

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section number \_\_\_\_\_ Page \_\_\_\_\_

**SUPPLEMENTARY LISTING RECORD**

NRIS Reference Number: 96000625

Date Listed: 5/31/96

Dr. K.A.J. & Cora Mackenzie House  
Property Name

Multnomah  
County

OR  
State

N/A  
Multiple Name

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

*Paul R. Suggs*  
\_\_\_\_\_  
Signature of the Keeper

5/31/96  
Date of Action

Amended Items in Nomination:

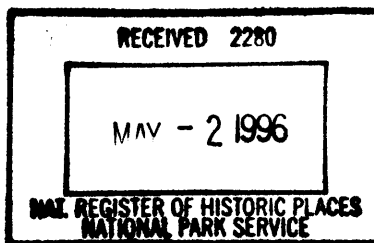
Criteria Consideration:

The property meets Criteria Consideration A as a property that derives its primary significance from architectural distinction and historical importance not connected with its current use by a religiously affiliated organization. [While the current use is considered non-denominational, the existence of several religious elements--represented by the chapel, examples of religious iconography, and name of the operating organization--compels justification under criteria consideration A.]

This information was discussed with Elisabeth Potter of the Oregon SHPO.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)



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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Mackenzie, Dr. K. A. J. and Cora, House  
other names/site number William Temple House

2. Location

street & number 615 NW Twentieth Avenue N/A not for publication  
city or town Portland N/A vicinity  
state Oregon code OR county Multnomah code 051 zip code 97209

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)  
Sam Hamel April 22, 1996  
Signature of certifying official/Title Deputy SHPO Date  
Oregon State Historic Preservation Office  
State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)  
Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

4. National Park Service Certification

I hereby certify that the property is:  
 entered in the National Register.  See continuation sheet.  
 determined eligible for the National Register  See continuation sheet.  
 determined not eligible for the National Register.  
 removed from the National Register.  
 other, (explain:) \_\_\_\_\_  
Signature of the Keeper Paul R. Fungin Date of Action 5/31/96

Name of Property

2300 30th Ave SE

County and State

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)
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single dwelling

Current Functions

(Enter categories from instructions)

SOCIAL: Public service facility

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN: Richardsonian Romanesque  
Shingle Style

Materials

(Enter categories from instructions)

foundation stone

walls stone  
wood shingle

roof slate

other decorative iron work

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

**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.  
(Please see Comments of the SHPO, No. 3)
- 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 of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

Architecture

Health/Medicine

Education

**Period of Significance**

1892

1892-1920

**Significant Dates**

1892

**Significant Person**

(Complete if Criterion B is marked above)

Mackenzie, Dr. K. A. J. (1859-1920)

**Cultural Affiliation**

N/A

**Architect/Builder**

Whidden and Lewis

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 # \_\_\_\_\_

**Primary location of additional data:**

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

Name of repository:

Oregon Historical Society

Mackenzie, K. A. J., House

Multnomah County, Oregon

Name of Property

County and State

10. Geographical Data

Acreeage of Property 0.46 acres

Portland, Oregon-Washington 1:24000

UTM References

(Place additional UTM references on a continuation sheet.)

1 10 524100 5041360
Zone Easting Northing
2

3
Zone Easting Northing
4

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Alain Michel Rebeyrol (graduate student)
School of Architecture and Allied Arts
organization University of Oregon date November 1995
street & number 1975 Olive Street telephone 541/484-7419
city or town Eugene state OR zip code 97405

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name Episcopal Laymen's Mission Society
street & number 615 NW Twentieth Avenue telephone 503/226-3021
city or town Portland state OR zip code 97209-1298

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Continuation Sheet**Section number   3   Page   1  **MACKENZIE, DR. K. A. J. AND CORA, HOUSE (1892)**615 NW Twentieth Avenue  
Portland, Multnomah County, Oregon**COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE**

The three-story mansion built for Dr. Kenneth Mackenzie and his wife Cora from the design of Whidden and Lewis in 1892, stands at the northwest corner of 20th Avenue and Hoyt Street in the fashionable Nob Hill neighborhood of northwest Portland. A substantial rectangular mass with a ground plan of 50 x 65 feet, it is oriented with its longer axis east to west. It is well set back from the streets on a generous parcel of nearly half an acre which is retained along east and south street frontages by a masonry wall. The west section of the parcel is taken up by a parking strip and a sensitively-designed wing attached by a passage section to serve the property's current institutional function. While the footprint of the wood shingle-clad addition of 1980 by Fletcher, Finch, Farr and Associates exceeds that of the house, the addition is oriented with its long axis at a right angle, which makes maximum use of available space and reduces the mass presented to the street. The wing is known as Abbott Hall in honor of the Reverend C. T. Abbott, founder of the non-profit William Temple House, a lay mission which provides counseling and personal assistance for those in need. Because of the transcendent stature of the historic mansion as an example of design and craftsmanship in the tradition of the American Renaissance, the Mackenzie House nomination overturns any possible implications of Criteria Consideration A relating to the normal exclusion of property owned or operated by an institution with religious affiliations. It may be noted, however, that while William Temple House was launched by members of the Episcopal Church, it is operated as a non-denominational mission that is otherwise unaffiliated with the Episcopal Diocese of Oregon.

Despite its enlargement by a discrete addition, the Mackenzie House qualifies for registration under Criterion C as the outstanding example of residential architecture showing the influence of Henry Hobson Richardsonian, leading exponent of the Romanesque Revival in America. In the scope and quality of its workmanship, it stands with legendary Portland houses of the late 19th century, such as the Knapp House and Jacobs-Dolph House that are known today only by the poetic Depression-era record photographs made by Minor White. The adaptation of the Mackenzie House to institutional use, beginning with the Jesuit order in 1949, has not altered the integrity of the principal rooms of the ground story, nor the essential character of the private rooms of the second story.

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Though clearly an artistic treasure, the house is equally significant for its association with Dr. K. A. J. Mackenzie, a leader of the medical professional locally and public-spirited visionary who developed a raw, 24-acre hilltop site on the outskirts of southwest Portland for the University of Oregon Medical School. Once the teaching facility was complemented by the County hospital according to plan, Marquam Hill evolved as the campus of the Oregon Health Sciences University, one of the leading teaching hospitals in the country. Since Dr. Mackenzie resided in his Nob Hill house through most of his career in Portland, and the house meets National Register Criterion B as the the place of most direct and immediate association with a key figure in medical education in the state of Oregon. The period of significance extends from 1892 to 1920, the year the physician died. His wife had predeceased him in 1901.

Kenneth Alexander James Mackenzie (1859-1920), a native of Manitoba, Canada, was the son of the Scotsman and Hudson's Bay Company chief factor Roderick Mackenzie. He was educated in Scotland and at McGill University in Toronto, where he received his degree in medicine. On his arrival in Oregon he lectured at Oregon Medical College, a department of Willamette University, founded in the capital city at Salem. In 1882, Mackenzie opened a private medical practice in Portland and soon after joined the staff of St. Vincent's hospital. He served as chief surgeon for the Oregon-Washington Railway and Navigation Company and in due course headed both the Portland and Oregon state Medical Associations. It 1887, Mackenzie and three others broke with the Oregon Medical College and formed a medical school that was chartered by the University of Oregon. The school was maintained in northwest Portland for some 30 years. Dr. Mackenzie became second dean of the University of Oregon Medical School, beginning in 1912. In 1916, he was instrumental in securing from the Oregon-Washington Railway and Navigation Company a donated tract on Marquam Hill in southwest Portland on which to relocate the medical school, and he sought legislative support for the school's subsequent development. Today, Marquam Hill overspreads more than 100 acres including State, County and Federally-operated medical facilities. The nucleus for this development created by Dr. Mackenzie and his colleagues was an invaluable legacy to modern-day health care in Oregon.

Because of their former ties to preeminent firms of the eastern United States, most notably McKim, Mead and White, and because of the attainments of their clients, William H. Whidden and Ion Lewis were the conduit by which the American Renaissance was best expressed in Oregon's metropolis. The Mackenzie House embodies all the distinguishing characteristics of high style residential architecture of the last decade of the 19th century.

The house is composed as a three-story rectangular volume on basement story with its main

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Mackenzie House, Multnomah County OR

entrance on the west end. The ridge of the main gable with its close verges runs north to south and a hip-roofed ell with modillioned cornice extends from the rear slope at a right angle. This basic roof configuration is elaborated by slate-clad dormers of picturesque variety as well as prominent straight-sided stone chimneys. Exterior elevations have strong pictorial relief in the deep reveals of window openings in masonry and in the recesses of porch and loggia. Surface variation ranges from coursed rock-faced ashlar to slate shingles decorated by hand forged metal work. The Richardsonian Romanesque was an eclectic style based on vernacular and classical forms of the late Middle Ages and early Renaissance. In the Mackenzie House, it is expressed in dove cote detailing in gable peaks, in Diocletian windows and Roman arches, in conical roofs, oriel windows, loggias, balconies, and the three-story round tower adjacent to the main entrance which, with its fanciful peep-slits, or arrow loops, evokes a castle fortification.

The interior is laid out along the central axis, or spine of the entry hall, which is elaborately finished as the core reception and circulation area. Like the main rooms, the hall is lined with richly carved oak paneling and coffered ceiling and is fronted by a leaded and beveled glass vestibule screen. The main staircase is appropriately characterized by the graduate student preparer of the application as "a masterpiece of high craftsmanship." The main floor plan reveals the specialized functions required of great houses of the age in which the library and billiard room are as prominent as dining and drawing rooms. The interior is truly distinguished by its enriched woodwork and multiplicity of chimneypieces, some component parts of which were imported. Cora Mackenzie, according to family tradition, obtained a fine arts background in San Francisco and became a versatile proponent of the arts and crafts. Numerous examples of tilework, hand tooled leather and copper work, and woodcarving -- including the panels with Scottish thistle motifs -- are attributed to her.



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=====	

The 1892 Mackenzie House is a roughly 7,100 Ft<sup>2</sup>, three story, detached residence which displays the essential features of the Richardsonian Romanesque style. The basic 50 by 65 feet footprint is adorned by the presence of a three story tower on the east facade with its pinched conical roof and a series of porches, terraces, bay and oriel windows around its perimeter. On top of a stone foundation, the first story, the entire tower and the chimneys are built out of an irregularly coursed, square cut, rough faced ashlar with beaded mortar joints. The material used is called Tenino stone<sup>1</sup>, quarried near Olympia, Washington. The upper stories and the gable ends are finished with slate used in a shingle style with several course types, emulating at time some of the stone construction characteristics. The house bears a series of hipped roofs with cross gables, which are asymmetrically placed on the respective facades. The windows are varied in size and treatment but all generally bear traces of careful detail in either the use of intricate mullions and muntins or the use of leaded stained glass windows and transoms. The interior of the house reflects the careful attention to detail that the deliberate exterior treatment expresses. Although the use of hand carved wood details is today limited to the profusely adorned first story and the entire main stair, the careful work on the fireplaces and doors extends to the second story. Sitting atop a small landscaped terrace bordered by a low wall using the same characteristic ashlar described earlier, the house's main entrance faces NW 20th Avenue and offers its generous decorative features in a sweeping way to both 20th and Hoyt. The current state of the house seems to indicate that it has successfully fared the past 103 years with minimal alteration of its original fabric on the main floor and some limited and mostly cosmetic alterations in the upper floors and especially on the second floor. The

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<sup>1</sup> The gray Tenino stone was also used for Trinity Episcopal church and the Pittock Mansion. It was quarried near Olympia, Washington.

