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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 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 Autzen, Thomas J., House
other names/site number _____

2. Location

street & number 2425 N.E. Alameda N/A not for publication
city, town Portland N/A vicinity
state Oregon code OR county Multnomah code 051 zip code 97212

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.

James Smith January 3, 1992
Signature of certifying official Date
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:)

Autzen 2/9/92

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions (enter categories from instructions)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification

(enter categories from instructions)

HISTORIC PERIOD STYLE/Tudor

Materials (enter categories from instructions)

foundation CONCRETE

walls Steel and Wood Frame; Brick

Veneer, Stucco and Half-Timbering

roof Cement Tile

other _____

Describe present and historic physical appearance.

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Section number 7 Page 1

The Thomas J. Autzen Residence, built in 1927, is located on a full block triangular site on "The Alameda" in northeast Portland.¹ Designed in the Historic Period Tudor Style by prominent architect, Kirtland K. Cutter, the house is oriented to mountain and city views to the south. Framed in wood and steel, the two story house is clad with brick and half-timbering and topped with a multi-gabled roof. At the south and east are angled bays with bands of leaded glass, casement windows. The Tudor character continues on the interior with half-timbering, arched openings, beamed ceilings and period wood and plaster detailing. The only significant exterior alterations were the removal of white paint from brick walls and the replacement of the original slate roof with rectangular cement tile. Except for the remodeled kitchen area the original interior is intact. Original landscaping is also substantially in original condition.

SETTING

The Autzen house occupies all five lots of Block 14 in Alameda Park, a subdivision platted in 1910 by the Alameda Land Company. Originally know as "Gravelly Ridge", the area was part of the 1859 donation land claim of William C. Bowering. Geographically the "Ridge" is the high point of northeast Portland and runs generally east/west from N.E. 22nd to N.E. 52nd Avenue. The terrain slopes gradually toward the Columbia River to the north and more precipitously to the east side plain to the south. Homes along the ridge have a broad view of the Cascade Range and Downtown Portland with a glimpse of the Willamette River. Alameda Park, a 55 block development, begins at the west end of the "Ridge" and extends east to N.E. 33rd Avenue. Subsequent subdivisions extended the development pattern to 52nd Avenue.

Following the ridgetop is the main street of the development, originally designated "The Alameda", and changed to N.E. Alameda in the 1930s. At the west end of Alameda Park where "The Alameda" began is Block 14, a triangular, two-third acre site bounded on the south and west by curving N.E. Alameda, on the north by N.E. Hamlet, and on the east by N.E. 26th Avenue.

The house with a footprint of 4,700 s.f. is sited near the center of the lot with the main entrance facing west toward Alameda. The main living room/dining room wing is oriented north/south; the kitchen-garage wing extends to the northeast toward Hamlet and the library wing to the south east toward 26th. The driveway and a secondary entrance to the house are oriented to 26th Avenue.

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The site is elevated about five feet above the street level and is surrounded by a native stone wall at the property line. A curving brick stairway and walk lead to the main entrance on the west and a brick stair with cast-stone treads serves the east side of the property. A brick wall extends from the east stair southerly to the corner of the library wing.

Much of the original landscaping remains including several very large trees: a copper beech at the northwest corner, a japanese maple opposite the front entrance and a myrtlewood on the east. Two large fir trees that were on the east side of the site when the house was built were blown down during the 1962 Columbus Day windstorm. Low shrubs, many original, are planted along the perimeter stone wall and around the house. Grass covers the ground between the shrubbery beds. It is said that all of the original plant materials were of a kind that could be grown in England. At the north end of the main wing is a small octagonal patio with an intricate network of stone paths and formal plantings. Off the south end of the living room is a rectangular patio, paved in stone and surrounded by a low brick wall. On the same axis near the south end of the site is an oval pool with flanking classical maidens.

Parking strips on each of the three street sides were planted with different species: hawthorne trees along Alameda, maple trees along Hamblet and elm trees at 26th Avenue. These original trees are intact today.

PLAN AND STRUCTURE

The main entrance hall is situated in the middle of the irregular plan and serves as the circulation hub for the entire home. With the main stair, the entry spans the full width of the house. To the south, down three steps, is the large living room (25' x 40') with the major view to the south through the angled bay window and a secondary view to the front yard to the west. Extending southeast from the living room is the one-story library. The formal dining room with garden views to the north and west sits north of the entry. A smaller and less formal octagonal dining room, oriented to the east gardens, extends northeast from the entry. The north wing, extending northeast at a 60 degree angle to the main wing, houses the pantry, kitchen, dining nook, east entry and a one-story, three car garage.

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The "U" shaped stairway leads from the entry up to the axial second floor hall. At the south end over the living room is the master bedroom suite. On the west side was the bedroom for the Autzen daughters, Elizabeth and Anabel. This bedroom shares a bathroom with the guest room to the north and connects to a "Sewing Room" at the south. On the east, above the octagonal dining room, is the bedroom that was occupied by two Autzen sons, Thomas and Duane. Two "Maid's Rooms" with a shared bathroom and a back stairway to the pantry area and east entrance are located in the northeast wing.

Both first floor stairways serve the basement. The main stairway leads to a half-bath at the mid-landing, then down to the large "Play Room" which has the same plan as the living room above. To the north are storage rooms, a laundry and a boiler room.

Basement foundation walls and continuous footings are concrete. Primary supports for the 25' span of the living room and bedroom above are 6" steel columns with 15" deep wide flange steel beams running east/west. 2x12 wood joists infill the steel frame and support other first floor areas and the second floors. Wall framing above the basement are wood studs. The roof structure is typically framed with 2x10 rafters at 16" centers. Sheathing at walls and roofs is 1x6 fir boards.

EXTERIOR

The irregularity of the floor plan is fully expressed in the Tudor design of the exterior with its walls of brick and half-timbering, gabled and hipped roofs, dormers, wings, slant-sided bays and a variety of casement and fixed windows with leaded glass.

Typically, the lower floor is clad in brick while the upper levels are half-timbered with rough cast white stucco and dark brown boards with hewn faces. Brick is a standard variegated red brick laid in common bond that was originally painted white. The paint was subsequently removed.

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Varying from the typical, the gabled main entry wing is faced with brick for its two-story height. The entrance, centered on the gable, is framed with haunched wood posts and wood lintel featuring a carved panel with a foliage and fruit motif. A wrought iron gate with side panels (not original) covers the opening. The recessed door is paneled oak, three over three, with a clear varnish finish. Directly above the doorway is an original light fixture. At the second floor, also on the gable axis, are typical casement windows: wood frame with a rough-hewn, sloped top lintel, pegged fastenings and steel sash with 21 light leaded glass panes. Centered at the attic level is an ornamental wrought-iron grill in a cross-shaped pattern that covers an attic ventilation louver. To the north, overlapping the plane of the entrance gable, is a slightly smaller gabled wing that contains the dining room and guest bedroom above. This element has the typical finish: brick at the first floor, casement windows and half-timber at the second floor and gable end.

The main wing extending west has brick facing midway up the second story. Casement windows at the living room have stone jambs, rough-hewn lintels, typical 21 light sash with 9 light transoms. Bedroom windows are contained in hipped dormers that begin at the eave - casement sash penetrates the eave line to the brick below.

At the south end of the main wing is a large two story slant-bay that has south-facing view windows from the living room and master bedroom. Window bands at each floor are framed with sandstone. The bay projects through the eave line of the main wing hipped roof and terminates in a simple stone parapet and a flat roof. The one story library extending to the southeast is clad with half-timbering.

The east elevation features an interesting variety of Tudor elements: half-timbered gables, haunched timber columns at the garage door openings, leaded windows with diagonal panes and a two story slanted bay that forms the pivot for the angled kitchen/garage wing. At the north end is the three car garage. Original garage doors were staved with beveled edge boards and each had a centered, nine-light window of leaded glass. These doors have been replaced with paneled wood doors, also with centered windows.

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The dominating roofs with their steep, 16/12 pitch were originally covered with slate. In the late 1970s the slate was replaced with the present cement tile. Original copper gutters and downspouts with ornamental scuppers remain intact. Two brick chimneys near each end of the house provide vertical accents to the angular roof composition. The larger chimney at the south serves the fireplaces in the play room, living room and master bedroom. Measuring 3'-6" x 6'-6" at the base, it features a stone transition course at mid-height and a top articulated with slate and brick belt courses. The north chimney serving the boiler is slightly smaller with similar detail.

