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United States Department of the Interior
National Park Service

Expires 5/31/2020



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 Goldsmith, Bernard and Emma, House

other names/site number Hermanson Design

Name of Multiple Property Listing N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number 1507 NW 24th Avenue not for publication

city or town Portland vicinity

state Oregon code OR county Multnomah code 051 zip code 97210

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X local

Applicable National Register Criteria: ___ A ___ B X C ___ D

Christine Ceman 9.6.18
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:

X 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:) _____

Alyson Obernathy 10/25/2018
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

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

<u>Contributing</u>	<u>Noncontributing</u>	
1		buildings
		site
		structure
		object
1	0	Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: Single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Shingle Style

Materials

(Enter categories from instructions.)

foundation: BRICK

walls: WOOD: Weatherboard

WOOD: Shingle

roof: ASPHALT

other: BRICK (chimneys)

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Goldsmith house at 1507 NW 24th Avenue, Portland, Multnomah County, Oregon, was built in 1892 as the primary residence for Bernard and Emma Goldsmith¹. Designed by architect Edgar Marks Lazarus, it exemplifies the distinctive characteristics of the Shingle Style in Portland, as well as the evolution of Lazarus' residential work. The house is on a topographic rise on the corner of an urban block, with the primary elevation and entry facing NW 24th Avenue and the secondary street-facing elevation fronting NW Quimby. As is common in the neighborhood, streets were cut below grade, leaving the house site elevated above the street. The house contains approximately 4,800 finished square feet, excluding the exterior porches, with living spaces on the first floor, sleeping rooms on the second floor, a finished attic, and a partially below-grade full basement. The house is sided primarily with four-inch, lap siding, with shingle patterns used to accentuate the street-facing front and side facades above the porch roof level. The lancet window, belcast hip roof, and decorative round-headed front porch gable vents are all signature architectural details used by Lazarus in the stately homes he designed in the 1890s. Overall the house retains a high degree of integrity, despite an effort to demolish it that resulted in the loss of some interior finishes. The current owner has restored the exterior and rehabilitated the interior, preserving key spaces on the first floor and restoring and replicating interior detailing where known.

Narrative Description

SETTING

The Goldsmith House sits on a 5,400-square-foot corner lot at NW 24th Avenue and NW Quimby Street (Photo 1). The ground slopes up steeply from the sidewalk so that the grade around the house is approximately eight feet above the sidewalk. The front entrance is reached by a concrete stairway from 24th Avenue (Photo 2). The main portion of the house sits thirty-six feet from the front (east) property line and fifteen feet from the south property line. The north setback varies from seven to ten feet. The rear setback for the house is thirteen feet, seven inches, with a new garage and main floor deck filling this area.

The location of the Goldsmith House along NW 24th Avenue delineates between the residential neighborhood to the west and the commercial district along NW 23rd Avenue to the east. The elevation, massing, and height of the Goldsmith House is typical for the surrounding residential neighborhood. With the exception of a vacant lot to the north of the site, all nearby buildings are equally and densely spaced. Within the block of the Goldsmith house are predominately single-family residences dating from the early 20th century that retain a similar setback along the south and east street-facing facades. Across the street to the east and south are multi-family complexes of the same height but constructed in more recent decades.

Landscaping is minimal within the property line, confined to the tiered planter/retaining walls abutting the south and east property lines installed in 2017. All streets in the area are tree-lined. Big-leaf maples line the corner of the property to the south and east in the public right-of-way.

¹ Multnomah County, Department of County Management, Assessment & Taxation.

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EXTERIOR

East (Primary) Elevation

The primary east-facing elevation is asymmetrically organized with a two-and-a-half-story hip roofed main massing, an equal-height cross gable projecting slightly at the south half of the main mass, and a single-story wrap-around porch with a gable over the entry at the north half (Photo 3). The first floor is clad in horizontal lap siding and the upper floors in cedar shingles. An exposed brick foundation supports the porch, which spans the east elevation and wraps partially around the south elevation. The porch roof and v-groove soffit are supported by pairs of round wood columns set on brick piers. These are unevenly spaced on the east elevation to accommodate the entry and a pair of first-floor one-over-one double-hung windows. Three columns on an L-shaped pier are used at building corners. The porch railings consist of a decorative top and bottom rail with narrow, square closely spaced balusters. At the entrance opening, the north balustrade is terminated with a decorative wood newel post. The entrance includes a paneled wood door and pair of leaded glass wood casement windows. A front gable projects from the porch roof above the entrance and features decorative lookouts and shingle patterns with a distinctive arrangement of five vertical insets set atop a sill-like molding (Photo 8). Above the entrance gable, at the second floor of the main massing of the house, is a unique window grouping. It consists of two panels of shingles that feature a decorative diamond pattern flanked by two multi-lite casement windows of the same size. These four components are grouped together within surrounding window trim, topped by a row of shingles with a decorative bottom pattern at the head, and featuring a continuous sill that curves out and is supported in the middle by a decorative bracket (Photo 7). To the south, the cross gable exhibits a grouping of three double-hung windows trimmed uniquely with a flat pediment hood. A double-hung wood lancet window with diamond pattern muntins accents the gable at the upper half-story level (Photo 7). The hip and cross gable roofs are steeply pitched and clad in composition shingles. Belcast eaves are open with decorative rafter tails and lookouts. A dormer projects from the main hip roof north of the cross gable. The dormer features a belcast hip roof with decorative rafter tails, shingled walls with curved corners, and a multi-lite wood casement window. The east elevation retains a high degree of integrity. A new, compatible, wood front door replaced a previous, non-compatible door. All features are either original or have been replaced in kind as part of the 2016-17 repairs.

South (Secondary) Elevation

The also street-facing south elevation is asymmetrically composed of the two-and-a-half-story main hip roofed mass making up the east portion of the house and lower ridged hip roof mass at the west portion (Photo 4). A two-story twin cross-gable roofed section projects just off center between these two masses. The wrap-around porch turns the southeast corner of the house and continues along the south elevation until it abuts this projecting twin-gabled portion, allowing for a secondary door from the dining room to the porch. The first floor of the main mass and projection, as well as the entire west mass, are clad in horizontal lap siding. The upper floors of the main mass and twin-gabled portion are clad in cedar shingles, with a flared transition from shingles to horizontal siding on the twin gable above the first-floor windows. Windows on this elevation are predominantly one-over-one double-hung wood windows. The twin cross-gable features eaves with decorative lookouts, a narrow vertical vent in the wall below each of the two ridges, and a decorative bracket supporting the valley between the two ridges. A dormer projects east of the double cross gable. This dormer matches the dormer on the east elevation. A tall brick chimney projects from the roof near the junction between the west and east masses, west of the twin cross gable. The south elevation retains a high degree of integrity from the first floor up (Photo 4). All features are either original or have been replaced in kind as part of the 2016-17 repairs.

The site at the west massing of this elevation and the rear yard of the house was excavated down to street level in 2016-17 to accommodate the addition of a garage and street-level basement access (Photo 5). The exposed basement wall at the west massing is clad in horizontal lap siding and features a small pair of casement windows and a door. A single-story concrete garage extends to the west/rear of

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this mass with a garage door on the south elevation facing the street. Pavers create a parking area and patio between the garage/basement access and the sidewalk.

West (Tertiary/Rear) Elevation

The rear elevation is relatively simple in composition compared to the other elevations (Photo 5). The original mass of the building reads as two stories with a hip roof. A single-story bump-out occurs at the north third of the elevation, accommodating a pantry off the kitchen, and providing a second-floor porch above. Multi-lite wood French doors with a multi-lite transom provide access to the balcony from the second floor. Other windows are one-over-one double-hung and casement. A concrete garage structure was added across the entire elevation in 2016-17. Access to the garage is at the basement/street level on the south elevation and below site grade at the north elevation. A concrete parapet extending up from the garage doubles as a railing for a terrace on top of the garage. This terrace is accessed by the addition of large bi-folding doors at the first-floor level. The entire west elevation and bump-out, except for the concrete garage, is clad in horizontal lap siding. The west elevation retains a high degree of integrity from the first floor up. All features – except for the below-grade garage addition and patio access doors – are either original or have been replaced in kind as part of the 2016-17 repairs.

North (Tertiary) Elevation

Like the south elevation, the north elevation is composed of the two-and-a-half-story main hip roofed mass to the east and the lower ridged hip roof mass to the west. On the north elevation, the west massing projects several feet proud of the main east mass. Additionally, the wrap-around porch projects to the east, the pantry bump out projects to the west, and an additional shed-roofed bump-out projects north on the pantry addition (Photo 6). Shingles clad only the upper portion of the main mass with a trim band slightly above the second-floor line marking the transition to horizontal lap siding below. The west portion and pantry are clad in horizontal lap siding. Windows on this elevation are predominantly one-over-one double-hung or casement. Two small casements offset at the first floor demarcate the basement stair and the double-hung window midway between the first and second floor indicate the main stair landing. A front-gabled dormer is centered on the main hip roof. The dormer features a belcast roof with decorative rafter tails and lookouts, shingled walls with curved corners, and an eight-over-one double-hung wood window. The north elevation retains a high degree of integrity. All features are either original or have been replaced in kind as part of the 2016-17 repairs.

INTERIOR

The Goldsmith House is two-and-a-half stories with a finished upper half-story and a finished full basement that is below grade at the east half of the house and exposed at street level at the rear/west half. A single-story garage at the basement/street level covers the remainder of the property from the house to the west property line. The first floor includes living spaces and retains much of the original layout, including the entrance hall and front parlors (now the living and dining rooms) (Fig 8). The second floor is predominantly sleeping rooms in their original layout (Fig 9). The upper half-story third floor has been converted to habitable space (Fig 10), and the basement is fully finished as entertainment and support spaces (Fig 7).

First Floor

The primary entrance from NW 24th Ave leads to the historic entry hall (Photo 9). The entry hall features the original grand wood staircase to the second floor, with decorative newel posts, balustrade, wood paneling, and built-in bench (Photo 10). A mid-height window on the north elevation brings natural light into the stair and entry hall. The hall also has oak flooring with a decorative inlaid border. The hall runs east-west down the center of the house and features decorative wood trim.

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The living room (front parlor), dining room (middle parlor), family room, kitchen, powder room, and stair to the basement are accessed off the entry hall. These rooms feature crown molding, base board, and window and door trim matching original trim remnants (Photo 11). Other features include original paneled wood pocket doors and oak flooring with decorative inlay at the living, dining rooms, and entryway (Photo 11 & 19), and original fireplaces in the dining and family rooms (Photos 12 & 13). While the face and hearth of each fireplace have been replaced, the original large wood mantelpieces remain.

Second Floor

The decorative newel posts and balustrade continue up the grand stair to the second-floor hall. The hall runs east-west above the first-floor entry hall (Photo 14). A library, south of the hall in the middle of the house, features an original fireplace with wood mantelpiece and mirror above the mantel shelf (Photo 16). Also accessed off the hall are three bedrooms (Photo 15) (one with an ensuite bathroom), a bathroom, and stairs to the upper half-story/third floor. The stairs to the upper half-story have been restored in the original location.

Upper Half-Story (Third Floor)

The upper half-story is accessed by a stair from the second-floor hall. This entire floor has been remodeled into a master suite with walk-in closet and bathroom (Photo 17).

Basement

The full basement has been remodeled with structural concrete and steel upgrades that have allowed the retention of the original brick foundation walls (Photo 18). The basement is fully finished as entertainment, storage, and support spaces. The basement is accessed either from the first-floor entry hall or directly from the door to the driveway/paved patio on NW Quimby.

ALTERATIONS

Early exterior alterations evidenced by the 1911 image of the Goldsmith House are limited to the removal of a tall narrow chimney from the north elevation, addition of a trim band, and removal of wood shutters from windows. Other exterior alterations include the addition of large shingles over the original siding and shingles.

Subsequent alterations over the building's 115-year lifespan have been predominantly focused on the interior. These coincide with preparation for conversion of the home to office use in 1964, as well as demolition of the house in 2014 – a plan since abandoned. Alterations included in these efforts were the attic stair, subdivision of rooms with partition walls, removal of interior finishes including plaster, and removal of all systems and fixtures. Despite these alterations, the basic layout of rooms, entrance stair, pocket doors, and all fireplaces remained intact.

Efforts to save the Goldsmith House began in 2014 and extended to the current owner and the 2016-17 rehabilitation project. The exterior has been restored with the removal of the non-historic large shingles and restoration of siding and patterned shingles beneath. Casement and leaded glass windows have been retained and repaired, and double-hung wood windows have been replaced with compatible insulated wood windows. The wrap-around porch has been restored and the exterior entrance stair reconstructed. Exterior alterations included in the 2016-17 rehabilitation are limited to the concrete retaining walls and stairs from the street, a single-story garage addition to the rear/west, garage and basement access from the street on the south elevation, and bi-fold doors to the garage roof patio on the rear/west elevation. At the interior, non-original partition walls have been removed, stairs and other remaining historic features have been restored, and rooms have been refinished with trim and detailing replicating original features where known based on historic materials salvaged when the house was

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saved from demolition. The building was also seismically upgraded, and systems were replaced throughout.

