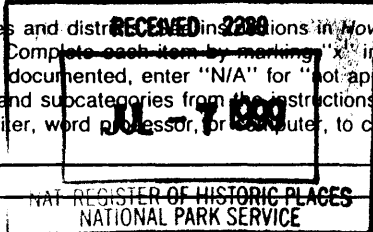


United States Department of the Interior
National Park Service

744

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. **RECEIVED 2000**
JUL - 7 1999
to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.



1. Name of Property

historic name Crum, Virgil and Beulah, House

other names/site number _____

2. Location

street & number 4438 N.E. Alameda St.

N/A not for publication

city or town Portland

N/A vicinity

state Oregon

code OR

county Multnomah

code 051

zip code 97213

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 X meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide X locally. (X See continuation sheet for additional comments.)

James Hamrick

Deputy SHPO

June 25, 1999

Signature of certifying official/Title

Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain.) _____

Wilson H. Beall

Signature of the Keeper

Date of Action

8-5-99

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National Register of Historic Places Continuation Sheet

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Crum, Virgil & Beulah, House, Portland, Multnomah County, Oregon

CRUM, VIRGIL AND BEULAH, HOUSE (1926)

4438 NE Alameda St

Portland, Multnomah County, Oregon

COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE:

The Virgil and Beulah Crum house was built in 1926 in what was known as Rose City Park. This area of Portland was platted in 1907 two years after the Lewis & Clark Exposition which sparked a building boom in east Portland. The Crums built this house in 1926 for \$40,000. Walter G. Moore was the contractor and Leigh L. Dougan was the architect (who designed the Monastery at the Sanctuary of our Sorrowful Mother near Rocky Butte and the Elk's Temple downtown). Dougan was born in Indiana in 1883 and received his architectural training at Armour Institute of Technology in Chicago. He worked as an office boy for Frank Lloyd Wright and Louis Sullivan. He moved to Portland in 1911 where he worked with Aaron Gould and A.E. Doyle, going into partnership with Chester Houghtaling in 1915-25, having his own practice until 1946 when he formed a new partnership known as Dougan, Heims, and Caine. He was known for his ability to draw upon the Classical styles and adapt them for modern use.

Virgil Crum was born in Illinois in 1884 and received a law degree from the University of Chicago. He was admitted to the Oregon Bar in 1908 and became known as one of the leading lawyers in the area specializing in titles, real estate and corporate law with the firm of Crum, Murdoch and Dusenbery. He was also involved with several financial institutions. He and Beulah Gregory, born in Indiana in 1883, were married in 1911. They lived here until May 1939 when they were separated and Virgil moved out and the divorce finalized in 1943. They did not have any children and Beulah continued to live here alone until her death in 1951. Virgil died in 1958. Dr. William and Katherine Dougherty bought the house in 1951 and they and their children lived here until 1993.

This house is significant for its architecture and as one of the few residences designed by Leigh L. Dougan, a local architect best known for his work in the partnership of Houghtaling and Dougan. The Historic Period Style house is designed Gothic and French Renaissance features. The Gothic influence is seen mostly in the pointed arch windows. The bargeboard and finial in the gable end surmounting the entrance is reminiscent of the Gothic Revival style of the late 1800s. The primary French Renaissance feature is the steeply pitched hipped roof and massing. The unique copper canopy with iron brackets covering the front entrance and small roof dormer provide a French stylistic flavor to the house. Both styles are known for their use of masonry, asymmetrical plans, and multi-light windows. The smooth ashlar stone is used to accent the window and door openings with segmental arches with voussoirs on the lower level, and stone lintels on the upper level. The granite is laid in a random pattern. Portions of the sides and rear of the house are painted, wide cedar siding. Many of the windows are casement style with flat leaded

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Crum, Virgil & Beulah, House, Portland, Multnomah County, Oregon

diamond shaped lights, with stained glass windows used as accents. The front door is of quarter-sawn darkened white oak with a flat leaded glass window of quatrefoil design. The door is flanked by sidelights of flat leaded diamond panes.

The interior incorporates segmental arched openings, oak wainscoting, French doors, Tudor style fireplace, tile flooring, hardwood floors, original woodwork, fixtures and hardware. The long narrow entrance hall leads to the rear of the house where the living room is located. One of the most unique features of the house is its layout. Traditionally living rooms are at the front of the house. However, upon entering the Crum house, the kitchen is immediately to the side and the living room is at the end of a long hallway. The placement of the living room at the rear of the house was to better take advantage of the views. In the middle of the house, off to the side of the entrance hall, is a winding staircase and a sun room on one side and the dining room on the other side. The library is on the left or south side of the entrance, with the kitchen on the right (north side of the house). There are four bedrooms, two baths, a dressing room and a sleeping porch on the second level. The lower level houses the utility rooms, game room and maid's quarters.

The Crum house incorporates unique architectural features and design, retains its integrity, and contributes to the historic qualities of the area of Portland. It is significant as a unique example of a Period Revival style house, and unique as one of only a few remaining examples of residential architecture designed by Leigh L. Dougan.

