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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

JAN 26 1990

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 Stettler, Frank C., House  
other names/site number \_\_\_\_\_

2. Location

street & number 2606 NW Lovejoy Street N/A not for publication  
city, town Portland N/A vicinity  
state Oregon code OR county Multnomah code 051 zip code 97210

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>2</u>	_____ buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>2</u>	<u>0</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.

Signature of certifying official [Signature] Date January 19, 1990  
State or Federal agency and bureau Oregon State Historic Preservation Office

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. 2/23/90  
 determined eligible for the National Register.  See continuation sheet.  
 determined not eligible for the National Register.  
 removed from the National Register.  
 other, (explain:)

[Signature] Signature of the Keeper  
Date of Action

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**6. Function or Use**

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Historic Functions (enter categories from instructions)

Domestic: single dwelling

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Current Functions (enter categories from instructions)

Domestic: single dwelling

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Bed and Breakfast Inn

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**7. Description**

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Architectural Classification

(enter categories from instructions)

Craftsman/Arts and Crafts

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Materials (enter categories from instructions)

foundation concrete

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walls stucco

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wood: weatherboard

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roof asphalt: composition shingle

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other windows: glass

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Describe present and historic physical appearance.

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The Frank C. Stettler Family House is situated in the northwest section of Portland in the foothills of Nob Hill and Westover Heights. The house is located at the westernmost end of Lovejoy Street. The Stettler House faces northerly on an irregular lot where Lovejoy Street cuts across at an angle in from the northeast corner to the northwest corner of the otherwise regular lot. The site overlooks the Cascade Mountains and the Willamette River beyond the industrial district that was once the site of the 1905 Lewis and Clark Exposition Fair at Guild's Lake. Designed by Ellis Lawrence, of Lawrence & Holford Architects in 1914, the Stettler House is noteworthy as a example of Arts and Crafts architecture combined with elements of other styles. Ellis Lawrence and William Holford were responsible for many principal houses, commercial, institutional, educational and religious buildings throughout the city of Portland and the state. This deftly-rendered house is illustrative of the marked growth of Portland in the early 20th Century, and it is part of a neighborhood which remains one of the city's finest residential areas. The property includes the main residence and an early 1916 motor carriage house of matching design with space for three automobiles as well as chauffeurs living quarters above.

**Neighborhood Setting:** The Stettler House is situated at the end of N.W. Lovejoy Street at a strategic site at the "Y" intersection where Cornell Road begins. This "Y" intersection marks the gateway to the fashionable foothills of Northwest Portland's residential area, dating to the circa 1905-1925 residential development period. The house is sited on a .17 acre parcel. In 1911, the Frank C. Stettler family bought three lots in the newly platted Nob Hill Heights. This subdivision was once a part of what had been Annie T. King's part of the Amos N. and Melinda King's Donation Land Claim. Lovejoy Street is on the division line between the King D.L.C., south side line, and the Balch D.L.C. north of Lovejoy Street. Nob Hill Heights was a beginning of the extension of the 1914-1916 residential development up into Portland's northwest hills. The two decades following the Lewis and Clark Exposition of 1905, were years of widespread development of the Portland area with a boom in house building. The city reached its approximately present limits within those years. The Nob Hill area was originally the upper upper half of John Couch's addition, centered on N.W. 19th and Glisan Streets. The northwest foothills of Portland heights had been the prestigious residential area of the Gilded Age, 1870-1895. The area gradually became more middle class and vacant parcels were developed for smaller houses and early apartments.

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The 1905 Fair renewed interest in northwest Portland and was quickly followed by the terracing of King's and Westover Heights for residential building in the mid-teen's. Nob Hill Heights was the first initial incursion up onto Westover Heights. The houses neighboring the Stettler House are among the city's largest and finest, comprising a complete neighborhood of early 20th century mansions and houses with gardens which are exemplary of Portland life and culture of that time. Today many of these houses are listed on the National Register or are local landmarks and are within a proposed conservation district boundary. The neighbors, as well as the Stettlers were pillars of their community and era, and included many of Portland's and the state's commercial, educational, artistic and political leaders.

**Landscape and Site:** Today the house is on a deep, fully matured landscaped lot of approximately 8,000 square feet. The adjoining neighborhood is occupied by estates and other large single family houses, most of which are also set back from the street and situated on high terraced levels so as to take full advantage of the fine vista afforded by this hillside location. Much of the early, if not original mature landscaping and street trees are intact and evident throughout this area. Trees on the site include oak, evergreens and magnolia along with many older boxwood hedges that date to the construction period of 1913-14. A rock wall along the current western property line runs from the front of the lot to the rear, passing the porte co and on to the carriage house. The southern or rear property line has a 9 foot rock wall that is covered in English ivy and clematis.

The house is located at the intersection where the designated Rose City Scenic Drive starts from the top of Lovejoy Street at 26th Avenue, where Cornell Road begins, then travels through the northwest hills to the Tualitan Valley.

The Stettler House is surrounded by a vast resource of National Register and local Landmark status residences. Located within a 1000 feet of the Stettler House are noted residential resource properties, some of which include: Edward L. Harmon / Julius Neils, Frank E. Dooly / Stewart Holbrook, Louis Burke / Wilson Clark, Henry Hahn, Clarence Moulton, E. S. Collins, Julius Durkheimer, Frank M. Warren.

