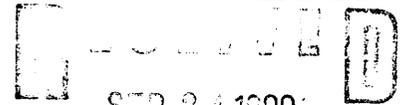


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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

NATIONAL REGISTER

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

1. Name of Property

historic name Burrell, Walter F., House
other names/site number Holman Mortuary

2. Location

street & number 2610 SE Hawthorne not for publication
city, town Portland vicinity
state Oregon code OR county Multnomah code 051 zip code 97214

3. Classification

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

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

James M. Hamrick September 15, 1990
Signature of certifying official Date

Oregon State Historic Preservation Office
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. Entered in the National Register
 See continuation sheet. 10/25/90

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

for _____ Signature of the Keeper
_____ Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: Single dwelling

Current Functions (enter categories from instructions)

Funerary: Mortuary

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and Early 20th Century AmericanMovements: Prairie School

Materials (enter categories from instructions)

foundation brickwalls stucco

roof asphaltother brick

Describe present and historic physical appearance.

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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

ARCHITECTURAL DESCRIPTION

The Walter F. Burrell residence is sited in central southeast Portland on a rectangular shaped lot on southeast Hawthorne Boulevard. The Prairie styled residence was designed in 1901 by the prominent Portland architectural firm of Whidden and Lewis who were experimenting with Frank Lloyd Wright's architectural concept of the new Prairie style. Frank Lloyd Wright and his midwestern associates had essentially created a fresh new architectural vocabulary inspired by the shapes of the American prairies and would therefore be known as the "Prairie style".

Architects William H. Whidden, Ion Lewis, and John V. Bennes were instrumental in bringing the Prairie style to the Portland skyline after 1900. All three architects had received training in the east (Whidden and Lewis had studied architecture at Boston Tech) prior to 1900 and brought back with them a thorough understanding of the newly emerging prairie style as defined by Frank Lloyd Wright.

Prairie school architects envisioned an architectural style that would, after its introduction, revamp and help redefine the American landscape between 1900-1920. The Prairie style emphasized the following principles of design: Structural simplicity and balanced proportions combined with minimal decorative detailing. In addition, the building designs emphasized a strong sense of continuity in the lines, edges and surfaces. The scale of the building should also feature a strong horizontal orientation and reflect a smooth integration of interior and exterior detailing.

Building materials of the Prairie style tended to be brick, wood, or plaster with a variety of textures used for finishing details. Leaded windows with repetitive geometric designs were also featured. All of the above mentioned concepts were used in the design of the Burrell mansion.

EXTERIOR:

Whidden and Lewis designed the Burrell residence as two rectangular masses that converge at the main axis and have strong asymmetrical wings projecting out from the north and south elevation. The residence was three stories in height, built over a full basement with a brick foundation.

*Massachusetts Institute of Technology (M.I.T.)

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The wood frame construction was utilized with an exterior finish of stucco. The stucco defines broad areas of space and wood was used sparingly for finishing details. Red stretcher bond brick was used to further define the majority of the remaining finishing details creating a strong contrasting texture. These brick details included the massive porch piers, three extended chimneys, exterior stairwells, and a series of decorative brick railings that enclose the first story porches, verandas, and the porte cochere. Capping off the entire residence was a low pitched hipped roof that was multigabled and originally covered with red clay tiles. The tile roof was subsequently altered and is now a composite roof. Wide overhanging eaves are exposed under the roof line reflecting another typical Prairie style element.

The formal approach to the Burrell residence is on the northern elevation and is dictated by a circular drive that winds under the massive porte cochere and circles around to parallel the west elevation. The paved driveway has partially replaced the formal gardens which were once part of the residence and its grounds. The driveway leads back to an additional parking lot located behind the residence.

The northern elevation faces southeast Hawthorne and has five projecting bays that interact spatially to create a clear sense of depth and simplicity within the horizontal building mass. The porte cochere, anchored by massive red brick piers, shields the front door and connects four important visual elements of the northern facade: The front veranda, northwest corner porch, northeast corner porch and stairwell, and the northern wing. The northern elevation features a massive octagonal shaped projecting wing that is three stories in height. This wing originally housed the formal library and can be entered via a set of matching French doors; these doors can be reached through the front veranda.

