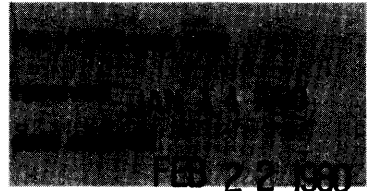


**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Auditorium and Music Hall

and/or common Auditorium Building

**2. Location**

street & number 920, 924, 926, 928 SW Third Avenue \_\_\_ not for publication

city, town Portland \_\_\_ vicinity of congressional district 3

state Oregon code 41 county Multnomah code 051

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

**4. Owner of Property**

name The Old Auditorium Building - a co-partnership

street & number 1022 Georgia Pacific Building

city, town Portland \_\_\_ vicinity of state Oregon 97204

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Multnomah County Courthouse

street & number 1021 SW Fourth Avenue

city, town Portland \_\_\_ vicinity of state Oregon 97204

**6. Representation in Existing Surveys**

title Portland Historical Landmarks has this property been determined eligible?  yes  no

date c. 1970 \_\_\_ federal \_\_\_ state \_\_\_ county  local

depository for survey records Portland Bureau of Planning

city, town Portland \_\_\_ vicinity of state Oregon 97204

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

The Auditorium Building is one of four remaining structures closely related in style designed and built in Portland in the early 1890s. The four are remarkable for the clarity and exuberance of their facades and each shares the distinctive trademarks of the designers and artisans who created them. Two of the buildings--the Dekum and the Sherlock Building (originally Forbes and Breeden Building)--have been placed on the National Register of Historic Places. The remaining two--the Plaza Hotel (originally Imperial Hotel) and the Auditorium Building--are the closest in inspiration and realization and are worthy candidates for the Register.

Originally, the Auditorium Building, as the Auditorium and Music Hall, housed at least three functions. The ground floor and basement served as Emil Jorgensen's liquor wholesale business. On the second floor, Mr. Jorgensen created a dance hall. On the third, he envisioned, and realized, a miniature concert hall with one balcony level. Entered by a two-story lobby at the street side, this hall exhibited an exquisite coved ceiling over a space 27' high, 42' wide and 72' long. One can imagine that as a repository of Gay 90's social intercourse, the Auditorium and Music Hall must have served admirably with its three tiers of compatibly functioning space. The Auditorium Building is located in the burgeoning downtown waterfront area on Lot 6, Block 23 (map #3029.5), which is on the east side of SW Third at the middle of the block between Salmon and Taylor. The Lotus Hotel, a three-story structure, is adjacent to the south, and a renovated one-story structure is adjacent to the north. The block sits diagonally between the Yamhill Historic District and the Plaza Blocks, and shares their history and significance.

The basic shape of the building is rectangular, 50' wide at the street and running east 93' to fall short of the middle of the block by seven feet allowing the rear elevation to be windowed. The building narrows to 44' for the rear 60' to accommodate a light well on the south. The building is four stories in height (68'). The foundation is composed of pilings and concrete footings, and the basement floor is concrete. Brick piers, walls and arches support the first floor of timbers and 3x16 joists overlaid with diagonal subflooring. Iron columns rise from the piers through the first floor and support the north wall of the light well which begins at the second floor adjacent to the dance hall. Other columns support the second floor of concrete and wood. Subsequent floors are framed in wood timbers, joists, and diagonal subflooring. The roof is structured with timber trusses spanning the width of building creating the clear space required in the concert hall. The roof is basically flat behind parapets, sloped only enough to insure adequate drainage and waterproofed with conventional built-up roofing. The entire exterior wall is constructed of brick masonry ranging from 20" to 12" in width, laid in running bond, with the front elevation further detailed with shaped brick, unglazed terra cotta panels and capitals, carved stone capitals at the first floor, and stone sills at each level.

Emblazening this sympathetic piling of genteel sociability is a facade one can describe only as handsomely restrained and exuberantly detailed. Conceived in the Sansovino Romanesque style (removed to these shores and steeped in the inspiration of the burgeoning Chicago School), the facade fairly sings with an expressiveness worthy of its direct inspirational master, Louis Sullivan. It is divided into three bays--the thin outer bays project slightly and frame the wide central bay. In typical fashion, the verticality is interrupted by secondary cornices and string courses, resulting in a stacked effect.

The terra cotta detailing is of very high quality, notably in the side arches and capitals of the third floor, the second floor spandrel panels, and in the frieze below the bracketed cornice. The plant motifs, organized in geometric patterns, display the strong influence of Louis Sullivan, the acknowledged master of this decorative style. The most significant aspect

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

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RECEIVED JAN 14 1980	
DATE ENTERED	FEB 22 1980

Auditorium and Music Hall

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 1

of these decorative elements is their variety. Each stone capital at the first level is carved in a different design. The same is true of the terra cotta capitals of the third floor side arches. Finally, the capitals surmounting the round brick columns of the arcade at the fourth floor (formerly the balcony lobby) are conceived as a series of unique, yet related sculptural elements. This variety alone sets the Auditorium and Music Hall apart from its contemporaries, with the exception of "The Dekum", whose carvings display the same richness and variety and, indeed, in many instances were authored by the same designer. This attention, however, is restricted to the front elevation. A formal simplicity, evident in the rear elevation, characterizes the treatment of the side elevations as well.

