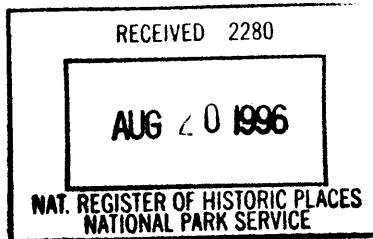


United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Morgan Building

other names/site number _____

2. Location

street & number 720 SW Washington Street N/A not for publication

city or town Portland N/A vicinity

state Oregon code OR county Multnomah code 051 zip code 97205

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

✓ Jane Smith August 12, 1996
Signature of certifying official/Title Deputy SHPO Date
Oregon State Historic Preservation Office
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Signature of the Keeper Paul R. Ferguson Date of Action 9-12-96

Morgan Building
Name of Property

Multnomah, OR
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
<u>1</u>		buildings
		sites
		structure:
		objects
<u>1</u>		Total

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

n/a

Number of contributing resources previously listed in the National Register

-0-

6. Function or Use

Historic Functions
(Enter categories from instructions)

COMMERCE/TRADE--Business

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE--Business

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th AND EARLY 20th CENTURY AMERICAN
MOVEMENTS - Commercial Style
Beaux Arts Classicism

Materials
(Enter categories from instructions)

foundation Concrete

walls Brick/Terra Cotta

roof Asphalt

other _____

Narrative Description

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

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SETTING

The Morgan Building is located toward the northwest end of downtown Portland. It fronts on Washington Street, between Broadway and Park. Directly to the west, across Washington, is the Bank of America Tower with the O'Bryant Park to the northwest (and the Pittock Block beyond). To the northeast is the rehabilitated Vintage Plaza Hotel. Directly to the east, across Broadway, is a two-story nondescript building and further south, the Electric Building. Directly to the south is the Alderway Building and the Park Building. To the west across Park is the Park-Washington Building and Cornelius Hotel. Broadway is a major southbound automobile artery, while Washington is a major west bound downtown street.

EXTERIOR

The Morgan Building is located on a half block site, 100 feet by 200 feet at SW Washington between Broadway and Park. It was constructed in 1913 for the Morgan-Bushong Investment Corporation.

The building is steel frame construction. The exterior is finished in red tapestry brick and cream colored terra cotta. The only wood that entered into the construction was the solid oak interior finishes. The window and door fixtures are of steel. The building is fireproof.

It has a full eight floors above grade, plus a mezzanine and a full basement. The floor plan is in the shape of an "E," having two light courts at the rear (south) of the building.

The exterior concept of the building is a low-rise version of the "Classical Column" treatment. The "base"--the first, mezzanine and second floors--is faced with cream colored glazed terra cotta. Terra cotta at the first floor and mezzanine are confined to rusticated column covers, the space between the columns being all glass, in wood frames at the mezzanine, and in storefront metal frames typical of the period at the first floor. A painted metal spandrel separates the two floors.

The main entrance to the building is at the center of the block on Washington Street, through a two-story segmental arch, framed in terra cotta with elaborate terra cotta in-fill over the arch, and a large, ornate terra cotta keystone. A second major entrance was to a restaurant on Broadway; the two bays of the space had a metal marquee over the sidewalk.

At the second floor, the openings between the columns are filled with Chicago windows, having

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double-hung wood operating sash at either side of a large plate glass window.

At the third floor, the treatment differs somewhat. Here the windows do not quite fill the space between the columns, the wall being faced in red brick, with a brick pilaster at the columns. There is a wide terra cotta belt course at the fourth floor level, and the brick at the columns alternate with horizontal strips of terra cotta, creating a heavy rusticated affect.

Floors four through seven are faced in the same red brick, with a brick pilaster projecting at each column. The red brick has a tapestry face, is laid in common bond, and lintels over the windows are expressed with soldier bricks, supported on angle irons. Here, as well as at the third floor, the windows are grouped in threes, being double-hung wood sash of equal width. This section, the "shaft" of the building, is capped by a dentilled terra cotta belt course. Each pilaster has a simple terra cotta capital.

The "capital" of the design encompasses the eighth floor and the cornice. The eighth floor fenestration is different from that of the "shaft," the windows being equally spaced, three to a bay, between the brick pilasters. Piers between the windows are also brick. All of the piers, including those at the pilasters, are of the same width, so that the windows are equally spaced around the three street elevations of the building at this floor. A simple, narrow terra cotta capital tops the pilasters and piers. Over the windows is a terra cotta architrave supporting a plain frieze, above which is a dentilled terra cotta cornice, surmounted by an egg-and-dart course. Above the terra cotta, a wide, bracketed cornice of painted metal projects far beyond the face of the building, effecting a very positive cap for the building.

At the south side of the building, along the rear property line, and in the light courts, the walls are painted stucco, and windows are double-hung kalemlein sash with wire glass.

Fire escapes are located at the Broadway and Park Avenue ends of the building

Ornamental motifs include dentils, fleur-de-lis, palmettes, egg and dart, lamb's tongue, bead and reel, acanthus leaves, shells, Neptune's forks, and dolphins.

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INTERIOR

One enters the building through the Washington Street doors, through a long vestibule to the elevator lobby, with three elevators at the west side of the lobby. The lobby and interior spaces have been altered completely, though several floors maintain the basic "E" configuration.

As constructed, the lobby walls were of Italian-Breche Violette marble, the base walls Egyptian black and gold marble, and the floors of Tennessee marble. Circassian walnut was used to ornament the walls and ceiling. Lighting fixtures were cast-bronze while in the center was a 54-light chandelier. The ceiling also featured ornamental plaster. A curved marble stair with cast iron balustrade led to the basement barber shop. Elevators had cast iron doors, cornices, and grilles. The first floor was occupied by a series of ten stores facing on Washington Street, while the full 200 feet at the rear of the building was occupied by the Rainbow Room, the most ornate and unique restaurant/club of its kind in Portland. The basement contained the 16-chair Murphy Brothers barbershop, the Elite Billiard Parlor and the Rosarian Cafeteria.