**Exterior:** The Stettler House is square (40' x 47') in plan and formal in organization. The house appears from the front entry facade on Lovejoy Street to be Craftsman in form, with its side gabled roof and three ranked facade. However, from the rear or south facade, the house takes on an entirely different aspect. The rear half of the square mass has parallel gables running perpendicular to the ridge of the frontal half. Stucco exterior chimneys

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at east and west ends frame the symmetry of the street-facing facade and function as well as a transitional element to the Arts and Crafts style of the rear portion. The stucco of the chimneys is also significant formally in that it continues the surface treatment of the first floor as a stepped vertical penetration through the 14"-wide lapped clear cedar siding of the second story. Roof gable ends are typically enclosed, with applied radiused purlins.

The entry portico of this 1914 two and one half story residence is symmetrically located at the center of the front facade, and features a gabled roof. The detailing of this porch is subtly reminiscent of Stick Style or Queen Anne treatments. These decorative porch treatments are an example of Ellis Lawrence's distinctive design details found throughout this residence. The exterior corners are framed with clusters of three narrow posts square in section and tied together with thin horizontal strips in ladder fashion. The upper portion of the spaces contain cutouts in the form of a lancet arch. Framing the surround of the central opening are cutouts forming a segmented arch. The porch side railings are low, with closely spaced narrow square sectioned balusters, and feature two center facing benches with detailing. There is similar column detailing occurring on the porte co chere' at the west side of the house.

The roof of the porte co chere' is hipped to rail height for the mezzanine level sun-terrace. Details of both the porch and the porte co chere' were recently exposed during sensitive restoration, and are fully intact. The covering materials were added in the 1960's during some remodeling attempts.

All window openings on the Lovejoy Street front facade have tripartite fenestration. The front entry door is flanked by six-paned side-lights. The flanking windows on the upper and lower stories consist of a nearly square 8/1 central window with 4/1 side lights. Those windows on the second story are presented as shallow rectangular bays on brackets. Over the front entry portico is a row of three 6-paned casements windows. The third half story features a long shed-roofed dormer with three groups of three square 4-paned window openings.

The windows on the house sides and rear facade are typically either single or paired openings. The rear facade has an engaging near-symmetry, with attic story windows neatly centered beneath the parallel ridges of the central roof valley. It appears that on the second story southeast corner, there was a screened sleeping porch that was converted in early

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years to an enclosed sleeping area. This space has operating casement windows with 1914 construction period hardware and mitered casings. Only the main floor dining room windows at the near center of the first story feature tripartite division similar to that of the front-facing windows. The central fixed window section consists of a 9-paned transom over a large rectangular sash. Side light windows on either side of the front door consist of a 3/12 glazing pattern.

**Interior:** The first floor plan is formal in organization, utilizing a relatively simple H-plan. The front entry is through a vestibule which has shallow closets on either side, and then steps up to a spacious central hall. The closet on the western side to the left of the entry, is fully tinned with a drain at the bottom for rain coats and umbrellas. To the right through a pair of pocket doors is the library with brick fireplace, deep built-in bookshelves and cabinets. The lower "cabinet" to the right of the fireplace opens to a fully functioning original dumbwaiter accessing a wood storage room in the basement. To the left of the entry hall is a large living room, simply detailed, with a central tile and wood fireplace with large overhanging mantel classically detailed.

Beyond the library, on the west side of the central hall there is a narrow hall running east and west to the side door under the porte cochere. The wall at the north side of this hallway contains a lighted cove with a built-in boot-box seat. At either end of this hall there are shallow cloak closets and space for tools for the original central built-in vacuum system. On the opposite wall is the ascending open stairwell, with golden birds-eye maple treads, dark Honduras mahogany risers, and a curving newel mahogany railing on top of closely spaced 2"x 2" balusters. These contrasting woods used on the stairwell adds to the dramatic effect and were a popular and noted detail of Ellis Lawrence's design work. The stairwell rises to a landing accessing an exterior mezzanine level sun-terrace, this level is three risers short of the second story. The entire west wall of this landing is of solidly framed, floor to ceiling with glass windows and paired glass paned French doors. The bannister railing curves at the top of the first run of stairs, and wraps into a heavy square newel post. The second story opening to the stairwell is also framed with identical square newel posts.

Directly ahead on the main floor front hall, through a pair of French doors, is the elegantly finished oak vertical batten and plaster wainscot paneled dining room, a high plate rail, built-in buffet and low-boy. The low-boy is framed and soffited to recess into and beneath the tripartite window bay and is surrounded by deep ceiling and base molding all of which is the original dark quarter-sawn oak. Original cabinet glass on the buffet and all cabinet

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hardware are intact and in excellent condition. At the southwest corner of the first floor, accessed by pairs of French doors from the living room and dining room is a solarium. The original operational window hardware attest to the desirable open ventilation of this brightly light southerly exposed area.

All rooms on the first floor are detailed with original ceiling moldings as well as deep base moldings. The doors and windows are all framed with wide flat casings and crown moldings. With the exception of the dining room, all wood work is enameled and was so from the original construction period. All flooring throughout the first and second main floors are of back-nailed tight-grained birds-eye maple. Most all of the original period luminaries fully exist in perfect operating condition. The original electric-only light fixtures include wall sconces and central pendants, a floral patterned acid etched central hanging entry hall lighting fixture and a unique bowl-shaped brass fixture suspended by three chains in the library.

The kitchen, at the southwest corner, was remodeled in the late 1940's, and although well done, contains little of the original detailing. A back hall, which meets the long narrow east-west hall perpendicularly at the porte cochere side entry door, contains a shallow closet with a window and an interior pocket door with a window of opaque glass, a sink (original) under the hall stair, and the opening to the servant's stairs accessing the second and the third story levels.

