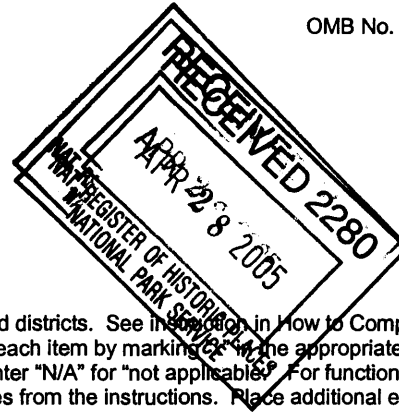


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



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

1. Name of Property

historic name Pfunder, Louis, House

other names/site number _____

2. Location

street & number 2211 S.W. Vista Avenue

not for publication

city or town Portland

vicinity

state Oregon code OR county Multnomah code 051 zip code 97201

3. State/Federal Agency Certification

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

James Hamrick

26 April 2005

Signature of certifying official/Title - Deputy SHPO

Date

Oregon State Historic Preservation Office
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
Action

entered in the National Register
 See continuation sheet.

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain):

Signature of the Keeper

Edson H. Ball

Date of

6/10/05

Pfunder, Louis, House
Name of Property

Multnomah, Oregon
County and State

5. Classification

Ownership of Property
(check as many as apply)

- private
- public - local
- public - state
- public - Federal

Category of Property
(check only one box)

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

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

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(enter categories from instructions)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS: Craftsman

Materials
(Enter categories from instructions)

foundation: CONCRETE
walls: WOOD: shingle
roof: ASPHALT
Other: GLASS

Narrative Description

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

See continuation sheets.

Pfunder, Louis, House
Name of Property

Multnomah, Oregon
County and State

8. Statement of Significance

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

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

Areas of Significance
(Enter categories from instructions)

AGRICULTURE
ARCHITECTURE

Period of Significance

1906-1933

Significant Dates

1906

Criteria Considerations
(Mark "X" in all the boxes that apply)

Property is:

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

Significant Person
(Complete if Criterion B is marked above)

Pfunder, Louis Gustav

Cultural Affiliation

Architect/Builder

Schacht, Emil

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36CFR67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey
- recorded by Historic American Engineering Record

Primary location of additional data:

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

Name of repository: _____

Pfunder, Louis, House
Name of Property

Multnomah, Oregon
County and State

10. Geographical Data

Acreege of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet)

1 10 523653 5039600
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____

4 _____

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Matthew Hayes

organization _____ date April 2004

street & number 4611 S.E. 79th Avenue telephone 503-774-3566

city or town Portland state OR zip code 97206

Additional Documentation

Submit the following items with the completed form:

Continuation sheets

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

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

Photographs: Representative black and white photographs of the property.

Additional items (check with the SHPO or FPO for any additional items)

Property Owner

name Robb and Peggy Moretti

street & number 2211 S.W. Vista Avenue telephone 503-222-2404

city or town Portland state OR zip code 97201

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

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

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

NARRATIVE DESCRIPTION

Summary

The Louis Gustav Pfunder House is located at 2211 SW Vista Avenue in the historic Portland Heights neighborhood of Portland, Oregon. Constructed in 1906, the home represents an early example of Craftsman architecture. The house was designed for pioneering Northwest horticulturist Louis G. Pfunder by the prominent and prolific Portland architect, Emil Schacht. It is one of only four homes known to have been designed by Emil Schacht in the Portland Heights area.

The Pfunder House can be attributed to Emil Schacht from early newspaper announcements advertising the development of the Portland Heights neighborhood. Even before completion, the house at SW 21st and Myrtle was known as the Louis G. Pfunder House.

Setting

The Pfunder House occupies Lots 1 and 2, Block 78, in the Carter's Addition subdivision of Portland. The house is located on the west side of S.W. Vista Avenue at the intersection of S.W. Myrtle Street. The surrounding neighborhood is characterized by a diverse assortment of stately single-family homes. The house faces east on an elevated 100-by-100-foot hillside lot overlooking Vista Avenue, the primary artery in and out of Portland Heights. A detached single-car garage is tucked into the hill along Myrtle Street.

The Portland Heights neighborhood is set on a steeply sloping hill overlooking the city. The first cable car line arrived in 1889, bringing accessibility to the area and opening its prime view lots to development. The neighborhood was quick to establish itself as a haven for the city's business and civic elite. The opening of the Vista Avenue Viaduct in 1926 spurred even greater growth. The area remains one of Portland's most architecturally impressive and intact residential enclaves.

Plan

The Pfunder House is a two-and-one-half-story wood-frame structure. The exterior of the house is sheathed in wood shingles. Set upon a concrete foundation, the house is roughly square in plan. The roof is hipped, featuring wide overhanging eaves with scroll-cut rafters along all four elevations. The front entry porch is asymmetrically located, and features a hipped roof supported by large scroll-cut brackets.

The interior of the house consists of a small vestibule which opens onto the large living room. The left (south) of the living room is the stairway to the second floor. The right (north), the living room opens onto the den. The dining room can be accessed from the west side of the den. The kitchen can be accessed from the south side of the dining room and from the living room itself. The second story contains four bedrooms and two bathrooms.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

The Pfunder House contains several stunning examples of stained art glass by the Povey Brothers art glass studio. Portland's Povey Brothers studio prospered during the late nineteenth and early twentieth centuries, leaving a legacy of significant, high-quality stained glass windows in churches and residential buildings throughout the Pacific Northwest. Many of the windows in the Pfunder House contain floral themes that reflect Louis Pfunder's passion and profession.

Exterior

The main entrance of the Pfunder House is located under the east (front) façade's hipped-roof entry porch. Offset to the south, the entry porch's hipped roof is supported by large scroll-cut brackets. Five concrete steps ascend from S.W. Vista Avenue to a short concrete walkway, which leads to five wood porch steps. Entry to the house is gained through a solid Dutch-style door. Immediately south of the door, within the area of the covered porch, is a vertical sidelight made entirely of small, circular bubbles of green glass. Continuing further southward is a paired casement window, its decorative Povey glass design depicting peonies and accented with amber jewels. North of the Dutch door is a large, three-panel window. All three eight-over-one windows are double hung. Further north are two additional windows, both of which feature tulip-themed Povey glass in the upper sashes.

The second floor of the front façade is composed of four double-hung windows spanning the north-south length of the house. The upper sashes of each window feature vertically divided, diamond pattern lights. IN 1906, when the Pfunder house was completed, vertical divisions were meant to reflect the modern aesthetic of house building.

A prominent hipped-roof dormer marks the uppermost story. The house contains similar dormers at the three remaining facades. With the exception of the front one, each dormer contains paired double-hung windows with diamond-pattern upper lights. The front dormer contains a four-part casement window. As in many Craftsman houses (especially those of the Portland foursquare variety, of which the Pfunder House is an example), the dormer mimics in miniature the house's primary roof style.