At the time of construction, the seven upper stories were rented chiefly for medical and dental offices, approximately 370 separate units. The developers, Morgan-Bushong Investment, occupied the southeast corner of the top floor. The upper floor hallways were terrazzo with marble wainscoting. In later years, the tenants changed to business offices, and most recently--because of its floor space--the building has become popular for tenants requiring large amounts of office space on a single floor.

The stairways between floors are enclosed in a solid fireproof wall, trimmed with marble wainscoting.

ALTERATIONS

- 1938 The Park Street entrance and interior were altered by D. W. Edwards for the Jolly Joan's Restaurant.
- 1938-39 The Washington Street entrance and lobby were remodeled by Whitehouse and Church; the brass entrance constructed by Oregon Brass Works

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- 1966 \$2 million major interior renovation by Edmundson & Kochendoefer. Work involved steam-cleaning the exterior and totally modernizing the interior. Damaged rusticated terra cotta covering the columns at the first and mezzanine floors was replaced with uniform finished ceramic veneer of matching color. The lobby was remodeled and the architects created the space known as Morgan's Alley, a retail gallery, from that area occupied by the Rainbow Grill/Jolly Joan Restaurant. Morgan's Alley was connected to the Park Building, which adjoins the Morgan at the northwest corner. A driveway was constructed off Park Street and a 75 car parking garage installed in the basement. New heating, air conditioning, fire sprinklers, elevators, upgraded plumbing and suspended ceilings all installed.
- 1988 A major fire damaged the adjoining Park Building, with smoke damage to parts of Morgan's Alley. At this time, the connections to the Park Building were closed.

Morgan Building
Name of Property

Multnomah, OR
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1913

Significant Dates

1913

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Doyle, Patterson & Beach

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

Oregon Historical Society

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

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MORGAN BUILDING (1913)

720 SW Washington Street
Portland, Multnomah County, Oregon

COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE

The Morgan Building, a steel-frame, brick and terra cotta-clad professional office block of nine stories, occupies the north half of the block fronting Washington Street, between SW Park and Broadway, in downtown Portland. It was completed in 1913 from plans by Doyle, Patterson and Beach for the investor W. L. Morgan of the Morgan-Bushong Investment Corporation. E-shaped in plan, with two interior light courts, the building rises to a height of eight stories above grade and fills its entire 100 x 200-foot parcel. The original plan of the upper stories followed a U-shaped central corridor configuration with elevator and stairwell core at the center.

The three street facades are formally composed, detailed in the tradition of Beaux Arts Classicism, and faced with red tapestry brick and cream glazed terra cotta. The main entrance is centered on the long north-facing Washington Street front. Organization of exterior elevations is superbly proportioned and incorporates at the mezzanine level three-part Chicago School windows consisting of a large fixed central panel and narrower side lights. Windows of the upper story, typically, are three-part groupings of double-hung sash. The two-story retail base is finished with a full classical entablature. Above the base, a varicolored transitional third story faced with alternating bands of brick and terra cotta is set off by a belt cornice. Making up the body of the composition are four stories of brick facing articulated simply with strip pilasters having terra cotta bases and caps. The eighth story, with its single window openings and string courses, reads as a frieze, or terminating story. The crowning element is a prominent crested and modillioned cornice.

The entire exterior, including much of the retail base, with its expressed post and girder structural system, is in a good state of preservation.

The interior spaces are altered generally. Although the U-shaped double-loaded corridor plan is retained on some floors, the original finish work has mostly disappeared. Dignified, original marble and Circassian walnut finish work of the elevator lobby has been supplanted by later schemes. Historic alterations include the remodeling of the Washington Street entrance and lobby by the firm of Whitehouse and Church in 1938-1939. In 1966, there was a major interior

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National Park Service**

**National Register of Historic Places
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renovation, including the lobby. During the same episode, the basement was converted to parking, and damaged rusticated terra cotta covering columns at the ground and mezzanine levels was replaced with a uniform ceramic veneer of matching color.

The Morgan Building meets National Register Criterion C as an excellent example, one that is exceptionally well-preserved externally, of substantial office building design by a preeminent Portland firm. The building is associated with the inexorable growth of the commercial center west from the waterfront. It held an advantageous location at the nexus of high theater and retail activity and proved a good investment by William Morgan, who is noted in the annals of Portland real estate as the original apartment house developer.

Albert E. Doyle (1877-1928), who was the successor in status to his mentors, the Beaux Arts-architects Whidden and Lewis, opened his practice locally in 1907, adding as partners the construction supervisor W. B. Patterson and engineer James G. Beach in 1908 and 1910, respectively. Around 1915, however, Doyle returned to independent practice. To this time, he and his partners produced an important body of commercial and civic work, along with fashionable residences, most of which is listed in the National Register. The catalog of outstanding works of the first half of Doyle's career includes the Meier and Frank Department Store, 1909, 1915, 1932; Selling Building, 1910; Oregon Hotel (Benson Hotel), 1911; Central Public Library, 1913; Northwestern National Bank Building, 1913; Pittock Block, 1914; and U. S. National Bank, 1917, 1925.

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SETTING-Block 213

The first authentic record regarding ownership of Block 213 was made in 1847 when Daniel Lowndale took this property as a part of his donation land claim. However, Benjamin Stark owned a claim whose boundary conflicted at points with Lowndale's. In 1849, Stark attempted to settle the case in court, though the court found in Lowndale's favor. In 1850, Lowndale sold land including Block 213 to Stephen Coffin for \$800. Four years later, Coffin sold the block alone for \$600 to Thomas F. Scott. Scott, an Episcopal minister, anticipated using the land for a church, but the project never moved forward. (Scott in time did build the Bishop Scott Academy elsewhere.) In 1864, Scott sold the half block of the Morgan Building to Elijah Milwain and Owen Joynt for \$1375, and subsequently Joynt sold his total holding to Milwain for \$20,000. In 1875, Milwain lost his fortune and the parcel was sold to satisfy creditors. N. J. Brittain bought the lots for \$11,050. In 1879, Brittain sold the parcel to Uriah K. Arnold, who in turn sold it four months later to M. W. Fechheimer and J. W. Whalley.

