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United States Department of the Interior National Park Service

JAN 26 1990

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Reed, Rosamond Coursen and Walter R., House
other names/site number

2. Location

street & number 2036 SW Main Street
city, town Portland
state Oregon code OR county Multnomah code 051 zip code 97205
not for publication
vicinity

3. Classification

Ownership of Property: [x] private, [] public-local, [] public-State, [] public-Federal
Category of Property: [x] building(s), [] district, [] site, [] structure, [] object
Number of Resources within Property: Contributing 1, Noncontributing 0, Total 1

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. [] See continuation sheet.
Signature of certifying official: [Signature]
Date: January 19, 1990
State or Federal agency and bureau: Oregon State Historic Preservation Office

In my opinion, the property [] meets [] does not meet the National Register criteria. [] See continuation sheet.
Signature of commenting or other official:
Date:
State or Federal agency and bureau:

5. National Park Service Certification

I, hereby, certify that this property is:
[x] 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:)

Entered in the National Register

[Signature] 2/23/90

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)
Domestic: multiple dwelling

Current Functions (enter categories from instructions)
Domestic: multiple dwelling

7. Description

Architectural Classification
(enter categories from instructions)

Queen Anne Style

Materials (enter categories from instructions)

foundation brick

walls wood: weatherboard

roof asphalt: composition shingle

other

Describe present and historic physical appearance.

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Continuation SheetSection number 7 Page 1**Madame Rosa Reed House**
2036-2038 S.W. Main Street

The Rosa Reed Residence was built as a duplex in 1887, and is the sole remaining original duplex-flat of this age in the Queen Anne Style in Portland. Architect Otto K. Kleemann designed or altered the pattern-book design and layout of this residence. The residence and the neighboring Chown House are the only residences attributed to Kleemann surviving today. The residence is in excellent original condition on the exterior with exception of the altered front porch. The interior has had only one interior remodeling in 1908 by the Reeds. The interior detail of the two apartments are of the Arts and Crafts Movement.

Building and Site : The Rosa Reed Residence was built on land that was subdivided into a lot 45' x 104.3' in 1866 by Amos N. King. Block 10 of Amos N. King's Addition was sold to Dr. William A. Watkins M.D. in 1867 for \$700.00. Doctor Watkins in turn sold the block to Amanda and John Bloomfield in 1874 for \$5,000. In 1887 this lot cost \$1,225.00 and construction loan costs were \$3,300.00. The loan was obtained by Frank F. Haradon from the Lombard Investment Company, Selha S. King manager. This residence is among a few surviving Victorian Queen Anne Style architectural examples within King's Hill neighborhood, and is considered the oldest. During the Silver Panic recession of 1893 the duplex was vacant for three to four years until Rosa and Walter Reed moved in. The first building construction work started in 1882 with the foundation and exterior balloon frame shell. Work was stopped until the recession of 1882-3 turned around, and in 1887 the duplex was completed. In the basement on an original main beam between the center posts, is a pencil signature and date by Otto K. Kleemann, Dekum Building, 1883. The neighboring Frank R. Chown House has a similar signature. After completion in 1887, the duplex was used as rental flats for 10 to 12 years.

Neighborhood : The King's Hill neighborhood, west of Portland's urban core, was one of the first large residential housing areas to be developed on the foothills adjacent to the gently sloping downtown Portland area. In the beginning, shanties and truck farms dotted the foothills and lower slopes. Further early residential development was hindered by irregular topography and it was not until the late nineteenth century that construction began to occur on the steeper slopes of the hill. This period of expansion continued steadily through the 1905 Lewis and Clark Exposition period to about 1916. By this time the King's Hill neighborhood had tripled in housing density and dwelling square footage had more than doubled from the earliest 1870's buildings.

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During the nineteenth century, as architectural styles evolved in Portland, the Italianate and Queen Anne Style houses with their then modern Eastlake detail replaced older shanties and truck farmsteads on King's Hill. By the late 1880's the newer homes were larger and more spacious. As the twentieth century approached, even more spacious buildings in revival styles appeared in the neighborhood. Many of Portland's most notable citizens, now eager for accessibility to downtown and for mountain and city views, located in the King's Hill neighborhood. As a result, a range of architectural styles developed including Italianate, Queen Anne, and the later turn of the century Jacobethan, Classical and Colonial Revival. In spite of more recent in-fill of multi-story apartments, the predominant character of the neighborhood remains an historic architectural composition of gracious amenity. The Oregonian Newspaper editor, Mr. Harvey W. Scott observed in 1890, that "by popular consent, King's Hill shall forever be dedicated to dwellings of wealth and elegance."