The north façade stretches along and above S.W. Myrtle Street. At the corner of S.W. Vista Avenue and Myrtle Street, the wraparound porch makes a wide westward turn. The porch is consistent with architectural detailing associated with the work of architect Emil Schacht; a variation can be found on Schacht's Cohn-Sichel House, located in northwest Portland, and completed the following year. The open porch ends at the house's northwest corner, where a prominent two-story bay is located. Before reaching the bay, the porch passes a pair of fixed windows, both Povey glass creations depicting tulips. The bay contains two double-hung windows and a full-length casement door at the first floor. The door, which offers discrete access from the dining room to the open porch, consists of two long panes of vertically divided diamond-patterned glass. The bay's second story features three double-hung windows with diamond patterns in the upper sash. A hipped roof dormer surmounts the façade.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

The first story of the west (rear) façade features, from north to south, a Povey stained-glass window (belonging to the dining room's west-facing wall), two windows and a contemporary sliding door that leads to the rear patio. The kitchen windows were added in the first kitchen update, c. 1945. The second story consists of, from north to south, three double-hung windows with diamond patterns in the upper sashes. A hipped roof dormer surmounts this façade.

The south façade of the Pfunder House runs parallel with the neighboring property, located at 2225 S.W. Vista Avenue. Built in 1890, the adjacent house is one of the neighborhood's oldest residences. From west to east the first story of the south façade contains a window, a door, a paired casement window featuring a Povey floral design, and a larger decorative window with Povey glass depicting peonies. The side door leads to stairs that descend to the basement and ascend to the attic. The decorative window to the east is located directly under the second story's central bay, and can be found in the house's converted half-bath. This window features a Povey floral design. At the southeast corner of the house is a paired casement window of decorative Povey glass. This window is nearly identical to its east-facing counterpart, both of which light the interior stair landing. Likewise, the Povey glass design depicts peonies and is accented with amber jewels.

The bay window at the second story features three double-hung windows with Povey glass in the upper sashes. To the west of the bay is a double-hung window with a diamond-shaped pattern in the upper sash. There is a hipped roof dormer and wide overhanging eaves with scroll-cut rafters.

Overall, the house today appears much the same as it does in period photographs. A renovation to the kitchen extended a portion of the house's southwest corner by approximately four feet. During Louis Pfunder's occupancy there as a large wood pergola attached to the wrap-around porch, overlooking Myrtle Street. The pergola, long removed, was covered with a variety of vines and roses.

Interior

The interior of the Pfunder House retains a high level of integrity including numerous decorative details original to the house. Containing approximately 2,770 square feet of living space on two full floors, there is additional space in the attic and basement.

Living Room

The house's main entrance opens into a small vestibule, which contains a coat closet. The vestibule enters into the living room, which in turn opens to the staircase to the south. The living space is airy and rectilinear in plan, featuring a beamed ceiling. The west wall contains a rough, pink-face cobblestone fireplace with red brick tile, topped with a mantel supported by decorative brackets. Just north of the fireplace are built-in shelves with decorative moldings. Further right of the shelving is a doorway to the dining room.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

The staircase's first landing (only three steps up) is a pleasant open space, showcasing two large Povey stained-glass windows. These windows allow an extraordinary amount of natural light into the main living space. Additional Povey designs can be found in the upper sashes of the second-story bay window at the top of the stairs. Under the staircase is a door leading to a half-bath. The half-bath also contains a Povey stained-glass window. It is possible that this room was built for Louis Pfunder as a place to tend flowers, as it was not originally a bathroom, but there are pipes beneath the room.

The living room floor is made of light-colored Siberian oak, accented with Emil Schacht's signature walnut parquetry border. The pattern of the inlay consists of a fret-like arrangement of continuous lines in rectangular forms. Other Schacht houses in Portland have similar hardwood floors, but this particular design is unique to the Pfunder House. The floorwork has been attributed to the Polish craftsman Dombrowski, who was responsible for laying the floor of Portland's Pittock Mansion in 1917, according to Mr. Dombrowski's son.

Den

The north wall of the living room contains sliding oak doors that open to the den. The den features two Povey glass windows with a tulip motif, and a high bracketed mantel. The east wall has double-hung windows topped with additional tulip-themed glass. The west wall has an off-center, built-in recessed bookshelf near the ceiling and floor-level cabinets with Povey "fleur-de-lis" glass.

Dining Room

The floor of the dining room features an inlaid dark-wood pattern. Though the design is unique to the Pfunder House, it is vaguely reminiscent of other Schacht-designed houses in the Portland area. The east wall has a bay with three windows. Two of the windows are double-hung and the third is actually a door that opens onto the wraparound porch outside. This door has diamond-shaped leaded glass windows. The north wall has Povey glass in a three-tulip pattern framed by a molding. The west wall has a high mantel and a door leading to the kitchen.

Kitchen

The kitchen is located at the house's southwest corner. Much of the space is covered in knotty-pine from an earlier (c.1945) update. During kitchen renovations, the backside of the original furnace was exposed. Printed on the furnace was the following inscription: "Furnace Work in this building by W. G. McPherson, 47 First St., Portland, Ore." The dimensions of the room have changed little, and the placement and age of the room's exposed interior beams proved this fact. A door may once have been located beside the backside of the furnace, which would have given Louis Pfunder easy access from indoor water sources to his garden. The owners are currently in the process of bringing the kitchen back to its original appearance.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

Staircase to Second Floor

This staircase has a large, well-lit landing, two steps from the second floor. It is comprised of a bay with casement windows opening inward. The windows are topped with Povey art glass—two fleurs-de-lis on either side of a floral urn decorated with pink jewels. Another landing contains four large casement windows. These are also decorated with Povey art glass, this time depicting a peony floral motif with amber jewels.

Second Floor

Four bedrooms and two bathrooms comprise the second floor. The east-facing bedrooms are adjoining, with a bathroom in between. The first bathroom is reached almost immediately upon climbing the staircase. Though the bathroom has been updated over the years, the scale of the space has not changed. The main hallway runs north-south, contains built-in cabinets adjacent to the aforementioned upstairs bathroom. The master bedroom features double-hung windows with diamond-shaped leaded glass on top. Decorative moldings frame the ceiling. The adjoining bedroom is small with lightly colored wood flooring. There is a walk-in closet and double-hung windows. A door leads to the front (east-facing) bedroom. This bedroom also contains a large closet, and has wood flooring. Easily the lightest room upstairs, this bedroom contains three double-hung windows with diamond leaded glass comprising a bay, and an additional double-hung window to the side. Another door leads back to the hallway and to the fourth bedroom. This room has three double-hung windows with diamond panes in the upper sash, wood floors and a walk-in closet.