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integrity of the Mackenzie House has been maintained thanks to the careful use of material whenever repairs or additions were made.

The Mackenzie House was built in the tradition of quality of design and material which had come to be expected in the Nob Hill area of Portland on 19th and 20th Avenue between Burnside and Marshall<sup>2</sup> during the last two decades of the nineteenth century. This house is one of the rare witnesses left of this era in Portland, as well as in the State of Oregon, and expresses architecturally the important influence of the East Coast design values interspersed by Old World references under the skillful direction of the then newly created, Portland-based, architectural office of Whidden and Lewis.

Exterior appearances of the house:

The massive footprint of the house is a rectangular shape which is adorned by major "additive and subtractive" architectural features such as the eastern tower, the porches and the terraces. The roof, which performs inflection and variation on the theme of cross gable and hipped roof, is also quite active in helping define the basic hierarchy of the various parts of the house bringing attention to major rooms and letting others play a more anonymous role in the overall scheme. The site, which encompasses lot 3, 4, 5 and 8 on the southeast corner of lot 282 of the Couch Addition<sup>3</sup> to the city of Portland, covers a total area of 20,000 Ft<sup>2</sup>. The site is now bordered by an underground garage entrance and backyard to the north, by a small clinic to the west of the 1980's addition named Abbott Hall, designed by the Portland based firm Fletcher, Finch, Farr and Associates<sup>4</sup>, and is circumscribed by the original stone retaining walls on its south and east sides. The house proper, which occupies the northwest quadrangle of the lots, is, and was historically, accessed from the east side, 20th Avenue, by way of a stone stair, which

<sup>2</sup> Richard Marlitt, Nineteenth street, for the Oregon Historical Society, 1968

<sup>3</sup> Couch Addition to Portland - Block 1 through 317 - Year 1872 - page 51 of Plat Book 1

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embraces the architectural qualities of the retaining wall and which leads the visitor in a sweeping movement to the paved walk heading for the main entrance of the house directly to the north of the tower. Although this approach can still be experienced, pragmatic reasons have entrusted it to rarer and more exceptional use to the benefit of the more common new entrance, which is defined by the space created between the house and the addition. While neither early historical photographs, with a clear date, nor original drawings have been found at this time, no major apparent changes, with the exception of the aforementioned addition, seem to have been made to the house, which would have directly and dramatically affected its organization and the way we may experience it today.

The impact of the house in the neighborhood is not only achieved by its weighty appearance but also by the careful composition of the various masses with which it is composed. The design of each facade is a careful balance of solid and void provided by the ashlar construction system and the interesting use of slates for the remaining area of the wall on one hand, and by the deep recesses of the various open porches and terraces on the other hand. Although formal symmetry, as understood in a classical sense, does not seem to have had an overwhelming influence in the design of this house, a dynamic and harmonious equilibrium is clearly expressed by the judicious use, placement and recurrence of various architectural elements. The chimney flues on the north and south elevations, the numerous fanciful steeply pitched roof and wall dormers and their bow windows, the composition of vents on the gables' ends, create a skillful effect of variety and repetition which bring the house as a whole from the commonplace into the realm of "baronial mansions". The deeply recessed windows vary in sizes and shapes depending on their location on the facade and on the relative importance of the room or series of rooms that they brighten. Four window types can be observed, the woodwork of all of

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<sup>4</sup> Later renamed Fletcher, Farr Ayotte.

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which is currently painted a high gloss black. A description of the placement pattern and of the construction type of these windows can be best achieved when considering the tower composition and the oversize dormers. The lower part of the tower, which illuminates the current dining room, uses large rectangular fixed windows with a sill, made of a single stone slab, at a height level close to 4½ feet. The bowed transom lights of these windows are composed of rondels with surrounds composed of stained and patterned glass. The larger glass pane which makes up the lower part of the window is also bowed to follow the plan of the tower. The windows are topped by flat arches made of stone voussoirs. The second floor of the tower, which corresponds to the original master bedroom, uses operable single-hung sash windows with circle-top transom. The elaborate use of wood muntins and tracery creates a delicately woven pattern of Gothic motifs. The window sill is made out of a single stone slab and a semicircular arch-stone with voussoir which when the three windows are considered as a set creates a rhythm reinforcing the shadow cast by the deep reveals. The third floor of the tower, where Cora Mackenzie is said to have had her studio, uses operable single-hung sash windows with 8 small lights over 2 larger vertically divided lights. They are paired with fixed slit peep windows on each side which playfully emulates a Middle Age imagery. The fixed bow windows used for the dormers are made up small square lights similar in size to the ones used for the tower third floor windows.

The design of the house is further enhanced by various architectural and sculptural details which highlight and strengthen its impact and character. A brief discussion of a few outstanding elements provide an adequate, even if incomplete, understanding of the attention to detail given to this building, which is yet another indication of the influence of Richardsonian Romanesque style and, to a lesser degree, a hint of the Scottish origins of Doctor Mackenzie. A life size stag-head , possibly made out of metal, is one of the sculptural elements which enrich the experience of the visitor. It is located

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on the south facade directly above a terrace built atop a small alcove off the current dining room. The sculpture is fastened to a semi circular intricately carved wood panel, which simulates thistles and which is framed by five courses of slate shingles reminiscent of a roman arch.

An ornate chimney iron is located directly to the east and is slightly higher than the stag-head on the south side of the chimney. It is made out of cast iron and is about four feet in diameter. It is a stylized representation of the sun with alternate rendering of straight and wavy sun rays and a flowery three dimensional motif in the center. This is only one example of the numerous structural metal details which have transcended their architectonic roles thus entering the realm of imagery and ornamentation.

The wood carving on the original paneled main entrance door on the east elevation is made of a well-preserved rich yellow oak. The upper half of the door is richly decorated by three hand-carved dark oak panels with a Scottish thistle leaf motif. The stiles and the top and bottom rails have decorative metal fasteners, which are placed at regular intervals. The door is trimmed with a fluted pilaster casing on each side which forms an enframement which includes side light and transom. The glazed side lights of the enframement are decorated with rondels.

A few recently added items are affecting the exterior appearance of the house. Since the house has never been retrofitted to meet the current climactic control standards, removable air-conditioning units have been in use for some time. These units are currently placed within the lower part of operable double hung sash windows. The damaging aesthetic impact of their presence is obvious but their removal would not leave any permanent scar to the building fabric. An other aesthetic problem is to be found in the use of a very inexpensive single panel flush door as a south exit to the former kitchen. This egress clearly existed as a part of the original design. However the missing original door and the replacement of the original porch handrail,

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which from the marks left on the columns may have been very similar in height and design to the handrail which is still to be found on the front porch, do not provide for an easy reading of what the original appearance of this entrance. The new metal handrail used for the historical entrance, on the east side of the house, is fastened directly in the middle of the porch stairs and visually detracts from the original appearance of the approach. The problems that were presented in the preceding paragraph do not affect the level of integrity of the house because they are limited in scope and they have no long-term impact since there are reversible.

Interior appearances of the house:

The interior of the house can be most clearly described if the following distinctions are made. Currently owned by an Episcopalian non-profit organization known as the William Temple House, the building has three functions which are easily confined to the three various levels and the basement. The storage of the food and clothing gifts distributed through the charitable operation of the association are located in the partially underground basement, which may have lost its original organization through the use of inexpensive partitioning systems. The office-related activities use the first and second stories of the house and, finally, the third story is occasionally used as an on-site lodging for the building manager. The original use of the various rooms and spaces were both interpreted from the physical evidence and from oral account from Martha Phillippi, Dr. Mackenzie's granddaughter. The use of the basement seems to have been focused on providing heat to the first floor, a few original vents are still visible on that level, and the service access through the courtyard on the west side of the house. The first floor clearly seems to have been the central piece in the house with regard to the social life of the Mackenzies. Its organization is very clear along the primary axis stretching between the foyer and the grand stair with

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rooms opening on either side of the entrance hall. It is also the floor which bears the least the impact of the years and hence has the most integrity. The second floor's character has changed a little in appearance because of the alterations done to the walls and floor finishes<sup>5</sup> but it has not lost its original room organization. According to Martha Phillippi, this level consisted of two bedrooms on the north side, the master bedroom on the east side and a day nursery and bathroom on the south side. The third floor's only access is a smaller stair which is located directly to the south of the main stair. This stair communicates with all levels through surreptitious doorways which may indicate that the third floor and part of the southwest corner of the second floor were being used by domestics. The third floor, as indicated earlier, has been used over the years as temporary lodging and has suffered some alterations through the introduction of a kitchen, a bathroom and storage.

When considering the level of organizational integrity of the interior of the house each floor seems to have had a specific role to play in the overall impact on the visitors and users. The first floor and the adjoining main stair have the proper combination of structural and decorative elements which reflect the architectural integrity of the property as a whole. The first floor is cohesive at several levels. The level of craftsmanship, which is obvious on the exterior work making the best of the combination of wood, slate shakes and wrought iron, is also pervasive on the interior work with the wood and stone carving, tile work, leaded glass windows, and leather and metalwork. The central hall, which is the backbone of the house, spans the entire length of the house along the east-west axis between the main entrance on Northwest 20th Avenue, formerly North 20th Avenue, and the back courtyard. The main hall opens off the deep arcaded porch, which is made of the same

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<sup>5</sup> These new finishes may have been initiated by the Jesuits who owned the house between 1949 and 1975 although the latest round was done by the Episcopalian.

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Tenino stone as the rest of the masonry in the house. The visitor is first greeted by the carved dark oak design of the door and the mosaic flooring of the foyer. The central hall continues past the main rooms of the first floor; on the south side the first room was the library while the second was the dining room, on the north side was first the drawing room and then the billiard room. The central hall develops its vertical dimension through the ascending stair and terminates at the first floor level with a double-flued carved limestone fireplace bearing the family motto, "Luceo Non Uro" - I shine, not burn, directly underneath the monumental mid-landing with moose head trophy, which is now missing, adorning the base of the handrail with its elaborated hand-turned banisters. The fireplace, the coffered ceiling, the original hardwood floor and the coffered wainscot reinforce the unified design of the hall and echo the wood work of the library and dining room. The library can be accessed directly from the foyer or from the dining room through a set of large oak paneled pocket doors and is terminated on the west side by the curved wall of the tower. The entire perimeter of the room is finished with a wainscot of similar type as that in the entrance hall. The library incorporates an inglenook containing fireplace<sup>6</sup> decorated with hand-painted mosaic. It is finished with mellowed, rubbed cherry panels and a vaulted coffered ceiling. The ceiling of the library itself is coffered yet it is also finished with elegantly detailed embossed white tin. The dining set, currently in the library, includes twelve dining chairs which are part of the original furnishings of the Mackenzies along with the intricately carved very large credenza<sup>7</sup> in the hall. The chairs, which were part of a set of furnishings purchased by the Mackenzies in Venice, Italy, according to Martha Phillippi, are upholstered with hand-tooled leather with Zodiacal motifs which is said to be Cora Mackenzie's personal work. Some of the chairs also bear the family's

<sup>6</sup> Attributed to Cora Mackenzie.