The Rosa Reed Residence is an up and down duplex-flat which sits 12' above Main Street. The residence is situated between the Gaston-Strong and the Frank R. Chown Houses both of which are also currently being nominated to the National Register.

The Rosa Reed Residence was included as historically significant in a proposed King's Hill Historic District in the late 1970's. But for various reasons unrelated to its architectural and historical integrity and merit, it was never designated. Nevertheless, the necessary components remain, as does an avid revitalization interest among King's Hill residents. Significantly, there are over 11 resources in the King's Hill neighborhood listed as city landmarks and 17 properties that have been entered on the National Register of Historic Places. Among these are Samuel King, Durham, Wortman, W. R. MacKenzie, Cornelius, Lang, J. E. Young, Levi Hexter, Wilcox, Honeyman, and Schnabel Houses..

Structure and Plan:

The original Reed Residence structural material was typical of the period. These materials included: Brick foundation; 2" x 4" balloon frame stud walls. In 1908, the Queen Anne porch and rail detailing was replaced with the more massive Bungalow columns and rails. The interiors were likewise very tastefully redone in the then contemporary Bungalow Style. The first floor is supported by 2" x 10" transverse joists, 18" on center, and a central longitudinal 6" x 8" beam supported at the quarter points by 6" x 6" posts on brick footings. The bottom of the first floor joists measures 6'-3" to the basement brick floor. Floor to ceiling heights are 8'-6" at the first floor and 8'-3" at the second floor.

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Exterior: The primary facade faces north, fronting on Main Street. The residence displays the characteristic delicate articulation of a Queen Anne Style, skillfully combined with the more massive Bunglaow elements of the early remodel. The apparent symmetry of the double gabled facade breaks down under further scrutiny. The two gables feature similar sunburst window surrounds, but the coursing of the shingles over the windows reveals the dissimilarity in the size of the two. Further, the paired one over one windows of the west gabled section are close enough to share their casing while those of the east side are separated by approximately a 1-foot vertical space, and further suggest a continuous rhythm with a third window that finally ruptures the symmetry by wrapping the corner at 45-degree angle. Brackets with a drip finial frame a right-angled corner over the 2-story angled corner. Between the twin gables is a window at the location of the original second story porch.

The pediment of the gable forms a deep cornice which continues around the sides of the house. Beyond the parallel gables rises a steep truncated hipped roof.

A vertical stick belt course brought into relief by contrasting paint color wraps the front and sides of the house defining the separation between stories. A shallow cornice wrapped by vertical brackets crowns the first story angled corner window pair, whereas a sunburst pediment on vertical brackets, penetrates, the belt course and crowns the lower story pair of windows on the west half of the facade. A bulls-eye frieze occurs between brackets on both window pairs. The recessed porch is framed with three solid battered square section columns. The original concrete steps and low rails are still in place, as are the concrete landing and the stone work of the steps up from the street.

Interior Finish: Walls and ceilings throughout the first and second floors are wood lath and plaster. Interior details correspond to the massive of the porch details. The central upstairs porch has given way to a hallway to the stair access to the second story apartment.

Detailing in the principal rooms of the upper and lower units is identical, and the stairway to the upper unit is similarly detailed with large square sectioned newel posts and 2" x 2" square balusters. Centered on the west wall of the living room in both apartments is a brick fireplace formed by large square painted wood pillars, supporting a heavy wood mantel with square corner brackets. A mirror is framed in over the mantel and a plain frieze and cornice crown the ensemble. To the north on the same wall set back beyond the fireplace pillar is a built-in bookcase terminating just above the capital of the pillar. To the south end of the fireplace the column frieze and crown wrap the corner. The dining room in each unit features a 5'-0" high wainscot and plate rail. The wainscot consists of recessed panels and plain batten trim. The plate rail is approximately 1-1/2" x 2-1/2" in section and is supported by a large

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quarter round section. A buffet is built into both units in the same location on the east wall of the dining room. The buffets are framed like the fireplaces with large square tapered columns supporting a frieze and cornice. A flattened arch frames the continuous back wall mirror and gives the illusion of support to the upper shelves. Leaded glass doors enclose the upper shelves in the second story unit; the first floor unit's buffet has open shelving above. The lower buffet is gently angled to bow outward into the room.

Window and door moldings are the conventional flat casings of the period with separating bead over the opening. An unusual feature is the boxed cap of the crown molding.

Beyond the dining room of the first floor unit is a butler's pantry with cupboards, below and open shelving above. The paneled doors of the pantry and the kitchen are from the earlier period. The upstairs kitchen has been modernized. Bedrooms and bathrooms have no outstanding detail. Built-in's in the hallway feature paneled doors and a frieze extends over the door to one of the bedrooms, framing the two as a unit.