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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

1892

Significant Dates

1892, Date of construction

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Lazarus, Edgar Marks, Architect

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Period of Significance (justification)

The period of significance is 1892, the date of construction.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Bernard and Emma Goldsmith House is eligible for the National Register at the local level under Criterion C in the area of Architecture as a notable representation of Oregon architect Edgar Marks Lazarus's residential body of work, in particular his interpretation of the Shingle Style in Portland, Oregon. Edgar Lazarus began practicing in the state of Oregon in 1890 as a residential architect. His earliest domestic work is recognized for bringing the Shingle Style to Portland – an architectural style that was in vogue at the turn of the century on both the east and west coasts. Lazarus later evolved into a civic architect, his work influenced by the Arts & Crafts, Richardsonian, and Jugendstil styles. The Goldsmith House, completed in 1892 for businessman and Portland's first Jewish mayor Bernard Goldsmith and his family, is the best example known from the peak of Lazarus's 1890s Shingle Style residences. The house has been restored, and the exterior character-defining features retain a high degree of historic integrity. The period of significance is the year of construction – 1892.

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

Edgar Lazarus arrived in Portland in 1891 and became a noted architect in Oregon.² During his lengthy career, he produced at least seventy-five projects known to date, both as a sole practitioner and in partnership with other notable Portland architects.³ He designed a variety of residential, commercial, public, and religious structures. Like many architects of his time, he also designed in various architectural styles, including Queen Anne, Shingle, Arts & Crafts, American Renaissance, Baroque, and the Jugendstil.

Despite his prolific career, Lazarus remains one of Portland's least-known architects. Some of his remaining intact buildings throughout the region are recognized as local landmarks, ranked in Portland's Historic Resource Inventory, contributing to historic districts, and listed in the National Register of Historic Places for their architecture and as examples of his work. Currently, the Goldsmith House is listed in the 1984 City of Portland Historic Resource Inventory as a Rank II property. It is representative of the Shingle Style, including its asymmetrical facades, steeply pitched and multi-layered roofs, and employment of shingle cladding. However, it is distinguished from other Shingle Style residences by the features unique to the 1890s residential architecture of Edgar Lazarus, including the belcast eaves with decorative rafter tails and lookouts, the lancet window located in the prominent front gable, diamond grid window muntin pattern, the flat pedimented trim around the grouping of three windows on the front elevation, and incorporation of shapes in the shingles and narrow vertical inset niches in shingled gable ends.

SHINGLE STYLE

The Victorian era of architectural styles resulted from Britain's Queen Victoria and the many advancements in industrialization and transportation that were supported during her reign. Victorian architecture generally occurred between 1860 and 1900 in the United States and took advantage of developments in construction techniques, mass production, and economy of transportation to explore new forms, irregularities, and complex

² Richard Ellison Ritz, *Architects of Oregon: A Biographical Dictionary of Architects Deceased – 19th and 20th Centuries*, Portland: Lair Hill Publishing, 2002, pp. 247-248.

³ Aaron Spencer, "Unknown work by late Portland architect Lazarus to be unveiled," *Daily Journal of Commerce*, April 5, 2011.

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detailing. The sub-styles of the Victorian era include: Second Empire, Stick, Queen Anne, Shingle, Richardsonian Romanesque, and folk versions.⁴ Common among these sub-styles were asymmetrical facades, irregular plans, complex shapes, and elaborate detailing. Classical motifs were freely adapted, and sub-styles tend to overlap in their character-defining features.

The Shingle Style is an evolution of the Queen Anne, with reduced ornament and fewer materials. The style was coined by architectural historian Vincent Scully in the 1920s, who observed the heavy use of shingle siding in the coastal regions of the United States. A tamer version of the Queen Anne, the Shingle Style incorporates asymmetrical forms, wide porches, rounded turrets, and strong rooflines.⁵ However, the Shingle Style emphasizes stronger horizontal banding that can be linked to the American Arts & Crafts movement, also popular during the time period. Common features specific to the Shingle Style include wall cladding and roofing of continuous wood shingles (or only at the second story); no corner boards; asymmetrical facades with irregular, steeply pitched roof lines; multi-level roofs often with intersecting cross gables; wide porches with classical columns; and the employment of irregular sculpted shapes.

In Oregon, the Shingle Style replaced the Italianate Style in the 1880s and could be found in cities and towns across the state. It reached its height of popularity in Portland during the 1890s. Local architects produced residential designs in the style, including Whidden & Lewis, Isaac Hodgson, Jr., Emil Schacht, and Edgar Lazarus.⁶ William J. Hawkins and William F. Willingham identify eighteen notable Shingle/Richardsonian style houses in their book "Classic Houses of Portland, Oregon 1850-1950". Of the eighteen, five are predominantly Richardsonian. Of the remaining thirteen, three are attributed to Lazarus. These three, along with the other three Lazarus residences identified in this nomination including the Goldsmith House, can be both easily distinguished from Shingle Style designs by other architects and associated by their common character-defining features unique to Lazarus. Lazarus's Shingle Style designs incorporate the typical characteristics of the style, including asymmetry, steep multi-gable roofs, recessed entry porches, towers and turrets, diamond patterned windows, and patterned shingle cladding. Unique to Lazarus's designs are belcast eaves with exposed soffit, rafter tails, lookouts, partially recessed dormers with curved corners, a variety of window types including diamond patterns, and vertical inset niches in gable ends. These features distinguish Lazarus's Shingle Style work from his contemporaries.

EDGAR MARKS LAZARUS, ARCHITECT

Early Life

Edgar Marks Lazarus was born on June 6, 1868, in Baltimore, Maryland, to Edgar Marks Lazarus, Sr., and Minnie Lazarus *nee* Mordecai. The year before his birth, his parents had moved to Baltimore from Charleston, South Carolina. His family had been part of Charleston's Sephardic Jewish community since at least the early eighteenth century. Lazarus claimed his ancestry could be traced to Hernando de Soto's sixteenth century exploration of modern day South Carolina.⁷ Lazarus' paternal grandparents, Joshua Lazarus and Phoebe Yates, married in Liverpool, England, in 1835. The couple settled in Charleston and their only child, Edgar Marks Lazarus, was born three years later. Joshua Lazarus owned a shoe factory in Cheraw, South Carolina. From 1851 to 1861, he served as the president of Charleston's Congregation Kahal Kadosh Beth Elohim, one of the oldest Jewish congregations in the country.⁸

⁴ McAlester, Virginia and Lee, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 2000, pp.238-317.

⁵ Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural and Technological Context*, Hanover, NH: University Press of New England, 1999, p. 174, 178-179.

⁶ William J. Hawkins and William F. Willingham, *Classic Houses of Portland, Oregon 1850-1950*, Portland: Timber Press, 1999, p. 186-188.

⁷ Edward H. Teague, "Edgar M. Lazarus, Architect: Life and Legacy," University of Oregon, 2011, <http://pages.uoregon.edu/ehteague/lazarus/>

⁸ Maurie Dee McInnis, *In Pursuit of Refinement: Charlestonians Abroad, 1740-1860*, Columbia: University of South Carolina Press, 1999, p. 242.

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When South Carolina seceded from the Union, Edgar Lazarus, Sr., who had been studying at the University of Heidelberg, returned to Charleston and became a soldier in the Confederate Army. In 1864, he married Minnie Mordecai. She was one of four children born to Moses Mordecai and Rebecca Mordecai *nee* Lyons. Historian Robert N. Rosen described Moses Mordecai as “the most prominent Jewish Charlestonian of the 1850s and 1860s.”⁹ He was a successful businessman and owner of the Mordecai Steamship Line. A member of the South Carolina State Senate, he initially opposed secession and used his newspaper, the *Southern Standard*, to express his position. During the Civil War, however, he became a vocal supporter of the Confederacy. He also served as the chief administrative officer of Congregation Kahal Kadosh Beth Elohim.¹⁰

Following the end of the Civil War, the Lazarus and Mordecai families moved to Baltimore, where Edgar Lazarus established himself as a commission merchant and the families became important members of local society.¹¹ Edgar Lazarus, Jr. received his architectural training at the Maryland Institute of Arts and Design. Upon graduating in 1888, he received a job as an architect for the U.S. Army Quartermasters Corp in Washington, D.C., where he designed utilitarian structures for the military.¹²

Ellicott & Lazarus

Lazarus resigned from his civil service job in 1891 and moved to Portland. The impetus for the move is not known. He may have been drawn to the potential opportunities a growing city like Portland could have afforded. In 1890, Portland had a population of 46,385, about one-tenth the of size of Baltimore, then seventh largest city in the country, with 434,439 people. Lazarus’ move westward was not typical of Jews who settled on the West Coast in the late nineteenth century. The majority of Jews in the western United States emigrated from Europe, such as Bernard Goldsmith, before settling in Portland.¹³

Once in Oregon, Lazarus partnered with local architect William M. Ellicott and established the firm Ellicott & Lazarus, which lasted until 1895. It is unknown if the men knew each other personally before they entered their partnership, but each came from wealthy Baltimore families. Ellicott’s uncles and grandfather were commission merchants in Baltimore, as was Lazarus’ father.

It was during this time that Lazarus began designing homes for prominent Portland citizens, particularly wealthy Jewish clients. He alone was credited as the architect for the residential designs produced by the firm. His early residential work focused on Queen Anne and Shingle Style designs, with the James Cook House (1891) at 2233-2243 NW Flanders Street becoming his first known design.¹⁴ In describing Lazarus’ work, local writer Carl Gohs stated,

“Three elements occur frequently in a Lazarus house. Almost invariably one finds a gambrel roof. Opposing it, usually, is a dominant, open gable with pronounced flare at the eaves. A tower, most often circular, was usually engaged to a corner. Lazarus played freely with these forms, often with rather marvelous originality. It is important to remember that for the West, these were definite departures, in a sense. The ‘safe’ person building at that time, was more likely to ask for a Colonial Revival or Georgian Revival Style, or a pure Elizabethan or Jacobean Style. The Queen Anne-ish experimentation of Eastern country houses was for the more daring.”¹⁵

The success that Ellicott & Lazarus achieved in gaining commissions can be attributed to the support Lazarus received from the Jewish community elite as well as his ability to network within Portland’s social clubs. Ellicott & Lazarus designed such buildings as the first Multnomah Amateur Athletic Club building (1893), the first

⁹ Robert N. Rosen, *The Jewish Confederates*, Columbia, South Carolina: University of South Carolina Press, 2000, p. 374.

¹⁰ Rosen, *The Jewish Confederates*, p. 374.

¹¹ Teague, “Edgar M. Lazarus,” <http://pages.uoregon.edu/ehteague/lazarus/>

¹² Teague, “Edgar M. Lazarus,” <http://pages.uoregon.edu/ehteague/lazarus/>

¹³ Eugene Normand, “Edgar M. Lazarus, Jr. – Early Jewish Architect of Portland, Oregon,” *Western States Jewish History*, Vol. XLVIII, No. 1 (Fall 2015), pp. 59-66.

¹⁴ Teague, “Edgar M. Lazarus,” <http://pages.uoregon.edu/ehteague/lazarus/>

¹⁵ Carl Gohs, “Mr. Lazarus Lives,” *Northwest Magazine*, December 28, 1969, p. 20.

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Oregon Institute of the Blind (1893-1894), and the Maryland University Hospital in Baltimore (1896). The partnership ended in 1895 when Ellicott returned to Baltimore.¹⁶

Civil Service, Private Practice, and Partnerships

Lazarus returned to civil service in 1895, becoming a Superintendent of Construction of Public Works for the federal government, a position he held until 1904. He oversaw small-scale federal construction projects, most notably serving as supervising architect for the James Knox Taylor-designed United States Customhouse (1897) in Portland.¹⁷

Around the turn of the century, Lazarus began taking on commissions, in addition to his civil service work. He designed various buildings during this time, including a new structure for the Multnomah Amateur Athletic Club, school buildings for Oregon Agricultural College and the University of Oregon, and courthouses in Clatsop and Morrow counties. In 1903, he completed his design of the Palace of Agriculture for the upcoming Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair. When the fair opened in 1905, the building was the largest and most spectacular at the fair, measuring 90,000 square feet and containing a prominent, golden dome.¹⁸

His earlier residential work for prominent Jewish families eventually led to larger commissions within the Jewish community, including the Ahavai Sholom Synagogue (built in 1904, demolished in 1978), and the first Neighborhood House, a center which assisted newly arrived Jewish immigrants. He continued to produce residential designs, most notably the Arts and Crafts style S. Bradley House (1906), 2111 SW Vista Avenue, which was listed on the National Register in 1991.¹⁹

Between 1909 and 1910, Lazarus partnered with Morris Whitehouse and Jacques André Fouilhoux to form the firm Lazarus, Whitehouse & Fouilhoux. A notable project is the Wickersham Apartments (1910), 410 NW 18th Avenue, Portland, which was listed on the National Register in 1983. Lazarus withdrew from the partnership in early 1910 and traveled around Europe for the next year.²⁰

He partnered with Frank Logan from 1911 to 1914, forming Lazarus & Logan. By this time, Lazarus had become a leading architect in Oregon. In 1911, he was a founding member of the Oregon Chapter of the American Institute of Architects (AIA) and served as the chapter's president in 1913. From 1914 until the end of his career, Lazarus maintained his own practice.²¹

