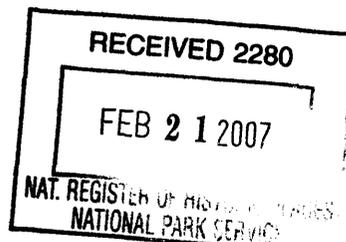


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United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instruction 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 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 Baruh-Zell House
other names/site number _____

2. Location

street & number 3131 SW Talbot Rd. not for publication
city or town Portland vicinity
state Oregon code OR county Multnomah code 051 zip code 97201

3. State/Federal Agency Certification

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

[Signature] Signature of certifying official/Title - Deputy SHPO Date 2-15-07

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 [Signature] Date of 4/5/2007

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NARRATIVE DESCRIPTION

The Baruh-Zell House is located at 3131 SW Talbot Rd. in Portland, Oregon. It was exactly designed by noted architect Herman Brookman. The symmetrically arranged house is set on a lushly landscaped, steeply sloping lot on a quiet street opposite Council Crest Park, in the hills of southwest Portland. The house is in the Tudor Revival style, with its main elevation exhibiting the "H"-plan of a 17th century English cross-wing farmhouse. Constructed of red Roman brick on a concrete-block foundation with a cedar shingle roof, the house has two stories with a daylight basement and 5,244 square feet of finished living space.

The house, considered one of Herman Brookman's best, has many of his signature elements. The recessed entry, curving walls, wood casement windows, ornamental ironwork, and rich detailing are all hallmarks of Brookman's work. Brookman is well known for his architectural skill, unique and well thought out plans, attention to detail, and unique blend of traditional and modern elements. The Baruh House is an excellent example of this.

Constructed in 1937, the Baruh-Zell House retains a very high degree of integrity. The most significant changes to the house are in the landscaping, which was redesigned by the noted landscape firm of Huntington and Kiest in 1992-1993 for the Zell family. The interior remains virtually unchanged with the exception of the kitchen, which was renovated in the early 2000s.

Setting

The Baruh-Zell House is located in the established and affluent Portland Heights neighborhood. The neighborhood is characterized by its winding roads, lush green hills, and large, well tended homes. The Baruh-Zell House is set at about 830 feet elevation and faces south. The hill slopes down to the north and up to the south, culminating at the peak of Council Crest Park at about 882 feet elevation.

The house is set on a rectangular-shaped lot located on the north side of SW Talbot Rd., a quiet street with no sidewalks. It is flanked on either side with houses, but these are screened by lush vegetation. The majority of development of the Old Orchard Highlands subdivision, located to the north, is virtually invisible from the house due to its higher elevation and the significant amount of mature landscaping.

The existing landscaping was designed by the firm of Huntington and Kiest in 1993. The lot was originally steeply sloped toward the rear of the house with an essentially flat front yard. Landscaping was not elaborate. There was a rose garden where the current rose garden is, but it was not configured as it is now. The rear yard was a steep hill planted with grass fringed by trees and flowering shrubs. When the house was built, the immature trees at the north end of the yard afforded spectacular views, now obscured. When Huntington and Kiest terraced the lot in 1993, they

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preserved many of the mature shrubs and trees, especially the rhododendrons and other flowering shrubs and conifers at the edges of the property. The steep slope is now terraced from the street level down to the north. The front yard is flat, with a brick walkway from the street to the front door. The walkway from the street steps down approximately three feet to a brick courtyard enclosed by a low brick retaining wall and the walls of the house.

The front lawn is bordered by mature shrubbery. There is a formal rose garden with raised beds and brick paths on the east end of the lawn in front of the garage. The driveway runs along the east property line.

The rear yard is steep but divided into several terraces. The entire property is enclosed by lush vegetation, which effectively screens out the neighboring properties. A narrow flat terrace is at ground level with the basement. A wood deck staircase is located along the eastern edge of the property, accessing the lower terraces of the yard. Approximately midway down is a garden pavilion constructed in 1993 during the Zell family's occupancy.

Below the pavilion the path curves to the west toward a small lawn and a deck tucked into the northwest corner of the lot. A secondary path leads from this deck up to the house along the western edge of the garden.

The garden pavilion, designed by Huntington & Keist for the Zells, is approximately 12-by-12 feet in dimension with a hipped roof. It consists of a single room with windows on all sides, a fireplace and a small half-bath. A balcony overlooks the garden to the north.

Plan

The Baruh-Zell House is two-and-one-half stories with a daylight basement opening to the north. It contains 5,244 square feet of finished living space on three floors. The plan consists of a roughly H-shaped volume with an attached rectangular volume extending from the southeast.

The primary elevation of the house faces south toward SW Talbot Rd. The house has a gabled roof with a cross-gable at the east and west ends of the main roof. A side gambrel roof with a front facing gabled dormer covers the garage wing.

Exterior

The exterior of the Baruh –Zell House is sheathed in red Roman brick with a prominent cedar shingle roof. The main (south) facade is symmetrical and rather austere in its simplicity of detail. The entrance is centered in a sunken courtyard. It is recessed within curving walls and covered with a distinctive copper metal canopy. Windows flanking the entrance have decorative wrought-iron grilles.

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The remainder of the windows on the main facade are paired wood casements with three horizontal lights. On the front of the cross gables, the windows are stacked and set in decorative brick panels, each topped with a segmental arch.

The attached garage wing breaks the symmetry of the eastern end of the facade but is fairly unobtrusive. It has a side-facing gambrel roof with a front gable dormer. The two-car garage is accessed from the driveway along the east property line. The garage door is on the east side of the garage wing. Beside the garage door is a service entrance with a small flat metal canopy. The second story of the gambrel, facing east, is sheathed in painted cedar shingles. A ribbon of five casement windows is set in this gable end.

To the north of the garage wing on the east elevation is a small deck attached to the kitchen. A one-story, shed-roof bay extends from the kitchen and contains a ribbon of four casements. The shed roof of the bay has a skylight. To the north of the small bay is a one-story quarter-round bay with a conical roof. It has six casement windows. The second story on this elevation is clad in cedar shingles, and curves in to the main gable extension wall.

The north, or rear, elevation is three-and-one-half stories in height including the daylight basement. It is asymmetrical. The two gables are clad in Roman brick, but the center flanking gable section is sheathed in shingles on the second story. The eastern gable end contains stacked ribbons of three casement windows separated by a decorative wood panel. The center section of this elevation has a concrete basement-level extension with arched, glazed doors and a flat roof. The northwest corner of this section curves back to the main wall of the house. The flat roof contains a terrace and has concrete knee walls separated by wrought iron panels. An exterior staircase with a wrought-iron rail extends along the curving wall from the terrace to the basement level. Wood doors on the first story access the terrace. The second story of this section overhangs the terrace by approximately three feet. Asymmetrically set casements mark the second story.