Proceeding to the second story level, the central hall opens into four bedrooms and another full bath. Another bathroom is accessed only by the two front bedrooms between which it is situated; another bedroom, converted from a sleeping porch, is accessed from the bedroom at center east. The bathroom opens onto the hall is also entered from the two back bedrooms. All bathrooms are tiled, with hex floor tiles and rectangular tile wainscot to 5'-0". Bathroom fixtures are original, including pedestal sinks of a large size and period 1914 drug cabinets with mirrors.

Moldings are similar to those on the first floor level, and are unpainted in the central hall. Built-in linen storage cabinets are included within the hall and most bedrooms.

The north-facing bedroom contains a striking ensemble of a beveled mirrored closet door flanked by two narrow built-in bookshelves with full height stained glass doors. The stained glass features a stylized long-stemmed white tulip, framed with clear vertical panels, with small circular accents at the joints of ruby red and white art glass. Portland is not noted for architectural use of Art Nouveau glazing, so this appearance of a sophisticated Lawrence design detail is remarkable. This stained glass is wholly original and in perfect repair.

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The third or attic story is accessed only by the servants' stairs, and contains 4 servants bedrooms and a full bath. Woodwork on this story is all of naturally finished fir and gum-woods. The gum-woods are at the window and door casings. The row of casement windows, seen from the front as a shed dormer, are shared by the two large front bedrooms. All rooms, situated at the four corners of the third level receive abundant natural light.

The motor carriage house at the southwestern corner property is a simple gabled structure facing east-west, with a row of street-facing doors with square 9-paned windows on each. The upstairs living space has a shed-roof dormer with 4/4 windows. The lower story is surfaced in stucco and the upper in shingles, in keeping with the appearance of the residence.

The construction of the Stettler House conforms closely with the standard construction methodology of Lawrence, being entirely of light wood frame on a full concrete cellar. Wall framing is of full dimensioned 2" x 4" studs at 16 inches. Floor framing is 3" x 10"s at 16 inches. Roof framing is 2" x 4"s at 16 inches with 1"x 8" spaced sheathing. Walls and ceiling are all lath and plaster finished. Original hardware is intact entirely throughout the house.



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### Lawrence and Holford Architects :

The Stettler House is significant as a noteworthy and well preserved example of one of the main architectural firms design work in the city of Portland in the first 40 years of this century. In 1912 the partnership of Ellis F. Lawrence and William G. Holford was formed. Lawrence and Holford first knew each other during their architectural studies at Massachusetts Institute of Technology. In succeeding years the firm expanded to include other noted architects such as Mr. Allyn and Bean. As the depression started, the firm once again became Lawrence and Holford.

#### Ellis F. Lawrence, 1879-1946

Lawrence was born and raised in Massachusetts and attended M.I.T. where he obtained a bachelor's and master's degrees in 1902. After a brief tenure with a Maine architectural firm he traveled in Europe for six months seeing the classical architectural forms he had studied at M.I.T. . In 1906, Lawrence traveled to San Francisco to open a architectural firm in the post earthquake rebuilding period. Lawrence took time from his journey to visit an old architect friend Mr. E. B. MacNaughton who had a new and active architectural firm in Portland, Oregon. Lawrence decided to stay on in Portland with the architectural firm of MacNaughton and Raymond. In about 1909 MacNaughton decided to drop out the architectural business and spend his time pursuing real estate, banking , finance and commercial development in Portland. Lawrence's relationship with MacNaughton continued over the years as MacNaughton referred many impressive clientele. At MacNaughton's departure from architecture, Lawrence opened his own firm.

Some of Lawrence's personal achievements include founding the School of Architecture and Allied Arts at the University of Oregon in 1914. He organized the school and adopted a non-competitive and in an informal setting for learning, which was new to the American architectural training system. This teaching philosophy was considered as rather progressive for that era, and today is still the basic teaching methodology at the University of Oregon School of Architecture. Nationally he was chosen as the American Institute of Architect's first Vice President and he served on numerous national competition juries such as the Victory Memorial in Honolulu as well as the Stock Exchange Building and the Bank of Italy in San Francisco, California. Between 1932 and 1934 he was elected as president of the Collegiate Schools of Architecture Association.

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Within Oregon He served on numerous boards and committees as local and state figures recognized his special abilities. Some of these positions include, state advisory architect to the Home Owners Loan Corporation; Northwest District Committee for the Public Works of Art project of the A. I. A. . Lawrence and partner Holford actively engaged in forming and organizing the Portland Architecture Club, Architectural League of the Pacific Coast as well as the Oregon Association of Building Construction. Lawrence also served on the City of Portland Planning Commission, Irvington Club, City Club and the Portland Art Association.

Lawrence lived in Irvington, a residential section of northeast Portland with his wife and three sons. While Dean of the University of Oregon School of Architecture he kept an active architectural practice going in Portland. He traveled two days a week to Eugene to the U. of O. and worked in Portland the remaining three days of the week. He passed away while in Eugene in 1946 at the age of 67.

### **William G. Holford, 1878 to 1970**

Holford was born and raised in Connecticut and was educated at the Western Academy. His advanced studies took him to M.I.T. where he like Lawrence received both a bachelor of Arts and master of Arts degree from M.I.T. . Holford also traveled in Europe and worked in significant architectural positions on the east coast prior to his coming to Oregon. Holford resided with his wife and three children in the Laurelhurst neighborhood in northeast Portland for many years. Later in his long life he moved to house in southern Portland known as Dunthorpe in a house designed by his firm. Holford was noted as an avid landscape gardener. Holford passed away at the age of 92 in 1970.