<sup>7</sup> Italian wedding chest



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motto. The two larger one which are currently located on the narrow ends of the table, are further decorated with lionhead finials. The lamp, which is suspended from the centered oval panel of the ceiling, is also believed to be original. The original table and the original Venetian glass chandelier are still in possession of the Mackenzie's great grandson, who currently resides in Grants Pass, Oregon, and might be returned to the residence in the future. The dining room, located directly to the west of the library, connects with the entrance hall through a large oak paneled set of pocket doors which match the paneling of the rooms on which they open. The dining room benefits from the presence of several examples of outstanding craftsmanship. The most striking piece is probably the fireplace with oak-carved mantel which occupies the southern half of the east wall of the dining room. The excellence of the wood carving starts in the monumental chimney breast which successfully espouses the appearance of the oak paneled walls without compromising its own impact. The overmantel bears a finely sculpted scene with human characters in the center framed by scroll brackets supporting a small classical pediment. The fascia of the mantel itself is adorned with a flowery carved design of high relief garlands with a female mascaroon in the center. The mantel shelf is seemingly supported by two atlantes, 4 feet in height, carved in the round out of Italian rosewood. These two figures were also imported from Italy by the Mackenzies. The face and the hearth are tiled with well preserved large fossilized fishes and crustaceans which were quarried in Montana. The room further includes a bay-window with a built-in bench on the south side. The deeply coffered ceiling, which completes the design of the room, is slightly vaulted. The dining room also connects with a more hybrid room left over from the introduction of a passage between the addition, Abbott Hall, and the Mackenzie house proper. This room contains a kitchen counter with a sink and some built-in cabinets. It is used as a secured passage between the two wings of the building and contains some office equipment. Because no documents



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omnipresent throughout the first level, embraces the area of the grand stair as well and reaches new height in the amount and quality of the detailing. The stair is fully integrated within the main hall through a consistent use of material and detailing of the treatment of the fielded panels of the wainscot and hardwood strip flooring. The view toward the limestone fireplace is framed by a large open web boxed beam running the full width of the main hall and located directly on its west end. This beam is a scaled down assemblage of elements which can be found both in the main hall and in the stair hall. Its lower cord emulates the beveled panel of the coffered ceiling, and its molding and elegant wood beading matches the upper chord. The open web is made up of a tight double series of hand turned beaded spindle which filter the light coming down from the very large window located at the half-landing. This beam rests on three tripartite columns with elaborate wood carved capitals interpreting classical leaf motifs. The shaft has an hexagonal section and tapers in a manner reminiscent of the classical columns. The newel caps serve as base to the columns and integrate the banister in their molding. The top of the newel bears some elaborate wood carved decoration on all sides. The west side of the stairwell, which originally boasted a large embalmed moose head which was removed because of decay, is dominated by the generously carved bowed half landing fascia board which echoes the curves and detailing of the carved limestone chimney mantel. The landing comes out toward the visitor standing in the small lobby created by the stair almost in the manner of a balcony. The lowest fascia of the landing is intricately carved developing a variation of the classical garland motifs which can also be seen on the newels capitals. The carving is deep enough to measure up to the quality of the high relief of the chimney mantel in the former dining room. The north and south ends of this element of the landing are connected to a decorative intricately carved arch which further enhances the definition of the stair lobby and of the darker alcove in which the limestone chimney is located. This arch echoes

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the arches of the stone porch on the main entrance side. Right above this fascia is a paneled board which is echoing at a smaller scale those found on the ceiling of the main hall. The banister itself right above the coffered band, noticeably low by modern standard, uses spindle which are a proportionately reduced version of the turned balusters of the stairs proper. On close inspection all spindles and balusters are clearly carefully hand turned and the dexterous craftsman used the various curves, counter curves and small beads to give a fully unified effect to the stair as a whole regardless of the height and thickness of the various spindles, balusters and moldings. The landing on the second floor bears the same careful attention to detail and reproduces the similar hierarchy between the level of the floor fascia and the actual banister. The newel posts at the corner of each landing carefully facilitates the gentle curves of the banister which further demonstrates the skill of the craftsman in charge of the woodwork. The wood is seemingly effortlessly bend and shaped to gracefully accompany the ascent of the visitor and its perfect state of conservation speaks highly of the care that the house as a whole as received over the past century. The experience of the stair hall is greatly enhanced by the generous lighting provided by a very large three sided bay window with a built-in seat located on the half landing on the way to the second floor. This window, which extends from floor to ceiling, uses lightly colored translucent diamond glass pane with lead comes. It is fixed and gets light from the residual space between the former billiard room wing and the servant wing. The window seems to have been in need of reinforcements as witnessed by the presence of discreet 1/4" diameter steel bars which are soldered to the original comes.

The five part coffered ceiling helps complete the experience of the space at approximately 25 feet above the first level. Again the attention to detail in the design of this imposing wood ceiling is astonishing. The five major parts are further subdivided into smaller sections which produce an

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effect close to the impact of interlaced gothic ribbed vaults. Again, as in the main hall's ceiling, the edges of the partitioning members are outlined with carefully carved beads and ring work which is amazingly extensive and accurate.

The wall to wall light colored carpet which is in every room on the second floor - except for the director's office where it was recently removed - is also present on the stair. The south wall of the stairway is embellished by one of the distinctive features of the house. In addition to a regular access door to the domestic quarters, which is located directly to the right has the visitor steps onto the second level, a Juliet window is placed in the center of the wall overlooking the stair. The framework of this hinged stained glass window is made of the same dark oak wood as the majority of the woodwork in the house. It is further embellished through the presence of a handtooled leather panel inset located on the lower half of the window with a copper relief which bears the likeness of one of the Mackenzie's daughters. Both the leather and the metal work are attributed to Cora Mackenzie by Martha Phillippi.

The current owners of the house are considering bringing the upper floors to a state closer to their original design. The recent removal of the carpet in the director's office, which is located above the library, has shown that the wood floor is intact underneath. Further investigation would be needed to help determine the type of finish which was used on the stairs themselves and on the walls of the second floor. The oral account by Don Nichols, director of the William Temple House, helped ascertain the fact that the director's office has lost some original bookshelves which wrapped along the wall on the western part of the room.

Discussion on the addition to the Mackenzie House - Abbott Hall:

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The building formerly on the west half of lot 5 was owned by Dr. Mackenzie's partner Dr. Tucker. This house, which was used by the Episcopal Laymen's Mission Society as a store, was destroyed by arson and replaced by the current addition in 1980. This addition, which has been named Abbott Hall after the late first director of the William Temple House, was designed by Fletcher, Finch, Farr and Associates - Architects and Planners. The design of Abbott Hall received several awards and Recognition. The design received a certificate of merit from the Portland Historical Landmark in 1982 and an award of excellence from the Portland Chapter of the AIA in 1981. In 1983 the design was also listed in the Report to the President and the Congress of the United States published by the Advisory Council on Historic Preservation. The main entrance, to Abbott Hall is located on the south side of the bridging structure built between the Mackenzie house and Abbott Hall. This linking structure is recessed from both the Mackenzie House and Abbott Hall and is accessed through a flight of stairs directly parallel to the street. Abbott Hall proper is a large structure which successfully attempts through various means to both acknowledge some of the features of the Mackenzie House and develop a character of its own. It is a two story in height and is used by the counseling agency and the social services of the William Temple House. It echoes the high pitch of the main roof of the Mackenzie House on its north-south axis, as well as the shingle and the fenestration pattern. However, the set-back of the two buildings with regard to the street are different, which secures the relation of Mackenzie house to the site. The grounds on the west side of Abbott Hall are used for parking, which prevent the defacing of the original front yard of the Mackenzie House.

Discussion of the alterations to the Mackenzie House:

The integrity of the Mackenzie House has fared very well over the past 100 years. The impact and character of the house brought about by major

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architectural and decorative features have been respected by the various owners. However, in a few instances some mostly reversible changes have been made.

• Exterior alterations:

An emergency fire stair was added to the north side of the building to provide an alternate egress from the attic floor space and the north offices of the second floor. Although the stair is not visible from the street and although the steel, out of which it is made, was painted with the same high gloss black paint, which is used on the original metalwork around the house, its presence is unfortunate. Yet its removal would not leave any major permanent scars on the building. The outside access stair used by the domesticity, which originally run on a north south axis from the small porch toward Hoyt street and which stood on the south west corner of the house, was removed when Abbott hall was constructed. At the same time, the original balustrade of the small porch, which from the marks left on the original columns appears to have been very similar in height and section to the balustrade, which still stands on the main entrance, was replaced with a simple metal railing which meets current construction code requirements. Again because of their subsidiary function in the Mackenzie house, and because of the careful planting that took place subsequently where the original stair stood, the impact of these alterations have been somewhat lessened. The original roof covering, which according to Martha Phillippi used slates imported from Wales, was replaced when repair was needed with a bituminous shingle, which, although not comparable to the original material, provided a temporarily substitute, which is noticeable only on close inspection.

• Interior alterations:

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The interior organization of the house has been altered in the former drawing room, in the former kitchen pantry area and possibly in the attic space which may have been used as domestic quarters. The changes which have affected the former drawing room can only be supported at this point through the oral account of Martha Phillippi and some direct observation. The drawing room was altered by the Jesuit Organization which owned the house between 1949 and 1965 to create a small chapel. A rose quartz chimney is said to have stood against the north wall in the east corner of the room and to have been sold and moved to another location in Portland, which has not be determined at this point. This assertion seems to be supported by the presence of a flu on the outside of the house right about where the chimney is said to have stood. The floor is currently finished with a light colored wall to wall carpet, which could easily be removed and is believed to cover the original intact flooring. A curved wall made out of some light partitioning material creates a backdrop to the altar and an acoustical tiles ceiling, which might hide an original coffered ceiling, affects the current reading of the room.

The kitchen, which connected with the dinning room through a dry pantry, has been greatly altered. It is now serving as a storage for office supply and as copy room. It also provides for a controlled access between Abbott Hall and the Mackenzie House. A partition wall has been placed in its center to provide a separation with the stair leading to the basement where some of the social service are conducted.

Discussion of the Abbott Hall addition:

Abbott Hall, the addition to the Mackenzie House, is a structure permanently attached to the house proper. It both successfully espouses the need for defining its own independence as a building through a clear use of site placement and the symmetrical relationship of its parts and its fenestration rhythm and unequivocally assume its affiliation with the



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Mackenzie house by interpreting significant referential elements such as the high pitch, the shingle pattern and some decorative motifs which affirm the origin of the design choices.

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Statement of significance:

The K.A.J. Mackenzie House, built in 1892, is a clear example of the influence of the Richardsonian Romanesque on the west coast in its simple and honest use of the local material. It is still clear today that Whidden and Lewis, local designers educated on the East Coast and in Europe, successfully combined the powerful impact of high style architecture and the personal inclination of the property owner, the influential doctor K.A.J. Mackenzie who had a strong loyalty to his Scottish heritage. The house meets the National Register Criterion B, in the area of Education and Medicine, due to the professional and civic successes of K.A.J. Mackenzie between the years 1892 and 1920 with the creation of the University of Oregon School of Medicine, his teaching and deanship at this same school and his personal contribution to the field of Medicine.

The house also meets the National Register Criterion C, in the area of Architecture, as the best surviving example of the residential use of the Richardsonian Romanesque style in Portland and possibly in the State of Oregon. Furthermore the Mackenzie house embodies the characteristic construction technique and tectonic of this style and yet transcends it through the high artistic unity achieved by the master designers and master craftsmen involved with its design and construction.

Discussion on the life of K.A.J. Mackenzie:

While reading any of the numerous sources relating the various civic and medical achievements of Kenneth Alexander James Mackenzie during his life, one rapidly gets a sense that Doctor Mackenzie's achievements are going well beyond the satisfaction of his personal ambitions and that his personal impetus found its regenerating strength in a genuine desire to help the community.

