

United States Department of the Interior  
National Park Service

FEB 13 1989

National Register of Historic Places  
Registration Form

NATIONAL  
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Flatiron Building  
other names/site number Peerless Tire and Rubber Company Building Annex

2. Location

street & number 1223-1235 SW Stark Street  not for publication  
city, town Portland  vicinity  
state Oregon code OR county Multnomah code 051 zip code 97205

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	_____ buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>1</u>	_____ Total

Name of related multiple property listing: N/A  
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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.  See continuation sheet.  
Signature of certifying official [Signature] January 23, 1989  
Oregon State Historic Preservation Office  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.  
Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

5. National Park Service Certification

I, hereby, certify that this 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] Entered in the National Register 3/16/89  
Signature of the Keeper Date of Action

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**6. Function or Use**

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Historic Functions (enter categories from instructions)

Commerce/Trade: business

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Current Functions (enter categories from instructions)

Commerce/Trade: business

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**7. Description**

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Architectural Classification

(enter categories from instructions)

Late 19th and Early 10th Century American  
Movements: Chicago School

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Materials (enter categories from instructions)

foundation concretewalls cast concrete ("Roman stone")

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roof asphalt: built-upother 

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Describe present and historic physical appearance.

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The Flat Iron Building, located on lot 1 of Couch's Block 107, Portland, Multnomah County, Oregon, is a commercial building designed by the architect F. Manson White in 1916. The building is a locally distinctive example of architecture in the tradition of the Chicago School which is finely detailed in the Classical style. The Flat Iron building is a two story building with a mezzanine and a basement that extends beneath the surrounding sidewalks. The basic structural system of the building consists of masonry and reinforced concrete. The building is clad in white Roman stone which was manufactured in Portland. The building has undergone renovations over the years but still maintains much of its original architectural character. Overall, the building is in good condition. The building received a Rank II rating by the Portland Historic Resources Inventory. Portland Historical Landmark status is currently being sought for the building.

Setting

Block 107, Couch's Addition to the City of Portland, is enclosed by Burnside and Stark Streets on the north and south sides respectively, 12th Avenue along the east side of the block, and 13th Avenue along the west side. In 1906-08, the City of Portland extended Stark Street through Block 107 to create a better flow of traffic through the area. This extension accounts for the odd triangular shape of the existing block and its buildings.

The lot on which the building sits comprises less than one-third of the block and is located at the easternmost end. The triangular lot is approximately 50' in length and has a width of 25' at the base. The building itself, however, is only 32' along either side, 21' at the base, and is two stories in height notwithstanding the mezzanine level. The building was not built to the point of the lot as it was necessary to have an entrance at the narrow end

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of the triangular building. The building contains approximately 3000 square feet, of which 2000 is represented by the basement which extends under the sidewalks of the three streets--Burnside Street, Stark Street and 13th Avenue.

Other National Register Properties located in the Area include the Pittock Block, The Whitney-Grey Building and The Thirteenth Avenue Historic District.

Exterior

The basic lines of the building are symmetrical. The two primary elevations, north and south, are divided into two bays by three equally spaced fluted pilasters. These pilasters are 1'-9" wide, project 5" from the wall, and span three-quarters the height of the facade. Their capitals are ornamented with volutes flanking each wing of a bald eagle. The Grecian style is carried further up the facade with the representation of an entablature which runs continuously around the three exposed sides of the building. This entablature is characterized by its plain architrave and its ornamental frieze, which is decorated with geometric relief designs in the panels above each pilaster and decorated with foliate relief ornaments which are centered in the panels between the pilasters. The entablature is capped with a typically Grecian cornice denoted by its three-part organization and its heavy appearance, and its row of dentils which run along the base of the cornice-line.

Topping off the facade is an undulating parapet decorated with medallions encircled by wreaths. The parapet runs continuously around the three exposed sides of the building and hides the flat roof of the structure.

