

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

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

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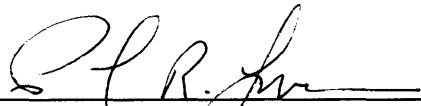
SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 07000261 Date Listed: 4/5/2007

Goldsmith, Alan and Barbara, House      Multnomah      OR  
Property Name      County      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.

  
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Signature of the Keeper      4/5/07  
Date of Action

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Amended Items in Nomination:

Verbal Boundary Description/Justification:

Verbal Boundary Description: NE1/4, NW1/4, Sect. 8, Town 1 South, Range 1 East; Tax Lot 3100, Green Hills.

Verbal Boundary Justification: The boundaries of the nominated property include the full legal parcel historically associated with the property

These clarifications were confirmed with the OR SHPO office.

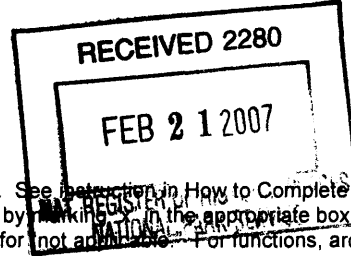
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DISTRIBUTION:

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

2001

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# 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  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 classifications, 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 Goldsmith, Alan and Barbara, House

other names/site number \_\_\_\_\_

### 2. Location

street & number 4140 SW Greenleaf Court

not for publication

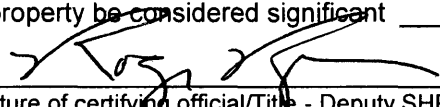
city or town Portland

vicinity

state Oregon code OR county Multnomah code 051 zip code 97221

### 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.

  
Signature of certifying official/Title - Deputy SHPO

2-15-07  
Date

Oregon State Historic Preservation Office  
State or Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that the property is:  
Action

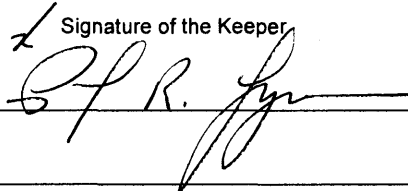
entered in the National Register  
 See continuation sheet.

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

Date of

4/5/2007

Goldsmith, Alan and Barbara, House  
Name of Property

Multnomah Co., OR  
County and State

**5. Classification**

Ownership of Property  
(check as many as apply)

Category of Property  
(check only one box)

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

- private
- public - local
- public - state
- public - Federal

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

Contributing	Noncontributing	
1		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)

Number of contributing resources previously listed in the National Register

N/A

0

**6. Function or Use**

Historic Functions  
(enter categories from instructions)

Current Functions  
(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: single dwelling

**7. Description**

Architectural Classification  
(Enter categories from instructions)

Materials  
(Enter categories from instructions)

MODERN MOVEMENT: Northwest Regional

foundation: CONCRETE

walls: WOOD: Vertical Board

roof: WOOD: Shingles

Other: GLASS, STONE

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

See continuation sheets.

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### NARRATIVE DESCRIPTION

In 1958, prominent Portland architect Herman Brookman designed a residence for Alan and Barbara Goldsmith in the Pacific Northwest Regional style. The house is believed to be the last, large-scale residential design of Brookman, who had a career that spanned over forty years and included numerous designs of architectural significance. There have been few alterations from the original design and construction of the Goldsmith House since its completion in 1959.

The property is located in the Green Hills neighborhood, west of Southwest Patton Road as it passes over the saddle north of Council Crest. This uppermost portion of Portland Heights was still sparsely built at that time the Goldsmith's constructed the house, few properties date from the early twentieth century. As the neighborhood developed, a range of designed styles produced a rich variety of well-constructed residences, mostly designed by architects. Due to the hilly topography, there is a sense of privacy, and most homes can be only partially viewed from the street.

The Pacific Northwest Regional styling of the house has an emphasis on Asian design, a request by Mrs. Goldsmith who had a high appreciation of Japanese architecture and was also a collector of Asian art and furniture. The entry pavilion of the one story residence is centered on the hill crest with flanking lower forms on either side that stretch along most of the property's length. Many of the home's details and features are subtle and are discovered only after close inspection. The design incorporates the essence of the style through its design composition and flow of spaces, use of natural materials, relationship of interior spaces to the outdoors, and consistent detailing to create a residence exhibiting a great sense of calm within nature.

### PHYSICAL DESCRIPTION

#### *Site and Landscape Features*

The D-shaped lot, located on the top of the south trending ridge (900 ft. elevation), is bounded by a loop of Southwest Greenleaf Court at the intersection with Labbe Avenue. The house is situated on a north-south axis on the relatively level, straight, western portion of the site that then slopes more steeply down to the street on the north, east and south. The slopes on the south are bounded by the original basalt retaining wall, a similar stone wall (1968) on the north and east of varying height replaced a steep rockery. Portions of the yard above are enclosed with a cedar grape stake fence.

In the Pacific Northwest Regional style, the house is oriented to incorporate gardens and landscape views rather than to address the street. The house's entry and the front facade are hidden from the street, and its low height allows it to blend with the landscape and hillside topography. Locating the

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house close to the west and north property lines allowed living spaces to open onto the south and east garden areas.

From Southwest Greenleaf Court the entry drive ascends the site through an opening in a stone wall, and past a stone lantern and entry plantings along the west property line. The drive widens to allow a drop off at the entry then continues north to the garage. The west side of the drive is defined by a low concrete wall, narrow terrace planted with boxwood, espaliered Camellias, and the neighbor's solid wooden fence. Those elements combine to form a linear edge to the lot.

On the east side of the driveway, a shallow front yard is broken into a series of more intimate gardens. A Japanese-style garden immediately south of the covered entrance has a stone-edged pond and bamboo fountain. Between the entry and the garage is a low planter with a combination of Japanese maples and low growing evergreen shrubs. The south end of the front yard has informal plantings including small evergreen and deciduous shrubs centered in ground cover plantings. A Japanese maple and iron lantern on the north side of the rock stairs, lead from the drive into the private south yard. The yard is enclosed with an original grape stake fence.

The south patio, originally called the sun porch, is a private area off the master bedroom. The master bedroom door leads out to the south onto an L-shaped concrete patio with 1" round, exposed aggregate rock. Rhododendrons, camellias, azaleas, pines, cherries, and Japanese maples are south of the patio along the edge of the hillside. A Japanese style pond fed (pumped) by a stone lined creek flows along the south side of the house by the patio. Basalt stepping stones, set into the meandering creek, pass by a stone lantern and continue to the east (back) yard. The stepping stones lead from the intimate south garden space to a more open area on the family oriented eastside of the house. Mature rhododendrons, camellias, pines, and Japanese maples are along the southeast hillside; these give way to the masonry retaining wall along the lower portion of SW Greenleaf Court. The lower part of the property on the east and north sides at street level is planted with a variety of deciduous shrubs and sculpted evergreens with large rocks placed intermittently, adding to the Japanese feel of the hillside.

The center lawn area is an open area, sparsely planted and a black chain-link fence is along part of the steep retaining wall on the east side of the lawn. A mature Ginkgo tree is near the southeast corner of the back patio on the east facade, and a large pine is in the center of the yard near the east side of the lawn. Japanese maples, rhododendrons, and azaleas are planted around the perimeter of the house, south of the back patio. Centered immediately outside the master bathroom window is a Japanese maple and small rock garden. This garden adds to the sense of privacy. A gravel walkway leads from the back patio, north, to the service area and garage. A boxwood hedge is on the east side of the garage, and a newer fence (1990s) replaced the original grape stake fence on the north side of the property.

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### *Exterior Description*

The form of the home is developed using a single-story, central pavilion measuring approximately eighty-five-feet long (north-south), and forty-two-feet wide (east-west). The house is located on the crest of the lot. The roof shape reflects a Japanese pagoda influence having a low slope that steps and increases in slope as it rises to the ridge.<sup>1</sup> The central pavilion form hips at each end that terminate below the main ridge to allow for gable attic vents that are finished with ornamental wood grilles. Flanking each end of the main pavilion are lower and narrower building extensions that give the house an overall length of one-hundred-and-twenty-eight feet. These forms not only have lower hip roofs, but also lower floors that follow the natural slope of the site. These simplified roofs utilize the lower roof pitch and are ended with hips. The north roof over the garage steps up higher to allow for a second-story over the garage. All primary roofs have north-south ridgelines.

A limited number of exterior materials, primarily wood and stone, are used on the exterior surfaces of the house. Natural materials are emphasized. The vertical board siding, brownish-grey in color, is built of 1x6 tongue and groove Western Red Cedar. The door and window trim, and bargeboards and gutters are painted a deep blue-green. The custom wood casement windows are typically in groups of three to five. The wider groups are often composed of three, fixed sash windows flanked on each end by operable sash; some of these wrap around the corner(s) of the projecting bays. Custom exterior pivoting grilles, used for privacy, are built over the clear glass of the bath windows and at west facing bedrooms.<sup>2</sup> The roof has an open overhang allowing the wood decking, rafters, and eaves to be seen. Custom quarter-round sheet metal gutters measuring six inches high by seven inches wide are fitted into the rafters. The gutters, collectors, and downspouts are design features. Rainwater drains from the gutters into large custom-made collectors on the ends of the runs. Many of these features are decorated with an Asian medallion fitted to the underside of the rafter tails, or directly into sloped, or curved downspouts. The roof is covered with original cedar shingles with a three-inch exposure (half the usual). At the hips, Brookman used a fantail design that 'clips' the exposed corner; hip shingles alternate the lap on each course and are planed flush. The effect is to soften the appearance of the hip. There are two stone chimneys each using a horizontal lay up of masonry.

The west (front) elevation has a centrally located entrance that telescopes from the facade of the house to the driveway. The Japanese-style garden is directly south of the entrance. The entry steps and porch are constructed of tuftstone having a landing inset with diagonal six-inch square granite stones. Four, six-inch round wood posts, two of which are set on parabolic stone bases, support gable entrance roof. The gable roof is designed with an open timber frame and detailed with stylistic features of a temple. The entrance utilizes a combination of rectangular and half-round member

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<sup>1</sup> At the eave the roof slope is  $4\frac{15}{32}$  to 12; the main portion is  $5\frac{15}{32}$  to 12; and the cap is  $6\frac{15}{32}$  to 12.

<sup>2</sup> Originally, the grilles were mounted as a screen supported on posts, free of the windows, date of change unknown.

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profiles to provide composite strength and to create the entry symbolism. Curved steel-pipe handrails flank the steps and direct one to the solid plank entry door with a large bronze knob specifically ordered by Brookman. A light fixture representing elephant bells and composed of a line of four decorative glass spheres is suspended under the gable roof.<sup>3</sup> Three sheet-metal tubes project from the porch roof gutter to direct rain water into the adjacent pond. A cross gable roof that extends its vault into the interior entry hall faces the garden at the remaining portion of the entry recess. The roof with its large wood grill over the clerestory, is supported by the posts of the glassed entry wall.

South of the entry on the west facade, two window groupings mirrored around the center of the common bath provide daylighting for the two west bedrooms and projecting shared bath. There are window groupings north of the entry that light the Powder and Family Rooms. Further north, the garage and service entry are set back and minimized but consistently detailed. The recess is utilized for integral yard and service storage compartments. The north elevation of the house has grouped windows at the garage and the upper story room.

The south elevation extends lower than the main roof and opens onto the private sun patio and garden area off of the Master Bedroom. There is an interesting woven valley roof transition between the main pavilion roof and the south extension. The east elevation provides yard access and daylighting for the largest spaces of the house along its entire length. Dining and Living Rooms have a continuous window wall and large aluminum sliding doors. The roof extends outward supported by posts and beams to cover a terrace. An open cross gable with a wood grill lets light into the depths of the overhang and window wall of the Dining Room. The Living Room projects from the other rooms along the east facade to allow for side bay windows. To the north, the Breakfast Room shares the terrace with a full glass swing door and grouped windows. North of the Breakfast Room, the house extension recedes similarly and the elevation integrates the functions of the Kitchen, Laundry and Garage with a consistent design approach. South of the living room, there are grouped windows for the boy's bedroom and bath overlooking a small garden area.

