

United States Department of the Interior
National Park Service



901

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Sengstake Building

other names/site number Everett Hotel

2. Location

street & number 310 NW Broadway not for publication

city or town Portland vicinity

state Oregon code OR county Multnomah code 051 zip code 97209

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 at the following level(s) of significance:

national statewide local

Christine C...

9-10-12

Signature of certifying official/Title: Deputy State Historic Preservation Officer

Date

Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain):

Joe Edson H. Beall

10.31.12

Signature of the Keeper

Date of Action

Sengstake Building
Name of Property

Multnomah Co., OR
County and State

5. Classification

Ownership of Property
(Check as many boxes 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 | | buildings |
| | | district |
| | | site |
| | | structure |
| | | object |
| 1 | 0 | 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

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: Hotel

COMMERCE/TRADE: Specialty Store

Current Functions
(Enter categories from instructions.)

DOMESTIC: Multiple Dwelling

COMMERCE/TRADE: Specialty Store

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY AMERICAN
MOVEMENTS – Commercial Style

Materials
(Enter categories from instructions.)

foundation: CONCRETE

walls: BRICK

roof: ASPHALT

other: N/A

Sengstake Building
Name of Property

Multnomah Co., OR
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Sengstake Building is located at 310 NW Broadway in Portland, Multnomah County, Oregon. It is approximately nine blocks due north of Portland's downtown retail core. The immediate area is urban, with buildings generally of similar age, scale, massing, materials, and uses. The building is located on a 4,000-square-foot parcel at the northeast corner of Broadway and Everett Street. The parcel is flat and the building is built to the lot lines with no character-defining landscape features. The structure is three-stories with full basement, generally of unreinforced-masonry construction. In form, the Sengstake is rectangular, 100-feet along the north-south axis of Broadway and 40-feet along the east-west axis of Everett. The street façades are red-brick in stretcher bond with deeply raked joints of gray-mortar; the secondary façades are party walls. Fenestration divides the street façades into eight bays on the west and three bays on the south. Windows are consistent with double-hung, wood-sashes in wood-frame with one-over-one lights on the second floor and five-over-one lights on the third floor. These façades are divided by a sheet-metal belt-course between the first and second floors, and capped by a pronounced classically-detailed sheet-metal cornice. The result is a superlative example of the two-part commercial block, as defined by Richard Longstreth's The Buildings of Main Street. What particularly distinguishes the building is its elaborate and sophisticated use of cast-stone trim, generally in the Tudor Revival style. These light gray elements contrast dramatically against the red brick façade. The most striking decorative elements are the bas-relief spandrel panels between the second and third floors. These feature a cartouche flanked by botanical decoration. This spandrel then is flanked by a cast-stone frame that runs from the first/second floor belt-course to the cornice and topped by a Tudor arch. To tie the multiple window bays with the façade frame, the corners then feature slight cast-stone Corinthian-style columns with cable-molded body and botanical capitals. These columns rise from a simple cast-stone base that runs across the first/second floor belt-course and supports a second similarly simply defined double cast-stone band just below the cornice. This band consists of a thin rectangular cast-stone panel above each window bay. This panel has a bas-relief of a central shield over a ribbon flanked by floral decoration. The exterior on the upper floors is intact.

The ground floor has leased retail spaces all of which open west onto Broadway. As designed and constructed in 1914, the wood pilasters divided this level into five bays on the west and two bays on the south. This bay structure did not align with that of the upper floors. In 1917, the ground floor was consolidated into a single automobile showroom. It remained a single commercial space until the late 1930s, at which time it was divided into its present form with two primary commercial tenants. Despite the changes in the number of commercial leases, the storefronts themselves consistently reflected the original arrangement of five bays on the west and two on the south. The design is traditional with tile bulkheads supporting plate-glass windows topped by a multi-light wood-framed transom. Detailing is classical and, despite the changes over time, many original elements are retained: These elements include the wood pilasters, wood-framed transoms and the pedimented entry. The bulkheads have been changed, although the bulkheads in the three north bays feature the black and yellow tile of the building's automobile showroom era from 1917.

On the interior, the ground floor reflects its history as leased space with substantial changes over time. Today, the north storefront has an open floor plan divided only by exposed columns. The south storefront currently houses a restaurant with modern finishes. The second and third floors were built for hotel use and are nearly identical with a double-loaded "L"-shaped corridor leading to individual guest rooms. Finishes on the upper floors are typical of the use and era with plaster walls and ceilings, wood floors, and painted wood trim that includes baseboard, chair and picture rail, door surrounds with transoms, and window surrounds. The upper floors on the interior are also largely intact.

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

Narrative Description

Setting

The 1914 Sengstake Building is located on the east 40-feet of the west 50-feet of lots 2 and 3 of Block 47 of Couch's Addition to the City of Portland, Multnomah County, Oregon. The parcel is located at the northeast corner of Broadway and Everett Street. Broadway is a primary two-way, north-south arterial connecting downtown Portland to the northeast side of the city via the Broadway Bridge. Everett Street is a one-way east-bound arterial that connects northwest Portland to the east side of the city across the Steel Bridge; its west-bound couplet is Glisan Street, two blocks to the north.

The building is located in a moderately dense urban area with buildings of generally similar age, scale, massing, materials, and uses. Downtown Portland's retail core is located nine blocks to the south along Broadway and across Burnside. Approximately six blocks to the north is the Broadway Bridge. Two blocks to the east are the low-rise, mixed-use buildings of the New Chinatown-Japantown National Register Historic District. Seven blocks west are the warehouses of the NW 13th Avenue National Register Historic District. Cater-corner from the Sengstake Building is the 1901 United States Customhouse, listed in the National Register. Immediately to the south of the Sengstake is the Pendleton Woolen Mills headquarters (220 NW Broadway). In 1945, this office headquarters was created by adapting two automobile showroom buildings for office and retail use: the four-story 1916 Pacific Kessel Kar Building and the two-story 1919 Mitchell Lewis & Staver Auto Showroom. To the west, directly across Broadway, is the Golden West Hotel; a six-story affordable single-room occupancy hotel. The Golden West was constructed in 1906 by black entrepreneur W. D. Allen to serve the black railway porters, cooks, barbers, and waiters recruited by the railroads. North of the Golden West, along the west side of Broadway and to the northwest of the Sengstake Building, are three small one-story retail structures, built respectively in 1912, 1926 and 1936. Adjacent to the Sengstake Building at the north is the two-story Everett Station Lofts, built in 1920, and adapted into artists' lofts in 1989. This same artist loft project incorporated the two buildings adjacent to the east of the Sengstake, the first a three-story masonry structure built in 1904 and the second a two-story masonry building built in 1925.

Site

The Sengstake Building is located on a 4,000 square-foot parcel at the northeast corner of Broadway and Everett Street. The parcel runs 100-feet north and south along Broadway and 40-feet east and west along Everett. It is flat and the building is built to the lot lines. There are no character-defining landscape features.

Structure

The Sengstake Building is three-stories with a full, vaulted basement. The first floor is built to the property line with 4,000 square-feet. The second and third floors have a light well at the east and form a shallow closed "U" with 3,658 square-feet on each floor. Where the first floor extends under the light well are two skylights. The structure is unreinforced-masonry, primarily with wood framing and supports. Along the south and west exterior walls at the first floor are concealed original cast-iron columns. At some point, steel beams were added at select locations on the second and third floor, as were pre-cast concrete and masonry.

Exterior

The Sengstake Building has a single primary façade, facing west onto Broadway. It has a second major façade, facing south on Everett Street. These two façades are largely consistent in design and materials. The north façade is a party wall that rises slightly above the adjacent building, while the east façade is a party wall with an exposed light well.

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

Broadway façade: The Broadway façade is built of dressed dark-red brick in stretcher bond with deeply raked joints of gray-mortar. Horizontally, the façade is a two-part commercial-block building as defined by Richard Longstreth in his The Buildings of Main Street. A painted sheet-metal belt-course divides the first floor from the upper two stories. To further define the two elements, the roof has a pronounced sheet-metal cornice.

The ground floor is dedicated to commercial uses. It consists of the entry to the upper floors and five storefronts. The upper floor entry is located at the far north end. This doorway is slightly recessed, simple in form but with detailed classical trim. Originally, the entry door consisted of two thin paired full-glass doors flanked by sidelights. The paired doors have since been replaced by a single full-light wood door. While the doors have been replaced, the original doorway remains with a classically decorated surround surmounted by a pediment set in front of a multi-light transom. Just to the north of the entry door, between the first and second floors, is the hotel sign. The sign is a painted sheet metal box, generally rectangular in form, approximately 4-feet across, 15 inches tall and three inches thick; neon lettering spells out "EVERETT HOTEL." The sign is in poor shape and most of the letters are broken. The sign likely dates to the 1930s.

The five storefronts to the south are defined by classical painted-wood pilasters. All are of similar width, except the northern-most, which is truncated to accommodate the hotel entry door. The three storefronts at the north are similar in materials with a black and yellow tile bulkhead surmounted by modern plate-glass windows in aluminum frames. Above the plate glass is a wood-framed, multi-light transom; the transoms are original. The northern-most storefront has a recessed doorway below the transom with full light, wood door; this doorway is off-center and aligned to the south. The second northern storefront is flush with the building face. The center storefront is angled inward, again below the transom, with a center full-light wood door.

When built and presumably when the entire ground floor served as an automobile showroom, the two storefronts at the south were similar to those at the north. In the 1960s, these were modified to the present look. These have a cementitious plaster bulkhead, higher than the tile bulkhead to the north. This bulkhead supports plate glass in painted-metal frames. The second southern storefront features a recessed doorway under the transom with a full light wood door. The southern-most storefront is flush with the building face. Here, windows have been replaced with shorter windows supported by modern wood paneling. Over the two southern storefronts is a metal-frame shed-style awning.

Although nearly a century old, the ground floor retains considerable original and historic fabric. This fabric includes the sheet-metal belt-course. It also includes the wood pilasters which originally defined each storefront bay and the wood-framed transoms over each storefront. The hotel entry retains the original door surround, pediment, and transom. The original bulkheads and windows are gone, although the black and gold bulkheads in the three bays to the north are from the automobile era.