The bays located between each of the pilasters are composed primarily of three different window designs. Located along the first floor are three side-by-side single pane windows in a steel sash. Each pane is 7'x4'-6". Along the second level, 5'x5' panes of glass are fixed into a wood frame grid. The window measures 13'-10" x 5'-6". The third level windows are set in a convex, or bay window, fashion; the middle window compartment is flush with the exterior wall and the two flanking compartments recess the depth of the wall. Each of these compartments is composed of

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two-over-three double-hung windows in a wood sash with vent windows above.

Each of the four bays on the north and south elevations follow the same pattern described above with the one exception that there are recessed doorways adjacent to the two easternmost pilasters on the first level of both the north and south elevations. The doors were originally wooden doors with a mail slot and wooden threshold. There was one step leading up to each of these doors.

The west elevation (the point of the triangle) is similar in style to the north and south elevations; however, it measures only one-third the width of the other four bays of the building. Originally located on the first level of this elevation was the primary entrance to the building. The door and its threshold were both constructed of wood (this feature has subsequently been altered). The second level is comprised of the small grid frame with fixed glass panes described above and the third level was comprised of the double-hung windows similar to the other elevations (this feature has also been altered).

The east elevation of the building is a brick party wall shared with a neighboring hotel/restaurant.

#### Exterior Alterations

Apart from the changes noted above, there are a few other alterations worthy of note. The exterior of the building has subsequently been painted black and gold; the second story windows on all elevations have also been painted. These two colors, black and gold, are carried consistently throughout both the interior and the exterior of the building.

Originally the main entrance of the building was located on the west elevation but the doorway has been cemented over since its construction. The windows on this elevation still exist but they have been sealed shut and covered on the interior. Attached to the top two levels of this elevation are the call letters of the radio station presently occupying the building, KKEY.

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A canvas awning has been added to the south elevation, which is now the primary elevation and extends the length of the building. Of the three original entrances to the building, the south elevation presently has the only entrance into the building; as noted above, the west entrance has been closed off, and the other entrance on the north wall has been boarded over. Also, the windows on the first level of the north elevation have been boarded over with hospital doors. Note, however, that the windows do still exist. This alteration was due to the high rate of breakage these windows suffered.

The windows on the top level of the north and south elevations have been insulated, on the interior, with new storm windows. Finally, ornamental S-shaped iron work was added to the first level of the south elevation. This addition appears to be an ornamental, not a protective device.

Interior

The building is said to have contained all of the modern conveniences of its time including steam heat supply, terrazzo floors, a sidewalk elevator, toilets and wash basins in the basement and on the third floor, and other innovations of the time such as desk light plugs and large artistic lighting fixtures.

The basement is constructed primarily of reinforced concrete and is the largest open area within the building. The basement was originally used as a showroom for the building. Twelve large sidewalk prism openings allowed for sunlight to enter the basement and a wooden stairway, which extends to all floors of the building, is adjacent to the east wall.

The first floor is primarily open space with the exception of the partition walls which enclose the stairwell. The floor on this level is terrazzo and the ceiling is constructed of wood. The brick interior walls (stretcher bond) were covered over with plaster. The second floor is actually a mezzanine level which extends half the length of the building and overlooks the first floor. A small wooden partition wall acted as a railing for the mezzanine. This area was originally used as an office space. The floor and ceiling of this level are constructed of wood.

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The third level has an open area similar to the first level with the exception that there is a bathroom located in the southeast corner of this level. The floors and ceilings of this top level are constructed of wood.

Alterations - Interior

The original structure of the building remains relatively intact and most of the alterations to the building were for aesthetic or functional purposes; the alterations have simply covered up the existing fabric of the building.

First, the floors on all levels, except the basement, have been carpeted. Due to the decrepit state of the plaster covering the brick walls, the plaster has been removed and the exposed brick, with the exception of the party wall and the upper portion of the top floor, has been covered with wood paneling. The original wooden doors of the building have been subsequently replaced by new wood doors, and the Burnside Street entrance has been boarded up although the threshold still remains.

The large windows on the Burnside elevation exist but have been boarded up, both inside, with paneling, and outside with old hospital doors. This was a necessary move due to a high occurrence of breakage. Note also that the windows on the top floor have been insulated by new storm windows.