### ***Interior***

The house plan is arranged in an axial manner. The Entrance Hall forms a spine along which the rooms are arranged. The larger spaces are on the east side of the main hall. At the entry proper, a window wall embraces the exterior garden on the west. To the north, the Entry Hall terminates at the Family Room, but the axis is continued with an eastward jog and a private hall serving the Kitchen, Laundry, and Stair. The south portion of the hall jogs to create privacy for the bedrooms on both sides of the hallway.

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<sup>3</sup> When these were installed Brookman said "Now the house will sing"; Interview with Barbara Goldsmith, May, 2006.

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The plan's organization allows each room to have generous daylight, and the feeling of being outdoors (often on more than one side-common to the Pacific Northwest Regional Style). The free flowing circulation plan for the entry and living spaces, and use of an axial plan is also supportive of the style. The interior features include finely crafted built-in cabinets, storage areas, and lighting. Hidden doors and concealed hardware are often utilized. Many of the windows have built-in roll screens incorporated into the frame head. Most of the smaller closets have integral door light switches that operate when the door is opened. As with the exterior, the interior of the house also incorporates many Japanese design elements, and actual Asian style products imported or ordered specifically for the home.

**The Entry Hall:** The entry hall provides an interior garden view setting for the entry and primary living spaces. The view to the entry garden, through the floor to ceiling windows, is enriched by the vaulted ceiling and exterior grill. The Living Room is partially revealed by a Brookman designed natural wood screen set on a low cabinet. This screen is on the east side of the hall. The hall floor is covered with original rectangular slate set in an ashlar pattern, and the walls are covered with stained wood paneling.<sup>4</sup> The vaulted ceiling is made of wood and the flat ceiling (8'-6" high) to the north and south is covered with painted plaster. All the custom door and window moldings, and baseboards are stained Douglas Fir. The typical baseboard is made of a 1 x 4 with a cove mold detail on the top and base shoe. Casings are 2" wide with a 3/4" bead on one side and 1/2" cove on the other.

**The Living Room:** The living room, on the east side of the entry, is the largest room measuring seventeen by twenty-eight feet. It has a generous nine foot-six inch high flat painted plaster ceiling. The room projects beyond the east wall to incorporate bay windows along the north and south sides. The east wall is glazed in three large panels; the center one of which is operable. There is a masonry fireplace with a simple travertine marble surround and Roman brick firebox at the center of the south wall. Opposite, there is an opening (added in the 1990s) into the Dining Room. The room is carpeted.

**The Dining Room:** The dining room is directly north of the Living Room and finished similarly. The east wall has a full height sliding glass doors. On the west wall, a five-foot opening leads to the Entry Hall. Here instead of a wood screen, it has a built-in wood china cabinet that completes the enclosure. The casework is detailed with flush doors, built-in lighting, and numerous special drawers and compartments. A dual acting swing door gives access to the Kitchen on the north wall. There is free flowing circulation between the entry and these entertainment areas.

**Family Room:** The family room, at the north end of the Entry Hall, serves the casual recreation needs for the family. The room is finished with stained wood paneling, trim, and components similar to the more formal rooms. There is a built-in wood bookcase with television shelving over enclosed

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<sup>4</sup> The wood is believed to be Korina, an African wood.



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cabinetry on the east wall, a raised travertine faced masonry fireplace and a cabinet with wood grilles doors on the north wall, and a group of three fixed windows flanked on each end by operable sash on the west wall. A built-in wood faced bar with mirrored back wall, and wet bars (quite fashionable during this design period) is on the south façade of the room. The floors are covered with oak (installed after 1998). The room has recessed downlighting (newer) at each wall.

**The Powder Room:** The powder room is between the Entry and the Family Room. The slate flooring continues into the room from the Entry Hall. The counter with undermounted oval lavatory is surfaced with plastic laminate having a back beveled (approximately 15 degree) front apron. The grey-sink Crane Company fixtures and fittings are original.

**Kitchen Area:** The Kitchen Area includes the related spaces of the Kitchen, Breakfast Room, Laundry and Hall. The hallway through this area leads to the stair to the Maid's Quarters, to the garage down one flight of stairs, and to the basement down two flights of stairs. The Kitchen, with some later alterations and appliance updating, contains much of the original work. The original cabinets are a good quality painted solid wood, face-framed construction, and have numerous built-in features such as specialty drawers, pull out trays, bins, and shelving.<sup>5</sup> These cabinets appear to be in their original configuration [different than as drawn]. The countertops and backsplashes are finished with a large format, hexagonal blue ceramic tile in an Asian design. There are cabinet pulls of Asian design (in the Kitchen and elsewhere in the house) that were chosen by Mrs. Goldsmith. A newer stainless-steel sink counter with attached drain board and picture window replacement is on the east wall. The Kitchen areas all have oak flooring (added after 1998). The Breakfast Room has a full light wood door and a wood screen door for direct access to the east porch areas. In the north-south hall there is added pantry storage and a built-in rotisserie – barbeque finished with grey ceramic tile of Japanese design.<sup>6</sup> The Laundry is a utilitarian space filled with painted cabinets, similar in construction to those in the Kitchen, but with plastic laminate counters and backsplashes. There is a half-light wood plank door to the exterior. Overhead lighting is primarily by nine-inch diameter recessed downlights having a refracting prismatic type lens. These are arranged in a row down the hall and around the perimeter of the Kitchen. Similar fixtures have been added elsewhere.

At the north end of the hall, a stair finished with stained oak treads and risers, rises up a half level to the living area above the garage. Alternatively, a stair flight down to the west leads to doors to the garage or to the outside. A cooler closet with exterior vents and interior ventilating shelves is near the door.

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<sup>5</sup> The cabinets are believed to have been made by James Frank who did work for Brookman at that time [Interview June 28, 2006 with James Frank].

<sup>6</sup> During this design period rotisseries, barbeques, and many Polynesian elements were fashionable.

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**Maid's Quarters:** Although never used as such, there is a bedroom, a cedar closet, and full bath in this upper area above the garage.<sup>7</sup> The bedroom has bountiful daylighting with a bank of north windows, and two round pivoting windows facing west and east. The bath retains original white plumbing fixtures, with white 4 ¼" square ceramic tile at the tub surround.

**Bedroom 1 (Son's):** Located at the offset at the south end of the Entry Hall on the east side, the bedroom is the first of the private rooms. It is a large room with private bath finished with painted plaster and wood trim, an 8'-6" high ceiling and an oak parquet floor (not original). The east wall projects on the south to allow a bay window return for the window grouping. A full bath is located in the northeast corner of the room. Two-inch square grey mosaic tile are installed on the floor and tub surround (all original). Plumbing fixtures are grey colored originals.

**Bedroom 2 (Daughter's):** South of the first bedroom on the west side of the hall, is a private hall that can be closed off from the Entry area by a pocket door. The hall has linen closets on each side, a carpeted floor, and recessed downlights (supplemented by 'light tube skylights noted below under alterations) similar to those in the Kitchen Area but inserted into a painted wood ceiling (likely to have been originally stained). The bedroom has an alcove approach serving Bedroom 3 and the shared bath between. The bedroom is finished similarly to the first, and likewise, has bypass sliding closet doors and grouped windows. At the north wall overlooking the entry garden there is a small, segmented arch casement window with a diamond pattern privacy grill. The bath has white 4¼" ceramic tile at the floor and surrounding the white, two-sided tub. There is a lavatory counter finished in plastic laminate and detailed with a beveled front edge similar to that in the Powder Room.

**Bedroom 3 (Study):** Once inside the door, the room steps to a lower elevation that follows the natural grade. There are similar finishes to the other bedrooms, and an arch window with grill on the south wall. The ceiling in the room is sloped according to the roof framing.

**Master Bedroom:** The Master Bedroom suite is below the hallway grade two steps. The master bedroom has a flat 9'-6" high ceiling and occupies the entire southeast section of the house. The views and access to the south gardens and sun porch are through a door on the south side. The room has perimeter indirect cove lighting (a non original feature). The dressing room door is on the north wall of the bedroom. The room has built-in closets and cabinets on three sides. A door on the north wall of the dressing room leads into the bath. The bath has a slate lined, built-in shower on the west side and a sunken tub on the east side with a picture window view to the east garden area. An original painted wood sink cabinet with bronze Asian pulls, Rosa Norvegia marble top (or similar stone), and two oval lavatories with original fittings are located along the north wall.

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<sup>7</sup> The room was used as a guest room and, later, as one of the Goldsmith's daughter's room. Interview with Barbara Goldsmith, May, 2006.

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**Garage:** The garage was designed with the same thought and care as the remainder of the house. The walls and ceiling are completely lined with 1 x 6 fir boards. There are built-in storage closets and benches for tools along the east wall along with a cabinet that holds yard equipment. The black concrete slab floor is tooled in a three-foot square pattern.

**Basement:** Original drawings indicate a partial basement under the Kitchen Area, Powder Room, and Family Room reserved for mechanical and electrical equipment, and laundry activity (this was not installed but was revised to be next to the Kitchen). The wood floor framing is supported by steel I beams supported on 2½" diameter 'lolly' columns. The remaining house area was excavated forty-four inches below the floor framing for a crawl space that was capped with a two-inch-thick concrete slab. A portion of this area has been excavated to create a finished hall and a sunken entertainment room under the Dining Room.

**Equipment:** Lock and Latchsets are Schlage cylindrical with round knobs that are slightly tapered and have a concave end. Many of the plumbing fixtures and their fittings are original by the Crane Company. Typically, they consist of porcelain enameled cast iron tubs, china sinks, lavatories and toilets. Private bath toilets are wall-hung styles. Counter lavatories are under mounted beneath the countertop or tile-in type. Wall-hung sinks generally have two front legs. Fittings are chrome, mostly with two Lucite knobs. The hot water heating system uses room radiators with an oil-fired boiler.

### ALTERATIONS

**Exterior:** The residence has had a few alterations since its original construction. A retaining wall was constructed on the north and east hillside along Greenleaf Court to resist erosion (1968). The east yard was leveled slightly near the east edge using keystone type blocks on top of the existing wall (ca. 1995). The entry pool, which had deteriorated, was enlarged and reconfigured by the current owner. The terrace area on the south was revised somewhat along with exchanging the access door and window at the southwest corner of the Master Bedroom; this alteration was believed to be completed by the Goldsmith family before 1998. As noted previously, the free-standing wood privacy grilles on the exterior on the west façade were revised and directly mounted on the corner of the bath windows. Over the years of maintenance, the exterior siding and soffit finish was changed to paint instead of oiled. The soffit areas at the main entry and the east terrace remain oiled.

**Interior:** Very soon after construction, the Play Room north of the Kitchen was revised into a Laundry and its pass-through opening into the Kitchen closed off due to noise.<sup>8</sup> The detailing and cabinets made during this change match other original construction well. New appliances and stainless-steel sink counter tops, and a new wood floor was added after 1998 in the Kitchen and Utility hallway

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<sup>8</sup> Interview with Barbara Goldsmith, May, 2006.

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(original slate pattern dark green vinyl). The second owners, the Van Duyns, created an opening from the Dining Room into the Living Room centered on the fireplace. Several light 'tube' skylights were added in the bedroom hall to increase the interior daylighting; these are also fitted with artificial lighting for night use, and match the size and shape of the existing prismatic downlights. There have been some alterations in the bathrooms including the slate tile, newer tub and water closet and cove lighting in the Master Bedroom suite (after 1993).

The basement, which was originally only under a portion of the house, was dug out and expanded southward to create finished areas including a den (now home theater room). The Goldsmiths and later owners completed the den in phases. The hallway partition was constructed between 1993 and 1998.

### OWNERSHIP HISTORY

Alan and Bobby Goldsmith:	1959-1993
James (AIA) and Pamela Van Duyn:	1993-1998
Christine and Chris James	1998-2001
Fuller Family:	2001-2003
Judy and Brad Evans:	2003- Current

Goldsmith, Alan and Barbara, House  
Name of Property

Multnomah Co., OR  
County and State

**8. Statement of Significance**

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

Areas of Significance  
(Enter categories from instructions)

- 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.