By 1889, that portion of Block 213 on which the Morgan Building would be constructed was occupied by the New Park Theater at the east and a single family dwelling at the west. The north side of the block contained a boarding house and two private residences. Ten years later, the New Park was the Corday's—one of Portland's first attempts at legitimate theater. The dwelling was replaced by a two-story building with storefronts on the ground floor and offices on the upper. The north side of the block was occupied by the Fredericksburgh Music Hall (a beer and concert hall) and the boarding house (now named "The Countess").

By 1900, Fechheimer was dead; nonetheless, his heirs bought out Whalley's share when it became available in 1900; the selling price was for \$35,000

By the first decade of the 20th century, the area surrounding the Morgan Building was emerging as part of the commercial center of the city. A gradual westerly movement of the commercial district of Portland had been occurring since the great fires of 1872 and 1873, which destroyed major sections of the city along the waterfront. Spring flooding of the city, until the construction of the sea wall in 1929, further spurred the movement of the commercial section of the city to move west away from the river. Following the Lewis and Clark Exposition of 1905, the City of Portland grew by leaps and bounds. This period of growth is marked by the construction of many commercial structures following the Exposition until the stock market crash of 1929 which led to the Great Depression. On Block 213, development was beginning to appear. By 1908, on the south side, Corday's was now

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named the Grand and the two-story building remained. But on the north side, the Countess gave way to the Medical Building and the Music Hall became the Lyric Theater.

HISTORY OF THE BUILDING

To capitalize on downtown growth, the owners of the half-block on the south side of Washington Street between Park and Broadway sought out a developer to build a building. In late-1912, the trustees for the estate of W. H. Fechheimer found W. L. Morgan and the Morgan-Bushong Investment Corporation. Within three weeks of negotiations, Morgan signed a 50-year lease on the land. Morgan offered the estate a 6% annual rent on an arbitrary initial valuation of \$1 million (\$60,000/year); subsequently, the valuation increased through the life of the lease with the valuation during last five years of the lease set at \$1.4 million. The lease was dated January 21, 1913.

Clearing of the site began immediately and as one portion was cleared, excavation begun. In total, the building required less than a year from conception to occupation. By October 5, 1913, the building was complete. The approximately 370 office units were 80% leased including all office space along Washington Street.

When the building opened, Washington Street was an important retail street, and Broadway was a street of theaters, restaurants and specialty shops. Street car traffic was heavy on both streets. Next door, on Broadway, was the Pantages Theater. The Morgan Building offered ten storefronts, all of which were leased. Tenants included the United Cigar Store, David's Jewelry, C. C. Bradly Haberdashery, Aronson Jewelry, Reeves Shoes, C. S. Sparks Pens, and Great Northern Railway Ticket Office. The building also leased space in the basement including a 16-chair barbershop, billiard room and cafeteria.

One major ground floor tenant was the Rainbow Grille. It occupied most of the south half of the ground floor and much of the eastern portion. Developed by Theo Kruse and A. Mueller, the owners boasted that the Grill was the most handsome and unique on the Pacific Coast, if not the United States. The interior decorator was Jack Drew with R. E. Heine. Drew was designer for the interior for the Lipman-Wolfe Building. The rainbow theme predominated. With a dozen or more ornamental pillars in the main dining room, each pillar featured panels of ornamental glass tinted with the seven colors of a rainbow back light by incandescent lights. Along the sides of the room were a series of false windows which replicating the affect and between the false windows

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were mirrors. Opposite the main stairwell on the north side of the dining room was a mural of an Oregon rainbow. The stairwell led to a large balcony overlooking the dining room, which could seat up to 160 people. Along the south side, which ran from Park to Broadway, the Rainbow Grill featured an orchestra stand and dance floor. The intent was to provide a venue for high class musical and dramatic entertainment for the patrons. The Rainbow Grill had three entrances: the main entrance was a marble entry off Broadway. Secondary entrances were off the lobby and off Park. In total, the restaurant seated 800.

Upon completion on October 5, 1913, the Oregonian hailed the building:

People of Portland: Accept herewith your newest toy, your newest treasure. It is the Morgan Building.

Use it freely, but not carelessly. It is safe, solid, substantial and will stand a lot of wear and tear, use and abuse. It cost nearly \$600,000 and appears to be worth the money.

In designing it and creating it, its owners and builders have had no thought other than to satisfy not only your needs, but your wants, aye, even your whims as well.

The name of the building is notable. William Morgan was a real estate developer credited with constructing the first apartment house in Portland. Within a ten year period, he developed over 35 different office and apartment complexes, most of which his company continued to manage. The Morgan Building was to be his crown jewel.

Despite the grand aspirations, the building faced a checkered history generally following the vagaries of Portland real estate on the west side of downtown. The first major problem came with the failure of the Rainbow Grill, which closed in 1915. For the next two decades, the space was occupied by restaurants of varying levels of success. The Hazelwood, a ladies tea room, occupied the space during much of the 1920s. Jolly Joan's opened in 1935 and remained for thirty years.

In 1927, the building was refinanced with fifteen-year bonds for \$500,000. In 1946, the bondholders organized and acquired the building for nonpayment (\$631,000--the face value of the bonds and accrued interest). The following year, the bondholders sold the building and the

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remaining 16 years of the land lease to the Melvin Mark Company. It was their second venture into the Portland real estate market; the Loyalty Building being the first.

In 1963, the land lease expired and the building reverted to the landowners, now W. I. and Robert M. Fletcher. The Fletchers sold the land and building to William F. and Richard H. Roberts. In 1966, the Robert embarked on a \$2 million renovation, in part to reposition the office building away from its traditional market of medical tenants and toward legal, real estate and accounting tenants. To that point, little work had been done on the building. Work involved steam-cleaning the exterior, totally modernizing the interior upper floors, installing a 75 car parking garage in the basement, and creating the space known as Morgan's Alley in a major portion of the Rainbow Room area along the south end between Park and Broadway. The architect for the project was Edmundson, Kochendoefer, Kennedy and Travers.