The second part of the façade consists of the two upper floors. Here, fenestration divides the façade into eight bays. Windows are original and consistent, with double-hung, wood-sashes in wood-frame with one-over-one lights on the second floor and five-over-one lights on the third.

Stylistically and visually, the building is largely defined by its extensive cast-stone trim. These light gray elements contrast strikingly against the dark-red brick of the façade. The most apparent element is the cast-stone spandrel panel between the second and third floors in each window bay. It consists of a cartouche flanked by botanical decoration. This spandrel then is flanked by a cast-stone frame that runs from the first/second floor belt-course to the cornice; in form this frame is comparable to classical wood door or window surrounds typical of the era. The ensemble is topped by a Tudor arch. To tie the multiple window bays with the façade frame, the corners feature slight cast-stone Corinthian-style columns with cable-molded body and botanical capital. These columns rise from a simple cast-stone base that runs from the first/second floor belt course to support a second double cast-stone band just below the cornice. This band consists of a thin rectangular cast-stone panel above each window bay. This panel has a base relief with central shield over a ribbon flanked by floral decoration. To balance the design, the roofline has a slightly-overhanging, pronounced

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

sheet-metal cornice. This cornice features a frieze of acanthus leaves surmounted by a soffit of heavy dentils and a fascia of Greek-inspired bands. Including the sheet-metal belt-course, the upper floor is intact and reflects its original design.

Everett Street: The south façade is similar in design to the west. Here the upper floors are divided into three identical bays with cast-stone framing as on the west. The ground floor, which as designed and today has two storefronts, but the materials have been modified. In 1917, these storefronts were replaced below the storefront transom with an overhead garage door. In the 1930s, the garage openings were infilled when the space was adapted for commercial use. Today, the original wood-frame for the storefronts remains intact, as do the transoms, matching those elements on the west. Within this frame is a modern bulkhead of painted concrete surmounted by painted-wood paneling surmounted by plate glass. A doorway has been inserted in the eastern-most storefront within the transom. As with the west façade, beginning with the first/second floor belt-course, the south façade is also intact and reflects its original design.

Party Walls: Where exposed, both the north and east walls are of utilitarian red brick with gray-mortar joints. The light well at the east has three-over-three wire-glass steel windows placed consistently across the second and third floor with a single window on the north and south ends of the light well.

Interior

As with the exterior, the building's interior has two distinct functional elements. The first element is the ground floor. As built, it had five storefronts with the intent that each storefront would be a separate enterprise. In 1917, these retail spaces were consolidated into a single space and adapted into an automobile showroom. In 1919, the automobile showroom was adapted into a tire store. In 1938, the ground floor was configured into two storefronts as it currently is partitioned. In 2001, it was adapted to its current form. This space features a largely open floor plan, refinished wood flooring, exposed masonry walls, painted gypsum board walls and gypsum board ceiling. Beginning in the 1930s, the southern storefront served as commercial space for a series of mostly light industrial enterprises. In the 1980s, it was adapted to a tavern and has remained a restaurant since. In 2005, it was brought to its current form, as "The Gilt Club".

The second interior element is hotel on the upper two floors. These floors were designed with 13 rooms on each floor. Access to the upper floors is via the doorway in the northern-most bay; this doorway leads directly to a closed east-west stairwell along the north wall to the second floor. Here, the stair opens to a small stair hall with classically detailed wood banisters and rails. The stair then wraps around to the third floor with a stair hall similar to that of the second floor. The second and third floors are similar. From the stair hall is a southerly double-loaded corridor that leads to individual rooms. The corridor features classic wood trim that includes paneled doors, transoms and surrounds, baseboards, chair rails, and picture rails. The walls and ceilings are painted plaster. The floor is wood, now covered with wall-to-wall carpet. As designed, all rooms had a sink; some had closets while others had freestanding wardrobes. Occupants shared a common bath on each floor; this bath was located toward the south end of the corridor on the interior. The two rooms at the southwest on both floors shared a single bath. With slight modifications, the upper two floors have a very high degree of integrity and largely reflect the as-built condition.

The basement is full, vaulted, utilitarian, and currently divided into halves. The south half is accessed by a stair in the south storefront space and serves as storage for that enterprise. The north half is accessed by a stair that runs below the hotel stair. It is used for storage by the northern storefront. Finishes are utilitarian with concrete walls and floors.

Sengstake Building
Name of Property

Multnomah Co., OR
County and State

Alterations

Alterations are limited. On the exterior, the upper floors are intact. The ground floor has been modified over time. The southern storefronts within the frame below the transoms were removed to allow automobile access into the ground floor space. These openings then were returned to a more traditional storefront appearance in the 1930s. The storefronts along Broadway, which now feature black-tile bulkheads with an angled entry in center bay, appear to date to the 1917 automobile showroom era. The two southern-most storefront bulkheads on the west were covered with wood paneling in the 1980s. The plate glass at the north was also changed, perhaps in the 1980s with brushed-aluminum frames. In all instances, the original pilasters between the bays and the wood-framed transoms over the storefronts are extant.

On the upper-floor interior, changes were limited to two slight modifications in the 1980s, when the property was adapted for transitional housing. At that time, on each floor, the guest room at the north end on the east was adapted into a common kitchen and the common bathroom was modernized. The first-floor interior has been significantly modified as tenants have changed over time.

Sengstake Building
Name of Property

Multnomah Co., OR
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.

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 old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1914, Date of Construction

Significant Dates

1914, Date of Construction

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Foulkes & Hogue

Period of Significance (justification)

The period of significance is 1914, the date of the building's construction.

Criteria Considerations (explanation, if necessary)

N/A

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The 1914 Sengstake Building, designed by the noted architectural firm of Foulkes & Hogue, is located just north of downtown Portland. It is significant locally and eligible for the National Register under Criterion C in the category of Architecture as a superior and essentially intact example of the Commercial style of architecture. More specifically, it is an exceptional expression of the "two-part commercial block" building defined by Richard Longstreth in his The Buildings of Main Street. As Longstreth details, the "two-part commercial block" was a common Main Street composition: Buildings between two and four floors divided by design into two distinct zones that conformed to the interior uses. This description accurately portrays the three-story Sengstake Building which has a ground-floor retail zone and a two-story hotel zone. Almost by definition, the designs of two-part commercial structures were largely driven by economics and generally were utilitarian and simple. In contrast to this trend, the architects of Sengstake Building produced an unusually elaborate, distinctive, and memorable design that may be characterized as Tudor Revival. In this way, the Sengstake Building stands as a demonstration of the potential of the two-part commercial block design.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion C: Architecture: The 1914 Sengstake Building, designed by Foulkes & Hogue, is locally eligible under Criteria C, Architecture as a superior and largely intact example of the Commercial style of architecture, particularly as applied to a low-rise building. More specifically, it is a textbook example of the two-part commercial block, one that demonstrates the design potential of that form.

In 1987, architectural historian Richard Longstreth established a typology for the multitude of commercial buildings in American cities. To that point, "Commercial" architecture meant that style popular in the period 1890 to the 1930s that was favored by developers for maximizing usable and leasable square footage. The "Commercial Style" is characterized by box-like buildings built to the lot line without landscape features, with straight façades and with flat roofs. Street-facing elevations were more decorative while rear and side façades were utilitarian. Most often, "Commercial Style" applied to high-rise buildings, nearly always organized in a tripartite configuration (base, shaft, capital) and mostly sheathed in brick or terra cotta with trim of a second material (e.g., terra-cotta or cast-stone). At the ground-floor level, this style featured consistent storefronts that could be adapted by size and entries to specific lease needs. Building entries were not so grand and often flush to the building face. Upper-floor fenestration was regular and consistent in form and materials. Ornamentation, of cast-stone, terra-cotta, or painted sheet-metal included belt-courses, cornices, and bas-relief panels.

As applied here, the term "commercial," according to Marcus Whiffen, is attributed to an anonymous editor of Industrial Chicago, published in 1891.¹ One of the first examples was the First Leitner Building in Chicago, designed by William LeBaron Jenney in 1879. In Oregon, an early example was the Sherlock Building (1893-94), designed by F. Manson White. Other notable early local examples include the Auditorium Building (1894), also designed by White and the Wells Fargo Building (1907), and designed by Benjamin Wistar Morris. In the construction boom following the Lewis & Clark Exposition (1906-14), the commercial "style" was the most common design among commercial structures in the city. Locally, the form, with slight variation, continued well into the 1920s with buildings as diverse as the 1928 S. H. Kress & Co. building, by E. J. T. Hoffman, and the Loyalty Building of the same year by Claussen & Claussen.

As Longstreth recognized, however, this stylistic categorization provided little guidance in assessing the thousands of low-rise structures that filled downtowns and Main Streets, most of which were also box-like structures with straight façades and flat roofs intended to maximize usable square footage. Thus, in The Buildings of Main Street, Longstreth created a typology and a compositional vocabulary for these many

¹ Marcus Whiffen, American Architecture Since 1780, (Cambridge, MA: The M.I.T. Press, 1969) p. 186.

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

buildings. He identified eleven distinct types which are applicable to most of the country's commercial buildings built before the Post-War automobile age. With six of the types, the primary identifying characteristic is the way in which the façade is divided into distinct zones. Four other types have no zone division, but may be characterized by the arrangement of major features on the façade, such as enframing wall surfaces. Finally, one type, the basic one-part commercial block, possesses neither characteristic.

Among Longstreth's typology, the category relevant to the Sengstake Building is the "two-part commercial block." As he describes, the two-part commercial block is the most common type of composition used for small and medium-sized commercial buildings. Generally limited to buildings of two-to-four floors, the type is characterized by two distinct zones. As he goes on, "these zones may be similar, while clearly separated from one another; they may be harmonious, but quite different in character; or they may have little visual relationship." The two-part division reflects the difference in use inside. Typically, the lower level represents more public space used for retail, or banking, while the upper floors are more private, such as offices or hotel rooms. This two-part composition emerged as Main Street abandoned the "shop-house," where proprietors lived behind or above their enterprise. Architectural styling in the two-part commercial block is expressed in the façade's decorations, typically following the fashion of the era, but obviously limited in the application. Toward the beginning of the twentieth century, as more and more buildings were designed by trained architects, designs increasingly took on a more academic appearance. Diverse expressions in design were also possible with a steadily growing array of building materials that included more variety of traditional materials such as brick and cast-stone, but also the appearance of new materials such as terra-cotta and later Vitrolite or Carrera glass.