ARCHITECTURE

Period of Significance

1959

Significant Dates

1959

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

Property is:

Significant Person  
(Complete if Criterion B is marked above)

- A owned by a religious institution or used for religious purposes
- B removed from its original location
- C a birthplace or grave
- D a cemetery
- E a reconstructed building, object, or structure
- F a commemorative property
- G less than 50 years of age or achieved significance Within the past 50 years

Cultural Affiliation

Architect/Builder

Brookman, Herman (architect)  
Shimshak, Max (builder)

Narrative Statement of Significance  
(Explain the significance of the property on one or more continuation sheets)

**9. Major Bibliographical References**

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

- Previous documentation on file (NPS):
- preliminary determination of individual listing (36CFR67) 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/City of Portland
  - University – UO Archives
  - Other
- Name of repository: \_\_\_\_\_

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### STATEMENT OF SIGNIFICANCE

The Alan and Barbara Goldsmith House, completed in 1959, is eligible for listing in the National Register of Historic Places under Criterion C for its association with Herman Brookman, a master architect who practiced in Portland, Oregon from 1923 until the early 1960s. The Goldsmith House is significant as it represents Brookman's last major residential design before retiring, and his versatility and skill as a master architect. Brookman was able to maintain his core beliefs of beauty, perfection, form, and order in his work throughout his long career in Portland from his first commission in 1923, the elegant M. Lloyd Frank Estate and gardens, to his last residential work, the Goldsmith House. The Goldsmith House marks the culmination of Brookman's long career as a master architect and designer.

Known as an architect's architect, Brookman demanded perfection and complete artist expression without worrying about financial constraints. He worked with the best artisans he could find, and wanted total control of *his* projects from inception to completion. At times, his perfectionism and his temperamental artistic nature caused problems with his clients and other professionals. Despite this, Brookman became well-respected in the architectural circle of Portland, served on the Oregon AIA board off and on for over thirty years, and was elected a Fellow of the Institute in 1951.

Brookman started his career in the East Coast office of Albro and Lindberg in 1909. In a prestigious firm known for designing estates for wealthy New Yorkers, Brookman advanced quickly from office boy to designer. In the early 1920s after a falling out with Lindberg, he began working for himself. He also decided to tour Europe to study architecture; a two-year trip that influenced his designs for the rest of his life. While in Europe, Brookman received a call from M. Lloyd Frank, a Portland businessperson, who had heard about Brookman's ability and asked him to design a country estate for his family. Brookman accepted and moved to the West Coast to start work on the estate.

Completed in 1925, the Frank Estate known as Fir Acres was a masterpiece in its design, crafting, and spectacular gardens. The design paved the way for other commissions from well-to-do Portlanders, including his next big project, designing Temple Beth Israel. The project proved difficult for Brookman as he preferred to work alone but the size of the project necessitated working with another firm to produce the construction drawings. Despite many setbacks, financial problems, and disputes, upon completion the new temple was exquisitely detailed and sited, and was a masterpiece spatially, symbolically, and functionally.

Brookman's success in the 1920s was short lived; the Great Depression hit Oregon, his commissions dwindled and, as a result, he almost lost the family home. As the country started recovering from the Depression, Brookman's career rebounded, and over the next twenty years, he continued to design beautiful, finely crafted homes. Brookman had the ability as a designer to change over his fifty-year

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career from ornately detailed historic period style residences popular beginning in the twentieth century to the more modern, transitional designs of the 1930s.

The 1940s and 1950s brought another shift in Brookman's designs. The Pacific Northwest Style was emerging as a regional style that suited the climate, materials, and landscape of the Northwest. These concepts were not foreign to Brookman who always believed in simplicity of design, use of natural materials, and integration of the building with the surrounding landscape. His love of vernacular architecture and concern with the setting made the transition to the philosophies of the Northwest Regional Style a natural evolution of his work.

The Goldsmith House, a culmination of Brookman's work, was designed in the Northwest Regional Style with strong Japanese influences. Brookman, upon receiving the Goldsmith commission, said that he had "always wanted to design a Japanese style house."<sup>1</sup> Brookman used natural materials, and custom detailing in the unmistakably Brookman-designed house. Many signature design elements that he used throughout his career were incorporated into the house including the prominent rock chimneys, complex roof forms, fine crafting, embellished main entrance, and strong site planning. The unpainted vertical, flush T & G cedar siding, truncated gables with a center pagoda-style pavilion, eave extensions, flared barge boards, wood privacy screens, and lattice in the gable ends evoked elements of Japanese architecture. Brookman designed the horizontal oriented residence to the slope and contour of the site, complete with Japanese rock gardens and plantings.

The finely-crafted detailing continued throughout the interior of the house. Wood and plaster were used on the walls and slate in the entry hall. A beautiful Brookman-designed wood geometric screen separated the entrance hall and living room. Built-in cabinets and storage areas were designed behind flat panels of wood and the spatial arrangement of the main room flowed into the exterior patios, gardens and lawn area. The house was oriented toward the back (east) yard; the public areas open onto the lawn through expanses of windows and sliding doors. The private areas were sheltered by screens, plantings, and recesses in the facade.

The Goldsmith House represents the theme of architecture, retains architectural integrity, and its period of significance is 1959, the date the house was completed.

### **Criteria Consideration G: Achieving Significance within the Past 50 Years**

Brookman ended his long career as a residential architect after completing the Goldsmith House. The house reflected his mastery of materials and design, and concern for the totality of the project; the same principles that guided him with his first commission in Oregon, the Frank Estate — Fir Acres. Herman Brookman was able to adapt and simplify his strong sense of architectural and landscape

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<sup>1</sup> Interview with Bobby Goldsmith, original owner of house, May 2006.

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design to the changing philosophies of architecture throughout his fifty-year career. The Goldsmith house represents Brookman's last residential design and the culmination of his life's work as one of Portland's most well-respected and talented designers who demanded perfection in his work and from everyone around him. Although not fifty years old, the architectural prominence and integrity of the Goldsmith House and the fact that it represents his last residential commission merits its inclusion in the National Register of Historic Places.

### HERMAN S. BROOKMAN

#### *Early Life in New York*

Born in New York City on July 2, 1891, Herman S. Brookman was the son of Russian immigrants who came to the United States in the 1880s. Herman's father Joseph, who was deaf, worked as a tailor in a poor Jewish neighborhood in New York City, and his mother Dora, cared for her only son. After graduating from high school in 1909, Brookman began working as an office boy in the architectural firm of Albro & Lindeberg, one of the most prestigious firms on the east coast at that time. Brookman was originally interested in pursuing a career as a fine artist but after attending classes at Cooper Union in New York, he decided to pursue a career in architecture. Brookman loved the complexities of architectural design as a way to create beauty and share it with others.<sup>2</sup>

After Albro left the firm in 1914, Brookman continued to practice with Harrie T. Lindberg. Lindberg, known for his skill at designing large houses and country estates for wealthy New Yorkers, used the best of materials and skilled artisans; the firm's designs were of the highest quality. The firm epitomized the philosophies of the contemporary Arts and Crafts and Beaux Arts philosophies that spread throughout English and other European countries to the United States in the first two decades of the twentieth century. With emphasis on fine crafting, Lindberg's designs achieved a balance and harmony between the built environment and the surrounding landscape. The core of the movement's approach toward building — beauty, perfection, and order — were all part of Lindberg's and Brookman's work. The integration of the interior and exterior spaces were executed through the creation of patios, gardens, and vistas that related directly to the interior rooms.<sup>3</sup> Light, proportion, and use of natural materials were all part of the overall design concept. Brookman learned about various historic styles and how to create spaces that were linked together to make a harmonious whole during his tenure with Lindberg. This early training influenced the rest of Brookman's long career.

In 1911, Herman married Sophie Elson, a Latvian emigrant who came to the United States in the late 1890s. Known for her hospitality and kindness, Sophie loved the arts, especially music.<sup>4</sup> She learned

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<sup>2</sup> Turville, Jane C. *For Beauty's Sake: the Life & Work of Herman Brookman*, p. 1.

<sup>3</sup> Turville, Jane C. *For Beauty's Sake: the Life & Work of Herman Brookman*, p. 1-2.

<sup>4</sup> *Ibid.* p. 1-3



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English at night and later taught others to speak English. The couple moved to White Plains, New York in 1917, where they raised their two sons, Bernard and Emanuel. Herman commuted by train into the city everyday to Lindberg's office where he had become one of the firm's top designers. The Brookmans loved the "country life"; it was the first time that Herman had his own garden and land. The family enjoyed gardening and picnicking at nearby parks since the couple did not own a car.<sup>5</sup>

Brookman left Lindberg's office around 1919 after having a falling out with Lindberg. He began to work on small jobs from his home. In 1921, the Brookmans fulfilled one of their dreams; touring Europe. The couple and their young family left New York on what would be a two-year journey. It was the first time Brookman traveled outside New York. While in Europe, Brookman studied the architecture, observing minute details in the use of materials and design elements. He was particularly interested in the post-WWI modern architecture and classical buildings. After traveling for a time with their family, the Brookmans enrolled the boys in a boarding school and continued to tour Europe. He talked with many innovative designers who were interested in the Arts and Crafts movement and other modern theories of architecture.<sup>6</sup> Brookman's tour of Europe made a lasting impression on his career.

### ***The Move West***

While still in Europe, Herman Brookman received a telegram from a wealthy merchant in Portland, Oregon, asking him if he would be interested in designing a country estate for his family. Brookman responded that he would be delighted to work on an estate for M. Lloyd Frank, his wife, Edna, and their three children. Frank, one of Portland's most successful business people, worked at one of Portland's oldest businesses, Meier and Frank Department Store. The store was one of the nation's largest stores in the 1910s. Frank was treasurer of the store and also managed the furniture department. He had impeccable taste, and as a result, had the highest standards for his furniture and interior décor. Through his work at the store, Frank established many connections with fine crafts people all over the country; one of these was Oscar Bach of New York City who was renowned for his beautiful iron work. Frank contacted Bach about recommending an architect for this country estate. Bach responded by giving him Herman Brookman's name.

Brookman started designing the Frank Estate in early 1923, and soon became friends with M. Lloyd Frank as they developed a mutual respect and admiration for each other. Frank was the perfect client for Brookman; he appreciated fine crafting, had a keen sense of order and beauty, and the financial means to back these types of projects. Frank gave Brookman complete control of designing the estate and grounds. Brookman designed the Frank estate around the natural setting, the vistas of Mt. Hood, and the surrounding treed hillsides. The Tudor/Norman Farmhouse style estate was called Fir

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<sup>5</sup> Ibid. p. 1-4.

<sup>6</sup> Ibid. p. 1-5.

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Acres, and upon completion in 1925, was one of the finest new estates and gardens.<sup>7</sup> The authors of *Classic Houses of Portland, Oregon* state of Brookman, "The energy that he committed to the mastery of architecture as an art, his sense of composition and site planning, and the execution of joyous beautiful detail produced results as fine as could be found anywhere in the country."<sup>8</sup> The house became a social gathering place for the Franks, especially for members of the Jewish community.<sup>9</sup> Brookman's first commission in the Northwest was a masterpiece; the Brookmans decided to stay in Oregon after Herman procured more jobs with well-to-do Portlanders.

Sophie, Herman, and their two boys and newborn daughter, Dorothy, settled in Portland. The family enjoyed touring Oregon, picnicking, and studying the arts and music. Sophie, quiet and patient by nature, enjoyed making her family happy and comfortable. Herman, a serious man and small in stature, was passionate about his beliefs and was known as being perfectionist and temperamental. He viewed each project as his project, not his clients', which sometimes caused conflicts. Although the Brookmans liked spending time with their family and at home, they eventually started socializing with a group of local architects. Brookman became involved with the local chapter of the AIA. In the mid-1920s, the Brookman's started making plans to build their own home; this occurred at the same time as his next two major commissions, Temple Beth Israel and the Harry A. Green Estate.

### **More Commissions**

When Temple Beth Israel was destroyed by fire in 1923, the congregation started planning for a new building. After resolving where the new temple was going to be erected, the building committee, which included M. Lloyd Frank, purchased land in Northwest Portland. The choice of architect for project became contentious after some members thought that hiring a "newcomer" architect would alienate some of the congregation. After much discussion, Brookman was hired as the principal architect working with local architects Morris H. Whitehouse and Harry Herzog; the "locals" were to produce the working drawings. This arrangement was difficult for Herman. He considered construction drawings as a work of art not just a set of legal documents. Although Brookman taxed the patience of the other firms because of his perfectionism, he created another masterpiece. "From the site design and building placement to the smallest hardware detail, everything was thoroughly thought out and designed to fit beautifully into the overall concept."<sup>10</sup> The Byzantine inspired octagonal building had a massive dome, barrel vaulted entry framed by two towers, exquisite stained glass windows, and interior spaces that reflected its spiritual nature. The exquisite building was completed in 1927.