Due to structural problems caused by the fact that the basement extended out beneath the sidewalks on either side of the building, the area beneath the Burnside Street sidewalk was filled in to maintain the structural stability of the building.

The building was originally steam heated but was converted to electric air and heat. The duct for this new system runs the height of the building and is adjacent to the stairwell. The structure has also been partially re-wired.

The building is presently being used as a radio station and alterations have been made to conform the building to this use. Sound board was installed on all the ceilings and on selected walls. Also, the second level was converted into a broadcast

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studio. A set of sliding glass doors was installed parallel to the stairs, thus creating a short corridor.

Finally, the western end of the mezzanine has been enclosed by a small partition wall and three fixed windows which overlook the first floor.



**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations (Exceptions)     A     B     C     D     E     F     G

Areas of Significance (enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance

1917  
\_\_\_\_\_  
\_\_\_\_\_

Significant Dates

1917  
\_\_\_\_\_  
\_\_\_\_\_

Cultural Affiliation

N/A  
\_\_\_\_\_  
\_\_\_\_\_

Significant Person

N/A

Architect/Builder

F. Manson White, architect  
\_\_\_\_\_

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet

**9. Major Bibliographical References**

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 # \_\_\_\_\_

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Oregon Historical Society

**10. Geographical Data**

Acreeage of property less than one Portland, Oregon-Washington 1:24000

UTM References

A 

1	0
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5	2	4	7	9	0
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5	0	4	0	8	8	0
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Zone Easting Northing

B 

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Zone Easting Northing

C 

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D 

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See continuation sheet

Verbal Boundary Description

The nominated area is Lot 1, Block 107, Couch's Addition to the City of Portland in Multnomah County, Oregon.

See continuation sheet

Boundary Justification

The nominated property is the full urban tax lot occupied by the Flatiron Building since it was erected by the Seton Land Mortgage Company in 1917.

See continuation sheet

**11. Form Prepared By**

name/title John M. Tess, President  
organization Heritage Investment Corporation date March, 1988  
street & number 123 NW Second Avenue, Suite 200 telephone (503) 228-0272  
city or town Portland state Oregon zip code 97209

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## SUMMARY

The Flatiron Building is a diminutive building of concrete masonry, trapezoidal in plan and two stories in height, which stands at the apex of Block 107 of Couch's Addition in Portland, at the intersection of SW Stark Street and West Burnside. Its configuration is the result of the skewed orientation of Couch's Addition to the Original Plat of Portland, which created triangular blocks south of Burnside. The building was highly ranked in the City's Historic Resource Inventory and has been declared a Portland Historical Landmark.

The building's ground plan is no more than 32 feet on either street elevation and 21 feet at the base, where it adjoins the Peerless Tire and Rubber Company Building (1912). The buildings, in fact, share a party wall. The building was designed by Fred Manson White and built for the Seton Land Mortgage Company. It was completed in 1917 and was first used as a complement to the Tire Company facilities. Historically, the Flatiron Building served the automotive industry so long associated with the southern fringe of Portland's northwest industrial area.

Portland's Flatiron Building is significant under National Register Criterion C, in one sense because there are no other triangular buildings of this scale in the city. While it was purported to be the smallest modern commercial building on the West Coast at the time of its opening, buildings of comparable scale were erected in Seattle.

F. Manson White (1863-1952) had a long and productive career in Portland between 1889 and his death in 1952. He was the nephew of Stanford White of the eminent New York firm of McKim, Mead and White, and began work in Portland as draftsman for the firm of McCaw and Martin. White's best known commercial buildings of the 1890s, such as the Auditorium Building (1894) and the Sherlock Building (1896) show distinctly the influence of the Chicago School. While the Flatiron Building shows none of the Romanesque references characteristic of the earlier period, it does display the handsome detail typical of White's work. For surface articulation, the Classical style so frequently was chosen in this later period in keeping with the fashion for modern-day "temples of commerce" engendered by the World's Columbian Exposition of 1893. The exterior is clad with locally manufactured Roman stone, or cast concrete units, the historic color of which was white, and is detailed with full classical entablature. The two structural bays on either street facade are set off by fluted Corinthian pilasters, the capitals of which are enriched by American eagles. Ornamental panels and fret motifs are used in the frieze, and classical wreaths form small crested ornaments of equal size along the parapet. Second story openings are inset polygonal bay windows, bow windows, nearly, which are fitted with multi-paned casements and top lights. Originally there was a street level entrance in the narrow bay formed by the

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truncated apex of the building. The entrance has been filled in with concrete, but evidence of the former significance of this bay remains in the capitals of the framing pilasters which bear a monogram.