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

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

N/A

Number of contributing resources previously listed
in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic/Single dwelling

Current Functions
(Enter categories from instructions)

Domestic/Single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals

(Historical period styles of the 20th
Century-Gothic)

Materials
(Enter categories from instructions)

foundation Concrete

walls Stone, granite

Wood, clapboard

roof Asphalt

other Chimney, stone

Entrance canopy, Copper

Narrative Description

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

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Crum, Virgil and Beulah, House

Multnomah County, Oregon

7. HISTORY OF THE PROPERTY

The Virgil and Beulah Crum House is in what was once Rose City Park. The land claim of Joseph Backenstos became a large part of what was known as Rose City Park. His patent of 402.51 acres was assigned to his widow by President Andrew Johnson in 1866. It lay roughly between 37th and 62nd Streets, and Fremont Street and Sullivan's Gulch. Early maps, around 1890, refer to it as the Cook Tract. (1) Appendix D shows a map of Rose City Park in 1907. (2) The Crum House is in the center of this map. The first plat of the 1,019 acre Rose City Park subdivision was recorded on March 8, 1907. (3) Within Rose City Park are multiple subdivisions including the Beaumont subdivision, where the Crum House is located, which was recorded in 1907. (4) This was two years after the 1905 Lewis and Clark Exposition. The Exposition boom made Portland into an "east-side" city. For a decade, virtually all the new housing was built on the east side. (5) The Sanborn map of 1909 shows very few houses in the immediate area of the Crum House. (6) & (Appendix E)

Early in the century, Hartman and Thompson, "Bankers" of Portland promoted Rose City Park as "Portland's most beautiful and scenic suburb". A promotional brochure detailed Rose City Park's features: Bull Run water, electric car service, telephone connections, electric lights, fifteen minutes to the business district, and "magnificent scenery". It described Alameda Street: "The Alameda, an 80 ft. boulevard, part of Portland's system of city drives, is one of the most magnificent in the United States...a different view is obtained at every step." (7) Expansion and development of Rose City Park was slow due to geographical barriers and unimproved local streets. Commercial growth along Sandy Blvd. was spurred when it was paved in 1912.

The construction of Grant High School on 36th, the Hollywood Theater on Sandy at 41st, (both which opened in 1926) and the Steigerwald's Milk Bottle building in 1925 spurred the growth of the Hollywood District immediately south of the Crum House. (8) It was during this period of growth in the area that Lot 4 of Block 21 of the Beaumont division on The Alameda was sold by the County of Multnomah to Virgil Crum on July 15, 1926 for the sum of \$2,930. (Appendix F)

Virgil Crum and his wife, Beulah G., built the present house on this lot (the address in 1926 was 1252 The Alameda) for the sum of \$40,000. (Appendix G) Walter G. Moore was the contractor. The architect was local architect, Leigh L. Dougan, best known for his and Houghtaling's Elk's Temple in downtown Portland and the architect for the nearby Monastery at the Sanctuary of our Sorrowful Mother near Rocky Butte in Northeast Portland. The original plumbing permit shows the outline of the house and garage and schematic plumbing plan. (Appendix H). The construction of the house began in the summer of 1926 and was completed in Spring of 1927 when the Crums moved in. The Portland City Directory of 1926 shows that the Crums had lived nearby at 422 E. 46th N. (9)

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Crum, Virgil and Beulah, House

Multnomah County, Oregon

Virgil Crum was born in La Harpe, Illinois in 1884 and took his law degree at the University of Chicago Law School. He was admitted to the Oregon Bar in 1908. (10) In 1911 Virgil Crum was married to Beulah Gregory. Beulah Gregory was born in Zionsville, Indiana in March 1883. (11) During the late 20's Virgil Crum was considered one of the leading lawyers of the area. With the firm of Crum, Murdoch, and Dusenbery, (12) he specialized in titles, real estate, and corporate law. He was also actively involved with a number of prominent local business and financial institutions including the Continental Securities Company, which he was one of the organizers, a director of the Portland Trust and Savings Bank, and a director and vice president of the Park Rose State Bank. (13) He was also actively involved in the Friendship Masonic Lodge on 57th and Alameda. At a July 4th, 1927 dedication of the George Washington statue in front of the Masonic Lodge, Virgil Crum presented the plot of ground where the statue is sited to the city on behalf of the trustees of the Friendship Masonic Home Association. (14)

Virgil and Beulah lived in the house together until May of 1939 when they were separated and Virgil chose to no longer live in the house. Their divorce was finalized in September of 1943. The Crums did not have any children. Beulah continued to live in the house until her death in 1951. (15) Virgil Crum died seven years later in 1958. (16) & (Appendix I) During the ownership of the house by the Crums there were no significant alternations or additions to the house. Because the Crum House is significant under National Criteria C in the area of architecture, a detailed description of the architecture and historic/current condition of the house is found in Section 8, The Statement of Significance.

The house was sold to Dr. William and Katherine Dougherty in 1951. The Doughertys and their children lived in the house until 1993. During this period there also were no significant alterations to the house other than a kitchen update, changing the roof material from cedar to asphalt, and changing the sliding garage paneled doors to one overhead double garage door. The Crum House was then briefly owned by Sigmund Neufeld and was purchased by Allan Brabo and Landon Lane in 1996.

The present owners of the Virgil and Beulah Crum House are Allan Brabo and Landon Lane who seek nomination of the house for the National Register of Historic Places, and who are in the process of restoring the house to its original condition.

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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1926

Significant Dates

1926

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Leigh L. Dougan, Architect

Walter G. Moore, Contractor

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

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

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 # _____

Primary location of additional data:

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

Name of repository:

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National Park Service

National Register of Historic Places Continuation Sheet

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Crum, Virgil and Beulah, House

Multnomah County, Oregon

8. SIGNIFICANCE

The Virgil and Beulah Crum House at 4438 Northeast Alameda Street is significant under National Criteria C in the area of architecture. This house is one of the few residences designed by Leigh L. Dougan, a local architect best known for his work in the partnership of Houghtaling and Dougan. Together with Houghtaling and working solo, Dougan is responsible for several significant buildings including the Elk's Temple and Medical Arts Building in downtown Portland, Oregon and the First National Bank in Salem, Oregon.