<sup>7</sup> Listed in the National Register of Historic Places in 1979.

<sup>8</sup> Hawkins and Willingham. *Classic Houses of Portland, Oregon, 1850-1950*, p. 280.

<sup>9</sup> After the Franks moved from the estate, the house and grounds were sold to Lewis and Clark College and are now part of the campus.

<sup>10</sup> Turville, Jane C. *For Beauty's Sake: the Life & Work of Herman Brookman*, pp. 4-3.

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During this period, Brookman worked on several other design projects including a Mediterranean inspired house for Barbara Price (1926), a Traditional/Transitional style residence for Julius Meier (1926 – "Menucha"), and a large estate designed for Harry A. Green in the newly established Laurelhurst neighborhood. Green, a prominent business owner who founded Dornbecker Furniture Store, wanted control over the design aspects of his new Mediterranean style house, which caused conflict immediately with Brookman. Although at odds with Green, Brookman completed the project in 1928. This was one of the last grand estates that "embodies the golden decades of the high style enjoyed by the well-to-do before the Great Depression and WWII."<sup>11</sup> Brookman also designed the Commodore Hotel for another member of the Frank family, Fannie Sigmund Frank, the daughter of Aaron and Jeanette Meier. Completed in 1927, the building was designed in the Art Deco style (listed on the National Register). Brookman, one of the most versatile architects at that time, had the ability to use many different architectural styles and still produce a unified and flowing design.

### ***The Depression Years***

The stock market crash of 1929 brought in a new era for many Portlanders including many of Brookman's potential clients. The Depression essentially brought an end to large-scale building projects. Instead of attaining clients through his reputation and referrals, Brookman had to market himself, something he preferred not to do. He began work on a series of small house designs for a group of investors, Reed Garden Homes Inc., who bought property in the Eastmoreland neighborhood of SE Portland and wanted to build a custom development. The idea was to construct sixteen new houses in a one-by-two-block plot. The houses were relatively small cottages designed for young families and couples.<sup>12</sup> Although the house designs were similar on the interior, Brookman believed that each house should be different. Only two of the three prototype house designs were built before Reed Garden Homes Inc. dissolved due to financial difficulties.

Brookman did not begin the Depression decade unemployed. He had started designing a large house in the West Hills of Portland for Lee and Hortense Elliot who owned a successful coffee import business. The project was fraught with conflicts because the Elliots had to cut design elements due to financial concerns. This upset Brookman; the idea of a design based on a budget was not to his liking. After multiple redesigns, the Elliot house was completed in 1934 in a style that evoked both modern and classical design elements. The house is described as a masterpiece in fine detailing and the "effect is Moderne, with exaggerated renditions of the Classical motif combined with the great simplicity of geometric masses found in the house."<sup>13</sup>

Brookman also designed several other houses, including his own house, during the Depression that show his skill and ability to adapt to new architectural trends and philosophies of the early modern

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<sup>11</sup> Idem. *Classic Homes of Portland*, p. 280.

<sup>12</sup> Turville, Jane C. *For Beauty's Sake: the Life & Work of Herman Brookman*, no page number.

<sup>13</sup> Hawkins and Willingham. *Classic Houses of Portland, Oregon, 1850 to 1950*, p. 494.

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period with the historic period styles. Some of these designs include houses for Leon Savaria (1932), Kenneth Eckert (1935), and Leon H. Baruh (1936). Each house shared similar characteristics in the simplification of massing and detailing, combination of classical and modern design elements, and fine artistry.

Brookman's own house in the Eastmoreland neighborhood was designed with elements of the Stripped Classical/Traditional style. Completed in 1931, the Brookmans constructed their home for a cost of \$12,000 that included the lot, construction, and plantings. The couple loved their new house; Sophie was thrilled to have a home that fit the needs of her growing family and Herman had his own office space in the house.<sup>14</sup> This happiness was short-lived as the effects of Depression grew worse. The family almost lost their home when the bank threatened foreclosure on the property in 1933-1934. After several letters to the federal government and to President Franklin Roosevelt requesting help from the government's housing program, Brookman's persistence paid off; the family was able to retain their home. In a letter written by Brookman to the President, he expresses his concern over the possible loss of his house. This letter also gives a glimpse into Brookman's life in the 1930s:

*My income, at times, has equaled ten thousand dollars a year. However, I have seen my savings wiped out and my professional practice shrink to almost nothing. For the past year, my gross income has never exceeded one hundred dollars a month—all of it from one private project, which will be completed in another month. I am about to undertake another such project, which will afford me one hundred dollars a month, not to exceed four or five months. Beyond this, I am absolutely without resources. .... My only hope is my work. I believe my professional ability, my past achievements, and my desire to pay my debts make me a good risk, providing I can get work. .... The writing of this letter, Mr. President, is probably the most painful task I have ever undertaken. My greatest pride has been a sense of self-reliance. However, pride cannot compete with one's love for his family and his home.<sup>15</sup>*

Despite the declining job market, the Brookmans made do with what little income they received. Their son earned \$15 a month from his work with the CWA and the family had a large garden to help with food costs. Although the family had little, they always had enough food to share with homeless that passed their way. It was during this period that Brookman became more involved in the AIA. Beginning in 1933, Brookman held various offices in the organization including Secretary and Vice-President. He had gained the respect of Portland's architectural community.

In 1932, Brookman teamed up with architect Harold Doty to design a model home for the Oregon National Housing Show. The house design was different from other Brookman's designs. Brookman

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<sup>14</sup> Brookman's father, Joseph, was living with the family by this time.

<sup>15</sup> Turville, Jane C. *For Beauty's Sake: the Life & Work of Herman Brookman*, no page number.

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tried to show that he could design small-scale houses that were affordable that used modern materials and design concepts. Even though the houses lacked the ornamental detailing that were hallmarks of Brookman's past commissions, the new designs maintained beauty of form, a strong relationship to the site, and attention to details. This type of house was very appealing to potential homeowners in the Depression years. The house became a marketing tool for Brookman throughout the remainder of the Depression.

In 1937, Brookman teamed up with architect Hollis Johnson to design several homes and commercial buildings in the town of Gilchrist, Oregon (south of Bend on Highway 97) for the Gilchrist Lumber Company. Johnson, adept architect and engineer, was in charge of the technical end of planning the town, while Brookman was left to work on the design. Prototypes of small two-bedroom and larger four-bedroom homes were designed. One-hundred-and-twenty-eight houses were built; each house was similar in form but had various size and shape windows, and different interior pine walls in various geometric patterns that distinguished one from another. Brookman added his signature detail around each house entrance in a simplified design element because of budgetary constraints. Instead of adding wood ornamentation around the entrances, Brookman designed stencils that were applied around each exterior door.

The commercial core of the town consisted of a shopping center, gas station, theater, and church. The shopping mall included innovations that were in response to the climate. Since the town was covered with snow a number of months each year, Brookman grouped the shops together and added a covered walkway to get from one to another. The massing of the building and articulation of the façade made the single building appear as a series of smaller buildings much like looking down a historic main street. Not only did Brookman design attractive buildings, but also he maximized the use of local material to help blend the building into the surrounding landscape. The project was completed in 1938 for the Gilchrist Lumber Company.

By the end of the 1930s, Brookman's business was on the rebound as the Portland's economy began to improve. The late 1930s; however, brought new concerns for the Brookmans, and other Jewish families all over the nation. Stories of discrimination and violence had begun to surface as the Nazi Party began to gain power in Europe. The Brookmans had family members in Europe and feared for their lives. The couple became involved in the Oregon Émigré Committee, which formed to help Jewish refugees leave Germany and establish new lives in Oregon. The Brookmans sponsored many refugees by signing affidavits that pledged financial support. After their arrival in Portland, Herman helped the refugees find jobs. The Brookman's continued their support of emigrants as WWII raged in Europe. Despite the war, Brookman continued to receive commissions as his practice once again was sustained by referral. It was at the onset of the war that Brookman started working with Max Skimshak, a master crafts person and carpenter.

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Born in Russia in 1897, Shimshak came to the United States at the age of twelve, and as soon as he was old enough, he worked as a carpenter for Dornbecker Furniture Company in Portland. Max's skill as craftsman was quickly recognized and he soon began building homes for prominent Portlanders. In 1940, Shimshak started working with Brookman. The two men shared similar traits and background; their Jewish heritage, perfectionist attitude, and love of beauty. Max and Herman maintained mutual respect and admiration for each other's work despite arguing over the minute details of each project. Max, unlike Brookman, was more of a people-person and was able to get subcontractors to do their best work for him. A builder's builder, Max was one of the few contractors that could work with Brookman because his temperamental nature and quest for perfection. Max Shimshak and Brookman continued their working relationship until the early 1960s.<sup>16</sup>

### ***The Emerging Northwest Style and Herman Brookman***

The lessons of the scarcity and simplicity of the Depression years, and the new trends in modern architecture influenced the next two decades of Brookman's career. Brookman used his strong sense of design, and love of beauty and simplicity to inspire his emerging designs in the Pacific Northwest Regional Style. Oregon-based Pietro Belluschi and John Yeon (who once worked in Brookman's office) began to adapt the concepts of the 1930s International Style and Stripped Classical design to suit the regional climate, materials, and landscape of the Pacific Northwest. Although Brookman integrated the houses (starting with the Frank Estate, Fir Acres) into the natural environment, the Northwest Style appealed to his sense of design with its simple forms, low-slung profile, use of local materials, open floor plan, and minimal ornamentation. Brookman houses of the 1940s and 1950s reflect his own adaptation of classical architecture, and the International and Northwest Regional styles. It was also during this time, that he served various terms as director of the Oregon Chapter of the AIA (1941 and 1944-46, 1951-53).

Some of Brookman's later designs in the 1930s and early 1940s show this transition from the historic period style of the 1920s and early 1930s to more modern styles of the post-WWII decade. The Adrienne Arnsworth residence, completed in 1942, is a stripped down two-story, classically inspired home that is void of detailing except in the front entrance portico that is embellished with classical columns, broken pediment, and carved pineapple in the center of the door. Brookman completed the Keith Gilbert Powers House in NW Portland in 1946 on a hillside overlooking downtown Portland. The house is a mixture of modern styles including the International Style in its flat-roof bays and projections, Northwest Style in its low-pitched gable roof, and the Moderne style in its steamship balconies and terraces.<sup>17</sup> The same year Brookman completed the Ben Freedman residence in the Portland's Laurelhurst neighborhood. The Freedman house, built with wood and rock, had a truncated gable roof, wide overhanging eaves, low-slung appearance, and bands of windows; all characteristic of the Northwest Regional Style.

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<sup>16</sup> Max Shimshak died in Portland in 1978, one year after retiring. He was known as one of Portland's master craftspeople.

<sup>17</sup> Hawkins and Willingham. *Classic Houses of Portland*, p. 515.

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The R.W. Scott House, completed in 1946 in southwest Portland, had a low-pitched roof, eave overhangs, projecting porches, and massive chimney; one of Brookman's signature pieces. Ten years later, Brookman designed the Harry and Sadie Hayden House on SW Fairmont. Brookman used many of the features of his earlier Northwest Style designs but pushed the stylistic element further in its low pitched roof, smooth vertical board siding, bracketed shed covered entrance, asymmetrical design, and bands of tall windows. As always, the landscaping was masterfully integrated into the design concept of the house.

By the 1940s and 1950s, Brookman was well-regarded within the architecture circles of Portland. Although he socialized with many local architects, Brookman preferred working by himself so he could control all aspects of the project from every detail of the design work to construction. In 1941, the Brookmans sold their Eastmoreland home, and purchased a two-story Queen Anne-style home in Westover Terrace of SW Portland. The southwest hills of Portland grew rapidly in the post-WWII building boom. Many of the houses that Brookman designed in the post-war years were built in this area. Through his work with the AIA, Brookman became involved with educating the public about urban planning. Programs, dinners, workshops, and radio spots highlighted the growth possibilities of Portland. Brookman spoke about planning and his vision of future Portland in a radio interview in the 1940s:

*We need inspiration... guidance....and leadership. If anyone needs inspiration for the future of Portland... that inspiration can be found in the study of Portland's past. Just a casual tour through its history will give the onlooker a new outlook. Portland can be a city of industry... and culture....and of cleanliness and order. Its heart beat will echo from its source, the Willamette River...and will be heard throughout the world.<sup>18</sup>*

Brookman gave speeches to many groups concerning architectural history and planning, and the need to create a beautiful environment. In the late 1940s, Brookman was chosen to work with a committee of architects to establish standards and guidelines through the State Apprenticeship Program. Brookman served on the commission for three years; he knew from his early career how important apprenticeship programs could be. He also served on the State Board of Control to help with a design for the Capital Planning Commission, and worked as a consultant on the project, overseeing completion of the final working drawings in 1959.