Windows on the northern facade were tailored to enhance the horizontal sense of space and were placed in parallel bands of broad glass. Both casement and double hung windows were intermixed in various combinations on all four elevations.

Whidden and Lewis initiated the use of pronounced belt course as another typical prairie style element to visually separate the three stories. The belt course was also used to define the second story overhang that projects off the west elevation. Many Prairie

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style homes share this same concept in which the interior space and exterior space flow together visually. The west and east elevations continue the architectural definition initiated on the northern facade: rectangular massing, stucco exterior, pronounced belt course, and the use of double hung and casement windows. Red brick continues to be used in the decorative exterior railings.

The western elevation has two distinctive features within its rectangular facade: An open porch broken up by Tuscan columns that run the full length of the third story and a massive chimney column which is built out of red brick and projects up through the second story overhang and the third story porch. The massive chimney reflects classic prairie style: A bold, straight-sided shaft rising briskly on the stuccoed exterior wall of the residence. Windows on the west elevation continued to be placed in broad panels.

The southern elevation is characterized by a more complex interaction of the numerous projecting bays. In addition the souther elevation features a rectangular balcony that is located off the ballroom, a band of seven windows tucked under the exposed eaves, bay window on the second floor, continued use of red brick in decorative railings, and on the first floor a large covered porch.

Protected underneath the porch is another entrance of the building; it leads to the chapel, family room, additional sitting rooms. The covered porch originally served as a pergola that connected both the interior and exterior elements of the building. The pergola was also used to visually introduce a series of formal gardens sited on the southern elevations. The garden and yard ended at the edge of the property lines where the stone fence continued.

The eastern elevation of the residence is treated in a straightforward fashion, as a rectangular shaped facade that is broken up by a series of windows and another red brick chimney that is exposed on all three stories. A third chimney is located on the exterior of the building, barely discernible in the roof line. The southwest corner of the east elevation exposes the same porch now enclosed in glass.

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Continuation SheetSection number 7 Page 4EXTERIOR GROUNDS

Walter F. Burrell chose to further define the unique character of his newly built residence and grounds by having a massive rough-coursed rubble stone fence built. The fence circled the house along the edge of his lot lines on the east and south elevations.

According to Ruth Blanford, in an essay taken from the book Land of the Multnomahs; Sketches and Stories, the wall was built out of granite that had once been used as ballast in sailing ships returning from the China trade. The granite stones had been intended for use by J.B. Montgomery, W.F. Burrell's father-in-law, to help build the foundations of his docks located on the east bank of the Willamette river. W. F. Burrell purchased the remaining stones and built his impressive wall which still can be viewed at the corner of S.E. 27th and Hawthorne.

The wall was constructed using a dry masonry technique in which skilled masons piled up the heavy stones and piled them together without using mortar. The wall features two entrances leading into the Holman grounds. One is a stone arch and the other is a straight break. The fence has been well maintained and is now enhanced by matured landscaping. The landscaping delineates the massive property scale and creates an external sense of completeness and balance between the building and the property.

The Burrell grounds also include a stable erected on the back of the property, hugging the S.E. corner. The stable is a rectangular-shaped building which has since been altered from its original use as a stable to a garage housing automobiles, which are associated with the Holman business.

INTERIOR

The interior of the Burrell residence is as impressive as its corresponding exterior and strongly reflects the newly defined Prairie style. Whidden and Lewis incorporated the essential elements of the style which included a sense of carefully integrated interior and exterior components and effective use of interior space that is simplified and shares a balanced sense of proportion. Dominant features that are repeated on all three floors include the use of a rectangular floor plan in which rooms open up off a central corridor, clear and precise room definitions

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which are angular in nature and a feeling of continuity exists that flows from one room to another. The first and second floor also feature fireplaces that are still visually intact.