The western section of the rear elevation has a rectangular one-story bay containing a ribbon of six casement windows on the first floor. The second floor has a slightly recessed set of three casement windows.

The west elevation of the house is dominated by a massive brick chimney flanked on the first and second floor by paired casement windows. The huge chimney narrows at the roofline by means of a small brick gable, from which rises a tall chimney.

Interior

The interior of the Baruh-Zell House is marked by precise attention to detail and an appealing flow of generous and intimate spaces. The mahogany front door opens into a linear gallery, which connects

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the two wings of the house. Directly opposite of the door is a set of three segmental-arched French doors overlooking the rear terrace and the garden beyond. The gallery has a low ceiling and is paneled in vertical mahogany boards, offering a comfortable transition from the outside to the inside of the house. To the west of the front door are a coat closet and a unique powder room with a lancet-shaped plan.

At the west end of the gallery is the spacious living room, which is simply appointed with plaster walls and ceiling. A restrained mahogany mantle frames the fireplace centered on the western wall. Paired casement windows flank the fireplace and are centered on the south wall. The north wall is marked by a rectangular bay containing six casement windows.

To the east of the front door is the main staircase. Located so as not to be the main focus of the gallery, the staircase is somewhat narrow. Nevertheless, it is thoughtfully detailed, set into a rounded tower with smooth plaster walls topped by a half-dome. The mahogany rail has turned balusters.

Tucked in behind the staircase is a small but exquisitely detailed study. This room is paneled in warm horizontal mahogany board paneling, which hides cabinetry in the north wall. Two walls have floor to ceiling built in mahogany bookcases. One bookcase once contained a built-in fish tank. The northeast corner of this compact room has a tiny but dramatic corner fireplace with a rounded hearth and a polished copper hood that matches the design of the distinctive copper metal canopy over the front entrance.

At the east end of the gallery are glazed, folding French doors leading to the dining room. The south wall of the room is marked by raised mahogany paneling. Four of the panels conceal china cabinets. Casement windows overlook the garden and terrace.

The kitchen is accessed from a vertically paneled mahogany pocket door in the eastern wall of the dining room. The kitchen has been completely updated within the confines of its original footprint. Between the dining room and the main kitchen area is a breakfast area, detailed with a curving wall of casement windows behind a built-in bench. Beyond the breakfast room is the main kitchen area, which is spacious but contains no original fabric.

In the southeast corner of the kitchen is the service stairs to the second floor. It leads to a suite of two small rooms and a bathroom originally used by the household staff. These rooms are simply detailed but match the main bedrooms.

From the service hall a door leads to a large bedroom now used as an office. This room is roughly "T"-shaped, with a bank of windows on the east end. A small room, off the northeast corner, probably originally a bathroom, now holds a wet bar hidden behind a swinging bookcase.

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A door at the west end of this room leads to the main hall. The three main bedrooms all have tray ceilings and painted woodwork. A bedroom is located in the northeast corner. It adjoins a bathroom which also has a door to the hallway. The master suite is located on the west end of the house. From the hall one passes through a spacious dressing room with built-in wardrobes and a dressing table flanked by leaded-glass casement windows. At the south end of the dressing area is the full master bathroom. A door in the north side of the dressing room enters into the master bedroom, which is spacious but simply appointed, with built-in closets along the north wall and a fireplace centered on the west wall. Windows overlook the garden on three sides.

The daylight basement of the Baruh-Zell House is mostly finished, and opens out to the garden level to the north. A staircase under the main stairs leads to a hallway located directly under the first floor gallery. At the west end of this gallery is a large room, originally a playroom for Babette Baruh, which has been converted to a home theater. A fireplace is located on the west wall, but no original fabric exists in this space. To the south of the hallway is a small workroom hidden behind a swinging bookcase. This bookcase is not original and probably dates to the Zell's period of ownership. To the north of the hallway is a room located under the first floor terrace. It has a curving wall in the northwest corner, and arched French doors opening to the garden. To the east of this room is a small kitchen. At the east end of the basement is the laundry and sewing/crafts room, which has a curving wall of casement windows matching that of the breakfast area above it.

Alterations

The Baruh-Zell House has a very high level of integrity. The most significant alterations occurred in within the last fifteen years. The landscape was redesigned and the garden pavilion constructed in 1993 by the landscape architecture firm of Huntington & Kiest for the Zell family. The kitchen was modernized in the early 2000s within the footprint of the original kitchen. No other major alterations to the house are evident.

Baruh, Leo and Olga, House
Name of Property

Multnomah County, Oregon
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

1937

Significant Dates

1937

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

N/A

Architect/Builder

Brookman, Herman, architect

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
 - University
 - Other
- Name of repository: _____

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STATEMENT OF SIGNIFICANCE

The Baruh-Zell House is significant under Criterion C as an excellent example of the masterful work of architect Herbert Brookman. Constructed in 1937, the symmetrically arranged Tudor-style house is set on a maturely landscaped, steeply sloping lot on a quiet street. The recessed entry, curving walls, wood casement windows, ornamental ironwork, and rich detailing are all hallmarks of Brookman's work. Brookman is well known for his architectural skill, thoughtful plans, attention to detail, and unique blend of traditional and modern elements. The Baruh-Zell House is an excellent example of Herman Brookman's residential design, and retains many of his signature elements reflective of his attention to detail and fine craftsmanship.

Architectural Transition: From Traditional to Modern Styles

In the last decades of the nineteenth century, architects such as Brookman's first firm of Allbro and Lindeburg designed landmark period houses for wealthy clients. These architects stressed correct historical interpretations of European styles. After the turn of the century, American house design was dominated by the Craftsman style popularized by Gustav Stickley. Beginning in the early twenties and thirties, a new wave of modernism appeared, which was a recollection of the original traditional styles but simplified and modernized primarily due to new technology that was available. Before the turn of the century, the original traditional European styles, such as the Tudor, were built exclusively of masonry, often with elaborate patterns of brickwork. These homes were typically on a grand scale, and out of reach for most but the wealthiest Americans. Most American homes were constructed of wood. However, in the early 1920s "inexpensive techniques were perfected for adding a thin veneer of brick or stone to the exterior of the traditional balloon framed house. Soon even modest cottages began to mimic, in brick veneer, the masonry facades of old world landmarks."¹

Hawkins and Willingham in their *Classic Houses of Portland*, describe a trend in the 1920s and 1930s which ultimately led to the Moderne, International and Northwest styles. They describe this as a transitional period, where Portland's residential architects like Herman Brookman, Morris H. Whitehouse, Richard Sundleaf and Sutton, Whitney and Aandahl explored traditional architectural forms with a greater simplification and minimal ornamentation. Hawkins and Willingham attribute specific definable stylistic characteristics to this transitional period including exterior finishes of brick or horizontal flush siding with streamlined horizontal accents, windows which are small in scale and where trim is minimal, and the use of a front porch has disappeared. Front entrance doors are recessed with a highly stylized modern pediment above the door. Hawkins and Willingham have attributed this style to the Baruh-Zell House, which exhibits many of these characteristics.²

¹ McAlester, Virginia and Lee. *A Field Guide to American Houses*. (Alfred A. Knopfman, New York. 2005) P320.