As a basis for comparative analysis, other "flatiron" buildings were selected from the Portland Historic Resource Inventory. Four other buildings generally of triangular shape were identified: two in the downtown built in 1910 and 1911, and two built in the 1920s along Sandy Boulevard, where the diagonal arterial cuts across a conventional grid. Of the five most nearly comparable buildings, the Flatiron Building on Stark Street designed by Manson White is held to be distinctive as the smallest in scale and superior in the quality of its detailing. Above all, the Flatiron Building meets National Register Criterion C, regardless of its configuration, as a locally outstanding example of architecture in the tradition of the Chicago School detailed with finesse appropriate to the building's humane scale.

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Historical Context

In the mid-1800s Oregon City was believed by most of the residents of Oregon to be the site of the commercial metropolis of the Oregon Country. However, Captain John Couch thought differently and in 1844 sailed to Portland with the brig Chenamus and took up a claim of a square mile of land in a bushy, swampy place adjoining the townsite of Portland. He opened a store in Portland and thus became the first person to operate a store that was not under the auspices of the Hudson Bay company or the Methodist Mission. In 1847 Captain Couch sold his claim, sailed to China, and eventually sailed to Newburyport (the place of his birth). In January of 1849, as captain of the Madonna, he sailed from New York back to Portland and repurchased half of his original land claim. This 320 acres of land is now known as be Couch's Addition to the City of Portland. It was in this addition, on block 107, that the Flat Iron building of 1917 was constructed.

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The Lewis and Clark Centennial Exposition in 1905 threw the City of Portland into a new era of recognition and economic growth. By the mid-1920s the city's population had tripled and many historians credit the Exposition for Portland's fantastic growth. It was during this rapid growth period that Portland's leaders attempted to bring Portland into step with the themes of city planning that were transforming major cities from coast to coast. The City Beautiful Plan was a popular trend during the early 20th century but Portland also recognized the need to plan for its future growth. Therefore, Portland strove to develop a comprehensive park plan to provide for the city's aesthetic appeal, and strove to develop an economic plan which emphasized the need to improve street and railroad traffic. The economic plan also instituted the new planning tool of zoning which enabled the city to separate economic functions and land uses through various regulations. The plan as a whole became important to the City of Portland but it was the part of the plan that emphasized street improvements that became significant to the Flat Iron building.

With the popularity of the automobile rapidly increasing in the early 1900s, the City of Portland began a slow process of street improvements. It was the goal of these improvements to provide well repaired streets and a more efficient flow of traffic. These street improvements had a direct effect on Couch's Block 107. According to the Sanborn fire insurance maps, the Block was originally bounded by Burnside Street on the north, Washington Street on the south, 13th Avenue to the west, and 12th Avenue to the east. Stark Street dead-ended into the eastbound of the Block. However, because Burnside Street was becoming a heavily used thoroughfare and because there was a need to increase the efficiency of traffic in this area, Stark Street was extended through the Block to 12th Avenue in 1906-08. The joining of 12th Avenue and Stark Street created the pie-shaped configuration upon which the Flat Iron Building was eventually constructed.

The property on which the Flat Iron Building sits was acquired by the Seton Land Mortgage Company from Hibernia Savings Bank and Katherine Daly on March 22, 1916. It was Seton Land Mortgage Company that was responsible for the Flat Iron's construction in the later part of 1916. The principals of Seton Land Mortgage

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Company were two well known Portland businessmen, Stanley S. Thompson and Virgil A. Crum.