ALBERT E. DOYLE -ARCHITECT

Born in California in 1877, Doyle arrived with his family in Portland five years later. Educated in the city's public schools, he learned a great deal about construction from his father who was a carpenter and building contractor. When he was 14, Albert went to work as an apprentice in the architectural firm of Whidden & Lewis. At the time (1891), William Whidden and Ion Lewis had been partners for only three years but were responsible for the design of many of the city's fine classical buildings. While Doyle was with them, the firm produced structures such as the Public Library (1891) and the Packer-Scott Warehouse (1891-92). After ten years with the firm, Doyle attended the College of Architecture at Columbia University for approximately two years. His interlude in New York City also entailed employment in the office of architect Henry Bacon, the designer of the Lincoln Memorial. After Columbia, Doyle spent time at the American School of Architecture in Athens where he reflected upon the ruins of classical Greece and Rome. He then returned to the office of Whidden & Lewis in 1906 to watch the rise of one of Portland's first skyscraper, the Wells Fargo Building (which is now a part of U.S. National Bank).

Doyle opened his own office in 1907 and within a year took on as his partner W.B. Patterson, a construction supervisor. It was then that Doyle received his first major commission: a ten-story addition to the Meier & Frank department store. Originally, he designed the addition to match the old building but the owner of the store talked Doyle into changing the design to match the white terra cotta commercial palaces found in Chicago. Identical Doyle-designed additions were built in 1915 and in the early 1930s to complete the present block. This building is listed in the National

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Register of Historic Places.

For the next ten years, Doyle's office had a dominant influence over Portland's downtown skyline. He produced buildings such as the Selling Building, 1910; the Oregon Hotel (Benson Hotel), 1911; the Central Public Library, 1913; the Northwestern National Bank (American Bank Building), 1913; the Morgan Building, 1913; Pittock Block, 1914; and U.S. National Bank, 1917 and 1925.

Doyle's office went through a number of corporate name changes during this period, first to include Patterson and then to include engineer James G. Beach. Beach, a son-in-law to Simon Benson, had become a partner at the time the Oregon Hotel project began. By 1915, both Patterson and Beach had both left the office and Doyle began operating under his own name.

Of Doyle's designs during this early period, the Benson drinking fountain has been one of the most influential. Northwest Magazine states that "a Benson fountain is an epitome in miniature of Doyle's design talent: wholly practical, timeless in its traditional motif, and a balanced, tasteful work of art." These bronze fountains, first designed in 1913, are still being cast today for the city for new locations.

On his own, Doyle's designs continued to influence Portland's skyline. Buildings such as the Broadway Theater, Portland's grandest of the time; the Terminal Sales Building, 1926; the Bank of California Building, 1926, and the Public Service Building, 1927 are among these. Outside of Portland's center city Doyle designed the shingled beach cottages of "Lakecliff," which is west of Hood River, and some of the Tudor-style buildings on the campus of Reed College.

Doyle died in 1928 just as the long building boom was about to end, but not before he had made a permanent mark on Portland architecture. As a result of his apprenticeship with Whidden & Lewis, classroom training at Columbia, and travel in Europe, Doyle had become a master at designing buildings in the classical architectural styles. His love of traditional design, however, did not include traditional building materials; for instance, the Benson Hotel, American Bank Building, and Morgan Building all featured the popular new building material of the time, glazed terra-cotta. Most of Doyle's buildings have survived to this day and it is fair to say that no one else has had such a lasting or widespread effect on Portland's city scape.

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WILLIAM L. MORGAN

The Morgan Building is named for William L. Morgan, its principal developer. Morgan was born in Guthrie, Kentucky on April 21, 1866. Shortly thereafter, the family moved to a farm in Montgomery County, Tennessee, where he attended school. At the age of 20, he left his family farm for Memphis, where he was employed as a collector by a mercantile house. In 1890, he started working in the insurance business, employed by Metropolitan Life as a solicitor. A year later, he moved to Nashville and then to Brooklyn, New York. In 1896, he took an opportunity to be the district manager of Pacific Mutual Life, arriving in Portland on August 13th. Morgan remained with Pacific Mutual until 1904, when he went into business himself, selling insurance, real estate and construction. During this time, Morgan was also attending the University of Oregon's law school, graduating in 1903.

Morgan built what is generally recognized as Portland's first apartment building. The Jefferson Apartments, located at 16th and Jefferson, was a 12-apartment structure built in 1904. In total, Morgan developed over 40 apartment structures. Notable apartment houses included the Fordham, Hanover, Knickerbocker, St. Francis, Hanthorne, Columbian, St. Clair, Cecilia, Willington and Grandesta. Morgan also developed a half dozen office buildings. Typically, the company managed the properties after construction. Apart from the Morgan Building, Morgan developed over \$3 million in apartment and office complexes, all self-financed.

In addition to his real estate activities, Morgan was the sole owner of the Morgan-Atchley Furniture Company. He was a member of the Shrine, the Elks, Kiwanis and numerous country clubs.

In 1917, however, Morgan found himself far in arrears. With assets of \$185,000 and debts of \$392,000, he declared bankruptcy. Shortly thereafter, he left Portland for Detroit and then later Lorain, Ohio where he continued in construction and real estate development. In 1924, he returned west, first to Los Angeles where he formed the Apartment Building Company and then back to Portland the following year where he teamed up with W. S. Dinwiddie. His first, and only major, project upon returning to the Rose City was the Powers Furniture Company warehouse. In 1928, Morgan died suddenly of a heart attack at the age of 61. He was survived by his wife, the former Kate Wilder of Memphis and their four children.

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HISTORY OF TERRA COTTA IN PORTLAND BUILDINGS

There are different types and uses of glazed terra cotta. Portland office buildings generally used architectural terra cotta. This type is a design of hollow blocks of baked clay hand-pressed into molds and used to decorate the exteriors of buildings. Most of the terra cotta buildings are found in the downtown core of the city, but there are also residential and institutional examples outside the city center. These buildings were constructed in Portland from 1905 to 1930 and the Morgan Building is a strong example of the use of decorative terra cotta.

Although dating back centuries, architectural terra cotta became popular as an overall facing in the 1890's, with the first example in Chicago. Use of terra cotta in Portland commercial buildings started around the same time. The period between 1907 and 1920 was the main period when large commercial type in downtown Portland were finished in this manner. The popularity of glazed terra cotta resulted from the popularity of steel framed skyscrapers; these large commercial structures needed a protective, yet lightweight and economical facing. Terra cotta answered these needs. Molded and glazed, it gave the architect an economical, creative source for decorative exterior treatments.