The main entry to the residence is located at the end of the porte cochere. The front door is segmented into four indented panels with only the top upper panel enclosed in glass. Flanking each side of the front door are two equally sized side lights constructed of leaded glass in a geometric pattern. The front door opens into a spacious foyer. The foyer and corresponding hallway were designed to frame the massive open stairwell culminating on the third floor near the entrance to what was known as the grand ballroom.

To the right of the foyer the formal front hallway leads into the chapel viewing room and family room. This area was remodeled in 1955 but still retains its massive scale and stark simplicity.

The first floor of the Burrell residence also has numerous other distinctive features that were not duplicated on the second or third floor. These features include 1) Shouldered architrave trim on interior doors, 2) Painted fir wainscoting in front hallway, 3) Dentil ceiling moldings in the front hallway, 4) Egg and dart ceiling moldings in the viewing room, 5) Formal foyer with built-in benches, and 6) Massive wooden newel cap curved into a scroll pattern that anchors the stairwell and visually dominates the scale of the first floor.

Additional alterations that have occurred on the first floor include replacement of overhead and wall lighting fixtures, conversion of original kitchen and pantry into office space and sitting rooms, and the conversion of the cloak room into the ladies powder room.

The second floor is reached via the main stairwell and features a central hallway with rooms opening on each side. Fireplaces were built into four bedrooms and still remain as they were originally designed 89 years ago. The second story features a balcony on the northern elevation which was originally used as the children's nursery. Constance and W.F. Burrell also had an adjoining suite on the second floor with connecting doors. The bedroom door panels on the second floor have been altered to look like louvered doors. Again, ornamentation is understated with the voluminous shapes of

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the rooms creating their own strong architectural identity. Built-in cabinets and bathroom are located between the adjoining master bedroom suite used by Constance and W.F. Burrell.

The third story shelters additional bedrooms, glassed-in loggia and the grand ballroom. A set of matched French doors located at the western end of the central corridor lead into the open porch that runs the entire length of one side of the building. Tuscan columns are used to define the posts on the open porch.

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)
Architecture

Period of Significance
1901

Significant Dates
1901

Cultural Affiliation
N/A

Significant Person
N/A

Architect/Builder
Whidden and Lewis, Architects
McKenzie and Wallace, Contractors

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

9. Major Bibliographical References

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data:

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

Specify repository: _____

10. Geographical Data

Acreeage of property 1.36 acres Portland, Washington-Oregon 1:62500

UTM References

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

The nominated area is comprised of Lots 1 through 5 and Lots 14 through 18, Block 3, Burrell Heights Addition to Portlnad, Multnomah County, Oregon. The area measures 232 feet in its SE Hawthorne Boulevard frontage, and 255 feet on SE 27th Avenue.

See continuation sheet

Boundary Justification

The nominated property encompasses the entire portion of the historic holding of Walter Frazar Burrell presently associated with the residence built for Burrell in 1901. After the historic period, one acre adjacent to the West lot line was sold, thereby reducing the historic residential holding by half.

See continuation sheet

11. Form Prepared By

name/title Barbara Grimala
organization House History date March 14, 1990
street & number 1411 SE 30th, #2 telephone (503) 233-0841
city or town Portland state Oregon zip code 97214

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The imposing, two and a half story residence built on SE Hawthorne Boulevard at 27th Avenue in East Portland for financier Walter F. Burrell in 1901 was designed by Portland architects Whidden and Lewis. It is locally significant under National Register Criterion C as one of the few Italianate houses designed by the firm which shows clearly the influence of Prairie School architecture, of which Frank Lloyd Wright was the foremost exponent.

Within the firm's sizable body of work, only "High Hatch," the Dunthorpe estate which William Whidden designed for his own use, is as clear cut in its Prairie influence. Whidden's house was completed in the same year.