INTERIOR

Half-timbering, hewn woodwork, arched doorways and other elements continue the Tudor style on the interior. Typical walls and ceilings are rough plaster with hewn faced half-timbering in the entrance hall, stairway and master bedroom. Flooring in most rooms is random width (6", 8" & 10") "slash grain" white oak with beveled edges, pegged fastenings and a dark stain and varnish finish. Doors, base, casings and other wood trim are also of "slash grain" white oak with a natural finish similar to floors but not as dark in color.

The entrance hall has a slate floor laid in a coursed ashlar pattern. Three different door types lead from the entrance: three over three panel to the outside; staved, three panel doors with wrought-iron strap hinges lead to the closet, bathroom and back hall; and paired nine panel doors to the dining room and living room. The latter doors feature a central diagonal panel surrounded by four plain panels and carved linen-fold panels at the top and bottom. Typical doorways in the entry are framed by hewn timbering. Inside the timbered frame of the living room door is an additional molded frame headed by a modified Tudor arch and a carved frieze in a foliage-fruit pattern similar to the outside of the main entry doorway. The two half-timbered panels above and flanking the entrance door have infills of "english lions". Panels above and flanking the dining room doorway feature bas relief animals and birds. Also at the sides of the dining room doorway are original custom designed wrought iron sconces with a circular saw blade wall plate, a symbol of the Autzen family business.

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The dining room features angled walls at the east end and a coffered beam ceiling that was originally natural finished oak. Subsequently the ceiling and other woodwork was painted. Treatment of the octagonal dining room to the east is a mix of Moorish and Tudor design elements. Flooring is blue and red-orange quarry tile in an interlocking pattern of squares, hexagons and octagons - base is red-orange tile. Walls and ceiling are the typical rough plaster. The eight walls are framed with modified Tudor arches. Shallow groined vaults form the ceiling. Rectangular window openings are corbeled at the top corners. Window sills are tile - below are custom designed ceramic tile grills with a dark blue glaze that serve as openings for the recessed radiators. At the north wall is a built in wrought-iron planter with its own water connection. Above is an inset ceramic tile panel with a peacock and floral pattern. Typical doors have pointed arch heads and are faced with opposing diagonal boards that frame a diagonal square light with wrought iron decoration at the center.

North of the dining rooms is the the kitchen area which originally consisted of a pantry, kitchen and maid's dining room. The pantry and kitchen have been combined and remodeled. Some original upper kitchen cabinets remain. These feature casement doors with raised wood panels and leaded glass panels.

Most prominent in the large living room with its 10' ceiling is the wide bay of casement windows at the south that is framed by a hewn oak beam. On the east is the grand fireplace with a Tudor arch opening, 6'-0" wide by 5'-4" high and a stone surround. At the northeast corner is an oak paneled alcove framed with a shallow segmental arch. Living room walls, as well as most others, are furred out about 16" in order to provide space for recessed radiators. To allow air circulation the wall surface in front of the radiators is filled with oak grillage in a vertical wave pattern.

At the southeast corner of the living room a six-panel door leads to the library with its exposed rafters and King-Post Trusses. On the southeast, centered on the gable ridge is a typical set of four casement windows, which are flanked by built-in bookcases. Above the windows is a plaster bas-relief coat-of-arms. The oak paneled northeast wall has a band of three casement windows. Opposite, on the southeast, a pair of french doors lead to the patio. A fireplace centered on the southwest wall has a segmental arch opening trimmed in cast stone. In the white plaster over the fireplace is a bas-relief of a sailing ship. A subsequent owner applied colored paint to the ship and surrounded it with a picture frame.

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The main stairway with paneled walls climbs from the southeast corner of the entrance hall and is open to the second floor. Square newel posts are carved oak in a diagonal pattern and are topped with carved "lantern" shaped newels that feature a fleur-de-lis on each face. Balusters are also carved from square oak stock. Treads, risers and other wood trim are also varnished oak.

At the top of the stairway the central hall leads south to the master bedroom. The portion under the main roof has a 12' high, flat beamed ceiling with sloped sides on the east and west. Haunched columns and a hewn beam frame the opening to the projecting bay with its band of eight casement windows. The wall above the bay opening is half-timbered. Sidewalls in the 8' high bay are paneled in oak. The fireplace at the east wall has a rectangular opening with a surround of hand painted ceramic tile and a raised hearth also clad with ceramic tile. Original wrought iron andirons and fireplace tools are intact as they also are at other fireplaces throughout the house.

Ceramic tile adorns each of the four bathrooms on the second floor and each is finished in a different color and pattern. While modern plumbing fixtures have been installed, the bathrooms retain their original character.

In the basement, the "play room" (now an office) is the only finished space. Walls and ceilings are rough plaster as in upper floors. A plaster cornice featuring a cavetto mold with running bead and cable trim articulate the walls and the steel beam enclosures. Beam soffits are decorated with molded roundels, diamonds, rosettes and fleur-de-lis. The present carpet covers the original maple flooring. On the east wall is a small fireplace with irregular brick sides, a simple wood mantel and a painted cement hearth. As at the living room above, the northeast corner contains an alcove. In the party room the openings to the alcove consists of two pointed arches with a central column and side pilasters.

UTILITIES

Most of the original light fixtures, many custom designed, remain intact. Significant exceptions include the living room and dining room chandeliers.

The original steam radiators and piping system are in place. A modern boiler has been installed and the fuel changed from coal to gas.

1. The construction date of 1927 is based on the architect's drawings dated August and September 1926 and the City Directory entry for Thomas J. Autzen the following year.

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
INDUSTRY

Period of Significance

1927-1942

Significant Dates

1927

Cultural Affiliation

N/A

Significant Person

Autzen, Thomas J. (1888-1958)

Architect/Builder

Cutter, Kirtland K., 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: _____

10. Geographical Data

Acreeage of property 0.66 Acres

Portland, Oregon-Washington 1:24000

UTM References

A

1	0	5	2	8	1	6	0
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5	0	4	4	0	9	0
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Zone Easting Northing

B

--	--	--	--	--	--	--

--	--	--	--	--	--	--

Zone Easting Northing

C

--	--	--	--	--	--	--

--	--	--	--	--	--	--

D

--	--	--	--	--	--	--

--	--	--	--	--	--	--

See continuation sheet

Verbal Boundary Description The nominated property is located in SW $\frac{1}{4}$ Sec. 24, T1N, R1E, Willamette Meridian, in Portland, Multnomah County, Oregon and is legally described as follows. Lots 1-5, Block 14, Alameda Park

See continuation sheet

Boundary Justification

The boundary of the nominated area corresponds with the legally recorded lot lines associated with the house completed for Thomas J. Autzen in 1927.

See continuation sheet

11. Form Prepared By

name/title George A. McMath, FAIA, Historical Architect

organization _____ date 1 August 1991

street & number 1209 S.W. 6th Ave., Unit 503 telephone (503) 228-5154

city or town Portland state OR zip code 97204

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Continuation Sheet

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The rambling, brick and rough-cast-clad Tudor-style residence situated on NE Alameda at 26th Avenue in the Alameda district of northeast Portland, Oregon was built in 1927 for Thomas J. Autzen. It occupies a landscaped gore block in the contoured layout of the historic Alameda Park development of 1910.

The house is an exemplary work of high style historic period residential architecture from the hand of the noted Washington architect Kirtland K. Cutter, who centered his practice in Spokane and Seattle in the 1880s to the 1930s. Cutter developed a specialty in high-style Queen Anne and the related Tudor Revival idioms for a clientele in which timber magnates figured prominently. The Autzen residence is the later of only two houses in Portland designed by the Washington architect. As an outstanding representative of 20th Century Tudor Revival residential architecture of significant scope and exceptional workmanship, it meets National Register Criterion C.

The house displays all the characteristic features of the Tudor style based on late medieval archetypes as transformed by 19th Century romanticism. Such features include the angled, irregular plan, steeply-pitched, multi-gabled roofs, varied bays and projections, walls of brick and half timbering, prominent chimneys, and leaded casement windows. Stylistic character was sustained on the interior with Tudor-arched openings, beamed ceilings, decorative half timbered effects and, as is customary in Cutter's work, noteworthy craft details encompassing customized woodwork, hand-forged wrought-iron fixtures and special stone masonry and ceramic tile accents.

In its original state, the exterior brick was painted white overall. The paint treatment has since been reversed and the original slate roof has been replaced with cement tile. The kitchen area has been remodeled. In all other respects, the house is unaltered.

