



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 Green, Harry A. and Ada, House
other names/site number Bitar Mansion

2. Location

street & number 3316 SE Ankeny Street not for publication
city or town Portland vicinity
state Oregon code OR county Multnomah code 051 zip code 97214

3. State/Federal Agency Certification

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

 national X statewide local

Christina Connor August 9, 2013
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:)

For Edison H. Beall 9-30-13
Signature of the Keeper Date of Action

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

5. Classification

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

Category of Property
(Check only one box.)

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

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

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

Contributing	Noncontributing	
1	0	buildings
		district
		site
		structure
		object
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: Single Dwelling

Current Functions
(Enter categories from instructions.)

WORK IN PROGRESS

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS:
Spanish Colonial Revival

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: STUCCO
roof: TERRA COTTA
other: BRICK, STONE
METAL: Iron, Bronze

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Harry A. and Ada Green House is located at 3316 SE Ankeny Street, just north of Laurelhurst Park in the Laurelhurst neighborhood of Southeast Portland. The site is a combination of three rectangular residential lots and a semi-circular end lot, plus half of the portion of SE Ash Street that has been vacated south of the lots, – equaling roughly 30,000 square feet.

The residence was constructed in 1928, aligned with and sited toward the south property line elevating it slightly above SE Ankeny Street and at the highest point overlooking the park. The two-story house is flanked by a semi-circular bathhouse that embraces an outdoor swimming pool and a three-car garage. Both are attached to the main house by covered walkways, and are therefore considered part of the single building resource. The buildings are generally composed of a concrete foundations, stucco-clad walls, and red-tile roofs. Spanish Eclectic in style, they feature a unique variety of forms, roof shapes, openings, and ornament, including towers, curved walls, cast-relief panels, and elaborate cast window surrounds. Of particular note are the prolific use of highly decorative iron and bronze work by Portland craftsman Iohan Konrad Tuerck – including the main entrance porch, gates, and grilles – and the repeated motifs of the peacock, shell, flower, and young girl throughout the exterior and interior of the property. The site is integrally designed including, brick patios, pathways, low walls, fountains, and lawns.

The 10,061 square-foot interiors are rich and ornate with custom details, innovative technologies of the time, and lavish finishes. The overall plan is divided in half, with the western half dedicated to entertainment and family spaces and the east half to service spaces. The first floor comprises a sequence of three entry spaces flanked by living, dining, and other entertaining related rooms. The east portion of the first floor includes cooking and service-related spaces. The basement is a continuation of the first floor functions – including a ballroom in the west half and laundry and other services in the east half. The second floor is comprises three bedrooms with bathrooms arranged off of a central passage and three maid's bedrooms and shared bath at the east end of the passage.

The house, attached outbuildings, and site retain a high degree of integrity – both exterior and interior. Few alterations have occurred over the years and the deterioration is currently being repaired in-kind and using the original architectural plans and specifications.

Narrative Description

SETTING

The Harry A. and Ada Green House is a high-style mansion set in the middle of the Laurelhurst neighborhood. The surrounding properties are primarily mid- to large-scale single-family residences on curving tree-lined streets centered on Coe Circle roundabout and anchored by Laurelhurst Park at the southwest corner of the neighborhood. Architectural styles include various Revival styles, Craftsman, Prairie, and Modern Ranch. Though immediately east of the Green House is the National Register listed H. Russell Albee House, built in 1916, a review of aerial surveys indicates that the Green House is by far the largest and most complexly designed residence in the Laurelhurst development.

Elevated slightly above street level, the house is sited toward and aligned with the south property line bordering Laurelhurst Park. The south property line is angled so that the primary street-facing façade of the building looks northwest. The irregularly shaped building and its connected outbuildings spread linearly nearly

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

the entire east-west length of the lot – the garage abutting the angled east property line – while maintaining a spacious north setback from SE Ankeny Street, as well as room for a garden terrace south of the house overlooking the park (Fig. 3).

The orientation and design of the south façade and terrace responded directly to the extensive views of Laurelhurst Park afforded by the property's elevation. Two curved bays of tall casement windows, as well as centrally located doors, a paved pathway and stair to what was once SE Ash Street, address the park. However, park foliage, including a row of rhododendrons along the property line, has been allowed to nearly double in size blocking the properties views and connections to the park.

EXTERIOR

Main House

The two-story main house is irregular in plan – elongated in the east-west direction – with round and octagonal towers, angled cross-hipped roofs and a bell-cast dome over the main entry. The primary/north street-facing elevation is best described as two elongated wings extending from a central entry cluster of towers and ironwork. The forms are not symmetrical, but maintain balance as they reach out and step down toward the east and west property lines. Perspective sketches by the architect indicate the deliberateness of this vision (Fig. 11). The hierarchy of roofs is clearly seen from the north elevation with the tallest bell-cast roof identifying the main entry, the adjacent octagonal roof over the reception spaces and extending hipped roofs over the remainder – servants' wing to the east and family wing to the west – reducing to single-story covered walks connecting the outbuildings. Three massive brick chimneys penetrate the roof line – a four-flue-wide chimney with pyramidal brick caps flanking each side of the main-entry tower cluster and a two flue wide chimney near the end of the east servant's wing.

The basic construction of the house consists of a concrete basement floor and concrete foundation walls; wood-framed exterior walls, first and second floors, and roofs; and wood-framed interior partition walls. The building is clad in stucco over expanded metal lath. The typical field stucco is finished with a rough horizontal raked texture identified in original specifications as "Mexican style." Though currently painted off-white, the stucco is composed of natural materials selected to provide an integral light terra-cotta color that is still visible behind fixtures and signage attached to the house. The roofs are clad in two styles of red clay tile – straight barrel Spanish style on the hip roofs and a flatter shingle style on the dome and octagonal turrets. The roofs shed water into gutters that are built in to the cornice.

Stylistically, the Green House exemplifies Spanish Eclectic architecture, including inspiration derived from the Moorish, Byzantine, and Renaissance periods of Spanish architectural history. Windows and doors are predominantly wood stile-and-rail construction – fixed and casement – emphasized by surrounding smooth plaster, spiral columns, pilasters, ornament, or Moorish faience tile¹. Other Spanish Eclectic details include: elaborate focal windows and balconets; carved wood, cast-stone, and cement plaster ornament; wrought-iron grilles and gates; covered exterior walkways with colonnades; fountains; and decorative iron sconces².

Further description of window and door types, sizes, shapes, and glazing, as well as decorative ornament and other unique features is provided by elevation below.

*North Elevation*³

The north elevation consists of a two-story entry cluster of round and octagonal towers with lower-roofed rectangular wings, regularly fenestrated, stretching out to the east and west (Photo 1). At the heart of the entry

¹ Faience tile is brightly colored glazed earthenware tracing back to Mesopotamia, but used by many Mediterranean, North African, and European cultures throughout history.

² McAlester, Virginia and Lee. *A Field Guide to American Houses*. (Alfred A. Knopfman, New York. 2005) P417.

³ The building is sited at an angle between compass points with the primary façade facing northwest; however, for this nomination each façade will be described by the closest compass point (e.g. the primary façade is the north facade).

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

cluster – and the pinnacle of Herman Brookman's use of wrought iron – is the elaborately designed wrought-iron and bronze glazed entry porch, complete with peacock motif and owner's initials "HG" (Photo 9). The roof of this structure also functions as a balcony accessed from the upper stair hall by divided-lite French doors – further elongated by tall multi-lite transoms. The low octagonal tower east of the main entry features a unique circular pivoting window with a swirling decorative cast surround. A wood bay window – carved with flowers and twisted column corners – projects over a triple casement with carved twisted column mullions on the mid-height octagonal tower east of the main entry. Additional notable features on the east wing include a cast Spanish-style low-relief ornamental surround at the easternmost windows and a decorative wrought-iron grille guarding a deep set window to the Cloak Room. The west wing includes a recessed "smoking" balcony with cast-ornamental surround and iron railing at the second floor and a triple-arched focal window with cast architrave and column mullions at the westernmost window.

East Elevation

East-facing elevations are limited and staggered. The east end of the servants' hall is a two-story rectangular façade featuring typical groupings of casement windows with no additional ornament (Photo 2). Similarly, the east-facing elevation within the south court is unremarkable. Noteworthy features are limited to the east-facing two-story portion of the south projecting Breakfast Room (Photo 3). Three divided-lite casement doors with shaped heads open out from the Breakfast Room onto the covered passage and brick patio that once led to the tool shed and green house/conservatory. Above these doors is a decorative bay window featuring casement windows, an extension of the tile roof and carved cedar brackets.

South Elevation

The south elevation is the secondary elevation addressing Laurelhurst Park. It is a two-story regularly-fenestrated façade with a central entry flanked by two symmetrical two-story curved bays (Photo 5). The primary focus is on the central entry highlighted by glazed French doors faced with decorative wrought-iron and bronze peacock motif grilles and an elaborately cast surround with ornate columns, shells, peacocks and a jeweled leaded-glass pair of casements at the second floor (Photo 4). The two curved bays on either side of the entry contain three sets of tall casements topped by cast shell motif panels at the first floor and three sets of casements with wrought-iron balconies at the second floor. East of the entry and curved bay is a recessed triple-arched focal window with cast architrave and twisted columns. Extending east of the central volume is a covered walkway connecting to the tool shed. On the opposite end at the western corner of the central volume is an octagonal tower with paired casements and one pair of French doors on each of the six exterior faces.

West Elevation

The west elevation is a two-story rectangular volume with the octagonal tower discussed under the south elevation at its south corner and a covered patio at its east corner. At the first floor a pair of glazed doors accesses the patio from the Living Room. The patio features two classical carved columns supporting the roof and a built-in corner fireplace with ornately carved beam (Photo 6). The second floor features a small slot window with a decorative iron grill and the most decorative window on the building – a double-arched focal casement with cast architrave and column mullions, as well as faience tile panels below the windows.

Garage/Tool Shed

The garage is a single-story rectangular outgrowth east of the main house – its west wall forming the easternmost edge of the servant's hall and the exterior court south of the servant's hall. The stucco finish is consistent with the main house, but the roof is flat with a rail height parapet. The roof of the garage was originally outfitted with a canvas floor and removable framework and posts for a canvas awning. Openings include a door from the Servants' Hall, a pair of casement windows looking into the court and three looking south into the terraced garden, and a large vehicular opening facing the fore-court to the north. Originally this opening was divided into three car portals, each with a pair of folding glazed cedar doors. The fore-court is defined by a stucco clad site wall that extends from the house to the east property line where it turns to connect to the north elevation of the garage. There is a break in the north-facing portion of this wall to allow

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

vehicular entry between two brick-topped piers supporting a wrought-iron arch and lantern (Photo 2). Flanking the break are plastered, arched niches with fierce male faces and tiled fountains.

