

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED DEC 19 1975
DATE ENTERED DEC 30 1975

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

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Morris Marks House

AND/OR COMMON

Marks-Huntington House

LOCATION

STREET & NUMBER

1501 S.W. Harrison Street

__NOT FOR PUBLICATION

CITY, TOWN

Portland

CONGRESSIONAL DISTRICT

First

STATE

Oregon

__ VICINITY OF
CODE

41

COUNTY

Multnomah

CODE

051

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> ENTERTAINMENT
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> GOVERNMENT
			<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> PARK
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

OWNER OF PROPERTY

NAME

Wallace Kay Huntington

STREET & NUMBER

1501 S.W. Harrison

CITY, TOWN

Portland

__ VICINITY OF

STATE

Oregon

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Multnomah County Courthouse

STREET & NUMBER

1021 S.W. 4th Avenue

CITY, TOWN

Portland

STATE

Oregon

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Statewide Inventory of Historic Sites and Places

DATE

1970

__FEDERAL STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

State Historic Preservation Office

CITY, TOWN

Salem

STATE

Oregon

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input checked="" type="checkbox"/> MOVED DATE <u>c. 1910</u>
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Morris Marks house was erected in 1882 or 1883 at 321 9th Avenue, on the southwest corner of what is now S.W. 11th Avenue and Clay Street in Portland. A definitive example of High Victorian Italianate residential architecture, the symmetrically organized principle facade originally faced east. It consists of a commodious recessed entry with ballustraded portico which is surmounted by paired, segmental-headed second story windows set in an architrave moulding with a stilted, segmentally-curved pediment. The portico rests upon two Corinthian-inspired columns with bracketed impost blocks between the capitals and portico frieze panel, and is fronted with a broken-top, open-bed segmental pediment. The entrance is flanked by projecting slant-sided bays which rise the full height of the facade. First story window openings are round headed and are set in architrave mouldings with impost and keystone detail. Second story window openings have segmental heads and are set in stilted architrave mouldings with fanciful, oversize keystone motifs. A band surrounding the entire house at the second floor level breaks into a bracketed cornice at these bays. The whole of the elevation is crowned by a paneled frieze with a bracketed cornice beneath the truncated hip roof. Small third floor casement windows are set between brackets in the frieze.

The original north face, which fronted Clay Street, is asymmetrical in organization. A single slant-sided projecting bay, also extending the full height of the facade, is placed to the right of the centerline of this elevation. The wall to the left of the bay is blank. Window openings have the same shapes as those of the principal front, but are placed in simpler architrave mouldings which rise from flared bases in an unbroken sweep to keystone centers. The band, rather than a bracketed cornice, marks the second floor level in this bay. To the left of the bay there is a single-door transomed side entry recessed in a round-headed opening with a bracketed hood.

Sometime between 1909 and 1911, the frame house was sawn in half, moved, and reassembled on its present site at 1501 S.W. Harrison Street. City of Portland records indicate that a house at this location was connected to the water system on June 16, 1911. The former east front now faces south. The line where the house was severed is visible in the bay of the former Clay Street elevation, which now faces east, in the present west elevation, and in various places within the house. The west side, like the present north or back side, is not formally organized. Ornament consists mainly of window architraves similar to those of the side bay, and a paneled frieze. Curiously, there are no brackets or projecting cornice on the present west side, which now, as originally, is visible from the street. If there ever was a bracketed cornice here, it was removed before the house was moved as the separation line is clearly visible through the frieze and the drop siding above it. The only known photographic view in which the Marks House on its original site can be located (rather indistinctly) does not indicate a building or other impediment closely adjacent to this side.

Perfunctory paint scrapings indicate that the Marks House, now a battleship gray with black sash, was originally a solid creamy tan (the color of Caen stone or coffee diluted with milk) with rust-colored sash. At a later date, perhaps after the house was moved, it was painted green, and later white.

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CONTINUATION SHEET

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Within, the house is organized around a modified central hall plan. Entering through the recessed double-leaf doors containing round-headed panels of etched patterned glass with an etched foliate-patterned transom light containing the numbers "321" above, one finds oneself in a hall flanked by sliding double doors and a neweled transverse stair disappearing to the left behind a bracketed arch at the end. This stair is back-to-back with the kitchen. The flanking doors admit to twin parlors, each (discounting bay windows) with proportions approximately those of a cube: 15' x 15' with 13' ceilings.

The scale of the Marks House is deceptive. Measuring only about 42' x 42' in plan, it looks and feels much larger than it actually is. This sense of lofty spaciousness is aided by the proportions of rooms and the verticality of elements within the composition. For example, the door openings between the central hall and parlors measure 7' wide by 10'6" high and, when open, allow parlors and hall to unite as a single, articulated, yet cohesive space over 40' long. The right-hand or east parlor may be spacially connected with the wainscotted, bay-windowed dining room to the north of it by means of a similar opening. Thus, the spacial character of nearly three-fourths of the ground floor can be manipulated or adjusted to be from a number of intimate, tightly compartmented chambers to a single, open, flowing spacial complex. This unity is enabled not so much by the width of openings between spaces as by their height, and by the rather vertical proportions of spaces which allow comfortable horizontal combination. The verticality of other elements, such as windows which throw light deeply into rooms, also contribute to the house's sense of spacial vastness.

Paint has been removed from the ceilings of the central hall and parlors to reveal the original stenciled decoration. These, and those of other rooms which can be detected yet remain covered, tend to be based on themes and patterns inspired by or derived from Classical Antiquity. The ceiling in the bay of the right-hand parlor contains a silhouette portrait of Morris Marks. Other interior ornament tends to be classically inspired: dentiled cornices, pedimented architraves, and foliate plaster brackets and rosettes. Interestingly, the house contains but a single fireplace - in the east parlor. This may have been in the interest of economy in construction cost, or it may have been in deference to the house's original gravity-flow central heating system. Now inoperative, the round-headed brass wall grilles remain in most rooms. This system may not have been highly successful, as the present steam heating system appears to have been installed at an early date.