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K.A.J. Mackenzie was born at Cumberland House, in Manitoba, Canada, on January 13th, 1859, son of Roderick and Jane Mackenzie. His father, born in Roshire, Scotland, became a chief factor with the Hudson Bay Company after crossing the Atlantic. K.A.J. Mackenzie was in his early years a student at the academy in Jedburgh, Scotland. Later he received his medical degree at the McGill university in Toronto in Canada and later completed postgraduate work in Europe. K.A.J. Mackenzie opened his practice in Portland, Oregon in 1882<sup>1</sup> and remained a practicing physician in that city until his death in 1920. In 1883 he became a member of the staff of St. Vincent's Hospital and shortly thereafter he became the chief surgeon of the Oregon-Washington Railway & Navigation Company. Among numerous other distinguished positions that he held in various functions locally or statewide, he was also a prominent educator in the medical profession lecturing until 1887 at the Oregon Medical College. Mackenzie, along with a few other faculty members, founded the University of Oregon Medical School, now O.H.S.U., after a disagreement between various faculty members occurred at the Willamette University. K.A.J. Mackenzie, who became dean of this new school in 1912, was instrumental in getting funding from the legislature to help house this new institution. He also used his association with the Oregon-Washington Railway & Navigation Company to secure a donation of a 20 acre tract of land in the hills above Portland for the first building which was completed in 1918. K.A.J. Mackenzie was also instrumental in envisioning the joint partnership between the teaching needs of the University and the health needs of the county hospital and he helped secure this successful venture by offering Multnomah County 9 acres of the Marquam Hill property. K.A.J. Mackenzie's professional life extended past the walls of his successful practice and the lecture hall

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<sup>1</sup> First appearance in the Portland Directory in 1884 under the following listing: Mackenzie, Kenneth, Physician, office, room 5, Reid's block, res. Phone 189 Lowndale

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of the University since he was also president of the Oregon State  
Medical Association and of the Portland Medical Association.

The K.A.J. Mackenzie House was the residence of Doctor Mackenzie from 1892 until his death in 1920. After only ten years in Portland the doctor had received enough support in the community to bolster his decision to have a residence designed which would illustrate his confidence in the community. The same ten years had also seen the development of the respected firm of Whidden and Lewis who had already successfully been commissioned for numerous projects both in the public and private realms and were now selected to design this Scottish Baronial mansion.

Discussion on the firm of Whidden and Lewis:

The background of both William Whidden and Ion Lewis also reflects strong ties to the architectural tradition of East Coast and a determination to create a strong professional presence in this western city of Portland, Oregon which, although showing a strong and healthy growth in the late 1880's, was still developing and was quite different from the sophistication of the East coast environment. Both Whidden and Lewis were born in Boston and were graduates of Boston Tech - today's M.I.T.. They had been trained in nationally renowned firms: Whidden in McKim, Mead and White's office and Lewis in Peabody and Stearns' office. Whidden, who had been sent by the McKim, Mead and White's firm to be the resident architect working on the Morrison Hotel - which came to be known as the "The Portland" - ended up taking over the design of the building after the economic downturn of 1883 had halted its construction. Lewis, who visited Portland in 1889 and who had known Whidden through their school years, accepted the challenge of creating the first genuine architectural office in Portland. The firm quickly became a very successful enterprise and many commissions both in the

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public and private realm were honored. For nearly 45 years the firm was involved in the creation of some fine architecture in Portland. Landmark buildings such as the Portland City Hall, the Multnomah County Courthouse and the original part of the Good Samaritan Hospital helped the firm secure its reputation for strong design sense and sensitive use of local material in the Beaux Arts tradition. Although the firm worked on numerous commercial structures such as the Gilbert building, which is a good example of sensible use of the Romanesque, the impact of the firm was also felt in numerous residential designs which are associated with some of the important figures of the Portland elite. Of the 19 residences designed by Whidden and Lewis and built on or before 1892, only 9 are still standing and only 7 without some faulty remodeling. The Mackenzie House is one of the surviving houses, which in its case, reflects the influence of H.H. Richardson all the way to the West Coast. Of the four prime examples of this influence listed in Matters of Proportion by Richard Marlitt only two are still standing: the Theodore B. Wilcox Residence on 931 Southwest King Avenue and the Mackenzie House. Although both residences carry the expression of Richardson's design values, the Mackenzie house seem to reach a more explicit if not higher level of formal expression of the play between the mass and the void, between the plain and the ornamented.

With regard to the purity of the design and its being a good example of the archetypal Richardsonian Romanesque in the state, a referral to the current listing of the National Register Nomination for the state of Oregon, which was obtained from the Oregon State Historic Preservation office brings out two other buildings under this style: the Kendall, Joseph, House located in south east Portland designed and constructed by Joseph Kendall between 1884 and 1889 and the Piggott, Charles, House located in south west Portland constructed in 1892. The Joseph Kendall House demonstrates a clear understanding of the value of

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high craftsmanship through the use of elaborate woodcarving and stone. It also has the architectural features which best exemplify the Richardsonian Romanesque style. Yet the sum of these various parts seems to be more a showcase of the abilities of the designer than to create a unified whole. As typified by James B Norman in Oregon's Architectural Heritage this house is an "interesting mixture of Romanesque Revival and Queen Ann".

The Charles Piggott House on the other hand has the unity which the use of a single material affords. It derives from it a more imposing presence, which is reinforced by the unified use of decorative motifs such as the various cornices and brick patterns. Yet the repeated use of the towers as architectural elements tends to make them compete with each other rather than work for the whole and creates more the effect of an entrenched keep than that of a castle, image which is reinforced by the crenelated cornice. These characteristics further distance this building from the Richardsonian structures which have sometimes a stronghold approach but always manage to render their impact more civil by clearly establishing and controlling the impact of the various architectural elements.

Discussion on the Mackenzie House's neighborhood:

The Mackenzie House is located in what Richard Marlitt describes in his book Nineteenth Street as "the fashionable section of town" and what the local residents refer to as the Nob Hill - nicknamed by a local grocer originally from San Francisco. This area of the city was laid out from the 1849 donation land claim of Captain John Couch who laid out a block system along the river and later extended the streets in the current northwest area. This area, once rich with many architectural successes, suffered a great deal from the changing life patterns and the pressing needs of modern businesses.

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Discussion on Cora contribution to the house:

Cora Mackenzie seems to have been instrumental in many respects with regard to the decoration of the house. It was common for lady in her social position to be encouraged to pursue some home bound activities sometimes in relation with the field of fine arts. However in Corals case her stay in the house between 1892 and her death in 1901 seem to have been filled with more than a casual handling of fine arts projects. It is positively astonishing to see the amount and range of work which is attributed to her. The dexterity of Cora seems to have extended from the realm of woodwork, to the realm of metal work, from ceramics to leather Work and possibly glazing and mosaic as well. Although no written sources have been found at this point to support these claims there are elements, which are giving them weight. There is the oral record of Martha Phillippi<sup>2</sup>, who recalls hearing about Corals Fine Arts studies in San Francisco. Two venues offered themselves to a lady who was considering studying Fine Arts in the 19th century: going through a University, which provided a curriculum in Fine Arts for female students, or learning the skills of the trade with a private mentor working in a studio. The variety of skills attached to her name speaks in favor of a University setting which could have provided her with the necessary range of classes. However the work attributed to her in the house has professional traits that a learning experience with a master of the trade could have generated. The skills of Cora in the field of ceramics are well supported by the presence of a couple of finely crafted signed house ware pieces, which can still be seen in the house. The motifs on this pieces and the idiosyncratic hand movements

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<sup>2</sup> Martha Phillippi is the daughter of Barbara Macleay born Mackenzie and Roderick Lachlan Macleay.

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and brush strokes of the illustrations as well as the themes involved tend to make Cora a logical choice for the tile work done on the facing and hearth of the chimneys in the former library on the main floor, in the masters and north-east bedroom and day nursery room on the second floor. The floral and animal motifs are delicately hand-painted and apart from regular hairline cracks on the surface of the glaze the tile are in very good state of preservation. The leather and copper work done on the lower inset panel of the Juliet window, which bears the profile of Corals youngest daughter, are also attributable to Cora according to Martha Phillippi. Here again the quality of the work and its near perfect preservation shows the great care of the designer for both the choice of material and the quality of the finish product. This piece clearly relates to the handtooled leather work, which can be seen on the chairs in the former library on the first floor. The three panels adorned with thistles motifs on the front door are also attributed to Cora. Although beautifully hand-crafted they clearly were the product of a different hand than the remaining wood carving that can be seen throughout the house. Here again the only element of support for this speculative attribution is to be found in the oral account of Martha Phillippi. The designed elements which are attributed to Cora have enough prominence to add to the overall high artistic value of the house as a whole.

Discussion on the Origins of the Oregon Medical College and the university of Oregon Medical School:

The Oregon Medical College and the University of Oregon Medical School have a tumultuously intertwined history. Numerous uncertainties presided over the first 50 years or so of their sometimes precarious and sometimes antagonistic existence. This relationship should be understood within the difficult conditions which were the norm throughout most of



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the United States during the early years of the last century. The financial and educational conditions of the time made the establishment of any higher education system a trial. The first effort in establishing a Higher Education system in the Northwest was made in 1842 under the auspices of the Methodist Episcopal denomination with the creation of the Willamette University in Salem, Oregon. In 1864 Governor A.C. Gibbs and a few others supported the idea of the creation of a medical department in Portland, Oregon under the auspices of the Willamette University. Because of financial and maybe political difficulties the school never took off in Portland but the importance of a local center for the teachings of Medicine was well understood and the idea survived. This time Salem became the cradle for the Medical Curriculum. Because of the relative small size of the population of Salem, the program never really developed and in 1878 the Board of Trustees in charge of the Medical Curriculum voted to transfer the department to Portland. Earlier in 1874 the Oregon State Medical Society had been created in Portland, followed by the creation of the Oregon Medical College in 1877 (incorporated in 1878). Yet because some disagreements still existed within the teaching faculty and the Board of Trustees with regard to the definition of the quality of the teaching and the admission and graduation requirements, in 1895 the Willamette School was back in Salem where its medical program remained until 1913. In 1887 a sizable portion of the faculty members of the medical program at the Willamette University were resigning - among them K.A.J. Mackenzie who occupied a position of professor of obstetrics and a position of lecturer in clinical medicine and surgery. Some of the dissenting group proceeded in creating a rival school of medicine in Portland under the auspices of the University of Oregon. Because of the presence of some very capable professional in the medical science in Portland, and because of the presence of local hospitals and clinics, which were favorably

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predisposed toward the school thanks to the presence of faculty members among their staff, this school afforded in the midst of the booming community of Portland much greater educational opportunities for its students. Under the guidance of Dean Simon E. Josephi (1887-1912) and later of Dean K.A.J. Mackenzie (1912-1920) the University of Oregon medical School successfully braved the severe financial difficulties that arose during its first thirty years of existence as it struggled to increase the quality of its teaching to stay on a par with the better school in the country.