As the house most importantly associated with Thomas J. Autzen (1888-1958) at the time he presided over the most dramatic growth of his business, the Portland Manufacturing Company, the house also meets Criterion B. Autzen, a native of Grays Harbor, Washington, was the son of Peter Autzen, the German-born principal of the Portland Manufacturing Company which had been established on the Willamette River at St. Johns at the turn of the century. The

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Portland-area firm experimented in the production of panels of Douglas fir veneer that were introduced to the building industry in displays at the Forestry Building during the Lewis and Clark Centennial Exposition of 1905 under the brand name of "Plywood." The name became a generic term for wood products of a similar nature.

On his father's death in 1918, Thomas Autzen became president and sole owner of the company. It was he who guided the company's highly successful expansion and diversification to meet new markets for plywood worldwide. Autzen directed the company's rise while living in the nominated property through the Depression era, war production and the post-war housing boom. He was responsible for developing the company from a small regional operation to a base industry that contributed significantly to Portland's economy. For purposes of this nomination, in compliance with the National Register's 50-year rule, the historic period of significance is drawn to 1942. With the country's entry into world war in that year, the company's Depression era operations came to an end, and Autzen geared his plant for war production.

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The Thomas J. Autzen Residence, built in 1927, is significant under Criterion "C" as an excellent and well maintained example of Historic Period architecture in the Tudor Style. Located on "The Alameda" in northeast Portland, the large house was designed by prominent architect, Kirtland K. Cutter. It was the second of only two houses in Portland designed by Cutter. Significant features include the angled irregular plan that Cutter adapted to the full block triangular site, extensive original landscaping and characteristic Tudor elements: multi-gabled, steep pitched roofs; projecting bays; leaded glass casement windows; and walls of brick and half-timbering.

Thomas J. Autzen is significant under Criterion "B" for his contribution to the region's wood products industry, particularly the invention and development of fir plywood by the family business, the Portland Manufacturing Company. Fir plywood, first displayed at the 1905 Lewis & Clark Exhibition, became a staple product for the nation's home building and door industries. During his later years, Autzen was known for his generous philanthropy through the Autzen Foundation, the major donor to the University of Oregon's present stadium.

ARCHITECTURAL CONTEXT

The Tudor was one of the most popular and distinctive residential styles that prevailed during the era of Historic Period Styles, c. 1910 to World War II. Tudor design of 1927 is a descendant of the architecture of England's Tudor period, beginning with Henry VII in 1485 and spanning the years through the reign of Elizabeth I at the end of the 16th Century. Characteristic elements of Tudor Architecture include: steep, multi-gabled roofs, dormers, prominent chimneys, glazed bays of casement windows, arched openings and walls of brick, stone and half-timber construction. The Autzen Residence exhibits all of these features.

Late medieval architecture was eclipsed by the Renaissance and subsequent classical styles. It appeared again in the Medieval Revival (1890-95) and was the style of choice for architect Kirtland K. Cutter from the beginning of his career in the late 1880s until his retirement in the 1930s.

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In Portland, as in most other locales, colonial designs were the pre-eminent mode of residential architecture during the era of Historic Period Styles. The Tudor and Jacobethan Styles were among the most popular of the other historic styles and first appeared at the turn of the century. Earliest examples were most often hybrids with elements of Arts and Crafts along with Tudor, such as the Frank E. Hart Residence designed by Whidden & Lewis in 1900 and the Henry Miller Residence of 1911 by Ellis F. Lawrence. The latter featured wide, decorated barge boards and shingle siding along with half-timbering and other Tudor elements. One of the earliest of purely Tudor design and probably the largest within the City is the F.J. Cobbs Residence designed by Albert E. Doyle in 1918. Another good example is the Cameron Squires House of 1920 by Ellis F. Lawrence. Located in the suburban Dunthorpe area on a 13 acre site, it has been altered but retains its essential Tudor character. Other prominent designs of the 1920s include Herman Brookman's Lloyd M. Frank Estate (1924), now the Administration Building at Lewis & Clark College, the Stanley C.E. Smith House (1923) located in the Green Hills area and designed by Ellis Lawrence and the Aaron Holtz Residence (1927) by A.E. Doyle.

The Tudor Style continued through the 1930s with several fine designs by architects Richard Sundeleaf, Ellis Lawrence and Roscoe Heminway. Perhaps the grandest example is the Carl Jantzen Residence (1930) sited on an island in Lake Oswego and designed by Charles Ertz.

The Autzen Residence is among the largest of Portland's Tudor homes and with its extensive original landscaping, its full Tudor expression on the interior and exterior and its high level of integrity, it ranks with the City's finest examples of the genre.

KIRTLAND K. CUTTER

The career of Kirtland Kelsey Cutter paralleled the era of Historic Period Styles and he was one of its most adept, versatile and prolific practitioners. His work was known throughout the West and on the East Coast. More than 20 of his designs are listed on the National Register of Historic Places.

Cutter was born to a wealthy Ohio banking family in 1860. He attended the Arts Students League in New York and studied painting and sculpture in Paris, Florence and Dresden, but he never had formal training in architecture. ¹

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The young Cutter, who wanted to be a painter, migrated west in 1885 or 86 and settled in Spokane (then Spokane Falls), where his uncle was cashier at the First National Bank. Unable to support himself as a painter, Cutter took work at his uncle's bank.²

His first known architectural work was a grand Tudor style mansion for his uncle's boss, banker James N. Glover, completed in 1888-89. That same year (1888) a devastating fire destroyed Spokane's commercial district and many of its close-in houses. The fire, along with the boom in the region's mining, provided a host of clients for Cutter's burgeoning practice. In the early 1890s he worked with John C. Poetz, and in 1895 he formed a partnership with Karl G. Malmgren which continued until 1917 when the partnership was dissolved. Cutter was the dominant design partner in both of these relationships. During the 90s and in the early 20th century he designed many of Spokane's major business buildings, institutions and homes. Though he favored the Tudor as in the Amasa B. Campbell House (1898) and Seattle's Rainier Club (1904), he was equally skilled in the Moorish, Renaissance, California Mission, Chalet, and other period styles. The Moorish can be seen in the richly decorated Patrick F. Clark House (1898) and in some of the public rooms in the Davenport Hotel. Cutter & Poetz used the Chalet Style in the mammoth log and stone Idaho State Pavilion, an award winning design at the Chicago World's Fair in 1893. The Chalet Style was used again for Cutter's own home in Spokane and for a house in upstate New York for Andrew Carnegie. Renaissance and classical styles were employed at Kirtland Hall (1905) at Yale University (named for Cutter's grandfather), the Spokane Club (1910) and perhaps his grandest design, the Davenport Hotel (1913) in Spokane.

Cutter's firm flourished until after World War I when the Spokane economy waned. In 1923, at age 63, he departed for Long Beach, California where wealth derived from the discovery of oil provided a new generation of clients. His new practice was primarily residential design, often in California Mission and Mediterranean Styles.³

Cutter's first work in Portland was the large Colonial Revival house for T. B. Wilcox completed in 1917 on Glenwood Farm, a 160 acre site in the valley west of Council Crest. In 1948 the Wilcox family sold the property to Columbia Preparatory School who used the house as a school until 1955 when it was again sold, this time for residential development.⁴ The exterior remains largely intact, but the interior has been substantially altered and the original setting has been obliterated by housing developments.

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How Thomas Autzen and Kirtland Cutter got together is not known. But certainly Autzen would have been aware of Cutter's work and reputation, and in 1925 Cutter was commissioned to design Autzen's home. It stands today as the best preserved example of Cutter's work in Oregon.

THOMAS J. AUTZEN

Thomas John Autzen was born in Grays Harbor, Washington, on June 30, 1888, the only child of Peter and Anna Autzen, natives of Denmark and Germany respectively. At the time, Peter Autzen was associated with the Simpson Lumber Company. He subsequently served as Collector of Customs at Grays Harbor and later returned to the lumber business. In 1902 he moved to Portland where he bought a 50 per cent interest in the Portland Manufacturing Company, a wood products business with manufacturing facilities along the Willamette River in St. Johns.