² Hawkins, William J. III and William F. Willingham, *Classic Houses of Portland: 1850-1950*. (Timber Press, Portland, OR; 1999) pp 483-501.

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Louis Sullivan stated in his *Ornament in Architecture* (1908): "...I should say that it would be greatly for aesthetic good if we should refrain entirely from the use of ornament for a period of years, in order that our thought might concentrate acutely upon the production of buildings well formed..."³

Brookman's Baruh-Zell House, while primarily exhibiting many characteristics of the basic Tudor style and form, was not traditionally Tudor. The Baruh-Zell House exhibited characteristics of the transitional nature of domestic architecture during this time period, where ornamentation was simplified or removed, revealing the essential form of the traditional architectural style.

In the case of the Baruh-Zell House, while the Tudor style is evident in the house form and materials, the primary facade appears traditional and formal. It is so restrained in ornament as to appear austere, giving the form the utmost of importance. The lack of ornamentation and the inclusion of such forward thinking elements as curved walls at the entrance, mark this as a transitional house. In contrast to the formality of the facade, the rear of the house is asymmetrical and rambling. It has several intersecting parts, curving walls, and less formal materials, such as wood shingles. The casement windows are larger and more modern looking. The overall impression from this side is more contemporary and informal, although elements for the sake of ornamentation only are still at a minimum. It is obvious that this house was meant to be seen from the front, where visitors would be impressed with the restraint of the facade. The rear elevation appears to be more subject to needs of the interior, where function dictated the placement of many elements.

The interior of the house is anything but austere, although there is still the sense that every element was well thought out and designed. Public spaces, such as the living room, gallery, and dining room are located to take advantage of the view out the back of the house. More private areas, such as the kitchen and the study, are placed toward the front of the house. Woodwork in the house is abundant and adds warmth and richness to the atmosphere, but is not traditional. The gallery features vertical mahogany paneling, and the study has distinctly modern-feeling horizontal paneling. The dining room also has mahogany paneling, but in this more formal space, it is a more traditional raised panel style. Overall, one is aware when visiting the Baruh House that it is a uniquely designed house. It is transitional, but has none of the awkwardness that can accompany houses bridging the traditional and the modern. Instead, the house seamlessly melds the comfort and warmth of the old with the freshness and surprise of the contemporary.

In comparison, Irving Gill's Dodge House, in Los Angeles, California, was an illustration in a lack of ornamentation, however it was not transitional in style. Like Brookman, Gill's craftsmanship was that of simplification. The Dodge House, now demolished, was constructed in 1914-1916 for Walter Luther Dodge and was a key work in the development of American domestic architecture. The Dodge House had elements such as the stripped wall and the frameless window. The walls were concrete and the

³ Jordy, William H. *Progressive & Academic Ideals at the Turn of the Twentieth Century*. (Oxford University Press, NY; 1972) p246.

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form was long and horizontal. Gill's Dodge House led domestic architecture toward the Modern age. As he said in his essay published in the *Craftsman* in 1916: "*Any deviation from simplicity results in a loss of dignity. Ornaments tend to cheapen rather than enrich, they acknowledge inefficiency and weakness. A house cluttered up by complex ornament means that the designer was aware that his work lacked purity of line and perfection of proportion. So he endeavored to cover its imperfection by adding on detail, hoping thus to distract the attention of the observer from the fundamental weakness of his design.*"⁴

Like Gill, Brookman explored new forms of architectural expression. In his Kenneth Eckert House (1935), Brookman added strong horizontal bands of flush siding, each separated by a trim board. These details had the effect of producing a strong horizontal form. With the addition of the low hipped roof, Brookman's Eckert House was one of the first of its kind here in Portland during this time period, which led the way toward a more modern, horizontal style.

Herman Brookman

Herman Brookman was born in 1891 in Brooklyn New York. He was the son of Jewish immigrants and was raised in Brooklyn. Brookman's first job was with the New York firm of Allbro and Lindeburg. They specialized in building estates and mansions for wealthy Long Islanders. Brookman worked for the firm from 1909-1915. He was able to tour Europe in 1922 until he was contacted by Lloyd Frank, an owner of Meier and Frank department store, to design his house on a sixty-acre property south of Portland.

In 1923, Frank arranged for Brookman to come west. Fred Baker, a lighting specialist who designed most of the fixtures for Brookman's projects remembers: "He was partial at the time to the East, knowing what was available here and he was skeptical too about what I could produce in the way of lighting fixtures in Portland."⁵ Brookman believed that architecture was an art. Form, beauty, perfection and order were very much at the core of his forty-year practice in Portland. Baker further explains: "The good architect like Brookie who had learned and was trained in the styles of old classic ornament could select and simplify authentic ornament. He could temper design while the bums and slops would ruin it."⁶

Brookman completed the M. Lloyd Frank project on Palatine Hill in 1924. Many of his colleagues believed that the Frank house was a masterpiece of design. Portland architect Saul Zaik calls the

⁴ Ibid, pages 257-258.

⁵ Van Cleve, Jane. *Brookman Designed with Passion*, Willamette Week, 19 April 1976 p9 c1

⁶ Ibid

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Frank estate a small masterpiece: "All architects have the quest for making something perfect. I think Brookman came close to that with Frank's house."⁷

Another significant project he worked on was the Temple Beth Israel, which he began in 1927. The congregation also hired the firm of M.H. Whitehouse and Associates and the architect Harry Herzog, a member of the congregation. This arrangement was especially difficult for Brookman, who preferred to work alone. Brookman began to gain a reputation for being difficult to work with. He insisted on control, and would make corrections and ask for re-orders of materials if he didn't get precisely what he was looking for. Despite these difficulties with his temperament, Brookman developed a reputation for having a remarkable sensitivity to detail and craftsmanship. An architect named Wilmsen worked on several projects with Brookman, including the Pharmacy building at Oregon State University and consulted with Brookman on the long-range master plan for the formal mall of the state capitol building. Wilmsen says of Brookman: "I'll bet you that if there was a bird house on the Frank Estate," Wilmsen grins, "It was designed by Herman Brookman. Herman Brookman designed."⁸ Herman Brookman was an artist as well. He enjoyed rendering as well as painting landscapes. Brookman had an office downtown until about 1940 when he decided to work out of his home. Brookman went on to practice in Portland for almost thirty more years, working out of his home, where he lived with his wife Sophie and their children.