Connected to the south façade of the garage is a rectangular bump-out that served as the tool shed. It is accessed via a covered exterior passage from the Breakfast Room and features three casement windows looking east and a tile-clad gable roof. An additional door on the south elevation of the tool shed – now a temporary replacement – originally led to a glass greenhouse/conservatory. Per original plans and photos prior to 2006, the greenhouse was ordered from a manufacturer and was a wood-and-glass structure with vent panels along the ridge and a multi-lite wood door under a cover with decorative gable end. The greenhouse was destroyed sometime between 2006 and 2010.

Bathhouse

The single-story bathhouse stretches from the west elevation of the main house tying, together a variety of outdoor spaces with its covered, gently curving colonnade (Photo 7). Immediately adjacent to the house is an outdoor court with fireplace, partially covered by the beginning of the covered passage. The curving portion of the colonnade focuses inward on the swimmingpool with a small rectangular bump-out to the north at the center of the curve. This is the Bathhouse comprising two changing rooms, each featuring a casement window and a wood batten door. The colonnade is made up of five evenly-spaced wood columns with carved-wood capitals. The solid, north curved wall of the colonnade is perforated by evenly-spaced small openings and clad in stucco matching the main house. The colonnade is terminated by an end wall with a decorative, cast coping and an opening with a stair down to the lawn. The passage and colonnade have a low-pitched gable roof clad in shingle-style clay tiles. The Bathhouse is topped by a unique, tall pyramidal roof clad in shingle-style clay tiles and punctuated by a wrought-iron weathervane. It also features a tiled fountain niche on its north façade similar to the two near the vehicle entry to the fore-court. An additional post-1950 mechanical building in the style of the original house is sited at the western end of the bathhouse semi-circle.

Landscape

The site and landscaping are as intricately designed as the house and outbuildings. The primary arching driveway to the north of the house is composed of red-brick pavers in a herringbone pattern that converges in front of the main entry with an interlocking diamond design incorporating dark pavers on edge (Photo 8). The driveway encircles a lawn that slopes down to a low stucco wall that follows the north property line. Both the wall and the driveway are lined in boxwood hedges. A step up from the driveway to the enclosed entry porch is paved in an interlocking diamond design of brick headers, stretchers, darker pavers on edge, and Roman bricks. On the north side of the driveway, opposite the entry, is a trefoil shaped fountain edged in brick pavers. The fountain has suffered some damage to brick elements as well as statuary and plantings. The driveway branches off at its east end to the garage fore-court, an area paved with scored concrete and encircled by stucco clad walls (Photo 2). Automobiles enter the forecourt between two brick-topped piers supporting a wrought-iron arch and lantern. Flanking either side of these piers are glazed ceramic wall fountains depicting a man with water spilling from his mouth into a semi-circular basin. A wall fountain also embellishes the north facing wall of the bathhouse.

The south side of the property is a formal composition of brick walkways – covered and uncovered –, brick terraces and the swimming pool. The south edge of the property is delineated by a low concrete wall composed of a pattern of stacked arched clay tiles in between evenly spaced concrete piers. A centrally located brick pathway extends perpendicular to the house to a set of steps penetrating this site wall and allowing access to the vacated portion of SE Ash Street and Laurelhurst Park. A brick pathway also runs parallel to the house with a circular concrete fountain located at the intersection of the two paths. The east-west running path ran from the greenhouse structure at the east edge of the property (no longer existing) to a brick patio wrapping the octagonal turret of the Flower Room. Both axial pathways originally enclosed grass lawns edged with plantings, but most have been removed or lost through neglect.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

The west landscape is focused on outdoor entertaining. Between the main building and the bathhouse partially under the covered walk is another brick paved patio featuring a curved corner fireplace with a decoratively carved lintel. This patio is accessed from the living room and provides a transition space between the house and the pool. The pool was originally rectangular with gently arched ends, finished with elaborate tile work and a double stair with decorative wrought iron hand rails descending into the water. All swimming pool finishes have been replaced, the railing removed and the landscape altered.

Plantings throughout were originally chosen by the architect for their height and shape, color and season, symmetry and to frame views. Many plantings near the building have been removed as they grew too big and began encroaching upon the building. Plantings south of the building have been neglected beyond revival. Though a formal planned garden is shown in original drawings west of the pool area, there is no remaining evidence of plantings or pathways at that location.

INTERIOR

The 10,061 square foot house features two above-ground stories and a full-height basement. The western two-thirds of the house were spaces for the Green family, while the remaining eastern portion was dedicated to servant spaces. Common interior features include oak floors at the first floor and fir floors at the second floor, often original paint colors, casement windows with integral pull-down interior copper screens above and concealed radiators below, decorative (often floral) cast-bronze door and window hardware, and elaborate bronze and iron sconces and pendant light fixtures, often including cut-glass prisms. Unique to this particular Brookman design is the prolific use of lavish faience tile. Moorish tile work clads the Main Entry Porch and the Flower Room and more brightly colored Art-Deco influenced tile work envelops the various bathrooms and powder rooms throughout the house. One additional notable universal feature is the interior wall construction – plaster applied to expanded metal lath rather than the industry standard wood lath. Notes on the original drawings suggest that this was an attempt at attaining a level of fire-proof construction – a growing concern in the early-twentieth century as building technologies were advancing and turn-of-the-century wood structures were proving highly susceptible to catastrophic fires.

First Floor

Main Entrance Porch

The decorative wrought-iron and bronze glazed porch structure encloses an equally elaborate interior. Picking up on the golden color of the exterior ironwork, the floor and two solid walls of the porch are finished in gold, green, and blue faience tiles of Moorish influenced patterns, as well as mirrors on the east wall. The east wall is highlighted by a niche with a Moorish foliated arch and mosaic tile background. The south wall features a pair of French doors that serve as the main entry to the house leading to the Stair Hall. Flanking these doors is a unique innovative feature designed to heat the enclosed porch. A heavy door, clad in tile, opens to each side of the entry doors revealing a series of vertically stacked radiators. When closed, the heat is released into the space through Moorish 8-point stars perforating the doors (Photo 10).

Stair Hall

Once inside the house, there are a series of reception-type spaces primarily for accommodating guests. The first of these spaces, the Stair Hall, is a two-story space finished with oak parquet flooring at the first floor and fir at the second floor, Caen stone cement plaster walls scored to represent masonry, decorative moldings, and topped by a domed plaster ceiling painted to mimic mosaic tiles (Photo 12). The Stair Hall features a grand curving open oak stair to the second floor curved landing – complete with floral wrought-iron rail with red velvet covered handrail and a molded closed stringer with circular medallions carved with alternating flowers and young girls' faces (Photo 11). At the first floor, the Stair Hall connects to the Reception Hall and other visitor service spaces. The curved landing at the second floor provides access to French doors to an outdoor balcony over the glazed entry porch, the passage to the various bedroom suites and servants' wing, and the Master's Suite. Beneath the grand stair is the stairway to the basement Ballroom. The Stair Hall is lit by a pair

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

of west-facing tall multi-lite leaded-glass windows with slightly colored glass in several shades, the glazed French doors, and a lavish chandelier.

Reception Hall

From the Stair Hall guests move into the Reception Hall – a rectangular hall with direct access to the Library, Cloak and Powder Room, Living Room, Dining Room and south terrace. This space is finished similarly to the Stair Hall, but with a smooth plaster ceiling (Photo 13). Unique features include carved wood panels over the doors (Photo 14), ornamental wrought-iron glazed French doors leading to the south terrace, and radiator niches flanking the terrace doors screened by elaborate wrought-iron grilles supporting marble shelves.

Library

North of the Reception Hall is the Library, a square room accessed through a pair of single-panel doors with curved corners that originally featured built-in curved book cases. In the southeast corner is a red marble-faced fireplace with a carved panel and niche above. Finishes include crown molding, molded corners, and oak flooring and base.

Cloak Room & Powder Room

East of the Reception Hall, a small hallway featuring a unique groin vaulted ceiling provides access to the Cloak Room and the servant's wing. The Cloak Room is a small square space with an oak floor and a circular cove ceiling. Each of the four walls is divided into three sections by classical molded trim. The sections on the east, west, and south walls consist of doors to deep coat closets and to the hall (Photo 15). The sections on the north wall include a window, a fixed section, and a door to a small irregularly shaped powder room. The Powder Room includes a toilet, sink, and mirrored medicine cabinet and is finished with curved plaster ceiling and walls, black, and yellow tile wainscot and checkered tile floor. Accessories are black ceramic tile and a radiator is recessed in a tiled niche. Additionally, there is a unique round pivoting window set low on the north wall dropping partially into the tile wainscot.

Living Room

West of the Reception Hall through a pair of wrought-iron gates and down two oak steps is the formal living room (Photo 16). Key defining features of the Living Room are classical moldings and details, a large bay window on the south wall and a triple casement on the north wall, a classically-detailed fireplace with black marble hearth and facing and carved wood mantle, parquet oak flooring, and a pair of French doors centered on the west wall leading to an outdoor patio with fireplace.

Flower Room

Projecting from the southwest corner of the Living Room is an octagonal tower featuring the Flower Room (Photo 17). The Flower Room is a whimsical space with alternating pairs of casement windows and French doors on each wall filling the space with natural light. Details include a classically-carved crown molding, Moorish tile base, brown and tan mosaic tile floor, and a carving above the door to the Living Room depicting fish spouting water with female figures and a flower basket. Most notable are the Moorish-style water fountain in the center of the room and the flower basket pendant light fixture. The fountain consists of an octagonal basin set into the floor and clad in blue, green, and gold faience tiles with a glass lantern projecting up from the center surrounded by bronze turtles and enclosing a diving ceramic fish. The pendant light is an elaborate bronze and iron basket with flame-shaped bulbs on stems arching out of pink and cream enameled flowers.

Dining Room

East of the Reception Hall through a pair of pocket doors is the formal Dining Room. Though rectangular in plan, the north and south walls are bowed. The south bowed wall is comprised of three pairs of floor-to-ceiling casement windows opening out to the south terrace. The north bowed wall features a central fireplace – with a golden marble hearth, facing, and mantle – flanked by two inset built-in cabinets with decoratively carved double-doors (Photo 18). Doors on the east wall lead to the former butler's pantry and the Breakfast Room.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

Additional details include classical moldings regularly breaking up the wall surfaces and a band of shallow relief with a shell motif around the perimeter of the ceiling (Photo 19).

Breakfast Room

East of the Dining Room is the less formal Breakfast Room. This room is square in plan and detailed similar to the Dining Room. The two key features of the Breakfast Room are a set of three doors with profiled heads and matching screen doors that open out of the east wall to a patio and covered walk and the window cabinet on the south wall. The window cabinet allows a set of three arched leaded-glass windows to project into the room and houses radiators, while appearing as a piece of furniture – perhaps a nod to the original owner's position as President of the Doernbecher Furniture Manufacturing Company (Photo 20).

