, including addresses 3306, 3316, 3326, 3336, 3346, 3356, 3402, 3412, and 3422. Priest had worked in such a scale before in other east-side neighborhoods, including Rossmere, with 29 homes constructed there, and in Rose City Park.¹¹²
- *Robert S. McFarland* lived at 325 East 39th Street in 1923. McFarland built at least six residences in Laurelhurst, including those at 3338, 3346, and 3717 E Burnside. He also worked on buildings in other areas of Portland such as an apartment complex at 1806 NE 13th Avenue in the Irvington Historic District.
- *William W. Yager* moved to Oregon from Kansas, and lived in an apartment building on 5th Street in 1920. He is known to have constructed at least five modest Colonial Craftsmans in Laurelhurst and sometimes partnered with William Bixell.

¹¹² “Builder is Benefactor,” [G. W. Priest Constructs and Sells Homes in Rossmere], *The Oregonian*, July 17, 1910, 12.

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Previous documentation on file (NPS):

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

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): N/A

Laurelhurst Historic District

Name of Property

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10. Geographical Data

Acreage of Property 365 (+27-acre Park)

(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: _____

(enter coordinates to 6 decimal places)

1	<u>45.51930</u>	<u>-122.61732</u>	3	<u>45.53335</u>	<u>-122.63068</u>
	Latitude	Longitude		Latitude	Longitude
2	<u>45.51931</u>	<u>-122.63149</u>	4	<u>45.53335</u>	<u>-122.61731</u>
	Latitude	Longitude		Latitude	Longitude

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

The intersection of NE 44th Avenue and NE Senate Street is the northeast corner of the district. Moving south along the middle of the street, the next point (coordinate #1 above) occurs at the southeast corner, at the intersection of SE 44th Avenue and SE Stark Street, then the boundary continues west to a point in the center of SE Stark where it aligns with the mid-block original plat line between SE 32nd and SE 33rd Avenues (coordinate #2 above). Moving north again, the boundary extends along the mid-block line until the center of SE Ankeny Street. It then makes a slight jog westward along the center of SE Ankeny Street, until the intersection of SE Ankeny and SE 32nd Avenue. Then the boundary line continues up SE 32nd, following the curve in the street, then NE 32nd Avenue to reach the intersection of NE 32nd and NE Multnomah Street to the northwestern corner of the district. From here, the boundary extends eastward on NE Multnomah for a short distance, then north to include the first residential property in the block, and continues along the mid-block dividing line between properties fronting Sandy Boulevard and properties fronting NE Multnomah. The entirety of what is currently a parking lot fronting NE 37th Avenue is included in the boundary. The line continues straight across NE Imperial Avenue at the mid-block line until the intersection of this mid-block line with the back edge of the properties fronting Senate Street between 37th Avenue and NE Cesar E. Chavez Boulevard. This point is the most northerly point in the district. From here, the boundary follows the centerline of NE Senate Street back to the intersection of NE 44th Avenue.

Boundary Justification (Explain why the boundaries were selected.)

The original 1909/10 plats of the Laurelhurst neighborhood, occurring successively in four quadrants, were generally bounded by NE/SE 32nd and 44th Avenues, and NE Halsey and SE Stark Streets. The plat boundaries are still strong demarcation lines on all sides for a neighborhood that has remained cohesive except at the north, where changes to use along Sandy Boulevard starting in the late 1930s and the 1958 construction of the Banfield Freeway result in a district boundary that follows the mid-block line south of Sandy Boulevard and then continues eastward on NE Senate Street. The district includes Laurelhurst Park, a 27-acre property listed on the National Register, and is inclusive of the historic resources associated with the development of Laurelhurst from 1910-1948, and the role that Laurelhurst played in the suburbanization of East Portland as a "streetcar suburb" and as a model of the City Beautiful Movement.

The district boundary has primarily been established by the 1909/1910 plat boundary, especially at south, east and west edges where the boundary follows Stark Street at the south, 44th Avenue on the east, and follows 32nd Avenue as well as an internal block division line from SE Stark to SE Ankeny on the west.

Laurelhurst Historic District

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The north boundary does not follow the original plat, which was laid out extending north to Halsey Street. The northeast corner of the district has been severely impacted by highway construction and cut off from the rest of the neighborhood, so the area north of highway I-84 was not included in the Reconnaissance-level survey preceding the nomination. The northwest corner of the district has been impacted by changes to Sandy Boulevard, including changes to property size due to widening of the street, changes to use from residential to commercial for properties fronting Sandy, and loss of integrity for remaining structures that were constructed during the period of significance. For this reason, the historic district boundary line follows the mid-block property line south of Sandy Boulevard to exclude properties along Sandy. Continuing east, the boundary then follows the south side of the freeway or the centerline of Senate Street to reach 44th Avenue.

Lastly, the two-block area extending to the west between NE Oregon and NE Hoyt Streets has not been included in the nomination. The reasons for this are primarily that the district boundary is more legible and contiguous without the inclusion of the two blocks, and with the Laurelhurst arches marking the edge of the district a block south on Glisan and 32nd Street, these two blocks feel "outside" or westward of that marker. There are some visible differences in the plat pattern there, primarily that the west end of these blocks lacks the radial corners of all of Laurelhurst's blocks. Further, the blocks are not part of the City-recognized Laurelhurst neighborhood, and have not been since at least 1974. Development there skews a bit later than the rest of the neighborhood, with only two houses developed by 1920. While the houses are predominantly contributing in these two blocks, the south half of the block fronting NE Hoyt and the Holy Trinity Greek Orthodox Church has low integrity.