Brookman did not work on many high-profile architectural projects, but with the projects he did work on he explored new design and forms. As Hawkins and Willingham stated: "*By the mid-1930s, Herman Brookman, of all the Portland architects, had explored the furthest in developing new forms of architectural expression.*"⁹ He primarily designed many single-family residences, especially in the Portland Heights neighborhood where the Baruh's eventually hired him to design their home. Brookman completed almost half of his single-family projects in the Portland Heights area of Portland. Gene Westburg, who worked for Brookman from 1953 to 1955 recalls: "Everything was designed in those days. They didn't have catalogues then. Much of his sources were from the East but he had a style with some Northwest flavor, though always more elaborate. Basically, he worked in a Georgian style, but with innovations."¹⁰

Brookman served as Treasurer of the Oregon Chapter of the American Institute of Architects from 1933-1935. He became Vice President in 1937, then Director in 1941. He was elected Director again from 1944-1946, and from 1951-1953. In 1950 he was elected Chapter President of the local AIA.

⁷ Ibid

⁸ Ibid

⁹ Hawkins, William J. III and William F. Willingham, *Classic Houses of Portland: 1850-1950*. (Timber Press, Portland, OR; 1999)

¹⁰ Pintarich, Paul. *Brookman: Masterworks Remain*. *Oregonian*. June 6, 1974. Sec. 2 p14, c5

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Brookman became a Fellow of the AIA in 1951. He retired to California in 1968, where he died in November of 1974.

Comparative Analysis

Herman Brookman was a prolific designer of houses in Portland, primarily for affluent clients. His designs are scattered throughout Portland, but the largest concentration of his houses are in the Southwest Hills area of the city. Brookman currently has three structures on the National Register of Historic Places: Fir Acres (Lewis and Clark College), the Commodore Hotel, and the Temple Beth Israel. Additionally, nineteen of his structures are on the Portland Cultural Resource Inventory.

Brookman was known for his artistry and attention to detail, and he designed buildings in a number of styles popular when he practiced. From 1924, when he designed his first house in Portland, Fir Acres, the huge estate of M. Lloyd Frank, until about 1940, Brookman designed primarily in traditional revival styles such as Tudor and Mediterranean. After 1940, he began designing in more contemporary styles, such as Early Modern and Northwest Regional variations. Whatever style he worked in, no two Brookman designs were the same, each designed to suit the particular client and site he was working with.

Brookman had a number of signature elements, which are exhibited on many of his designs including the Baruh-Zell House. These include recessed entrances, curving design elements, casement and leaded glass windows, and masterful wrought iron work. His unique use of curving elements lent a modern air to his more traditionally styled houses. The Baruh-Zell House has curving walls at the recessed main entrance, and also on the north side in the breakfast room. The Lee S. Elliot House, located at 1475 SW Vista Avenue, has an unusual entrance portico with a three-part barrel vault roof. Many of his Modern style houses also employed curving surfaces. The Keith Gilbert Powers House, located at 287 NW Cumberland Road, has several curving walls evoking the Moderne style.

Another signature Brookman element was his use of decorative wrought iron. Nowhere is this more evident than in the Mediterranean style Harry A. Green House, at 3316 SE Ankeny, which has an elaborate wrought iron entrance gate complete with a peacock, and a gracefully curving interior staircase. Most of his other commissions had more restrained wrought iron elements, such as those on the Baruh-Zell House, where they were used sparingly for window grilles and terrace railings.

Brookman was partial to casement windows and used them on most of his designs regardless of style. In some cases, such as on the Baruh-Zell House, the Green House, and the Adrienne Arnsberg House, 1136 SW Davenport Street, three-light casements lent an air of modernity to traditional designs. Both the Baruh-Zell and Green Houses also exhibit leaded glass casements with colored glass jewels in selected windows.

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Although categorized as a Tudor-style house, the Baruh-Zell House is unique due to the modern touches given to it by Herman Brookman. Traditional Tudor style houses are typically asymmetrical, and frequently employ false-timbering in combination with brick or stone, steeply pitched gable roofs with catslides and wide bargeboards. While the Baruh-Ze; House exhibits some of these elements, it also has characteristics of the related Jacobethan style. This style can be symmetrical, is more likely to have brick masonry walls, and is generally more restrained than the earlier Tudor style. Based on an English farmhouse plan, the Baruh-Zell House is symmetrical with front-facing cross gables at either end of the facade. In this way it resembles the John G. Edwards House at 2645 SW Alta Vista Place, designed by A.E. Doyle.

Brookman designed the Leon Savaria House (1932) at 2960 SW Montgomery Drive, which is on lot 10 of the Old Orchard Highlands subdivision. This house is located on the south side of Montgomery Drive, tucked into the hillside. Brookman utilized a combination of Classical and Northwest style elements in this house, which was on a very difficult site. As Hawkins and Willingham stated about this house: "*The house's strong horizontal cornice has Classical precedents, but the interconnecting roof forms were new and inventive for the time.*"¹¹

The only other architect designed house located within the Old Orchard Highlands subdivision is located at 3000 SW Montgomery. This house is a more traditional Tudor house which was designed by Richard Sundeleaf and constructed in 1933 for John Veatch. This residence is sheathed in rough stone and has a steeply pitched roof with stucco and dark half timbering. It also has an irregular footprint with traditional leaded glass windows and a massive, large chimney. Due to the use of rough stone, the general sense of this house is that it was designed to blend into its natural environment. Also, the house is oriented away from the street, and is tucked into the hillside. Only the side (east façade) of the house is easily visible, along with a small Tudor styled detached garage. Interestingly, the landscape that Brookman painted for the Baruh's of their view from the house in 1937, shows a portion of the Sundeleaf house tucked away in the corner under the hill.

Brookman's Baruh-Zell House by contrast, was on the top of the hill, with little landscaping surrounding it at the time. It's symmetrical presence and utilization of Roman brick and minimal ornamentation facing the street proudly called this piece of architecture to be noticed. It is perhaps the setting of this residence which allowed it to be set apart from his other residential work of this scale. Certainly it wasn't of the scale of Menucha, which overlooked the Columbia gorge or Lloyd Frank's Fir Acres, but with the Baruh-Zell House, the setting allowed Brookman to utilize all of his skill and develop a design that set it apart. As Jane Van Cleve notes: "A Brookman building was well built. Finally, he liked to control "the total look", including the landscaping and incidental appointments."¹²

¹¹ Hawkins, William J. III and William F. Willingham, *Classic Houses of Portland: 1850-1950*. (Timber Press, Portland, OR; 1999), p 494.

¹² Cleve, Jane. *Brookman Designed with Passion*, Willamette Week, 19 April 1976 p9 c1

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Perhaps his house on 1475 SW Vista, designed for Lee S Elliot (1934) commanded a similar or even more grand view at the time, but this residence must primarily be viewed from the rear façade, and Brookman must have had many challenges designing a structure that would fit well on the site. The Elliot House is set upon a large stone wall and is high above the main arterial below and difficult to view easily. The Baruh-Zell House, by contrast, allowed Brookman to present the front façade of a beautifully crafted design, in a setting which allowed him the freedom to employ all the characteristics of a simplified, yet traditional design for the Baruh family, who were building their dream house up in Portland Heights.