**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)  
Law

Period of Significance  
1914-1916

Significant Dates  
1916

Cultural Affiliation  
N/A

Significant Person  
Frank C. Stettler (1856-1935)

Architect/Builder  
Ellis F. Lawrence and William G. Holford

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

See continuation sheet

**9. Major Bibliographical References**

**Previous documentation on file (NPS):**

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

See continuation sheet

**Primary location of additional data:**

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

**Specify repository:** \_\_\_\_\_

**10. Geographical Data**

Acreeage of property approximately 0.18 acres Portland, Oregon-Washington 1:24000

**UTM References**

A 

1	0
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5	2	3	1	7	0
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5	0	4	1	6	3	0
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Zone      Easting      Northing

B 

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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 located in NW¼ Section 32, Township 1N, Range 1E, Willamette Meridian in Portland, Multnomah County, Oregon. It is identified as Tax Lot 17 of the Nob Hill Addition to Portland. Multnomah County Assessor's Map Ref. No. 2926.

See continuation sheet

**Boundary Justification**

The nominated area of approximately 0.18 acres is the entire urban tax lot associated with the house built on NW Lovejoy Street in Portland, Oregon, for Frank C. Stettler in 1914. The house and compatibly-styled automobile garage of 1916 are counted as the two contributing features of the property.

See continuation sheet

**11. Form Prepared By**

name/title Scot W. McLean with Gordon B. Dodds and Elizabeth Atly  
 organization N/A date June 25, 1989  
 street & number 2030 SW Main Street telephone (503) 227-4790  
 city or town Portland state Oregon zip code 97205

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### SUMMARY

The two and a half story stucco and cedar weatherboard-clad Arts and Crafts style house on Lovejoy Street opposite the Cornell Road junction in northwest Portland, Oregon, was designed by the firm of Lawrence and Holford and was built for local industrialist Frank C. Stettler in 1914. It meets National Register Criterion B for its association with Stettler, the challenger in a case involving Oregon's 1913 minimum wage law, which became the first such law in the nation to be reviewed by the Supreme Court of the United States. The Oregon Minimum Wage Law, was patterned after Massachusetts legislation of 1912.

Frank C. Stettler (1856-1935), a native of Ohio, arrived on the West Coast in 1889 as a salesman for a paper box company. Eventually, in 1902, he went into the box manufacturing business for himself in Portland. The momentum of the Progressive Movement in Oregon was in full force at this point, and social welfare reforms were the goal of many, most particularly Father Edwin Vincent O'Hara of the Oregon Consumers' League, whom Governor Os West appointed chairman of the State's new Industrial Welfare Commission in 1913. The Commission exercised its authority to regulate working hours for women and children. On the basis of Oregon reform laws and undercover investigation by the State Industrial Welfare Commission, Stettler was ordered to cut back the work day for his female employees from the statutory limit of ten hours to nine, to limit the work week to 52 hours, and to pay a minimum wage of \$8.64. The essence of Stettler's challenge to the new reform law was that the State had no authority to fix minimum wage rates for women or to delegate its legislative power to a commission.

Oregon reform law was upheld by the State Supreme Court in 1914 when the noted progressive attorney Louis Brandeis represented the State. Later in the same year, Stettler appealed the minimum wage case to the United States Supreme Court, which eventually handed down its opinion in 1916. In the interval, Brandeis had become ineligible to argue the State's case because he had been named to the supreme bench by President Woodrow Wilson. The Supreme Court's 4-4 tie vote did not strike down Oregon's statutory basis for setting the minimum wage, but neither was the constitutionality of the law decided by that action.

The significance of Stettler v. O'Hara was that it was the first case to bring the issue of the constitutionality of state minimum wage legislation before the high court. It remained for a future case (West Coast Hotel Company v. Parrish-1937) to afford the high court an opportunity to uphold the constitutionality of state minimum wage legislation. At that point the old notion that what went on in industry was the private concern of the industrialist was finally and conclusively overthrown.

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The box factory Stettler built at NE Oregon Street and Occidental Avenue, and which supported a work force of 150, was built in the course of these legal proceedings, in 1915. Neither the factory Stettler was operating when the State initiated its investigation, nor the factory of 1915 is standing today. The factory operating in 1913-1914 would be the primary site for commemoration of this significant case in constitutional law. However, because it no longer stands, Stettler's house, which he built and occupied through the momentous period, is the logical alternative.

Stettler's prominence in the Good Roads Movement is noteworthy. He was a founder and director of the Portland Automobile Club, the earliest advocacy organization of its kind in Oregon, and was a contributor to and promoter of road improvements throughout the metropolitan area.

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**Significance:** The Stettler House, a residential Portland property constructed in 1914, is significant in local and state history for its association with a distinguished citizen, Frank C. Stettler. The property is in excellent condition and is eligible for the National Register under criterion "B".

FRANK C. STETTLER (1856-1935), was a pioneer Portland paper box manufacturer and public figure. Born in Dayton, Ohio in 1856, he was a teacher, tailor, salesman and postal employee in Ohio. In 1889 he first came to the Pacific Coast as a salesman for a paper box company and in 1902 he went into business for himself in Portland. In 1915 he constructed a modern factory at the corner of NE Oregon Street and Occident Avenue. At the time of his greatest public attention, in the year 1916, his box business was a prosperous enterprise, with factories in Portland and Spokane and markets along the Pacific Coast and in the Mountain West. The firm manufactured cartons, paper boxes and labels (made in its lithography and color printing departments). The F. C. Stettler Manufacturing Company had 150 employees and payroll varying from \$150,000 to \$175,000 in 1916.