Architect: Mr. Otto K. Kleemann A.I.A. 1855-1936

Mr. Otto Kleemann arrived in Portland in September of 1880 with his family from San Francisco, where he had practiced as an architect since 1871. A graduate of the Architectural Polytechnicum of Holjninden Germany with graduate level degrees in Architectural Design and Construction, Kleemann had a consuming interest in the building of the American West. This desire drove him to endure a three month passage on a clipper ship from Germany to San Francisco via Cape Horn in the winter months.

Mr. Kleemann's architectural achievements in Oregon were varied and included construction of a number of large monasteries, convents and local churches some of which are listed on the National Register. Notable among there are St. Mary's School, St. Patrick's Church, as well as the Mount Angel Monastery and College. Kleemann was not of the Catholic faith. As a Masonic lodge member he became associated with Henry L. Pittock and acted as consulting design architect on the old Oregonian Newspaper Building and other Pittock-Leadbetter ventures. In September of 1880 he began working for the Portland architectural firm of Clark and Upton. The following year he was employed by Justus Krumbein architect, for fourteen months. Later, he assisted Krumbein for some years as a consulting architect on some of Krumbein's larger projects. This duplex and the Chown House are the only known surviving examples of Kleemann's residential design work.

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Kleemann's unusual academic architectural and engineering graduate level university training enabled him to become a project manager and staff Architect/Engineer with the Oregon Railway and Navigation Company. Kleemann continued as an employe with the O. R. & N. Co. for 14 months during a period of great expansion and building, only to face the railroad monopolies collapse of the early-1880's. During his tenure therewith he was associated with designing and supervising the Albina rail-shop yards, repair shops, bridges, and small line stations. He assisted the O. R. & N. Co. in the building many "working-men's" cottages on 25' x 100' lots on the western edges of Albina in N.E. Portland. In 1883 Otto Kleemann opened his own architectural business, on a client contract basis. He continued to work with various Oregon railroads, related buildings, and commuter street car railroads such as The Mt. Tabor Line 1889-1900, The Fulton Park 1890-1898; and the redesigned and altered and built plan-book style houses of moderate size.

In this capacity Kleemann made many business contacts which developed into long business associations with The likes of Amos N. King, Joseph Gaston, Frank F. Haradon, The Chown Family and Mr. Selah S. King, the managing partner of the Lombard Investment Company. All of these individuals were deeply involved with housing development in the Portland area. During the 1883-7 railroad recession much of Kleemann's work was associated with residential pattern-book house design alteration.

Otto Kleemann had two children. His son Hugh became an architectural engineer with the Electrical Engineering department of the Southern Pacific Railroad Company. Hugh Kleemann worked with the S. P. R. R. for over thirty years in Oregon and California. Hugh Kleemann trained with his father during the 1880's and 1890's assisting on small railroad projects and houses as well. He studied architectural and railroad engineering at M.I.T. and later at the University of Pennsylvania for advanced training.

Otto Kleemann's fraternal lodges and professional society affiliations were many and varied, and these titles include; Grand Adjutant of the Indian War Veterans of the North Pacific Coast for 17 years (at which time he was the oldest surviving member of the Willamette lodge No. 2 A. F. and A. M.). He was past Regent of the Multnomah Council of Royal Arcanum. He was a charter member of both of the American Institute of Architects (A.I.A.); and the Portland Association of Architects and was Secretary to the later. He was also a Life member of the American Association of Building and Civil Engineers.

Upon Otto Kleemann's death in 1936 at age 82, few of his notable old Portland friends remained alive or able to act as pallbearers. However several well known second generation Portland sons assisted as pallbearers these people include: Earl Bronough, J. J. Chambreau, Robert Krohn, Karl Leick, David S. Stearns, Walter E. Chown, and Leslie M. Scott. All of these gentlemen were East Portland, Oregon residents and development supporters along with Otto K. Kleemann.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Performing Arts: music

Period of Significance

1896-1940

Significant Dates

Cultural Affiliation

N/A

Significant Person

Rosamond Coursen Reed (1867-1952)

Architect/Builder

Otto K. Kleemann, architect (attributed)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 0.11 acres Portland, Oregon-Washington 1:24000

UTM References

A

1	0	5	2	3	9	1	0	5	0	4	0	5	7	0
Zone		Easting						Northing						

B

Zone		Easting						Northing						

C

Zone		Easting						Northing						

D

Zone		Easting						Northing						

See continuation sheet

Verbal Boundary Description

The nominated area is identified as Tax Lot 7 of Block 10, Amos N. King's Addition to Portland, Multnomah County, Oregon. Multnomah County Assessor's Map Ref. No. 3027.