The Baruh Family - Following a Tradition of Upper Income Jewish Families moving to Portland Heights

Most of Portland's earliest Jewish immigrant families tended to settle just south of the downtown, often living above their stores or near their places of employment. Initially South Portland was known as the "Jewish Ghetto". Geographically this area was from Harrison Street to Curry Street, going north and south, and from the Willamette to 5th, going east to west. There were Kosher markets, drugstores, deli's and bakeries. There were six synagogues and eventually even a community center, known as Neighborhood House.¹³ A number of Portland's most prominent Jewish families came initially from this early immigrant group: such as the Meier and the Hirsch families. The first Jewish congregation was organized in 1858 and the first synagogue, Temple Beth Israel was built in 1861 in the heart of downtown at SW 5th and Oak Street. In the later half of the nineteenth century, the more prosperous Jewish families moved closer to the north Park blocks, west up to Twelfth Ave. The Temple Beth Israel moved up to Twelfth and Main in 1889. After the turn of the century, the Jewish Community became dispersed. McCall explains: "Perhaps the most important single factor in the dispersal of the South Portland Jewish population was the growing use of the automobile."¹⁴ As the north Park blocks started to feel the pressure of commercial development, some of the wealthiest German Jews moved up to Portland Heights. For example, Max Hirsch built his Portland Heights mansion in the early 1920s on SW Prospect Drive. He had worked for Meier and Frank before starting the Hirsch-Wiess and White Stag Companies. The cities leading Jewish families soon followed Hirsch's lead and began locating up in the hills in upper income developments located in Portland Heights, Dunthorpe, Eastmoreland or Westover Terraces. Leo H. Baruh had initially lived in the present day Pearl district on NW Marshall. After Leo married Olga, they moved to several different homes, on Champlain Dr. and SW 16th Avenue before building their new house up in the southwest hills of Portland Heights.

Portland Heights and Old Orchard Highlands

¹³ MacColl, E. Kimbark. **The Growth of a City: Power and Politics in Portland Oregon 1915-1950.** (The Georgian Press; Portland,OR. 1979) P56, 57

¹⁴ Ibid, p61.

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Homes were being built up in Portland Heights in the late 1880s. Unfortunately early development was rather haphazard and lacked any significant planning. However, from its earliest development phase, Portland Heights benefited from efficient and accessible public transportation. Cable car service began in 1890, and the streetcar service began in 1908. Vista Avenue Bridge was constructed in 1926. The bridge provided a direct automobile link between upper Burnside Street and Portland Heights, replacing the old Ford Streetcar Bridge. MacColl explains: "...the affluent Portland Heights Association paid half of the construction costs, an arrangement that the city government happily accepted... The bridges opening also assured further development of Portland Heights as a prime residential center."¹⁵

Talbot Road was initially just a dirt lane which led to John Talbot's Donation Land Claim. One of the oldest houses in Portland Heights is located at 2630 SW Patton Rd (1886). Dr. Patton was one of the first residents of the area, and Patton Rd. was named after him. Talbot Road was widened in 1915 to its present width. The property that became Old Orchard Highlands was originally owned by Mary Jane Ross Woodward, who specified in her will that it be subdivided and developed by her trustee upon her death. Old Orchard Highlands was platted and recorded on June 3, 1929 by the Security Savings and Trust Company, the designated trustee for Mary Jane Ross Woodward. The subdivision consists of 22 irregularly shaped lots, with one through street, Talbot Road at the south, and two cul-de-sacs: SW Montgomery Drive located on the east side of the development and Patton Lane coming down from the north. The subdivision is heavily sloped with Talbot Road being at a higher elevation than Patton Lane and Montgomery Drive. Lots 1-4 located along Patton Lane all developed after 1956, with the newest structure being constructed on Lot 4 in 1996. Lot 21 along the east side of Patton Lane has never developed, and Lot 22 has two structures, one built in 1940 and a second constructed in 1950. Lots 12-18 along SW Montgomery Drive developed between 1930 and 1938. Lot 18 was developed in 1933 and has a Tudor residence located at 3000 SW Montgomery which is on Portland's Cultural Resource Inventory and was designed by Richard Sundeleaf. Lots 7-11 along Talbot Road developed from 1937-1940, with the Baruh-Zell House being the first lot developed along Talbot. Lot 6 developed in 1991, and Lot 5 has not developed.

Leo Baruh

Leo Baruh was born in Pendleton on March 27, 1896, where his father operated a drug store. Baruh came to Portland in 1900 with his parents Mose and Hannah Baruh, and they lived at 859 Marshall in Portland. Leo worked with his father, Mose Baruh at Wadhams and Co., wholesale grocers located on East Morrison and 2nd Avenue in Portland. His father had worked at Wadhams since 1899 and served as the Secretary and Treasurer of the grocery store. His father, Mose, passed away suddenly in 1923 and Leo remained with his mother Hannah at 859 Marshall until his marriage to Olga Weil in

¹⁵ Ibid, p322.

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1930, and they moved to 174 Champlain Drive in Portland where they lived until 1933. In 1934 the Baruhs moved to 2130 16th Avenue. In the thirties, after his marriage to Olga and the birth of his daughter Babette, Leo worked a second job as a manager at Hahn and Friede Inv. Co. in order to save some extra money for the construction of their new house. Olga and Leo hired Herman Brookman after meeting him through his design of the Temple Beth Israel, where they went to temple. Brookman was initially hired in the summer of 1936 after the Baruhs purchased the property in the Orchard Highlands subdivision. Brookman gifted the Baruhs with a landscape he had drawn of the view from their new home after he completed work in 1938.

After their new house was completed, Baruh quit his second job. Baruh was employed for more than forty years by Wadhams and Co., Grocers, and became Secretary and Treasurer like his father. Leo focused a lot of his efforts in the coffee division. He was active in the community and was a member of the City Club. Baruh worked on the Trade and Commerce Committee at the Chamber of Commerce. He was also a past president of the Foreign Travel Club of Oregon as well as a Board member of Junior Achievement and Senior Craftsmen. He was a member of the Congregation Beth Israel, Al Kader Shrine, Willamette Lodge 2 and the Aero Club.