The architecture of the Virgil and Beulah Crum House draws upon elements of Gothic Revival and Tudor styles. The Architectural Classification is of the Late 19th and 20th Century Revivals and the Historic Period styles of the 20th Century-Gothic. The Medieval influence clearly dominates the Crum House as evidenced through the large scale, two to three story asymmetrical front facade with steeply pitched roofs, both hipped and front gabled, sheltering an attic with hipped dormer windows. A concave roof projects from the primary hipped roof covering a glazed sleeping porch that rests on a parapeted garage. The semi-detached garage is separated from the house by means of a breezeway exterior stair.

EXTERIOR

Sharing the tendency of Gothic Revival houses of the early Nineteenth Century, the prominent central stone gable directs the eye skyward. The steeply pitched hip roof acts as a backdrop to the centered steep gable topped with a finial placed above the pendant and boss, fitted at its apex. The wooden decorative bargeboards, a characteristic element found on Gothic Revival houses contrasts that of the larger, simple clapboard front gable that forms the asymmetrical facade. The dominate stone internal chimney penetrates the steep hipped roof, ascending to the sky. (17) & (Appendix J)

The stone ashlar walls, constructed of accurately cut and jointed blocks of stone are the predominant exterior wall material. The exterior of the Crum House is patterned in squared rubblework. The flat cut, tooled finished granite stone is jointed with random width ribbon pointing.

Stone sills and lintels with key stone or cut tapering stones accentuate the fenestration of the doors and windows. Stone mullions divide the sun room and dining room windows. Stone buttressed walls and corners of the same breadth and thickness from the ground to the top stand out boldly, terminated with a plain slope dying into the wall.

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Crum, Virgil and Beulah, House

Multnomah County, Oregon

Although the stone ashlar walls dominate the exterior of the house, portions of the side and back upper story is of painted, wide cedar clapboard siding with a concave sloped base meeting the stone lower stories. Other materials were commonly used on upper stories of Tudor houses. (18) The exterior house material at the breezeway is also void of the stone ashlar walls.

The restored exterior clapboard sided walls, door and window casings, window sashes, wood lintels with chamfered details at upper story windows that meet the eaves are of a color palate typical of Gothic Revival houses; muted, natural earth hues in the browns and grays, complementing the warm gray stone color. (19)

The signature doors and windows are of the Gothic pointed arch or lancet arch and segmental arched. The secondary windows are flat arched. A single story bay window with a flat roof and castellations adorns the front facade. Many of the windows are casement style with flat leaded diamond shaped panes. Round leaded stained glass insets accent the leaded windows, often depicting heraldic symbols. The colored glass, both pot colors-strong even color throughout or pale tones are occasionally punctuated with colored glass jewels-circular pieces of glass set within quarries. (20)

In their gardens as in their buildings, Gothicists opted for a naturalistic and picturesque approach. (21) The property slopes down from the front of the house to the back, responding to the natural geology of the Alameda Ridge. The exposed lower level of the house adds to the impending dominance of the house on the ridge overlooking the city of Portland. An open front yard shares space and views with those that pass. A meandering flat cut stone walkway leads you to the semicircular stone entrance step of the house, the foot of the central stone front gable.

The entrance to the house is the dominant feature within the central front gable and is covered by a canopy with a steep, hipped, concave roof with a fascia molding capped with castellations over a lower drip mold detailing. The copper canopy is supported by hand crafted iron brackets depicting a greyhound and gazelle in a dynamic hunt, contained within the sweeping curve of the outer most iron support that meets the canopy edge.

Covered by the entrance canopy, recessed within a tapered stone segmental arch, the segmental arched batten door is of joined tongue and groove hardwood boards with both edges chamfered to form a V-joint. The quarter sawn darkened White Oak door adorns a flat leaded glass circular window with a quatrefoil design. The door is flanked by flat leaded, diamond shaped window paned sidelights.

Above the canopy and within the central front gable are two Gothic pointed arched center pivot windows. They, too, are flat leaded diamond shaped panes adorned with circular stained glass designs.

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Crum, Virgil and Beulah, House

Multnomah County, Oregon

The Gothic arched windows are framed by restored collection heads, embellished with the Crum monogram above a symbolic bird and flanked by a pair of pine cones that feed the replica copper down spouts attached with replica heavy copper mounting straps.

Within the central stone front gable lies the punctuation to the Gothic inspired entrance of the Crum House, a circular window in the recess of the stone depicting a clover-like foil of four lobes, a quatrefoil window. (22) & (Appendix K)

INTERIOR - MAIN FLOOR

The front door opens to an entrance hall that is axial to the organizational plan of the Crum House. The entrance hall is the main artery to the primary public rooms in the house, which due to the careful consideration of the architect, Leigh L. Dougan, take the fullest advantage of the North, South, East and West orientations as well as the city view of Portland. The organization of the house is simple, in that it is predominantly a rectangular plan with one major inset (excluding the main level garage and second floor sleeping porch), allowing the main floor living room, second floor master bedroom and lower level game room South, West and North orientation views. (Appendix B & C)

The entrance hall vestibule is marked by a repeating segmental arch reflecting the door and sidelight segmental arch of the exterior. The flooring is of irregular size and shaped square quarry tile with a lined border of contrasting smaller glazed tile. The field tile has symmetrically inset quarry tile with glazed symbolic designs, such as a dragon. The main entrance hall is signified by the single step up to the hardwood, tongue and groove strip flooring, of quarter sawn darkened White Oak, currently under carpet.