Despite its adaptive use as a mortuary, which was sensitively carried out by the Holman family beginning in 1924, the Burrell House continues to convey well the characteristics of its style, including the essentially formal rectilinear massing, the hovering, low, hipped roof with broadly overhanging eaves and the clean, planar exterior which is stucco-coated and circumscribed at the top by a belt of windows, many of them formerly dark voids of porch openings, and string courses demarcating the superimposed stories. The Burrell House is the best designed and best preserved example of Prairie style architecture on Portland's East Side.

William M. Whidden (1875-1929), who appears to have had the major hand in his own and Walter Burrell's estate house, is well known in the annals of Oregon architecture as the associate of McKim, Mead and White, for a brief time, as the supervisor of the historic Portland Hotel project. A native of Boston, he was trained in architecture at MIT and, later, at the Ecole des Beaux Arts in Paris. Shortly after his return to Portland to resume the lapsed Portland Hotel project in 1888, he entered into partnership with Ion Lewis, an MIT classmate. By the turn of the century, through important commissions such as the Italian Renaissance design for City Hall (1895) and much fine residential work typically in the Colonial Revival style, Whidden and Lewis had become Portland's leading architects.

The Burrell House is essentially a rectangular volume, the long axis of which is parallel to Hawthorne Boulevard. Centered on the street facade, which faces north, is a projecting section with apsidal bay reaching the full height of the house. On either side, loggias are supported by square brick piers which, along with straight brick chimney shafts, brick foundation and low terrace walls with decorative brick open work, contrast effectively with the plain stucco exterior. A hip-roofed porte cochere which extended at a right angle extended from the west loggia was replaced in the mortuary renovation as a larger-scale canopy with gable roof and brick piers. The garden, or private south elevation is more or less formally organized also.

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Its principal features are a single-story bow window offset by a porch, a central pair of second story polygonal window bays, and a third story balcony centered above.

Interior finishes and features are generally intact and display the mastery of proportion and classical design vocabulary, and the quality of craftsmanship associated with the work of Whidden and Lewis. The entry stairhall is particularly fine, with its wide paneled door and art glass sidelights framed by a shouldered architrave, its screen of baluster-like columns and powerful stair balustrade. The numerous chimneypieces are varied after Georgian and Neo-classical (Adamesque) archetypes. The formal gardens which once were a part of the generous Burrell holding are no longer extant. Much of the present holding of one and a third acres (1.36) was given over to a driveway and parking area essential to the mortuary business. The historic dry masonry wall which lines the perimeter is intact. The stable was adapted for use as a garage and is not presently counted a separately contributing feature.

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STATEMENT OF SIGNIFICANCE

The Burrell Mansion is locally significant under national register criterion "C" as one of the two earliest clear-cut examples of Prairie styled architecture built in Portland. The massive residence was designed in 1901 for Walter Frazar Burrell, Portland capitalist and land developer, who played a pivotal role in Portland's economic development.

Whidden and Lewis, Portland's foremost architectural firm, were hired by W.F. Burrell to design his new residential landmark to be built on Burrell Acres in central southeast Portland. Whidden and Lewis were a professional architectural firm now credited with introducing the New Eastern architectural styles to Portland neighborhoods and business districts during their 40 years of professional partnership. They subsequently designed in 40 years over 125 residences and commercial structures scattered throughout Portland's urban neighborhoods.

The Burrell residence remains one of only two Whidden and Lewis Prairie style residences still remaining from their expansive repertoire of architectural styles. Richard Marlitt: Author of Matters of Proportion; The Portland Residential Architecture of Whidden and Lewis succinctly described the impact of Whidden and Lewis as "having an originality of styling, fine proportions, taste and excellence of design that brought forth continued tasteful design away from the chaos of the Victorian era".

Equally significant to Portland's architectural history is the Burrell mansion benchmark construction date of 1901. This date identifies the Burrell mansion, along with Whidden's own residence in southwest Portland as the earliest introduction of Prairie style architecture to Portland. The 1901 construction date precedes by five years the earliest commission completed by John V. Bennes, Portland architect, who is also associated with introducing the Prairie style to Portland.