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and its neighborhood

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- *Matters of proportion : the Portland residential architecture of Whidden &  
Lewis*  
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- Clark, Martin, *The Oregon Journal*, April 22, 1968
- *The Oregonian*, February 26, 1971
- *The Oregonian*, section 2, page 1, March 31, 1971
- Boxx, Eleanor, *The Oregon Journal*, section 2, page 1, April 2, 1971
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- Barry, Eloise, Personal Communication, June 27th, 1995
- Phillippi, Martha, Personal Communication, July 15th, 1995

Local Offices:

- Multnomah County Deed Record office
- Multnomah County Assessors office
- Portland Historic Landmark Commission
- Office of Building Permits of the City of Portland
- Oregon Historical Society: vertical and photographs files, and Sanborn Fire Insurance Maps - 1901 - sheet 89

Sources Concerning the biographical  
information on K.A.J. Mackenzie

Books

- *Portrait and biographical record of the Willamette Valley, Oregon, containing original sketches of many well known citizens of the past and present.*  
Chicago, Chapman publishing co., 1903.
- *History of Oregon by Carey, Charles Henry*  
Chicago, Portland, The Pioneer historical publishing company,  
1922. 3 v. fronts., plates, ports, maps (1 fold.) facsims. 28 cm.  
C. H. Carey is responsible for the volume of history (v. 1), the  
biographical volumes (v. 2-3) are a part of the publishers'  
edition. Pref. p. x.
- *Oregon Architectural Heritage - the National Register Properties of the  
Portland Area*

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Journals and Newsletters:

- *Pacific Semaphore* published O-W. R.R. & N. Employee Club, Volume 8, Number 6, page 3, March 20, 1920
- *The Oregonian*, Doctors to unveil Mackenzie bronze, December 12th, 1922
- *The Oregon Sunday Journal*, Portland page 4, January 14th, 1923
- *25th Annual Meeting and Directory* of the Alumni Association, year 1937
- *The Sunday Oregonian*, Medical School: growth, by Tarshis, Rebecca, February 29th, 1948
- *The Oregon Voter*, Medical education in Oregon hits century mark, by Tarshis, Rebecca, September 2nd, 1967
- *Canterbury Tales, Newsletter of the William Temple House*  
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Volume 28, No. 3, May/June 1992

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Verbal Boundary Description

From the lowest south east corner of block 282 of Couch's addition, the boundary of the property runs one hundred feet northward with NW 20th avenue on the east side , then two hundred feet westward with lot #2, 6 and 7 on its north side. The boundary then runs one hundred feet southward with lot #9 on its west side, and finally it runs two hundred eastward with NW Hoyt on its south side.

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Boundary Justification

Doctor K.A.J. Mackenzie purchased lot # 3 and 4 in block 282 of the Couch's addition from George H. Andrews & Eppie Andrews on the 28th of April 1887 and lot 5 and 8 were purchased from J. Keith Wilson and Mary K. Wilson the 13th of November 1889, later in 1907 K.A.J. Mackenzie is shown on Block Book Assessors<sup>1</sup> for the year 1907 as owning lot #1, 2, 3, 4, east half of 5 (west half of 5 was owned by Daniel W. Burke), 6, 7, 10, 11 and 14. Although nine and a half lots were owned by Doctor Mackenzie, lots #3, 4 on which the Mackenzie House still stands , #5 and 8 on which the joined addition has been built, are the ones which have been selected for this nomination since there are the lots on which the selected resource is located.

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<sup>1</sup> Multnomah County, Oregon - Block books assessors - Block "A-B" through "G-H" - Year 1907 - Film #51

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**Additional Documentation**

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Site and floor plans of the property.



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- United States Department of the Interior Geological Survey  
Portland Quadrangle  
Oregon - Washington
- Site and floors of the property
- Photographs of the Mackenzie, Dr. K.A.J. and Cora, House

The following information is the same for all the photos that are listed below  
(#1 - #12):

**Property name:** K.A.J. Mackenzie House  
**Property location:** 615 NW 20th Avenue / 2023 NW Hoyt street Portland,  
 Multnomah county , Oregon  
**Photographer:** Alain Rebeyrol  
**Photograph date:** August 1995  
**Location of negatives:** Alain Rebeyrol  
 1975 Olive street  
 Eugene, OR 97405

- .....
- #1. South view -- south elevation (NW Hoyt avenue elevation) - - looking northward.
  - #2. Close-up South view -- (partial south elevation (covered porch - NW Hoyt avenue elevation) - - looking north.
  - #3. Southeast view - east elevation (main entrance - NW 20th avenue elevation) - - looking west.
  - #4. East elevation (main entrance - NW 20th avenue elevation) - - looking west
  - #5. Northeast view - north and west elevation (rear)
  - #6. View taken underneath the main porch -- east side of the house - looking north.
  - #7. Limestone fireplace underneath the half landing of the main stair - first floor - looking west.
  - #8. Main hall - first floor - looking east.

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- #9. Main fireplace - former dinning room - first floor - looking east.
- #10. Inglenook next to the former library - first floor - looking south.
- #11. Former library looking east.
- #12. Frontal view of the Juliet window - second floor - main stair hall - looking south.
- #13. General view (south elevation) of the Mackenzie house and Abbott Hall within the site .
- #14. General view (south-east elevation) of Abbott Hall.
- #15. East elevation of Abbott Hall.
- #16. Partial view of east elevation of Abbott Hall and south elevation of the linking lobby-passage way between Abbott Hall and the Mackenzie house.
- #17. Interior close-up view of the corridor linking Abbott Hall's lobby and the western part of the Mackenzie house.
- #18. Interior view of Abbott Hall's lobby - looking east.
- #19. South elevation of Abbott Hall and the linking lobby.
- #20. South elevation of Abbott Hall.
- #21. West elevation of Abbott Hall.
- #22. West elevation of Abbott Hall.
- #23. Northern side of Abbott Hall - Service passage.
- #24. North elevation of Abbott Hall and linking lobby.
- #25. North elevation of linking lobby.



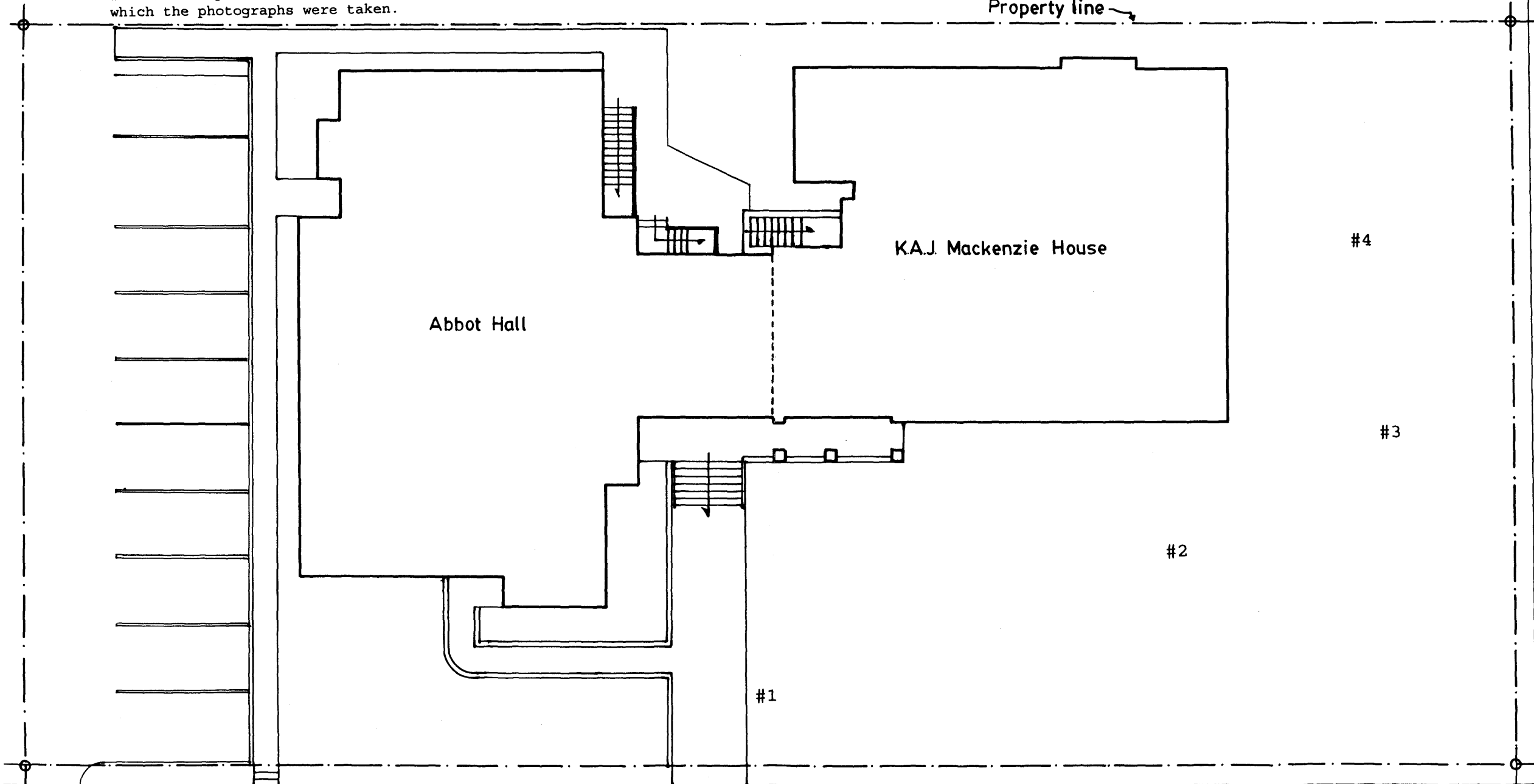
**SITE PLAN - Scale 1/16" = 1'-0"**

**Key to plan**

- Arrows on stairs are pointing downwards.
- #1-12 correspond to the locations from which the photographs were taken.