Kitchen/Butler's Pantry/Cold Room

These spaces have been stripped of all finishes and fixtures down to the studs by the previous owner. Windows and doors remain, as well as some remnants of original yellow and blue marbled Nairn Treadlite linoleum flooring⁴ in the kitchen and remnant vents from a California Cooler system in the Cold Room.

Servants Hall

The Servants' Hall at the first floor was remodeled in the late 1970s as an office with built-in desk, bookcases, scroll-cut wood valences and carpet.

Second Floor

Master's Suite – Bedroom, Bathroom, & Sunroom

The Master's Suite includes a large rectangular bedroom, lavish bathroom, and octagonal sunroom. It is accessed from the upper stair hall landing through an angled passage that conceals an enormous Herring Hall Marvin safe. The bedroom features classical moldings, a bay window with three pairs of casements over recessed radiators on the south wall, a black marble-faced fireplace centered on the north wall, and built-in cabinets over dressers flanking the fireplace. The classically stylized dressers project from the wall in perhaps another nod to Doernbecher furniture (Photo 21).

The Master's Bathroom provided a lavish cutting edge bathing experience complete with an extra-long bathtub, separate shower, sink, and separate toilet room (Photo 23). Additional unique features include a built-in floor scale and a ceramic dental basin. Finishes include a molded gold plaster ceiling, blue-green and gold faience tile walls and floor, blue-green ceramic accessories – such as soap dishes and towel racks, and mirrors. Two arched windows provide light from the west wall and the room is heated by a Herman Nelson Invisible Radiator⁵.

The Sunroom – located west of the bedroom in the octagonal tower – is amply lit by six sets of casement windows and features a domed ceiling and glass prism chandelier (Photo 22).

Daughter's Reception Room

The first room in the passage from the stair hall was the Green's Daughter's Reception Room – a simple square room with convexly curved corners. Features include classical moldings, leaded-glass casements on the north wall and a fireplace with a wood mantle in the southeast corner.

⁴ Nairn Treadlite was a leading brand of linoleum in the 1920s produced by the Congoleum-Nairn Company in New Jersey. This was used in a mottled pattern in the kitchen and a checkered pattern in the maid's mop closets located in the first and second floor passages.

⁵ Herman Nelson Invisible Radiators were the late-1920s/1930s modern in-wall solution to the problem of the in-room radiators of the past. The Nelson radiator was placed within the wall cavity with a narrow horizontal grill near the top of the radiator and an air circulation opening in the base board.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

Daughter's Suite – Bedroom & Bathroom

The Daughter's Suite includes a rectangular bedroom, walk-in closet, and lavish bathroom. The bedroom features classical moldings, a bay window with three pairs of casements over recessed radiators on the south wall, and a brown marble faced fireplace centered on the north wall (Photo 24).

Like the Master's Bathroom, the Daughter's Bathroom is equally lavish with an extra long bathtub, separate shower, washstand with glass legs, and toilet. Additional features include a built-in floor scale, dressing seat over the toilet and casement window with shaped head and leaded-glass with blue jewels (Photo 25). Finishes include a coved ceiling, pink and blue tile walls and hexagonal floor with a floral accent band, pink ceramic accessories, and mirrors.

Guest Suite – Bedroom & Bathroom

Connected to the Daughter's Bedroom, in addition to the main passage hall, the Guest Suite includes a simple rectangular bedroom and a private bathroom. The bedroom is finished similar to the Daughter's Bedroom and features a leaded-glass casement with blue jewels on the south wall like the one found in the Daughter's Bathroom and a large rectangular bay window on the east wall (Photo 26).

The bathroom features a bathtub, toilet, washstand with glass legs, and window on the east wall (Photo 27). It is finished in purple square tiles with a black floral accent strip and purple ceramic accessories.

Servants' Wing – Linen/Sewing Room, Maids' Rooms, Servants' Bath

The main passage terminates at a pair of doors and then angles northeast indicating transition to the Servants' Wing. Beyond the doors is a rectangular room lined with closets with built-in shelves and drawers and well lit by three casement windows facing south. This room originally served as the Linen & Sewing Room. The Maids' Rooms include one located in the main passage across from the Daughter's Room and two more down the angled passage of the servants' wing. The Maids' Rooms each contain a casement window with radiator cabinet, a closet with rod and shoe stand, fir floors, and smooth plaster walls with minimal trim. In contrast to their basic design, each featured a decorative ceiling light fixture commensurate with those found throughout the house. The Maid's Room at the northeast corner of the house includes an additional single casement of leaded-glass with slightly colored panes in several shades.

The Servants' Bath is a small rectangular room just large enough to include a corner bathtub, toilet and pedestal sink (Photo 28). A single casement faces south at the end of the tub. The room is finished with purple hexagonal tile floor, a blend of purple and cream subway tile wainscot and smooth plaster walls and ceiling. Accessories include purple ceramic towel racks, soup dishes, and paper holder, and mirrored medicine cabinet.

Basement

Ballroom

A stair beneath the grand stair – accessed through a door just inside the main entry – leads down to the Ballroom. Built during the "roaring twenties" and toward the end of Prohibition in the United States, it is clear that the ballroom was designed to meet all of the hosts entertainment needs in a discrete manner. Upon descending the stair, one enters the ballroom reception space complete with a corner bar lined with shelving and two bar-sinks (Photo 29). The Ballroom itself is two steps down through the center of a group of three openings. The other openings, as well as the bottom of the stair from above, feature decorative iron guardrails with silver velvet handrails.

The Ballroom is a large rectangular space including a fireplace with gold marble facing and hearth and two sets of casement windows to light wells at the north building elevation, as well as a raised stage centered on the south wall (Photo 30). The Ballroom was heated by a forced air system through a large opening in the east wall. A decorative peacock grille adorns this opening. Finishes for both the Ballroom and reception space

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

include maple-edged oak strip flooring, plaster walls and ceiling, molded cornice, and regularly-spaced columns or pilasters featuring a low-relief Egyptian-style shell and leaf motif.

Utility Spaces – Boiler Room, Laundry, Storage

The remainder of the basement is comprised of utilitarian spaces. A large Boiler Room houses boilers – replaced in the 1970s – that serve radiators throughout the house, the original pool heating equipment, and a forced-air furnace that serves floor registers in the dining room and the wall register in the ballroom. All of these systems are functional, but the pool has been disconnected from the original system. A large space once devoted to laundry, currently retains a storage closet and base of the laundry chute, a small powder room that has been remodeled, and the original dryer – a commercial steel "Francis-Dryer" manufactured by the Chicago Dryer Company (no longer operational) (Photo 31).

Outbuildings

The Garage, Tool Shed, and Bathhouse interiors are utilitarian in finish and design. Notable features include built-in workbenches in the Garage and Shed and a unique structural system in the garage – made up of two rod and turnbuckle assemblies anchored to the east and west walls forming V-shaped slings that could be tightened to apply upward pressure to a centrally located north-south running beam – eliminating the need for columns (Photo 32).

ALTERATIONS

Few alterations have been made to the Green House, outbuildings, and site to date, and most changes have been concentrated in the kitchen and servants' areas. The kitchen and servant hall were remodeled by the second owners in 1953 to reflect modern aesthetics and conveniences, as well as the shift away from employment of household servants. A portion of the south lawn adjacent to the greenhouse/conservatory was also paved over with stone. These same owners remodeled the kitchen and servant hall again in the 1970s, installed a small elevator in the dumb waiter space, and replaced the boiler.

The first decade of the twenty-first century brought the greatest changes to the property as the third owners began some repairs and remodels including removal of the garage doors, refinishing of the pool, repairs to patio roof beams (locations unknown) and stucco, refinishing of the wood floors throughout, and electrical upgrades. The kitchen was gutted, but the remodel was never finished and ultimately the property was left to neglect and vandalism. Many of the plantings and site features such as fountains also fell into disrepair during this period.

The current owner has performed some restoration work and preservation repairs using the original drawings and specifications. These include restoration/cleaning of the Stair Hall dome, reroofing – including new flashing, gutters/downspouts, reinstallation of original tiles, and slight adjustment to tile-gutter relationship to promote better functionality, - and repairs or in-kind replacement to damaged/failing exterior stucco/ornament, bathhouse structure, and wood windows and doors.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1928, Date of construction

Significant Dates

1928, Date of construction

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

None

Architect/Builder

Brookman, Herman, Architect

Iohan Konrad Tuerck, Metal Artist

Lorenz Brothers, Contractor

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

The period of significance is 1928, the date of construction and the completion of the original plan created by master architect Herman Brookman. Subsequent alterations are not significant.

Criteria Considerations (explanation, if necessary) N/A

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Harry A. and Ada Green House is eligible for the National Register at the statewide level under Criterion C in the area of Architecture as a significant work of master architect Herman Brookman. It is unique among Brookman's body of work – exhibiting signature features such as curving walls, casement windows, ornamental ironwork, intricate detail, but in the high-style Spanish Eclectic style. The house was constructed in 1928 for Portland furniture magnate Harry Green – second president of Doernbecher Furniture Manufacturing Co. – and included all the latest modern conveniences and the highest quality materials and craftsmanship. Every detail was carefully designed by Brookman – from the overall form and massing of the building to the highly crafted interiors and detailed site design. Specialty craftsmen – such as metal artist Iohan Konrad Tuerck⁶ – were commissioned for the elaborate wrought-iron work, wood carvings, stone and plaster castings, and light fixtures. Unique to this particular residence are the exotic details – including imported African faience tiles, Egyptian shell, leaf, and flower motifs, and Moorish patterns and forms. The property retains a high degree of historic integrity – including the site, attached bathhouse and garage, and main residence exterior and interior. The period of significance is the original construction date of 1928. The Green House is a unique early example of Herman Brookman's exploration of architectural style, ingenuity, and personalization of details, and commitment to fine craftsmanship beyond his typical bounds and those of his contemporaries in Oregon.

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

Herman Brookman had few equals in Oregon. As described in *Classic Houses of Portland, Oregon 1850-1950*, "the energy that he committed to the mastery of architecture as an art, his sense of composition and site-planning, and the execution of joyously beautiful detail produced results as fine as could be found anywhere in the country." Brookman's 40-year career in Portland included some notable commercial and public work – such as the National Register-listed Temple Beth Israel in 1927 – but primarily focused on residential design. He is identified as "one of Portland's most important designers of fine houses" by Richard Ritz in *Architects of Oregon, A Biographical Dictionary of Architects Deceased – 19th and 20th Centuries*. His body of work can be divided into three distinct periods identified by shifts in style and level of ornament. Prior to 1940, Brookman worked primarily in traditional revival styles – mostly along the classical and colonial lines. His revival period can be further divided into early (1920s) and transitional (1930s). Brookman's early revival work began with his first and most ambitious commission – the Frank Estate (listed on the National Register in 1978). The Tudor-style Frank Estate (or Fir Acres) is a superlative example of the high-style mansions and grounds enjoyed by the wealthy prior to the Great Depression. This period is marked by elaborate lavish detail at no expense spared. The transitional period, as defined by *Classic Houses of Portland, Oregon 1850-1950*, was a time when Portland's residential architects explored simplifying traditional architecture without elaborate ornamentation. This simplification eventually led to the modern styles that developed after WWII. Brookman designed many mid-size residences during this period. After 1940 Brookman's work shifted from transitional to a more modern aesthetic, in line with the developing Pacific Northwest style.