11. Form Prepared By

name/title Kristen Minor date _____
organization Peter Meijer Architect, PC telephone (503) 517-0283
street & number 605 NE 21st Avenue, Suite 200 email kristenm@pmapdx.com
city or town Portland state OR zip code 97232

Additional Documentation

Submit the following items with the completed form:

- **Additional documentation list is included as "List of Figures"**

Photographs:

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

Photo Log

Name of Property: Laurelhurst Historic District
City or Vicinity: Portland
County: Multnomah **State:** OR
Photographer: Marion Rosas
Date Photographed: November 2017 to April 2018

Laurelhurst Historic District
Name of Property

Multnomah Co, Oregon
County and State

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

- All photos listed below are keyed to a map, see Figure 1.

- Photo 1 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0001
Looking west near house 206 north of the intersection of NE Davis and NE 41st
- Photo 2 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0002
Looking east near house 452 north of the intersection of SE Stark and SE Cesar E. Chavez
- Photo 3 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0003
Looking south near house 934 south of the intersection of NE Holladay and NE 33rd
- Photo 4 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0004
Looking east near house 3494 south of the intersection of NE Hassalo and NE Pacific
- Photo 5 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0005
Looking southwest near house 4236 south of the intersection of NE Davis and NE 43rd
- Photo 6 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0006
Looking southeast near house 341 south of the intersection of NE Flanders and NE Floral
- Photo 7 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0007
Looking southeast on the west side of NE 41st between NE Flanders and NE Davis
- Photo 8 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0008
Looking east on the west side of NE 32nd between NE Glisan and NE Everett
- Photo 9 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0009
Looking southeast on the west side of Coe Circle near house 3870 on NE Glisan
- Photo 10 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0010
Looking northwest on the south side of Coe Circle near house 426 on NE Cesar E. Chavez
- Photo 11 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0011
Looking southeast near house 4115 west of the intersection of NE Laurelhurst and NE 41st
- Photo 12 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0012
Looking west near house 931, W of the intersection of NE Hazelfern & NE Cesar E. Chavez
- Photo 13 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0013
Looking west near house 969 W of the intersection of NE Hazelfern & NE Cesar E. Chavez
- Photo 14 of 14:** OR_MultnomahCounty_Laurelhurst Historic District_0014
Looking northeast near house 662 between the intersections of NE Royal & NE Imperial

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

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 41

Laurelhurst Historic District

Name of Property

Multnomah Co, Oregon

County and State

Historic Residential Suburbs in the
United States, 1830-1960

Name of multiple listing (if applicable)

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:** Photo key map showing location of photos 1-14.
- Figure 2:** USGS Topographic Map (partial), 1:24,000, Portland, OR-WA Quad. 2017.
- Figure 3:** USGS Topographic Map (partial), 1:24,000, Mount Tabor Quad. 2017.
- Figure 4:** Laurelhurst Historic District map
- Figure 5:** Laurelhurst Plat map #1, NW Quadrant. September 4, 1909.
- Figure 6:** Laurelhurst Plat map #2, NE Quadrant. March 7, 1910.
- Figure 7:** Laurelhurst Plat map #3, SW Quadrant. March 7, 1910.
- Figure 8:** Laurelhurst Plat map #4, SE Quadrant. April 19, 1910.
- Figure 9:** Laurelhurst Streetcar lines, published in 1910 in promotional booklet by the Laurelhurst Co.
- Figure 10:** Portland Traction Company Streetcar map (partial), 1943
- Figure 11:** Drawing published in Laurelhurst Co's 1916 promotional booklet "Laurelhurst and its Park"
- Figure 12:** "Ladd Farm- Site of Laurelhurst" historic photo looking north within Hazel Fern Farm
- Figure 13:** W. N. Everett Residence 1910 historic photo
- Figure 14:** Initial Design of Laurelhurst Plat, published May 1909
- Figure 15:** *Oregonian* advertisement, June 1910
- Figure 16:** (Demolished) Residence of Dr. H. I. Keeney, 1911 historic photo
- Figure 17:** *Oregonian* advertisement, November 1914
- Figure 18:** Rendering and Plan of the Laurelhurst Group of Cottages
- Figure 19:** Pattern book match: Wilson #397 and 4206 NE Glisan
- Figure 20:** Pattern book match: Yoho #322 and 4130 E Burnside
- Figure 21:** Pattern book match: Yoho #634 and 4111 SE Ash and 1019 NE Floral
- Figure 22:** *Oregonian* article, May 20 1917
- Figure 23:** 1921 Image of NE Glisan at NE 32nd Avenue, looking east
- Figure 24:** 1940 Image of NE Sandy Boulevard (trolley bus visible in photo) at 33rd Avenue looking east
- Figure 25:** *Oregonian* ad, October 1910

United States Department of the Interior
National Park Service

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Laurelhurst Historic District

Name of Property

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Figure 26: 1961 Aerial image at NE Peerless Place, NE 33rd Ave, and NE Holladay St.

Figure 27: Partial development setback map of Laurelhurst, 1937.

**Laurelhurst Historic District
Multnomah County, OR**



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Looking west near house 206 north of the intersection of NE Davis and NE 41st

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**Laurelhurst Historic District
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Looking south near house 934 south of the intersection of NE Holladay and NE 33rd

**Laurelhurst Historic District
Multnomah County, OR**



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Multnomah County, OR**



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