In 1958, Brookman began work on the last of his large residential designs; a residence for Barbara (Bobby) and Alan Goldsmith. A lover of Asian art and architecture, Bobby Goldsmith worked with

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<sup>18</sup> Turville, Jane C. *For Beauty's Sake: the Life & Work of Herman Brookman*, no page number.

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Brookman on the initial plan for the Japanese influenced design. Completed in 1959 over two years, the house was a masterpiece of simplicity, fine crafting, and use of natural materials. Although Brookman incorporated Japanese philosophies about using natural materials, simple forms, and fine crafting in previous works, the Goldsmith residence was truly inspired by Japanese architecture.

By the end of the Goldsmith's project, Brookman was sixty-eight years old. The field of architecture was changing. The use of handcrafted custom materials began to give way to new building products, and crews built residences as quickly as possible. Many of his trusted craftspeople had retired or died. Cost and timeliness became a dominant feature in house construction; an idea Brookman always detested. Building codes requirements and additional legal liability issues began to affect the amount of time architects could spend design work. Brookman closed his office in 1965 after working occasionally as a consultant on various building and planning projects. To be closer to their son Bernard, Sophia and Herman moved to California. He donated all his drawings and papers to the University of Oregon Archives in Eugene to be preserved for future generations. On November 23, 1973, Herman Brookman, known as Brookie to his friends, passed away in Larkspur, California at the age of 82.

### THE GOLDSMITH HOUSE

#### *The Design and Construction*

The Goldsmith house is in an area that was originally part of a 640-acre, 1860s land grant that was claimed by the Davenport family. The family farmed the land until eighty acres were sold to Henry Hewett in the 1880s. The Hewetts established a farm on the acreage that was known as "Greenhills," and in 1911, members of the family platted the area. The roads in the subdivision were named after different family members. Greenleaf Court was named after the surveyor of the plat, R.S. Greenleaf.<sup>19</sup> In the 1920s, Green Hills was further subdivided, and the first roads were paved twenty years later. The 1950s brought new growth to the southwest hills; the Goldsmiths were one of many young couples building their dream home in the area.

Alan and Bobby Goldsmith knew each other as children and eloped in the early 1950s. Alan Fleischner Goldsmith, a fourth generation Portlander, was born on March 18, 1925. His mother's grandfather was Louis Fleischner, an Oregon pioneer of 1852 who started a dry good store in Portland and helped organize the first Hebrew Benevolent Association of Portland. Goldsmith followed in his great-grandfathers footsteps and began working in the family business, the Goldsmith Company, when he returned to Portland after serving in the infantry in WWII from 1943 to 1946.<sup>20</sup> Alan and Bobby eloped in the early 1950s, and started their family in Lake Oswego. In 1957, the Goldsmiths started thinking about building their own home to accommodate their growing family. Alan

<sup>19</sup> *Historic Resource Inventory*, Portland, OR., 1984. Goldsmith House inventory form #0-353-04140.

<sup>20</sup> The Goldsmith Co., founded in 1930, currently one of the largest wholesalers for hotel and motel supplies.



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Goldsmith started looking for a site with a real estate friend.

Alan found a perfect site for the couple's new house on the crescent-shaped lot on Greenleaf Court. The Goldsmiths loved the site because it was very secluded and had commanding views of downtown Portland and beyond. After purchasing the lot, the Goldsmiths began looking for an architect to design their new home. Bobby Goldsmith contacted her mother's cousin, Edna Frank, to ask her recommendations for an architect. Without hesitation, Edna Frank said to call Herman "Brookie" Brookman. Edna Frank, and her former husband M. Lloyd Frank, hired young Brookman thirty-five years earlier to design Fir Acres, their county estate. She highly recommended Brookman, the talented and temperamental architect. The Goldsmiths called Brookman about the possibility of working on their new house; he responded that he would be glad to meet with them.

At the initial meeting, the Goldsmiths talked to Brookman about designing a house with Japanese influences. Bobby Goldsmith had studied Japanese architecture and art, and loved and appreciated the beauty and simplicity of its materials and forms. Alan also enjoyed Asian architecture after serving in the South Pacific during WWII. Brookman responded to the idea of an Asian influenced design by stating, "My whole life I've wanted to design a Japanese style home."<sup>21</sup> Bobby gave Brookman some of her books on Japanese and Asian architecture as references. He seemed enthralled by the photographs in the books, and ended up borrowing some of the older editions.<sup>22</sup> This was the beginning of the two-year project the Goldsmiths shared with Brookman.

After a few initial meetings, contact with Brookman was limited. Three months into the project, Bobby Goldsmith called Brookman to see how the design work was going since the couple had not heard from him. Brookman's wife Sophia politely said to call back in a month — Herman was still working on the design for their house and could not be disturbed.<sup>23</sup> The initial conceptual floor plan was completed in March 1958, and the thirty-page specifications and plans were finished in June 1958. Brookman made revisions in October of that same year.

Brookman hired the best contractors and artisans to work on the house. Max Shimshak, Brookman's most trusted contractor/craftsperson, was hired to construct the house. Shimshak and Brookman's mutual respect for one another and friendship carried them through the tough job of constructing a residence together. Both men were perfectionists and did not hesitate to argue over the smallest design detail. One of Bookman's frequent responses to one of these discussions was "Tear it out." Despite their difference, the two men remained close friends.

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<sup>21</sup> Personal interview with Bobby Goldsmith by Sally Donovan, May 2006. Portland, Oregon.

<sup>22</sup> Ibid.

<sup>23</sup> Personal interview with Bobby Goldsmith by Sally Donovan, May 2006. Portland, Oregon.

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Fred Baker, one of Portland's premiere light fixture craftspeople, manufactured several of the lights for the house. Baker and Brookman started their relationship in 1924 when Baker agreed to work with Brookman on the Frank Estate. The Bakers and Brookmans became friends over the years and often traveled together. Cabinetmaker James Frank worked on the cabinetry in the house, and materials were ordered from long-established Portland businesses such as Crown Hardware, Fuller Paint Company, Rose City Ironcraft Shop, Mercer Steel Company, Nicolai Door Factory, and Oregon Art Tile. According to the monthly invoices, Max Shimshak served as the general contractor and took care of ordering materials for the construction phase of the project. After twenty years of working together, Brookman trusted Shimshak to secure the best materials for him.

As the house neared completion in the summer of 1959, Bobby and Alan started limiting Brookman's purchases because of monetary concerns. Brookman usually had full control of ordering any type of fixtures and materials for the house. Bobby Goldsmith finally said "no" to Brookman when he wanted to continue his involvement with the house by designing all the furnishings. Bobby wanted to furnish her own house; her mother-in-law was a dealer in antique teak furniture, and Alan and Bobby had collected Asian art and furniture for their new house.

Another feature never completed was a "maid's" button underneath the carpet in the living room. The button could be pushed when help was needed. To the young couple, this amenity was for houses of an earlier age; the Goldsmiths never had a maid. After the entrance hall wood screen was finished, Brookman wanted to add wood rosettes in some of the spaces created by the geometric pattern in the screen. The Goldsmiths liked the screen as it was designed and said no once again to Brookman. He also wanted to incorporate white sand into the backyard garden area to compliment the landscape features; as he told Bobby "the sand would have to be raked daily to make sure it was kept free of debris." Bobby Goldsmith, with four children to take care of at this time, did not want this type of labor-intensive garden, and again said no to Brookman.

Before Brookman completed the house in the fall of 1959, he placed two more objects that he considered crucial to the completion of the house. One was a bronze door handle on the front entrance and the other the "elephant bells" entry lights under the telescoping entrance pavilion. He instructed Bobby to **never** polish the bronze doorknob and wanted her to appreciate how the knob felt; a work of art. When the elephant bells were placed (without Bobby's consent), Brookman announced, "Now the house will sing." He instructed Alan to hand oil the cedar siding once a year and to never paint the exterior woodwork, and told Bobby to never use silk or satin fabrics in the house. After he handed over the keys to the Goldsmith's he said, "Take care of my house." This was a typical Brookman comment, as the house was not about the desires of the new owners but about

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beauty, design, and Herman Brookman as a master architect. The final cost of the house was somewhere around \$114,000; the most expensive house permit in Portland that year.<sup>24</sup>

The couple hired a well-known interior designer Harvey Welsh to help with some of the interior design; although between Alan's mother and Bobby's Asian furniture and art collection, the house was well appointed in the appropriate style. Alan's mother, a master gardener, helped implement the garden design laid out by Brookman. The couple also hired Lawrence Underhill to help with the gardens. The house was showcased on a Portland architectural tour in 1960, and was acclaimed as another of Brookman's masterpieces. The Goldsmiths raised their family in the home and stayed in their Brookman house until 1993 when it was sold to Pamela and James Van Duyn.<sup>25</sup>

### ***Stylistic Influences***

The Goldsmith House, the last major residential work of Herman Brookman, shows the culmination of his long career as a master architect and designer. Brookman stayed true to his core beliefs that architecture was a study in perfection, beauty, and order. His early training in the Beaux Arts, and Arts and Crafts movements laid the foundation for his early designs inspired by English, French, German, Spanish, Moorish and Byzantine architecture. Brookman's transition from historic period styles to the emerging Pacific Northwest Regional Style can be seen in his 1930s and early 1940s designs. His love of vernacular architecture, and his concern with setting made the transition to the philosophies of the Northwest Regional Style a natural evolution of his work.

The Goldsmith House was designed in the Northwest Regional Style with strong Japanese influences. Brookman used natural materials, designed with simplicity, and integrated the house with the landscape. Sited on a private lot, Brookman used many of his signature design elements in the Goldsmith House. The large rock chimneys, complex roof forms, fine detailing, and the projecting entrance harkened back to his 1920s and 1930s designs. The use of vertical tongue-and-groove board cedar siding, a series of hipped roof with truncated-gables and a center pagoda-style pavilion, eave overhangs, flared barge boards, wood privacy screens, and lattice in the gable ends evoked characteristics of Japanese architecture. Brookman designed the low horizontal residence, about 128 feet long, to assimilate into the slope and contour of the site. Although Brookman acknowledged the need for a garage, the location was subordinate to the remainder of the house; the garage was on the north end of the building and set back from the main facade.

The open truss-work in the projecting entrance gable and above the adjacent pool and garden, and the grape-stake fence add to the Japanese essence of the house. Brookman grouped large single

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<sup>24</sup> Interview with James Van Duyn, second owner of Goldsmith House, June 2006.

<sup>25</sup> Alan Goldsmith died in 2004. He was active in the community serving on the boards of the Portland Art Museum, Jewish Family and Child Services, Congregation Temple Beth Israel, the University Club, and Multnomah Club. He loved to travel with his wife, and spend time with his four children, Peter, Tim, Anne, and Julie. The second owner, James Van Duyn was an architect at the time in partnership with Norman Zimmer, formerly of Zimmer, Gunsul, Frasca. Van Duyn heard about the sale of the house from Norman Zimmer, had known Brookman, and valued his work.

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pane wood sash windows on the front and rear facades to help connect the inside of the house with the outside. He created a sheltered patio on the rear façade that was used as an outdoor living space and a garden for the family. On the south side, a completely private garden area was designed outside master bedroom. Groupings of pines, rhododendrons, azaleas, and Japanese maples, and features such as a pond and stepping stones were features incorporated into the landscape design Brookman initially envisioned for the house. The private portion of the yard that was more densely landscaped was around the southern half of the house where the bedrooms and baths were located. The open yard area on the east side extended out from more public portion of the house; the living room, dining room and kitchen.