Comparative Data

Portland is a city with a gridiron plan. As a consequence, most of its buildings are rectilinear, conforming with its rectangular blocks and regular street pattern, the general rule throughout the city. The principal exceptions are at West Burnside Street, NE Sandy Boulevard, and at SE Foster Road. The Flatiron Building is located at West Burnside where Couch's Addition, north of the original Portland plat, was laid out with a north and south orientation which conformed with the change of direction of the Willamette River, and was also reputed to be more pleasing to Captain Couch with his tidy nautical background. As a result of this change in the orientation of streets north of Burnside, the fit of the addition to the original plat is not tidy, and a series of triangular blocks was created to the south side of Burnside Street, from the river west to 20th Avenue.

The Flat Iron Building occupies the west portion of the triangular block where SW Stark Street enters Burnside at SW 13th Avenue. Constructed in 1917, this is a very small building, with two stories plus a mezzanine, but the fine proportions and careful attention to detail which its architect Frederick Manson White has given it, make this a very important building despite its small size. In concept it is a temple of commerce. Its two story Classical Orders and prominent cornice create an impression of importance, while the intimate scale of its slightly convex bay windows keeps it from appearing ostentatious. This is clearly a carefully thought out design, using quality materials and crafted to maximize the artistic effect of this tiny building.

Seven blocks to the west, on the triangular block where SW Morrison Street enters Burnside at SW 20th Avenue, is the Kingston Hotel, originally the Hotel Buckingham, constructed in 1911 and designed by architect Henry J. Hefty. This is a three story building, with relatively simple detailing. Its distinguishing feature is a series of wood bay windows at the second and third floors which create a pleasing rhythm. The bays are tied together with a

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continuous wood and sheet metal cornice which, together with the spandrel panels of the bays, are the only ornamentation of the light cream colored brick building. The shop fronts at the street level have been considerably altered from their original condition, and a small one story addition has been placed at the west end at the apex of the triangle, detracting from the impact of the original design. This is nevertheless a very pleasing building, but not a great building. Henry Hefty is known today chiefly for his First Congregational Church of 1891 which is on the National Register. He is also known, to a lesser degree, for his design for the Portland City Hall, which was never constructed. This little hotel building was designed at the end of his career, probably one of his last commissions, and is certainly in no way the equal of his First Congregational Church.

Closer to the river, at the intersection of SW Broadway with West Burnside Street, is the United Way Building, formerly the Rothchild Building, which is a seven story reinforced concrete structure. This building has the appearance now of a lopsided flatiron, whose apex is not a very acute angle. This building, designed by architects Bennes & Hendricks in 1910, originally had a much different appearance which did not resemble a flatiron at all, having suffered the removal of most of its north bay during the widening of West Burnside in 1931. This was an unusual building for its time, especially in this location, designed for warehouse and industrial use with an exposed frame, and total lack of ornament. Its original windows have been replaced in recent years with nondescript aluminum windows. The chief interest of this building today is as a misplaced industrial building. Its architect, John Bennes, is known for his skillful use of ornament and his adaptations of the style of Frank Lloyd Wright, to which this building has no relationship.

On the east side of the river, NE Sandy Boulevard cuts a diagonal across the gridiron pattern of blocks and streets, creating triangular blocks here and there without the regularity which occurs at West Burnside Street. One such block, at NE 20th Avenue, is occupied by the 1926 Shefter Building. Its designer has not been identified, but this is a fairly typical design for a small commercial building of the 1920s: a two story brick structure,



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with the spotty mixture of light and dark tan bricks usual for the date, and not very careful study and detailing of its elevation. Its principal attractions are the tile roof at its cornice and its triangular shape in plan.

Farther out on Sandy Boulevard at 40th Avenue is another two story commercial building on a triangular site. Known originally as the Larsen Building, it has been known by a number of names and it is now called the Hollywood Building. It was constructed in 1927, and like the Shefter Building is typical of small commercial buildings of the 1920s. The walls are painted stucco and it has a tile roof at its cornice of very similar appearance to that of the Shefter Building, which suggests that its designer, J. Petterson, may also have designed the Shefter Building. It appears that this building has undergone considerable alteration from its original appearance, and it is certainly not a distinguished design.