The Sengstake Building is an outstanding textbook example of the two-part commercial block. The building is a box 100-feet long, 40-feet wide and 50-feet tall, built to the lot lines, with straight decorated street fronts on the west and south and plain utilitarian party walls on the north and east. Design clearly divides the structure into two vertical elements, a division reflecting the building's two uses of ground-floor retail and upper-floor hotel rooms. The architects treated each level distinctly but harmoniously while stylistically approaching the entire design academically.

At the time architects Foulkes & Hogue designed the Sengstake Building; two-part commercial was not an unusual building form in Portland. The City's original downtown area, along First Avenue, developed in the second half of the nineteenth century, had many such examples of Victorian-era designs. And while the post-Lewis & Clark building boom resulting in dozens of high-rise "Commercial Style" buildings, it also led to dozens of two-part commercial structures at the perimeter of downtown.

Within this second 20th century group, in general terms, rarely are these local designs particularly noteworthy for their design. Apart for the Sengstake Building, one of the strongest examples of two-part commercial design is the four-story Whitney-Gray Building (409 SW Twelfth Avenue; NR), built in 1911 and designed by Knighton & Root. Of blond brick, the façade is distinguished by the use of a complex pronounced cornice that featured Knighton's trademark keystone. Yet within Knighton's body of work, which included the very dramatic 1909 five-story Seward Hotel and the equally dramatic Trinity Place Apartments, the Whitney-Gray pales. Considerably less distinctive, yet a strong representative example of the architect-designed two-part buildings is Whidden & Lewis's 1911 Blackstone Hotel (1103-21 SW Stark Street). Whidden & Lewis was the premier architecture firm in the city, responsible for many notable landmarks, such as City Hall, the Arlington Club, and the New Imperial Hotel, all listed on the National Register. Four stories tall, the building features blond brick with typical storefronts of bulkhead, plate glass, and transom. Decoration in the Classic Revival motif is slight, limited to rusticated brickwork at the corners and a painted sheet-metal belt-course and cornice. Competent, the design hardly reflects the firm's skillfulness in manipulating materials and decoration. Most often, as with early -twentieth century commercial buildings generally, an emphasis in the design was placed on economical utility.

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

The two examples above are typical of two-part commercial structure built in Portland in the early-twentieth century. With its elaborate and complex decoration, the Foulkes & Hogue Sengstake Building stands uniquely apart. What particularly distinguishes the Sengstake is its elaborate and sophisticated use of cast-stone trim, generally in the Tudor-Revival style. The specifics of this Tudor-Revival decoration are detailed in the description portion of this nomination. There are three qualities however that makes this decoration particularly notable: First is the contrast of the gray stone elements against the dark-red brick. Second is the amount of cast-stone, with multiple bas-relief panels framed with multiple horizontal and vertical decoration. Third is the design balance achieved by the architects. The resulting building is both distinctive and memorable.

Thus, while most local examples of two-part commercial buildings have limited decoration which largely results in a lack of street presence, the Sengstake has elaborate and well-executed decoration that gives the building an exceptionally strong and unique street presence. Among the city's two-part commercial blocks, the Sengstake Building stands prominently and perhaps better than any other two-part building in the city demonstrates the design potential within the building type.

Developmental history/additional historic context information (if appropriate)

The inspiration of the Sengstake Building lies with the City of Portland's desire to build a bridge to connect downtown Portland with northeast Portland across the Willamette River. Funding the Broadway Bridge was authorized in June, 1909. At the time, the city was in the middle of the enormous boom that followed the Lewis & Clark Exposition. From 1900 to 1910, the city's population grew by 129 percent, from 90,428 to 207,214. In the five years that followed the fair, downtown had 60 major commercial building projects. At the same time, residential developments such as Irvington and University Park, and town centers such as Kenton, were filling in the east side. The Broadway Bridge, the northern-most bridge in the city, was intended to connect the downtown core with this northeast-side growth, both by car and by streetcar.

With the planned bridge construction, both city leaders and real estate speculators envisioned downtown gravitating northward from its then epicenter at Alder Street. At the time, this portion of 7th Street, as Broadway was then called, was a hodge-podge of homes and small trade shops that flowed to the railroad spur lines beginning at Glisan.² To encourage development and to accommodate increased traffic, 7th Street was widened by 20-feet from the bridge to Burnside and renamed "Broadway." The vision of a major thoroughfare was not without basis; 7th Street already included one of the City's foremost government buildings, the Customhouse (220 NW 8th Street) and was soon to get a second landmark in proposed Post Office at Broadway and Glisan. As reported by the Oregonian in December, 1912, "Seventh Street above Burnside is the scene of great building activity at present. The indications are that more fine structures will rise on this street in the near future than on any other street in the downtown section."³

Real estate businessman Cord Sengstake chose to act on this vision and acquired a half-interest in a 50-by-100-foot parcel at 7th and Everett for \$29,000.⁴ Sengstake had been born in Germany in 1860, had immigrated to Portland as a young man, and had established himself as a successful real estate broker. In the fall of 1912, Sengstake announced plans to build a \$75,000, seven-story hotel on the 7th Street site. It was to be designed by Foulkes & Hogue. In particular, Foulkes had been in the news recently when the Oregonian featured his designs for the 22-room chateau-like Pittock mansion.⁵

Unfortunately, Sengstake's timing missed the market. By 1913, downtown Portland had been largely rebuilt with buildings as diverse as Meier & Frank, the Oregon Journal Building, Morgan Building, and Heilig Theater. This development also included two dozen hotels: The city boasted such grand new hotels as the Imperial

² Sanborn Maps, Multnomah County, 1908, Vol. 1.

³ Oregonian, December 1, 1912, p. 9.

⁴ *Ibid*, December 24, 1911, p. 6.

⁵ *Ibid*, May 26, 1912, p. 8.

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

(1909), Multnomah (1911), and Oregon (1913). Among lesser hotels, within close proximity of Sengstake's property were the York Hotel (1906), Arlington Hotel (1906), Hotel Medford (1907), Butte Hotel (1912), and the Athens Hotel (1912). Sengstake's notion of a seven-story hotel would certainly have worked in 1910 and may have worked as late as 1912. But by the time the bridge was completed in 1913 and Sengstake was ready to build, the real estate market was saturated and the nation was in a recession. Real estate development in the city slowed. Whereas in the four years 1910 to 1913, downtown averaged 17 major projects a year, in the years four years 1914 to 1917, it averaged less than four. In response, Sengstake scaled his \$75,000 seven-story hotel down to a \$25,000 three-story hotel.⁶

The project architects however remained the same: Foulkes & Hogue. Foulkes was Edward T. Foulkes, who was the architect in the firm; Hogue was Chester J. Hogue, who was the engineer. Foulkes was born in Monmouth, Oregon in 1874 and studied architecture at the Massachusetts Institute of Technology. After graduating in 1898, he apprenticed in Boston under Clarence Blackall, then in New York City, working first for Cass Gilbert and then Carrere & Hastings. In 1903, Foulkes won the prestigious Rotch Scholarship, which allowed him to attend the Ecole des Beaux Arts and then to travel extensively not only England and Europe, but also Turkey, Egypt, India, and China. He returned to the United States in 1906 and opened an office in San Francisco with D. Franklin Oliver. His major Bay area projects at this time included the (Oakland) Tribune Building, Citizens Bank of Alameda, Key Route Inn, and the Town & Country Club. The firm dissolved in 1910 with the retirement of Oliver, and Foulkes established a private practice. One of his first major commissions was the Hotel Fresno, a million-dollar venture in that city's downtown. With this commission, he established a second office in Fresno and captured commissions for a number of large Fresno residences, including mansions for Louis Einstein, H. H. Brix, Louis Gundelfinger, and W. H. Sutherland. In 1914, Foulkes received two commissions for the San Francisco Panama-Pacific International Exposition: the Oregon Building, an enormous wood building popularly known as "the Rustic Parthenon," and a 3,000-room hotel for the fair called "Inside Inn." With these commissions, Foulkes abandoned his Fresno office.⁷

While Foulkes was based in the Bay area, his associate Hogue maintained an office in the Oregonian Building. Hogue was born in 1875 and graduated from the Massachusetts Institute of Technology at the same time as Foulkes. Hogue joined with Foulkes beginning in 1914 and they continued to work together until Hogue joined the West Coast Lumbermen's Association in 1918. Hogue remained at the Lumberman's Association until his untimely death in 1946.⁸ Hogue, whose father was a sawmill operator, became recognized as "one of the earliest and foremost authorities on the uses of lumber"⁹ and established "an international reputation for his contributions to the science of wood."¹⁰

The Sengstake Building is Foulkes' only known commercial building in Portland. His other notable Portland works were residential and include the Dr. A. S. Nichols House (1961 SW Vista Avenue; NR; 1913), the Pittock Mansion (3229 NW Pittock Drive; NR; 1909-14), the McKinnon House 2800 Upper Drive (1914), and the Holman Mausoleum (Riverview Cemetery, 1913). All of these works were being developed while Foulkes & Hogue continued with the Panama-Pacific commissions.¹¹

Construction plans for the Sengstake Building were issued in November, 1913. Construction proceeded efficiently and within seven months, the Sengstake Building opened. The building featured five ground-floor retail spaces for lease and 26 guest rooms on two floors. The guest rooms, called the Everett Hotel, were accessed from a door off Broadway at the far north; this door led to a tall flight of stairs that led to a check-in window and manager's apartment. The hotel did not have a lobby, elevator, sample room, or other hotel

⁶ Ibid, November 30, 1912, page 10.

⁷ Richard E. Ritz, *Architects of Oregon*, p. 136

⁸ Ibid, pp. 187-88.

⁹ *Oregonian*, November 13, 1946, p. 11.

¹⁰ Ibid, November 6, 1946, p. 13.

¹¹ Ritz, *Architects of Oregon*, p. 136; www.historicfresno.org/bio/foulkes.htm.