Whidden and Lewis went on after the Burrell commission to design numerous other Beaux-Arts residences which included the Buehner house located at S.E. 60th and Hawthorne. John V. Bennes continued after 1906 to design homes in the Prairie fashion. Bennes' designs include the well-known Maegly residence which is now listed on the National Register; this house was completed 13 years after the Burrell mansion was built.

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The Burrell mansion is located on a natural geographical bench sited halfway between the low lying east banks of the Willamette River and the beginning of the volcanic cone of Mt. Tabor. The expansive panoramic views of west and southwest Portland from the third story balcony on the west elevation clearly show why W.F. Burrell chose this location.

The Burrell mansion was built on S.E. Hawthorne directly across from the James Montgomery House. Walter F. Burrell had married James Montgomery's daughter, Constance, in 1895. The Montgomery house still exists, described in the Portland Historic Resource Inventory as a Colonial Revival residence circa 1900.

At the time of the completion of the Burrell mansion, Walter F. Burrell, President of the Burrell Investment Company, was enjoying immense success as a capitalist and land developer with business endeavors in both Washington and Oregon. W.F. Burrell had also become active in numerous Portland fraternal and business associations which included the prestigious Arlington, Commercial and Multnomah Clubs. W.F. Burrell could well afford to hire the architectural firm of Whidden and Lewis whose clients were also affluent members of many of the same clubs W. F. Burrell belonged to. Whidden and Lewis had by 1901 established themselves as the premier architectural firm of Portland. Commissions completed by 1901 included the Portland City Hall, Portland Public Library, and numerous private residences, many of which are still standing.

The Burrell residence was constructed at an estimated cost of \$39,000.00 (according to the Whidden and Lewis job lot lists), exceptionally expensive for its construction date of 1901. Archival records taken from the W.F. Burrell estate and located at the Oregon Historical Society date back to the early 1900's and identify the salient history of the building and its associated family ties.

The Burrell house was erected in 1901 and designed by Whidden and Lewis. Contractors for the project were McKenzie and Wallace who lived in the nearby Sunnyside area. They were responsible for the buildings of other distinctive residential architecture, which include the unique grouping of duplexes located at S.E. 36th-S.E. 37th and S.E. Yamhill. The mansion, according to a letter written by W.F. Burrell dated July 12, 1907, "features 20 rooms, more conveniences than usual and had 2-3/4 acres". The 20 rooms

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described by W.F. Burrell covered three floors. The first floor featured a living room, front hall with cloak closet, formal library with fireplace and French doors, veranda, dining room with fireplace, kitchen (turned into offices for Holman Mortuary staff), formal stairwell, back stairwell, and servants' wing. The second story was used for night time habits; night nursery, children's bathroom and Mr. & Mrs. Burrell's bedroom suite and additional bedrooms.

Teddy Roosevelt, who visited Portland in 1911 for the opening of the Multnomah Athletic Club playing field, was reputed to have stayed with the Burrell's, according to current owners. The third floor served a much different role; this contained a large ballroom, reached by the three story stairwell, open loggia, additional rooms which served as servants' quarters, and an open porch running the entire length of the west elevation.

Additional records uncovered from the Burrell estate indicate that numerous servants were needed to maintain the residence. Gardeners, cook, stable hands, French governess, and an assistant bookkeeper were all solicited by W.F. Burrell after 1902. Average pay offered in 1902 - \$35 per month. After the Burrells moved into their residence in 1902, numerous public amenities began to appear on Hawthorne, thanks to W.F. Burrell's lobbying efforts. Street lights, sidewalks, mail boxes and improved roadways were added to the area. The Burrell family; Walter, husband; wife, Constance, and their children and servants would occupy the newly built residence for over 20 years.