Third Floor/Attic

The third floor is reached by way of a back stairwell that can be accessed at the first or second floor and is located near the kitchen on the first floor. The back (south) stairwell features a window of diamond-shaped leaded glass. The ceilings of the attic space are cut in a diamond shapes, creating a pair of alcoves, presumably one for each maid. Ornamental heat registers, still in use, are a prominent feature of the hardwood floors. A door leads to storage space located directly under the hip roof of the house. A new family area was configured within the attic area in 1993, though no significant structural changes were made to the space.

Garage

The garage, which is sited within the hill at the northwest corner of the property, was built shortly after Louis Pfunder's death. It is considered a non-contributing feature within the nominated parcel. The roof of the garage was used as a westward extension of the patio. The two-car garage measures 19 x 22 x 9 feet. The primary building material is concrete. The garage was completed in 1935, at the request of the property's second owner, Morris Taylor.

Pfunder, Louis, House
Name of Property

Multnomah, Oregon
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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

National Register of Historic Places Continuation Sheet

Section number 7 Page 6

Modifications to the Residence

The Pfunder House appears much the same as when it was built nearly a century ago. The front entrance was modified early, adding a vestibule under the entrance porch, probably in the late teens. As previously mentioned, the kitchen was updated in 1940s, and again in the 1970s, and the current owners are in the process of restoring it to its original appearance.

On the second floor, updates have been made to the bathrooms, although both bathrooms still contain some original fixtures and floor tile. Those fixtures that are not original are compatible. On the third floor, an additional family area was formed within the parameters of the attic space in the early 1990s. This did not alter the shape of the attic. None of these modifications detracts from the character or integrity of the house. The overall condition of the house is excellent, having been well maintained by all previous owners.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

NARRATIVE STATEMENT OF SIGNIFICANCE

The Louis Pfunder House is located at 2211 SW Vista Avenue in the Portland Heights neighborhood of Portland, Oregon. The property is eligible for listing in the National Register of Historic Places under Criterion B for its association with the pioneering Pacific Northwest horticulturist Louis G. Pfunder (1859-1933), and under Criterion C as a well preserved and locally distinctive example of the early Craftsman architectural style pioneered in Oregon by accomplished architect Emil Schacht. Constructed in 1906, the Pfunder House is one of only four homes known to have been designed by Emil Schacht in the Portland Heights area.

Horticulturist Louis G. Pfunder

Louis Gustav Pfunder lived in his Vista Avenue house from its date of construction, 1906, until he died in 1933. At the time of the house's construction, he had been in Oregon thirty-eight years. Pfunder was born on April 19, 1845, in the city of Mulheim, Germany. In 1845, Mulheim was a part of the Grand Duchy of Baden. The region, long known for its academic and merchant life, passed briefly to Prussian hands before ultimately being absorbed by the expanding German Empire. Louis Pfunder's ancestors had immigrated to the region of Baden from southeastern France several generations earlier (*The Oregon Souvenir*). The Pfunders thrived in Baden for more than a century, and for much of their tenure, the family was employed by the German government as Postmasters and mail carriers (*The Oregonian*, July 11, 1933). Louis Pfunder was the sixth of ten children. He attended the public schools of Baden before leaving Germany for a skilled apprenticeship in Switzerland. The year was 1859 and Louis was fourteen years old. He was fortunate enough to be apprenticed under Heitz, the renowned Swiss horticulturist and florist. Heitz's aesthetically pleasing and revolutionary greenhouses were considered engineering marvels of their time, and were celebrated throughout Europe. Their efficiency and beauty set the standard for greenhouse design throughout the world (*The Oregon Souvenir*). Louis studied under the master florist for three-and-a-half years, absorbing all he could before leaving in 1862. He traveled to Alsace to further his education with the celebrated botanists of Banman and Company. Here he learned the science of horticulture and the art of landscaping. In Alsace, he was exposed to technical processes, such as budding and grafting. He also learned to care for and treat a vast variety of flowers, shrubs and trees (*The Oregonian*, July 11, 1933). The reputation of Banman and Company preceded itself: applications for apprenticeship were made more than a year in advance (*The Oregon Souvenir*). To secure an apprenticeship with such distinguished nurserymen was no easy task. Only a limited number of young men were accepted, and they were bound to remain in service for two years, paying their own board and expenses. Louis' two years of coursework were both arduous and rewarding. Upon graduation, Louis traveled to Munich, where he was offered employment tending the Palace Gardens (*The Oregonian*, July 11, 1933).

The 1860s were a turbulent time in German history. Civil war and strife was constant. Louis, finally having reached manhood and just beginning to achieve a reputation as a skilled nurseryman, found himself pressed to serve in the German army. His stint was brief, and he was released from the military after less

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 2

than a year (*The Oregon Souvenir*). Once again a civilian, Louis established himself in Frankfurt, landscaping and replanting the gardens of Frankfurt that had been destroyed in the region's recent civil strife.

In March of 1866, Louis made the decision to take his skills overseas. Germany was a land in upheaval. He decided to set sail for America; like most immigrants of the time, he landed in New York City. It was in New York where he assisted Frederick Law Olmsted with the planting and landscaping of Manhattan's Central Park (*The Oregonian*, July 11, 1933). After his work on Central Park, he was offered a position with a private florist in Union Hill, New Jersey. He lived in the Garden State for one year. By 1868, tired of the crowded conditions and lack of greenspaces on the East Coast, Louis decided to try his luck on the west coast. He embarked for San Francisco by steamer, traveling via the Isthmus of Panama (*The Oregon Souvenir*). Louis worked as a florist for a year in the budding metropolis of San Francisco. Several years earlier, the city's citizens had petitioned for the creation of a large city park. Louis Pfunder's giftedness would help to shape the earliest incarnation of today's Golden Gate Park (*The Oregonian*, July 11, 1933). Destined to become one of the largest and most renowned urban parks in the world, the land was a vast, undeveloped wasteland that stretched west of the city to the Pacific Ocean. It was long referred to as the "outside lands." This undertaking presented numerous unique challenges and opportunities. It was in San Francisco that Pfunder's work ethic and imagination caught the attention of Portland's foremost banker and merchant, William S. Ladd. Ladd was so impressed by the young florist's skills that he summoned Pfunder to Portland to landscape the grounds of his elaborate new estate. Louis was also asked to superintend the construction of Ladd's conservatory (*The Oregonian*, July 11, 1933). Under the expert guidance of Louis Pfunder, Ladd's conservatory eventually boasted the first and finest greenhouse constructed in the Pacific Northwest (Portland Historic Resources Inventory, 1984).