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

amenities. Bath options included two guest rooms on each floor that shared a single bath and eleven guest rooms on each floor that shared common baths.¹²

Completion of the Broadway Bridge did not draw downtown northward. Unexpectedly, instead, the area became a major center for automobile sales, repair, and related businesses. In 1906, Portland had an estimated 40 automotive vehicles - including open air buses transporting visitors to the Lewis & Clark Exposition. Ten years later, there were 8,800 registered cars in Multnomah County, one for every 28 citizens. To supply these cars, Portland had 40 automobile dealers. Initially, these dealers were located along Burnside north of 10th Avenue.¹³ In the years following the Broadway Bridge, these dealers and their related enterprises clustered in an "L" shaped area that ran from 15th Avenue south along Burnside and then north on Broadway to Everett. Over half the city's dealers relocated to this area. Even as the number of dealers grew by 50 percent in the coming decade, this Burnside-Broadway "L" remained the dominant location. A third of these dealers were located in the seven block area around the Sengstake Building.¹⁴

Perhaps not surprisingly then, in April, 1917, Sengstake leased the entire ground floor to Cook & Will Co, Inc. and allowed the commercial storefronts to be adapted to an automobile showroom. Cook & Will began operations in 1913 as an automobile repair shop in East Portland. The enterprising mechanics even manufactured a truck for the Blacsing Granite Company. In 1916, the 35-employee company moved to a new facility near the Sengstake Building at 9th Avenue and Davis Street. The following year, Cook & Will secured retailing rights to the Paige automobile. The Paige was manufactured in Detroit and in the early 1910s showed substantial increases in sales; in 1914, sales nationally were 7,749; by 1916, sales grew by 60 percent to 12,456. The car became known for grace and styling. Thus, while keeping their repair facility, Cook & Will leased the ground floor of the Sengstake as their new showroom. Cook & Will continued to prosper and just two years later, in 1919, the eight-year-old firm announced plans to move into its own new four-story showroom and garage at 11th Avenue and Burnside.¹⁵

Upon the departure of Cook & Will, the ground floor of the Sengstake Building was leased to the Malcolm Tire Company. Malcolm Tire had started in December 1917, shortly after Cook & Will moved into the Sengstake, and was located in the building just north. Shortly after its move into the Sengstake, Malcolm Tire was acquired by Edwards Tire. The ground floor remained the Edwards Tire Store until March 1936.¹⁶

From 1936 to 1938, the ground floor of the Sengstake Building was vacant. In 1938, it was again subdivided, this time into two units. The north unit was a state liquor store, five years after the federal repeal of prohibition and four years after state repeal. The state liquor store remained until 1985. The southern unit was first adapted as an office/shop facility. Tenants included Pacific Coast Coal (1941-45), the Motor Equipment Company (1948-50), and North Coast Electric (1960-80). In 1985, the space was adapted to a restaurant.¹⁷

The upper floors were consistently used for long-term single-resident occupancy and the hotel had a relatively nefarious reputation. As early as 1915, the Oregonian reported incidents of fighting in the hallways and petty theft. In 1918, it was declared "vicious" by City Council; this citation required either new management or closure. As the hotel did not close, apparently it received new management. In 1922, three occupants at the hotel were involved in a scandalous love triangle murder that resulted in a highly publicized trial. Later in the decade, newspaper advertisements noted that the building was newly renovated with new management. Rents were \$0.50 per night (\$6.50 adjusted to 2010). Typical residents appear to have been caretakers, ranch hands, and dockworkers. The hotel was again modernized in the 1940s. Advertisements now solicited permanent tenants at \$5 to \$6 per week (\$61.29 adjusted to 2010). Management continued to be less than

¹² Foulkes & Hogue, "Building to be erected for Mr. Cord Sengstake", original plans dated 11/10/13.

¹³ Polk's Portland, Oregon City Directory (Portland, OR: Polks); Sanborn Fire Insurance Maps for Portland, Oregon, 1909.

¹⁴ Ibid.

¹⁵ Oregonian, April 15, 1917, p. 61.

¹⁶ Polk's Portland, Oregon City Directory, 1917-1985.

¹⁷ Ibid.

Sengstake Building
Name of Property

Multnomah Co., OR
County and State

honest, though; in 1944, the proprietor was cited for overcharging. In 1958, the hotel was again redecorated and under new management.¹⁸

Finally, in 1984, the nonprofit Burnside Projects acquired the Everett Hotel for an alcohol-free transition housing facility for "late phase" alcoholics. This program included on-site treatment and support from alcohol counselors. It housed up to 25 residents. Interior modifications were limited, mostly modifying two of the units into a single unit as a kitchen. The program previously had been located in the Estate Hotel. In 2010, the building was vacated and sold to its current owners.

¹⁸ Oregonian, March 8, 1917, p. 8; August 8, 1917, p. 9; March 29, 1918, p. 1; December 5, 1931, p. 18; October 17, 1944, p. 21; November 15, 1944, p. 7; February 27, 1946, p. 23

Sengstake Building
Name of Property

Multnomah Co., OR
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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City of Portland Office of Planning & Development Review microform and card files.

Ferriday, Virginia Guest, ed. Historic Resources Inventory of Portland. Portland, OR: City of Portland, 1984.

Jackle, John and Keith A, Sculle. America's Main Street Hotels. Knoxville, TN: The University of Tennessee Press, 2009.

Longstreth, Richard. The Buildings of Main Street: A Guide to American Commercial Architecture. Washington, D.C.: Preservation Press, 1987.

MacColl, E. Kimbark. Merchants, Money & Power. Portland: Georgian Press, 1988.

_____. The Growth of a City. Portland: Georgian Press, 1979.

_____. The Shaping of the City. Portland: Georgian Press, 1976.

Oregon Journal (1913-1915)

Oregonian (1913-present)

Polk's Portland, Oregon City Directory. Portland, OR: Polks.

Ritz, Richard E., FAIA. Architects of Oregon. Portland, OR: Lair Hill Publishing, 2002.

Sanborn Fire Insurance Maps for Portland, Oregon

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Oregon Historical Society

Historic Resources Survey Number (if assigned): 2-111-00310

Sengstake Building
Name of Property

Multnomah Co., OR
County and State

10. Geographical Data

Acreage of Property Less than one acre

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

| | | | | | | | |
|---|-------------------------------------|--|---|---|-------------------------------------|--|---|
| 1 | <u>10</u> Zone | <u>525199</u> Easting | <u>5041368</u> Northing | 3 | <u> </u> Zone | <u> </u> Easting | <u> </u> Northing |
| 2 | <u> </u> Zone | <u> </u> Easting | <u> </u> Northing | 4 | <u> </u> Zone | <u> </u> Easting | <u> </u> Northing |

Verbal Boundary Description (Describe the boundaries of the property.)

The Sengstake Building is located on the east 40-feet of the west 50-feet of Lots 2 and 3 of Block 47 of Couch's Addition to the City of Portland.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the original and legally recorded boundary lines for the property for which National Register status is being requested and includes the entirety of the property historically associated with the building.

11. Form Prepared By

name/title John M. Tess, President
organization Heritage Consulting Group date April 16, 2012
street & number 1120 NW Northrup Street telephone (503) 228-0272
city or town Portland state OR zip code 97209
e-mail jmtess@heritage-consulting.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Sengstake Building
Name of Property

Multnomah Co., OR
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Sengstake Building
City or Vicinity: Portland
County: Multnomah **State:** Oregon
Photographer: Heritage Consulting Group
Date Photographed: September, 2011

Description of Photograph(s) and number:

- Photo 1 of 10: (OR_MultnomahCounty_SengstakeBuilding_0001)
West façade, camera facing northeast
- Photo 2 of 10: (OR_MultnomahCounty_SengstakeBuilding_0002)
West façade, camera facing east
- Photo 3 of 10: (OR_MultnomahCounty_SengstakeBuilding_0003)
West façade, typical storefront and hotel entry, camera facing east
- Photo 4 of 10: (OR_MultnomahCounty_SengstakeBuilding_0004)
West façade, typical storefront, camera facing east
- Photo 5 of 10: (OR_MultnomahCounty_SengstakeBuilding_0005)
West façade, upper floor, typical window, camera facing east
- Photo 6 of 10: (OR_MultnomahCounty_SengstakeBuilding_0006)
West façade, cast-stone detail, camera facing east
- Photo 7 of 10: (OR_MultnomahCounty_SengstakeBuilding_0007)
South façade, camera facing north
- Photo 8 of 10: (OR_MultnomahCounty_SengstakeBuilding_0008)
Interior, second floor, corridor, camera facing north
- Photo 9 of 10: (OR_MultnomahCounty_SengstakeBuilding_0009)
Interior, second floor, typical room, camera facing southwest
- Photo 10 of 10: (OR_MultnomahCounty_SengstakeBuilding_0010)
Interior, second floor, typical room, camera facing southwest

Sengstake Building
Name of Property

Multnomah Co., OR
County and State

Property Owner: (Complete this item at the request of the SHPO or FPO.)

name R.E.H.A.M. 5, LLC et al, c/o Rudy Menzel, Bridgeway Realty Resources LLC
street & number PO Box 14955 telephone (503) 349-0930
city or town Portland state OR zip code 97293

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 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

N/A

Name of multiple listing (if applicable)

Section number Documents Page 19

Documents

- Figure 1: General Location Map, location of nominated property marked with black arrow.
 Figure 2: Tax Lot and Boundary Map
 Figure 3: Floor Plans, current, four pages
 Figure 4: Preliminary concept for the Hotel Everett (Oregonian, December 15, 1912)
 Figure 5: Sengstake Building (Oregonian, June 6, 1914)
 Figure 6: Sengstake Building, original architectural drawings
 Figure 7: Advertisement, Edwards Tire Shop (Oregonian, June 24, 1926)
 Figure 8: Photograph, Everett Hotel, Looking SE at W façade, 1974

United States Department of the Interior
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National Register of Historic Places Continuation Sheet