In 1915, Lazarus was commissioned to design Vista House on the Historic Columbia River Highway. Completed in 1918, it became his most famous work, but it also tarnished his reputation. He became embroiled in a dispute with the Oregon State Board of Control regarding his fees as a percentage of the total construction cost for Vista House as well as for his earlier work at the Oregon State Hospital. Lazarus claimed he was undercompensated because the final construction costs for both projects were greater than originally estimated, but his compensation was not adjusted accordingly. He received much negative press and the dispute resulted in the ultimate collapse of his architectural practice. He also became alienated from the local architectural community and, in 1918, the Oregon Chapter of the AIA petitioned that he be removed from the membership. Morris Whitehouse led the petition, which was supported by some of the architects Lazarus had filed complaints against or slandered over the years, including Jacques André Fouilhoux, William Knighton, and David C. Lewis. After a physical altercation with one of his peers at an exhibition, Lazarus' AIA membership ended the following year. He did not produce much notable work after Vista House.²²

¹⁶ Teague, "Edgar M. Lazarus," <http://pages.uoregon.edu/ehteague/lazarus/>

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Teague, "Edgar M. Lazarus," <http://pages.uoregon.edu/ehteague/lazarus/>

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

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Lazarus married Fanny Hendricks in New York City on November 17, 1921. Their subsequent global travels were frequently reported in the society pages. Edgar Marks Lazarus died in Portland on October 2, 1939, following a brief illness. He is buried in the Oheb Shalom Cemetery in Baltimore, Maryland.²³

Despite his numerous commissions, Lazarus has remained largely forgotten among Oregon's architects. In 1969, Carl Gohs published the first review of Lazarus' work, in *Northwest Magazine*. Edward Teague, professor and head of the Architecture and Allied Arts Library at the University of Oregon, has become the preeminent expert on Lazarus' career. In 2011, he began research that expanded the list of known Lazarus designs from twelve to approximately seventy-five.²⁴ Lazarus appears to have been a prolific designer, working on commissions in Oregon for nearly three decades, including all types and sizes of buildings for individuals, organizations, and government agencies. He also had partnerships and dealings with other notable architects of the time. His work is of no lesser quality or relevance than his contemporaries. His residential designs include his own unique interpretation of popular styles such as the Shingle Style. His unpopularity in the later years of his life seem to stem in part from personal conflicts with his peers.

BERNARD AND EMMA GOLDSMITH, OWNERS

Bernard Goldsmith was a Jewish immigrant from Weddenburg, Germany, arriving in New York City in 1848. Trained at his family's jewelry store in New York, Goldsmith took his entrepreneurial spirit and interest in jewelry out west during the Gold Rush in the 1850s. He created a jewelry company and opened general stores between California and Oregon, eventually settling in Portland in 1861.²⁵

Goldsmith's business portfolio largely diversified in later decades, in large part due to the support of several business partners – his brothers. Throughout the 1860s and 1870s, Goldsmith developed a wholesale dry goods firm, invested in Willamette Valley wheat, eastern Oregon cattle, and northern Idaho mines, organized the First National Bank of Portland, and became a founding member of the Portland Stock & Exchange Board.²⁶ As a result of his investments, Goldsmith was largely involved in the transportation industry. In an effort to ease the difficulty of transporting goods around Willamette Falls, Goldsmith spearheaded the effort and partially funded the Willamette Falls Locks, completed in 1873.²⁷

While Goldsmith considered the locks his greatest public achievement²⁸, he continued to serve the citizens of Portland as the first Jewish mayor from 1868-1871.²⁹ His largest contribution to the city was his dedication of green space, which included establishing the South Park Blocks as municipal property and setting aside 145 acres in the west hills for Washington Park.³⁰

Emma Goldsmith was a prominent figure in the Jewish community in Portland, Oregon. She was a member of the Ladies Hebrew Benevolent Society, established in May 1875. The Ladies Hebrew Benevolent Society supported Jewish families with traditional household responsibilities.³¹ They visited sick members of their Society, as well as took care of their children, paid for nurses and medical care, and provided funds for the women and children to travel with their husbands. Although a society for women, it was initially presided by men. That was until 1880, when Emma Goldsmith became the first female president. The Society blossomed under her direction, from 43 members to 177 by 1893, and thereafter was strictly run by women.³²

²³ Teague, "Edgar M. Lazarus," <http://pages.uoregon.edu/ehteague/lazarus/>; "Death Ends Long Career of Prominent Architect," *Oregon Journal*, October 4, 1939.

²⁴ Teague, "Edgar M. Lazarus," <http://pages.uoregon.edu/ehteague/lazarus/>

²⁵ Steven Lowenstein, *The Jews of Oregon: 1850-1950*, Portland: Jewish Historical Society of Oregon, 1987, p. 17-18.

²⁶ MacColl and Stein, *Merchants, Money, & Power*, p. 148; Lowenstein, *The Jews of Oregon*, p. 20.

²⁷ Lowenstein, *The Jews of Oregon*, p. 20.

²⁸ MacColl and Stein, *Merchants, Money, & Power*, p. 155.

²⁹ Lansing, *Portland: People, Politics, and Power*, p. 140-141; MacColl and Stein, *Merchants, Money, & Power*, p. 168.

³⁰ Lansing, *Portland: People, Politics, and Power*, p. 140-141; MacColl and Stein, *Merchants, Money, & Power*, p. 169-170.

³¹ Toll, *The Female Life Cycle and the Measure of Jewish Social Change: Portland, OR, 1880-1930*, p. 312-314.

³² Frederick C. Luebke, *European Immigrants in the American West: Community Histories*, Albuquerque, NM: University of New

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In the late 1880s, Portland's elite began moving from downtown to the Northwest quadrant of the city, with numerous mansions rising along NW 18th Avenue. Many wealthy Jews also had the capital to build grand residences in Northwest Portland. In 1891, Bernard Goldsmith commissioned Edgar Lazarus to design and build a mansion at the corner of NW 24th Avenue and Quimby Street in the Goldsmith Addition.³³ Goldsmith had purchased approximately forty-four acres of the Danford Balch Donation Land Claim for \$15,000 around 1868. He later turned the property over to one of his brothers and its value eventually increased to \$1.25 million.

The lot upon which the house was built was prime, and epitomizes Goldsmith's rise in Portland. His extreme wealth enabled him to construct a grand house between 1891 and 1892 that he did not use immediately. He rented it to a family friend for a few years, before moving into it in 1896. He lived there until his death.³⁴ Bernard Goldsmith died on July 22, 1901. His obituary in the *Oregonian* described him as "possessed of good judgment, a strong will, progressive ideas and a reputation beyond reproach, it is not singular that he was the most useful and exemplary citizen."³⁵ Goldsmith was buried in Portland's Beth Israel Cemetery.

Bernard's eldest son, Louis J. Goldsmith, was living in the house when Bernard died. He continued to live there with his wife, Alice, and daughter, Mary Emma, until his death on November 12, 1926. He was also an accomplished businessman and active in many civic and community enterprises. The house remained in the Goldsmith family until 1937.³⁶

The building is the last surviving dwelling in Portland that is associated with Bernard Goldsmith.³⁷

OWNERSHIP HISTORY³⁸

This land is part of the Danford Balch Donation land claim. Danford Balch died in 1859 and, after a controversial transaction, J.H. Mitchell, legal advisor and administrator of the Balch estate, acquired the land. He soon sold the land to Bernard Goldsmith. Sometime before 1880, Goldsmith transferred ownership of the land to his brother, Louis Goldsmith, who lived in New York. In 1892 the parcel that the house was built on was transferred to Max Goldsmith, another Goldsmith brother, who at that time also lived in New York. It is not known why Goldsmith built his house on land which he had just transferred to his brother, but it may have been another one of the many business transactions between Goldsmith and his brothers that occurred over the years. Bernard's daughter, May Goldsmith, became owner of the property in 1919. At the time, she was living in Seattle, where she died in 1954. She maintained ownership of the house until 1937.

The house remained a residence but transferred ownership seven times after 1937. In 1989, the house was acquired by Howard and Francis Hermanson. Howard Hermanson converted the house into offices and operated his business there until 2014. That year, developer Marty Kehoe purchased the property with the intent to demolish it and build townhomes in its place. This created much controversy in the neighborhood. In response, Northwest Neighbors for Preservation LLC was formed to acquire the property from Kehoe. In 2015 the house was sold to Sean Keys. He is completing the renovation and returning it to a residence for his family.

Mexico Press, p. 85.

³³ Lowenstein, *The Jews of Oregon*, p. 69.

³⁴ Lowenstein, *The Jews of Oregon*, p. 20.

³⁵ "B. Goldsmith Dead," *The Oregonian*, July 23, 1901.

³⁶ "L.J. Goldsmith Passes," *The Oregonian*, November 13, 1926.

³⁷ R.L. Polk & Co., *Portland City Directories, 1893-1902*.

³⁸ Data sourced from the records of Multnomah County, Department of County Management, Assessment & Taxation; "Sales of Real Estate," *The Oregonian*, September 1, 1880; "A Very Plain Statement of Facts," *The Oregonian*, August 25, 1882.

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Ca. 1850-1868	Danford Balch
Ca. 1868	J.H. Mitchell
Ca. 1868	Bernard Goldsmith
Pre-1880	Louis and Hanna Goldsmith
1892	Max Goldsmith
1919	May B. Goldsmith
1937	Walter Arthur Miller and Doris Wildamenia
1942	Otis W. and Margaret K. Vowels
1943	Louisa and H.O. Henderson
1952-1954	Mrs. Davis
1960	Geo L. Evens
Pre-1989	Roger W. Yost
1989	Howard E. and Francis C. Hermanson
2014	Marty Kehoe
2014	Northwest Neighbors for Preservation, LLC
2015	Sean T. Keys

COMPARATIVE ANALYSIS

Edgar Lazarus produced a number of designs in the 1890s in the Shingle Style, including the five identified houses below and the Goldsmith House. His Shingle Style residences are unique among his contemporaries, easily identified by his use of multi-gabled, steeply pitched roofs, turrets, multiple window styles, diamond patterns, his signature belcast eaves with exposed soffit, rafter tails, and lookouts. Highly detailed belcast eaves have not been associated with any other local architects of the time. The following houses illustrate Edgar Lazarus's 1890s residential work before he transitioned to more commercial and civic commissions over the rest of his career. Most have been altered to a degree, making the Goldsmith House the most intact and representative example of Lazarus's work known from this period in the Shingle Style.

James Cook House (1890)

Lazarus's earliest known Shingle Style design is the James Cook House (1890) (also known as the Friedlander House), at 2233-2243 NW Flanders Street (Fig 17). According to William J. Hawkins and William F. Willingham, architectural critics and authors, the Cook House design brought the Shingle Style to Portland.³⁹ Listed in the National Register in 2000 as a contributing property in the Alphabet Historic District, architectural details include a turret, patterned shingles, round-headed openings, and Lazarus's multi-gabled belcast roof and diamond-paned dormer windows. Overall, the house is a simple and restrained representation of the Shingle Style. The lack of ornamentation on the building, plus its smaller size, represent both the status of James Cook as well as the immaturity of Lazarus's portfolio at the time.

The Cook House has been converted into apartments and the exterior was extensively altered, including removal of the entire wrap-around entry porch, replacement of windows, and alteration of the building base. However, it remains an example of Lazarus' early work in the Shingle Style.⁴⁰ In comparison, the Goldsmith House is grander and more detailed in decoration, exemplary of Lazarus's evolution and growth as an architect and designer as well as the more prominent status of Bernard Goldsmith.

Isaac Leeser Cohen House (1892)

In 1892, Lazarus designed a residence for Isaac Leeser Cohen at 2343 NW Irving Street, only four blocks from the Cook House (Fig 18). Cohen was a manager of Blumauer Drug Store and a local pioneer in

³⁹ Hawkins and Willingham, *Classic Houses of Portland*, p. 186.

⁴⁰ Michael Harrison, Cielo Lutino, Liza Mickle, Peter Mye, Bill Cunningham, and Stephanie Gauthier, *National Register Nomination for the Alphabet Historic District*, Portland, 2000.

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photography.⁴¹ Declared a Portland Historic Landmark in 1973, the house is one of several residences Lazarus designed in 1892. Characteristics include a corner tower with a conical roof, prominent chimney with corbeled cap, and a steeply pitched belcast roof.⁴² The property is also contributing to the Alphabet Historic District and has been recently restored. The Cohen House is of smaller scale and simpler features than Lazarus's more developed works such as the Goldsmith House.

Sigmund Sichel House (1892)

Also designed in 1892, the Sigmund Sichel House at 725 NW 23rd Avenue was a prime example of Lazarus's more defined work (Fig 19). Lazarus developed his use of the belcast gambrel roof for this house, flanked by a dual gabled dormer and wide entrance porch. Unfortunately, the building has been so heavily altered that it is almost unrecognizable as one of his designs. Alterations include removal of the wood shingles and application of a stucco exterior, enclosure and reconfiguration of the entrance, and the addition of Asian-influenced details to the façade.⁴³ The building now serves as part of the commercial district along NW 23rd Avenue.