See continuation sheet

Boundary Justification

The nominated area, measuring 45 x 104.35 feet, is the entire urban tax lot associated with the Queen Anne duplex built in 1887 and occupied by Madame Rosa Coursen Reed and her family from 1896 onward.

See continuation sheet

11. Form Prepared By

name/title Scot W. McLean and Elizabeth S. Atly
organization Heritage of King's Hill Company date August 12, 1989
street & number 2030 SW Main Street telephone (503) 227-4790
city or town Portland state Oregon zip code 97205

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SUMMARY

The well-preserved two and a half story Queen Anne style duplex located at 3026 SW Main Street in the King's Hill neighborhood of southwest Portland, Oregon, was built in 1887. It is believed that Oregon architect Otto Kleemann designed the house for his associate, real property developer, Frank F. Haradon. Kleemann's name and address^{are} inscribed on a supporting beam in the basement.

The house has been officially declared a Portland Historical Landmark. It meets National Register Criterion B for its association with a local celebrity, Rosamond Coursen Reed (1867-1952), who acquired the property in 1898 after having rented quarters there from the builder since 1896.

Madame Reed was descended from a West Coast musical and theatrical family. She studied singing in New York City, Paris and Milan and cultivated her career as a vocalist on the East Coast and in Europe in the 1880s and '90s as an understudy to major talents of the operatic stage. She was billed as "Beautiful Rosamonda, Flower of the American West." In 1896, at thirty years of age and newly married to Walter R. Reed, Madame Reed retired from opera and made her permanent home in Portland. It was in the enclosed sun porch of the second story flat of the duplex on SW Main Street that Madame Reed gave voice lessons to a parade of young Portlanders over nearly 40 years. She was music conductor for many of the leading churches of the city and was the long-time vocal coach to the Rose Festival Royal Court of Princesses. She was the founder of a celebrated choral group called the Treble Clef Singers. Her renown in musical circles locally was sustained by an extraordinarily long-lived career as a teacher and impresario.

Rosa Reed and her husband for a time owned and operated the Vista Theater, a combination vaudeville and motion picture theater on NW 21st Avenue.

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Significance : The Reed residence, a residential duplex property constructed in 1887, and is significant in local history for its association with distinguished citizen Madame Rosamond Coursen Reed-(b.1867-d.1952). The property is in excellent condition and is eligible for the National Register listing under criterion "B".

The Reed's and extended family occupied the residence from 1896 to 1972. Rosa Reed's husband, Walter R. Reed-(1869-1942) and a number of children and grand children occupied the flats. Dr. Richard C. Reed M.D., was born in the duplex and spent most of his teenage as did daughter Geraldine. Adopted son, Archie C. Cammack grew up in the duplex and later became President of Portland's own Equitable Savings and Loan Association.

Mrs. Rosa C. Reed purchased the duplex in 1898 with her husband Walter R. Reed. Rosa Reed came from a famous musical family consisting of several generations of musicians, conductors and teachers. Her father Mr. Coursen, was the "Pit-Conductor" with the New Market Theater in Portland between 1875 and 1888. Madame Reed's professional singing career began in 1882. with musical and voice training that took her to New York City attending professional musical finishing schools and throughout the eastern states as well as Paris, France and Milan, Italy. She then traveled throughout Europe as an operatic singer and understudy to some of the major talents of that era. Her billing in the east and in Europe was "Beautiful Rosamonda (Coursen), flower of the American West". She lived in San Francisco with her uncle's family as a school age child, and at age 30, she made Portland her permanent home after her professional musical traveling career was over. Rosa Reed married Walter Reed in 1896. Walter Reed worked as a equipment salesman and also worked in various local theaters assisting with stagecraft. Walter and Rosa separated in the 1920's, yet remained married to each other all their lives. After renting a flat on the second story of the duplex for a year, the Reeds purchased this residence from builder and landlord Frank F. Haradon.

Madame Rosa Reed gave professional voice lessons at this residence for nearly 40 years. She was renowned as a music teacher, and the Oregonian noted that many of her students went on to famous musical careers throughout the United States. The Treble Clef Singers was a group started by Mrs. Reed who provided her apartment as a place to practice. The second story enclosed sun-porch is the area where voice coaching and practice took place. Madame Rosa Reed's singing talents were sought out by a variety of churches including First Methodist, Trinity Episcopal, First Presbyterian, St. Mary's Cathedral, First Baptist, Temple Beth Israel, First Baptist and First Unitarian. She also served as music conductor at each of these churches during her years in Portland. Nearly everybody in Portland knew her or of her, so many prominent young ladies were given lessons at the Reed's residence. The names of her pupils read like a who's who of Portland. Between 1907 and 1940 Mrs. Rosa Reed was in charge of providing voice lessons to the Rose Carnival and Festival Royal Court of Princesses. In the