Sengstake Building

Name of Property

Multnomah Co., OR

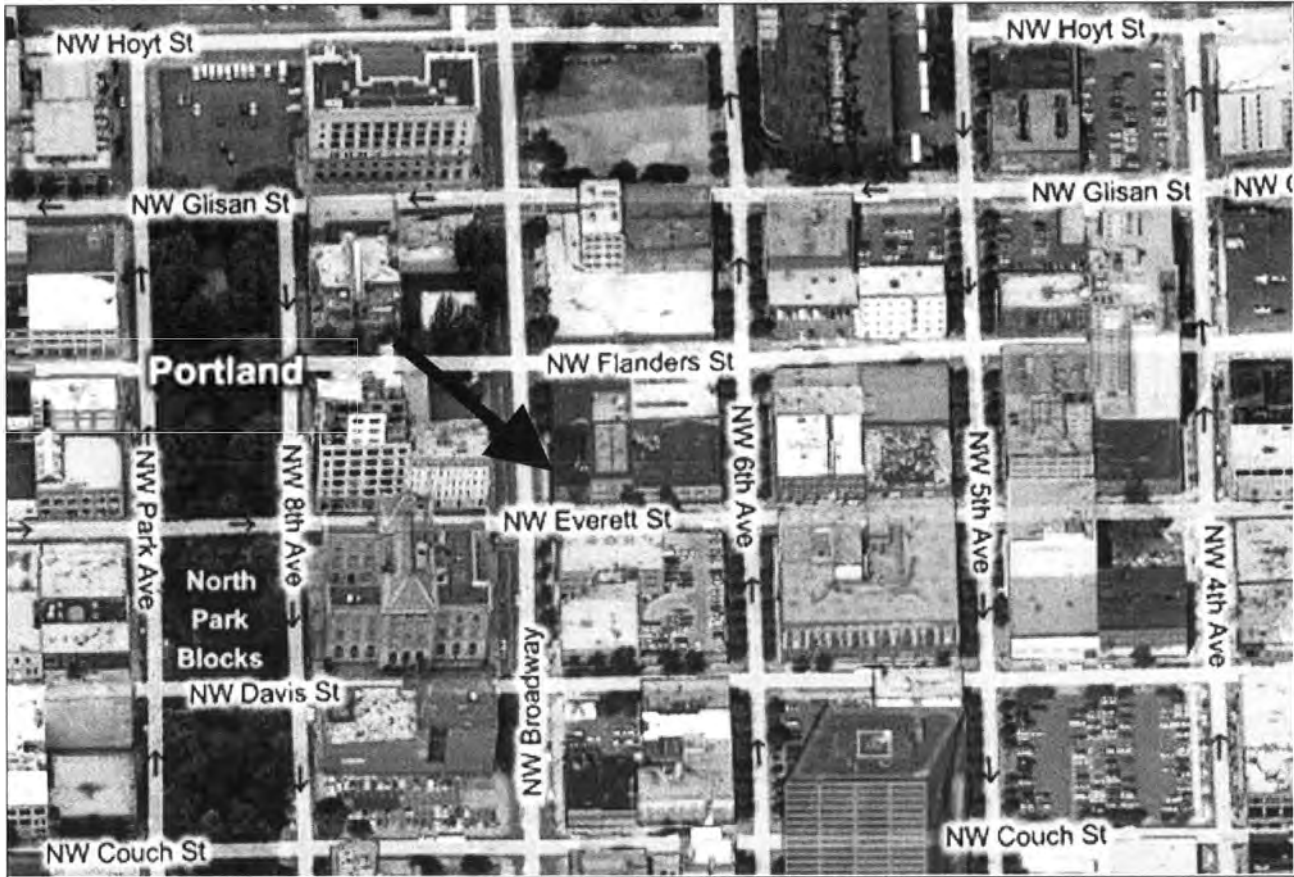
County and State

N/A

Name of multiple listing (if applicable)

Section number Documents Page 20

Figure 1: General Location Map, Location of nominated property marked with black arrow.



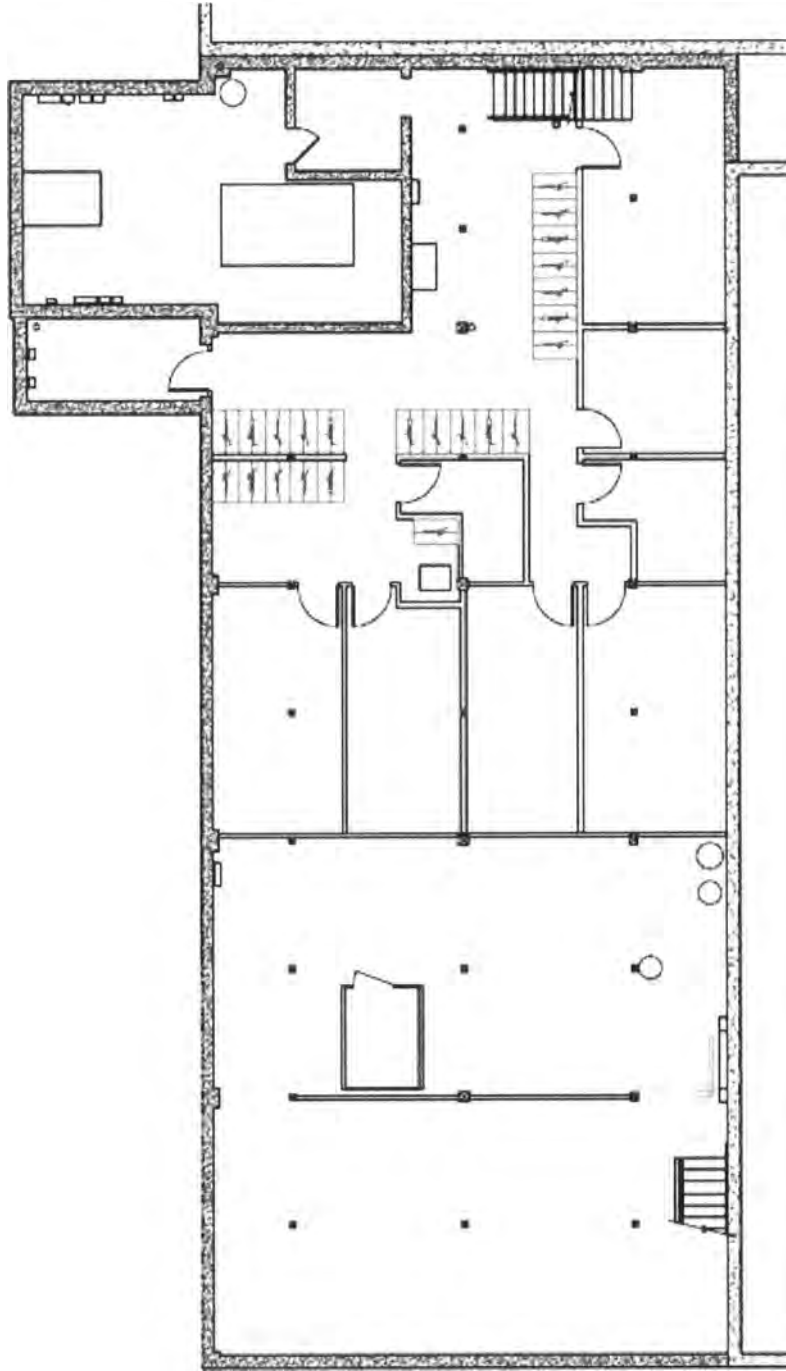
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National Register of Historic Places Continuation Sheet

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| Sengstake Building |
| Name of Property |
| Multnomah Co., OR |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Documents Page 22

Figure 3 – A: Current Floor Plans – Basement



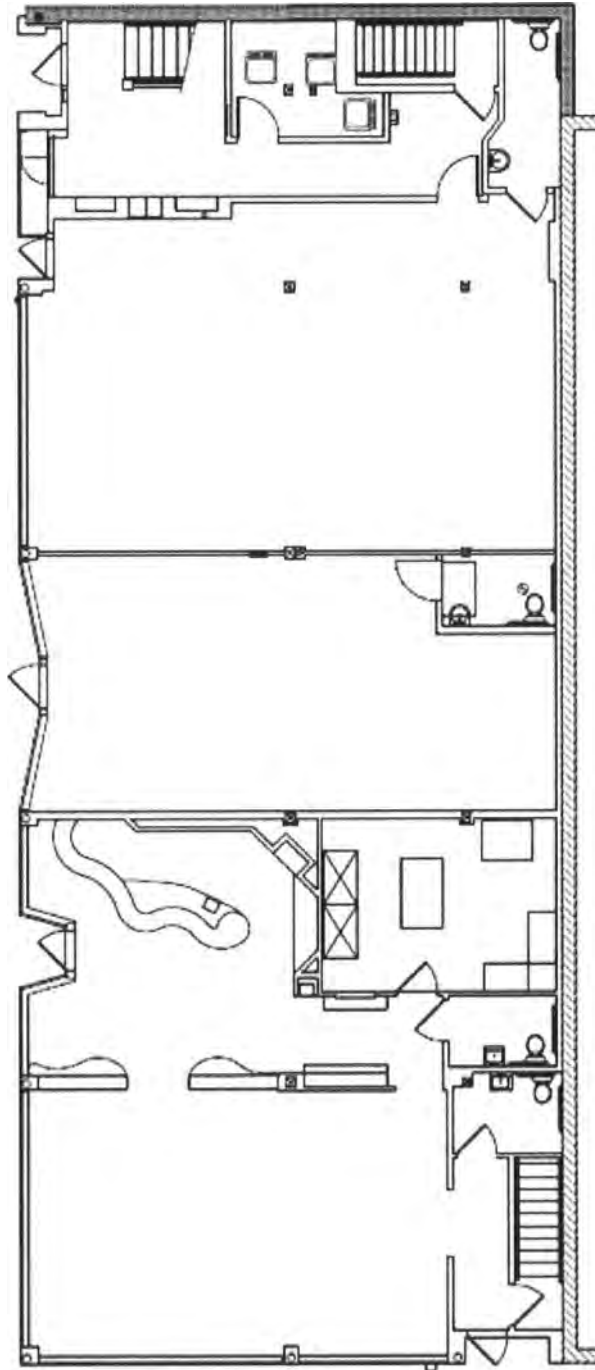
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National Park Service

National Register of Historic Places Continuation Sheet

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|--|
| Sengstake Building |
| Name of Property |
| Multnomah Co., OR |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Documents Page 23