Frank Stettler's principal fame comes as a result of the Oregon Progressive Movement. This nationally-famous political phenomenon began in the late nineteenth century as a protest against corporate control of Oregon business and politics. The first results were constitutional amendments creating the initiative and referendum in 1902. Direct primary elections (1904); the recall of elected officials (1908); and women suffrage (1912) followed using these new political instruments, Oregon voters passed a host of social and economic legislation in the first two decades of the twentieth century. One of the first was a law mandating a maximum ten hour work day for women working in certain hazardous occupations. Its constitutionality challenged in court so the State of Oregon hired as its attorney to defend it the renowned progressive, Louis D. Brandeis of Massachusetts. Brandeis offered his services on a pro bono basis. When the case of Muller vs. Oregon came to the United States Supreme Court, Brandeis prepared an innovative legal brief. It contained only two pages of legal precedents, but over 100 pages of social and economic data from around the world to support the claim that long hours were hazardous to women's health. The use of such data drawn from the industrial world was unprecedented, and when the United States Supreme Court upheld the Oregon statute in 1908, both it and the "Brandeis-Brief" (as it was thereafter known) became famous.

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In 1913, the Oregon Legislature established an Industrial Welfare Commission not only to establish maximum hours for women but also set the minimum living wages. Edwin V. O'Hara was first chairman of the commission. He sent out employees to work incognito in factories to check observance of the regulations of the commission. One of them Caroline Gleason, worked in the Stettler factory and reported its working conditions to the commission. The commission ordered Stettler to reduce his female employees work day from ten to nine hours; to provide a forty-five minute lunch period; and to pay a minimum wage of \$8.64 a week for not more than fifty-four hours of work. Stettler appealed the ruling, arguing that the state had no right to interfere with the right of private contract by fixing minimum wage rates for women; that it could delegate its legislative power to a commission amounted to class legislation; and that the legislature had denied due process to its citizens by denying the right of appeal from the courts to the commission.

However, with Brandeis again representing the state, the Oregon Supreme Court upheld the law in 1914. Stettler appealed to the United States Supreme Court later in that same year. The state again employed Brandeis as its attorney. His oral argument was brilliant, one observer writing: "I have just heard Mr. Brandeis make one of the greatest arguments I have ever listened to. He spoke on the minimum wage cases in the Supreme Court, and the reception which he wrested from that citadel of the past was very moving and impressive to one who knows the Court." The Stettler case was enormously significant, for it brought before the high court for the first time the issue of the constitutionality of state minimum wage (as distinct from maximum hours) legislation. When the Supreme Court decided the case in 1916, Brandeis had been put on the court by President Wilson and was ineligible to vote on the Oregon case. Felix Frankfurter (later a Supreme Court justice) reargued the case for the state. The court refused to enjoin the Oregon law in a 4 - 4 vote, but did not decide its constitutionality. Finally in the case of *West Coast Hotel Company vs. Parrish* (1937) with the Supreme Court, Brandeis still a member, upheld the constitutionality of state minimum wage legislation, thus vindicating Brandeis arguments of two decades earlier.

The Oregon Progressive Movement became nationally famous through the state's innovative social and economic legislation which received its greatest publicity in the Supreme Court decisions in the Muller, Stettler, and Burtling (a case concerning maximum hours for men decided in 1917) cases. The "Brandeis Brief" was a innovation in American law. Frank Stettler, as a litigant in one of those epochal cases, contributed to an important development in American legal and social history. His house is the only physical remnant in Portland of those cases.



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Frank Stettler also contributed to Oregon history in other ways with E. Henry Wemme he was a founder of the Portland Automobile Club, the first organization dedicated to good roads in Oregon. He was a pioneer in the good roads movement that was dedicated to establishing hard surfaced roads in the state for transportation and recreational interests. He contributed personal funds -and raised other moneys- for building of roads, especially the Base Line, Linnton, and Macadam roads and the road from Tigard to Rex. He was a director of the Portland Automobile Club and of its successor, the Oregon State Motor Association Club . He raised money for the O.M.A. (A.A.A.) and was voted a life member of the organization. He served as its treasurer from 1916 to 1935. He lobbied in Salem for state appropriations for highways. Stettler also served his community as a member of the Portland Chamber of Commerce; as a director of the Waverly Baby Home; and as a director and vice-president of Hahnemann Hospital.