Olga Baruh

Olga Weil Baruh was born in Carthage Missouri, and was the daughter of David and Rosalie Weil. She came to Portland in 1926 and married Leo H. Baruh in 1930. They had one daughter, Babette. Olga Weil was a dietician in a Portland hospital and a professional social worker in Seattle. After her marriage to Leo Baruh she was active in community service and organization activities. She worked on Community Chest campaigns and for the Neighborhood House in South Portland. She served as President of the Portland section of the National Council of Jewish Women from 1944-1946 and was a Board member of the Beth Israel Sisterhood. She was also a member of the Portland Chapter of Hadassah, a Women's Zionist Organization, and a long time member of the Congregation Beth Israel. She died suddenly in 1946, her young daughter Babette was only thirteen years old.

The Baruhs Followed a Portland Jewish Tradition of Public Service

As MacColl explains " In 1921, the per capita wealth of Portland was reported to be probably greater than that of any city west of the Mississippi. As in most of America's major cities by the mid-1920s, money making and affluence had exercised a fragmenting effect on community social life."¹⁶ Fortunately, many of the leading Jewish families had always been active in the community. Several Jews had become Portland's earliest mayors: Bernard Goldsmith (1869-71) and Philip Wasserman (1871-73). A merchant by the name of Solomon Hirsch, a partner in the dry goods firm of Fleishner and Mayer also contributed to public life with eleven years in the state senate, and three years as

¹⁶ Ibid, p273

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U.S. Minister to Turkey. Merchant Ben Selling was the first recipient of the First Citizen Award in 1928. During the depression at the end of the nineteenth century, Selling had established kitchens for the unemployed that served over 450,000 meals. The Baruh's followed this trend of social activism. Leo H. Baruh served on the Trade and Commerce Committee at the Chamber of Commerce, and was a member of the City Club. His wife Olga Baruh was President of the Portland section of the National Council of Jewish Women. This organization was formed on April 29, 1896 by a group of ten women "who organized for the express purpose of furthering the best and highest interests of humanity in fields religious, philanthropic and educational."¹⁷ Mrs. Solomon Hirsch was the first president. In 1904 this group established the Neighborhood House, a South Portland Community Center. This center served as a educational center when a significant number of immigrants required citizenship classes. Mrs. Max Hirsch started a 'Memorial and Happy Day Fund' through this group which has been used for many community activities. One year, the funds were used to endow beds at St. Vincent's and Emmanuel Hospital which were available throughout the year to needy Jewish patients. In general the organization "... has been sensitive to needs as they arise, it provides services in areas of which other agencies are unaware or are unable to furnish. It works for legislative changes on the local, state and national scenes and it helps less fortunate people throughout the world".¹⁸

Olga Baruh was also a board member of the Portland Chapter of the Hadassah, a group that was founded in 1912 by twelve women who felt a need for medical services in Palestine. This organization grew "from a small welfare station in Jerusalem for maternity care and treatment of trachoma in 1937, to war emergency shipments of medical supplies to Palestine in WWII, to establishment of the Hebrew University Hadassah Medical School."¹⁹

The Baruh's lived in the house at 3131 Talbot Rd. for over twenty years. After Olga's death, Leo remarried and continued to live at this house until 1959. The house was briefly owned by the Davis family, who sold it to Milton and Jean Zell. The Zells owned the property for over forty years, and added the formal landscaping and garden pavilion in the nineties.

Summary

The Leo and Olga Baruh House is significant under Criterion C as an excellent example of the masterful work of Herbert Brookman. Constructed in 1937, the Baruh House exemplifies many of Brookman's hallmark features, including a recessed entry, curving walls, wood casement windows, ornamental ironwork, and rich detailing. Brookman is well known for his architectural skill, unique and well-thought-out plans, attention to detail, and unique blend of traditional and modern elements.

¹⁷ Cowling, Freda. *National Council of Jewish Women Celebrates 60 years*. Oregonian, March 18, 1956, Sec. 3 p9, c1

¹⁸ Ibid.

¹⁹ *Hadassah Marks 50 Years*. Oregonian. May 18, 1974, Sec. 2 p1 c1.

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The Baruh House is an excellent example of Herman Brookman's residential design, and has many of his signature elements and is reflective of his attention to detail and fine craftsmanship.

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Ticor Title. **Deed book for Old Orchard Highlands: 1932-1985.** (Ticor Title, Portland Oregon)