Louis Pfunder was surprised and captivated by Oregon's distinctive botanical environment. The rainy winters and mild climate offered unique conditions for experimentation. He decided to stay, and it was in Portland where he was to remain for the next fifty years. The 1870s proved to be an extremely successful decade for Louis. In 1870, just two years after his arrival, he went into business for himself. He erected a garden and greenhouse in the heart of downtown Portland on a block bounded by Second, Third, Clay and Market streets. This is where the Civic (Keller) Auditorium now stands (Portland Historic Resources Inventory, 1984). He called his garden the "City Park," and remained at this location for eight productive years. During this time, Louis became widely known for his contributions to horticulture in the northwest. In 1872, for example, he imported a white rhododendron from Berlin, Germany, and exhibited the specimen at the State Horticulture Society Exposition. This was the first of the variety ever seen on the west coast (*The Oregonian*, May 29, 1872).

On March 10, 1874, Louis Pfunder married Miss Rosa Ziegler, also a native of Germany. Louis and Rosa Pfunder would go on to have four children: Rose, Louise F., Gustav W., and Lillian R.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 3

In 1877, Portland's city council authorized Louis Pfunder to plant 104 Lombardy poplars and elms between S.W. Salmon and Hall streets in downtown Portland. This was the first landscaping of the South Park Blocks (Portland Parks and Recreation website). In 1878, he purchased half of a block at the corner of Ninth and Washington streets. Here he established a much larger garden, calling it his "Oregon Homestead," because it was the first land he owned in America. He erected a series of greenhouses, all heated by hot water, an engineering innovation at the time. Among countless other floral endeavors, he raised an assortment of roses and a wide variety of semi-tropical decorative plants.

In 1883, the Pfunders made their first sojourn back to Germany. They found their German homeland hospitable, but unrecognizable. Returning to Portland in 1884, Pfunder erected a large and commodious home for residential and business purposes. The house, a rambling Queen Anne, was located at 427 Washington Street. In October, 1905, the University Club of Portland bought this house for \$1,500, as the Pfunders moved up the hill to their new house on Vista Avenue, which was completed the following year. The University Club remained at the first Pfunder House until 1913. The house was later demolished, leaving 2211 S.W. Vista the only extant property directly associated with Louis Pfunder.

Portland Heights

The Pfunders chose the Portland Heights neighborhood, perched just above downtown to the west, for the location of their new house, in which they would spend the remainder of their lives.

Portland Heights is nestled in the southwest hills of Portland. The area encompasses a well defined grid of streets bisected by Vista Avenue. The majority of buildings are residential, with a few commercial buildings, churches, and schools. In the 1988 National Register nomination for the nearby Rosenfeld House (Josef Jacobberger, 1922) at 2125 S.W. Twenty-First Avenue, Al Staehli and Gordon Dodds describe Portland Heights as "one of the most prominent neighborhoods in the city and a potential historic district." At the time of their writing, Portland Heights, which is roughly bounded by Elizabeth on the south, 23rd on the west, College on the north and 16th on the east, contained "seven National Register properties and at least 120 potential National Register structures within a ¼ mile radius." Many of these, including the Pfunder House, were documented in Portland's Historic Resource Inventory of 1984.

In their neighborhood description, Staehli and Dodds add that "the stability of the neighborhood, its mature tree-shaded streets, views over the central city, high property values and value retention, and walking distance proximity to the central downtown has preserved the area and its homes for a century with relatively little change." Today, there are approximately fifteen houses in the Portland Heights neighborhood listed in the National Register of Historic Places.

Sanborn Maps reveal that Portland Heights (the approximate area bounded by Montgomery, Elizabeth, Carter and SW 15th) saw its most rapid growth in the period immediately following the Lewis and Clark

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

Exposition of 1905. Its earliest development began between 1887 and 1890, when the Portland Cable Railway Company decided to run a cable car up Vista Avenue (then known as Ford Road) to Council Crest.

In 1901, though many lots in Portland Heights had been divided, most were yet to be built upon. In 1905, realtor Dorr Keasey began offering view lots along a series of terraced streets traversing Portland Heights. The development was the first of his ambitious "Heights" projects. Kings Heights and Arlington Heights soon followed. Around 1905 lots sold for \$1,000 to \$2,000, depending on their size and view. As quickly as 1910, there were few lots left on which to build. Divided lots were being subdivided to keep up with the demand. By 1912, lots were selling for as much as \$10,000. With the exception of one four-block area of Portland Heights, no multi-family residences or apartments were allowed.

Architect Emil Schacht

The Portland Heights neighborhood is unique in Portland due to its high concentration of early twentieth century structures designed by Portland's premier architects. Emil Schacht, Josef Jacobberger, Ellis Lawrence, A.E. Doyle and Wade Pipes all contributed to the neighborhood, and it was fellow German, Emil Schacht, that the Pfunders chose to design their Vista Avenue house.

Emil Furchtegott Schacht was born in Sommerland, Schleswig-Holstein, Germany in 1854. The European Schachts were a prominent, well-educated family. They resided in a homestead inhabited by their ancestors since the sixteenth century. At the time of Emil's birth, the Duchies of Schleswig-Holstein were united under Danish rule. The region became a Prussian province after 1866, but by the conclusion of the First World War was returned to Germany.

While living in Europe, Emil attended the Polytechnic School of Copenhagen. He graduated from Germany's Polytechnic School of Hanover (Ritz, 2002). In 1874, at age twenty, Emil left his homeland and arrived in New York City, where he worked for six years as a draftsman (Ritz, 2002). Little is known of his time or work in New York. In 1880, Schacht returned to Germany, uncertain about his future. Remaining in Germany for three years, he married Auguste Trier (*History of Oregon*, 1922). Like Pfunder before him, Schacht found Germany a land in seemingly constant turmoil. When Schacht-family property in Hamburg was confiscated through eminent domain by Germany's oppressive government, Schacht felt betrayed by his motherland. It was then that he made the decision to relocate permanently to the United States.

Schacht applied for citizenship in Omaha, Nebraska, then moved west to Portland in 1883 (*History of Oregon*, 1922). His wife and children remained in Germany, but crossed the Atlantic the following year.

In 1885 Schacht opened an office in the First National Bank Building. One year later, he closed the office, choosing to work from home until 1890. In 1890, he opened a larger office in the Portland Savings Bank Building. The specifics of Schacht's work before 1900 are uncertain (Ritz, 2002). Schacht's prominence in

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 5

the field, however, is supported by his participation in the 1905 Lewis and Clark Centennial Exposition, for which he designed the classical Oriental Exhibits Building (Abbott, 1986). According to records found in the *Pacific Building Real Estate and Financial Record* and *Pacific Builder and Engineer*, Schacht's most productive period as an architect began with the Exposition year of 1905 and continued to approximately 1913. From 1899 to 1912, the time period within which the Pfunder House was built, Schacht's office was located in the Commercial Block, at S.W. Oak Street and 5th Avenue in downtown Portland (Portland City Directories).