In 1924 the Burrell residence was sold to the Holman family who converted it from a residential dwelling to a mortuary. The Holmans chose to respect the intrinsic value of its unique Prairie design by modifying necessary interior and exterior alterations to be unobtrusive. Alterations over the past years include from the historic period: 1921-entrance portals changed; 1924-elevator installed; 1924-stable turned into garage. From the non-historic period: 1941-enclosed heating unit in basement; 1955-altered chapel and entry (designed by A.E. Barnes, Architect), estimated cost \$9,200.00; 1960-new roof; 1962-alterations to garage door; 1963-expanded parking area in front and back.

In the 1970's the Holmans sold off a portion of the original grounds thereby reducing the residence and grounds to encompass one

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Continuation Sheet**

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city block. In 1974 a single story commercial building was built on the acreage that had been sold. The scale, size, and orientation of this building are tastefully landscaped so as to be unobtrusive to the grand scale of the Burrell mansion.

The Burrell mansion remains visually intact 89 years later. The floor plan, interior finishing details, and scale have not been drastically altered. This is remarkable for a building of this size and can be attributed to its current use as a mortuary. The mortuary utilizes all of the room in the building without needing major alterations which would detract from its historic integrity.

The Burrell mansion has been identified in both the City of Portland Historic Resource Inventory and the Portland Historic Landmark Commission as having historic importance because of its architects, Whidden and Lewis, and the role they played in introducing the Prairie style to Portland. The residence was known as Burrell's folly for many years according to Richard Marlitt, Portland architect and historian. It is now acknowledged as being one of the earliest Prairie style residences in Portland.

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SUMMARY

One of Whidden and Lewis' numerous contributions to Portland architectural history is the design and subsequent building of the Burrell Mansion in 1901. Prior to 1901, no Prairie styled residences had been built in Portland. After completion of the Burrell home, six years would elapse before the next Prairie style residence was built at 1909 S.W. Montgomery Drive.

The City of Portland Historic Resource Inventory indicates that over 25 Prairie style buildings were built during its peak period of popularity that lasted from 1901 to 1920. The majority of these homes were built in prestigious residential districts in Portland: Laurelhurst, King Hills, Arlington Heights, and scattered throughout the west hills.

The Burrell Mansion is unlike these other residential Prairie examples. It is anchored on southeast Hawthorne and dominates the streetscape with its imposing size, manicured grounds, and clear-cut architectural lines. It has always served as a visual landmark to southeast Portland and still closely parallels the stylistic definition of the Prairie style.

For Whidden and Lewis, the Burrell Mansion commission represented a very brief period of experimentation in working in the Prairie style and which introduced the new style to Portland neighborhoods. After completing the Burrell Mansion, Whidden and Lewis would continue to build numerous Portland residences, none of which exemplified the Prairie style.

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Continuation Sheet**

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- 2) Brooks, H. Allen. The Prairie School, Frank Lloyd Wright and His Midwest Contemporaries, New York, W. W. Norton and Company, 1972.
- 3) City of Portland Records, 1900-1980: Bureau of Building/Inspection Cases; Planning Bureau - Historic Resource Inventory; Landmark Commission Records, Portland, Oregon.
- 4) Gaston, Joseph. Portland, Its History and Builders, Vol. 3, Portland, Oregon, 1911.
- 5) Marlitt, Richard. Matters of Proportion, The Portland Residential Architecture of Whidden and Lewis, Portland, Oregon Historical Society Press, 1989.
- 6) Oregon Historical Society, Portland, Oregon. Manuscript Collection-MSS-1789, Business Records of Walter Frazar Burrell. Vertical file: Whidden and Lewis.
- 7) Portland Architectural Club Yearbook, 1908, Oregon Historical Society.
- 8) Portland City Directories, Portland, R. L. Polk and Company, 1890-1989.
- 9) Telephone interview with George McMath, A.I.A.
- 10) Watt, Margaret Edwards. Land Of The Multnomahs; Sketches and Stories, Portland, Oregon, Binford and Mort, 1973.
- 11) Withey, Henry. Biographical Dictionary Of American Architects, New York, New York, 1956.