Given the inspired arrangement of spaces as conceived by Mr. Jorgensen and Mr. White, it is unfortunate that the balcony level was filled in and the space given over to apartments. The dance hall may have continued in use for a long time as a dining hall or parlor for the tenants, with the ground floor serving as a tavern and eating establishment. This alteration to housing occurred in the early 1900s. The sidewalk stair entry to the basement warehouse was removed along with its decorative railing. A second light well was cut into the north side of the building extending the full height of the concert hall, which eradicated half of the great coved ceiling. This ceiling may still be seen in the attic space of the fourth floor, but in its present condition does not warrant restoration. The detailing of this ceiling was not as intricate and lavish as the dance hall ceiling which simply needs to be stripped, repainted, and repapered to restore its glory. This exquisite dance hall served as a boxing gymnasium from the '20s through the '50s, especially significant during the pre-war and war years when this area of the city was a thriving community with thousands of residents promenading on any given day patronizing the many shops and visiting each other in the many residential hotels of which the Old Auditorium building was but one outstanding example. The Plaza Blocks teemed with life then and to visit the tavern and perhaps take in a boxing match upstairs in the old gym must have enlivened the days of many of the area's residents.

When first opened, the Auditorium and Music Hall must have warmed the hearts of its owner and his architect, F. Manson White. It is conceivable that the opening day's festivities were amply primed by Mr. Jorgensen's wares and that the music and dancing at all levels must have been extraordinary. Throughout the years the building has undergone many alterations and changes, but its condition remains sound, with the facade and dance hall especially well preserved. Usage has declined both in function and aspiration, having passed through a long phase as a residential hotel and boxing gymnasium to its present demise functioning only to house a tavern and an adult bookstore. The upper floors are no longer in use following a minor fire which closed the doors of the hotel.

The present owner sees the restoration of the facade and the dance hall as of the highest priority. The apartments will be retained as offices restoring as much of the door, window and transom trim as possible and replacing it in kind where it has been destroyed. The usage of the ground floor has not yet been determined, but the storefront will be designed utilizing detail contemporary with the construction of this building and its counterparts.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** completed 1894 **Builder/Architect** F. Manson White

### Statement of Significance (in one paragraph)

As an outstanding surviving example of the Romanesque Revival, embellished with the exuberant carvings of Sullivanesque motifs, the Auditorium and Music Hall richly deserves our efforts to restore it to useful life; and to acknowledge the skill and inspiration of its creators. No more fitting testament to their efforts could be offered than to admit it to the National Register of Historic Places. The citizens of Portland have few buildings remaining which attest to the vitality of this style, all of which are worthy of our concern and preservation. There is something in these buildings, and most especially in the Auditorium Building, which reaches us beyond the visual impact of their facades.

The Auditorium is special, for there is a youthfulness here, a vigor derived by its designer from his travels from England to America in the late 1880s; a freshness of approach and an unbounded belief in the creative process which disallowed a formulaic approach to the detailing while, at the same time, accepted the classical demands of his profession. We have at once: lively enthusiasm and respectful repose; studied composition and free-wheeling sculpture; youthful energy and artisans' skills. All come together to give us a facade uncommon in its grace and beauty. This, coupled with a lively program which favored layering spaces not commonly found together, made the Auditorium Building one of the more human efforts of its era.

Certainly the architect enjoyed a wealth of opportunities upon arriving from Derby, England in 1889. His first duties, with the firm of McCaw and Martin, involved detail design of portions of the First Presbyterian Church, a High Victorian Gothic masterpiece, replete with carved detail in stone and wood. At about the same time, his handiwork can be seen in the details of "The Dekum" by the same office. The West Hall, University of Portland, also received his attendance at this time.

The Auditorium and Music Hall was one of White's first independent commissions, as was the Sherlock Building. His other works include the Men's Resort, the Salvation Army Citadel, the Flat Iron Building, and perhaps the Plaza Hotel itself, although our research has been unable to substantiate this at this time. F. Manson White's involvement in the development of at least three of Portland's remaining Sullivan-Romanesque Revival buildings piques our curiosity as to the full range of this man's work, about which virtually nothing has been written. The Auditorium and Music Hall will stand as a testament to this skill and imagination and be given new life to brighten the Portland scene.

## 9. Major Bibliographical References

Vaughan and McMath, A Century of Portland Architecture, Oregon Historical Society, 1967.  
 Oregon Historical Society, Architects File.  
 Portland City Directory, 1895.

## 10. Geographical Data

**UTM NOT VERIFIED**

Acreege of nominated property less than one (.12 acres)

**ACREAGE NOT VERIFIED**

Quadrangle name Portland, Washington, Oregon

Quadrangle scale 1:62500

### UMT References

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 Zone Easting Northing

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### Verbal boundary description and justification

Lot 6, Block 23, Portland Addition, City of Portland,  
 Multnomah County, Oregon

### List all states and counties for properties overlapping state or county boundaries

state	code	county	code

state	code	county	code

## 11. Form Prepared By

name/title William R. Bruner

organization John Kyle, Architect date August 29, 1979

street & number 519 SW Third Avenue telephone 503/224-0891

city or town Portland state Oregon 97204

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is

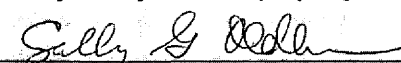
national  state  local


As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature 

title SHPO Designee date 12/17/79

**For HCRS use only**  
 I hereby certify that this property is included in the National Register

*for*  date 2/22/80  
 Keeper of the National Register

*for*  date 1-31-80  
 Chief of Registration