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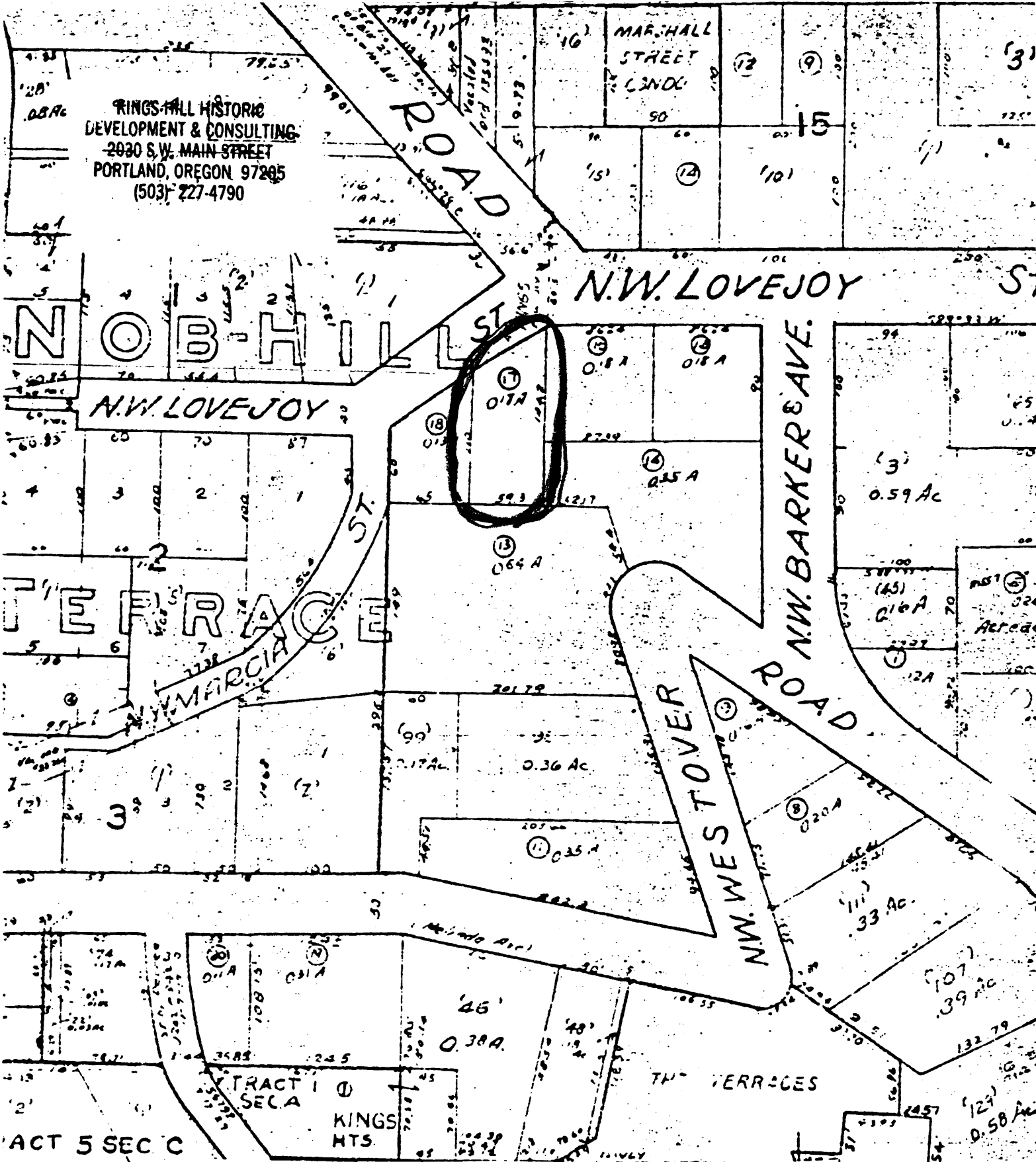
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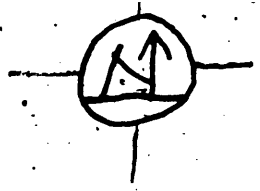


RINGS HILL HISTORIC  
DEVELOPMENT & CONSULTING  
2030 S.W. MAIN STREET  
PORTLAND, OREGON 97205  
(503) 227-4790

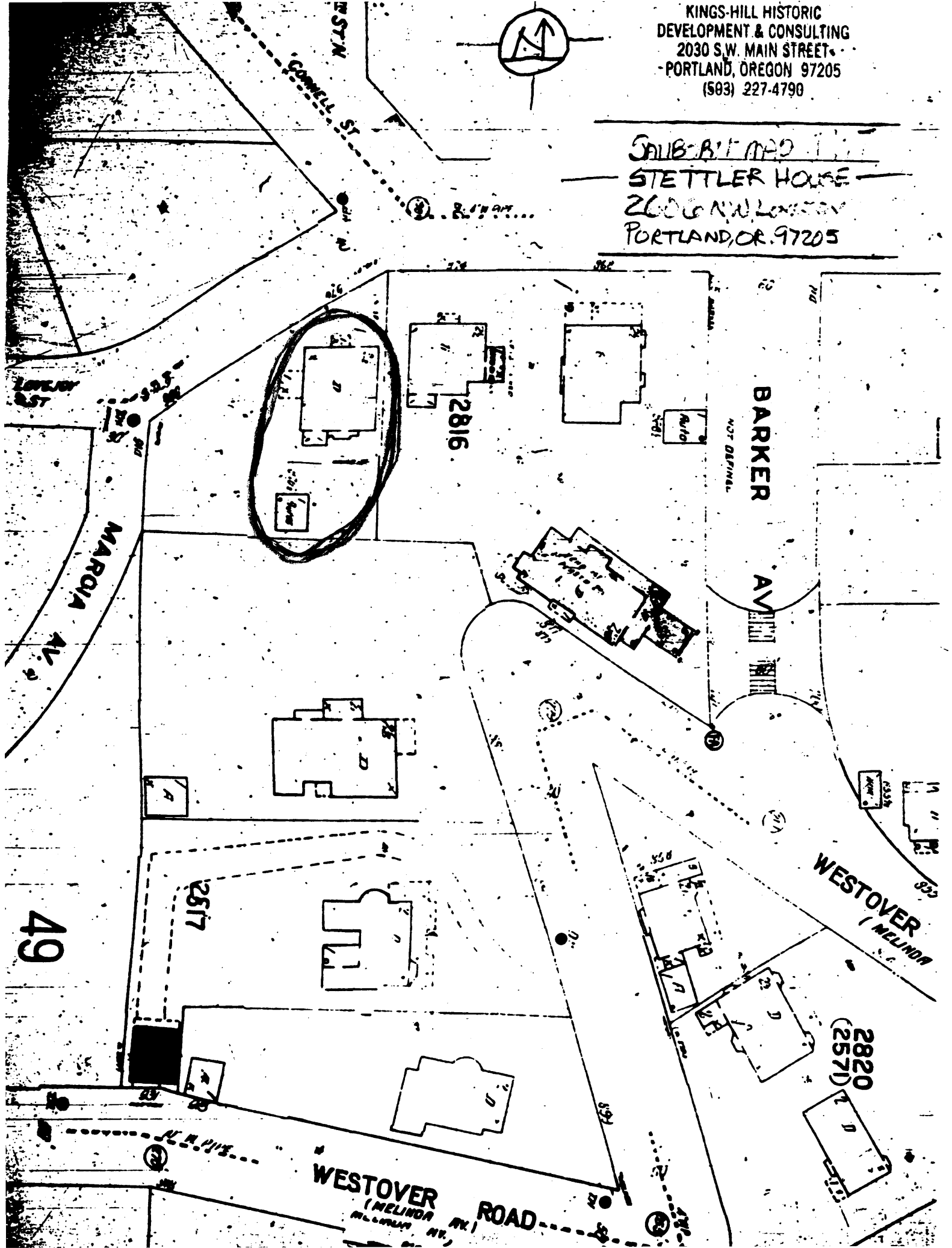
**2606 N.W. Lovejoy Street Portland, Oregon 97210.**  
**Description: Section 32 1N 1E, T1N 7; 0.17 Acre**