The company which was incorporated in 1901 had evolved from earlier firms engaged in manufacturing veneers and "strip wood" for fruit boxes and other similar products. The early operations of Portland Manufacturing were limited to the manufacture of cottonwood and Oregon hardwood furniture stock, coffee and spice drum stock, spruce slices for the grape and berry box trade, all types of splint and market baskets and wood excelsior. A new rotary veneer plant began operation in early 1902.⁵

During 1904 the firm experimented with the production of panels made up of rotary cut Douglas Fir veneers. Early in 1905 they had perfected the process and put their panels on display in the Forestry Building at the City's Lewis & Clark Exposition. The trade name for this new product was "Plywood" which later became the accepted generic name. Young Tom Autzen, then 17 years old, spent the summer in charge of the company's exhibit. He recalled in later years the great interest in the new "Plywood" expressed by visitors to the Exposition, particularly those from the East. The plywood exhibit remained in the Forestry Building (the only Exposition building that was preserved) until 1964 when a disastrous fire destroyed the unique log structure and its contents. In the fall of 1905 Autzen entered Oregon State College and spend his summers working at the St. Johns operation. He joined the firm full time upon his graduation in 1909.

In 1907 Peter Autzen bought out the other stockholders and became sole owner of the Portland Manufacturing Company. Their new fir plywood was not an immediate commercial success - in spite of the exposure at the 1905 Exposition, the product was not well known. Most of the company's production was devoted to cottonwood and spruce veneers for the furniture trade. What little fir plywood was manufactured was used by local planing mills and door factories.

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A fire destroyed the St. Johns plant in 1910. Within the year a new and larger facility with modern equipment was built on the site. At about the same time, Nicolai Door Manufacturing Company was organized with Peter Autzen as a major stockholder. Nicolai became Portland Manufacturing's major customer for fir plywood and in subsequent years, they were among the largest door manufacturers in the country.

While World War I curtailed plywood production, the company maintained operations by manufacturing lumber for aircraft frames and ship decks. In June, 1918, Peter Autzen died in an automobile accident. That same year, at age 30, Tom Autzen became president and sole stockholder of Portland Manufacturing Company. Business improved after the war ended in November 1918 and Autzen decided to enlarge the St. Johns plant. The plywood market was growing and the plant was enlarged again in 1922. Also in 1922, the company received its first order for automobile floor boards from the Fisher Body Corporation in Detroit. Floor boards and running boards for the automobile industry became one of their major products and Portland Manufacturing had the major share of the market for many years until a change was made to use steel and rubber.

The company prospered in the 1920s with markets for plywood expanding throughout the country and the world. In 1929 Autzen purchased a substantial interest in Portland Lumber Mills which had a mill site in St. Johns, close to that of Portland Manufacturing. Some years later, Autzen acquired the Coast Veneer Company also located in St. Johns and developed joint manufacturing agreements with M&M Woodworking Company of Portland. By 1930, Portland Manufacturing Company's diverse operations occupied more than 1000 feet of Willamette River frontage.

The company maintained profitability through the Depression and was poised for increased production resulting from World War II. After the war, business continued to expand as their products were widely used in the post-war housing boom. By the end of 1952 Autzen was semi-retired and daily operations were in the hands of sons Tom and Duane. Portland Manufacturing, still solely owned by the Autzen family, was engaged in nearly every aspect of the timber industry: logging, lumber, plywood and boxes. The firm also had extensive real estate holdings.

During his 50 years with portland Manufacturing - 34 years as president - Tom Autzen developed the company from a small regional operation to a large, versatile manufacturer of wood products with markets throughout the world. Most significant was the development and marketing of fir plywood which began as a specialty product but gained a wide variety of uses particularly in the home building industry. In 1929, Portland Manufacturing produced 358 million square feet of plywood on a 3/8" basis - in 1952, three billion square feet. ⁶

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Tom Autzen died on September 8, 1958, at age 70. At that time, he and his wife, Marla, were living at the Vista St. Clair Apartments, having sold their home in 1950. Several years prior to his death, Autzen established the Autzen Foundation, a charitable organization that was and is devoted to broad community interests with emphasis on higher education, the arts and youth opportunity. Autzen left a substantial legacy to the foundation, as did his wife upon her death in 1976. The foundation's contributions have been generous and for the most part, done without publicity. A significant exception was the University of Oregon's new stadium, completed in 1967, where the Autzen Foundation was the major contributor. Since Tom Autzen's death the foundation has been managed by the family and continues today as a major charitable resource for the State of Oregon.

OWNERSHIP HISTORY

Thomas J. Autzen	1927 - 1950
J. Henry Helser	1950 - 1976
Orrin L. Stuempges	1976 - 1988
Gregory W. Shipp	1988 - 1989
Robert A. Kinnamen	1989 - 1991

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2. Ibid.
3. "A Guide to the Cutter Collection", Eastern Washington State Historical Society, 1984.
4. Klooster, Karl, "Portland Palatial: Wilcox Country Estate", This Week, 1990.
5. Autzen, Thomas J., "Portland Manufacturing Company", 1953. Typescript, Oregon Historical Society.
6. Ibid.