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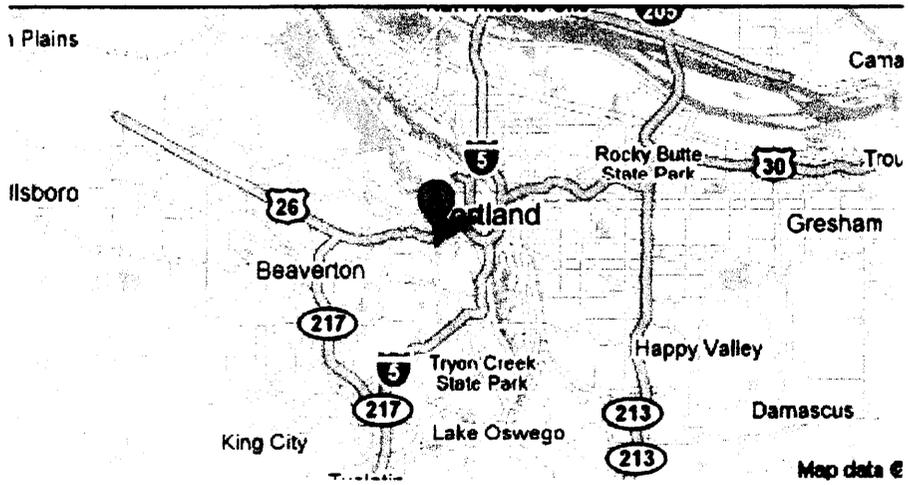
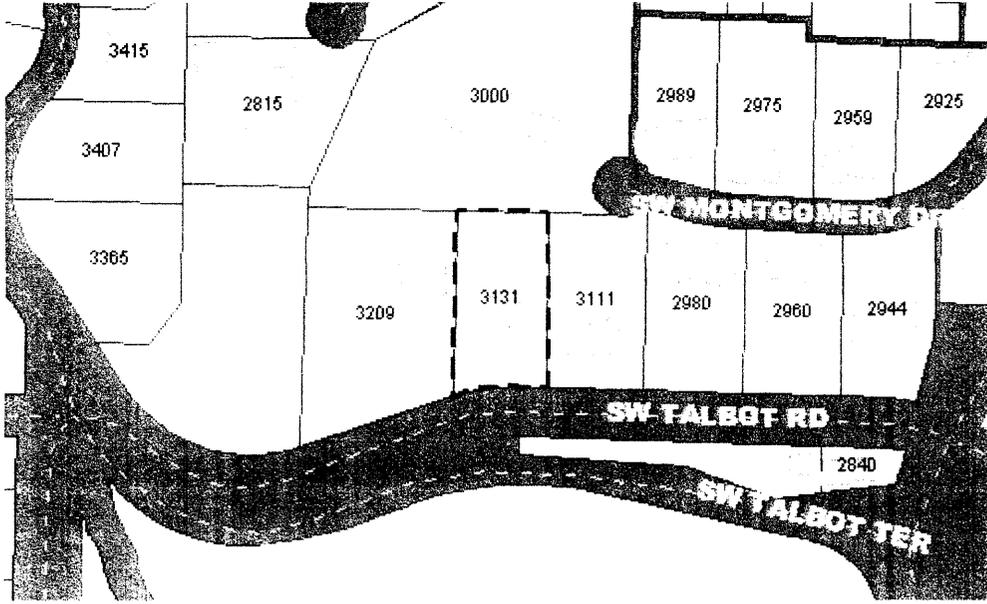
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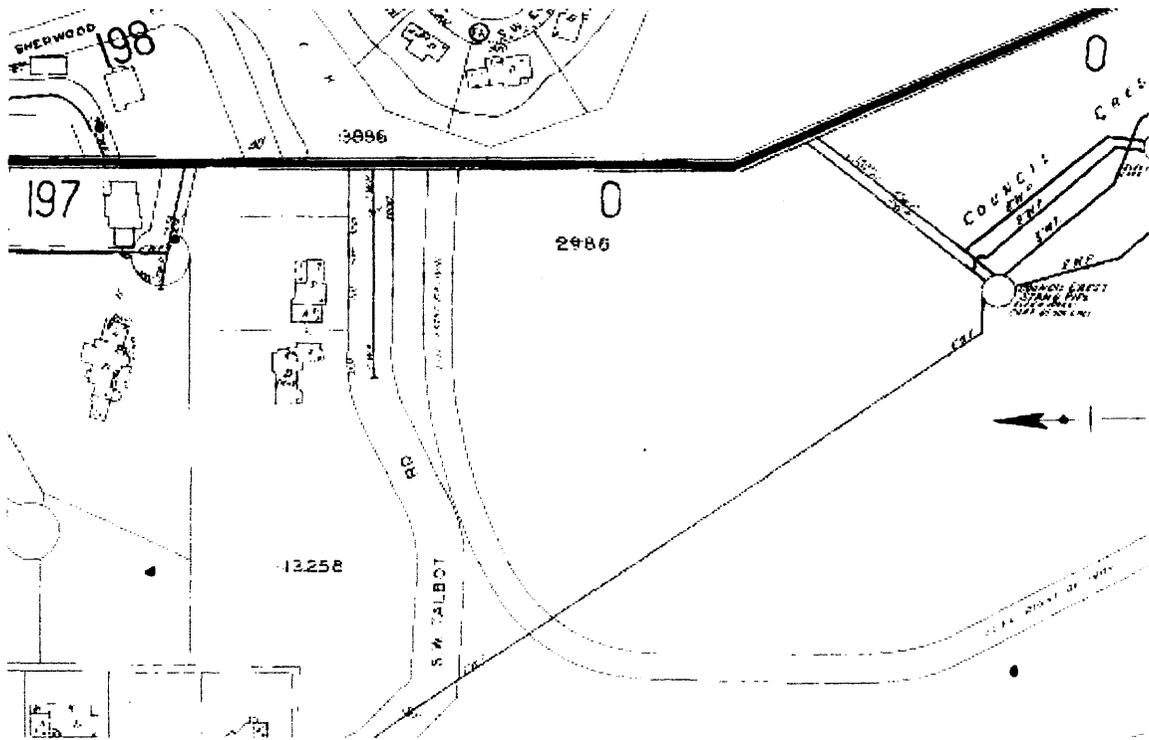
VERBAL BOUNDARY DESCRIPTION

The Baruh, Leo and Olga, House is located in Southwest Portland, Oregon in the Southwest Hills neighborhood of Portland Heights, and is north of SW Talbot Rd. on Lot 7 of the Old Orchard Highlands Plat, which was recorded in 1929. The tax lot identification number for this property is #R229674.