The winding geometrical staircase to the second floor private rooms is located at the left center of the main entrance hall and is not the dominant interior design feature, reflecting the influence of the Gothic revival period by means of it being less prominently located and less elaborately executed than in earlier days. (23) The scroll end bottom step and radiating tapered steps are hardwood; quarter sawn darkened White Oak, and are also currently under carpet. The balustrade of simple wrought iron accentuates the continuous curving structure forming the open well staircase.

The main entrance hall has a wainscoting of quarter sawn darkened White Oak. The design deliberately plain, meets the minimal door casings that surround the bolection molded, two panel quarter sawn darkened White Oak doors, typical of the main floor. Original lantern style light fixtures grace the main hall.

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Crum, Virgil and Beulah, House

Multnomah County, Oregon

The entrance hall is axial to a primary entrance of French doors with flat leaded rectangular panes to the living room, which is situated to the west, toward the city view, with southern exposure and access to a tiled terrace by means of a pair of French doors and sidelights under one segmental arched opening. The room views are captured by the symmetrical, large scale fixed windows flanked by double hung windows also under the characteristic segmental arch. A Tudor style, quarter sawn darkened White Oak, paneled fireplace is the architectural focal point of the living room. Dramatizing the height of the room and dominate in its proportion, the mortise and tenon framework contrasts the polished coral colored marble face with a Tudor arched fireplace opening. The marble face is highlighted by the wood mantelpiece of fluted pilaster jambs, a molded frieze abutting the pilaster capitals which nest the craved straps that cradle the mantelshef. The mantelpiece rests on a inlaid hearth of matching polished coral colored marble the width of the paneled fireplace. The original tooled finish brass firescreen with hinged doors is adorned with characteristic dragon heads of the medieval styles and flattened decorative scrolls. The firebox back and splayed sides are of herringbone coursework that is flush jointed. The wood paneled fireplace complements the warmth of the hardwood floor; quarter sawn darkened White Oak. The stepped baseboard of quarter sawn darkened White Oak, reflects the stepped picture rail molding surrounding the ceiling. Two original ceiling light fixtures provide ambient room light. The decorative scroll work of the circular shades with gold colored mica is back lit by center mounted, side stemmed round lights. A decorative scroll work wheel conceals the pendant mount. Accent wall sconces flank the segmental arched openings of the living room. The sconces, original to the house, are double stemmed, candle flamed tipped lights mounted on a cast decorative mounting plate with a castellated crown top.

The living room opens to the dining room, by means of a set of French doors with flat leaded rectangular panes mirroring the primary entrance of French doors to the living room from the main hall. Each set of doors is symmetrical to the fireplace, and as the entrance hall doorway is axial to a segmental arched window of the living room, so is the dining room set of doors to a symmetrically placed segmental arched window also of the living room, affording West views from the dining room. The dining room can be accessed from the entrance hall by means of a single two panel quarter sawn darkened White Oak door. The doorway is on axis to the entrance hall curved staircase and the dining room fixed center window flanked by double hung windows affording a North view. At the center point of the room hangs an original, large scale octagonal light fixture. The decorative scroll work with top and bottom fleur-de-lis like castellations is back lit by a soft variegated gold colored mica. Centered below the shade is a tear drop, shaped of four curved leaves, enclosing an electrical outlet. The dining room hardwood floor is of quarter sawn darkened White Oak, and like all of the primary public rooms in the house has a stepped baseboard of quarter sawn darkened White Oak and a stepped picture rail molding surrounding the ceiling.

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Crum, Virgil and Beulah, House

Multnomah County, Oregon

The kitchen, located in the front Northeast corner of the house, is accessed from the dining room as well as the main hall. The kitchen's current condition reflects an update that occurred in the early 50's. All original doorways, window openings and windows were retained. The single story, front facade, bay window with a flat roof and castellations relates to the kitchen. The kitchen will be restored in the near future to reflect the period of the house as well as style.

The library is located in the front Southeast corner of the house, with the primary entrance to the room from the main hall. The hardwood floor of quarter sawn darkened White Oak, is currently under carpet. The library is symmetrical in its organizational plan with cross axes relating to the primary entrance of the room and the segmental arched fixed window with casement sidelights to the South as well as the matched pair window to the East aligning to the fireplace and circular, half domed niche above. The segmental arched recess of the entrance door from the main hall is flanked with symmetrical segmental arched alcoves housing built in half height bookcases with doors of flat leaded rectangular glass panes with random placed round leaded stained glass insets, often depicting heraldic symbols. Opposite, flanking the already noted window, are symmetrical segmental arched alcoves housing book shelves. The fireplace, designed for an electric fire, is asymmetrically faced with squared rubblework of polished ocher colored marble. The copper 'firebox' rests on a raised chamfered edged hearth of matching polished ocher colored marble. A hand cut, tooled finish shield medallion, depicting an oil lamp with flame under the gesture of a hand, is centered above the chamfered Tudor arched opening. The niche above the fireplace, with its now missing carved corbel at the base is a classical element found in many of Leigh L. Dougan's projects, such as the Studio Building with its many circular, half domed niches devoted to the busts of noteworthy composers. This focal element is flanked by two sets of segmental arched French doors with flat leaded rectangular panes, again with random placed round leaded stained glass insets, often depicting heraldic symbols. Behind one set of doors is a full height bookcase, the other the primary entrance to the southwest facing sun room.

The sun room is characteristic to the Gothic period by means of the two Gothic pointed arched doors, one fixed and one operable, affording west oriented views of the city. The Gothic pointed arched door accesses the same tiled terrace as the living room. The expansive South facing segmental arched, three vertical bay, six unit sun room window springs from the floor, creating a wall of patterned light, as it filters through the primary, flat leaded rectangular panes with the hallmark random placed round leaded stained glass insets, many depicting heraldic symbols of medieval style. The sun room also has an entrance from a secondary hall under the curved staircase of the main hall through a segmental arched opening.