#5

Property line



Abbot Hall

K.A.J. Mackenzie House

#4

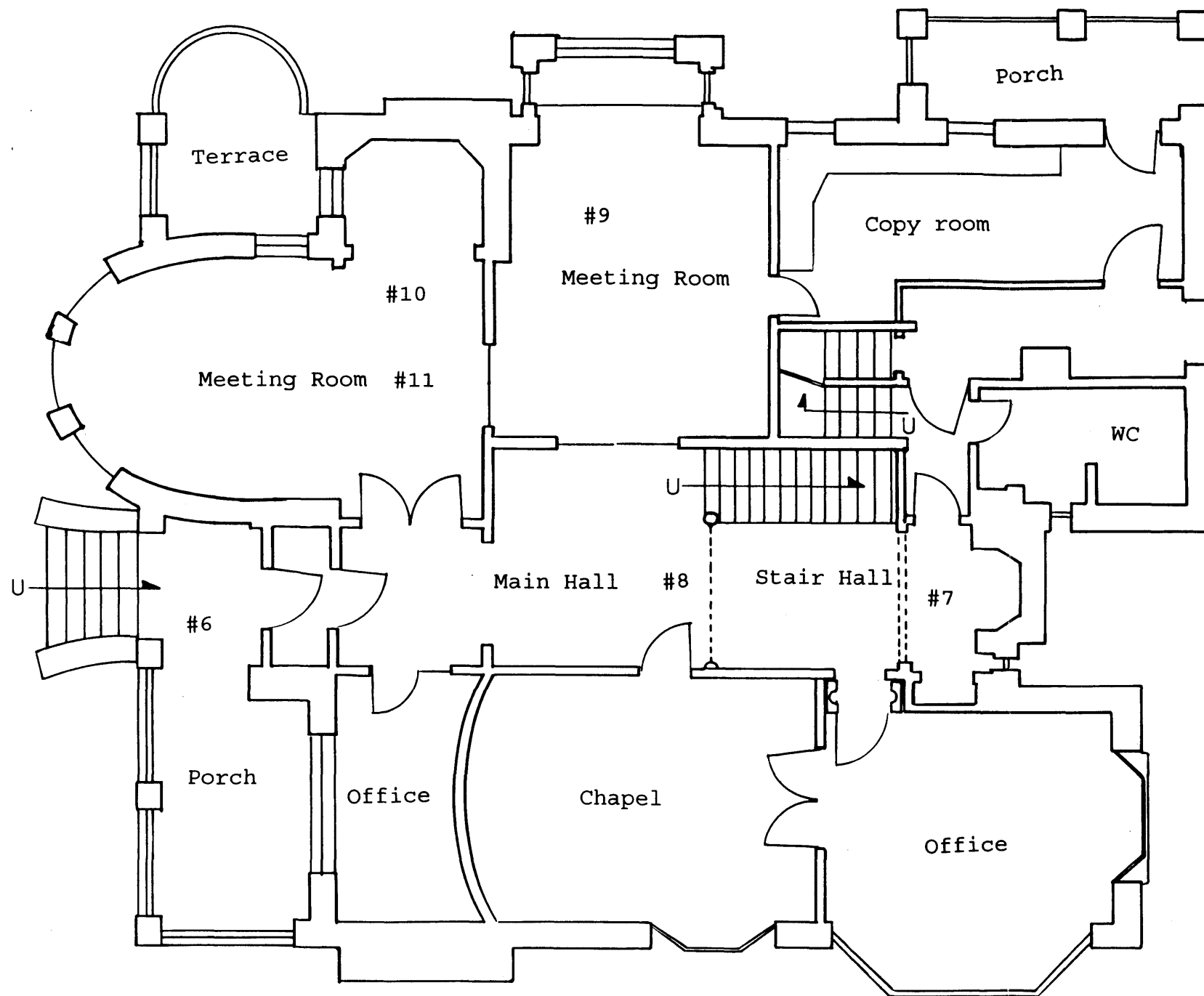
#3

#2

#1

NW 20TH AVENUE

NW HOYT STREET

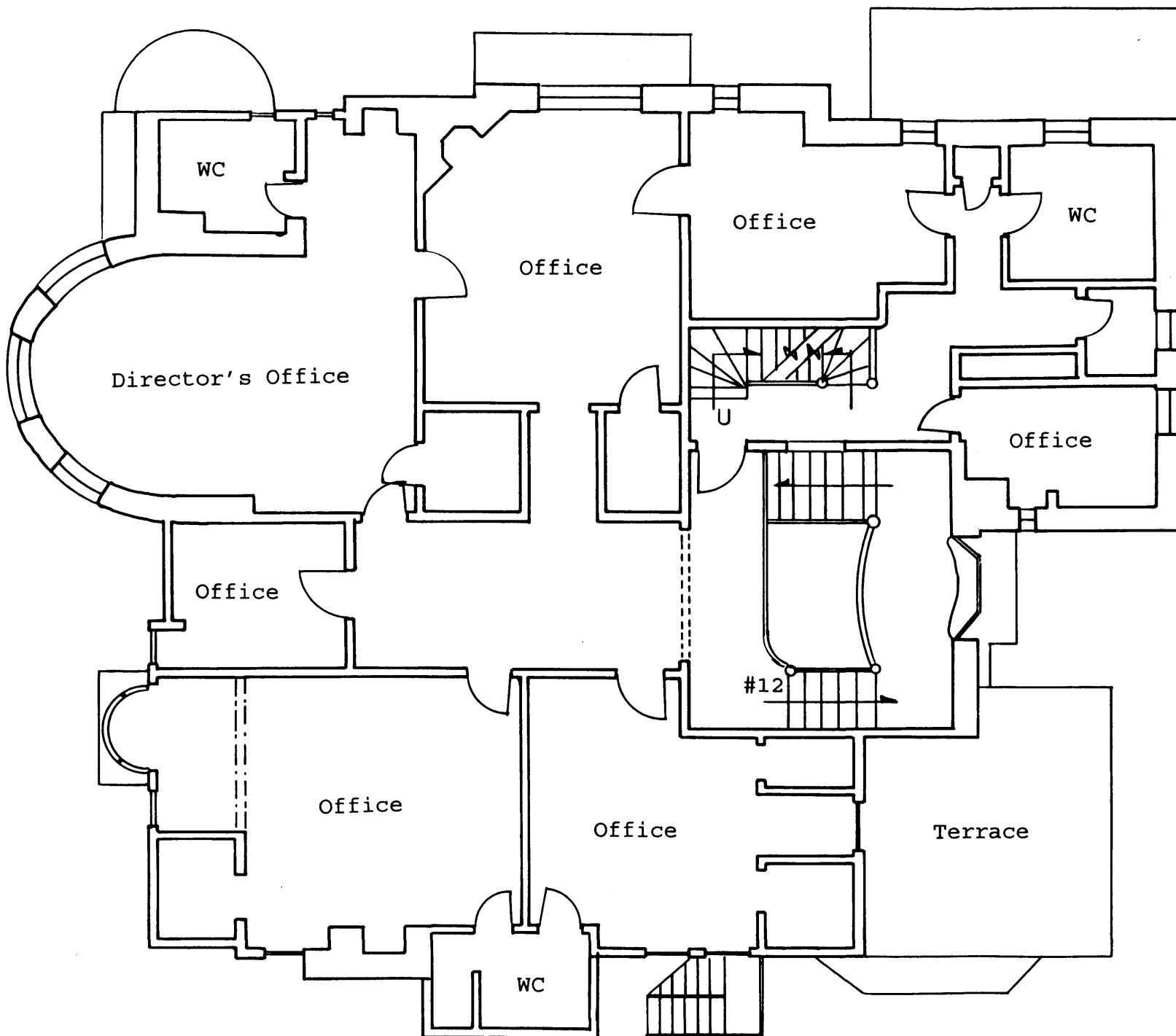


First floor - Scale 1/8" = 1'-0"

CURRENT USE OF THE ROOMS

Key to plan

#1-12 correspond to the locations from which the photographs were taken.

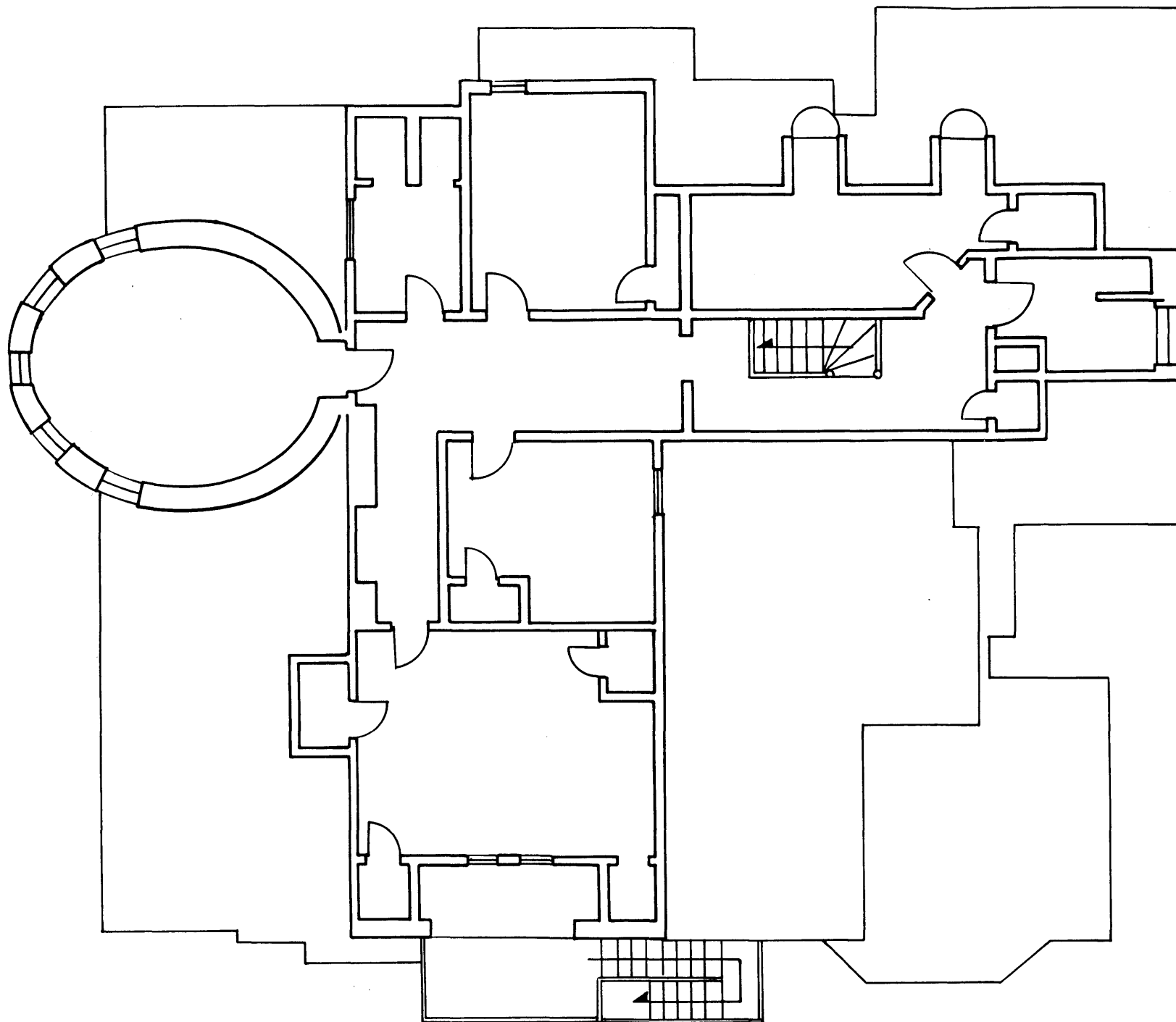


Second floor - Scale 1/8" = 1'-0"