Architectural terra cotta is of hard-baked, fine-grained clay. It is similar to brick, but made of a finer grade of clay and fired at a higher temperature. Generally, it is manufactured in hollow blocks, 4 inches deep with faces typically 12x18 inches.

Given the decorative nature of the facing, terra cotta ornamentation begins with a set of shop drawings translated from the architect's drawings. These drawings outline each individual piece of terra cotta, with details including how it is to be secured. From the drawings, sculptors employed by the terra cotta firms make plaster and clay models; the plaster for the main body and the clay for the detail. In interpreting the relatively simple shop drawings, the model makers supply their own sense of proportion, scale and texture to any ornamentation. In addition to the detailing required, terra cotta firms must also plan for shrinkage when the clay is baked; shrinkage varies according to the clay used but could be as much as 10%. From the models, the manufacturers create plaster molds. From there, grog (ground-up, previously burnt clay) is added to the clay to control plasticity and firing behavior. The mixture is wetted, blended, aged up to 24 hours and then hand-pressed into the molds. Carefully pressed, the clay is left in the mold for several hours. After this, the presser removes the clay and cleans off any imperfections. The terra cotta is then placed on a drying rack for about 24 hours. The piece is then glazed accordingly and fired. To

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allow the piece to warm and cool gradually, firing generally stretches from days to a week. Subsequently, the pieces are checked for size in the fitting room and shipped.

Although the manufacturer of the terra cotta for the Morgan Building is unknown, the dominant firm manufacturing handmade architectural terra cotta for the Portland market was Gladding, McBean and Co. of San Francisco. In the 1880's, Charles Gladding, visiting from Chicago, convinced his Midwestern partners to establish a plant in Lincoln, California after sending them samples of the clay. Initially, Gladding, McBean and Co. manufactured sewer pipe, but almost immediately began producing architectural terra cotta for buildings in Portland and elsewhere on the west coast. Other terra cotta firms active in Portland during the period were N. Clark & Son and Washington Brick, Lime & Sewer Pipe Company.

Masons installed the terra cotta from scaffolding while working from drawings. They attached the terra cotta to the building's skeleton using metal anchors. Generally, anchors were made of wrought iron before 1930. Preservation of such terra cotta is often difficult as water seeps in and eventually rusts the anchors; the weathering eventually explodes the terra cotta. Once in place, the masons would saturate the terra cotta with water, rake out the 1/4 inch joints about 1/2 inch and point.

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The Oregonian

The Oregon Journal

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Morgan Building
Name of Property

Multnomah, OR
County and State

10. Geographical Data

Acreege of Property less than 1 acre (0.46 acres) Portland, Oregon-Washington 1:24000

UTM References

(Place additional UTM references on a continuation sheet.)

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See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title John M. Tess, President

organization Heritage Investment Corporation date November 15, 1995

street & number 123 NW 2nd Avenue, Suite 200 telephone (503) 228-0272

city or town Portland state OR zip code 97209

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

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

Property Owner

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

name Morgan Park, Inc.

street & number 720 SW Washington Street, Suite 330 telephone (503) 226-7025

city or town Portland state OR zip code 97205

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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VERBAL BOUNDARY DESCRIPTION

The Morgan Building is located on Lots 1, 2, 7 and 8 of Block 213, Portland, Multnomah County, Oregon.

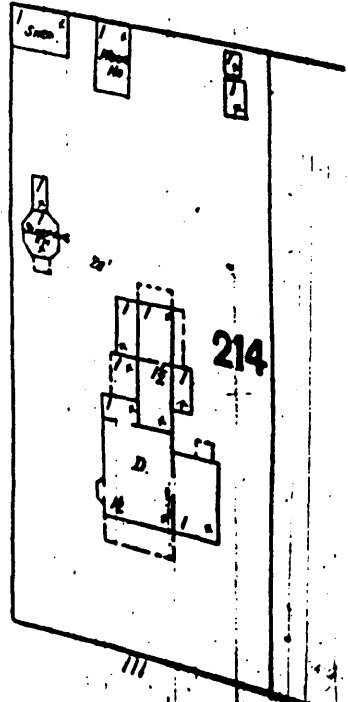
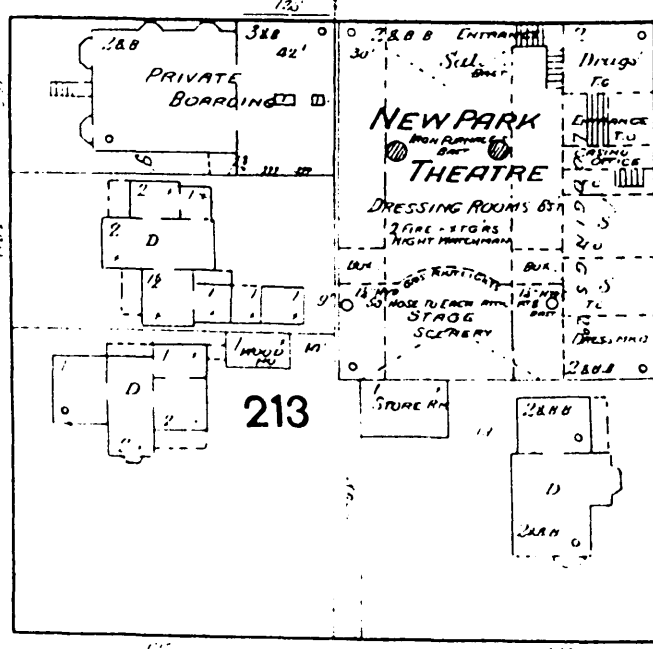
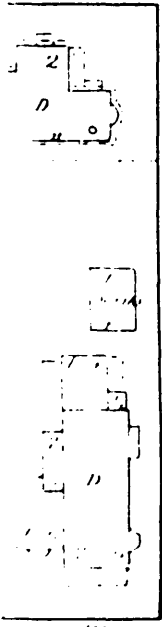
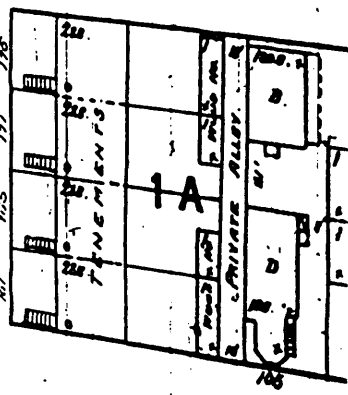
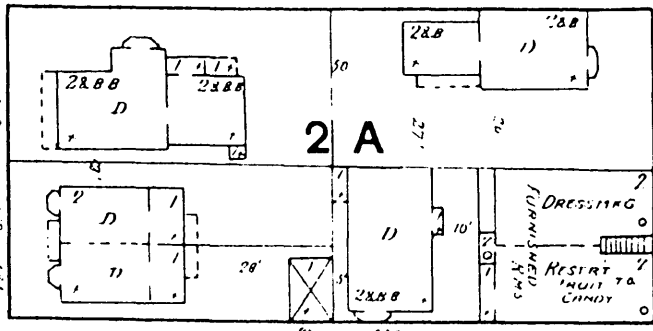
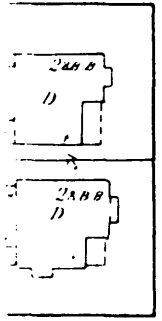
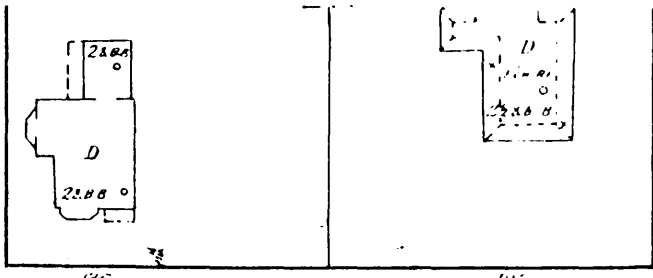
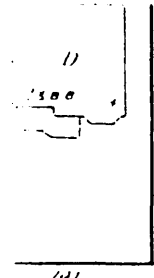
BOUNDARY JUSTIFICATION