The second floor contains a centralized hall, less formally organized than that on the ground floor, four bedrooms, and a bath. A rear stair connects with a side entrance hall behind the dining room below. The dog-leg main stair continues to the third floor. Partitions, hardware and detail on this floor appear to date from about 1910, suggesting that it was originally a single, open, skylit space. Other Oregon houses contemporary to the Marks House are known to have contained such spaces, which were used to dry laundry and to provide children with a place to play during Oregon's nine-month rainy season.

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The kitchen and pass-pantry connecting it with the dining room contain paneling, cabinetry, and colored glass from Portland's richly-detailed, stick-style Knapp House, completed in 1882 and demolished in the early 1950s. This was installed in the Marks House sometime prior to 1961, and although of a different style, it integrates very successfully as the kitchen and pantry form an experientially insulated quarter of the ground floor. The warm wood tones, the paneled surfaces, and milled and carved detail suggest the lavish, exuberant splendor which once characterized the baronial Knapp mansion.

A few minor alterations can be detected, but the Morris Marks House remains substantially intact and original - surprisingly so when considering the property's long and varied use as a private dwelling and apartment house. Though in need of minor exterior repair, and potential remains for additional interior restoration work, the house is in sound physical condition.

DWP

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Portland of the Italianate Villa style. The kitchen has appeared in the New York Times (Craig Claibourne column) and in the Northwest volume of the Time-Life Cookbook series.

Purchased in derelict condition in 1961 by its present owner, Wallace K. Huntington, it has been partially restored and is in a stabilized condition. The closely sited house to the East has been purchased by the owner and eventually will be razed. It is currently a Portland city landmark.

WKH

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1882-1883 BUILDER/ARCHITECT Attributed to Warren H. Williams

STATEMENT OF SIGNIFICANCE

Between 1882 and 1883 Morris Marks, a Portland shoe merchant, built a house in the High Victorian Italianate style at the corner of what is now S.W. 11th and Clay Streets. The house was relocated nearby about 1910, being split in two and hauled by horses to its present location at 1501 S.W. Harrison. Although some changes have occurred on the interior - notably the addition of some kitchen cabinets from the Knapp House (ca.1871-1882), the house has retained most of its exterior character, its floor plan, and much interior woodwork - including the staircases, wainscoting, elaborate door entablatures and some ceiling decoration that includes a portrait of the owner. The matching 13' ceilings are almost perfect "single cube" proportions.

Though not an unusually large or ornate house in Portland at the time it was built, through its accidental survival the house is probably the best example of its Victorian sub-style remaining in Oregon. Marcus Whiffen pictures it in his book American Architecture Since 1780 for its stilted segmental (or straight sided) arches on the second story - a motif originating in England but more extensively utilized in late 19th century American architecture. The elaborate detailing in imitation of stone construction utilizes wood, cast iron and zinc to achieve a rich ensemble of Italianate and French Second Empire motifs with minor Eastlake details.

Much circumstantial evidence would indicate that the house was designed by Warren Haywood Williams; if so, it would appear to be the only surviving residential structure by this important architect. Williams, who came to Portland in 1872 from San Francisco, became one of Portland's two most prominent architects during the 1870s and 1880s. Mrs. Marks was a sister of the wife of Isaac Jacobs. The Jacobs brothers, who owned the mills at Oregon City, had built twin mansions, no longer extant, on Portland's fashionable Park Blocks, which had been designed by Williams. Family history (related by a daughter of Isaac Jacobs) indicates that Mrs. Marks emulated her sister and brother-in-law in many ways of fashion and "believes" that her aunt used the same architect "but couldn't afford as fine a house;" this, plus the striking similarity between the Jacobs and Marks houses would seem to make a strong case for attribution since Williams emulated a style currently a la mode in San Francisco, but not seen in the Northwest prior to his arrival. Unlike the somewhat earlier Kamm House with its mansard roof and quoining, the Marks House is less specifically Second Empire, having an inconspicuous low hipped roof and no rustication. The symmetry of the central projecting porch with a Corinthian order and the matching two story bays again seems to be a Williams stylistic preference.

The house is mentioned by Marlon D. Ross in the AIA Journal, June 1968 "One Hundred Twenty Five Years of Building" as being probably the best surviving example in

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Whiffen, Marcus, American Architecture Since 1780. Cambridge, Massachusetts, M.I.T. Press, 1969. (Illustration, p. 100)

Vaughan and McMath, A Century of Portland Architecture, Oregon Historical Society, 1967.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1/5

UTM REFERENCES

A

1	0
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5	2	4	1	7	0
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5	0	3	9	8	6	0
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ZONE EASTING NORTHING

B

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ZONE EASTING NORTHING

C

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ZONE EASTING NORTHING

D

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ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Wallace Kay Huntington, Private Landscape Architect, and
D. W. Powers III, Preservation Specialist/Architect

ORGANIZATION

State Historic Preservation Office
319B State Highway Building

DATE

September 15, 1975

STREET & NUMBER

319B State Highway Building

TELEPHONE

(503) 378-6118

CITY OR TOWN

Salem

STATE

Oregon

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL XX

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

David G. Talbot

TITLE

David G. Talbot, State Historic Preservation Officer

DATE

December 8, 1975

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Acting

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

12/30/75

ATTEST:

Ronald M. Brunberg

DATE

12/29/75

KEEPER OF THE NATIONAL REGISTER

Acting