Brookman designed the inside of the house with the same fine detailing as the outside. Although not as open as some of the contemporary Northwest Style residences, the intricate detailing, placement of windows, and the inter-relationships of the rooms gave the interior a calmness, spaciousness, and lightness common to the Northwest Style. Brookman separated the living room and entrance hall with the geometrically designed wooden screen. This feature allowed light to illuminate the west side of the living room. The use of screens in various materials can be seen in designs throughout Brookman's career. The design, the tightness of each joint, and the precision of the woodwork speak to the quality of the craftspeople under Max Shimshak and Brookman's watch.<sup>26</sup>

Brookman ended his long career as a residential architect after completing the finely crafted Goldsmith House. The house reflected his mastery of materials and design, and concern for the totality of the project; the same principles that guided him with his first commission in Oregon, the Frank Estate Fir Acres. Herman Brookman was able to adapt and simplify his strong sense of architectural and landscape design to the changing philosophies of architecture throughout his fifty-year career.

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<sup>26</sup> The second owners of the house, the Van Duyns, likened living in the house to living in a finely-crafted ship.

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## National Register of Historic Places Continuation Sheet

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Goldsmith, Alan and Barbara, House  
Name of Property

Multnomah Co., OR  
County and State

### 10. Geographical Data

Acreage of Property less than one acre

#### UTM References

(Place additional UTM references on a continuation sheet)

1	<u>10</u>	<u>522280</u>	<u>5038626</u>	3	<u></u>	<u></u>	<u></u>
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2	<u></u>	<u></u>	<u></u>	4	<u></u>	<u></u>	<u></u>

#### 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 Sally Donovan, Donovan & Associates; and Rob Dortignacq, Dortignacq & Associates

organization Donovan & Associates date June 2006

street & number 1615 Taylor Street telephone 541-386-6461

city or town Hood River state Oregon zip code 97031

### 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

name Judy and Brad Evans

street & number 4140 SW Greenleaf Court telephone 503-796-1230

city or town Portland state OR zip code 97221

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

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Alan and Barbara Goldsmith House  
Name of Property

Multnomah Co., OR.  
County and State

NPS Form 10-900-a

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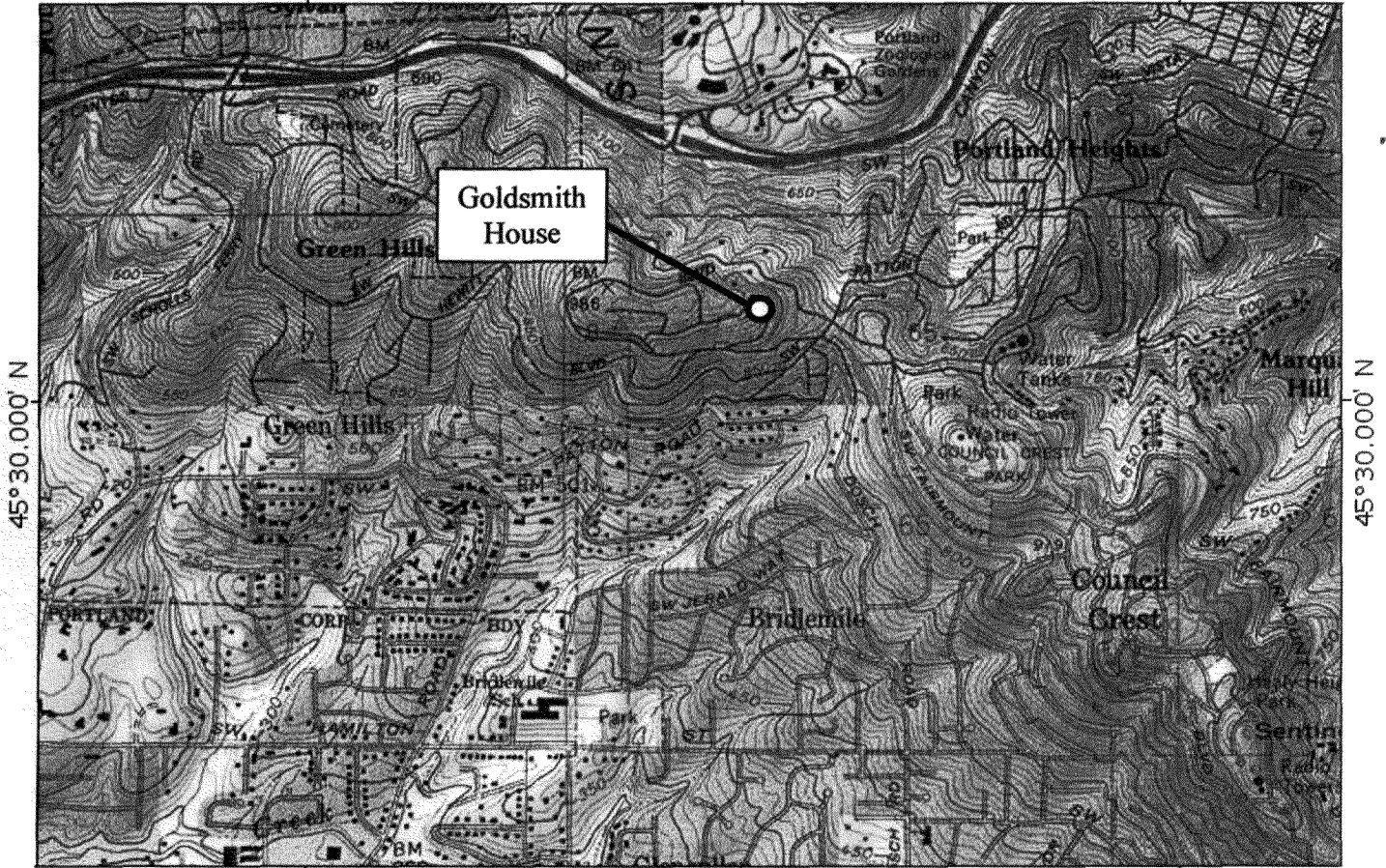
Section number Supplemental Information Page 1

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122° 44.000' W

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Map created with TOPO!® ©2003 National Geographic ([www.nationalgeographic.com/topo](http://www.nationalgeographic.com/topo))

Portland Quadrangle Map



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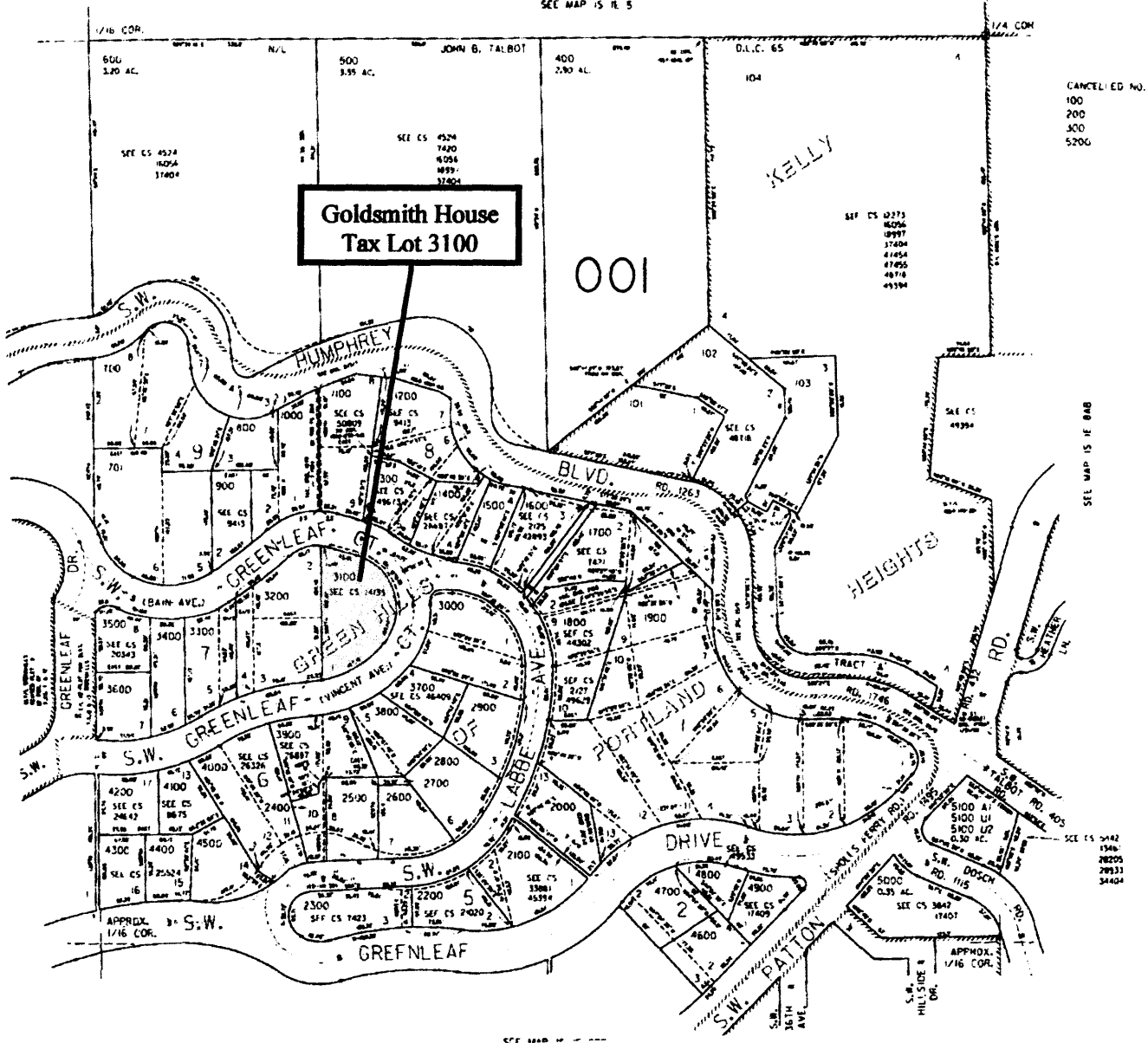
Section number Supplemental Information Page 2

THIS MAP WAS PREPARED FOR  
ASSESSMENT PURPOSE ONLY

NE 1/4 NW 1/4 SEC. 8 T. 15. R. 1E. W.M.  
MULTNOMAH COUNTY  
1" = 100'

15 1E  
PORTL.

SEE MAP IS 1E 5



Alan and Barbara Goldsmith House  
Name of Property

Multnomah Co., OR.  
County and State

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## National Register of Historic Places Continuation Sheet

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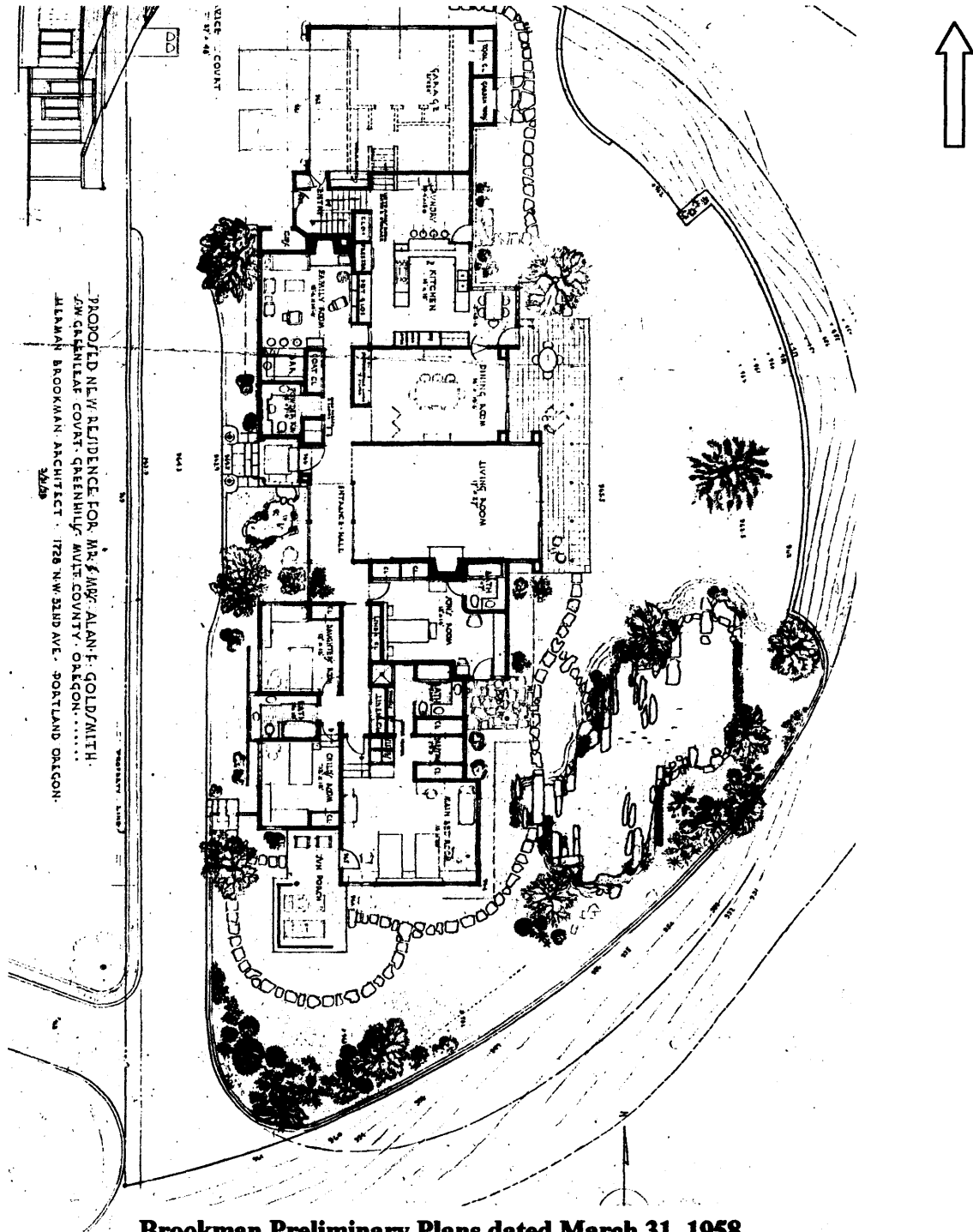
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**Aerial Photograph of the Brookman House**  
Portland Map Collection On-Line Aerials