Frederick Holman House (1892)

1892 was an active year for Lazarus. Combined with the Cook, Cohen, Siechal, and Goldsmith Houses, Lazarus also designed the Frederick Holman House. Holman was an active member in the Portland community, serving as a lawyer, director of the Portland Railway, Light & Power Company, regent of the University of Oregon, and president of the Oregon Historical Society - to name a few. Holman may be most remembered for his involvement in the Portland Rose Society, where he is credited with giving Portland the nickname "Rose City."⁴⁴

The Holman house was situated on an elevated corner lot at 1500 SW Taylor Street in Portland's Goose Hollow neighborhood (Fig 20). The design for the house was Shingle Style, with hints of Dutch Colonial in the gambrel roofs – similar to the Sichel House - and Richardsonian Romanesque in the arched entrance porch. Shingle Style detailing included clapboard siding along the first floor and shingle gables at the second floor, as well as decorative windows and dormers of varying sizes and styles. During its prime, the house was surrounded by yellow roses, signifying Holman's love for and involvement in the Rose City.

The Holman House was turned into an office building at the latter half of the twentieth century. Although listed in Portland's Historic Resource Inventory, the Holman House faced the wrecking ball in 2016. At the time of demolition, the massing was largely intact but exterior siding and some architectural detailing, such as the entrance porch, were lost. The Goldsmith House, also converted to an office building at one point, may have faced the same fate as the Holman House if it were not recently restored back to a residence.

George F. Heusner House (1894)

In 1894 Lazarus designed a residence for George F. Heusner, residential developer, at 333 NW 20th Avenue (Fig 21). Listed on the National Register in 1978, the house deviated from Lazarus' typical Shingle Style residences, and with its heavy stonework, moved toward the Richardsonian Style.⁴⁵ The daring and eccentric home includes avoidance of right angles and chimneys intersecting dormers.⁴⁶

Like the Holman and Goldsmith Houses, the Heusner House represents the original homeowner's status with its elevated corner location and grander Shingle Style detailing. Although the building retains integrity at the exterior, the Heusner House has since been subdivided and now serves as apartments. A multi-bay garage structure has also been added along the primary elevation of the house on NW 20th Ave.

⁴¹ "Cohen, I. Leeser (Portland)", *Historic Photo Archive*, <http://historicphotoarchive.com/oregon-photographers-online-edition/i-i-cohen-portland/>

⁴² Harrison, Lutino, Mickle, Mye, Cunningham, and Gauthier, *National Register Nomination for the Alphabet Historic District*.

⁴³ Harrison, Lutino, Mickle, Mye, Cunningham, and Gauthier, *National Register Nomination for the Alphabet Historic District*.

⁴⁴ Joseph Gaston, *Portland, Oregon, Its History and Builders, Volume III*, Portland, Oregon: S.J. Clarke Publishing Company, 1911, p. 191-192.

⁴⁵ R.H. West and John M. Tess, *National Register Nomination for the George F. Heusner House*, Portland, 1978.

⁴⁶ Teague, "Edgar M. Lazarus," <http://pages.uoregon.edu/ehteague/lazarus/>

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Comparative Analysis Summary

The 1892 design and construction of the Goldsmith House occurred within the decade of Edgar Lazarus's early development as a residential architect before progressing in his career toward commercial and civic architecture. Lazarus produced a number of houses in the Shingle Style, taking a unique interpretation with the use of highly articulated belcast eaves, diamond-patterned shingles and window muntins, partially recessed dormers, and inset vertical niches in gable ends. These characteristics are found on all of Lazarus's known Shingle Style Houses and differentiate his designs from those of his contemporaries, who did not employ these elements. Of the five known Shingle Style residences described above, one has been demolished and the others have been subject to moderate to extreme modification. The Cohen House has been restored but is a lesser work by Lazarus in comparison to the Goldsmith House. The Goldsmith House has been fully restored, retaining a high degree of exterior integrity, including all of Lazarus's signature features. It is the best and most intact known example of his higher-profile significant residences.

CONCLUSION

The Goldsmith House was commissioned by a prominent Portland citizen, Bernard Goldsmith, and positioned in a significant neighborhood, and it exemplifies notable Portland architect Edgar Lazarus's development and unique interpretation of the Shingle Style. It is the best intact known representation of Lazarus's designs during the prime of his residential architectural career – straddling his beginnings in Portland as a residential architect for smaller scale homes and transitioning to a civic architect.

Over the past few decades, the 126-year-old Goldsmith House has survived adaptation to office space and near loss to intense development pressure, and has now been returned to its former splendor as a single-family residence. Through all of this the house has maintained the significant exterior features that make it both a good representation of the Shingle Style in Portland, Oregon, and an excellent representation of the early residential work of architect Edgar Lazarus. Compared to other known Shingle Style residences in Portland, the Goldsmith House exhibits character-defining features common to only Lazarus's work, and of Lazarus's residences, the Goldsmith House retains excellent exterior integrity of design and materials.

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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, Central Library

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreage of Property Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A
(enter coordinates to 6 decimal places)

1	<u>45.533539°</u> Latitude	<u>-122.701139°</u> Longitude	3	<u></u> Latitude	<u></u> Longitude
2	<u></u> Latitude	<u></u> Longitude	4	<u></u> Latitude	<u></u> Longitude

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

The boundary for the house is the current legal lot. Goldsmiths Addition, Block 9, lot 1 and part of the south edge of lot 2. State ID 1N1E28CC 15800.

Boundary Justification (Explain why the boundaries were selected.)

This is the current legal lot of the house. The original legal lot included all of lot 2 to the north of the property. The full lot was subdivided in 2016. Per Sanborn maps and a 1911 photo, the adjacent lot appears to have been open landscape. There is no record of significant development or planned landscape/gardens on this site. The subdivision is in keeping with the current and historic lot sizes and does not impact the significance of the building under Criterion C for Architecture.

11. Form Prepared By

name/title Carin Carlson (initial research by Karen Karlsson & Morgen Young) date March 1, 2018
organization Hennebery Eddy Architects telephone (971) 200-7231
street & number 921 SW Washington St, Suite 250 email ccarlson@henneberyeddy.com
city or town Portland state OR zip code 97205

Additional Documentation

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Goldsmith, Bernard and Emma, House
City or Vicinity: Portland
County: Multnomah **State:** Oregon
Photographer: Carin Carlson, Hennebery Eddy Architects
Date Photographed: February 28, 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0001
Opposite corner of NW 24th and Quimby, camera facing northwest.
- Photo 2 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0002
Northeast corner, camera facing southwest.
- Photo 3 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0003
East (primary) elevation, camera facing west.
- Photo 4 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0004
South elevation, camera facing north.
- Photo 5 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0005
Southwest corner showing west (rear) elevation, camera facing northeast.
- Photo 6 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0006
North elevation, camera facing south.
- Photo 7 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0007
Shingle Style components on at upper floors of east elevation, camera facing southwest.
- Photo 8 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0008
Decorative shingling details at east elevation, camera facing southwest.
- Photo 9 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0009
Entry hall showing front door, original windows and stair, camera facing east.
- Photo 10 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0010
Original stair from entry hall to second floor, camera facing northwest.
- Photo 11 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0011
Living room (front parlor), camera facing southeast.

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- Photo 12 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0012
Dining room (middle parlor) showing original fireplace and mantelpiece, camera facing west.
- Photo 13 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0013
Family room, showing original fireplace and mantelpiece, camera facing east.
- Photo 14 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0014
Second floor hall, camera facing west.
- Photo 15 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0015
Second floor, typical bedroom, camera facing southeast.
- Photo 16 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0016
Second floor, library, showing original fireplace and mantelpiece, camera facing west.
- Photo 17 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0017
Upper half-story (third floor), showing lancet window, camera facing east.
- Photo 18 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0018
Basement, showing retained brick foundation and structural upgrades, camera facing east.
- Photo 19 of 19:** OR_MultnomahCounty_BernardAndEmmaGoldsmithHouse_0019
Entryway, decorative inlay floors, camera facing east.

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 100 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.

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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

- Figure 1:** Regional Location Map
- Figure 2:** Local Location Map
- Figure 3:** Tax Lot Map
- Figure 4:** Property Line Adjustment Map
- Figure 5:** Goldsmith Addition map
- Figure 6:** Site Plan, Photo Key
- Figure 7:** Basement Plan, Photo Key
- Figure 8:** First Floor Plan, Photo Key
- Figure 9:** Second Floor Plan, Photo Key
- Figure 10:** Third Floor Plan, Photo Key
- Figure 11:** Historic image, 1911
- Figure 12:** Sanborn Map, 1901
- Figure 13:** Sanborn Map, 1908
- Figure 14:** Sanborn Map, 1950
- Figure 15:** Historic Image, Bernard Goldsmith, Ca. Late-nineteenth Century
- Figure 16:** Historic Caricature, Edgar Lazarus, 1906
- Figure 17:** James Cook House
- Figure 18:** Isaac Leeser Cohen House
- Figure 19:** Sigmund Sichel House
- Figure 20:** Frederick Holman House
- Figure 21:** George F. Heusner House

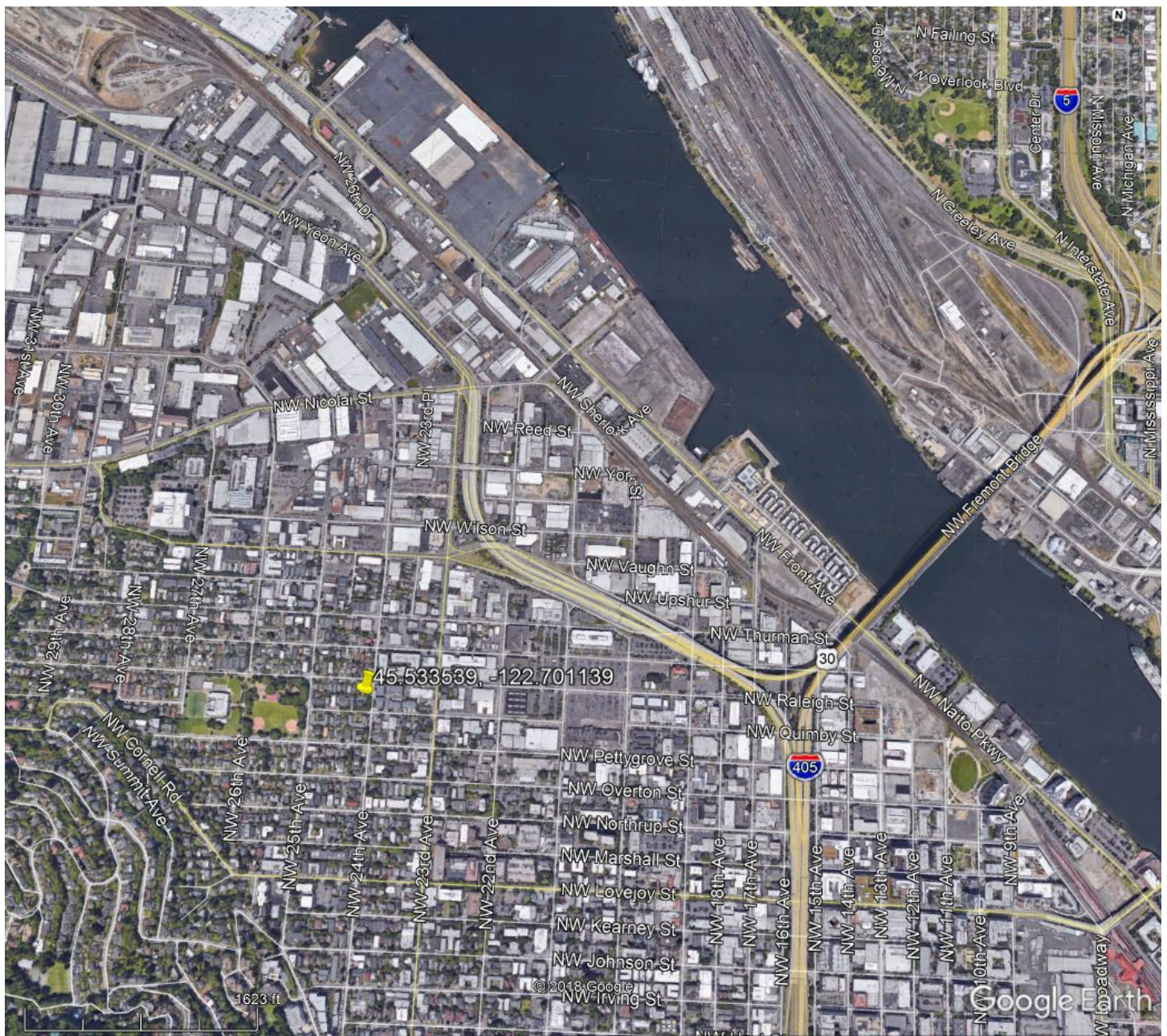
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Figure 1: Regional Location Map, longitude/latitude coordinates: 45.533539°, -122.701139°