No flatiron buildings of any significance have survived on SE Foster Road, and it appears that the five buildings described above are the only surviving examples of this building form in the City of Portland which are of any importance.

Of the five, the Flat Iron Building designed by Frederick Manson White represents the best design. White is best known for his work on the interior of the First Presbyterian Church and for his outstanding Romanesque Revival designs, notably the Dekum Building, Plaza Hotel, Sherlock Building, and Auditorium Building. In all of these examples White employed his great talent and lavished his attention to proportion and detail, producing major works of art which are all now on the National Register. In the Flat Iron Building, designed some 25 years after these major works in the Romanesque Style, White showed himself equally at ease with Classical detail and lavished the same great care in proportion and attention to detail that he gave to his larger buildings. To White this was obviously an important design, deserving of his full talent and care regardless of its small size.

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Virgil A. Crum

Virgil A. Crum was born in LaHarpe, Illinois on March 31, 1884. He attended Knox and Adrian colleges before receiving his law degree from the University of Chicago law school. Crum was admitted to the Oregon bar in 1908 and remained a lawyer in Portland for 50 years until his death in 1958. Crum was known to express an interest in real estate and construction as is evident by his association with Stanley S. Thompson, a prominent real estate broker. Crum was also associated with Portland's George Heathman in the construction of the Heathman Hotel (1926), which is a National Register site. However, Crum disposed of his interest in 1926.

Stanley S. Thompson

Stanley S. Thompson, real estate broker, was head of the Stanley S. Thompson Company and a principle in the Seton Land Mortgage Company. Thompson was born in Toronto, Canada and educated at Upper Canada college. He began his business career working for Toronto and Winnipeg Banks and later engaged in the real estate business in New York, Philadelphia, and Toronto. Thompson came to Portland in August, 1914, where he soon became one of the most prominent real estate men of the city. He bought and sold many properties strictly for speculative purposes. It is evident by title documents that the Flat Iron building was part of this speculative process. Thompson and Crum bought the land in March of 1916, the Flat Iron building was completed by January of 1917, and they sold the property in July of 1917.

Fred Manson White, Architect

At the time of its construction, the Flat Iron building proclaimed itself as being the smallest modern business building on the Pacific Coast. The architect responsible for the plans of this building was F. Manson White. White was born in Derby, England, March 18, 1863 and moved to the United States during his early years. He studied architecture at Cornell, MIT, and with his uncle, Stanford White of McKim, Mead & White. He moved to Portland in 1889 to design the First Presbyterian Church with the

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architectural firm of McCaw & Martin, and remained making Portland his home for 68 years. According to the city directories, White was a draughtsman, a foreman, and eventually a principal with the architectural firm of McCaw & Martin between the years of 1889-91. The firm of McCaw, Martin & White became one of the prominent architectural firms of the city during these years. They designed the Dekum (1891-2) and Skidmore (1889) Blocks, both of which are listed on the National Register of Historic Places, the Portland University buildings (West Hall), Woman's Home, Gilman House (addition), and many of the more elegant residences in the city. It is unclear how long he may have associated with this firm, but the directories show that F. Manson White has his own listing starting in 1892.

After his departure from McCaw & Martin, White worked on designs for some of the World's Fair buildings in Chicago in 1893 and designed the interior of the St. Francis Hotel in San Francisco while still maintaining residence in Portland.

Soon after establishing his own firm in 1892, White designed three important Portland buildings in the Richardsonian/ Sullivanesque manner, the Imperial Hotel (now Plaza Hotel) in 1894, the 1893 Sherlock Building, and the Auditorium Building (all of these structures are listed on the National Register of Historic Places). His style was usually direct and powerful like the Romanesque architecture of Germany and Britain that Richardson emulated. This style emphasized and characterized the use of rounded arches; clear, easily comprehended schemes of planning and elevations; and other Roman architectural features. This influence of Richardson and Sullivan is apparent in his work on the Flat Iron Building. Although not Romanesque, the influence of the ancient orders is evident in the building. The Flat Iron Building's aesthetic exterior is simply a thin skin, similar to Louis Sullivan's style of construction, of material clad onto a support structure.