Figure 3 - B: Current Floor Plans, First Floor



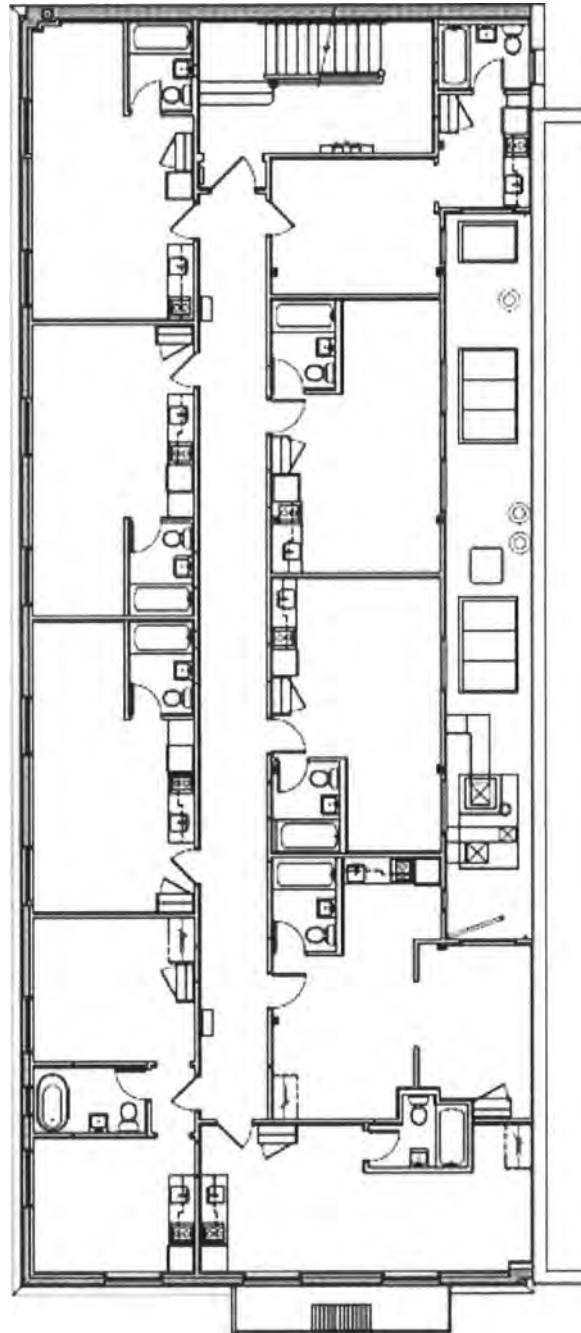
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National Register of Historic Places Continuation Sheet

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| Sengstake Building |
| Name of Property |
| Multnomah Co., OR |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Documents Page 24

Figure 3 - C: Current Floor Plans, Second Floor



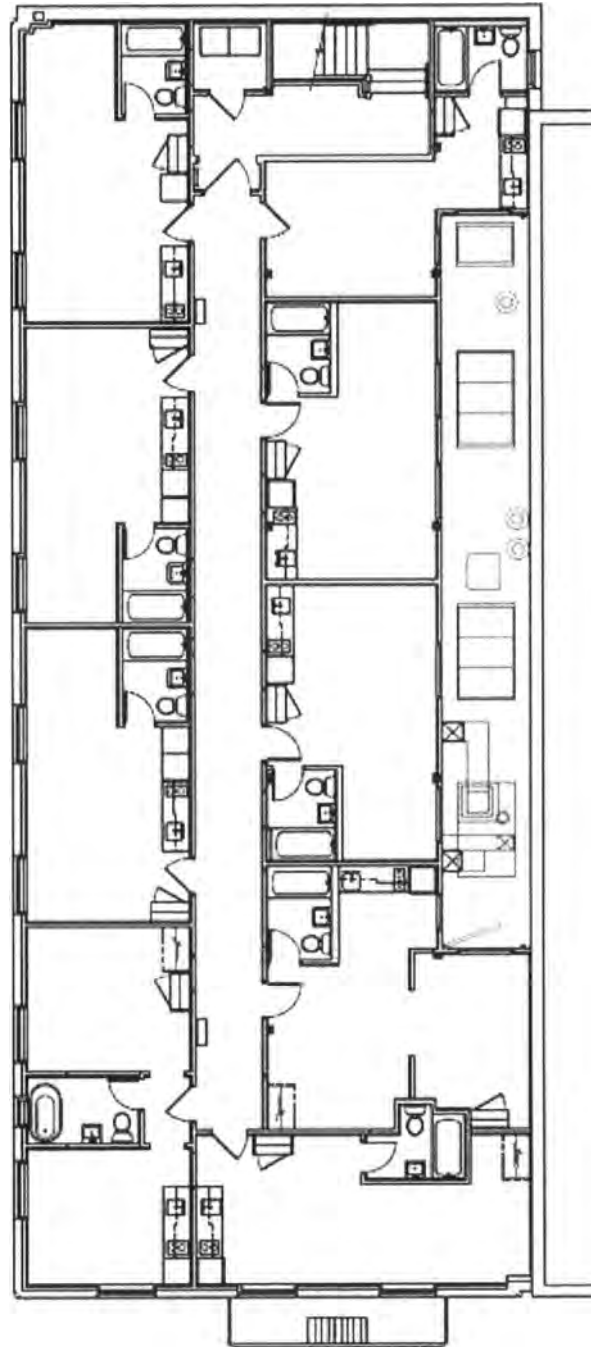
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National Park Service

National Register of Historic Places Continuation Sheet

| |
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| Sengstake Building |
| Name of Property |
| Multnomah Co., OR |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Documents Page 25

Figure 3 - D: Current Floor Plans, Third Floor



United States Department of the Interior
National Park Service

Sengstake Building

Name of Property

Multnomah Co., OR

County and State

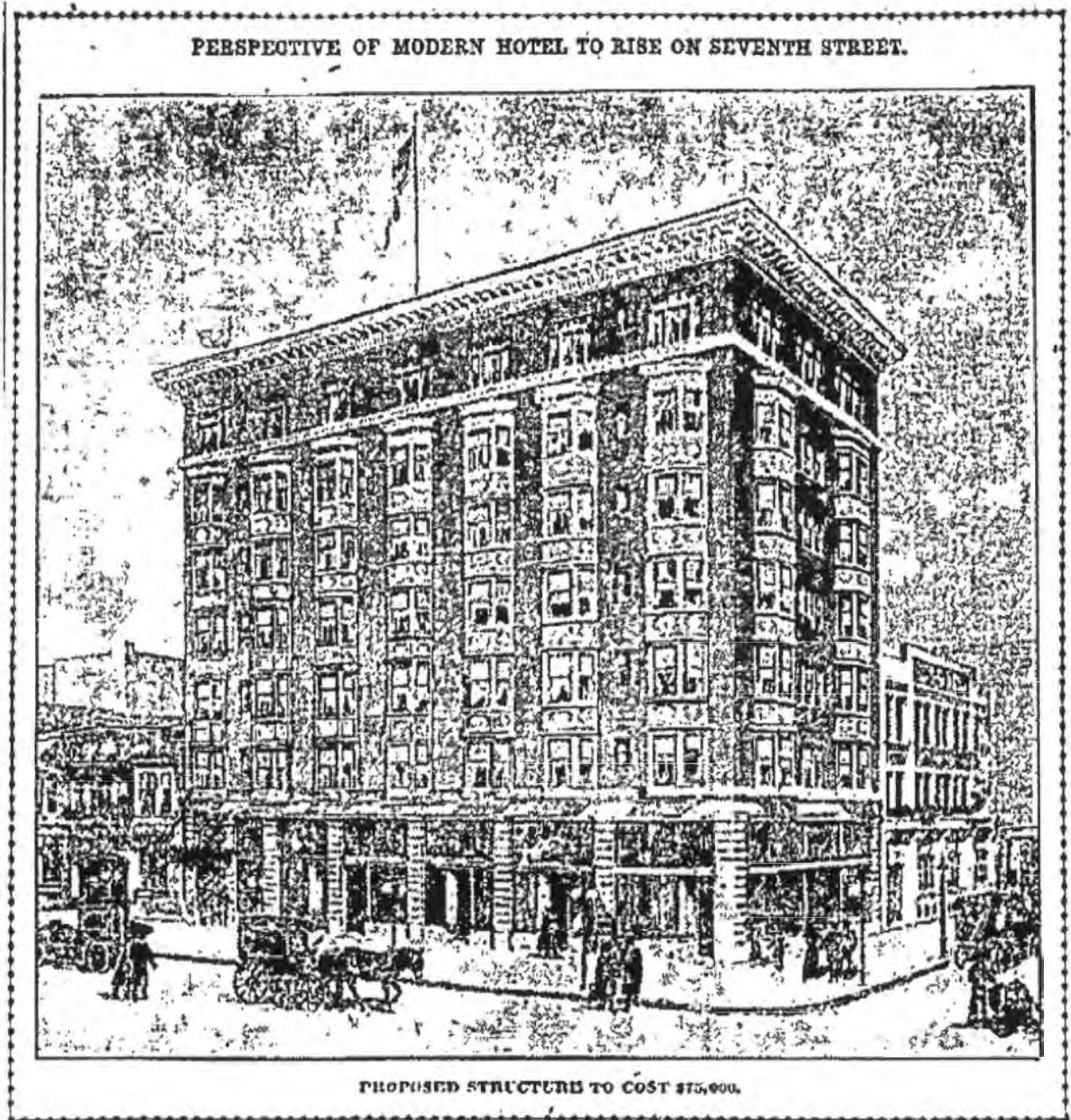
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National Register of Historic Places Continuation Sheet

Section number Documents Page 26

Figure 4: Preliminary Concept for the Hotel Everett (Oregonian, December 15, 1912)