The Harry A. and Ada Green House was commissioned in 1927 on the heels of the Frank Estate and by a wealthy social climber. The house is one of few that falls into the early revival period of Brookman's work, as the stock market crash of 1929 brought the lavish spending of the 1920s to an end. It is the *only* design of that period to fully explore the Spanish, Mediterranean, and African influences during the height of the Spanish revival craze that was fueled by the Panama-California Exposition of 1915 – which brought the architecture of Southern California, Mexico, Spain, and Italy, as well as Muslim details to national attention as a contrast to the formal Renaissance and Neo-Classical styles that had been typical of the expositions since the 1893 World Columbian Exposition in Chicago. Brookman typically buried himself in his designs – devoting attention to every aspect, including site design, massing, materials, ornament, and details of craftsmanship. Each

⁶ "Honor Paid Craftsman – Oregon Architects Praise Work of Tuerck." *The Oregonian*, 1 Jul 1928.

Green, Harry A. and Ada, House

Name of Property

Multnomah Co., OR

County and State

design was specific to his client and their site; however, commonalities can be found among his designs reflecting Brookman's personal preferences – including embellished entries, curving elements, casement and leaded-glass windows, wrought-iron work, custom lighting, and detailed carvings or castings. Brookman uniquely reinterpreted his signature elements in the Spanish Eclectic style for the Green House design, resulting in a stucco-clad round stair tower, curved bay windows on the south façade, and arched casement and leaded-glass windows surrounded by elaborate cast Spanish-style surrounds. The Spanish Eclectic style allowed Brookman to use elaborate ironwork more prolifically than any other revival style. It also allowed him to expand his previous use of wood carvings at the Frank Estate to plaster carvings and castings as evidenced by the ornate window and door surrounds, interior panels above doors, and carvings in the Stair Hall. His propensity for rich materials was expanded to include faience tile – employed in Moorish-influenced designs below the second floor window on the west elevation and as an interior finish in both the Entry Porch and the Flower Room, and in more modern Art Deco influenced patterns and colors in the various bathrooms throughout the house. While Brookman utilized some of the Spanish influenced elements developed while designing the Green House in later transitional period designs such as the Jorgensen House, no other Depression-era or Post-War residence came close to the Green House in grandeur, level of detail, and completeness of execution, making the Green House equal to and as unique as the Frank Estate among Herman Brookman's lifetime body of work.

Beyond the initial design process, Brookman was heavily involved in the construction of his projects providing highly detailed construction documents and specifications. He selected and worked directly with craftsmen on carving and ironwork details. He provided I.K. Tuerck with sketches of motifs and centerpieces of designs for window grills, gates, stair railings, interior vents, and, most impressively, for an enclosed entry porch complete with peacocks and the owner's initials "HG." Brookman had a reputation for expecting perfection and rejecting work that did not meet his high standards. The Green House was built by the Lorenz Brothers at a cost of \$410,000 and the grounds were landscaped at a cost of \$30,000.⁷

Developmental history/additional historic context information (if appropriate)

Herman S. Brookman

A transplant from New York, Brookman received his professional training as an apprentice with Harry T. Lindeberg of the Allbro and Lindeberg Company. Brookman worked with Lindeberg from 1909 to 1919 designing estates and mansions for wealthy Long Island residents. Under the tutelage of Lindeberg, Brookman learned attention to detail and fine craftsmanship, as well as balance between the built environment and the surrounding landscape. Lindeberg sought to link indoor and outdoor spaces together through the use of patios, gardens, and vistas, and to create harmonious holistic designs. Lindeberg's influence can be seen throughout Brookman's extensive body of work.

In 1922, Brookman set out with his wife Sophie and their two young boys to tour Europe and gaining worldly influence. The tour lasted two years and allowed Brookman to absorb the architectural details of the endless variety of European architecture, influencing the versatility of style evident in his later work. The Frank Estate commission eventually brought Brookman and his family back from Europe and on to Portland in 1924, where he settled and remained for over 40 years – serving as president of the Portland Chapter of the American Institute of Architects and being elected a Fellow in 1950.

Brookman's architectural career in Oregon included over 60 buildings – mostly residential. His first commission, the Frank Estate, is considered one of his masterpieces by architectural historians, as well as his clear influence on the design of Temple Beth Israel, which he completed in partnership with local architects Morris Whitehouse and Harry Herzog. Brookman's adaptability of style allowed him to transition from the elaborate revival styles popular when he came to Portland to the more minimalist interpretations that gained

⁷ "Elaborate Green Mansion Sold for Indicated \$60,000." *The Oregonian*, 11 November 1951.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

favor after the Great Depression and WWII and eventually embracing what became the Pacific Northwest Style. Throughout his lengthy career and demonstrated in his flexibility of style, his own personal architectural values and the influences of his early work with Lindeberg and travel experiences are clear and unmistakable.

Herman Brookman's last large-scale residential work was the Japanese-influenced Goldsmith House completed in 1959. After making the decision to retire, Brookman gifted his architectural files, including drawings, specifications, and photographs of 62 commissions to the University of Oregon and moved to California to be near his family. Herman Brookman died in 1973.⁸

Comparative Analysis

Brookman was a prolific residential designer throughout his 40 years in Portland. His designs are primarily concentrated in Southwest Portland, but can be found scattered throughout the City's vibrant residential neighborhoods – such as the Green House in Laurelhurst. There are currently six buildings by architect Herman Brookman listed on the National Register of Historic Places. Of these, four are Portland residences – the Frank Estate (1924), the Victor H. and Marta Jorgensen House (c.1929), the Leo and Olga Baruh House (1936), and the Grace Kern House (1954) – and the other two are Temple Beth Israel (1926) and the Commodore Hotel (1927). Nineteen other residences – including the Green House – are included in the 1981 City of Portland Historic Resource Inventory, most of which are from Brookman's transitional or modern period and none of which are of the Spanish Eclectic or similar style.

Brookman was a gifted residential architect who adapted the popular styles of the time to his clients and his own innovations. Though the Frank Estate is commonly cited as his best work, the Green House is arguably its equal of the Spanish Eclectic style – matching the grandeur and richly executed details of the Frank Estate in its own way. No expense was spared on fine design and craftsmanship, and Brookman's design exemplified the Spanish Eclectic style while paying attention to modern conveniences, state of the art technologies – such as fireproof construction, commercial laundry equipment, and mechanical systems – and customization to his client – such as the Doernbecher-style interior features. Like the Frank Estate, Brookman was responsible for all aspects of the design, outbuildings, landscaping, interiors and craftsmanship. He even provided concept sketches for the carvings and ironwork. The Jorgensen House is the only other known pre-1930 Brookman residence to employ the Spanish Eclectic style; however, it was designed on the heels of the Green House and appears to be the beginning of Brookman's transitional period as a much simpler interpretation. There is no comparison to the Green House within Herman Brookman's body of work, as the elaborate period of no-expense-spared clients came to an end shortly after its completion. *Classic Houses of Portland* states truthfully that the Harry A. Green House "is an exceptional house, and one of Herman Brookman's best designs."

Designed at the height of the Spanish and Mediterranean revival craze brought on by the Panama-California Exposition of 1915, it is no surprise that Brookman's local contemporaries – including Hollis Johnston, Ellis Lawrence, and Carl Linde – were also producing Mediterranean-influenced residential architecture. Carl Linde in particular embraced the style and produced a number of Mediterranean houses across Portland – such as the Ward Bowles House (1926) and the Otho Poole House (1928). The key difference between the Green House and other designs of the time is the overarching regional influence. Brookman's contemporaries appear to have drawn more from the Italian Mediterranean, whereas Brookman looked to Spanish and African influences. This is most apparent in the prolific use of faience tiles and Moorish details throughout the Green residence.

A statewide search for Spanish Revival and Mediterranean Revival residences of a size and level of high design and execution comparable to the Green House yielded limited results mostly in the Portland area and mostly of local significance. The Hall-Chaney House in the Milwaukie vicinity (Lawrence and Holford, 1916) is

⁸ Herman Brookman's personal life is detailed further in resources including *Architects of Oregon* by Richard Ritz and an unpublished manuscript by Jane C. Turville entitled *For Beauty's Sake: The Life and Work of Herman Brookman*.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

comparable in its size as a country estate to the Green House, but not in the level of design, detail and formal site planning, and not in an urban setting. The Joseph R. Bowles House in Portland (A.E. Doyle, 1924) incorporates more artistic and culturally influenced detailing in its design such as tile work, decorative columns, and fountains, but at a much more modest residential scale – less than half the size of the Green House. The Eastman-Shaver House in Portland (Hollis Johnston, 1928) is perhaps closest to the Green House in size of residence, site, and revival design of the exterior and interior – in addition to being constructed in the same year. However, again the level of detail achieved by Herman Brookman far exceeds that of Johnston and Brookman's preference for Spanish and African craft and materials set the Green House apart. Additionally and perhaps most importantly, none of these properties were holistically designed by their architects. For example, the Mediterranean style Daniel B. Jarman House in Salem (1929) was a copy of a design by G.C. McAlister for a house in Beverly Hills, CA that was adapted and constructed by builder William F. Wyatt of Santa Monica, CA, and then landscaped by the female Salem, Oregon firm of Lord and Schryver. The Eastman-Shaver House features a landscape designed by landscape architect George Otten. All in all, the Harry A. and Ada Green House appears to be unique statewide among Spanish and Mediterranean Revival residences in its size in an urban setting, attention to intricate architectural detail and craftsmanship of a less common cultural influence, and comprehensive design of structures, interiors, decorative features, and landscaping by a single significant master architect like Herman Brookman.

Spanish Eclectic Style

The Spanish Eclectic style was part of the eclectic revival style movement most popular in the United States in the first few decades of the twentieth century, when European-trained architects were designing landmark period houses for wealthy clients. This was interrupted by both WWII and the first wave of modernism. The popularity of the Spanish and Mediterranean-influenced revivals in America in the 1920s is attributed to the Panama-California Exposition of 1915 in San Diego, California. Designers of the Exposition hoped to offer a departure from the formalized Renaissance and Neo-Classical styles of past expositions introducing references to California's missions and churches, palaces and homes in Spain, Italy and Mexico, and North African details such as towers, reflecting pools, colorful tilework and urns. The resulting Spanish Eclectic style is personified by stucco walls, gabled red tile roofs with little or no eave overhang, and details borrowed from the entire history of Spanish architecture – which may include Moorish, Byzantine, Gothic, or Renaissance inspiration. Doors and windows are typically emphasized by elaborate surrounds that include spiral columns, pilasters, carvings, and patterned tiles. Doors to exterior courtyards are often paired glazed multi-lite doors. There are also typically a few large focal windows of triple-arched or parabolic shape filled with leaded and stained glass. Ironwork is prevalent in Spanish Eclectic architecture, employed as decorative iron grilles, balustrades, and balconies. Other details often include tile-roofed chimneys, fountains, arcaded walkways along courtyards, and towers. The Harry A. and Ada Green House includes all of the key features and details exemplifying the Spanish Eclectic style.