The secondary hall also provides access to a restored powder room, of tiled wainscot walls and floor. The glazed ceramic tiles, many crazed, are of slight irregular size and shape, with non precise, wide, off white grout lines. The wall tile is predominately square accented by the large scale hexagonal floor tile.

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Crum, Virgil and Beulah, House

Multnomah County, Oregon

The textured appearance of the tile is that of a slight uneven, regular pattern. The color of the tiled powder room is in simple terms, monochromatic. The yellow hue varies from the wall tile to that of the floor. The soft yellow wall tile is punctuated with a contrasting black tile trim cap, top border, base border and base. Period lighting, a wall mounted, wide edge banded porcelain sink with separate cross handled faucets complete the room. A single, casement style window of quarter sawn darkened White Oak matches the two panel quarter sawn darkened White Oak door.

INTERIOR - SECOND FLOOR

By means of the main hall, the second floor private rooms are accessed from the upper hall served by the winding geometrical staircase. The second floor landing adorns a natural and artificial illuminated window well, the interior window of flat leaded rectangular panes with a centered, round leaded stained glass inset depicting a shield heraldic symbol. The West facing exterior Gothic pointed arched window is of flat leaded diamond shaped panes accented with a circular stained glass design of the setting sun. The upper hall wraps the open well created by the curving staircase and is trimmed with the continuous staircase balustrade of simple wrought iron. The hardwood, tongue and groove strip flooring, of quarter sawn darkened White Oak is currently under carpet. Reflecting the transition from the public rooms of the house to those that are private, the woodwork; base molding, picture railings, door casings and doors, window casings and windows are of the then common, red gumwood, not of the quarter sawn darkened White Oak woodwork typical of the first floor. The upper hall is accented with an original center pendant light fixture, matching in detail the lantern style light fixtures of the main hall. An upper hall wall is embellished with an original, single stemmed wall sconce of hammered bronze, adorned with a candle flamed tipped light.

The upper hall provides access to four bedrooms; one of which is the master bedroom with separate dressing room, bathroom with separate porcelain tub and tiled shower with Tudor arched opening, and sleeping porch. The hall allows access to the two other bedroom bathrooms. The hall also supports the entrance door to a walk up attic stair.

The two restored bathrooms, also accessed from the bedrooms, are located in the front East face of the house. Like that of the main floor powder room, they are of tiled wainscot walls and floors. The glazed ceramic tiles are also of slight irregular size and shape, with non precise, wide, off white grout lines. The wall tile is predominately square accented by the large scale hexagonal floor tile. The textured appearance of the tile is that of a slight uneven, regular pattern. The colors of the tile in each bathroom is also monochromatic. One bathroom is of a bold turquoise hue that varies slightly from the wall tile to that of the floor. The other bathroom is of a soft gray hue that varies slightly from that of its floor. The turquoise wall tile is accented with an embossed five petal flower with lavender background used as a top border tile and a base border tile, lavender in color. The gray wall tile is accented with an embossed

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flower and flower bud on a wood-like vine with a blue background edged in black, top border tile and a base border tile, blue in color. Period lighting, wide edge banded porcelain pedestal sinks with porcelain cross handled faucets complete the room. The bathrooms feature a porcelain tub and tiled shower with Tudor arched opening respectively. A Gothic pointed arched center pivot window graces each bathroom. The windows are those above the exterior entrance canopy within the central stone front gable of the Crum House. They are of flat leaded diamond shaped panes adorned with circular stained glass designs, one depicting a sailing ship, the other a snow covered peaked mountain.

INTERIOR - LOWER LEVEL

Enclosed directly underneath the main floor winding geometrical staircase, accessed by the secondary hall through the segmental arched opening from the main hall is a stair to the lower level. The lower level hall provides access to a game room with an exterior door to a covered terrace and a polished granite stone faced fireplace, a maid's quarters with a bathroom and a kitchen, and the utility and storage rooms of the house. (Appendix C)

LEIGH L. DOUGAN, ARCHITECT

Leigh L. Dougan was born in Princeton, Indiana on July 28, 1883, the son of Albert F. and Martha (Washington) Dougan, the latter a lineal descendant of George Washington. (24) At age 15, Dougan ran away from his Princeton home because he did not want to take over the family farming and food brokerage business as his father wished. Dougan obtained an architectural education at the Armour Institute of Technology in Chicago. (25) To support his training he worked as an office boy for Frank Lloyd Wright and Louis Sullivan. (26) At the end of his junior year, he withdrew from Armour to obtain practical experience in his profession and worked two and a half years at the office of J.J. Glandfield in Tulsa, Oklahoma. (27)

In 1911, Dougan moved to Portland where after a short stint with Aaron Gould and A.E. Doyle in 1911, he opened his own office in 1914. A year later he entered into a partnership with Chester A. Houghtaling to form Houghtaling and Dougan. He worked with Mr. Houghtaling until 1925 when he began his own practice. In 1946, he formed a new partnership with Bernard A. Heims and Morton Caine; Dougan, Heims, and Caine. (28)

Gideon Bosker and Lena Lencek, authors of Frozen Music, describe Dougan's achievements "With this string of collaborators and on his own, Dougan would embellish the city with several precious, idiosyncratic edifices that reflected a broad stylistic palate." (29) Professionally, he was known for his authoritative scholarship, which enabled him to draw at will upon the classical styles, for his originality in

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adapting them to modern usage, and for his skill in both large design and ornamentation. (30) The Virgil and Beulah Crum House is a prime example of his mastery.