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2632

N.E. GILE TERRACE

SEE 1/4
No 2632

N.E. 24TH

AVE
N.E. DUNCKLA

N.E. HAMBLET

N.E. 26TH

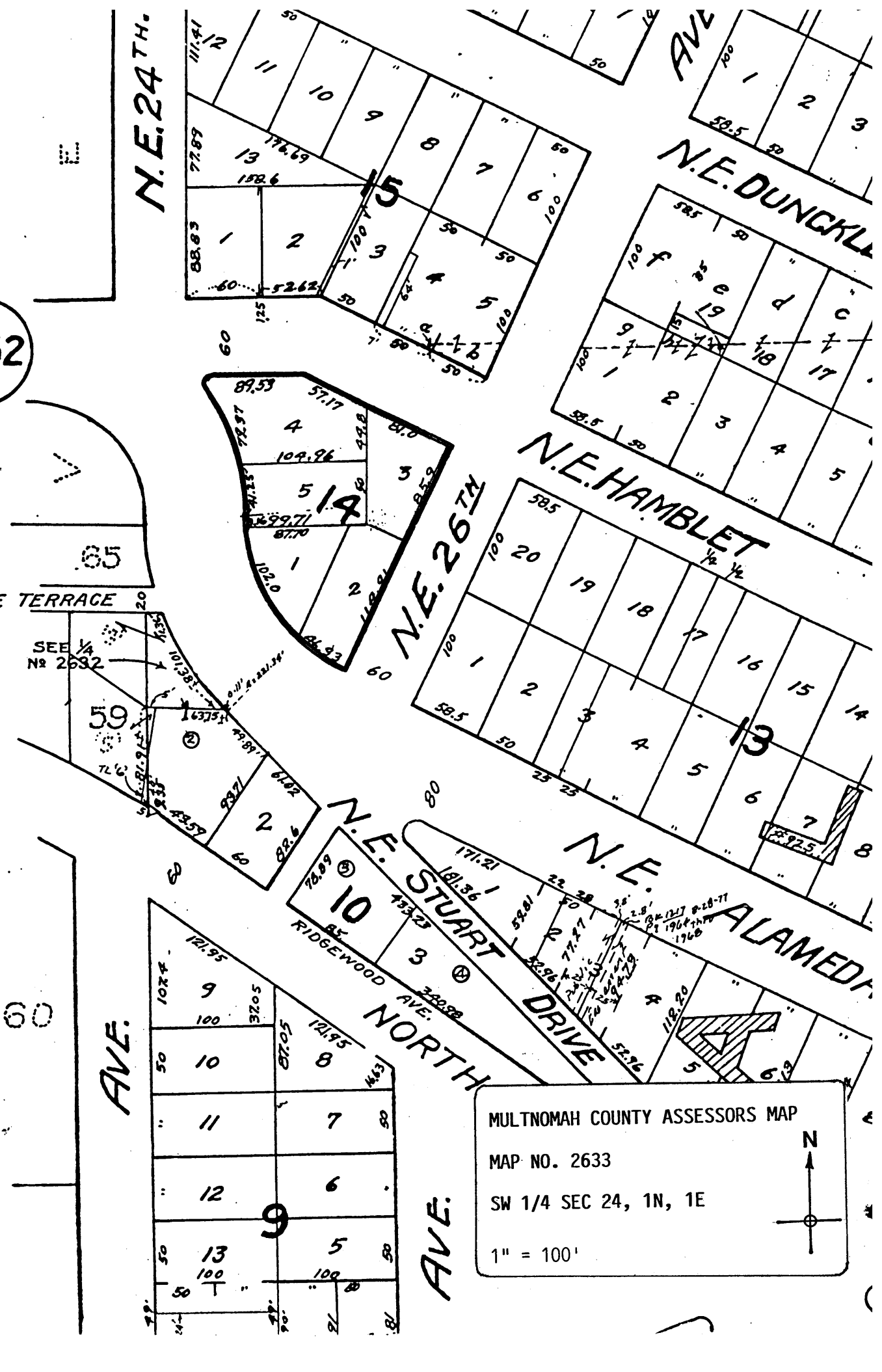

N.E. ALAMEDA

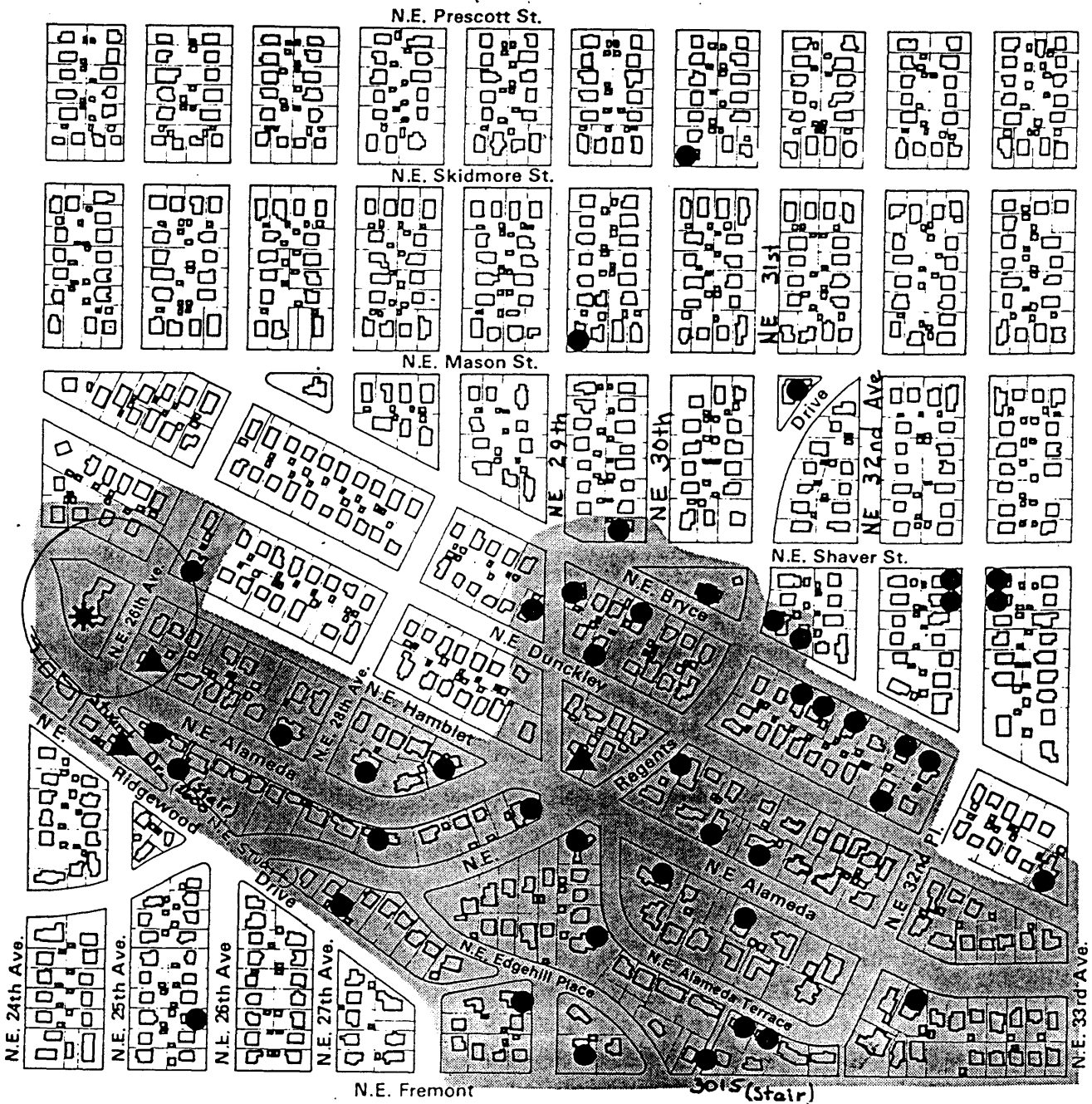
N.E. STUART DRIVE
RIDGEWOOD AVE.
NORTH

AVE.

AVE.

MULTNOMAH COUNTY ASSESSORS MAP
MAP NO. 2633
SW 1/4 SEC 24, 1N, 1E
1" = 100'





1"=400'



2633

Historic Resource Inventory

CITY OF PORTLAND, OREGON.



RANK I UNDESIGNATED PROPERTY
(Potential Landmark—Prime Importance)



RANK II UNDESIGNATED PROPERTY
(Potential Landmark)



RANK III UNDESIGNATED PROPERTY
(Cultural Resource)



UNDESIGNATED SITE



UNDESIGNATED ENSEMBLE



DESIGNATED LANDMARK AND/OR LISTED ON NATIONAL REGISTER



DESIGNATED HISTORIC DISTRICT

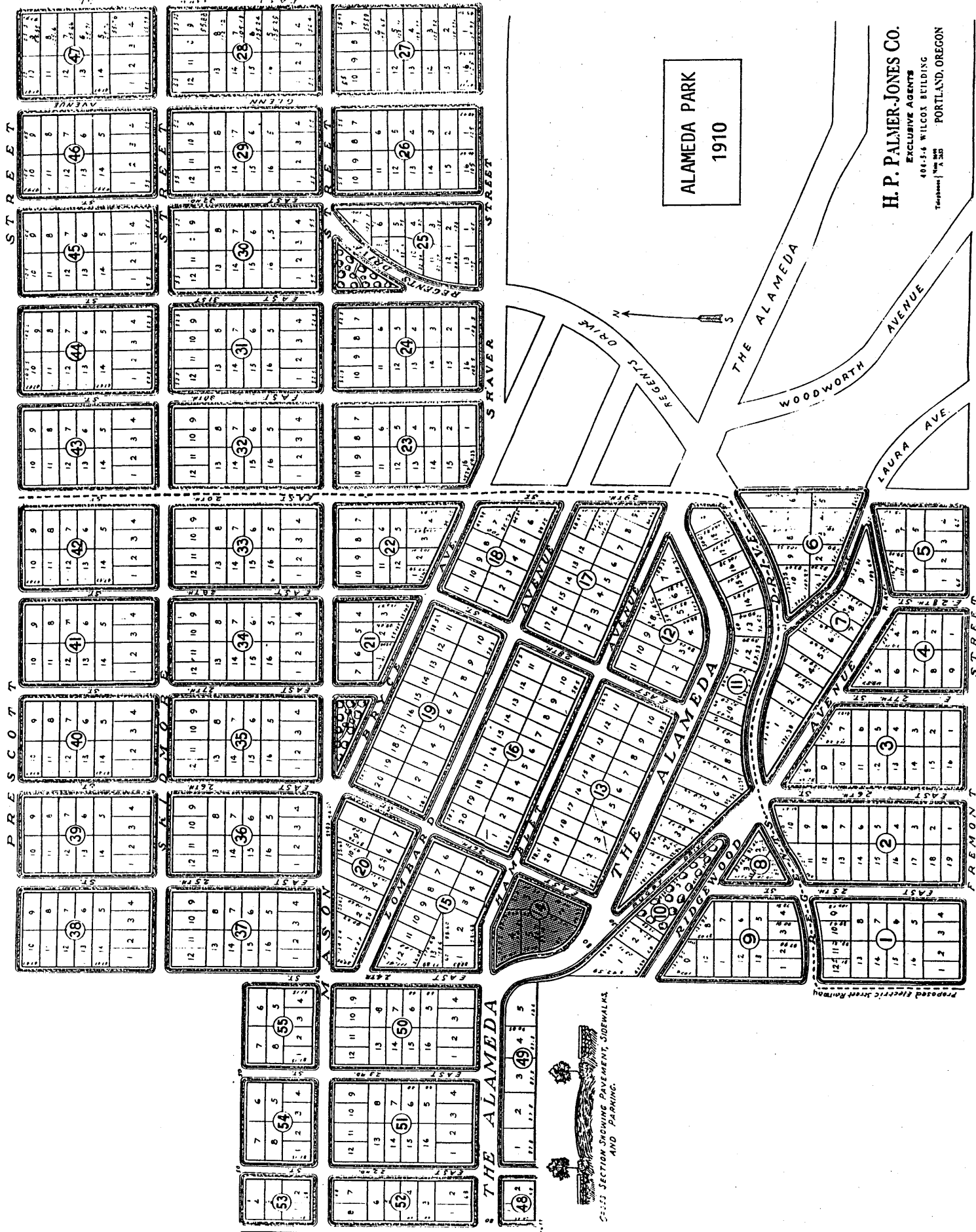


DESIGNATED CONSERVATION DISTRICT



POTENTIAL CONSERVATION DISTRICT
(from 1978 Planning Bureau Report)