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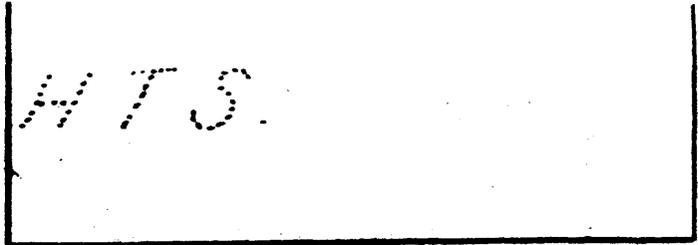
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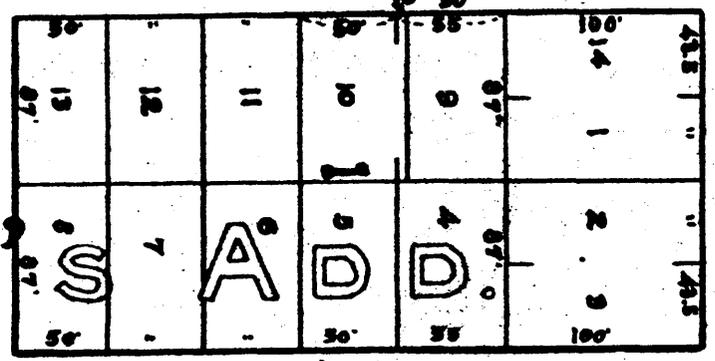
S. E. HAWTHORNE