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Sengstake Building

Name of Property

Multnomah Co., OR

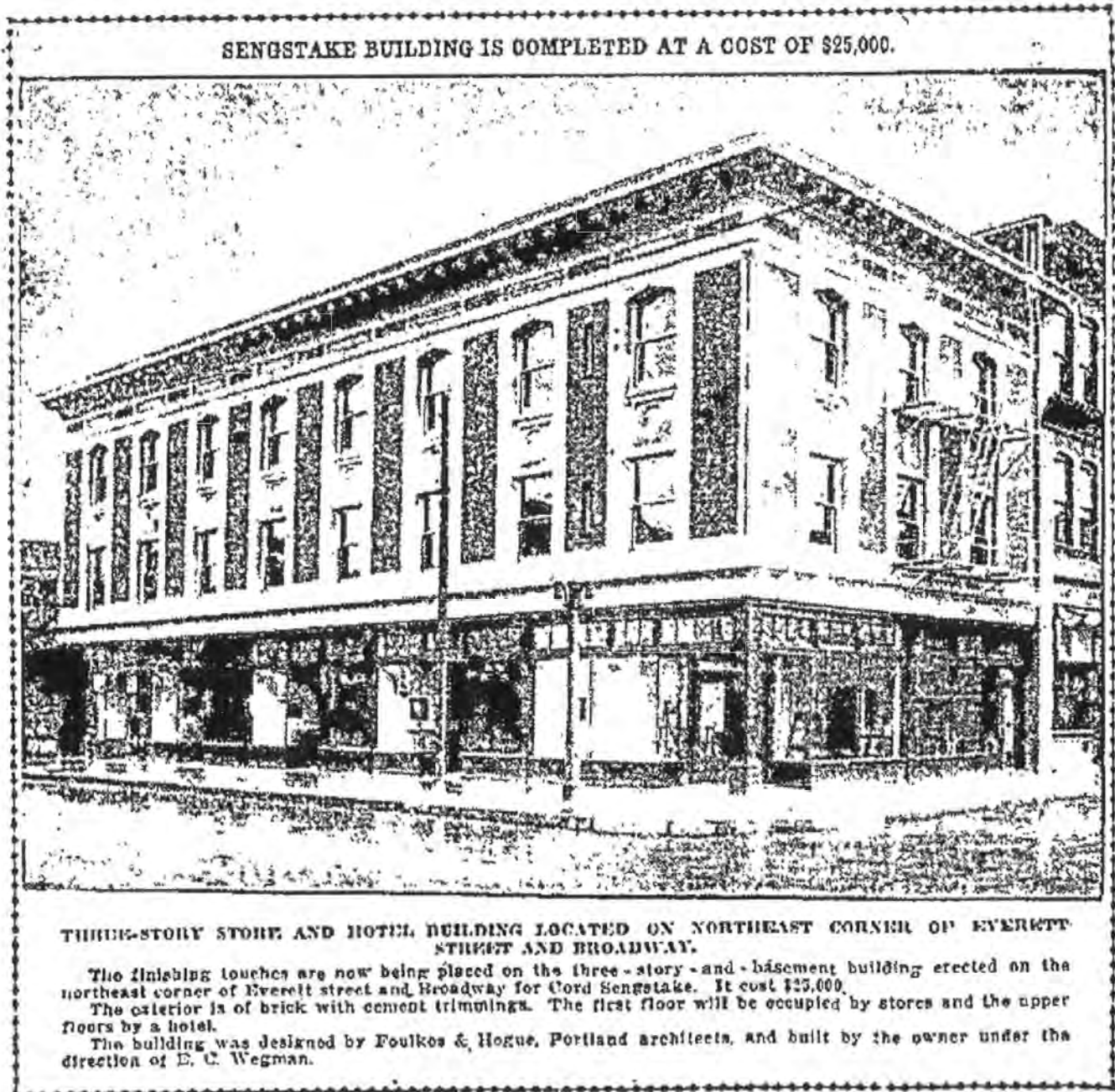
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Name of multiple listing (if applicable)

Section number Documents Page 27

Figure 5: Sengstake Building (Oregonian, June 6, 1914)



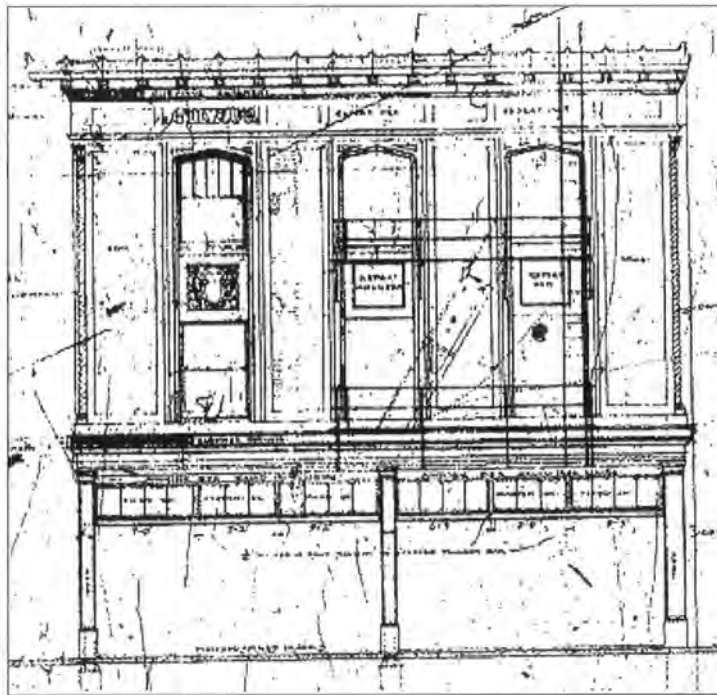
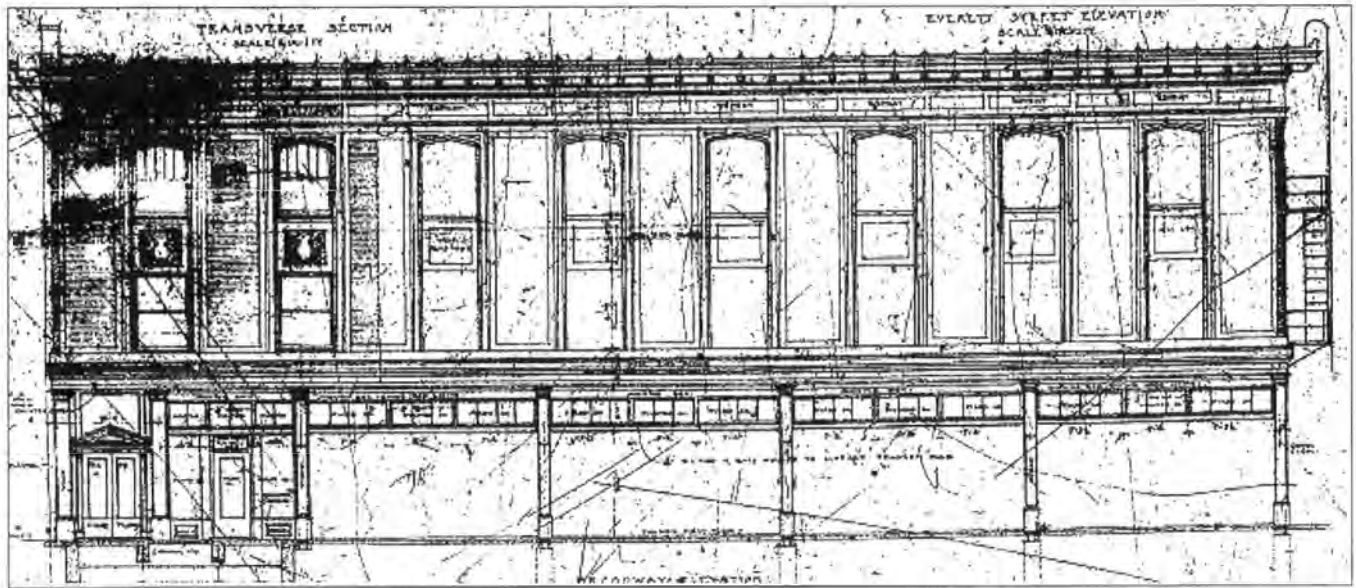
United States Department of the Interior
National Park Service

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| Sengstake Building |
| Name of Property |
| Multnomah Co., OR |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

National Register of Historic Places Continuation Sheet

Section number Documents Page 28

Figure 6: Sengstake Building, Architectural Drawings, West Façade (top) and South Façade (below), Foulkes & Hogue (undated)



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

| |
|--|
| Sengstake Building |
| Name of Property |
| Multnomah Co., OR |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Documents Page 29

Figure 7: Advertisement, Edwards Tire Shop (Oregonian, June 24, 1926)

THIS IS THE PLACE
We're talking about--



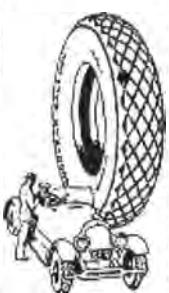
AND THIS IS THE TIRE

We've been talking a lot about Service in recent advertisements. We've told you that we are equipped here to render the most complete and satisfactory Tire Retail and Repair Service in Portland.

What is it, anyway?

As we see it—and work at it—Tire Retail and Repair Service consists of these two big things. First—keeping on hand at all times a complete stock of fresh, new, dependable Goodyears.

Second—making it as easy and economical as possible for you to get every last mile out of your tires. And we do both.



Right here at 80 North Broadway, we have provided this modern, clean, up-to-the-minute store. We have made it easy for you to drive in for tire service of any kind. You'll find us on the job the moment you arrive with prompt, expert, courteous attention.

Here is every kind of equipment the repair business knows. We can handle any size job, for either high pressure or Balloon Tires. We have the tools to make changes quickly. We can check up the alignment of your wheels in a jiffy.

Casings, tubes, flaps, boots, repair material—anything you want.

Our service car starts when you phone BR 8668

Can you beat this sort of service—in Portland?

'Don't be afraid to use us no matter what make of tires you're using. The next best thing to Goodyear Tires is Goodyear Service.'

We're open from 7:30 A. M. to 6 P. M.