The Arts and Crafts Movement

Emil Schacht designed for the Pfunders an elegant Craftsman-style foursquare house. Schacht was among the first Arts and Crafts-influenced architects to practice west of the Rocky Mountains (Heuer, 2002). The Arts and Crafts movement originated in England around 1850, and gained momentum with socialist designer William Morris' (1834-1896) call for a rebirth of the arts. The nascent movement succeeded in influencing architects such as Philip Webb (1857-1915), C.F.A. Voysey (1857-1941) and Sir Edwin Lutyens (1869-1944), all of whom adapted their designs to fit a simpler, more organic style. In 1882, the movement's ideals found a champion when Oscar Wilde, a vocal proponent of Arts and Crafts, made a lecture tour of North American cities and towns. By the mid-1880s, the ideas of the movement had begun to infiltrate the United States. The post-Civil War era from 1865 to 1900 saw many styles of architecture competing for prominence. Queen Anne houses, for example, were visual feasts that showed little restraint, mixing a wide variety of architectural styles, materials and colors, and employing extensive use of exterior decoration in the form of turrets, wrought iron, spindles and scroll-sawn patterns. The Arts and Craft movement sought to simplify and democratize the decorative arts and architecture.

In 1901, Wisconsin-born furniture designer, Gustav Stickley (1848-1942) began publishing a monthly journal called *The Craftsman*. Espousing Stickley's belief "that beauty does not imply elaboration or ornament," *The Craftsman* promulgated the necessity for a simplified, vernacular building style (Roth, 2001). Finding the essential Arts and Crafts principles to be "simplicity, durability, fitness for the life that is to be lived in the house and harmony with its natural surroundings," Stickley sparked a new generation of American architects (Winter [ed.], 1997). Adherents to the ethos rejected overly ornate Victorian design and mass-produced, low quality goods. In addition to its physical effects on architecture, interior design and furniture design, the movement's philosophy was also concerned with spiritual connectivity, especially on the subject of one's surroundings, both natural and manmade. It was believed that the ideal home should compliment its environment while providing a comfortable space to cultivate inner peace, far removed from the strains and stress of early twentieth-century urban bustle.

Rather than revive past styles, Arts and Crafts and Craftsman architects reconfigured the preconceived precepts of historic forms, readapting them for contemporary usage. The overall effect was a warm and very livable home. The Victorian preference for formal entertaining and servant areas was a thing of the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 6

past. Music rooms, reception rooms, conservatories and parlors were eliminated in favor of "living rooms" and smaller, utilitarian kitchens that catered to the changing needs of American families.

The American Craftsman Style

William J. Hawkins, III and William F. Willingham, in their book *Classic Houses of Portland, Oregon 1850-1950*, note that national and local architectural histories have largely overlooked the Craftsman style, attributing the style's "uniqueness" to the fact that it often "freed itself completely of any other influence." Though the American Craftsman style grew out of the Arts and Crafts movement, the style "represented an independent western movement in American architecture" (Carley, 1994). Indeed, the Arts and Crafts movement is considered the first phase of the development of modern domestic architecture. Eschewing nearly all traces of a home's historic precedents, the movement spawned several variations, the most enduring of which were the Prairie and Craftsman styles (McAlester and McAlester, 1984).

Craftsman-style houses contained little extraneous detailing and ornamentation. The style could be distinguished by its moderately or steeply pitched roofs, wide eaves, oversized brackets, wraparound porch and shingled surfaces, all meant to express the design's functional beauty. According to Hawkins and Willingham, Craftsman houses, which were not easily correlated with historical references, represented "a distinctly American style."

Emil Schacht's Portland Craftsman

Emil Schacht's first forays into Arts and Crafts style architecture can be found in his designs for a series of speculative houses built to coincide with the opening of the Lewis and Clark Centennial Fair and Exposition in the summer of 1905. The Willamette Heights subdivision, which occupied a prominent location in the hills above Guild's Lake, the location of the fair, was sure to attract the attention of countless fairgoers. Well aware of the potential profitability of such a conspicuous location, Lewis Russell and Percy Blythe, agents of the Scottish American Investment Company, aggressively marketed the new neighborhood. Shortly after the selection of the Guild's Lake site for the Exposition, Russell and Blythe engaged Schacht to design a series of "modern" houses to be built on speculation in Willamette Heights in the years leading up to the fair.

Emil Schacht seized the opportunity to showcase his mastery of contemporary residential design. The earliest of Schacht's Arts and Crafts and Craftsman designs appeared in Willamette Heights in 1903 and continued to appear during and shortly after the Exposition. These prominently displayed modern homes introduced new styles to the throngs attending the Exposition, "further establishing Schacht's reputation as one of the Portland's most important residential architects." (Ritz, 2002)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 7

The impact of the Lewis and Clark Exposition on Portland was enormous. Between June 1 and October 15, more than 1.5 million people visited the Exposition, signaling “the onset of the greatest economic boom that Portland ...ever experienced” (Abbot, 1996). Due in large part to the stunning success of the Exposition, Portland’s population more than doubled, from 111,000 in 1905 to more than a quarter of a million in 1913. During 1906 alone, real estate values soared by as much as fifty percent, while building permits increased their value by 458 percent (Abbot, 1996).

One immediate result was a renewed sense of pride and confidence among Portlanders. According to Hawkins and Willingham, the population was suddenly imbued with an “adventurous spirit, open to new ideas and ways of living” which “translated to their residences. The Craftsman house, despite its competition with Colonial Revival, Tudor, and Bungalow styles, seemed best to exemplify the vitality and expansion of the city up until the advent of the First World War (Hawkins and Willingham, 1999).”

Pfunder’s Foursquare

The Pfunder House is the earliest known Schacht house in Portland Heights, completed in 1906. In addition to the Pfunder House, Emil Schacht is believed to have designed three additional houses in the southwest neighborhood. These include the Fletcher-Linn House, 1830 SW Laurel Street, built in 1909; the Kline House at 2233 S.W. 18th, built in 1910, and the Dr. Henry Jones House, 1997 S.W. Carter Lane, built in 1909 (Heuer, 2002).

The Pfunder House is among the earliest Schacht designs to feature a foursquare house type. Given its construction date of 1906, the Pfunder House represents one of the earliest examples of the Craftsman-style foursquare in Portland. The University of Oregon’s Therkelsen Collection contains drawings of only two other Craftsman-style foursquare houses positively attributed to Schacht, both of which were built in 1906 and located in the Percy and Blythe subdivision of Willamette Heights. The Edward W. Brown House, located at 3424 N.W. Franklin Court, bears a striking resemblance to a Craftsman version of a foursquare house design that appeared in the March 1904 edition of *The Craftsman* (Heuer, 2002). The Deborah Buist House, located across the street at 3449 N.W. Franklin Court, was built to similar specifications but has since been remodeled beyond possible comparison.