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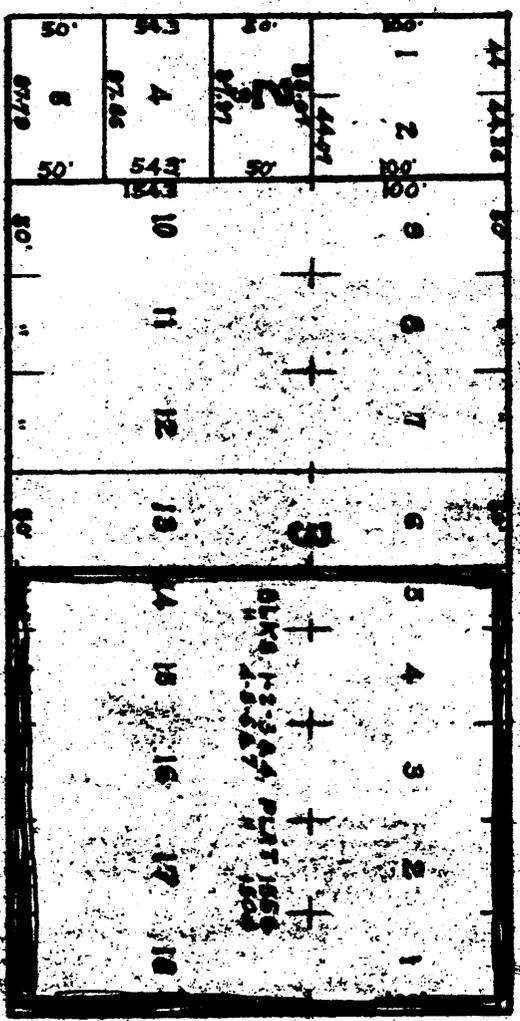
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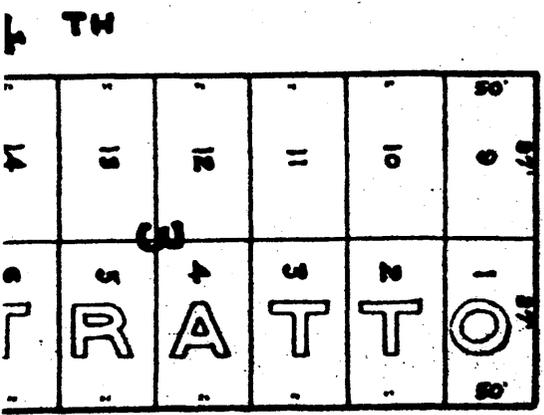
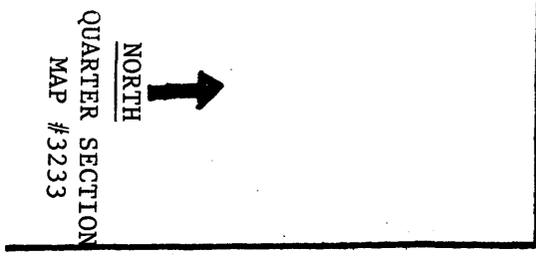
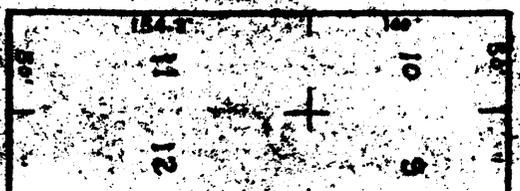
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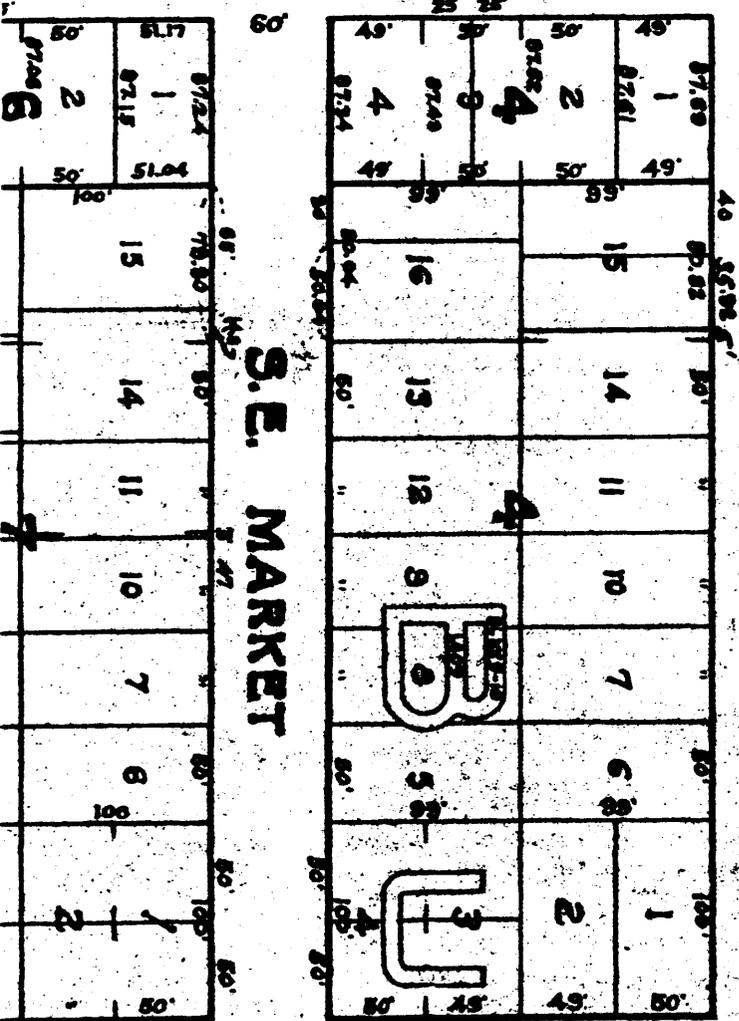


S. E. CLAY

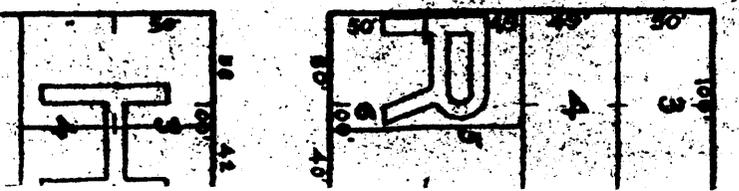
AVE



S. E. MARKET



27 TH



NORTH
QUARTER SECTION
MAP #3233