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third floor of the Multnomah County Library, in the Music-Theater section of the library donated by Henry J. Failing, is a collection of music, songs, and study notes from Madame Rosa Reed's pupils. Most of this material was donated by prominent Portland families children that she tutored such as Henrietta Failing, Alice Corbett, Warren and Ainsworth. As grown women her prominent former pupils formed the Treble Clef Singers. In 1933, in further recognition of Madame Rosa Reed's musical contribution this singing group and Miss Warren composer and singer dedicated several new and popular songs to their teacher. These published songs are "Mr. Moon", "Four Songs for the Seasons", and "Children of the Harvest Moon" and each has a dedication printed in the copy. Miss Warren, formerly a student of Madame Reed's and of Portland, moved to Los Angeles in 1925 and worked professionally in the entertainment industry as a composer and singer.

Madame Rosa Reed and her husband Walter Reed owned and operated the new Vista Theater at 616 N.W. 21st Avenue. This new theater was built and opened at a great time of change within the national and local theater industry. This new venture was first set up to accommodate vaudeville, music performances and local theater. In about 1923, the stage was removed for installation of theater seats to accommodate viewing silent pictures only. Walter and Rosa separated in the late 1920's or early 1930's, and together lost the theater to a lien on the theater for new theater seats and furnishings. After this date Walter is not listed as a resident of the duplex. Today the theater is known as the Cinema 21 Movie House.

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"The Spectator" notices related to Rosa Coursen Reed. 1926

30 January 1926 Sixth Season in Sunday afternoon Municipal Concert series presented by the Treble Clef Club as founded and directed by Rosa Coursen Reed. Rosa Coursen Reed has provided Portland Municipal Concerts at the auditorium featuring voice solo and various musical performances for fifteen years. This next concert will feature thirty solo voices.

27 Febuary 1926 Treble Clef Club of Astoria to give concert at Portland Auditorium featuring the direction of Rosa Coursen Reed, Lester's "A Cuban Nocturne" w/violin obligato by Miss Betty Siddall.

17 April 1926 Monday Music Club of The Dalles, as directed by Madame Rosa Coursen Reed will perform for the regional Rotorian's Convention. Other performances as directed by Rosa Coursen Reed are the Fifty Voices of the Crescendo Club, Treble Clef Club, and the Monday MAC Musical Study Club. All founded and lead by Rosa Coursen Reed.

24 July, 1926 Rosa Coursen-Reed is on vacation in Los Angles touring the movie studios and former students in the film industry. Will reopen studio at home Sept. 1st.

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-
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Robinson, Mary-Ann. 9 June 1985, 11 June 1987, 12 Sept 1988.
Wright, Mrs. Elizabeth Strong . 18 November 1988.

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1933, 3 March 1936, 4 June, 1943, 12 Sept. 1952,
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March 1936, 12 Sept. 1952, 9 March 1963, 30
March 1973,
"The Spectator" 10 Sept. 1925, 19 Sept 1925, 30 Jan 1926, 13 Feb
1926, 27 Feb 1926, 13 March 1926, 20 March
1926, 27 March 1926, 10 April 1926, 17 April
1926, 24 July 1926.