The boundary is the legally recorded boundary lines for the building for which National Register status is being requested.

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ALDER ST

4" W PIPE



113

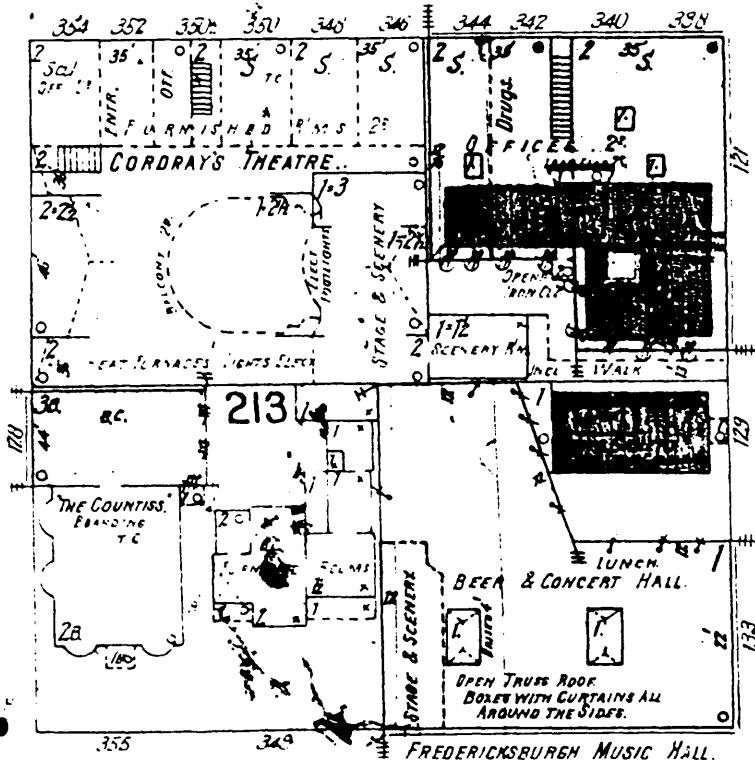
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CUSTOM ISLANDS

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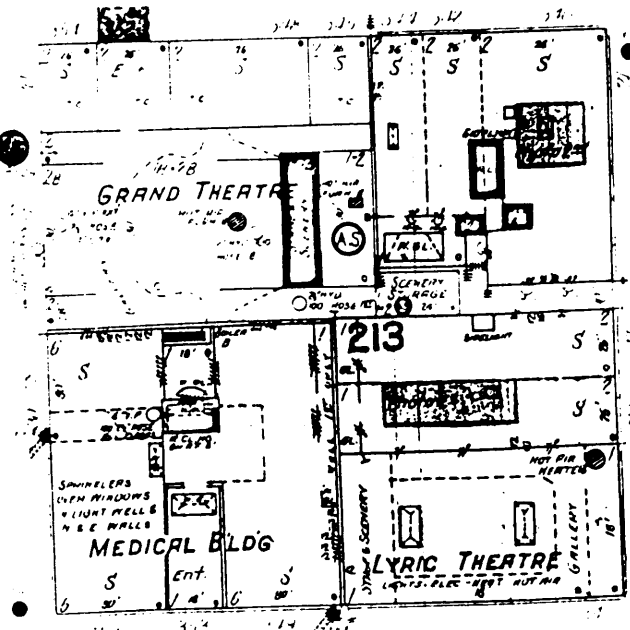
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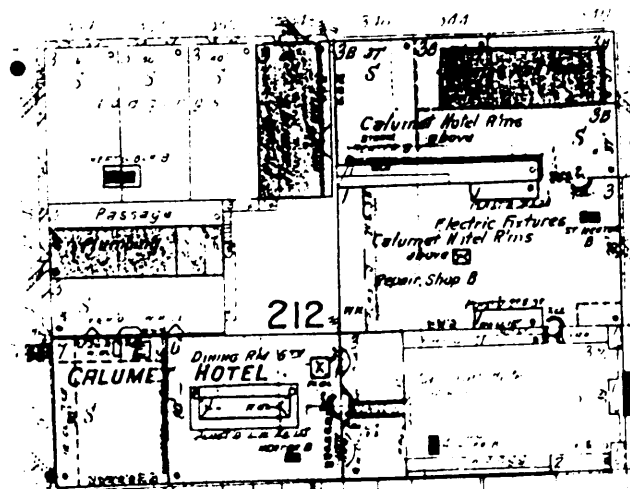
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See Volume One

WASHINGTON



ALDER



ST.