The Green Family

Harry A. Green came from modest means when he married his wife Ada in Seattle in 1909. By the 1920s, Mr. Green had become the second president of the Doernbecher Furniture Manufacturing Company – the largest furniture manufacturer operating under one roof in the world.⁹ Mr. Green was a shrewd businessman, bending laws and leveraging his company's value to Portland during a time of great hardship. Business was financially lucrative, and Mr. Green wanted a house worthy of his station. In 1927 he commissioned Herman Brookman to design a residence on a prominent block in the Laurelhurst neighborhood next to former mayor and successful businessman H. Russell Albee's residence. The Green's and their daughter Constance resided in the house with a service staff of six. Constance was married to company man Charles Barker in 1936 in a move that later positioned him to take over the furniture business. After Constance's departure, the Greens suffered a tumultuous marriage fraught with Mr. Green's philandering and drunkenness, abuse, and Ada's trips to a California sanitarium. In early 1950 Harry Green was fired from the presidency of Doernbecher's by

⁹ "New Chance Seen to Save Factory." *The Oregonian*, 23 Mar 1936.

Green, Harry A. and Ada, House

Name of Property

Multnomah Co., OR

County and State

the board of directors for an unexplained plant closure. Refusing to leave quietly, Green eventually claimed the position of chairman of the board. Later that same year, Ada Green filed for divorce and was granted the largest cash settlement in Oregon divorce history at the time.¹⁰ She received a cash settlement, half interest in their second home, retained her shares in the Doernbecher Company and was to reside in the Laurelhurst house. However, the home was promptly sold in 1951 to Robert and Mabel Bitar. Ada Green passed away in Pasadena, California, in 1955. Harry Green died between 1955 and 1960 (no obituary was found). The 1950s were unfortunate years for the Doernbecher Furniture Manufacturing Company ending with its closure on December 3, 1954. However, astute son-in-law Charles Barker was quick to recognize an opportunity to put his 25 years of experience with the company, equipment purchased from the liquidation sale, and now jobless employees back to work by opening the Barker Manufacturing Company in the old Doernbecher warehouse. This business was lucrative for many years – owned by Charles, Constance, and their two daughters¹¹

Property Ownership History

Harry A. and Ada Green – The Green family resided in the house, addressed 1020 E Ankeny until 1936, from 1928 until Ada filed for divorce in 1950, was awarded the house, and promptly sold it to Robert and Mabel Bitar. Robert Bitar was a Lebanese immigrant who came to Portland in 1921. He and his brother Frank opened a retail grocery store, Bitar Brothers, that year when he was just 15. Mr. Bitar became enamored with the Green House while delivering groceries to the Greens. Robert married Mabel S. Asmar in 1931. Bitar Brothers soon became one of the largest grocers in Portland, allowing the bothers to venture into construction founding the Empire Construction Co. in 1945. The company began acquiring commercial property and Bitar Brothers Real Estate and Investment was established by the 1960s. Eventually the companies evolved into four entities – two controlled by the Robert Bitar family and two by the Frank Bitar family. Additionally, Robert Bitar was appointed U.S. honorary consul to Lebanon in 1957, a position he held for over 30 years. As Lebanese consul, the Bitars hosted numerous diplomats, foreign heads of state, and First Lady Eleanor Roosevelt in the Green House over the years.¹² Robert and Mabel also shared the home with their four daughters – Yvonne, Louise, Joyce, and Kristine. Robert died in 2000 and Mabel remained in the house until her death in 2003.¹³

Peter and Kristie Fournier purchased the Green House in 2006 for \$1.825 million – an unmatched price in the Laurelhurst neighborhood. Their tumultuous period of ownership included neighbor disputes, city code violations, the burning of the green house, removal of old rhododendrons from park property, neglected landscaping and maintenance, and eventual abandonment to homeless "caretakers." In 2011, the house fell into foreclosure. The current owners, 3316 SE Ankeny LCC., intend to preserve and repair much of the damage incurred during the past decade. Exterior repair work to damaged features is ongoing and in accordance with the original drawings and specifications, as well as physical evidence.

Laurelhurst Neighborhood

William S. Ladd purchased the 486 acres that are now the Laurelhurst neighborhood in 1869. The Ladd family established the Hazelfern Farm – including dairy and cattle operations and orchards – and operated the farm for nearly forty years. In 1906, the farm was annexed into the City of Portland limits. Ladd's son William M. Ladd sold the property in 1908 to the Laurelhurst Company of Seattle for the largest planned subdivision known at the time. Advertised as a "High Class Residence Park," the Laurelhurst Company placed numerous restrictions on the neighborhood. Similar to the Ladd's Addition development, the sale of alcohol was prohibited. Additionally, there were to be no apartments, hotels, flats, stables, or commercial buildings, and no homes were to be sold to Chinese, Japanese, or African Americans.¹⁴

¹⁰ "Court Awards \$320,000 to Wife of Harry Green." *The Oregonian*, 13 Jul 1950.

¹¹ "Making the Dollar...Barker Manufacturing Rises from the Corpse of Doernbecher Furn." *The Oregonian*, 2 Dec 1960.

¹² "Portland Businessman Robert A. Bitar Dies," *The Oregonian*, 16 Jan 2000.

¹³ "Mabel Sarah Bitar Obituary," *The Oregonian*, 30 Nov 2003.

¹⁴ MacColl, E. Kimbark. *The Growth of a City: Power and Politics in Portland, Oregon 1915-1950*. (The Georgian Press, Portland.1979)

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

Iohan Konrad (I.K.) Tuerck

I.K. Tuerck was a prolific Portland iron-work artist from the late-nineteenth century through the 1930s. His shop, Portland Art Metal Works, provided iron work to notable Portlanders and was recognized with a gold medal at the Lewis and Clark Exposition. Tuerck is described as "a leader in the manufacture of metal goods in which the element of art is combined with utility."¹⁵ Tuerck's shop was equipped to provide art iron work, structural iron and steel, light fixtures, hammered leaf work, and metal spinning. In 1928, Tuerck was recognized for his exceptional craftsmanship and contribution to architecture by the Oregon Chapter of the American Institute of Architects with an illuminated parchment. The "conservatory entrance in the Harry A. Green home" was identified as one of his most notable works.¹⁶

¹⁵ "Tuerck Leads in Art Metal Work." *The Oregonian*, 15 Oct 1905.

¹⁶ "Honor Paid Craftsman – Oregon Architects Praise Work of Tuerck." *The Oregonian*, 1 Jul 1928.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

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- "Tuerck Leads in Art Metal Work." *The Oregonian*, 15 Oct 1905.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

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Elwyn, Reed and Jon Horn. "Frank (M. Lloyd) Estate." Oregon SHPO, 1978.

Fitzgerald, Kimberli, and Amy McFeeters-Krone. "Baruh-Zell House." Oregon SHPO, 2006.

McFeeters-Krone, Amy. "Jorgensen, Victor H. and Marta House." Oregon SHPO, 2008.

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: University of Oregon

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

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>10</u> Zone	<u>528946</u> Easting	<u>5040981</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

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

Laurelhurst, Block 90, Lots 1, 2-4, includes 1/2 vacated Ash Street west of and south of and adjacent to Lot 1, includes 1/2 vacated Ash Street south of and adjacent to Lots 2-4

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the entirety of the Harry A. and Ada Green House and its surrounding historically-associated grounds and outbuildings designed by master architect Herman Brookman.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

11. Form Prepared By

name/title Carin Carlson, Historic Preservation Architect
organization Hennebery Eddy Architects date February 2013
street & number 921 SW Washington Street, Suite 250 telephone (503) 227-4860
city or town Portland state OR zip code 97301
e-mail ccarlson@henneberyeddy.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Green, Harry A. and Ada, House

City or Vicinity: Portland

County: Multnomah **State:** Oregon

Photographer: Carin Carlson, Hennebery Eddy Architects

Date Photographed: February 11, 2012

Description of Photograph(s) and number:

- Photo 1 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0001
Primary/north elevation from Ankeny St.
- Photo 2 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0002
Split in driveway to fore-court and garage east of main house.
- Photo 3 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0003
View looking northwest showing east and south elevations and south terrace.
- Photo 4 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0004
South entry from terrace, showing French doors, leaded glass window and elaborate cast surround.
- Photo 5 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0005
South façade from southwest corner patio.
- Photo 6 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0006
West elevation showing French doors from Living Room, faience tile panel under upper windows, and outdoor fireplace patio.
- Photo 7 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0007
View looking east at end wall of bathhouse colonnade and pool (bathhouse was undergoing immediate stabilization work at time of photo).
- Photo 8 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0008
Brick driveway paving pattern and designed landscape in front of main entry.
- Photo 9 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0009
Wrought-iron and bronze glazed entry porch on north elevation.
- Photo 10 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0010
Entry porch interior – south and east walls – showing tile work, main entry doors and mechanical alcoves flanking doors.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

Photos Continued

- Photo 11 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0011
Looking northwest into Stair Hall.
- Photo 12 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0012
Stair Hall dome with tinted leaded glass window and faux mosaic painting (chandelier was in storage at time of photo).
- Photo 13 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0013
Reception Hall facing doors to south terrace.
- Photo 14 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0014
Carving above east hall door in the Reception Room.
- Photo 15 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0015
Cloak Room showing closets and circular coved ceiling (light fixture in storage at time of photo).
- Photo 16 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0016
Living Room facing west (passage to the Flower Room is in the southwest corner).
- Photo 17 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0017
Flower Room showing doors and casements to west patios, tiled fountain, and flower basket pendant light fixture.
- Photo 18 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0018
Dining Room showing pocket doors, fireplace, and storage cabinets (cabinet doors in storage at time of photo).
- Photo 19 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0019
Detail of wall and ceiling moldings in Dining room.
- Photo 20 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0020
Tinted leaded glass windows projecting in cabinet in Breakfast Room.
- Photo 21 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0021
Master's Bedroom showing north wall with covered smoking porch at left and stylized dressers flanking fireplace.
- Photo 22 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0022
Sunroom accessed from Master's Bedroom.
- Photo 23 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0023
Master's Bathroom showing main sink (right), dental basin (left) and invisible radiator.
- Photo 24 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0024
Daughter's Bedroom showing south-facing bay windows.
- Photo 25 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0025
Daughter's Bathroom showing jeweled leaded glass window, shower, and dressing chair over toilet.