MAY, 1984

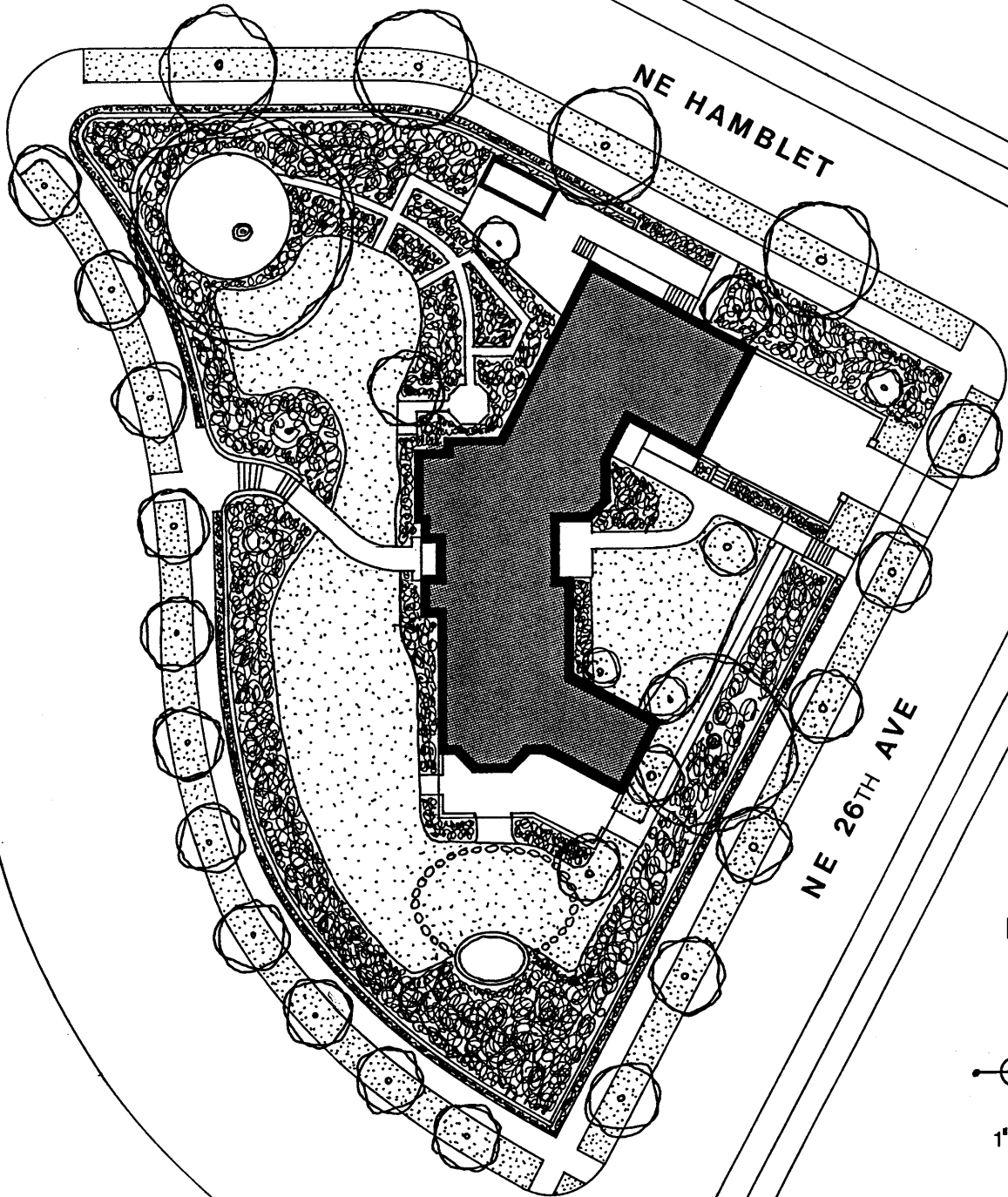


ALAMEDA PARK
1910

H. P. PALMER-JONES CO.
EXCLUSIVE AGENTS
404-5-6 WILCOX BUILDING
PORTLAND, OREGON
Telephone 174, 325

SECTION SHOWING PAVEMENT, SIDEWALKS
AND PARKING.