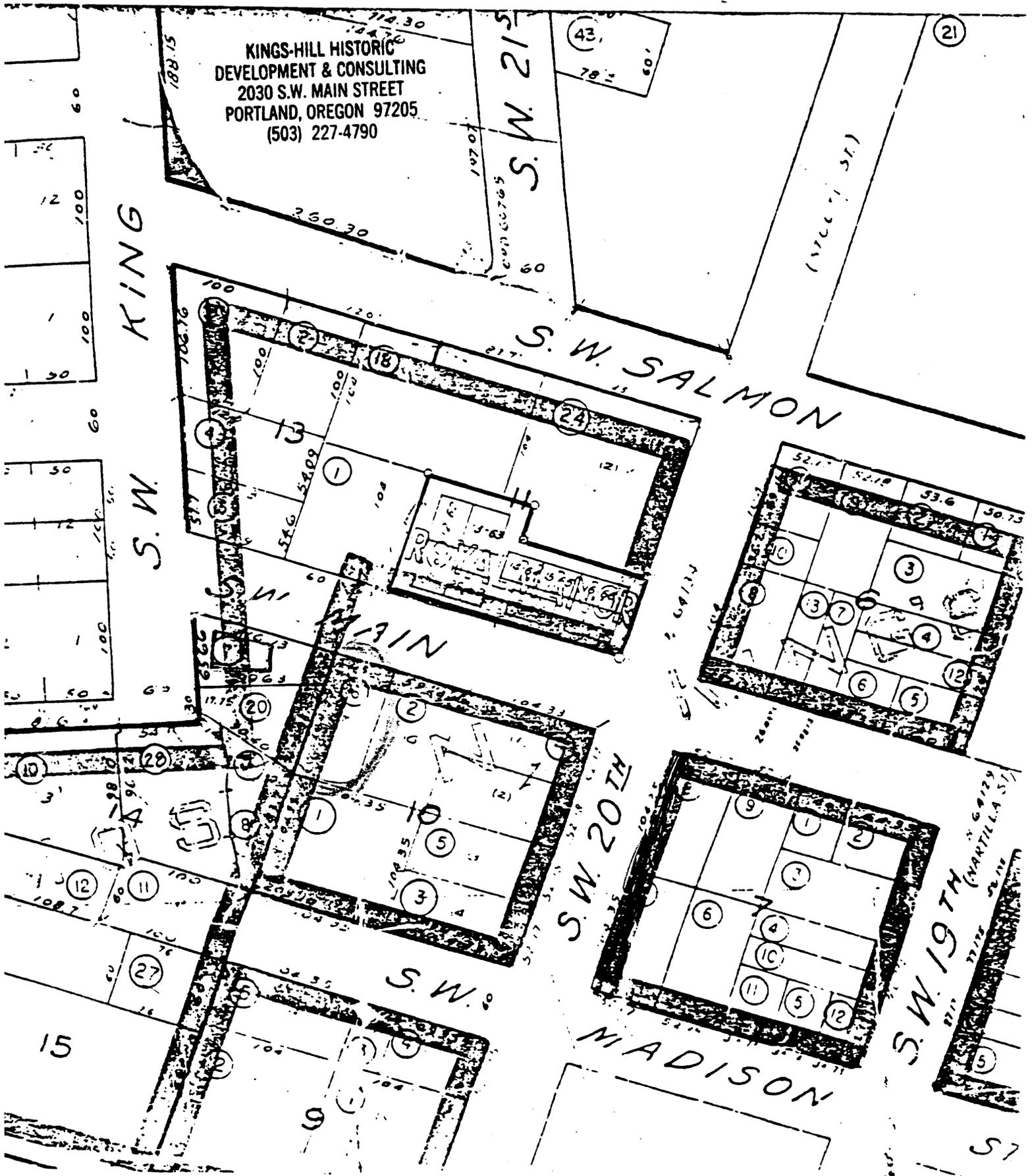
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Gill, J. K. Portland City Directories, 1888-1897
Polk, R. L. . Portland City Directories, 1897-1938.
Sanborn Fire Insurance Map(s), updated and corrected to 1897.

The sketch below is made solely for the purpose of assisting in locating said premises and the company assumes no liability for variations, if any, in dimensions and location ascertained by actual survey.

1989 Legal PLAT
Madame Rosa Reed Residence
2036-38 SW Main St.
Portland, Or. 97205

TICOR TITLE INSURANCE



KINGS-HILL HISTORIC
DEVELOPMENT & CONSULTING
2030 S.W. MAIN STREET
PORTLAND, OREGON 97205
(503) 227-4790

S.W. 21st

S.W. SALMON

KING

S.W.