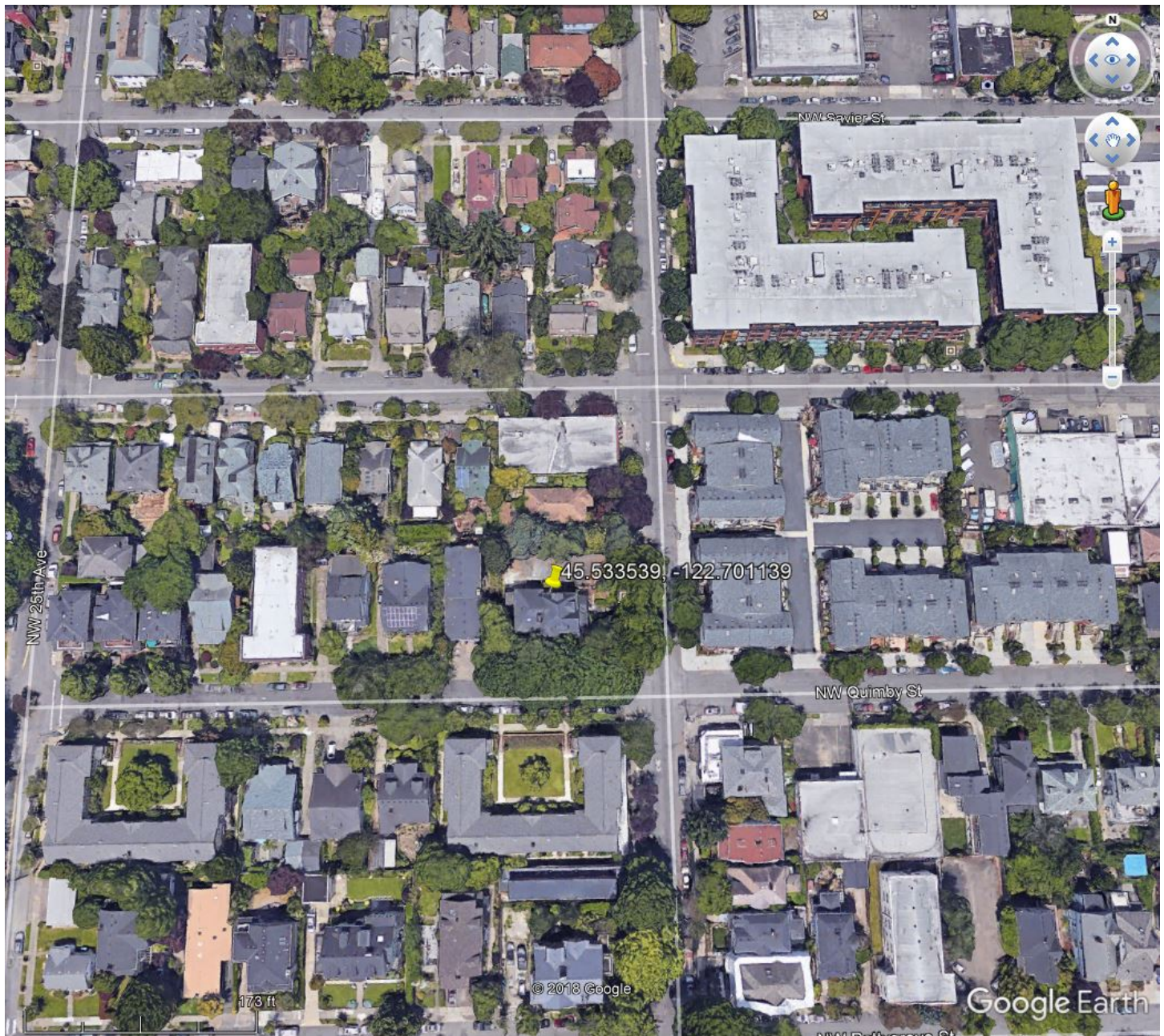
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Figure 2: Local Location Map, longitude/latitude coordinates: 45.533539°, -122.701139°



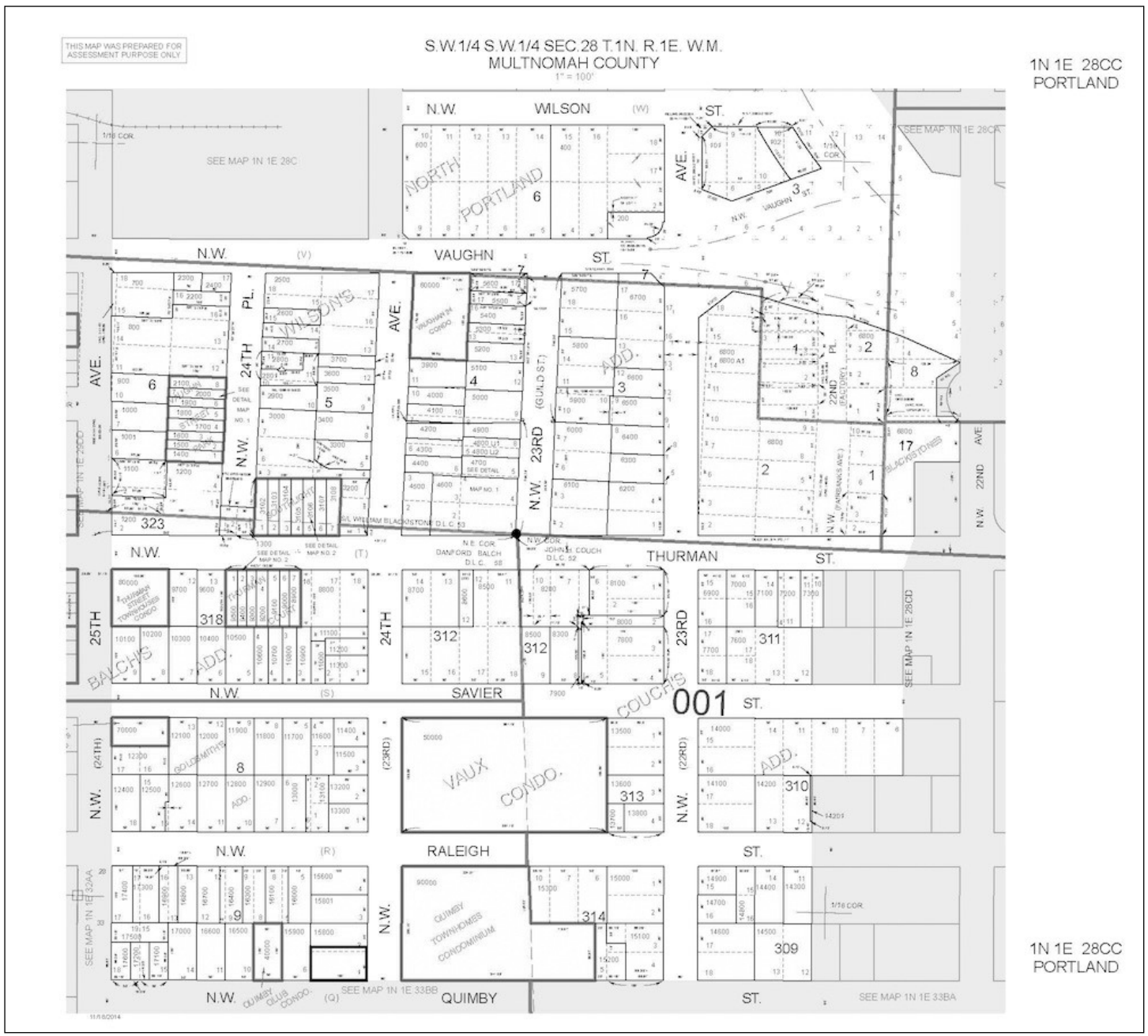
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Figure 3: Tax Lot Map (Multnomah County Assessor)



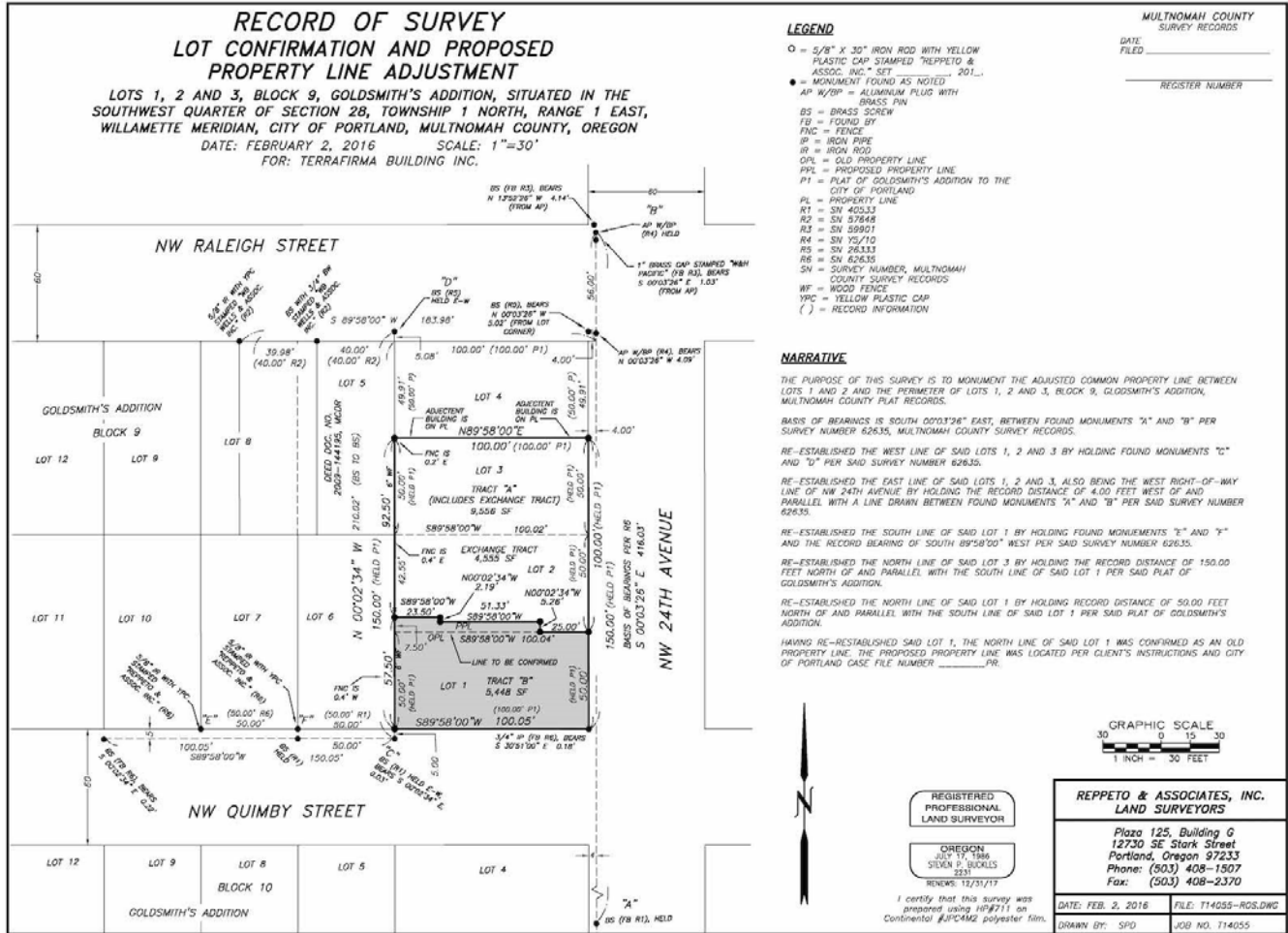
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Figure 4: Property Line Adjustment Map (Multnomah County Assessor)



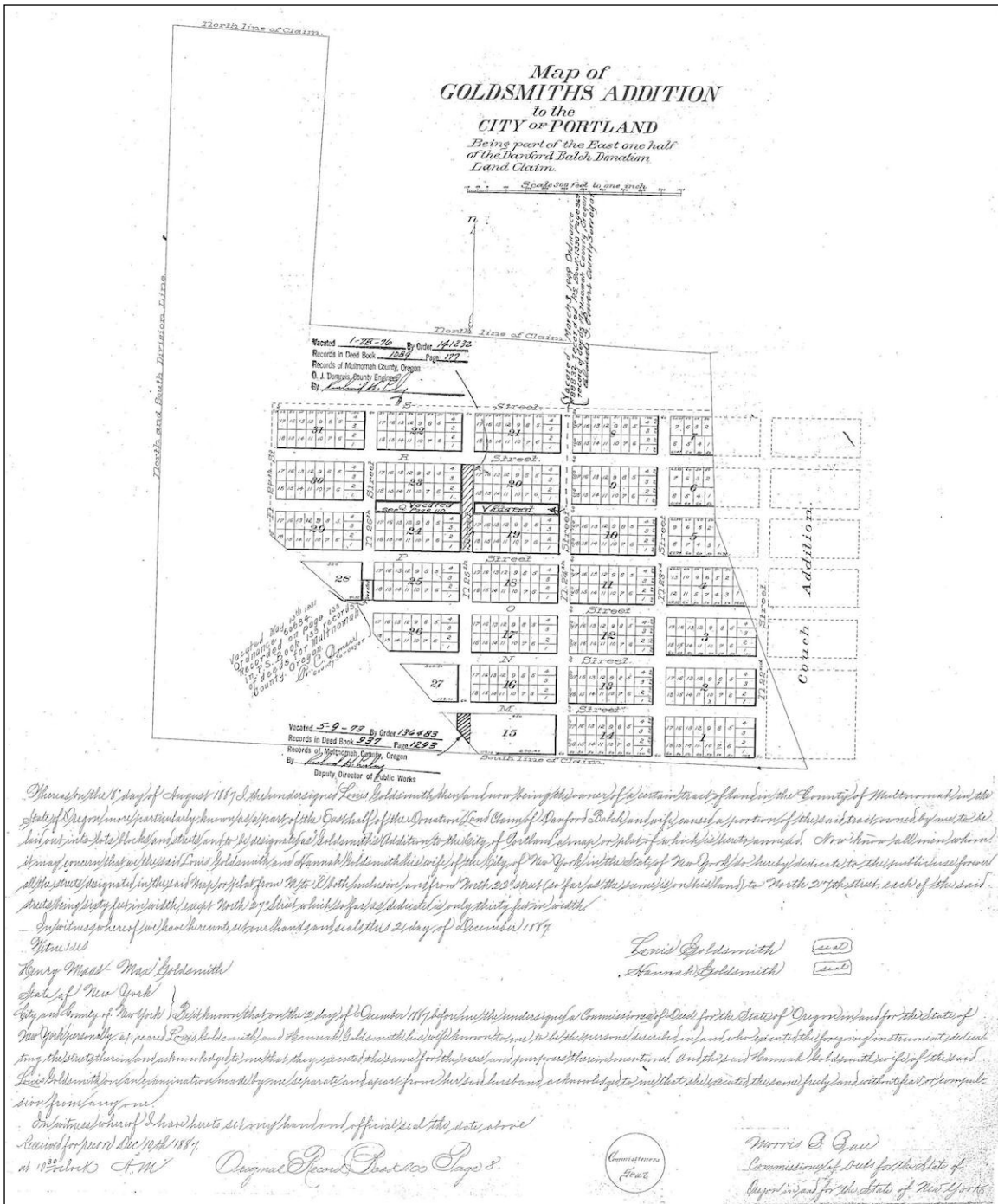
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Figure 5: Goldsmith Addition Map, 1887 (Oregon Historical Society)