Green, Harry A. and Ada, House
Name of Property

Multnomah Co., OR
County and State

Photos Continued

- Photo 26 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0026
Guest's Bedroom showing projecting bay window facing east and tinted leaded glass window facing south.
- Photo 27 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0027
Guest's Bathroom showing sink and ceramic accessories.
- Photo 28 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0028
Servants' Bathroom.
- Photo 29 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0029
Ball Room reception space showing bottom of stair and bar.
- Photo 30 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0030
Ball Room showing built-in stage on south wall (light fixtures in storage at time of photo).
- Photo 31 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0031
Commercial dryer located in the laundry area in the basement.
- Photo 32 of 32:** OR_MultnomahCounty_HarryAandAdaGreenHouse_0032
Unique structural spanning system in garage.

Property Owner: (Complete this item at the request of the SHPO or FPO.)

name 3316 SE Ankeny, LCC / contact: Wendy Robertson
street & number 11234 SW Southridge Drive telephone (503) 724-9720
city or town Portland state OR zip code 97219

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 18 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

Green, Harry A. and Ada, House
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 25

List of Figures

- Figure 1:** Vicinity map
Figure 2: Multnomah County tax lot map
Figure 3: Site Plan
Figure 4: First Floor Plan & Photo Key
Figure 5: Second Floor Plan & Photo Key
Figure 6: Basement Floor Plan & Photo Key
Figure 7: Historic photo, north elevation and entry
Figure 8: Historic photo, north elevation, closer view
Figure 9: Historic photo, south elevation from east
Figure 10: Historic photo, south elevation from west
Figure 11: Original perspective sketch by Herman Brookman
Figure 12: Detail sketch for peacock motif ironwork at entry porch

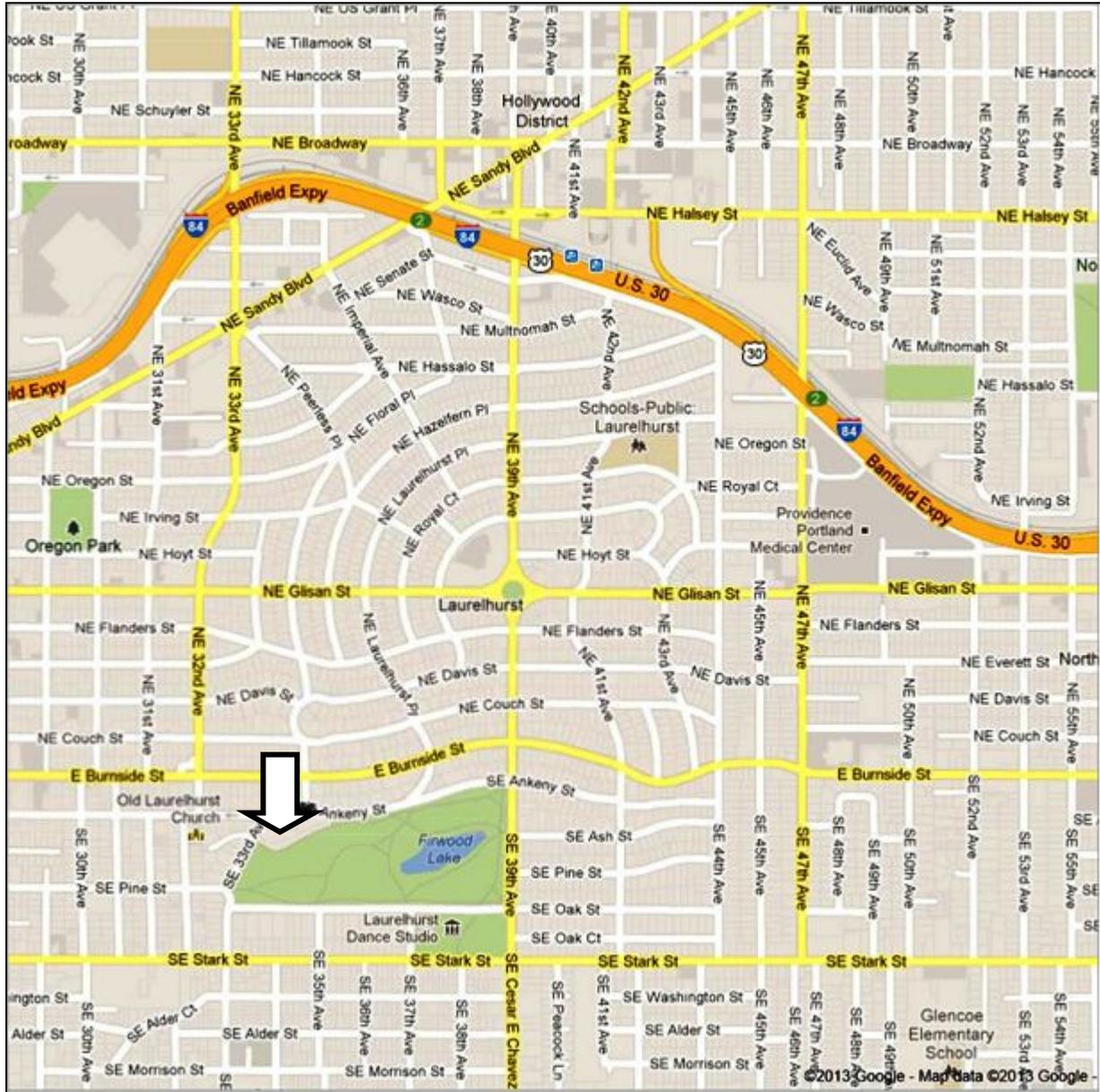
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National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 26

Green, Harry A. and Ada, House
Name of Property
Multnomah Co., OR
County and State
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Figure 1: Vicinity map, nominated property located with arrow.



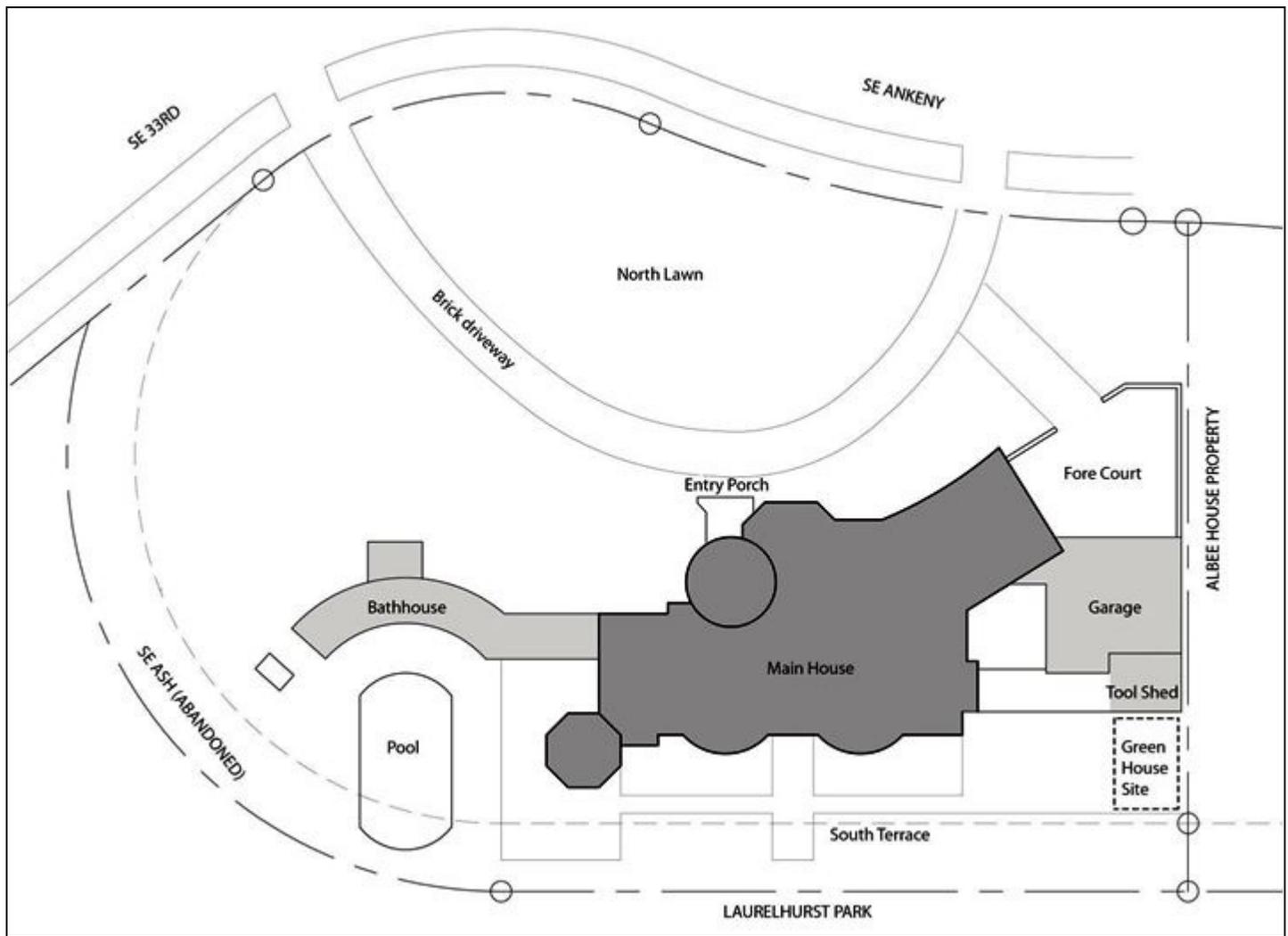
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National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 28

Green, Harry A. and Ada, House
Name of Property
Multnomah Co., OR
County and State
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Name of multiple listing (if applicable)