CURRENT USE OF THE ROOMS

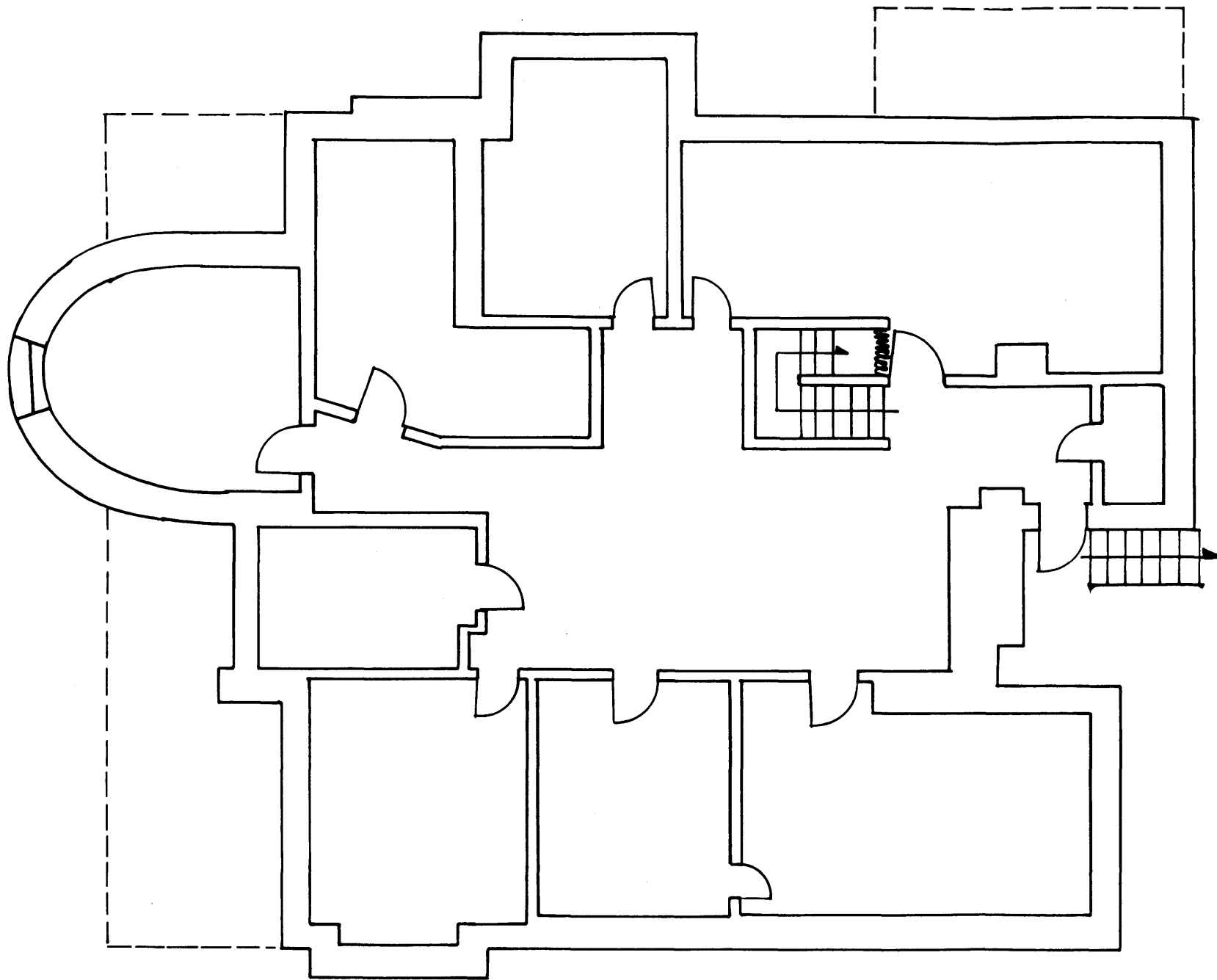
Key to plan

- #1-12 correspond to the locations from which the photographs were taken.



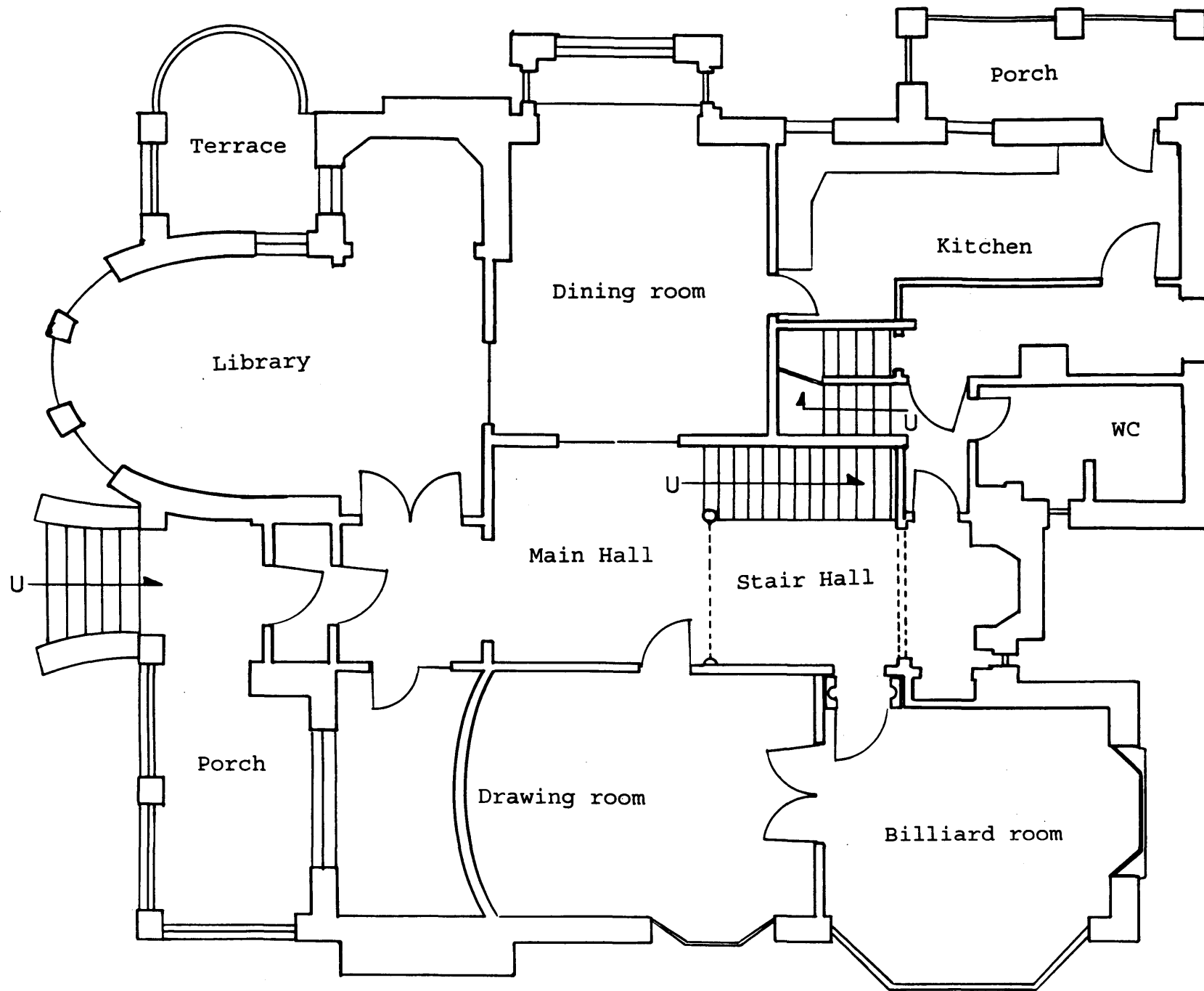
Third floor - Attic - Scale 1/8" = 1'-0"

CURRENT USE OF THE ROOMS



Basement level - Scale 1/8" = 1'-0"

CURRENT USE OF THE ROOMS



Terrace

Porch

Library

Dining room

Kitchen

WC

Main Hall

Stair Hall

Porch

Drawing room

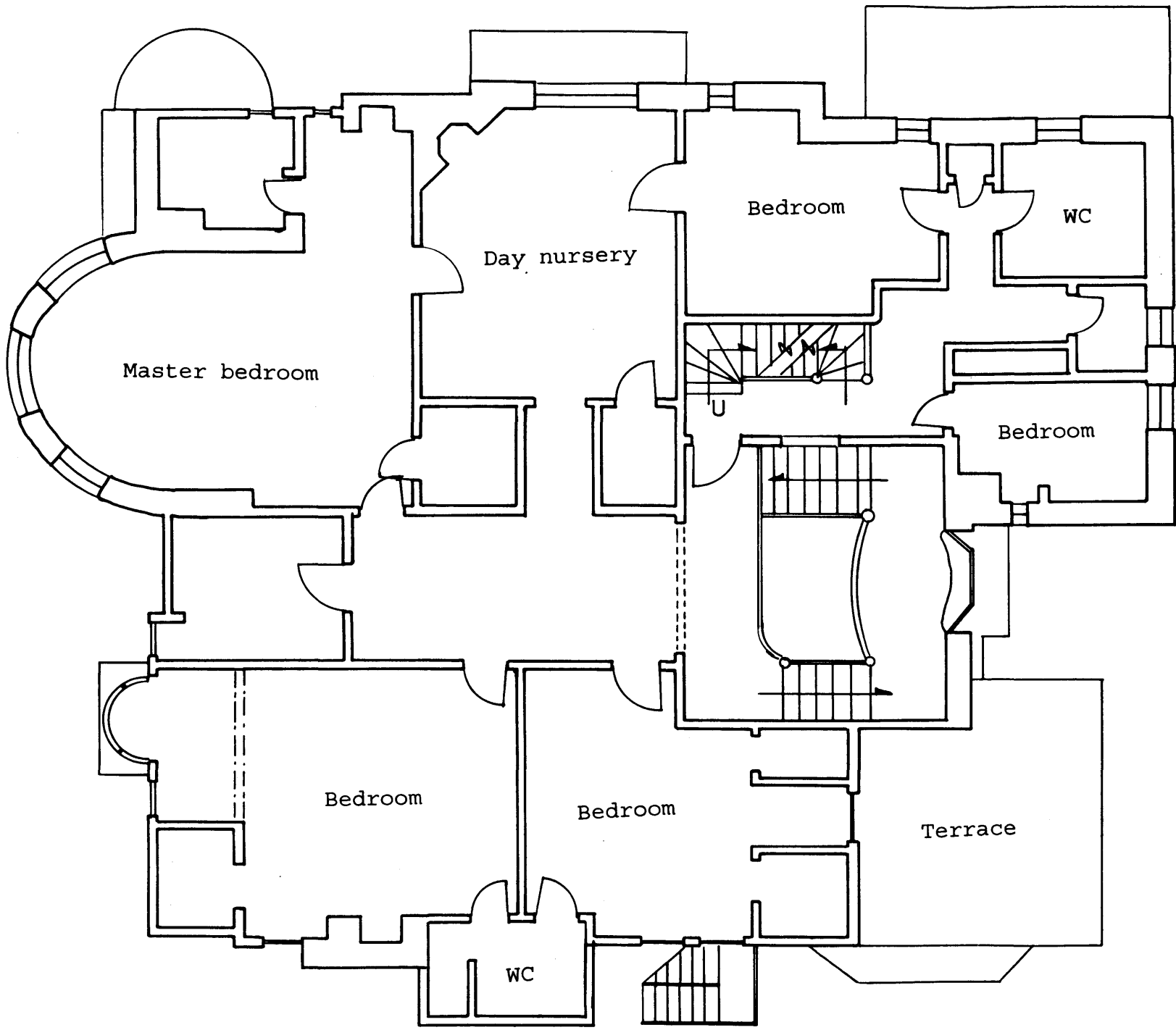
Billiard room



First floor - Scale 1/8" = 1'-0"