The firm of Houghtaling and Dougan designed a number of Portland's well known buildings including the National Registry property the Elks Temple (1920) (31) & (Appendix L), Washington High School (1923), the Hunt Transfer Company Warehouse (1925), and the Medical Arts Building (1926). The practice also designed a number of buildings outside of Portland including the National Registry property, the Marshfield Hotel in Coos Bay, Oregon (1925). (32) Houghtaling functioned primarily as the engineer for the firm and Dougan was the designer.

The National Registry property, the First National Bank (1926) in Salem, Oregon was one of Dougan's first major projects as a solo practitioner (33). This was followed by the Monastery at the Sanctuary of the Sorrowful Mother (1926) in Northeast Portland and the Studio Building (1927) in downtown Portland, with its adjoining Guild Theater. It was during this period that Dougan was commissioned to design the residence for Virgil and Beulah Crum at 4438 Northeast Alameda Street (1926). After this, Dougan designed the Medical Dental Building (1928) in downtown Portland which would exhibit a number of Art Deco characteristics that would play an increasingly important role in Dougan's later work. (34) Dougan's other major architectural projects include the Eastern Outfitting Company (1929) in Portland (since razed), the Lafayette Apartments (1930) in Portland, and the Oswego Grade School Building.

With the firm of Dougan, Heims, and Caine, notable designs include the remodeling scheme for Portland's Zell Brothers Jewelers (1949), the State Office Building (1951) in Salem, Oregon, and the Park Plaza Apartments in Portland (1951). (35)

Dougan was also well known as an artist in oils and watercolors and illustrated a weekly series in The Oregonian during the 1930's on Pacific Coast wildlife. (36) Dougan retired from the firm of Dougan, Heims, and Caine when he was in his 80's in 1965 and lived in California until his death at 100 on October 9, 1983. (37) & (Appendix M)

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9. BIBLIOGRAPHY

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- (2) Rose City Park Neighborhood History Book, p. 8.
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- (11) Ibid.
- (12) Polk's Portland City Directory. 1926.
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- (15) The Oregonian, obituary, Beulah Crum, June 10, 1951, p. 25.

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- (16) Oregonian, obituary, Virgil Crum, September 7, 1958, p. 46.
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- (18) McAlester, Virginia and Lee. A Field Guide to American Houses. New York: Alfred Knopf, Inc., 1986, p. 362.
- (19) Gothic Revival, p. 27.
- (20) Jackson, Albert & Day, David. The Complete Home Restoration Manual. New York: Simon and Schuster, 1992, p. 122.
- (21) Gothic Revival, p. 44.
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- (23) Gothic Revival, p. 49.
- (24) Carey, Charles. History of Oregon, Volume II. Chicago: Pioneer Historical Publishing Co, 1922, pp. 433-434.
- (25) Downs, Winfield Scott (ed.). Encyclopedia of Northwest Biography. New York: American Historical Company, Inc., 1943, pp. 237-238.
- (26) Bosker, Gideon and Lencek, Lena. Frozen Music. Portland: Western Imprints, The Press of the Oregon Historical Society, 1985, p. 60.
- (27) Carey, History of Oregon, pp. 433-434.
- (28) Bosker and Lencek, Frozen Music, p. 60.
- (29) Ibid.
- (30) Downs, Encyclopedia of Northwest Biography, p. 237.
- (31) Norman, James B. Jr. Portland's Architectural Heritage. Portland: Oregon Historical Society Press, 1991, p. 143.

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(32) National Register of Historic Places Inventory - Nomination Form. Marshfield
Hotel. 1983.

(33) National Register of Historic Places Inventory - Nomination Form. First National
Bank Building. 1984.

(34) Bosker and Lencek, Frozen Music, p. 62.

(35) Ibid.

(36) Downs, Encyclopedia of Northwest Biography, p. 237.

(37) The Oregonian, obituary, Leigh L. Dougan, October 12, 1983, p. D14.

Crum, Virgil and Beulah, House
Name of Property

Multnomah, Oregon
County and State

10. Geographical Data

Acreage of Property 0.33 Acre

UTM References

(Place additional UTM references on a continuation sheet.)

A 1/0 5/29/9/1/0 5/0/4/3/1/8/0 B / / / / / / / / / /
Zone Easting Northing Zone Easting Northing

C / / / / / / / / / / D / / / / / / / / / /

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Allan Brabo & Landon Lane / Property Owners

organization _____ date February 24, 1999

street & number 4438 N. E. Alameda St. telephone 503-282-1632

city or town Portland state OR zip code 97213

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name Allan Brabo & Landon Lane

street & number 4438 N.E. Alameda St. telephone 503-282-1632

city or town Portland state OR zip code 97213

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. 470 et seq.).

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

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10. VERBAL BOUNDARY DESCRIPTION

Lot 4, Block 21, Beaumont in the City of Portland, County of Multnomah, State of Oregon.

BOUNDARY JUSTIFICATION

Boundaries are as legally defined lot numbers, block numbers, and additions.