White designed many other notable buildings as well as scores of residences which stand as monuments to his long career in his profession. Among some of his other works are the Portland Armory, the Men's Resort, Salvation Army Citadel, Chapman Grade School, Gresham High School, the Flat Iron Building at Fifth Avenue and

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Pine Street (this is not the Flat Iron Building considered in this nomination), the Cordova Building housing the Jefferson Theater at S.W. 11th Avenue and Jefferson Street, and many others.

White was one of the oldest members of Portland Elks Lodge, joining October 22, 1892, and was also a member of the Lang Syne Society. He died of a heart attack April 24, 1952 at the age of 83.

Flat Iron Building

Historically Burnside has divided the former hotel uses south of Burnside, and the warehouse and commercial uses north of Burnside. The 1954 Sanborn maps show eight hotels within a block of the Flat Iron Building to the south. Buildings located near the intersection of Burnside, 13th Avenue, and Stark catered to automotive uses. On the southeast corner of Stark and 13th, the Sanborns show that the buildings were occupied by automotive services such as tire sales, car sales, and auto repairs. Also, located at the southwest corner of Stark and 13th, there was a gasoline station during the early years of the Flat Iron Building's existence.

The building adjacent to the Flat Iron Building (the two buildings share a party wall) has also served automobile uses as well as hotel uses. In fact, sometimes the adjacent building, built in 1911-12, has served both uses simultaneously. It is believed that the Flat Iron Building was used in conjunction with its neighboring building for at least the first 7 years of its existence because the same company, Peerless Tire and Rubber Company, occupied both addresses according to the Portland directories.

The Flat Iron Building itself was primarily used for automotive purposes from the time of its construction in 1917 until 1944. The Portland directories have provided us with the following occupants of the Flat Iron Building:

1917-23	Peerless Tire and Rubber Company
1924	Vacant
1925-26	Cummings Tire Company, Inc.
1927-30	General Tire Company

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1931-33 Granning & Treece Auto Finance  
1934-35 Vacant  
1936 Kelly Springfield Tire Company  
1937-38 Agnes Crowther, Interior Decorator  
1939-44 Pacific Auto Recovery Bureau

As is evident, tire companies played a significant role in the early years of the Flat Iron Building.

Following the initial years in which the use of the building catered primarily to automotive services, the uses have been a bit more mixed. The 13th Avenue Coffee Shop occupied the building from 1949-62; a fur trader occupied the building from 1964-66; and finally KKEY Talk Radio has occupied the building since 1975.