MAIN

S.W. 20th

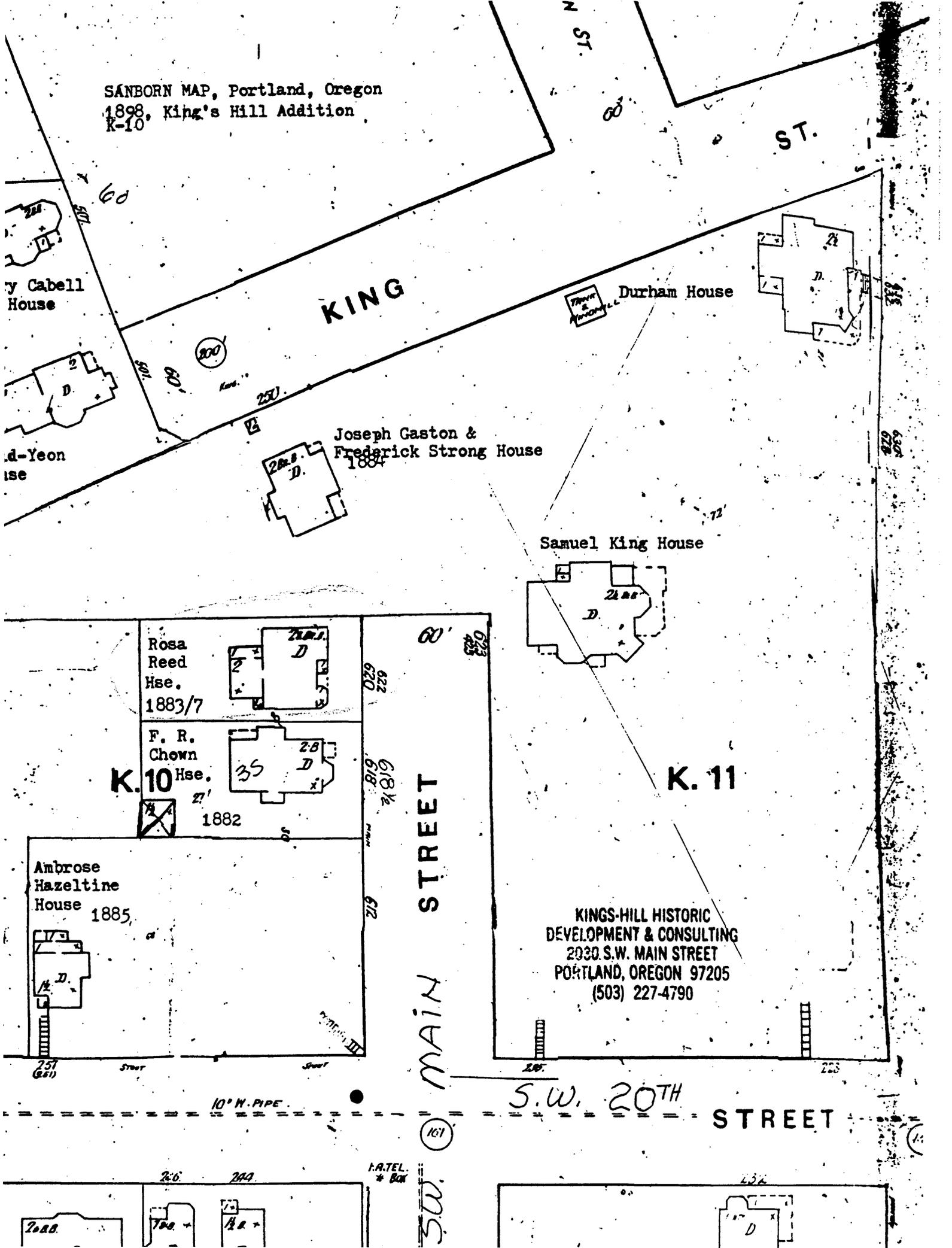
S.W.