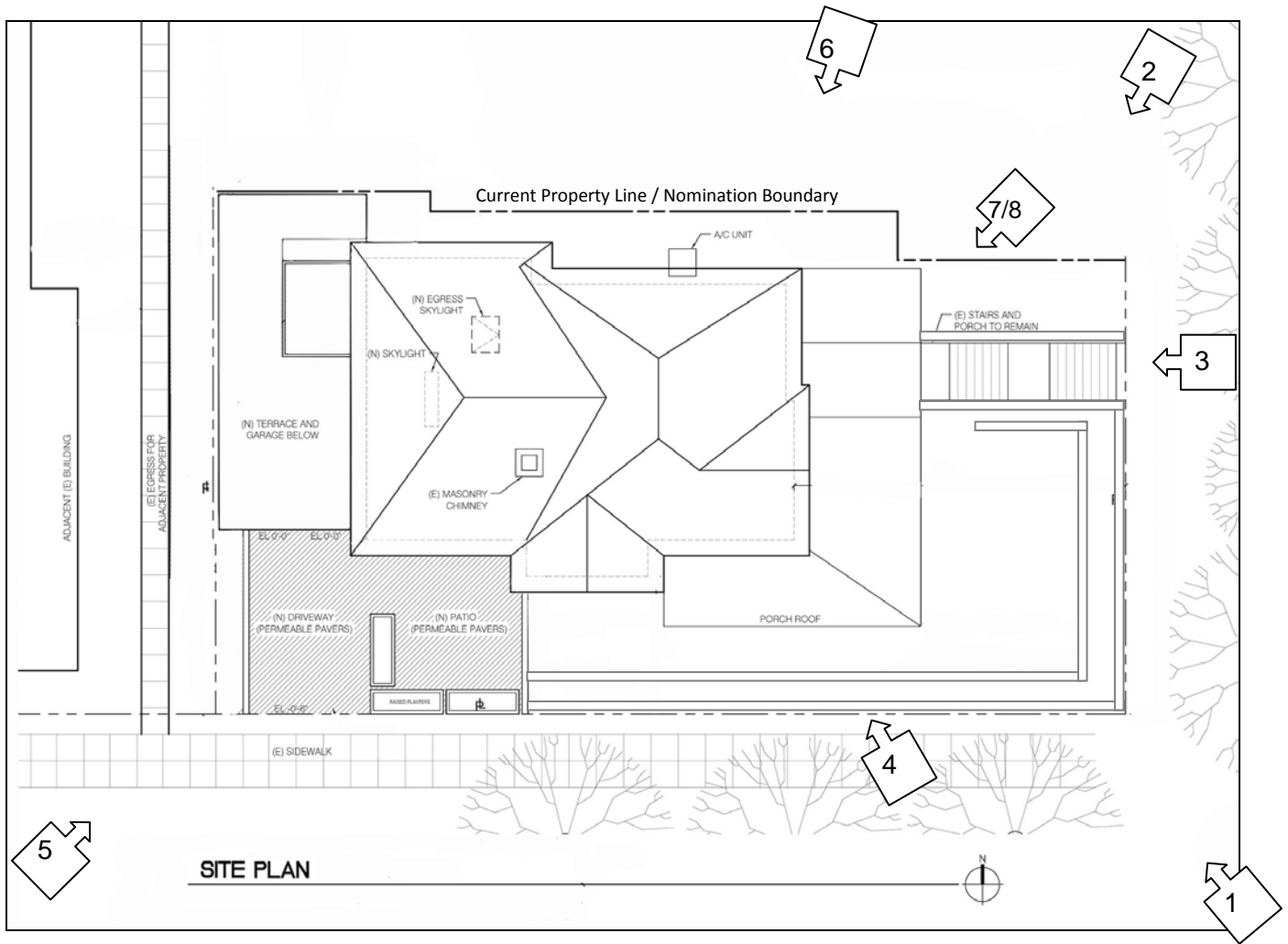
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Figure 6: Site Plan (2017) and Photo Key



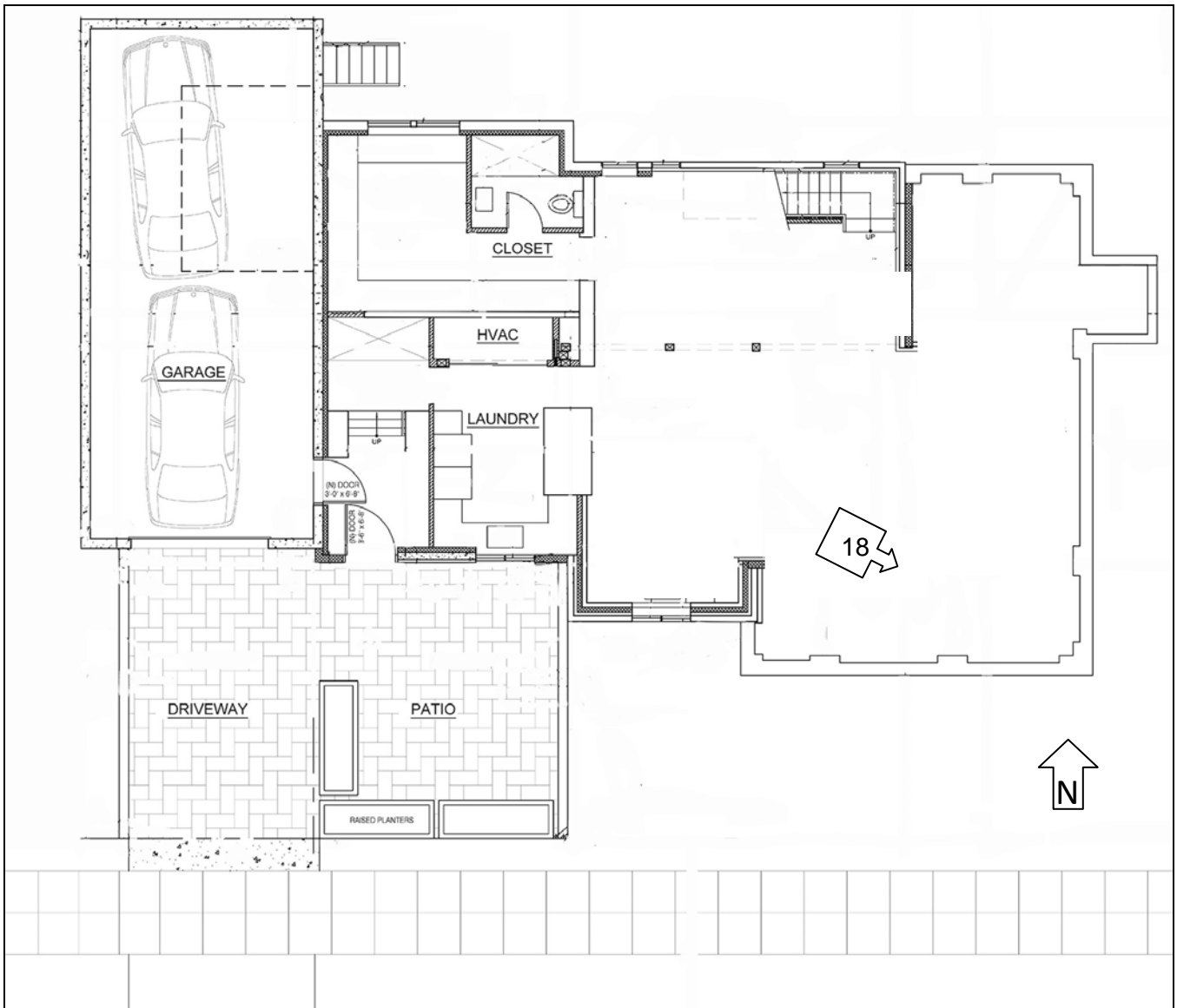
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Figure 7: Basement Plan (2017) and Photo Key



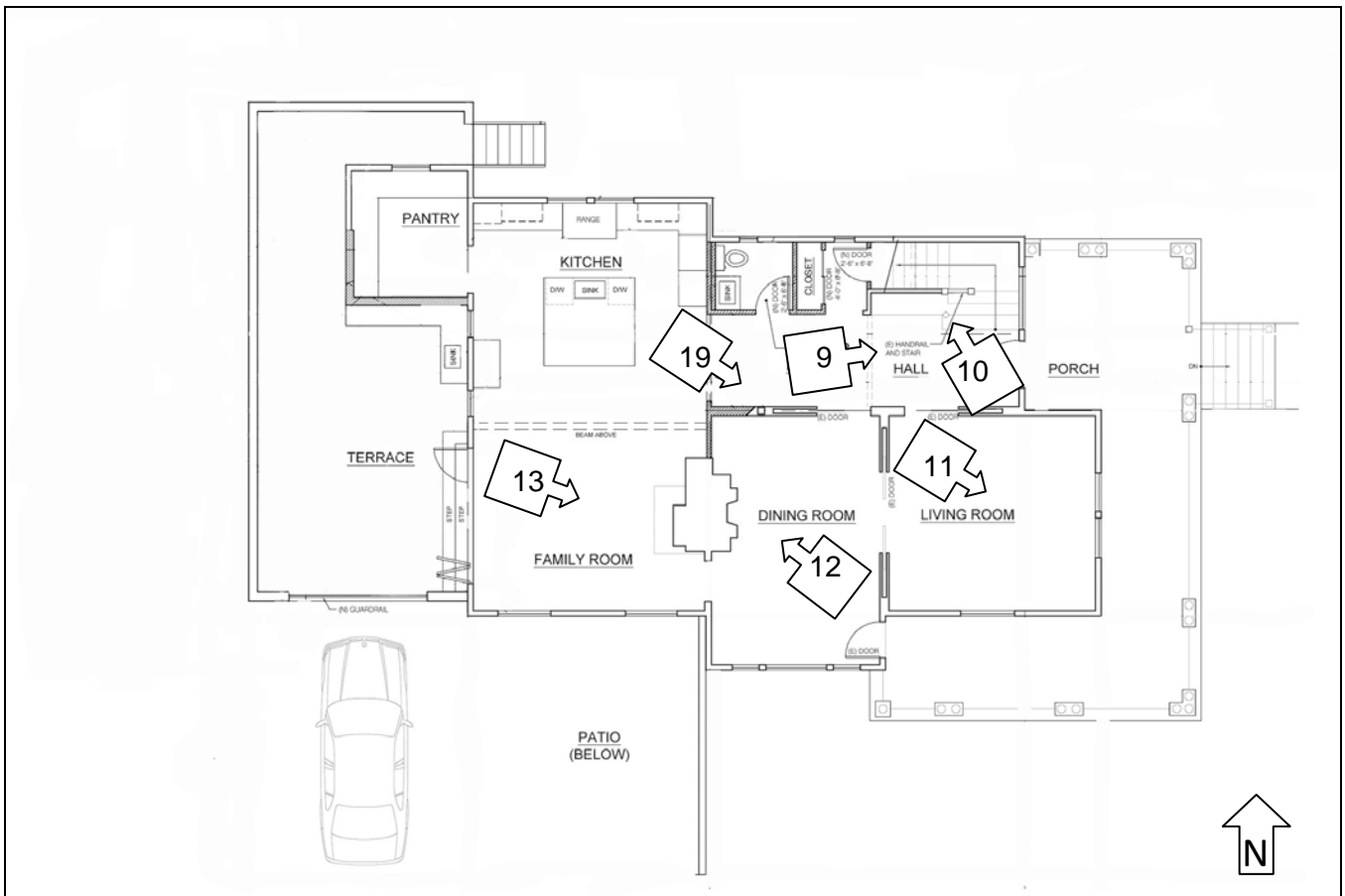
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Figure 8: First Floor Plan (2017) and Photo Key