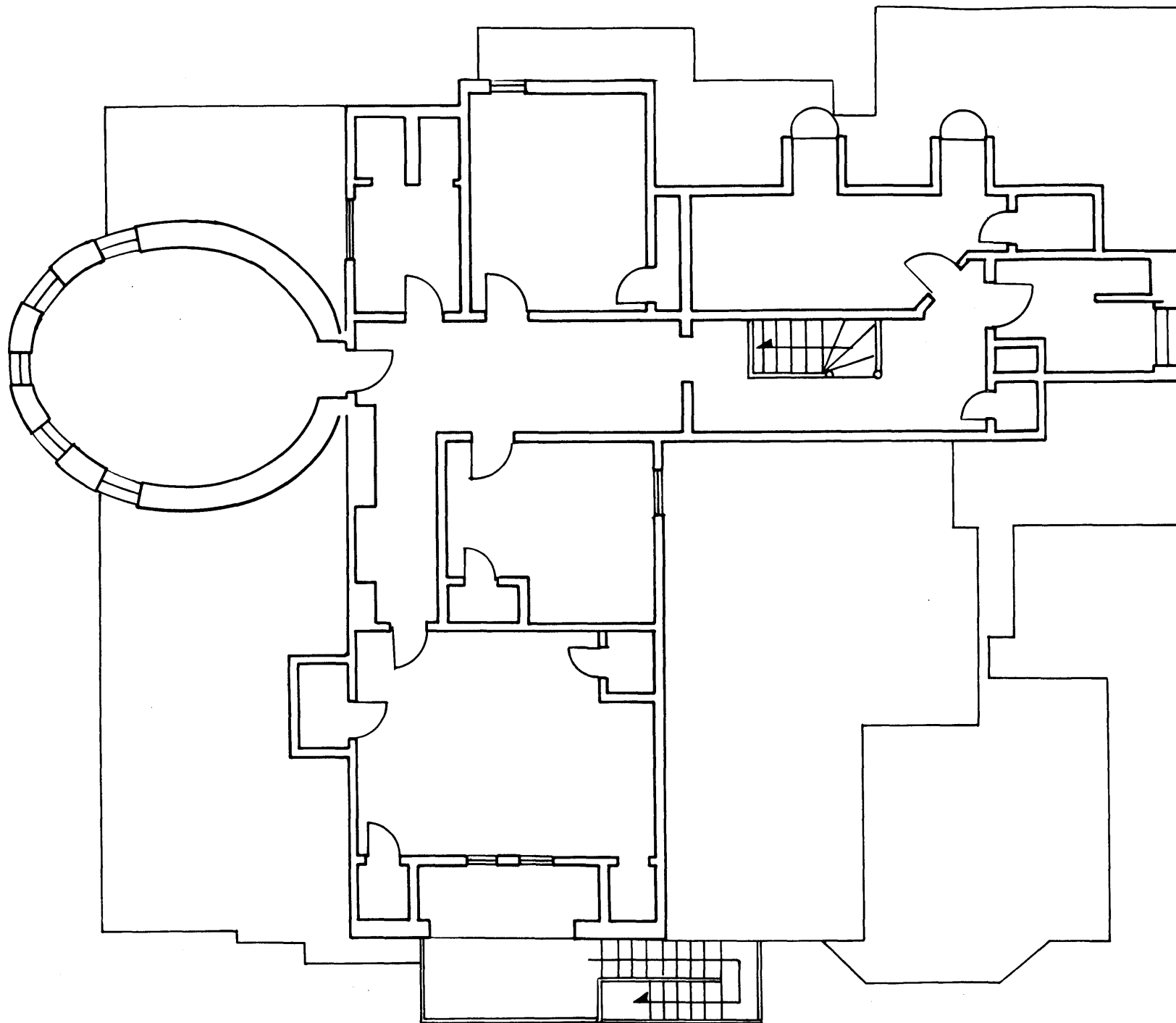
ORIGINAL USE OF THE ROOMS





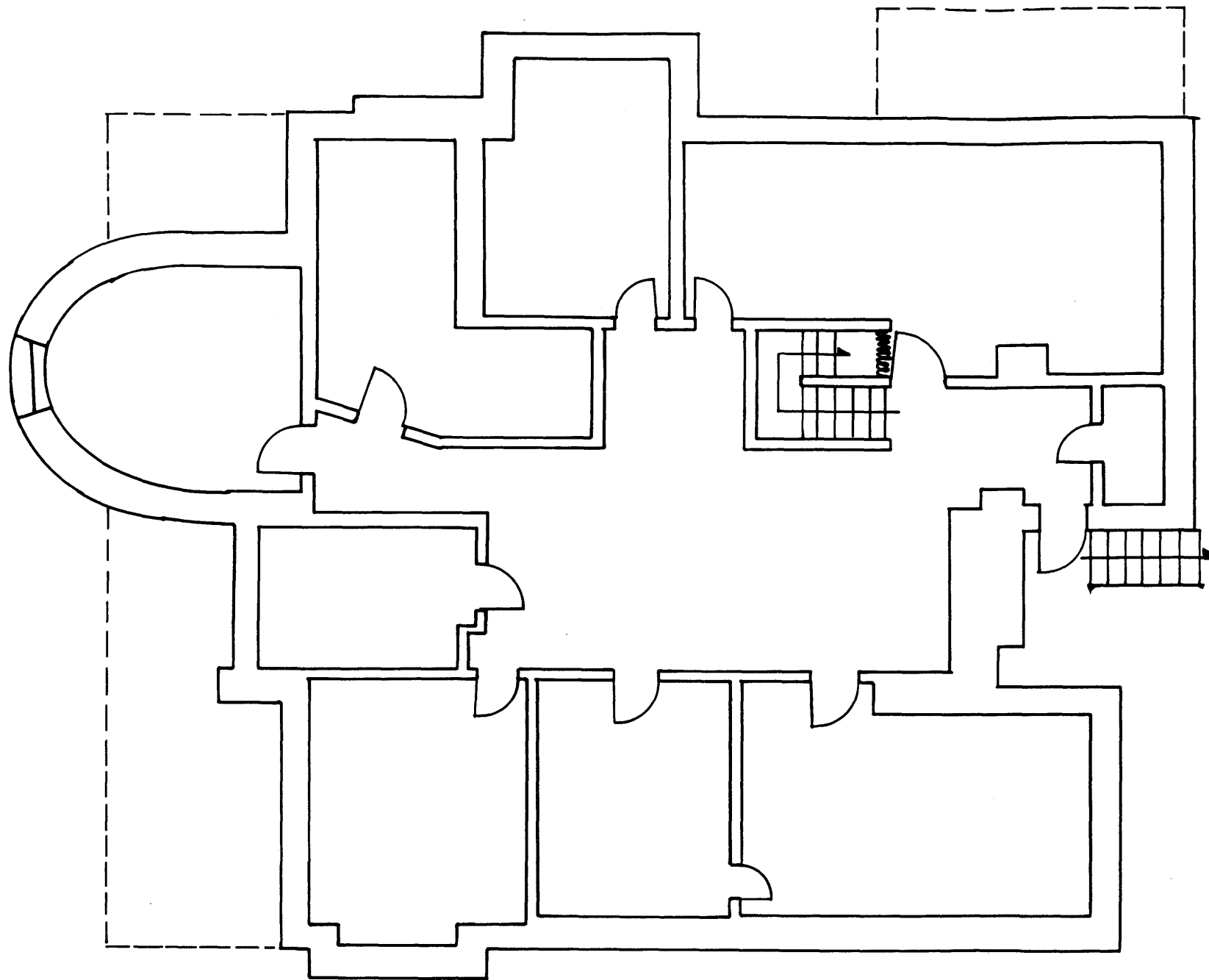
Second floor - Scale 1/8" = 1'-0"

ORIGINAL USE OF THE ROOMS



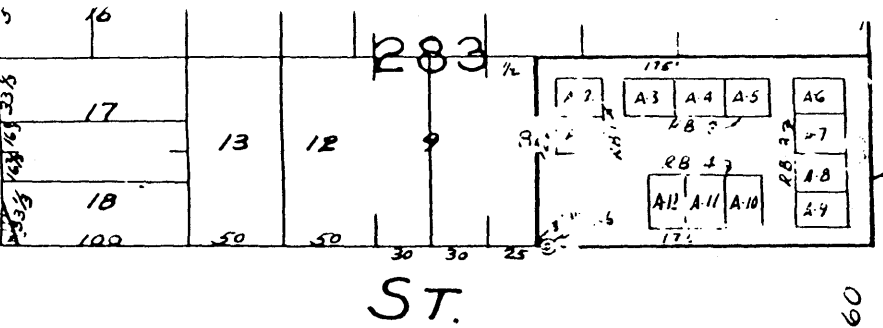
Third floor - Attic - Scale 1/8" = 1'-0"

ORIGINAL USE OF THE ROOMS

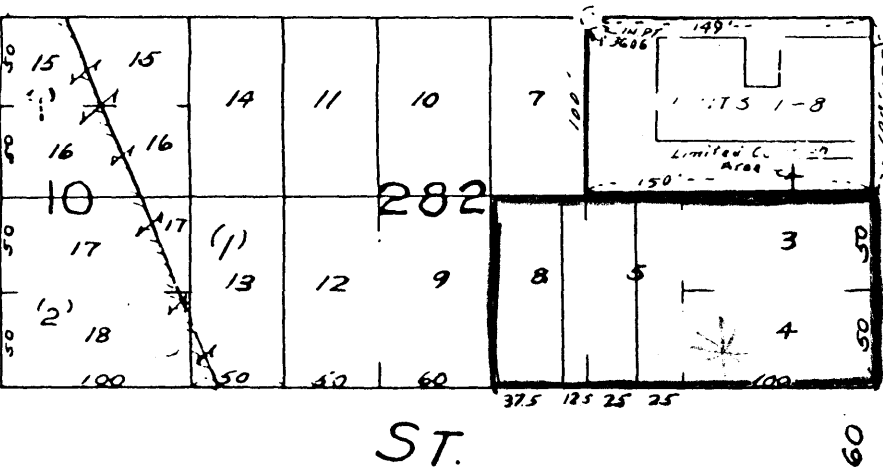


Basement level - Scale 1/8" = 1'-0"

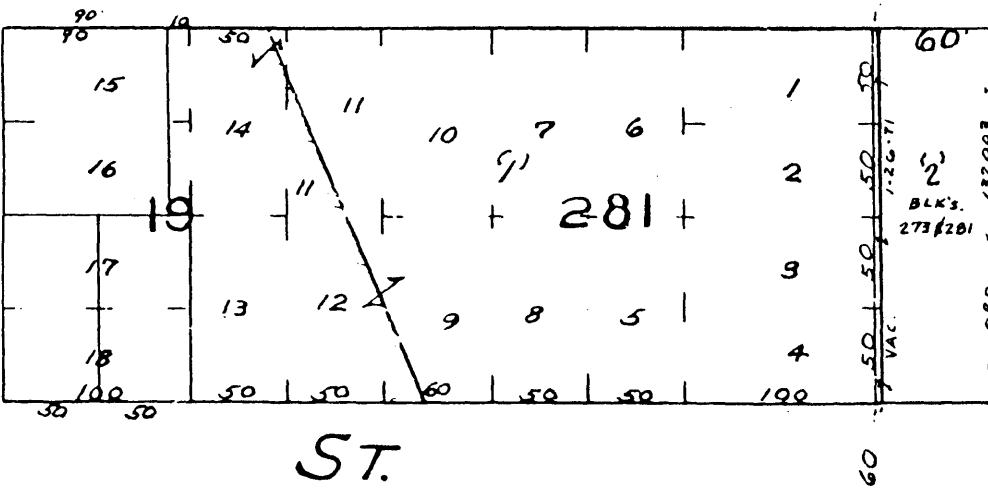
ORIGINAL USE OF THE ROOMS



271  
**HUBBARD HOUSE  
 CONDOMINIUM**

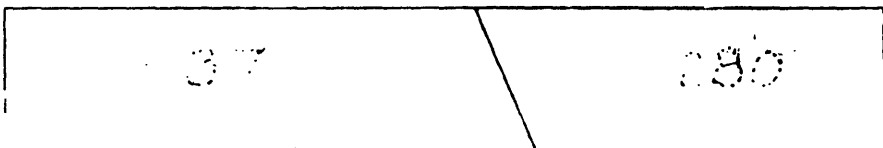


272  
**ALHAMBRA  
 CONDOMINIUMS**



273  
 BLK'S  
 271/201  
 13200  
 13200  
 7-21-21

**1995**



NW 1/4 Sec. 33 IN. E.  
 600-21

**2927**