Multnomah County Tax Account #R-94132-0170  
Map: Quarter Section Map- 2926  
Square Footage of House Recorded per Assessor: 4,684 Sq.Ft.  
Zoning: R-7.

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~~SALUBRITAD~~  
STETTLER HOUSE  
2600 N.W. LEXINGTON  
PORTLAND, OR 97205



49

2816

2517

2820  
(2571)

BARKER AVENUE

WESTOVER (MELINDA)

WESTOVER ROAD (MELINDA AV.)

MARCIA AV.

LOWERY ST

CORNELL ST

EST. N.

NOT DEFINED

AUTO

APR 1955

897

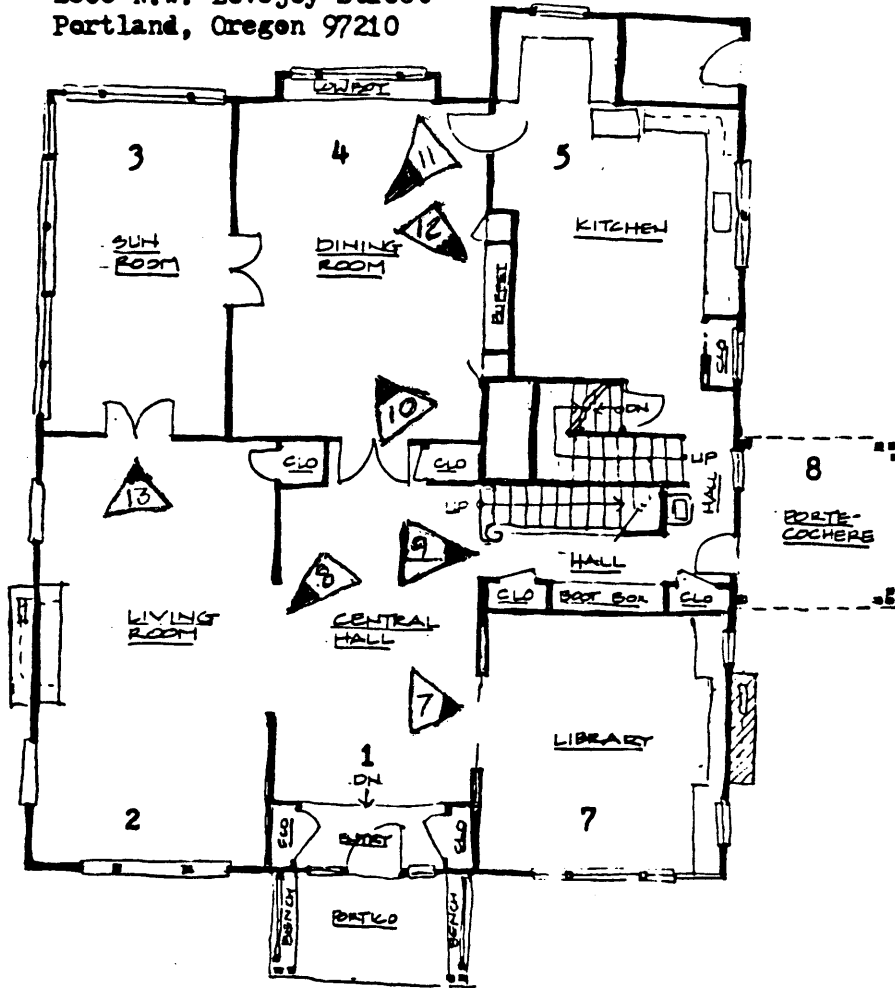
470

511 N. H. ST.

211 N. H. ST.



The Frank C. Stettler House  
 2606 N.W. Lovejoy Street  
 Portland, Oregon 97210