At the time of the Pfunder House’s completion in 1906, the Craftsman-style foursquare was a radical departure from more conventional and established building types. Stickley’s magazine had only begun publication in 1901, and architecture was not a feature of *The Craftsman* until 1903. Emil Schacht, a very early devotee of the Craftsman ideal, was a pioneer of the style in Portland. As such, few Craftsman-style houses in any form predate the Pfunder House. His designs led a renaissance in the city’s architectural maturation, initiating the process of revolutionizing the landscape of Portland’s residential architecture.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

Portland would eventually see a wide variety of Craftsman-style houses in nearly every neighborhood under development during the first decade of the new century. In addition to Schacht, the finest houses were designed by noted architects such as William Knighton, Edward Root, Josef Jacobberger, Edgar Lazarus and Bennes, Hendricks and Thompson. Schacht's Arts and Crafts and Craftsman houses were among the earliest built in Portland, at a time when the style was still in its infancy (Nicolai-Cake-Olsen NRHP, 2000).

Roughly contemporaneous with the Pfunder House are the Nicolai-Cake-Olsen House (1906), located at 1903 N.E. Hancock Street in the eastside neighborhood of Irvington, and the Cohn-Sichel House (1907) at 2205 N.W. Johnson in the Alphabet Historic District of northwest Portland. Both are significant early examples of Craftsman-style houses in Portland, and both display the full range of Schacht's creativity and talent. Exemplars of fine craftsmanship and careful detail, the houses were designed within a year or two of the Exposition, and built soon after, reflecting the era's radical new direction in domestic house design. While the Nicolai-Cake-Olsen House exhibits an asymmetrical, unornamented exterior typical of American Craftsman-style houses, the Cohn-Sichel House is more obviously foursquare in its appearance. Featuring numerous Craftsman characteristics, such as wide eaves, large brackets and steeply pitched roofs, both houses are similar in spirit to the Louis Pfunder House on S.W. Vista Avenue.

Conclusion

Emil Schacht's busiest period as an architect began in 1905, slowing considerably by 1913. By 1915, Schacht's career fell into decline. The Portland building boom had ended, and Schacht's German heritage made it increasingly difficult to obtain work during the years leading up to (and after) the First World War. In 1920, Emil Schacht had only three commissions listed in the *Pacific Builder and Engineer*. Schacht's final commission was the Mayer building, which he designed in collaboration with his son, Martin (Nicolai-Cake-Olsen NRHP 2000). Emil Schacht died in Portland on March 4, 1926 while inspecting the progress of the Mayer Building. He was seventy-one years old.

The Pfunder House is eligible for the National Register under Criterion B for its association with Louis G. Pfunder, who made important and far-reaching contributions in the field of horticulture in the Pacific Northwest region. Only sixty-one when he moved into his new house on Vista Avenue, Louis Pfunder continued making contributions in the regional horticulture field for another twenty years. Pfunder is considered the originator of floral exhibitions in Oregon, starting the first flower fair in the skating rink at S.W. Fourth and Pine streets in Portland. From this small beginning grew the Portland Industrial Association. Louis Pfunder had been a director of its garden and music hall exhibits from the beginning. At the seventh annual convention of the Northwest Florist's Association, held March 22-24, 1930, a special honor was paid to Louis Pfunder. He was then eighty-five years old.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

Louis Pfunder died in Portland, Oregon on July 10, 1933. He was eighty-eight years old. While Pfunder presumably went into retirement during his twenty-seven-year occupancy of the Pfunder House, the house represents both his active career and his later continued contributions in the field of horticulture because no other properties from his productive life survive, and because it was his place of residence with a documented twenty-seven-year association.

The Pfunder House is also eligible for the National Register under Criterion C, as an excellent example of the early Craftsman designs of master Portland architect Emil Schacht. The Louis Pfunder House thus marks the beginning stage of the most productive and important period in Schacht's creative life. Dramatically enhanced by the newly developing Craftsman ethic, Schacht's architectural and stylistic vocabulary was vast. Few Craftsman-style houses in Portland predate the Pfunder house, and those that do tend to veer toward the more flamboyant form and ornamentation of the Victorian period. Following Schacht's lead, however, the Craftsman style soon gained considerable momentum as can be attested to by later works located throughout the city. The Louis Pfunder House, being one of the earliest local examples of this burgeoning new style, helped influence the development of domestic design and architecture in Portland.

Louis Pfunder House Chain of Title

The Louis Pfunder House was built for pioneering florist Louis Pfunder in 1906. Louis Pfunder and his family lived in the house until Pfunder's death in 1933.

From 1934 to 1951, the house was owned by Morris and Rebecca Taylor. Morris Taylor was born in London, England on November 7, 1889. He arrived in Portland in 1894. In 1935, he was manager of the Merchandise Brokerage Company, which sold furniture at 712 SW 1st Street. At one time, he owned the Taft and Carlton hotels. In his later years, he was the owner and proprietor of Taylor's Antiques. He was a member of Temple Beth Israel, B'nai B'rith and was a 32nd degree Mason at Al Kader Temple.

In 1951, the house was sold to Harry and Wilma C. Czyewski. Harry Czyewski was a renowned metallurgic engineer of Polish descent. He was born to a cabinetmaker in Chicago in 1918. He graduated from the University of Illinois in 1941, and in 1947 came to Portland. In Portland he founded Metallurgical Engineering Incorporated. His distinguished career in metallurgy was capped in 1972 when the Professional Engineers of Oregon named him "Engineer of the Year." Before moving to 2211 SW Vista, Czyewski resided in Beaverton. The Czyewskis left in 1968, relocating to 1966 NW Ramsey.

In 1969, the house was rented to Dale and Maxine Suran. Dale was then an accountant in the firm of Peat, Maxwell, Marwick and Mitchell. Renters occupied the home until approximately 1973.

In 1974 the house was purchased by William J. Failing. Mr. Failing sold the house in August of 1978.

Pfunder, Louis, House
Name of Property

Multnomah, Oregon
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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

National Register of Historic Places Continuation Sheet

Section number 8 Page 10

From 1978 to 1991 Robert and Susan Leach owned the house.

The Cowden family owned the house briefly from 1992-93.

From 1993 to 1997, the owners were Randy and Anne Leach.

From 1997 to 2003, Craig Curtis owned and occupied the house.