See Volume One

60 S.W. WASHINGTON

MORGAN BLDG



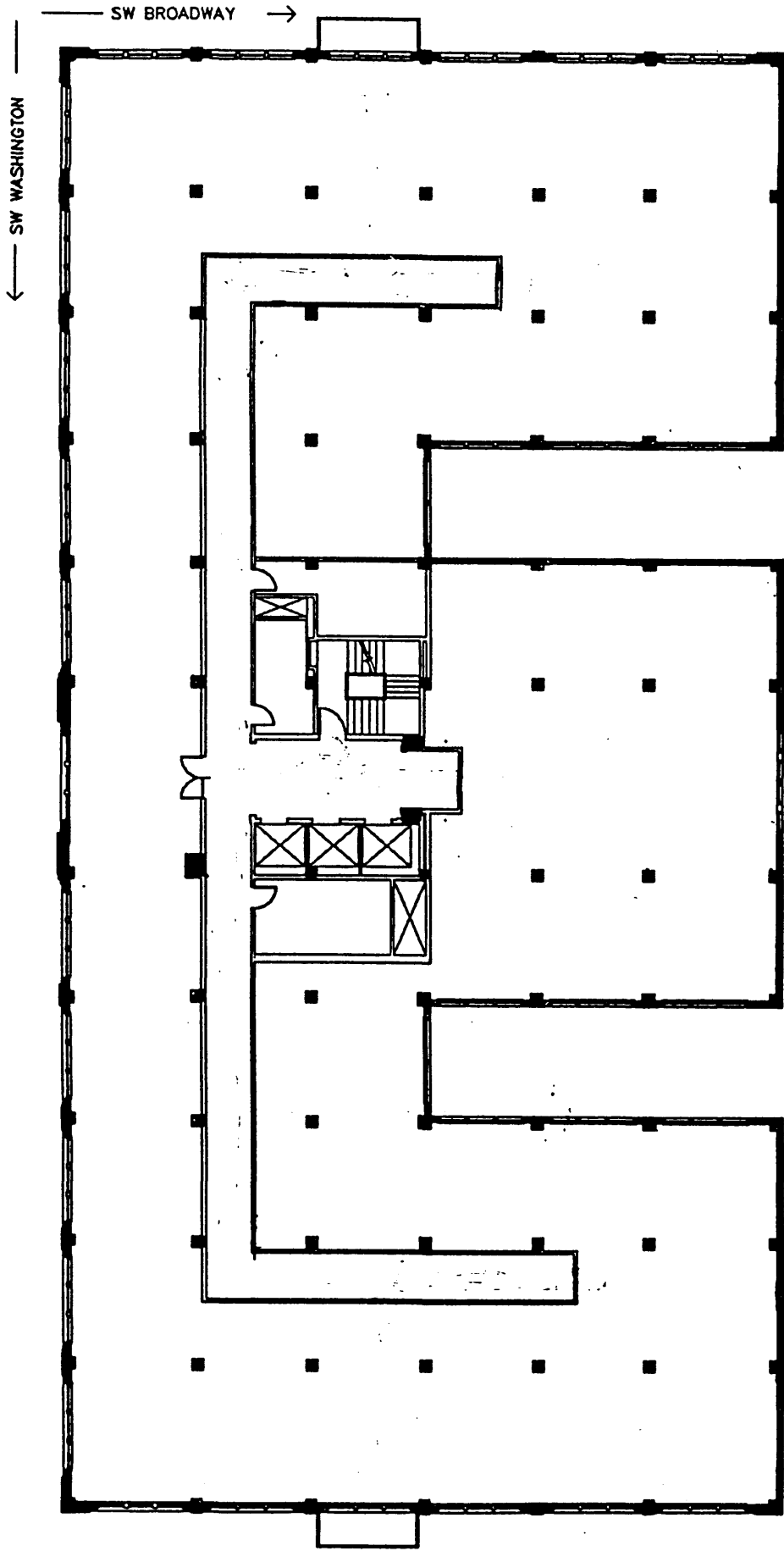
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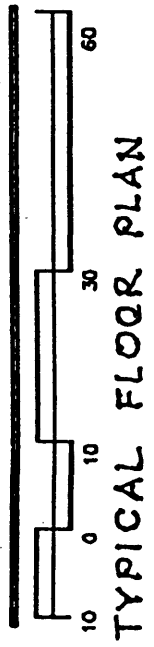


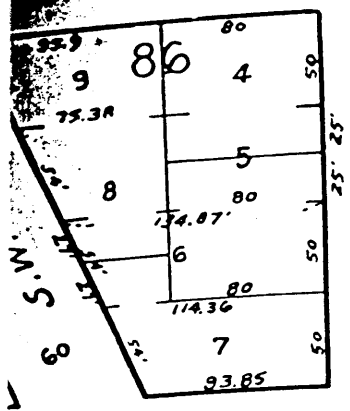
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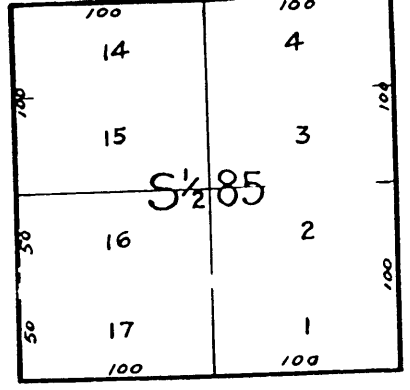
THE MORGAN BUILDING

MORGAN PARK PROPERTIES, INC.