Figure 3: Site Plan



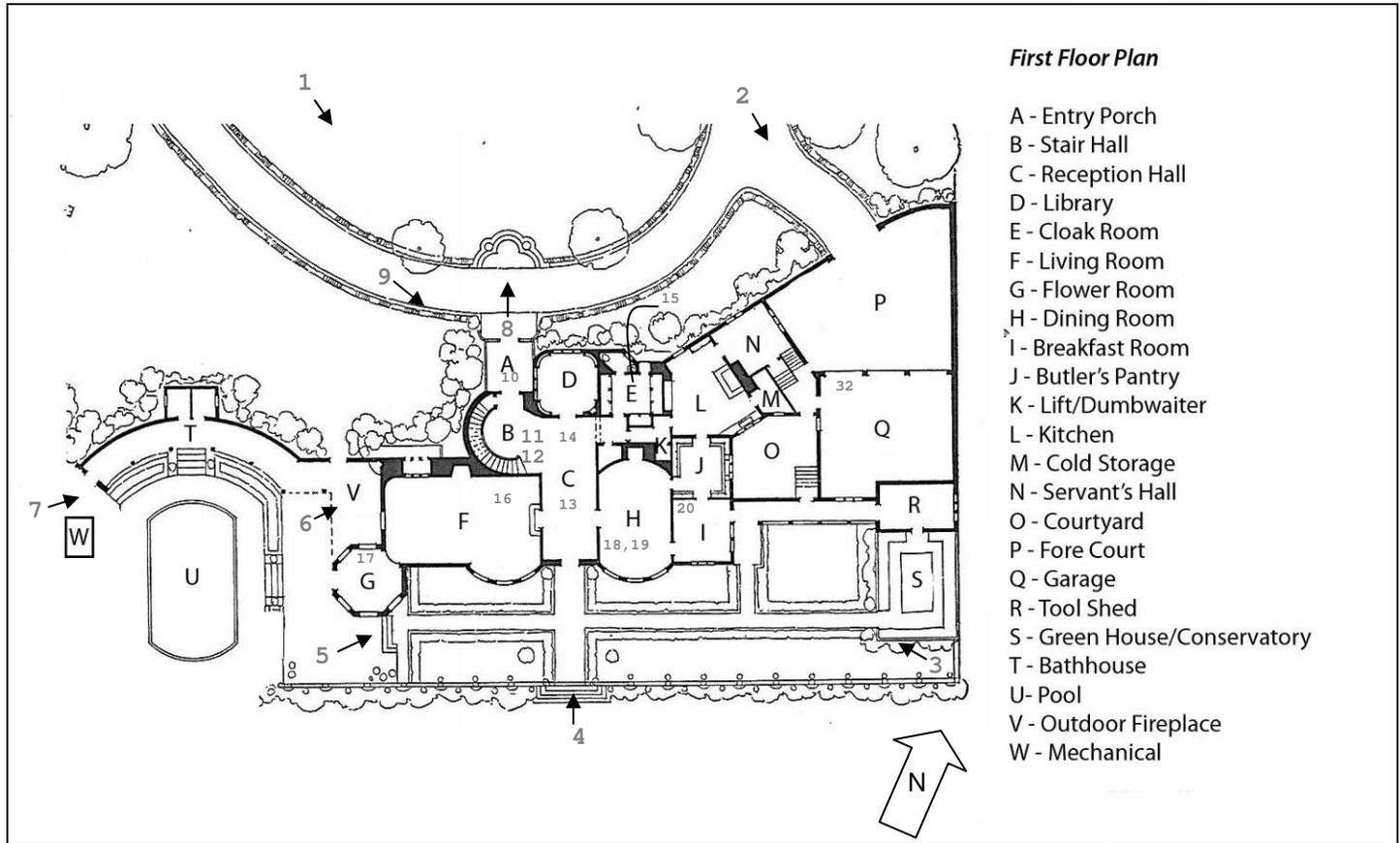
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National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 29

Green, Harry A. and Ada, House
Name of Property
Multnomah Co., OR
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Figure 4: First Floor Plan & Photo Plan



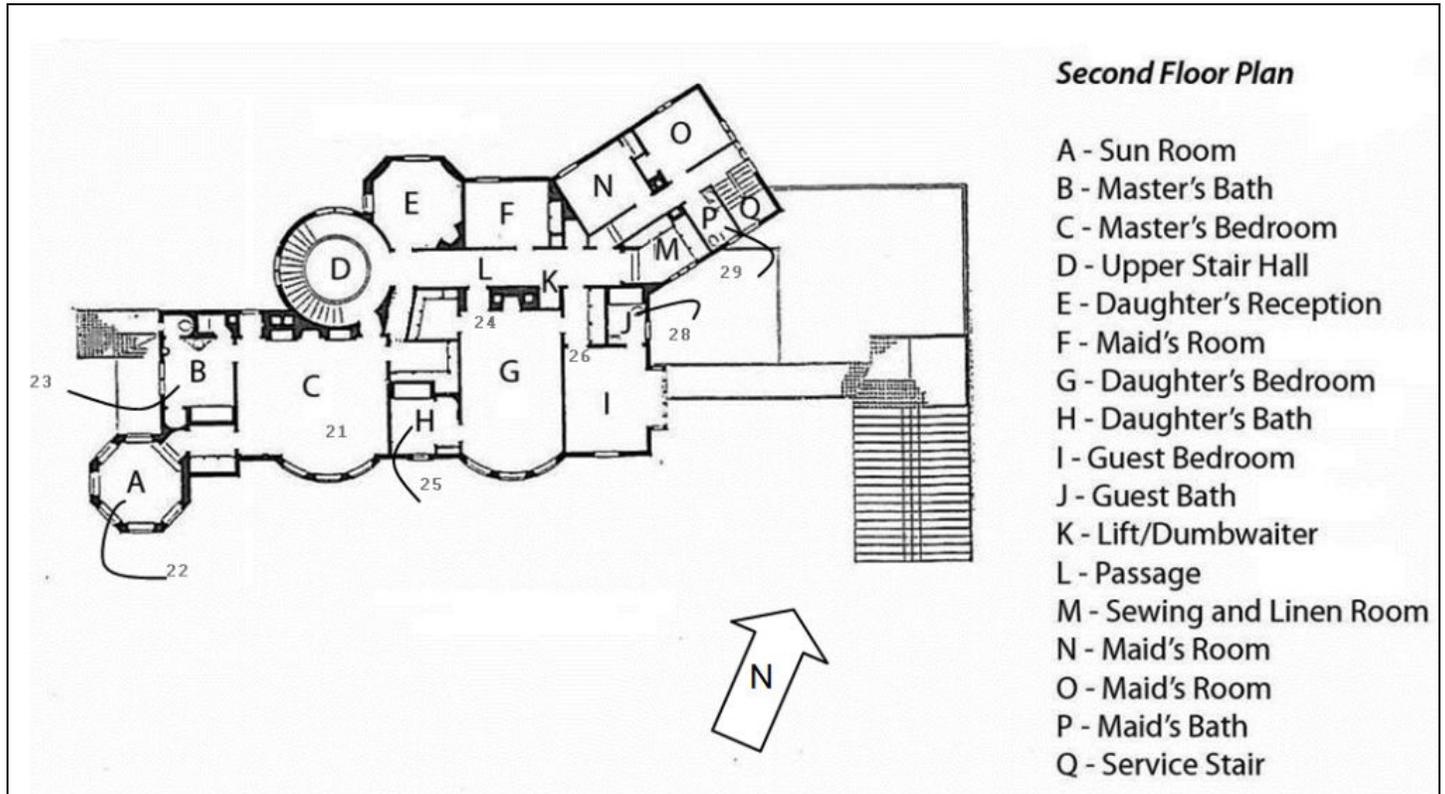
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National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 30

Green, Harry A. and Ada, House
Name of Property
Multnomah Co., OR
County and State
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Name of multiple listing (if applicable)

Figure 5: Second Floor Plan & Photo Key



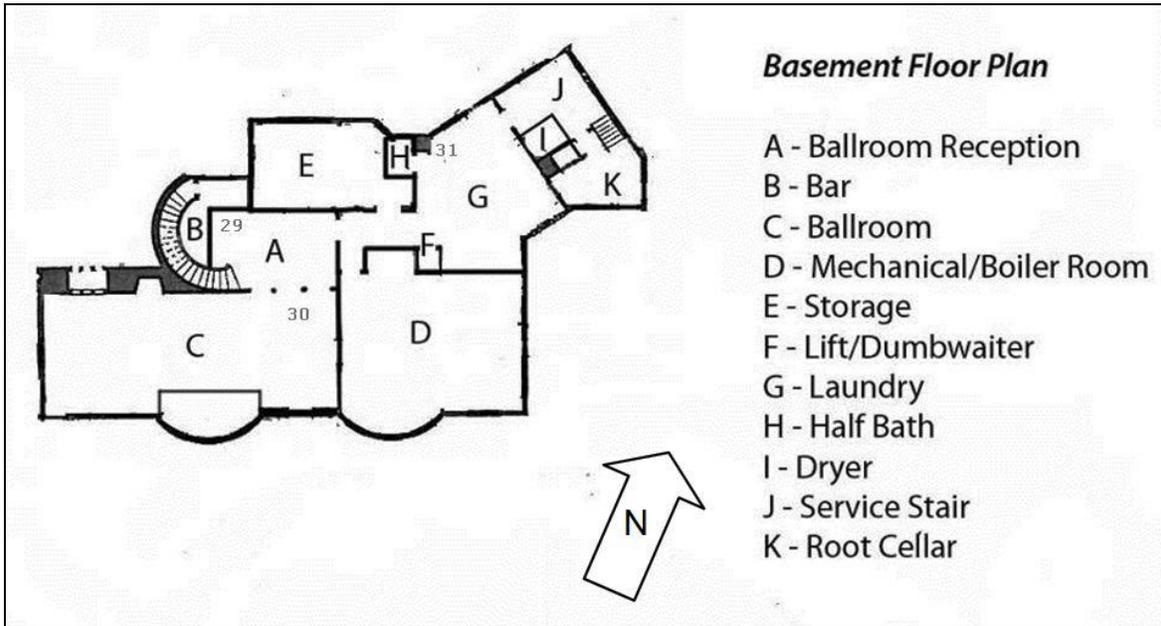
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National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 31

Green, Harry A. and Ada, House
Name of Property
Multnomah Co., OR
County and State
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Name of multiple listing (if applicable)

Figure 6: Basement Floor Plan & Photo Key



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National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 32

Green, Harry A. and Ada, House
Name of Property
Multnomah Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Figure 7: Historic photo, north elevation and entry.



Figure 8: Historic photo, north elevation, closer view.



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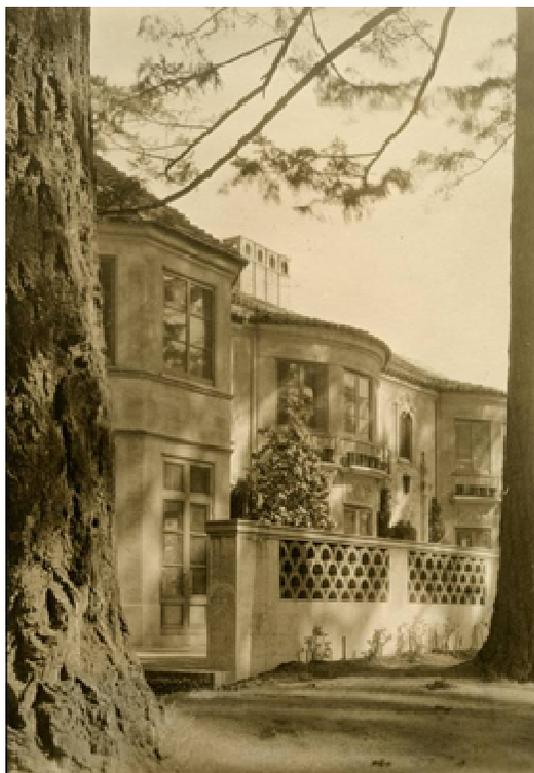
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Multnomah Co., OR
County and State
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Name of multiple listing (if applicable)

Section number Additional Documentation Page 33

Figure 9: Historic photo, south elevation from east.