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# National Register of Historic Places Continuation Sheet

Section number Supplemental Information Page 4



Brookman Preliminary Plans dated March 31, 1958

Alan and Barbara Goldsmith House  
Name of Property

Multnomah Co., OR.  
County and State

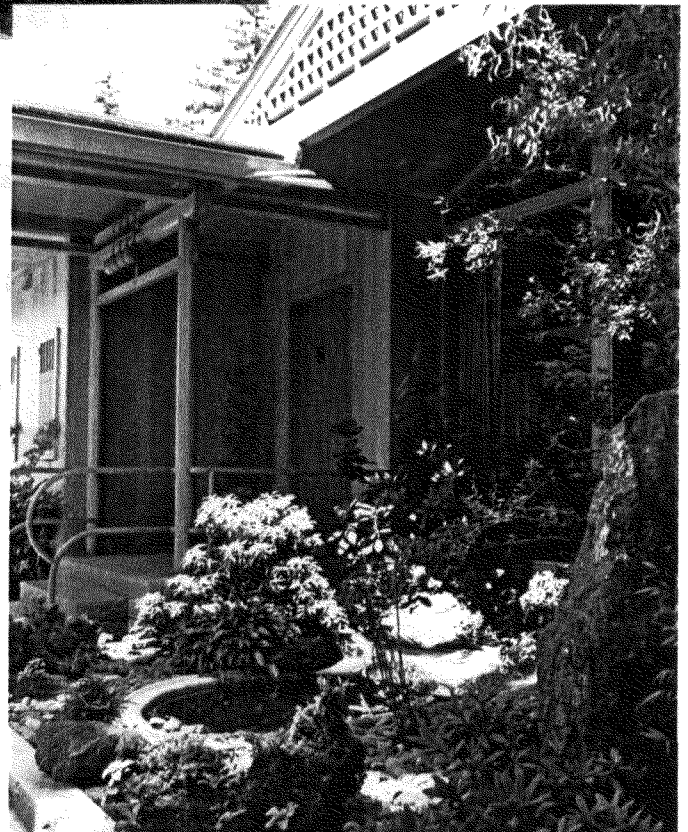
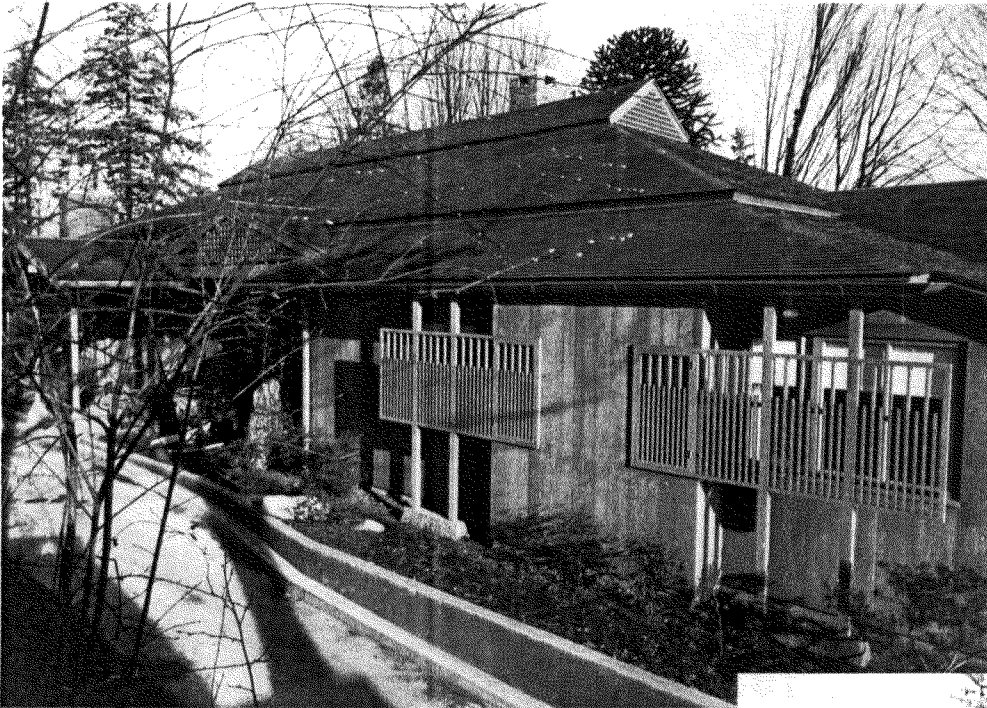
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## National Register of Historic Places Continuation Sheet

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Photographs of the Goldsmith House  
Shortly after construction, ca. 1960  
West façade and pond by entrance.

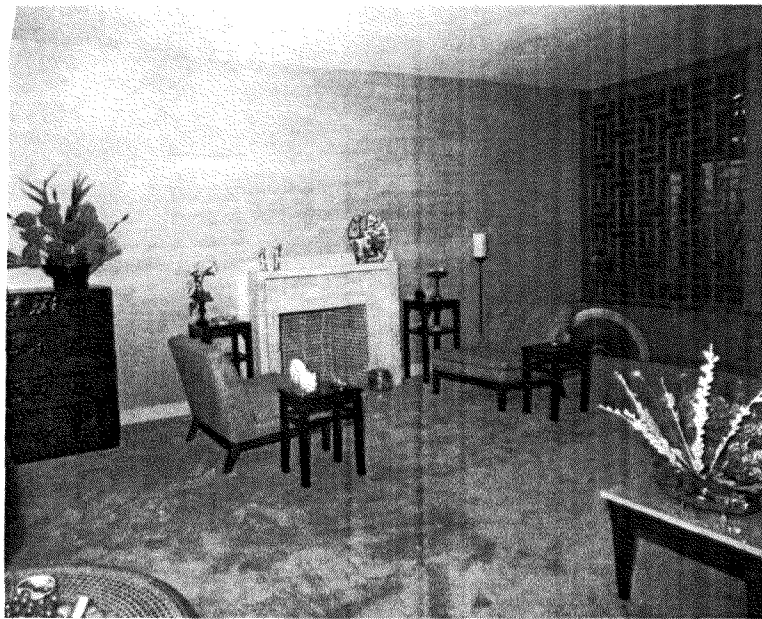
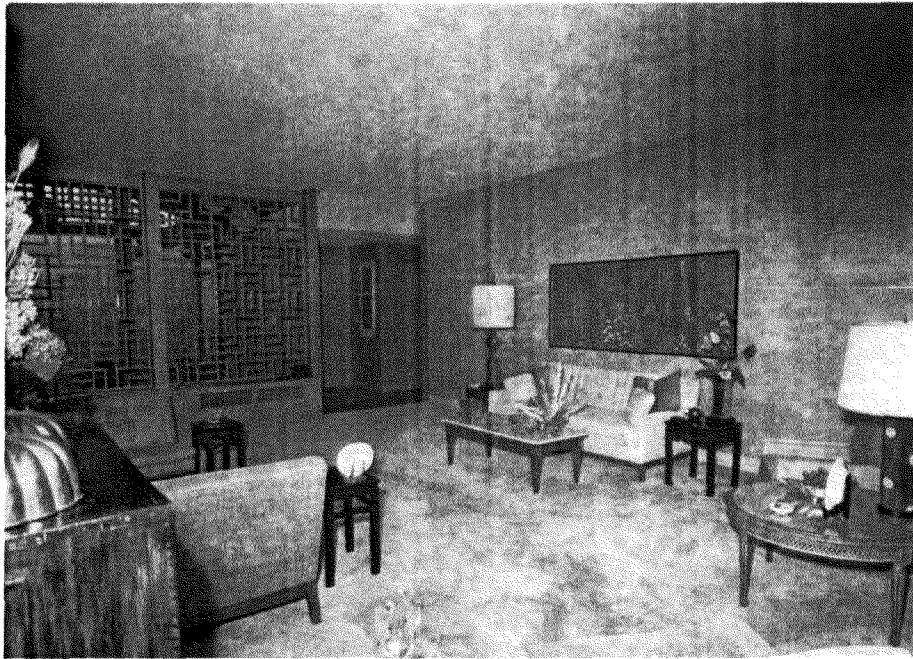
University of Oregon Library Special  
Collection-Brookman Papers

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# National Register of Historic Places Continuation Sheet

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Historic view of Living Room, c. 1960  
Goldsmith House  
U OF O Archive Collection

Alan and Barbara Goldsmith House  
Name of Property

Multnomah Co., OR.  
County and State

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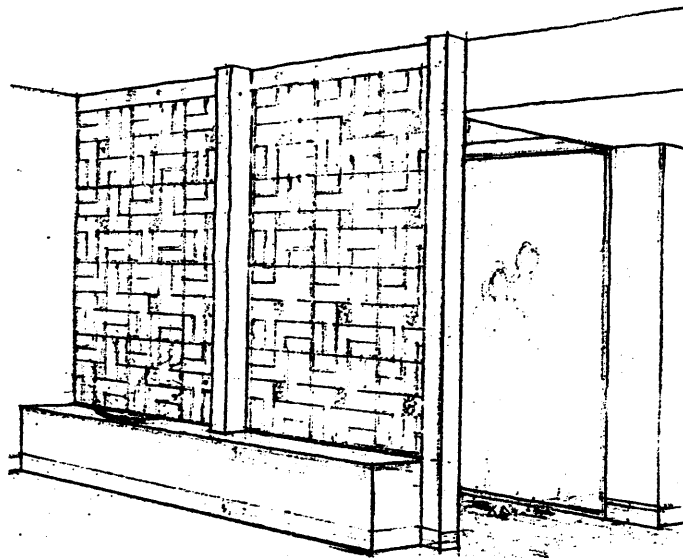
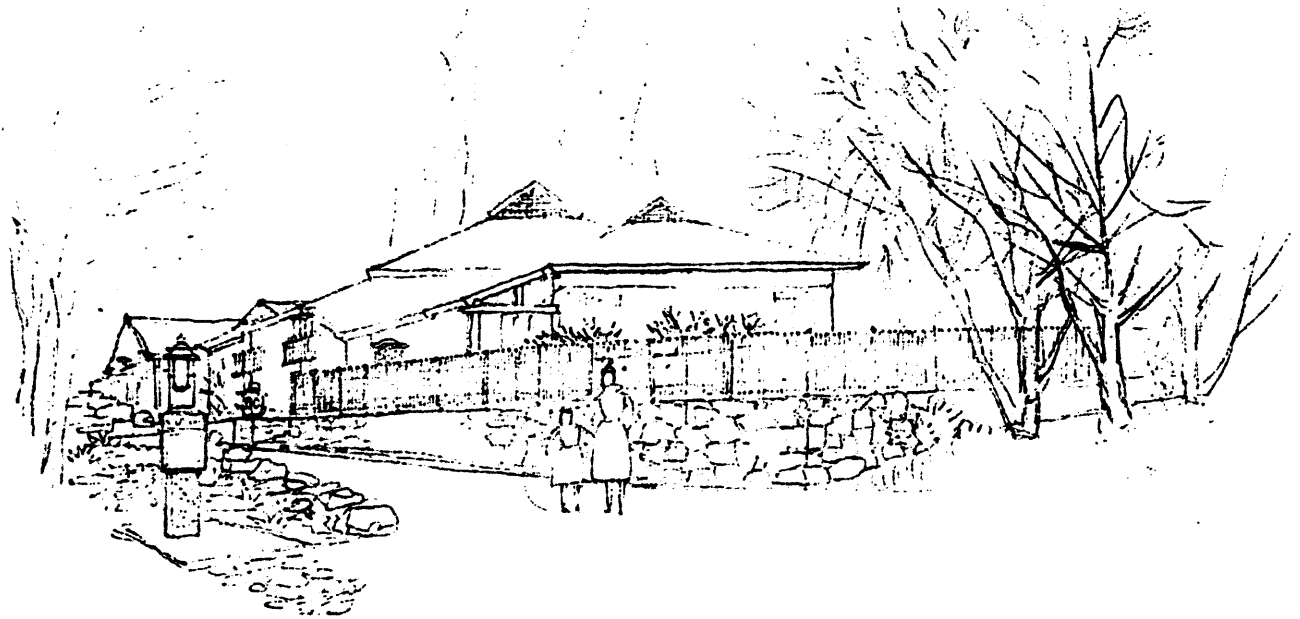
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## National Register of Historic Places Continuation Sheet