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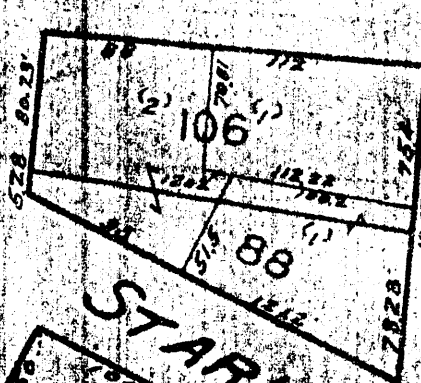
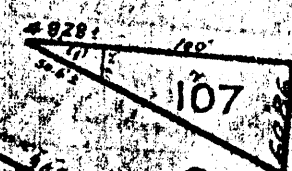
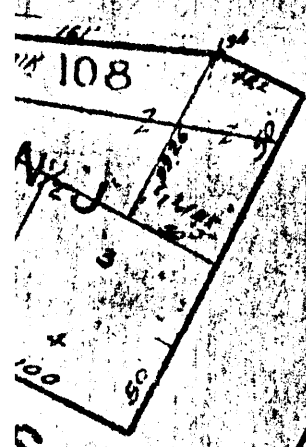
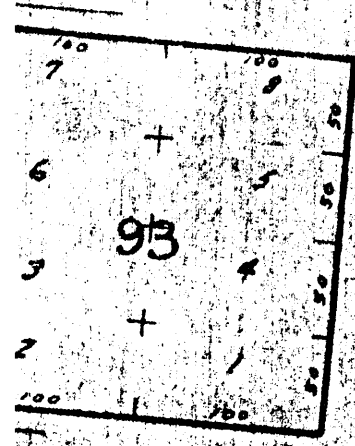
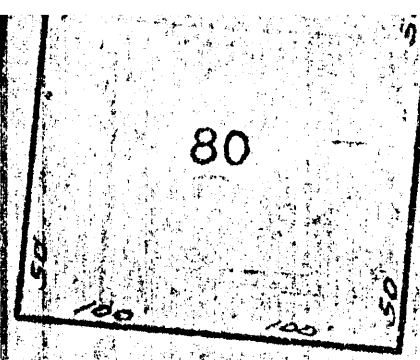
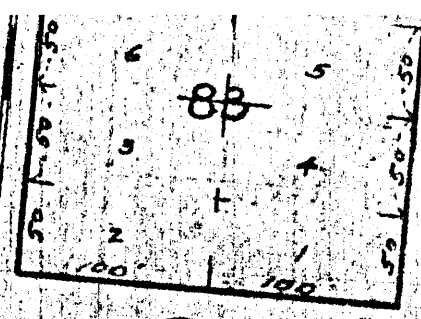
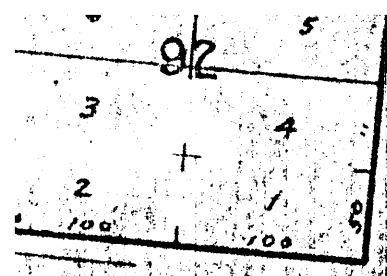
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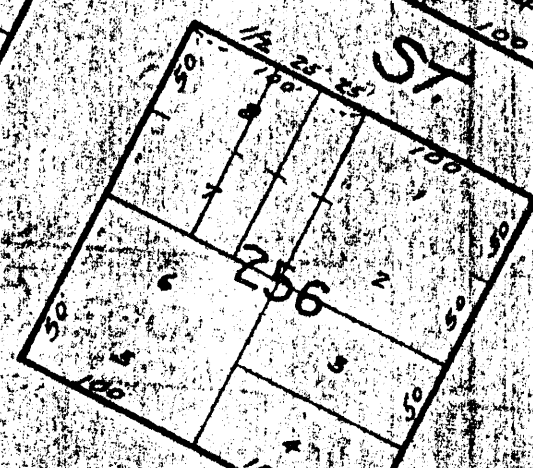
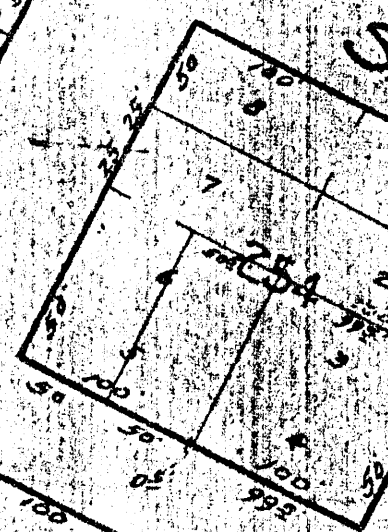
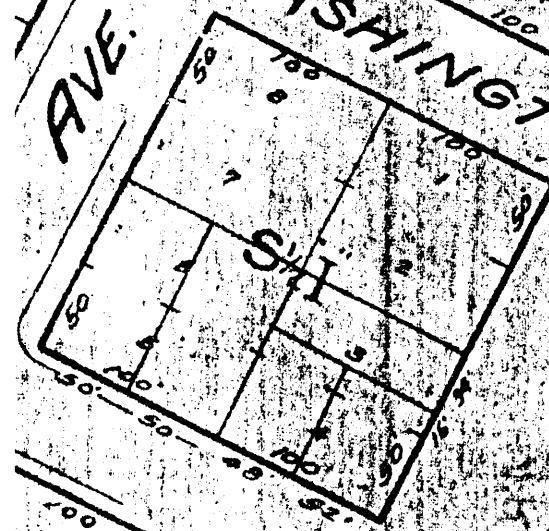
W. W. AVE.

WASHINGTON

AVE

STARK

AVE



NW 13TH

NW 12TH

NW 11TH

SW

ST