The current owners are Robert and Peggy Morretti.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 1

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National Park Service

National Register of Historic Places Continuation Sheet

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 3

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Pfunder, Louis, House

Name of Property

Multnomah, Oregon

County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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

National Register of Historic Places Continuation Sheet

Section number 9 Page 4

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County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

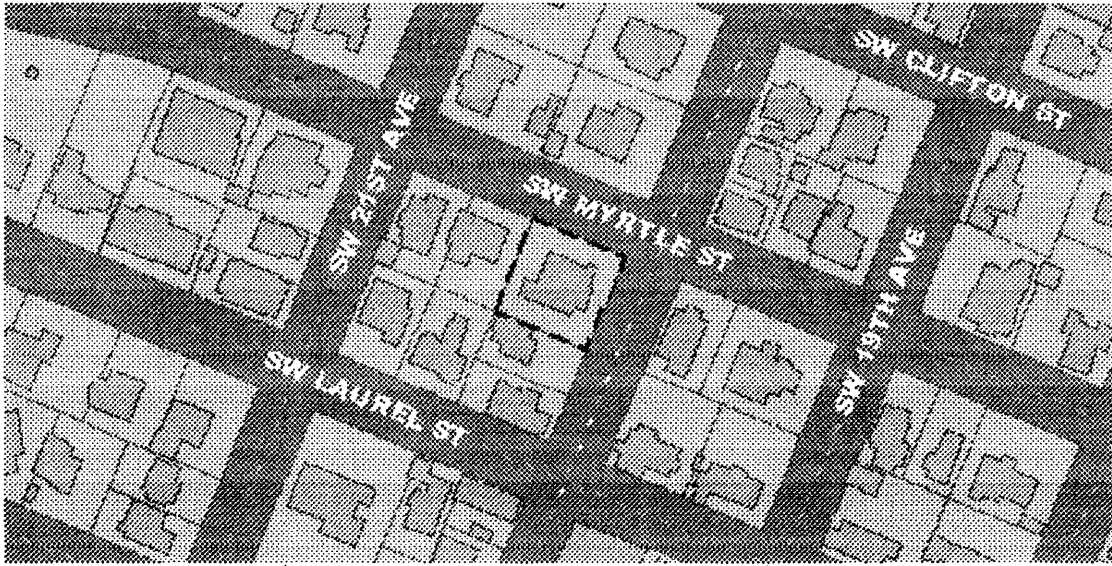
Section number 10 Page 1

Boundary Description

The nominated area consists of E 100' of N 100' of Block 78 in the Carter's Addition subdivision of Portland Heights, Multnomah County, Portland, Oregon.

Boundary Justification

The nominated area encompasses the entire urban tax lot on which the Pfunder House occupies, and with which the building has been historically associated.



Pfunder House

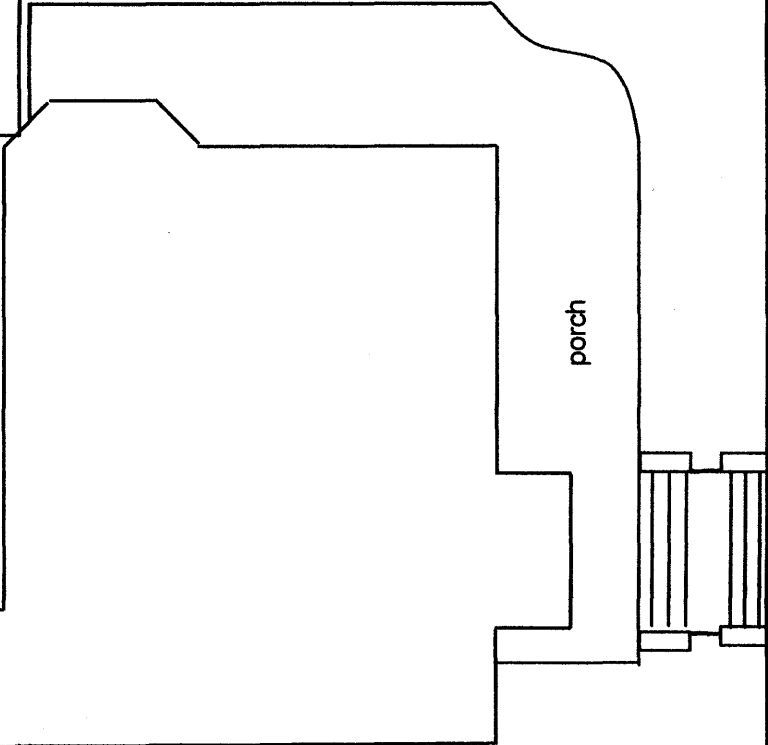
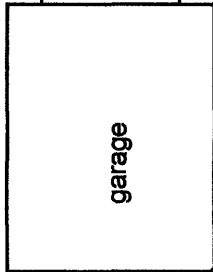
North