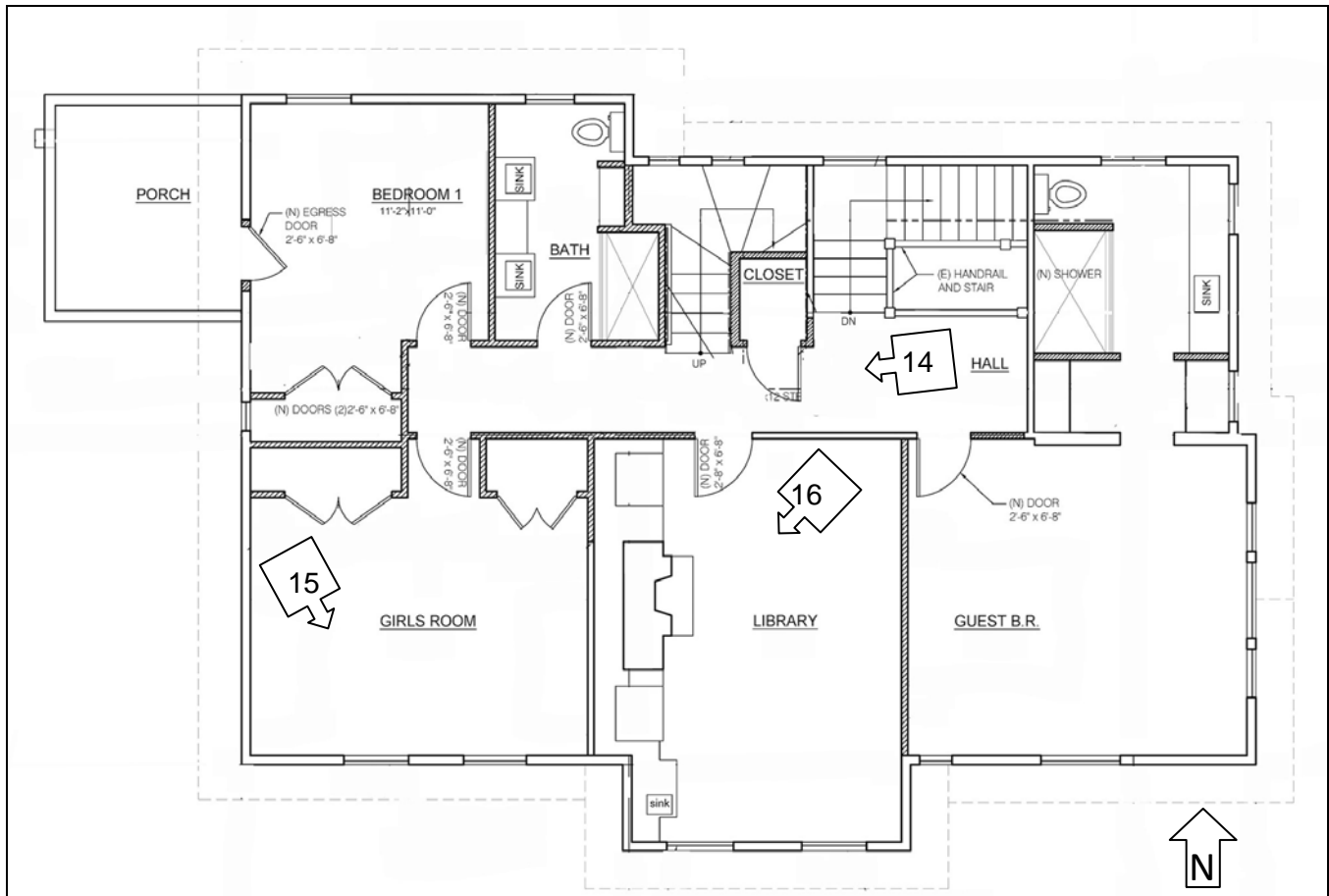
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Figure 9: Second Floor Plan (2017) and Photo Key



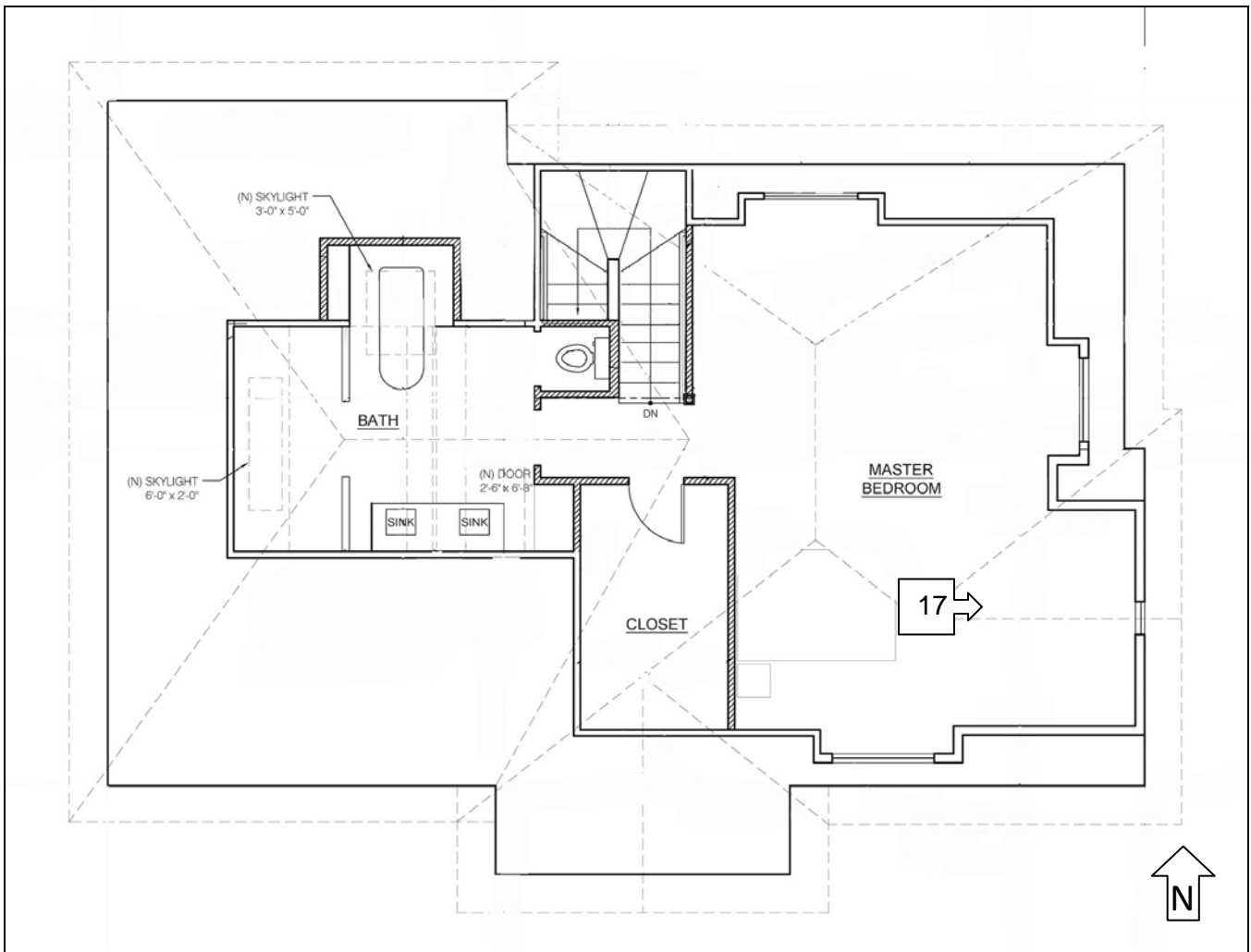
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Figure 10: Third Floor Plan (2017) and Photo Key



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Figure 11: Historic image, 1911. Goldsmith House, Philip S. Bates, *Residential Portland*, Portland: The Newspaper Syndicate (*Image courtesy of the Architectural Heritage Center*)



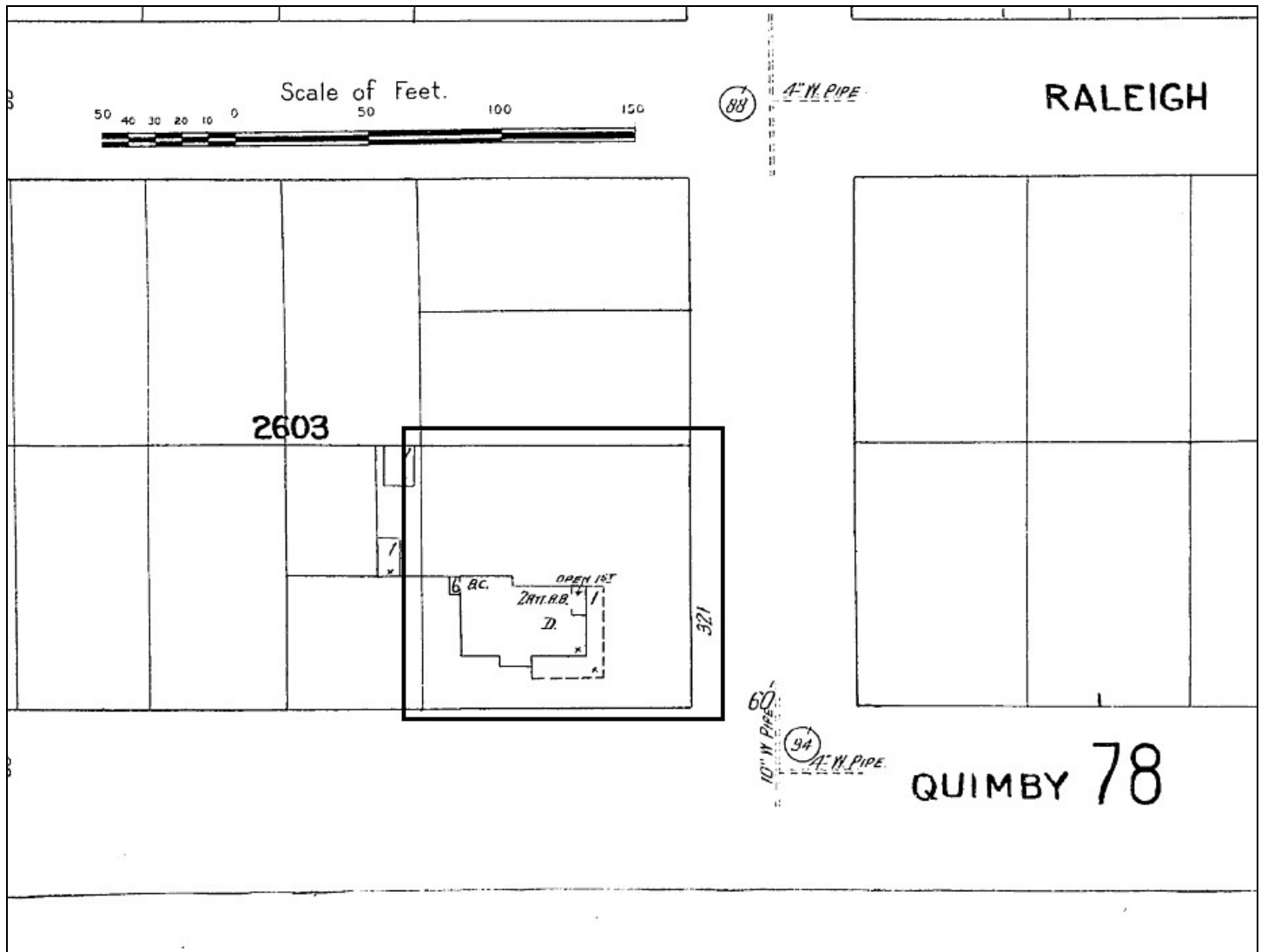
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Figure 12: Sanborn Map, 1901 (*Multnomah County Library*)