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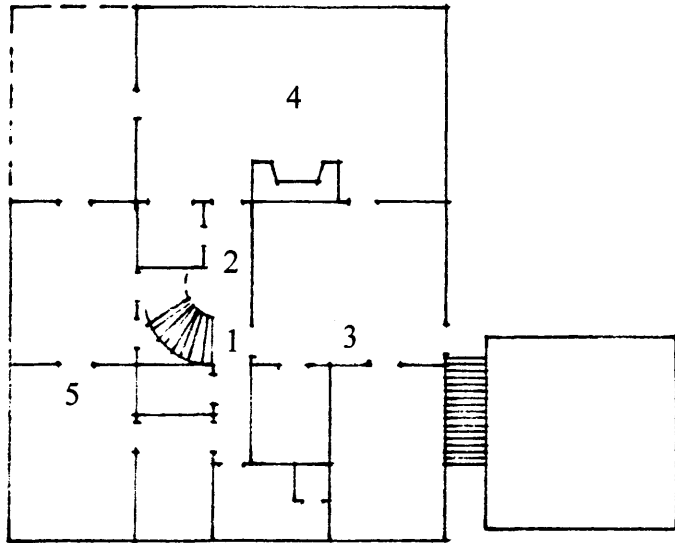
Crum, Virgil and Beulah, House

Multnomah County, Oregon

Appendices

- A. Multnomah County Assessor's Map showing location of property in 1999.
- B. Main Floor and Second Floor As-Is Schematic Plans of House in 1999.
- C. Lower Level As-Is Schematic Plan of House in 1999.
- D. Rose City Park in 1907. (2)
- E. Sanborn Map 1909. (6)
- F. Documentation of sale of Lot 4, Block 21 in Beaumont to Virgil Crum.
- G. Bureau of Buildings Report of Inspection for Virgil Crum, shows construction status and cost of construction.
- H. Plumbing permit for Virgil Crum, shows outline of house and garage and schematic plumbing plan.
- I. Virgil Crum obituary, The Oregonian, September 7, 1958. (16)
- J. Gothic Revival Features. (17)
- K. Detail from Gothic Revival Houses and Details. (22)
- L. Elk's Temple Photograph. (31)
- M. Leigh L. Dougan obituary, The Oregonian, October 12, 1983. (37)

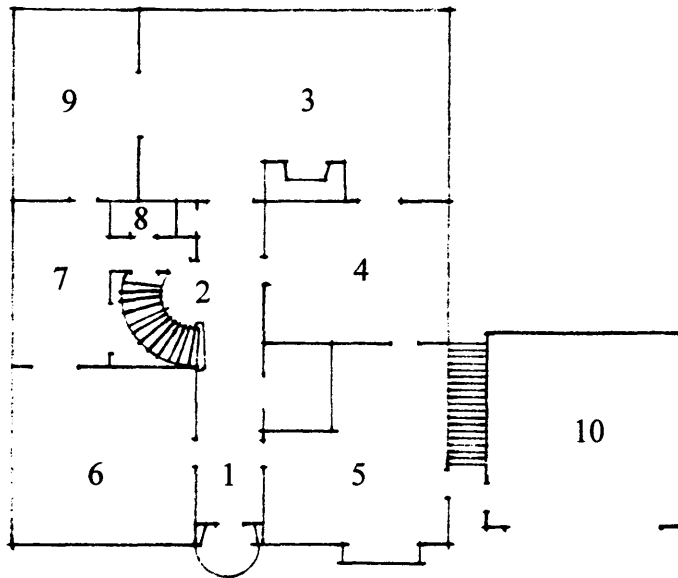
Schematic Plan of Virgil and Beulah Crum House



Lower Level

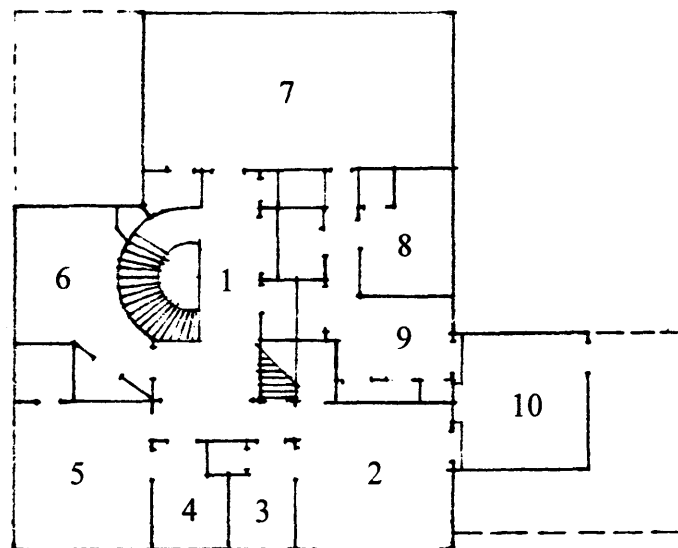
1. Staircase to Lower Level
2. Lower Level Hall
3. Utility Rooms
4. Game Room
5. Maid's Quarters