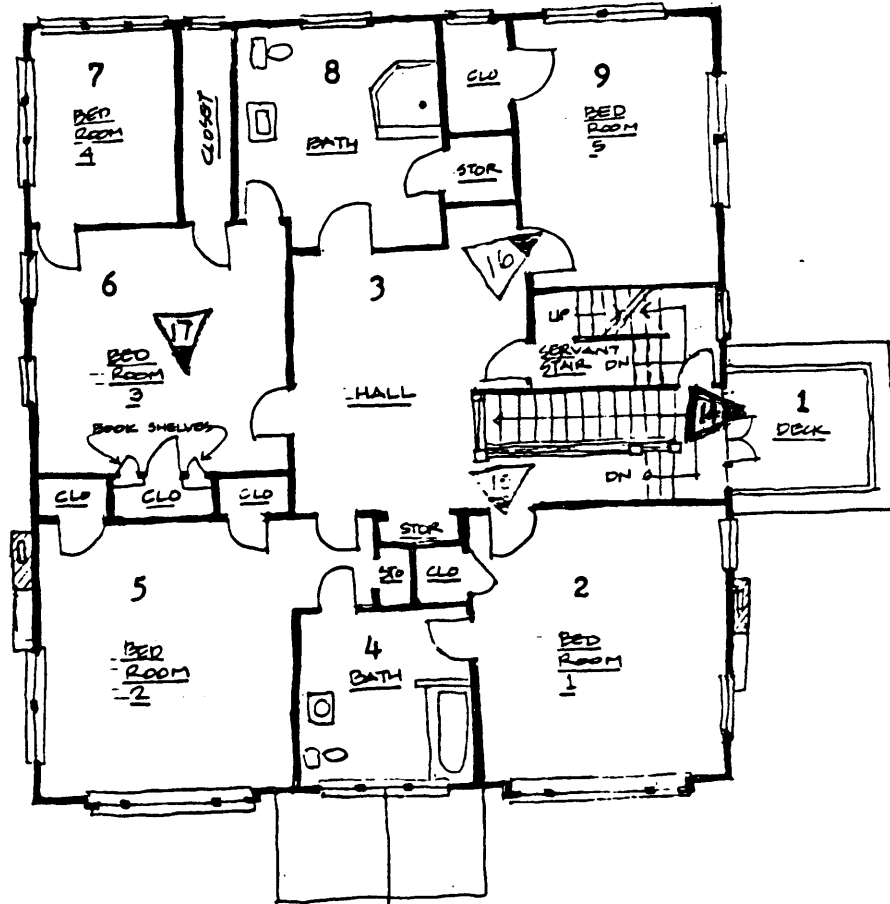
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 NO SCALE



--A--

- 1.) 10' x 24'
- 2.) 15' x 24'
- 3.) 9' x 5.5'
- 4.) 17.5' x 14.5'
- 5.) 14' x 17'
- 6.) 14' x 7.5'
- 7.) 12.5' x 16'
- 8.) 12' x 13'

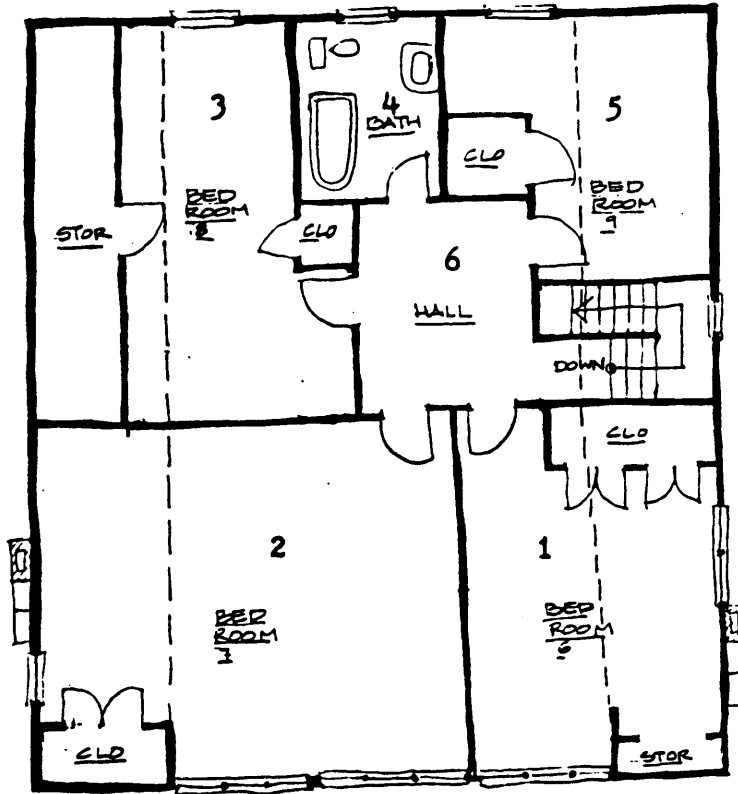
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SECOND STORY PLAN  
 NO SCALE

- B--
- 1.) } 9.5' x 8.5'
  - 2.) } 18.5' x 13.5'
  - 3.) } 8' x 18'
  - 4.) } 9' x 7'
  - 5.) } 9' x 7'
  - 6.) } 16' x 17'
  - 7.) } 15' x 14'
  - 8.) } 8' x 9'
  - 9.) } 14' x 13'

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THIRD (ATTIC) STORY PLAN  
NO SCALE

- C--
- 1.) 19' x 14'
  - 2.) 22' x 23'
  - 3.) 12' x 20'
  - 4.) 6' x 9'
  - 5.) 12' x 14'
  - 6.) 6' x 11'

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