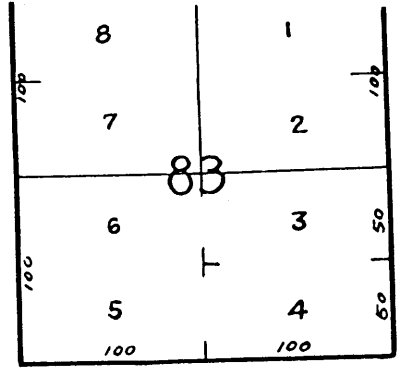




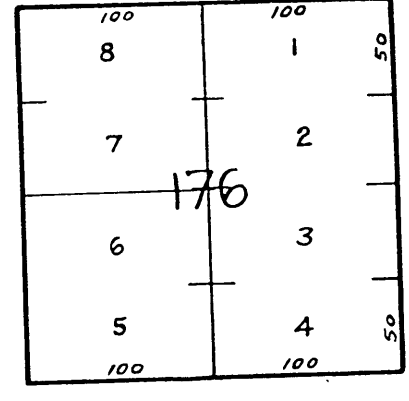
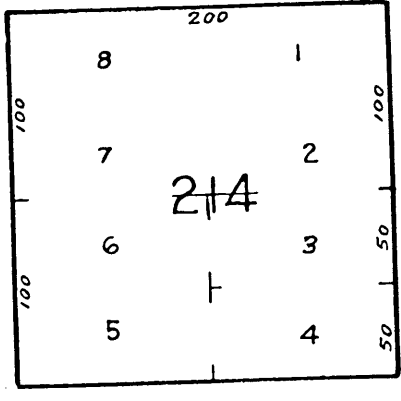
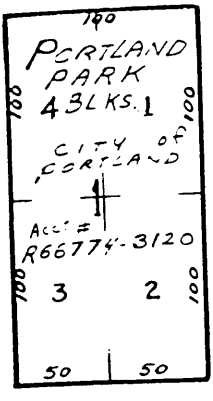
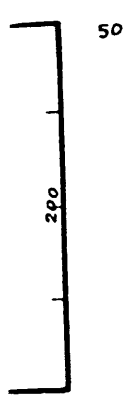
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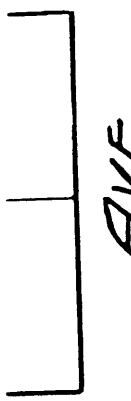
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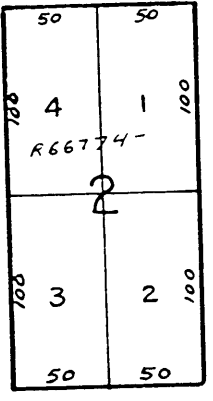
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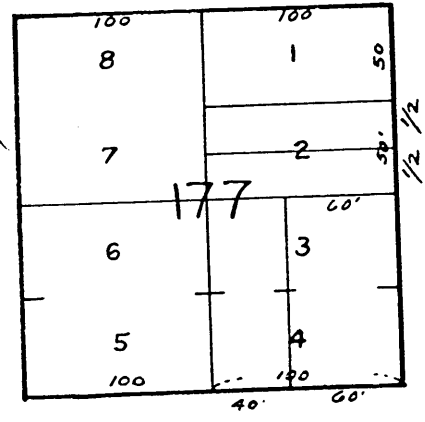
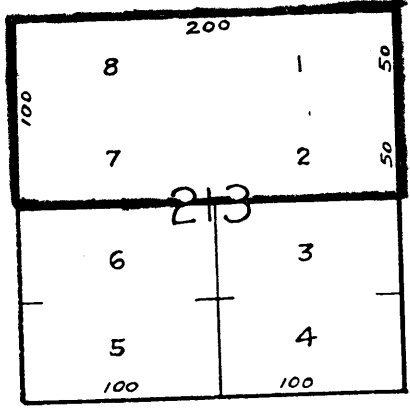
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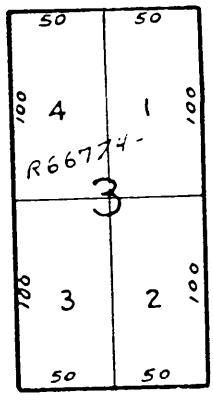
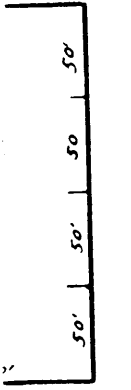


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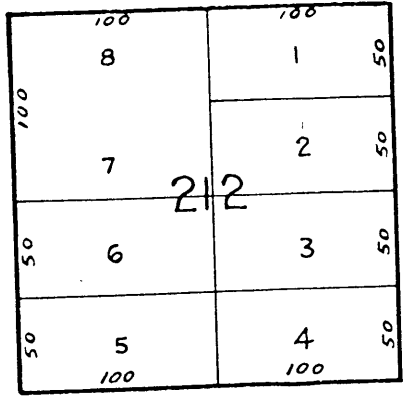


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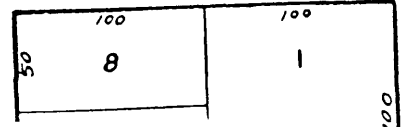
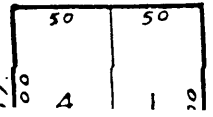
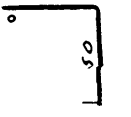
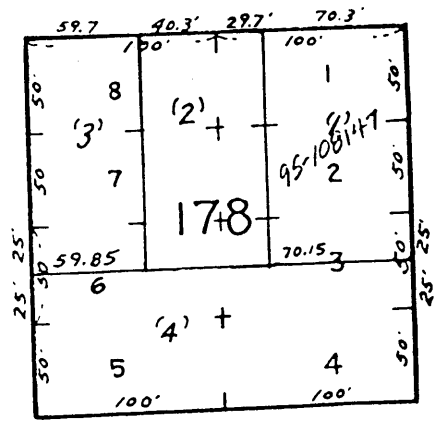


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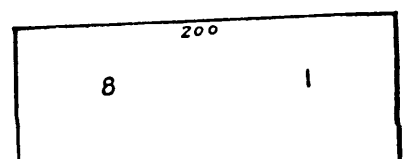


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BROADWAY



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