Schematic Plans of Virgil and Beulah Crum House



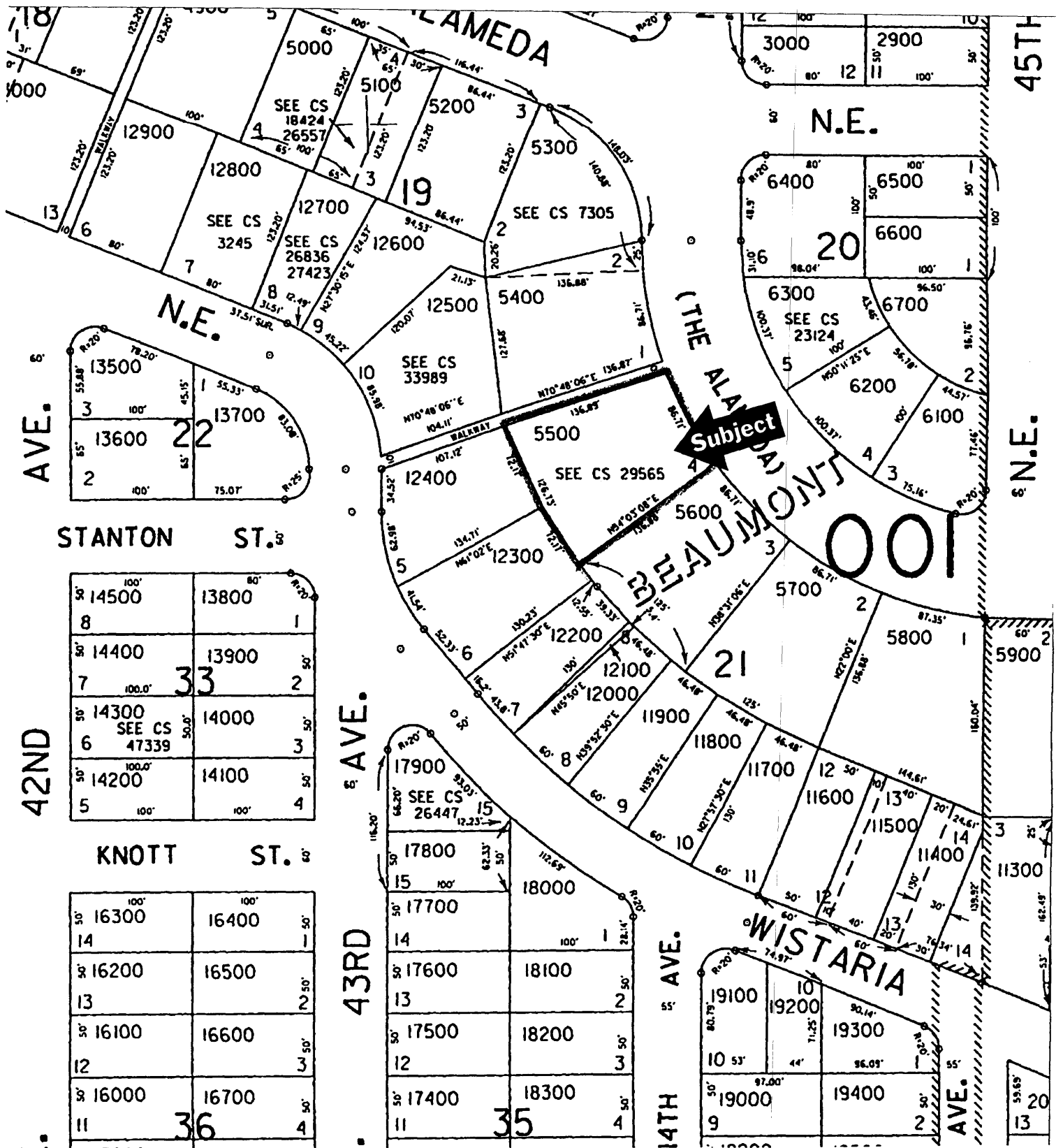
Main Floor

1. Main Entrance Hall
2. Main Entrance Hall Staircase
3. Living Room
4. Dining Room
5. Kitchen
6. Library
7. Sun Room
8. Main Floor Powder Room
9. Exterior Terrace
10. Garage



Second Floor

1. Second Floor Upper Hall
2. Northeast Bedroom
3. Northeast Bathroom
4. Southeast Bathroom
5. Southeast Bedroom
6. South Bedroom
7. Master Bedroom
8. Master Bathroom
9. Master Dressing Room
10. Sleeping Porch



NOTE: THE FULL MAP REFERENCE NUMBER IS 1N2E30BC-05500

APPENDIX A

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ADDITIONAL DOCUMENTATION

Photograph List

Crum, Virgil and Beulah, House
Portland, Multnomah, Oregon

Photographed by Allan Brabo February 20, 1999.

Negatives held by Allan Brabo, 4438 N.E. Alameda Street, Portland, Oregon 97213

1. East (Front Facade) Full View, from across N.E. Alameda Street.
2. East (Front Facade) Main House, from across N.E. Alameda Street.
3. Southeast Corner, from N.E. Alameda Street.
4. Detail of East Facade, Central Stone Front Gable.
5. Detail of East Facade, showing Canopy and Front Door.
6. Detail of East Facade, showing Canopy, Gothic arched windows and Collection Heads with Crum Monogram.
7. Partial South Facade.
8. Detail of South Facade, showing Sun Room Windows.
9. Southwest Corner, showing West Facade.
10. Detail of South Facade, showing Living Room French Doors.
11. North Facade.
12. Detail of North and West Facades, showing Breezeway between Main House and Garage.
13. Main Entrance Hall, facing West from Front Entry.
14. Main Entrance Hall, facing East (Front Facade) from Living Room.
15. Main Entrance Hall Staircase, showing Gothic arched window at second floor landing.
16. Living Room, facing West from Main Entrance Hall.
17. Living Room, facing West from Dining Room.
18. Living Room, facing Southeast, showing Tudor style Fireplace.
19. Dining Room, facing North from Main Entrance Hall.
20. Kitchen, facing East (Front Facade).
21. Library, facing South, showing Tudor style fireplace and niche.
22. Library, facing East (Front Facade).
23. Library, facing Northwest, Main Hall Entrance Door.
24. Sun Room, facing West from Library.
25. Sun Room Window Detail, facing South.
26. Main floor Powder Room, facing Southwest from Secondary/Main Entrance Hall.
27. Second Floor Upper Hall, facing West, showing Gothic arched window at second floor landing.

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Photograph List Continued

28. Second Floor Upper Hall, facing East.
29. Southeast Bathroom, facing East (Front Facade), showing Gothic arched window with inset stained glass sailing ship.
30. Northeast Bathroom, facing East (Front Facade), showing Gothic arched window with inset stained glass snow covered peaked mountain.
31. Master Bedroom, facing Northwest.
32. Southeast Bedroom, facing Southeast.