EDWARDS TIRE SHOP
80 N. Broadway at Everett BRoadway 8668

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

| |
|--|
| Sengstake Building |
| Name of Property |
| Multnomah Co., OR |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Documents Page 30

Figure 8: Photograph, Everett Hotel, Looking SE at W façade, 1974 (City of Portland Archives)



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Sengstake Building
NAME:

MULTIPLE
NAME:

STATE & COUNTY: OREGON, Multnomah

DATE RECEIVED: 9/14/12 DATE OF PENDING LIST: 10/15/12
DATE OF 16TH DAY: 10/30/12 DATE OF 45TH DAY: 10/31/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000901

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 10-31-12 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



BRANDY

FOR SALE
CALL
[phone number]

ONE WAY
→

N. BROADWAY

CAUTION
FOR SALE

NO PARKING
BUS STOP

HOTEL

Call
[phone number]

OR MULTNOMAH COUNTY

SENGSTAKE BUILDING 0001



BRICK BUILDING

FOR SALE

Call or Contact
[phone number]
[phone number]

HOTEL

OR MULTNOMAH COUNTY

SENGSTAKE BUILDING 0002



OR MULTNOMAH COUNTY

SENGSTAKE BUILDING 0003



310

310

Optometrist
Jeremy Graziano, O.D.
Full Service Eye Care



OR MULTNOMAH COUNTY

SENGSTAKE BUILDING 0004



FOR SALE

Call
JOHN VAN ZONNEVELD
GREG BURPEE

MACADAM
FORBES

PH 227-2500

OR MULTNOMAH COUNTY
SENGSTAKE BUILDING 0005



OR MULTNOMAH COUNTY

SENGSTAKE BUILDING 0006



FOR SALE

BY JOHN VAN DENVELD
GREG BARRER

MAC ADAM
& FORBES
227-2500

N. 10th St

OR MULTNOMAH COUNTY
SENGSTAKE BUILDING 0007



012 MULTNOMAH COUNTY

SENGSTAKE Building 0008



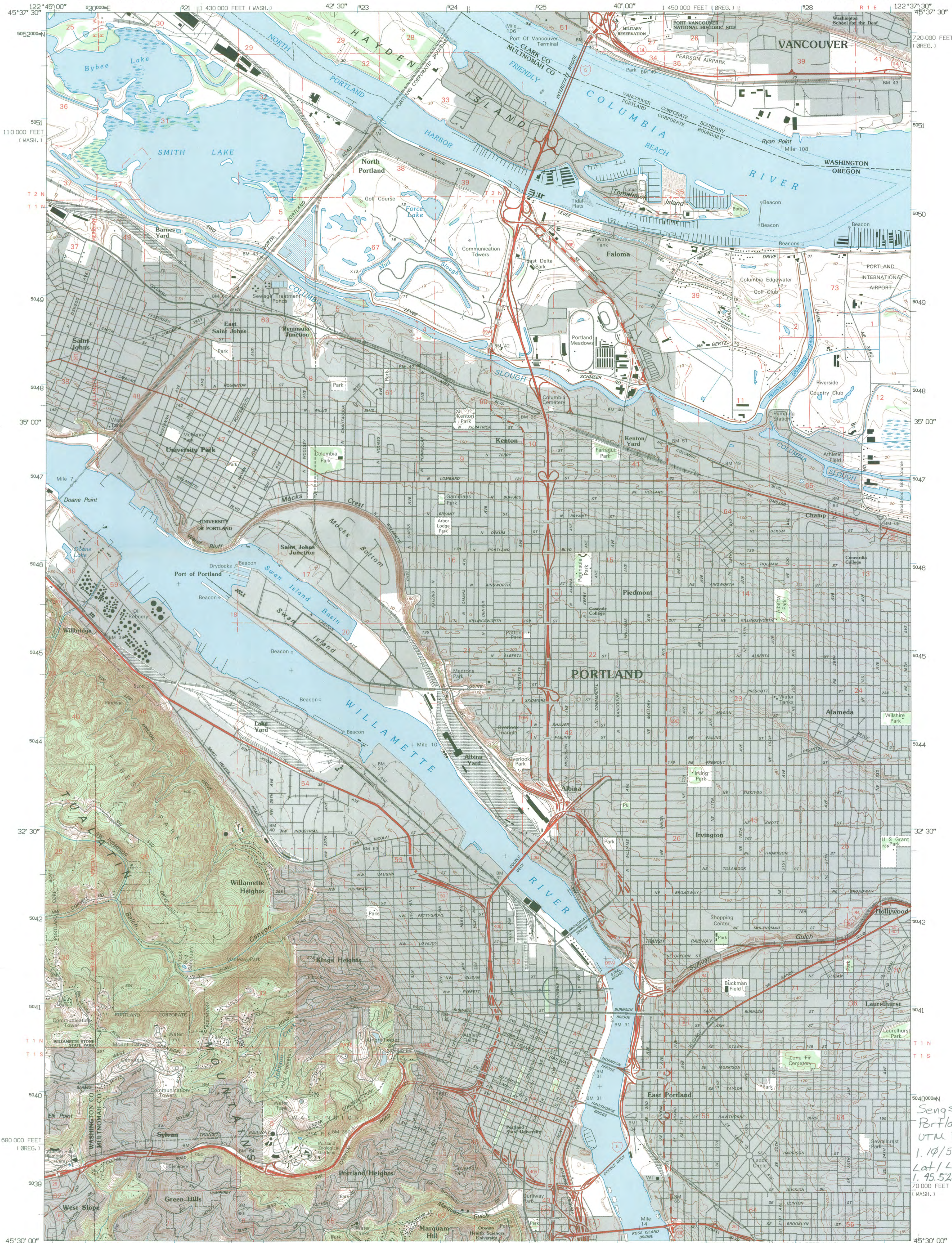
OR MULTNOMAH COUNTY

SENGSTAKE BUILDING 0009

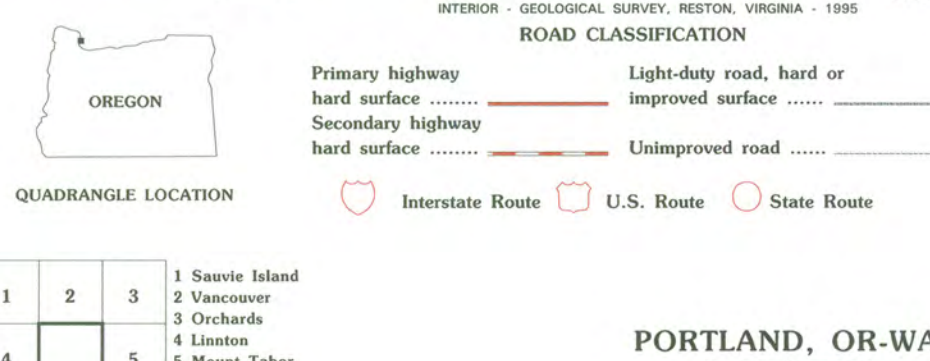
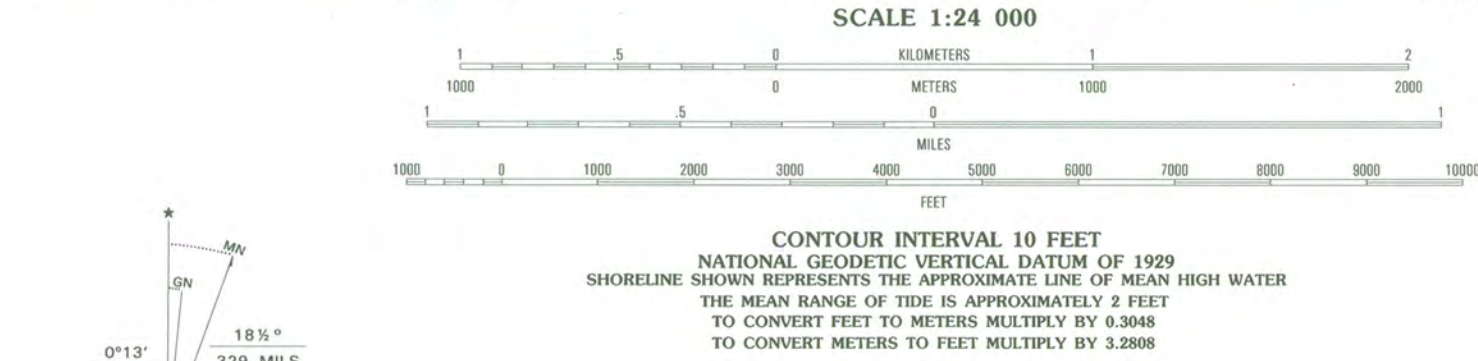


OR MULTNOMIAH COUNTY

SENGSTAKE BUILDING 0010



Produced by the United States Geological Survey
Control by USGS, NOS/NOAA and State of Oregon
Compiled from imagery dated 1951. Revised from imagery dated 1990. PLSS and survey control current as of 1961. Map edited 1995. Contours and land elevations have not been revised and may conflict with other content.
North American Datum of 1927 (NAD 27). Projection and blue 1000-meter ticks: Universal Transverse Mercator, zone 10 10 000-foot ticks: Oregon Coordinate System, north zone and Washington Coordinate System, south zone.
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geographic Survey NADCON software.
There may be private inholdings within the boundaries of the National or State reservations shown on this map.



Sengstacke Building
Portland, Multnomah Co, OR
UTM Reference
114525199/5041368
Lat/Long Reference
1. 45.52339°/-122.67731°
70 000 FEET
(WASH.)

PORTLAND, OR-WA
45122-E6-T024
1990



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ADJOINING 7.5' QUADRANGLE NAMES
DMA 1475 II SW-SERIES V892



Oregon

John A. Kitzhaber, MD, Governor

Parks and Recreation Department

State Historic Preservation Office

725 Summer St NE, Ste C

Salem, OR 97301-1266

(503) 986-0671

Fax (503) 986-0793

www.oregonheritage.org

September 10, 2012

Ms. Carol Shull
National Register of Historic Places
USDOI National Park Service - Cultural Resources
1201 "Eye" Street NW, 8th Floor
Washington, D.C. 20005



Re: National Register Nominations

Dear Ms. Shull:

At the recommendation of the Oregon State Advisory Committee on Historic Preservation, I hereby nominate the following historic properties to the National Register of Historic Places.

WASHINGTON ELEMENTARY SCHOOL

610 S PEACH ST
MEDFORD, JACKSON COUNTY

ROSE CITY GOLF CLUBHOUSE

2200 NE 71ST AVE
PORTLAND, MULTNOMAH COUNTY

SENGSTAKE BUILDING

310 NW BROADWAY
PORTLAND, MULTNOMAH COUNTY

**SPOKANE, PORTLAND & SEATTLE RAILWAY STEAM LOCOMOTIVE
(AMENDMENT)**

1945 SE WATER STREET
PORTLAND, MULTNOMAH COUNTY

We appreciate your consideration of these nominations. If questions arise, please contact National Register and Survey Coordinators Ian Johnson at (503) 986-0678, or Diana Painter at (503) 986-0668.

Sincerely,

for
Roger Roper
Deputy State Historic Preservation

Encl.