Myrtle

100 ft

NORTH ↑

Louis G. Pfunder House
2211 SW Vista Avenue
Portland, OR
Site Map



porch

sidewalk

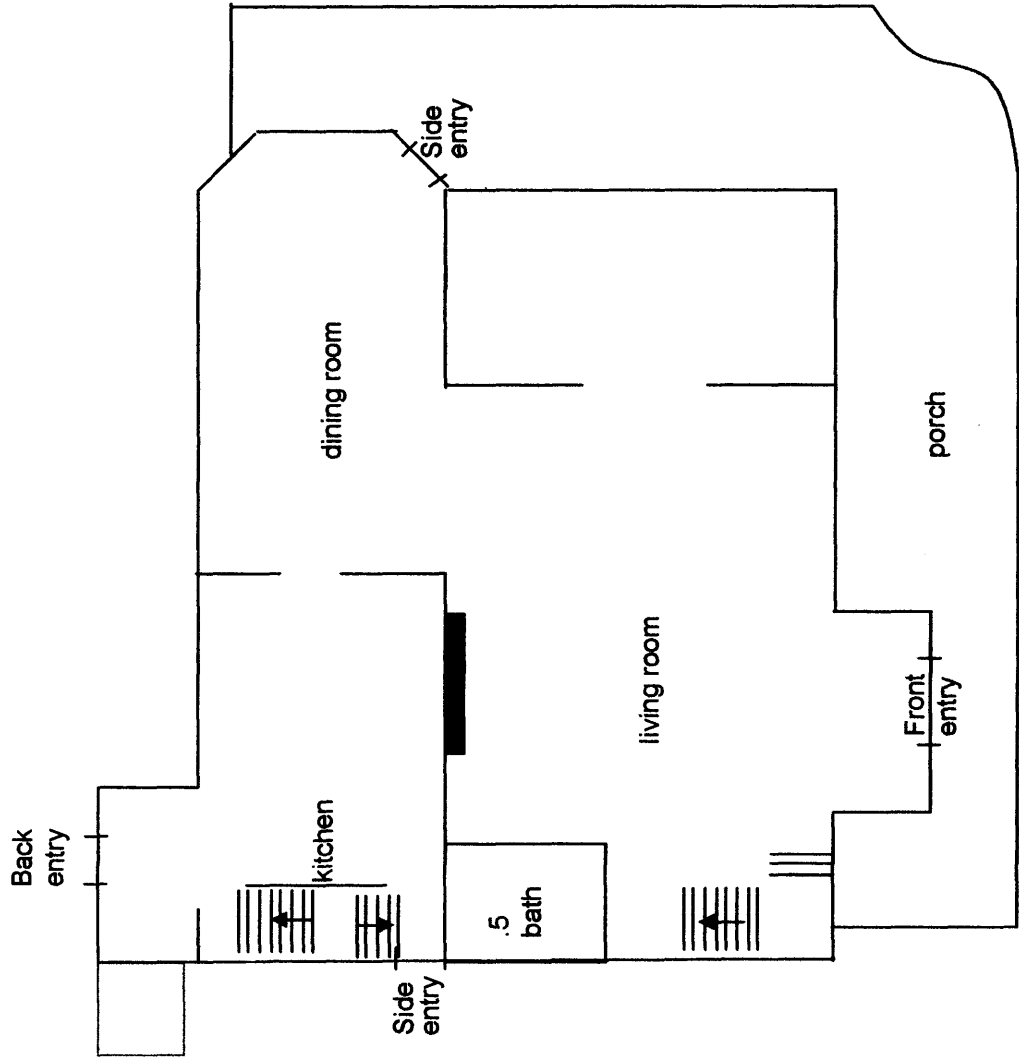
100 ft

Vista Avenue

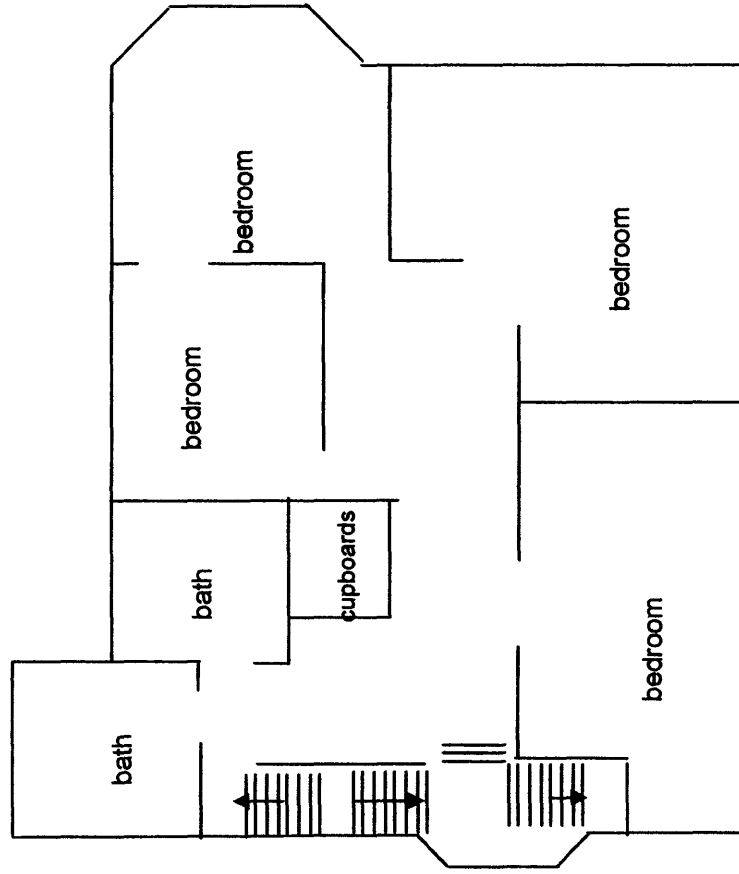
East

South

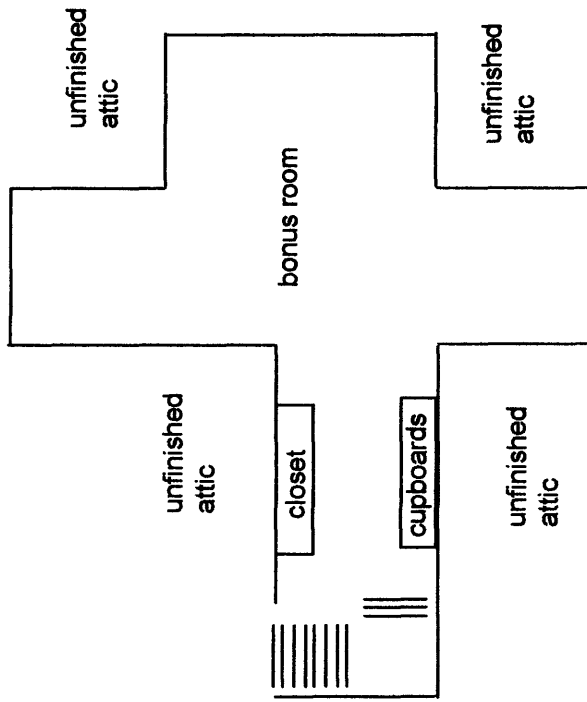
Louis G. Pfunder House
2211 SW Vista Avenue
Portland, OR
First Floor



Louis G. Pfunder House
2211 SW Vista Avenue
Portland, OR
Second Floor



Louis G. Pfunder House
2211 SW Vista Avenue
Portland, OR
Third Floor



Pfunder, Louis, House
Name of Property

Multnomah, Oregon
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Photo _____ Page 1

PHOTOGRAPH LIST

Photographer: Matt Hayes

Date: 2004

Location of negatives: with photographer

1. Front (east) facade. View to west.
2. Front (east) façade. View to west.
3. Front (east) facade. View to west.
4. Front porch. View to west.
5. South façade. View to northwest.
6. West façade. View to northeast.
7. Canted bay, north façade. View to south.
8. Wraparound porch, north and front facades. View to south.
9. Povey window, front (east) façade. View to west.
10. Window bay, south façade. View to north.

Photographers: Robb and Peggy Moretti

Date: March 2005

Location of negatives: with photographers

11. Garage and north facade at Myrtle Street. View to south.
12. Living room and main stairs. View to south.
13. Living room. View to northwest.
14. Living room. View to northeast.

Pfunder, Louis, House
Name of Property

Multnomah, Oregon
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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

National Register of Historic Places Continuation Sheet

Section number _____ Photo _____ Page 2

15. Dining room. View to north.
16. Dining room. View to northeast.
17. Music room. View to northeast.
18. Music room. View to northwest.
19. Povey glass, first stair landing. View to south.
20. Stairhall. View to east.
21. Second landing bay window, stairhall. View to southwest.
22. Second landing Povey transoms. View to south.
23. Parquetry, living room floor.