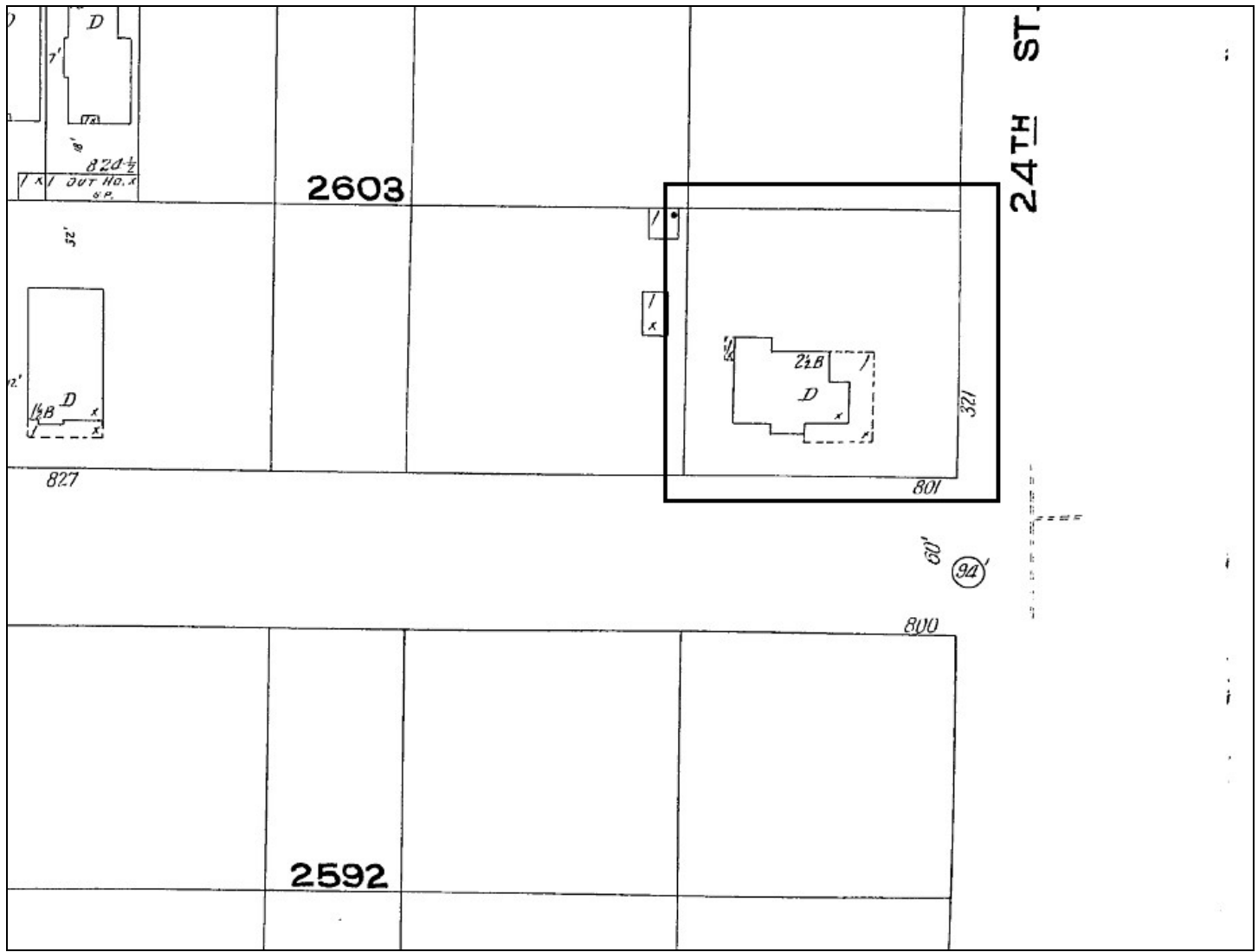
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Figure 13: Sanborn Map, 1908 (*Multnomah County Library*)



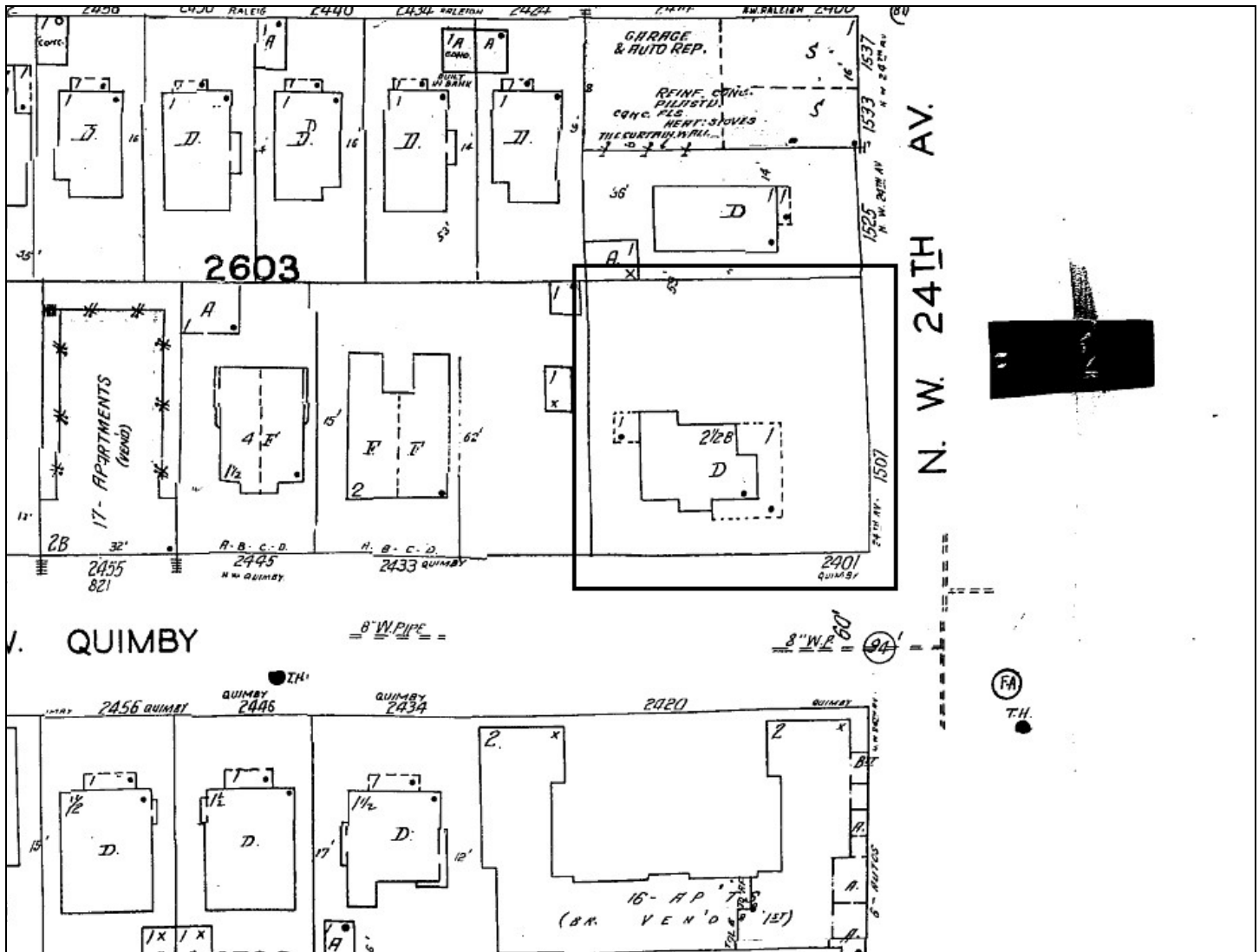
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Figure 14: Sanborn Map, 1950 (Multnomah County Library)



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Figure 15: Historic image, Bernard Goldsmith, Circa Late-nineteenth Century (*Image courtesy of the Oregon Historical Society, bb003558*)



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Figure 16: Historic Caricature, Architect Edgar Lazarus, 1906 (*Image courtesy of the Architectural Heritage Center*)



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Figure 17: James Cook House (constructed 1890), (*Alphabet Historic District, accessed 2018*)



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Figure 18: Isaac Leeser Cohen House (constructed 1892), (*Google maps, accessed 2018*)



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Figure 19: Sigmund Sichel House (constructed 1892) – 2018 (top) (*University of Oregon Libraries, Oregon Digital, accessed 2018*), historic (bottom) (*Slabtown Tours, accessed 2018*)



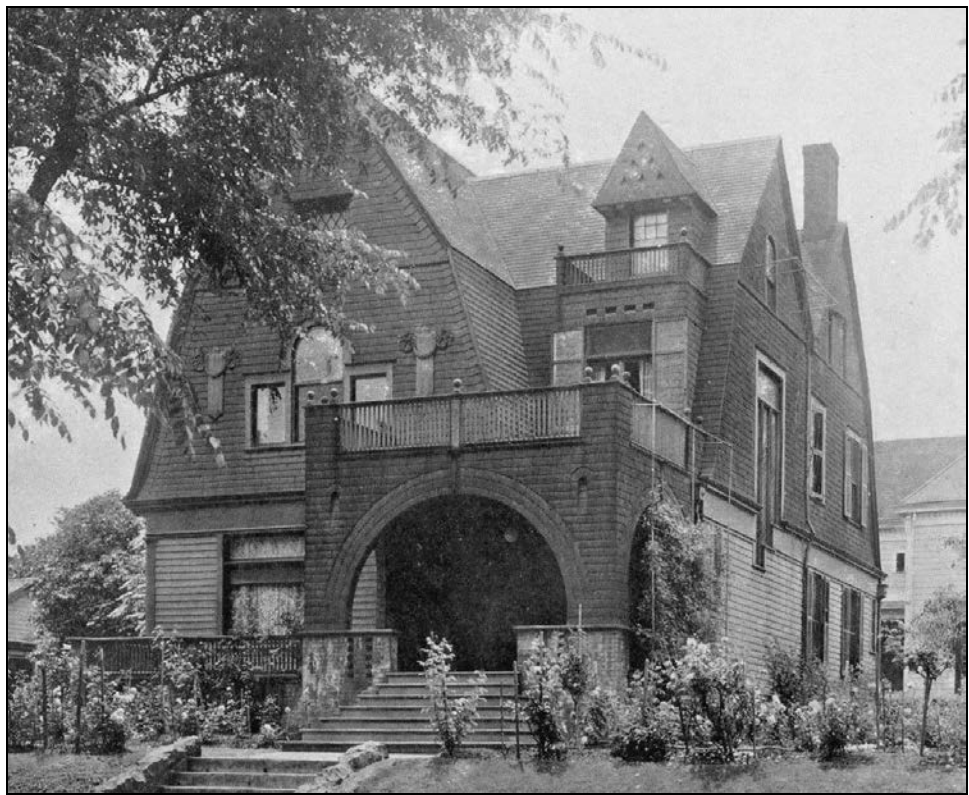
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Figure 20: Frederick Holman House (constructed 1892) – Prior to demolition (top) (*The Portland Chronicle*, accessed 2018), historic (bottom) (*NW Examiner*, accessed 2018)



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Figure 21: George F. Heusner House (constructed 1894) – 2018 (top) (*Google maps, accessed 2018*), historic (bottom) (*Vintage Portland, accessed 2018*)













2419
2421
2423































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 9/11/2018 Date of Pending List: 10/5/2018 Date of 16th Day: 10/22/2018 Date of 45th Day: 10/26/2018 Date of Weekly List: 10/29/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 10/25/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Control Unit Discipline _____

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



City of Portland
Historic Landmarks Commission

1900 SW Fourth Ave., Suite 5000 / 16
Portland, Oregon 97201
Telephone: (503) 823-7300
TDD: (503) 823-6868
FAX: (503) 823-5630
www.portlandonline.com/bds

Oregon State Advisory Committee on Historic Preservation
Deb Schallert, Chair
725 Summer St. NE, Suite C
Salem, OR 97301

Re: National Register of Historic Places
Bernard and Emma Goldsmith House
1507 NW 24th Avenue

Dear Chair Schallert,

On May 21, 2018, the Portland Historic Landmarks Commission (PHLC) reviewed a National Register of Historic Places nomination for the Bernard and Emma Goldsmith House at 1507 NW 24th Avenue in Portland. The PHLC enthusiastically supports the listing of this resource in the National Register and offers only minimal comments for consideration by the State Advisory Committee on Historic Preservation consistent with 36 CFR 60.6(b).

Listing the Goldsmith House on the National would allow for the preservation of an important example of the early residential design work of Edgar Marks Lazarus, a significant Portland architect who went on to design the Vista House amongst other notable commercial, public, and religious buildings. The nomination also celebrates the legacy of Bernard Goldsmith, Portland's first Jewish mayor (1868-71) whose achievements in office include the creation of some of Portland's most notable green spaces such as the South Park Blocks and 145 acres in the West Hills which later became Washington Park. The preservation of the Bernard and Emma Goldsmith House would be a great success story for Portland and for Northwest District neighbors who secured the funds and fought to save this resource from demolition in 2014.

The PHLC encourages the nominator to include additional discussion of the seven aspects of integrity, and to rethink the proposed classification of Shingle Style which the PHLC believes doesn't fully capture the architectural eclecticism exhibited by the house and that reveals the stylistic repertoire of Edgar Marks Lazarus, architects during the period, and the domestic and aesthetic tastes of his/their clients. The PHLC would also like clarification brought to the Statement of Significance in relation to distinguish the father from the son who shares the same name. The PHLC believes it would also be relevant to future research to note the location of the original Neighborhood House, designed by Lazarus. Finally, the PHLC is curious about the religious affiliation of subsequent owners, wondering if they too were of Jewish decent.

The PHLC applauds the property owner and nominator for their commitment to preserving this important historic resource. We encourage the State Advisory Committee to recommend its listing in the National Register.

Sincerely,

A handwritten signature in blue ink that reads "Kirk Ranzetta".

Kirk Ranzetta
Chair

A handwritten signature in black ink that reads "Kristen Minor".

Kristen Minor
Vice Chair

Cc

Brandon Spencer-Hartle, Portland Bureau of Planning and Sustainability

Hillary Adam, Portland Bureau of Development Services



Oregon

Kate Brown, Governor

Parks and Recreation Department

State Historic Preservation Office

725 Summer St NE Ste C

Salem, OR 97301-1266

Phone (503) 986-0690

Fax (503) 986-0793

www.oregonheritage.org



September 6, 2018

Joy Beasley, Keeper
National Park Service
National Register of Historic Places
1849 C St. NW, Mail Stop 7228
Washington, D.C. 20240

Re: National Register Nominations

Dear Ms. Beasley:

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.

CAMEO THEATRE
304 E 1ST ST
NEWBERG, YAMHILL COUNTY

GOLDSMITH, BERNARD AND EMMA, HOUSE
1507 NW 24TH AVE
PORTLAND, MULTNOMAH COUNTY

The enclosed disks contain the true and correct copies of the above nominations to the National Register of Historic Places.

We appreciate your consideration of these nominations. If questions arise, please contact Robert Olguin, National Register Coordinator, at (503) 986-0668.

Sincerely,

Christine Curran
Deputy State Historic Preservation Officer

Encl.