MADISON

S.W. 19th

57

SANBORN MAP, Portland, Oregon
1898, King's Hill Addition
K-10



Cabell House

Yeon House

KING

Durham House

Joseph Gaston &
Frederick Strong House
1884

Samuel King House

Rosa
Reed
Hse.
1883/7

F. R.
Chown
Hse.
1882

K. 10

K. 11

Ambrose
Hazeltine
House
1885

KINGS-HILL HISTORIC
DEVELOPMENT & CONSULTING
2030 S.W. MAIN STREET
PORTLAND, OREGON 97205
(503) 227-4790

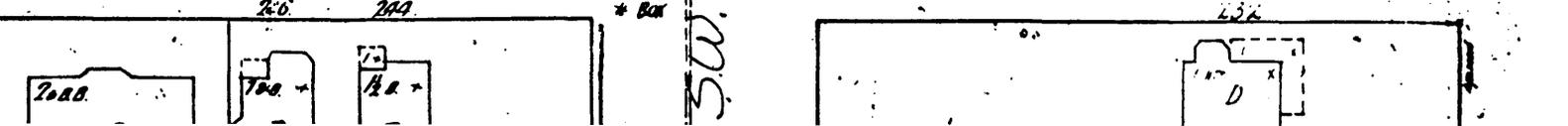
MAIN STREET

S.W. 20TH

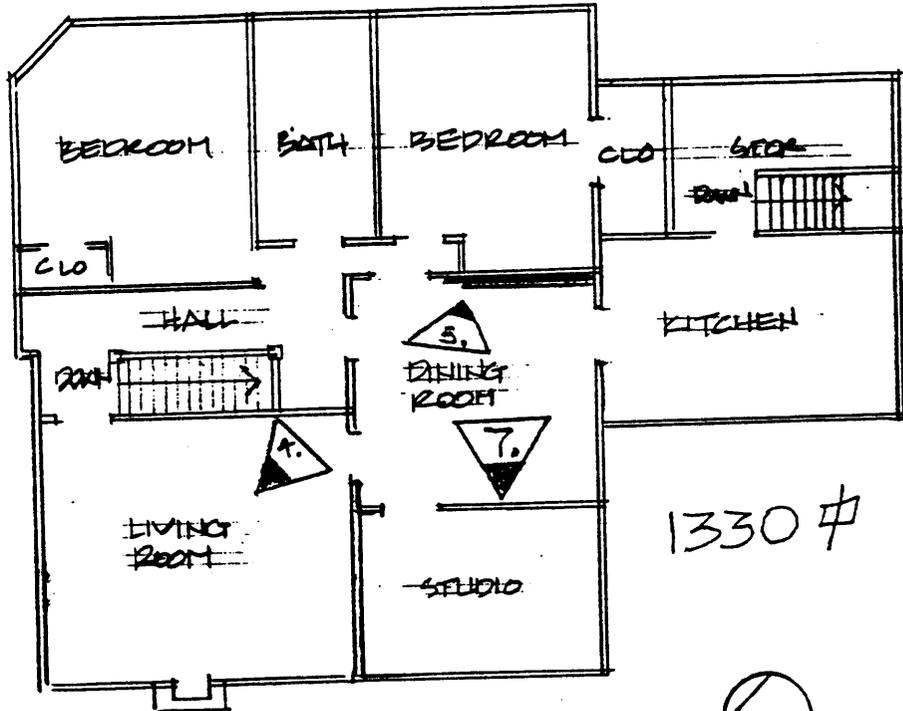
STREET

10" N. PIPE

P.A.TEL.
* BOX



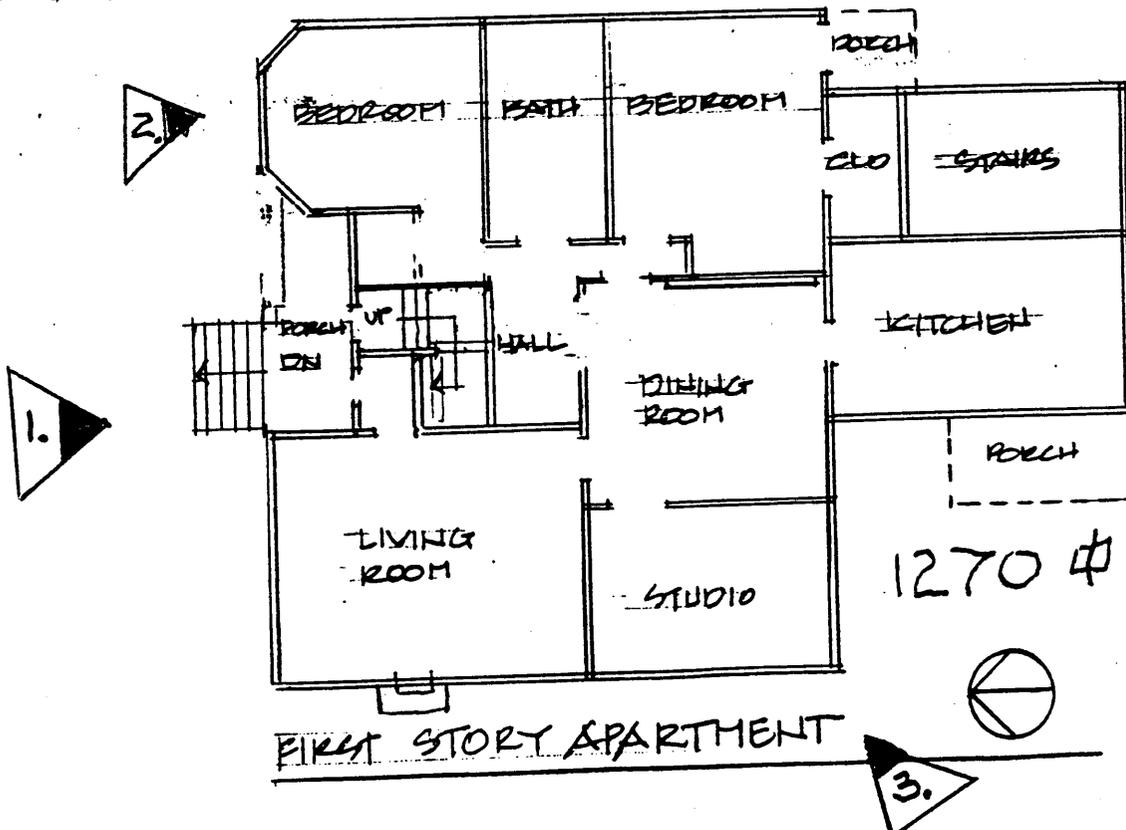
REED RESIDENCE
203 1/2 - 33 SW. MAIN ST.



SECOND STORY APARTMENT

KINGS-HILL HISTORIC
DEVELOPMENT & CONSULTING
2030 S.W. MAIN STREET
PORTLAND, OREGON 97205
(503) 227-4790

SCOT W. KELGAN



FIRST STORY APARTMENT