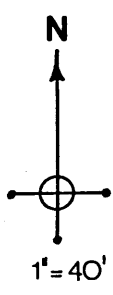
Proposed Electric Street Railway



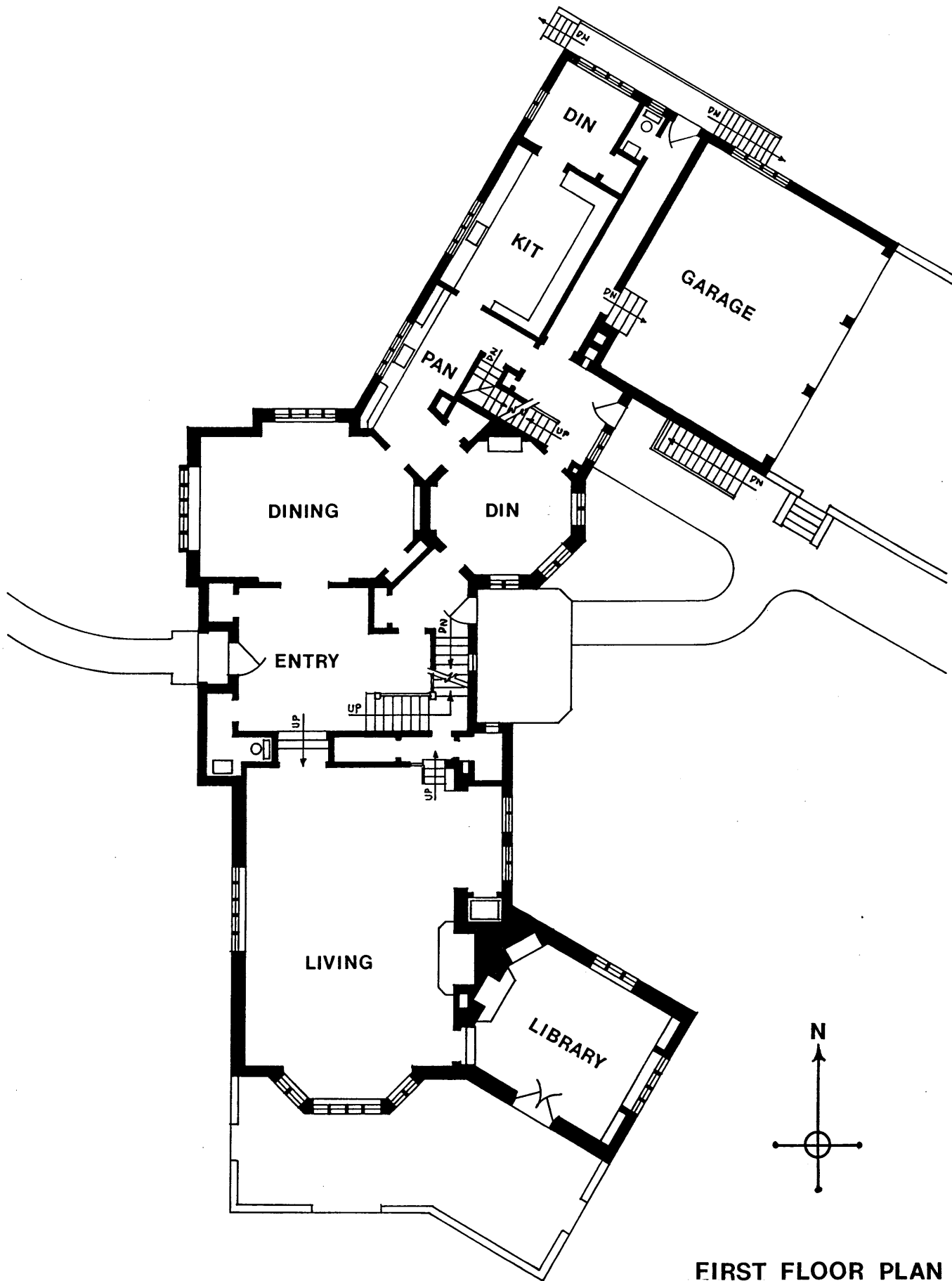
NE HAMBLET

NE 26TH AVE

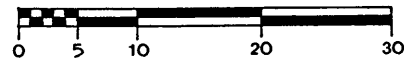
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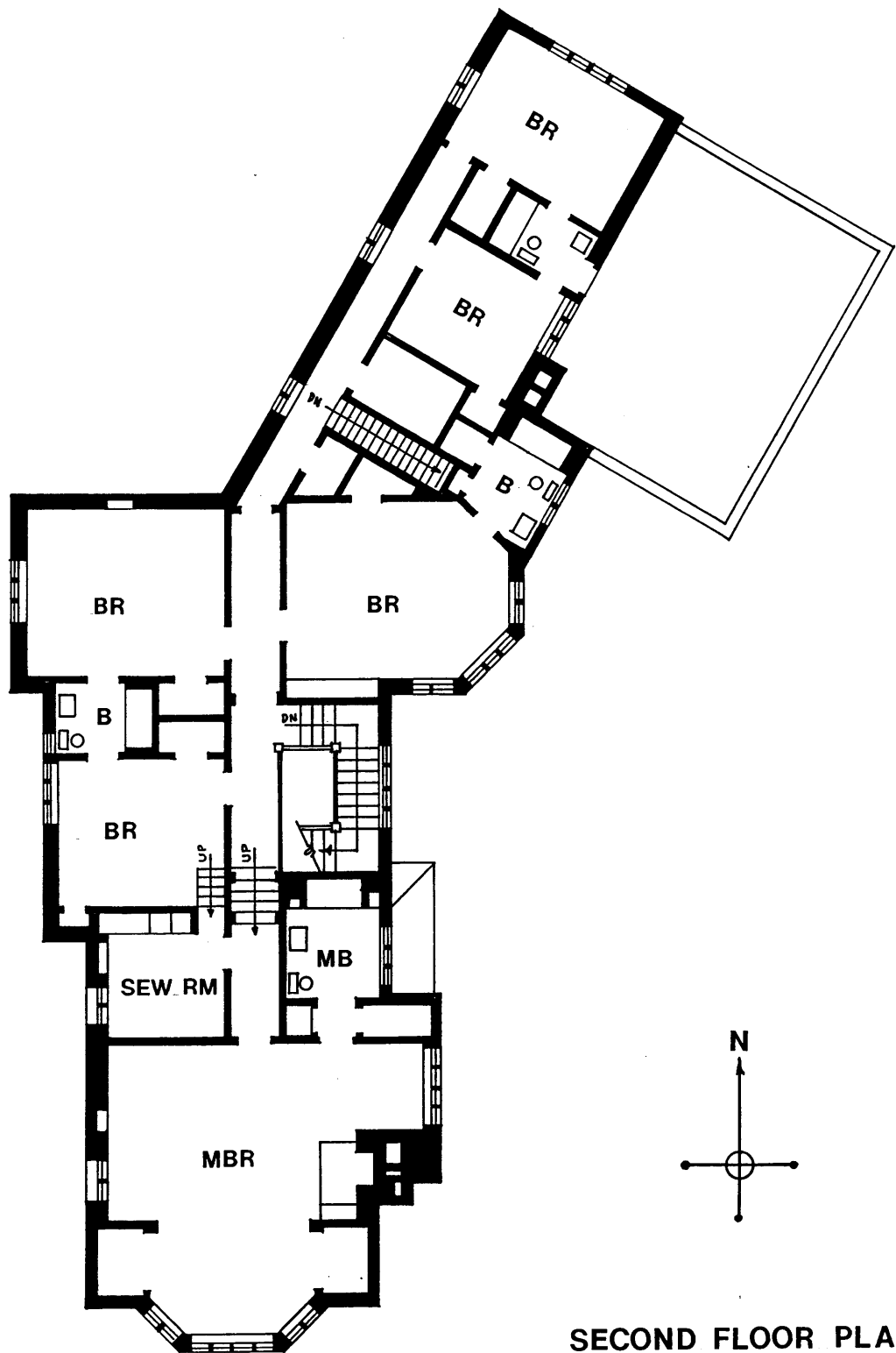