Figure 10: Historic photo, south elevation from west.



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National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 34

Green, Harry A. and Ada, House
Name of Property
Multnomah Co., OR
County and State
N/A
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Figure 11: Original perspective sketch by Herman Brookman.

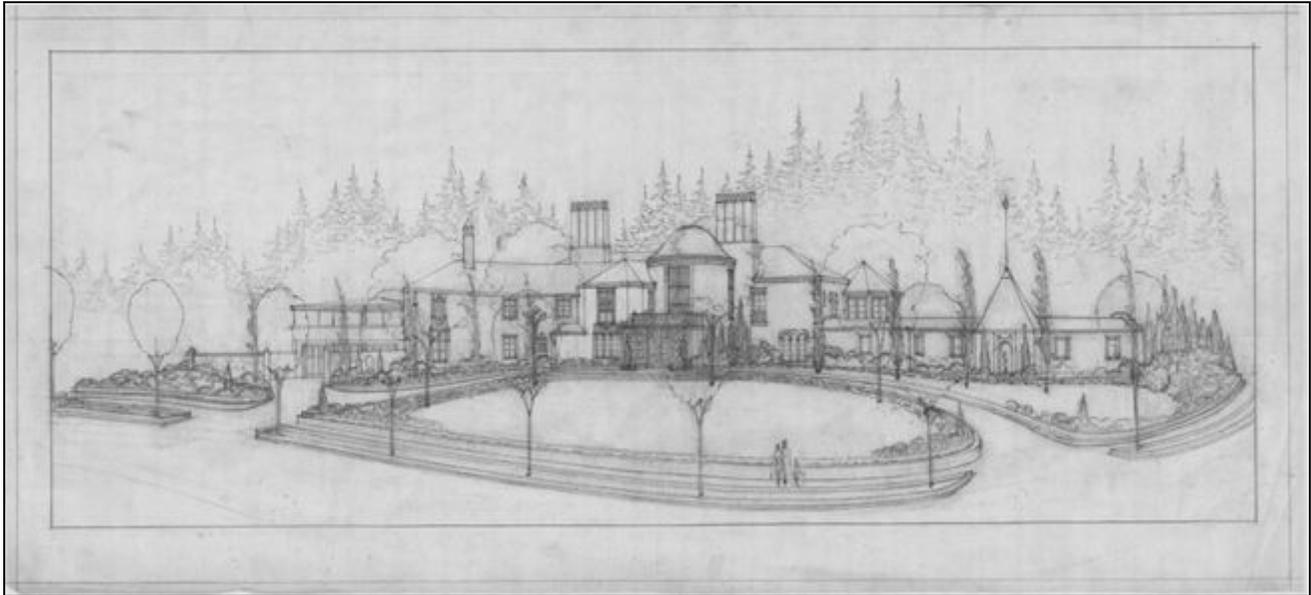


Figure 12: Detail sketch for peacock motif ironwork at entry porch.



Green, Harry A. and Ada, House
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Photo 1 of 32: Primary/north elevation from Ankeny St.



Photo 2 of 32: Split in driveway to fore-court and garage east of main house.

Green, Harry A. and Ada, House
Portland, Multnomah, OR



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Green, Harry A. and Ada, House
Portland, Multnomah, OR



Photo 5 of 32: South façade from southwest corner patio.



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Green, Harry A. and Ada, House
Portland, Multnomah, OR



Photo of 327: View looking east at end wall of bathhouse colonnade and pool (bathhouse was undergoing immediate stabilization work at time of photo).



Photo 8 of 32: Brick driveway paving pattern and designed landscape in front of main entry.

Green, Harry A. and Ada, House
Portland, Multnomah, OR



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Photo 10 of 32: Entry porch interior – south and east walls – showing tile work, main entry doors and mechanical alcoves flanking doors.

Green, Harry A. and Ada, House
Portland, Multnomah, OR



Photo 11 of 32: Looking northwest into Stair Hall.



Photo 12 of 32: Stair Hall dome with tinted leaded glass window and faux mosaic painting (chandelier was in storage at time of photo).

Green, Harry A. and Ada, House
Portland, Multnomah, OR



Photo 13 of 32: Reception Hall facing doors to south terrace.



Photo 14 of 32: Carving above east hall door in the Reception Room.

Green, Harry A. and Ada, House
Portland, Multnomah, OR



Photo 15 of 32: Cloak Room showing closets and circular coved ceiling (light fixture in storage at time of photo).



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Green, Harry A. and Ada, House
Portland, Multnomah, OR



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Green, Harry A. and Ada, House
Portland, Multnomah, OR



Photo 19 of 32: Detail of wall and ceiling moldings in Dining room.



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Photo 22 of 32: Sunroom accessed from Master's Bedroom.

Green, Harry A. and Ada, House
Portland, Multnomah, OR



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Green, Harry A. and Ada, House
Portland, Multnomah, OR



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Photo 27 of 32: Guest's Bathroom showing sink and ceramic accessories.



Photo 28 of 32: Servants' Bathroom.

Green, Harry A. and Ada, House
Portland, Multnomah, OR



Photo 29 of 32: Ball Room reception space showing bottom of stair and bar.



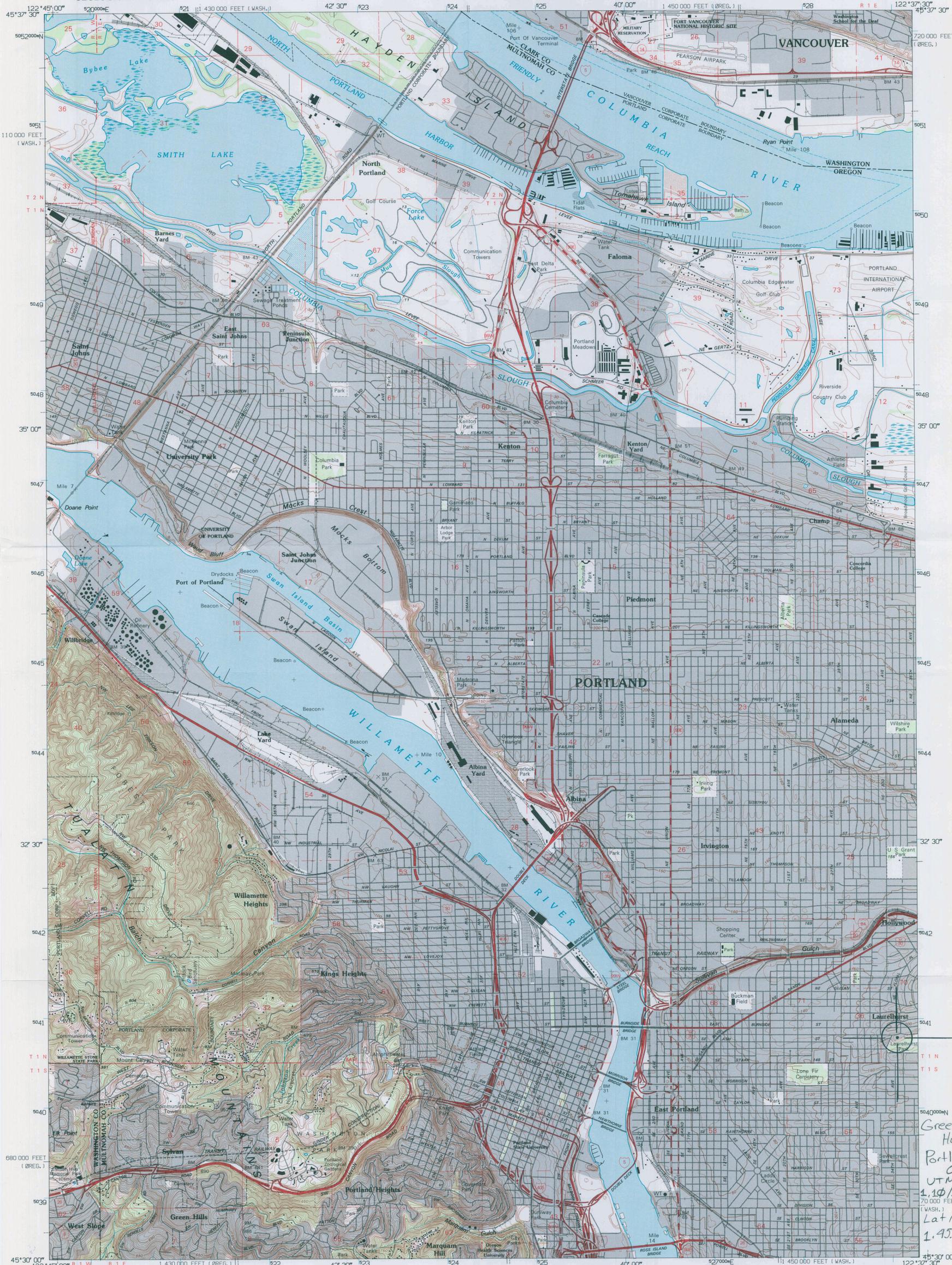
Photo 30 of 32: Ball Room showing built-in stage on south wall (light fixtures in storage at time of photo).



Photo 31 of 32: Commercial dryer located in the laundry area in the basement.

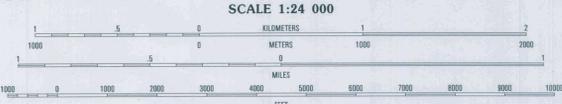


Photo 32 of 32: Unique structural spanning system in garage.



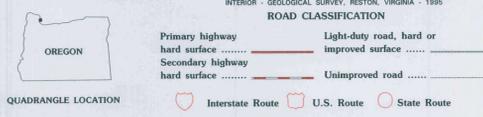
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Produced by the United States Geological Survey
Control by USGS, NOS/NOAA and State of Oregon
Compiled from imagery dated 1951. Revised from imagery
dated 1990. PLS and survey control current
Map edited 1995. Contours and land elevations have
not been revised and may conflict with other content.
North American Datum of 1927 (NAD 27). Projection and
blue 1000-meter ticks: Universal Transverse Mercator, zone 10
10 000-foot ticks: Oregon Coordinate System, north zone and
Washington Coordinate System, south zone
North American Datum of 1983 (NAD 83) is shown by dashed
corner ticks. The values of the shift between NAD 27
and NAD 83 for 7.5-minute intersections are obtainable from
National Geodetic Survey NADCON software
There may be private inholdings within the boundaries of
the National or State reservations shown on this map



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 2 FEET
TO CONVERT FEET TO METERS MULTIPLY BY 0.3048
TO CONVERT METERS TO FEET MULTIPLY BY 3.2808

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
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A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

1	2	3
4	5	6
7	8	

- Sauvie Island
- Vancouver
- Orchards
- Linnton
- Mount Tabor
- Beaverton
- Lake Oswego
- Gladstone

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Cubierta de color

Coleman