Section number Supplemental Information Page 1

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Sketches of Goldsmith by Herman Brookman  
Rendering of house (above) and interior screen design (below)  
University of Oregon Library Special Collection-Brookman Papers

## National Register of Historic Places Continuation Sheet

Section number Supplemental Information Page 8

Richard Ellison Ritz

**BROOKMAN, HERMAN S.** (Oregon Architect License No. 0164)

Herman S. Brookman was one of Portland's most important designers of fine houses, practicing in the city for 40 years.

Brookman was born in New York City on July 2, 1891, the son of Jewish immigrants. After completing public high school in 1909, Brookman went to work for the New York architects, Albro & Lindeberg, starting as office boy, and learning the profession of architecture in that office. When Lewis Colt Albro left the firm in 1914 to practice alone, Brookman continued with Harrie T. Lindeberg until 1923. Albro & Lindeberg specialized in designing fine houses and country estates for wealthy New Yorkers, and Brookman became a skilled designer for the firm.



In 1923, when Portland department store executive M. Lloyd Frank decided to build a country estate near Portland, it was recommended to him that he hire Herman Brookman to design it. He contacted Brookman, then travelling in Europe, and Brookman readily accepted the commission, moving to Portland with his family that year. Construction of Frank's estate, to be known as "Fir Acres," was commenced in 1924, and completed in 1925. Brookman's first commission in Portland was a masterpiece.

Brookman's design, while eclectic, was basically in English style, but as always with his work, had details which were Brookman's own creation. The house is now the administration building of Lewis & Clark College, which acquired the estate in the early 1940s. The Frank Estate buildings are on the National Register of Historic Places.

Brookman's next major project was the design of the Temple Beth Israel in Portland (1927). This was a very difficult project for him, because he preferred to work alone, and the great size of this building necessitated his association with the prominent Morris H. Whitehouse firm. In addition, John V. Bennes and Harry A. Herzog were consulting architects on the project. Despite these complications the completed building is a magnificent work, which is now on the National Register. Its brickwork has been called the finest in the city by famous Portland architect, Pietro Belluschi.

During the four decades following his arrival in Portland, Brookman designed a large number of fine homes, some grand, and others of

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### Architects of Oregon

modest proportions. In the 1940s his designs began to be more modern in aspect, and less derivative, contributing importantly to the development of the Northwest Regional style, although his designs remained unmistakably Brookman creations.

Brookman was a generally mild-mannered man, of small stature, but was intensely absorbed in every project he undertook, and could be aroused and very critical if work was not being done exactly as he envisioned it. He was well-liked and highly respected by his fellow professionals, and was known as "Brooky" by his friends.

He maintained an office downtown from the time he arrived in Portland until about 1940, after which he worked in his home, most of the time working alone. In 1965 Brookman retired from practice and moved to Larkspur, California to be near his family. He died there on November 6, 1973, at the age of 82. He was survived by his wife Sophie.

Brookman was a member of the American Institute of Architects, and served the Oregon Chapter as treasurer from 1933 to 1935; vice president in 1937; director in 1941, from 1944 to 1946, and again from 1951 to 1953. In 1950 he was Chapter president. In 1951 he was elected a Fellow of the Institute.

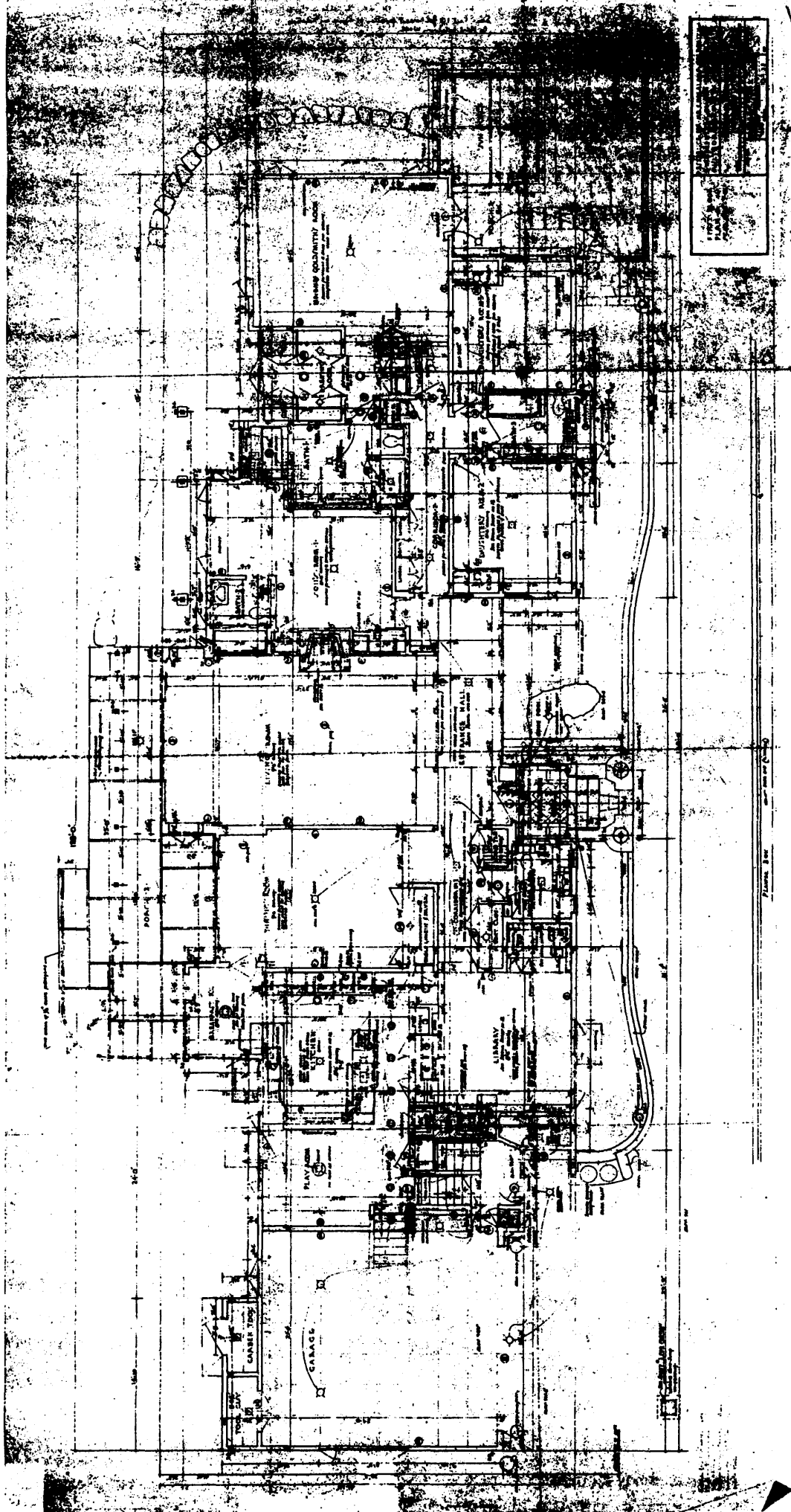
*REFERENCES: The Spectator, May 4, 1929; Portland Historic Resources Inventory, 1982; Portland City Directory; Letter from Gary L. Michael, AIA to Brookman, June 6, 1972; Portland Chamber of Commerce Magazine, November 2, 1973; Willamette Week, April 19, 1976; Oregonian, April 15, 1928, March 3, 1929, July 4, 1937, January 6, 1974, August 26, 1982, March 27, 1984, April 10, 1984, January 6, 1985, January 21, 1990 and June 18, 1990; Who's Who for Oregon, 1936-37; Letter from Michael Parker, landscape architect, to the author, January 18, 1984; Architecture Magazine, August 1929; American Institute of Architects publicity release, 1951, on occasion of Brookman's advancement to Fellowship; Henry F. and Elsie Rathburn Withey, Biographical Dictionary of American Architects, 1970 (1956), (see entry for Lewis Colt Abro); American Architects Directory, 1956, 1962, 1970; Gideon Bosker & Lena Lencek, Frozen Music, 1985; Thomas Vaughan & Virginia Guest Ferriday, editors, Space, Style and Structure, 1974.*

*See entries for Morris Homans Whitehouse, John Virginius Bennes and Harry Albert Herzog.*

Text from *Architects of Oregon* by Richard Ellison Ritz, p. 54.







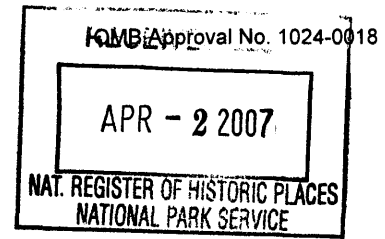
Goldsmith House  
FLOOR PLAN, 1958

Goldsmith, Alan and Barbara, House  
Name of Property

Multnomah Co., OR  
County and State

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# National Register of Historic Places Continuation Sheet

Section number \_\_\_\_\_ Photographs \_\_\_\_\_ Page \_\_\_\_ 1 \_\_\_\_

Photographers: Sally Donovan  
Rob Dortignacq  
Printer: Epson Stylus Pro 2200  
Ink Type: Epson UltraChrome Pigmented Inks  
Paper Type: Epson Premium Glossy Photo Paper  
Date of Photographs: May 2006

1. Looking west, contextual view of corner of lot and roof-line of Goldsmith House.
2. Looking north at driveway with west boundary fence to left and house main entrance to right.
3. Looking north at fenced yard east of house.
4. Looking northeast at west façade.
5. Looking southeast at north and west façades (garage).
6. Looking northwest at east façade and patio.
7. Looking southwest at east façade and covered patio.
8. Looking northwest at east façade (kitchen to garage).
9. Looking southwest at east façade and walkway near garage.
10. Looking northwest at south façade.
11. Looking east at front entrance.
12. Looking east at entry lights, "elephant bells".
13. Looking north at E patio recessed light well.
14. Looking south at E patio bracket.
15. Looking southeast at entrance screen.
16. Looking southwest at living room.

Goldsmith, Alan and Barbara, House  
Name of Property

Multnomah Co., OR  
County and State

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17. Looking southeast at living room.
18. Looking northeast at den.
19. Looking northwest at kitchen.
20. Looking southwest at interior barbeque in kitchen.
21. Looking southwest at dining room built-in cabinet.
22. Looking east at master bath window.
23. Looking north at master bath sink.
24. Looking southwest at pond and rock steps.
25. Looking northeast at rock stairs along front driveway.