AUTZEN RES



FIRST FLOOR PLAN





SECOND FLOOR PLAN



FIRST FLOOR PLAN
HOUSE FOR
MR & MRS THOMAS AUTZEN
KIRTLAND CUTLER
ARCHITECT
LONG BEACH CALIFORNIA
SEPTEMBER 1926

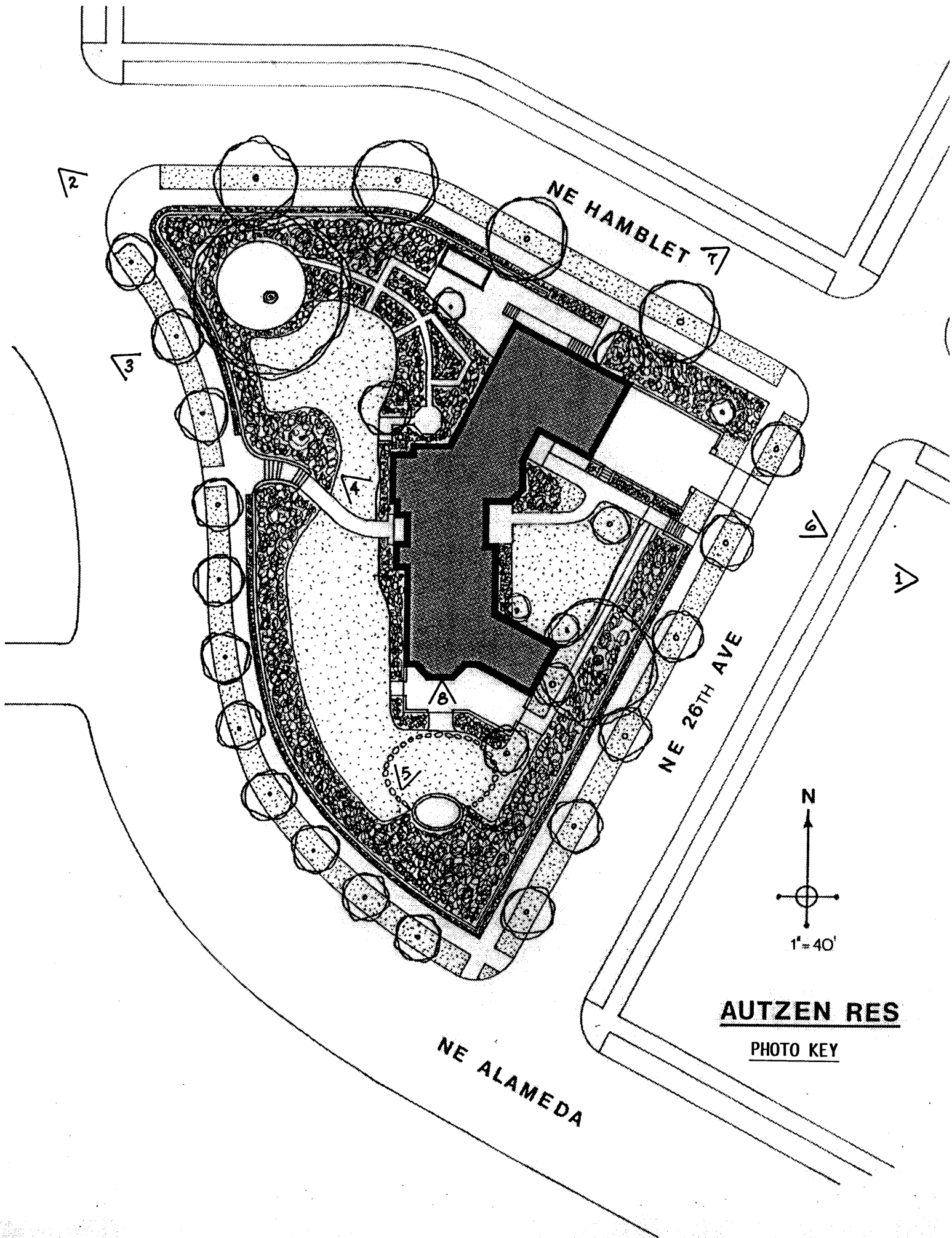


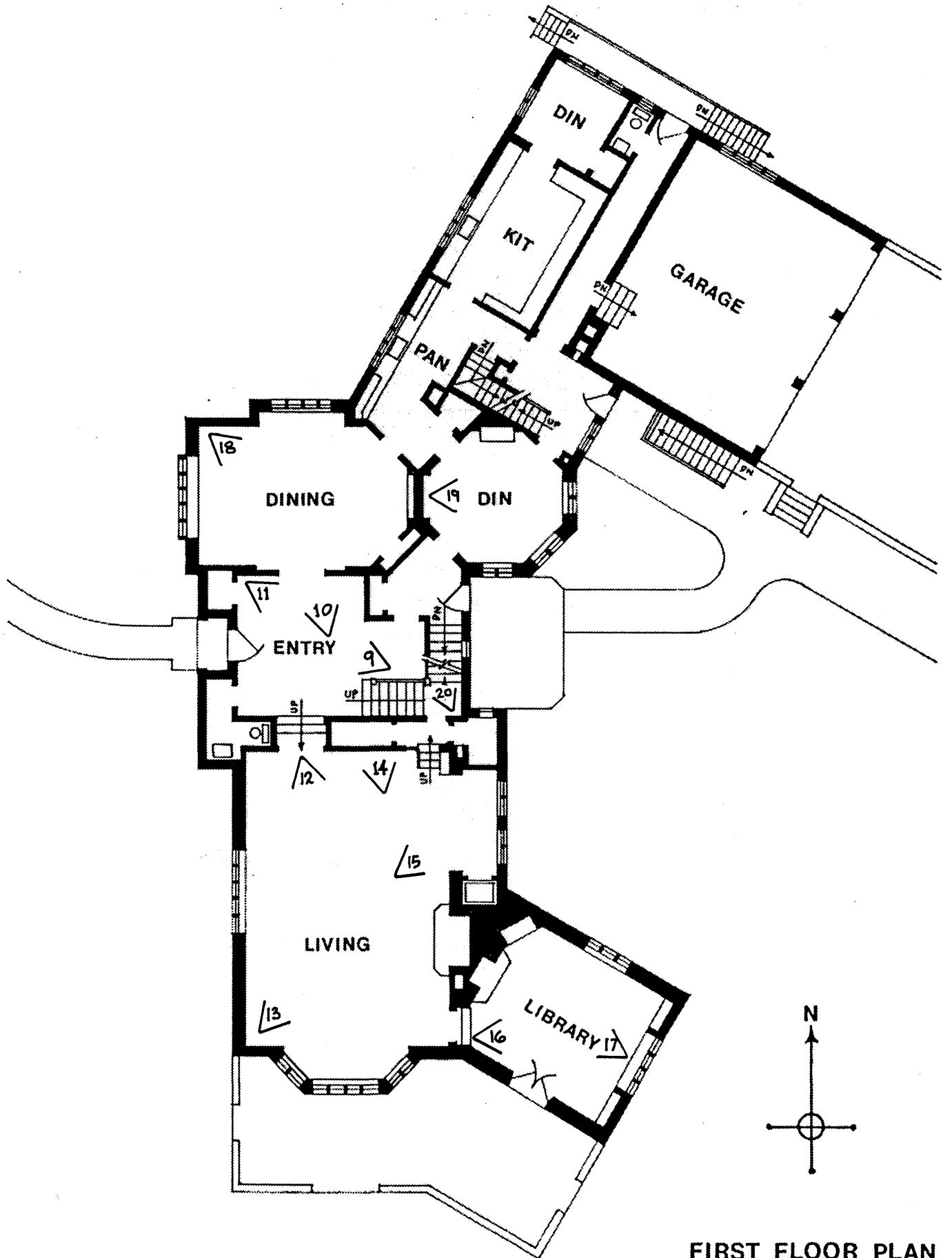
SECOND FLOOR PLAN
 HOUSE FOR
 MR & MRS THOMAS AUTZEN
 KIRTLAND CUTLER
 ARCHITECT
 LONG BEACH CALIFORNIA
 SEPTEMBER 1926



SECOND FLOOR PLAN
 SCALE: 1/8" = 1'-0"

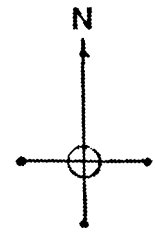
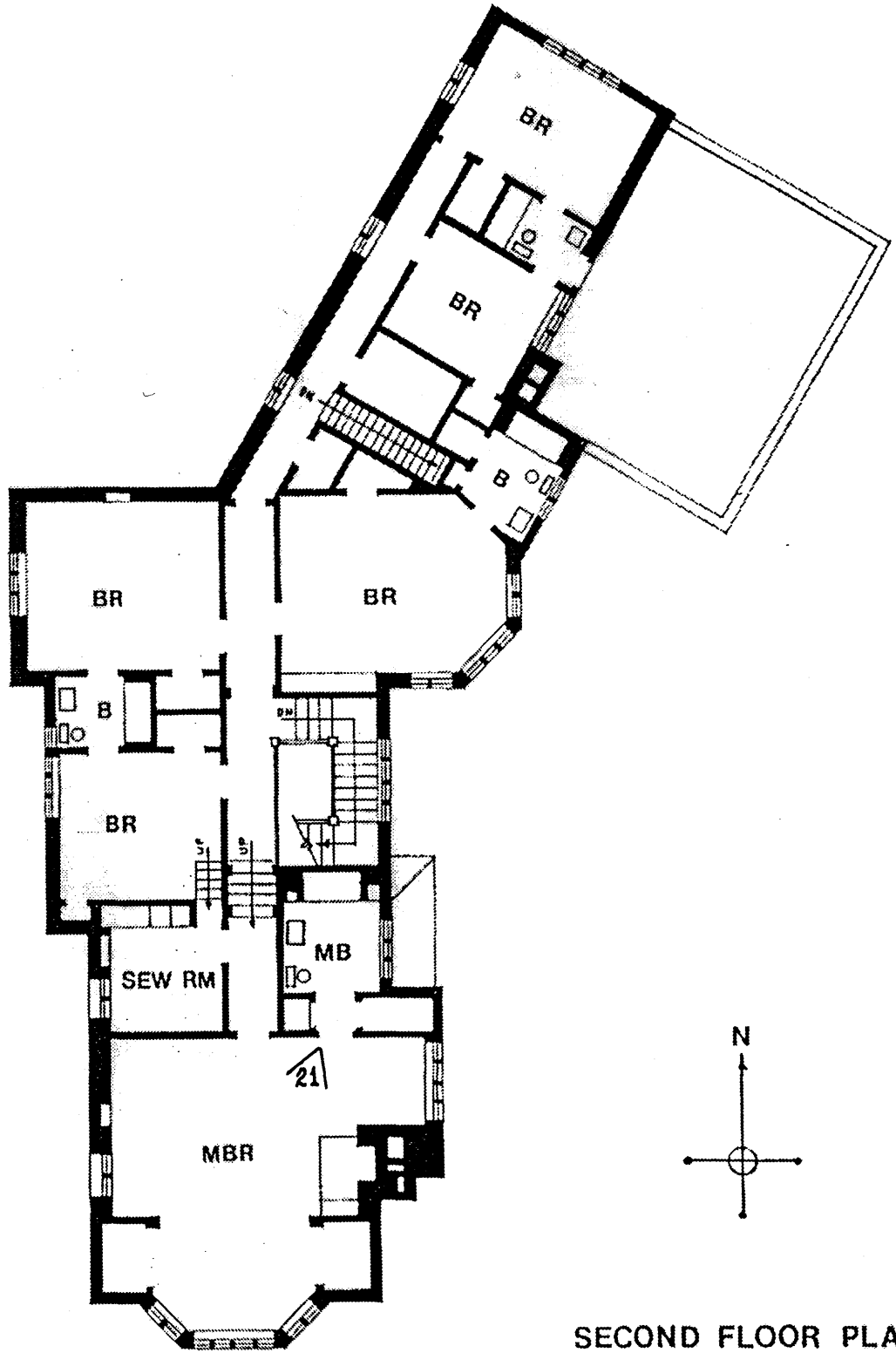
SEVEN EIGHT EIGHT
 H. S. WILSON & PARTNERS
 ARCHITECTS
 1000 BROADWAY
 NEW YORK CITY





FIRST FLOOR PLAN
PHOTO KEY





SECOND FLOOR PLAN

PHOTO KEY