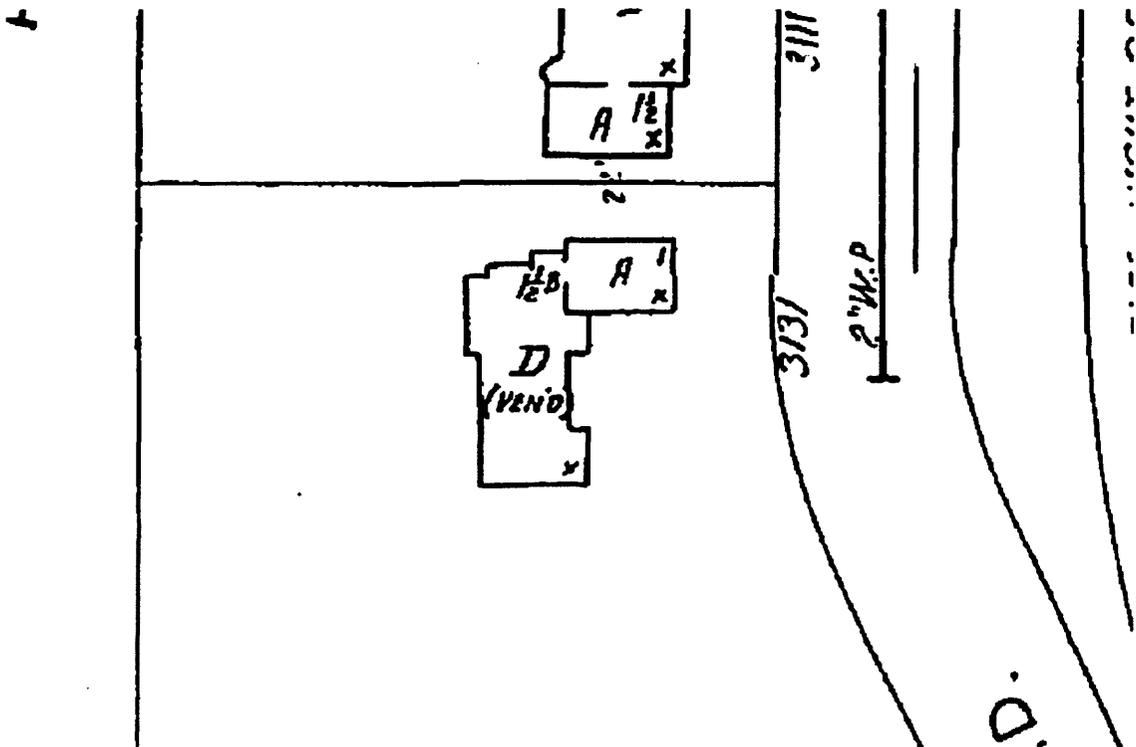
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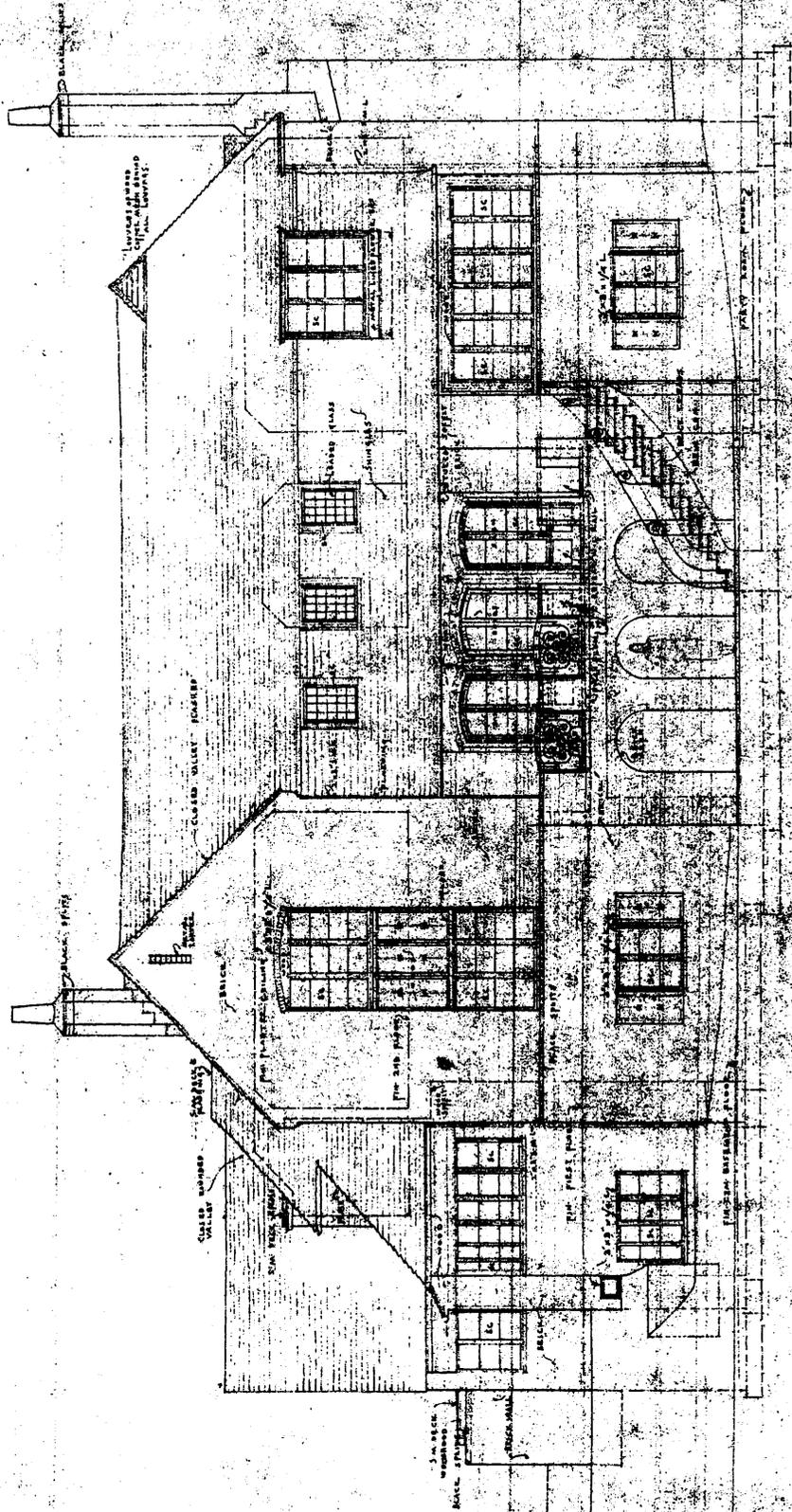
The boundaries of the nominated parcel are the boundaries historically associated with the property.





Detailed View:





Arch. E. S. Smith
 1/4 C. A. L. 1/4 S. 1/4 S.

HOUSE FOR MR. & MRS. L. H. BARUH
 IN PORTLAND HEIGHTS
 PORTLAND - ORE.
 BY HENRY W. ARCHIBOLD
 224 W. BROAD ST. PORTLAND - ORE.

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Photographs

Baruh-Zell House
3131 SW Talbot Rd.
Multnomah County, Portland, OR

Photographer: Margaret Marcusen
Ink and paper: Cannon Chromalife 100 Ink and Cannon Photo Paper Plus Glossy
Date: June 2006

Photo List

- | | | |
|-----|----------------|---|
| #1 | Exterior View: | Looking N at South Façade |
| #2 | Exterior View: | Looking NW at South Façade |
| #3 | Exterior View: | Looking NW at East Façade (Roof Line) |
| #4 | Exterior View: | Looking W and East Façade (Kitchen) |
| #5 | Exterior View: | Looking SW at Northeast Corner Façade |
| #6 | Exterior View: | Garden House: Looking N at South Façade |
| #7 | Exterior View: | Looking SW at North Façade |
| #8 | Exterior View: | Looking E at Spiral Stairs/Patio |
| #9 | Exterior View: | Looking NE at West Façade |
| #10 | Exterior View: | Looking N at South Façade, Front Entry Detail |
| #11 | Exterior View: | Looking NE at South Façade, Brick Detail |
| #12 | Exterior View: | Looking N at South Façade, Wrought Iron on Window Detail |
| #13 | Interior View: | First Floor: Living Room, Looking S |
| #14 | Interior View: | First Floor: Living Room Fireplace Detail, Looking W |
| #15 | Interior View: | First Floor: Hall, Looking E |
| #16 | Interior View: | First Floor: Dining Room, Looking N |
| #17 | Interior View: | First Floor: Dining Room, Looking N at Window Detail |
| #18 | Interior View: | First Floor: Kitchen, Looking E |
| #19 | Interior View: | First Floor: Kitchen, Detail of Jeweled Window, Looking E |
| #20 | Interior View: | First Floor: Den, Old Fish Tank Opening, Looking SE |
| #21 | Interior View: | Downstairs: Wine Room, Looking NW |
| #22 | Interior View: | Downstairs: Wine Room. Looking N through French Doors |
| #23 | Interior View: | Back Stairs: Looking SW at Ironwork and Landing |
| #24 | Interior View: | Upstairs: Servants Bedroom #1, Looking SW |
| #25 | Interior View: | Upstairs: Main Hall, Looking SW at Ceiling |
| #26 | Interior View: | Upstairs: Bedroom #2, Looking SW |
| #27 | Interior View: | Upstairs: Bedroom #1, Hidden Room, Looking NE |
| #28 | Interior View: | Upstairs: Master Bedroom, Dressing Room, Looking N at Jeweled Windows |

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#29 Interior View: Upstairs: Bedroom #1, Hidden Room, Looking NE
#30 Interior View: Downstairs: Media Room, Looking W, Fireplace Detail