



# Oregon

Theodore R. Kulongoski, Governor

## Parks and Recreation Department

State Historic Preservation Office

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Salem, OR 97301-1266

(503) 986-0671

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[www.oregonheritage.org](http://www.oregonheritage.org)

January 13, 2009

Joanna Agee  
125 NE Killingsworth #201  
Portland, OR 97211



RE: National Register eligibility of the property located at 240 N. Broadway, Portland, Multnomah County, Oregon

Ms. Agee,

Thank you for your interest in listing the property located at 240 N. Broadway, historically known as both The Hazelwood and the Dude Ranch, in the National Register of Historic Places. Based on the information in your preliminary submittal, I believe that the former jazz club may qualify for the National Register under Criterion A, for its association with the flourishing of jazz in Portland during the post-World War II era.

From the information provided in the PEE form and some preliminary research done online, it appears that the building constructed in 1923 may be eligible under Criteria A because of its association with the Dude Ranch, a jazz nightclub popular in Portland's African-American community during the mid-1940s. Although the Dude Ranch was short-lived, the building's historic appearance remains intact and quite remarkable, and easily conveys this important event in Portland's history. The building may also be eligible under Criteria C for its architecture and association with architect AE Doyle, although further investigation into this would be needed.

I have included a handout on how to research a historic property to assist you as you document this building. Also included are fact sheets for various programs offered by our office and an example National Register nomination. The National Register nomination form, details about the National Register criteria and how to apply for listing can be found at [www.cr.nps.gov/nr/publications](http://www.cr.nps.gov/nr/publications). Please disregard the example in National Register Bulletin 16a. The sample is out of date and does not meet current standards. Downloadable tip sheets and formatted National Register forms are at our website at <http://www.oregonheritage.org/OPRD/HCD/NATREG/.shtml>.

Thank you again for your interest in the National Register. If you decide to proceed with the nomination, please call me at (503) 986-0784 to discuss your research efforts, how best to complete this nomination, submittal deadlines, and other important details.





OREGON STATE HISTORIC PRESERVATION OFFICE  
 NATIONAL REGISTER PRELIMINARY ELIGIBILITY EVALUATION (PEE) FORM  
 FOR HISTORIC RESOURCES

**Instructions**

Please complete all blanks and write neatly. Provide as much information about the interior and exterior as possible, such as the square footage, number of stories and rooms, and style under "General Description." Under "Building History," include any information about the architect, builder, original owners and subsequent occupants, and historic activities or events that occurred at the property. If available, attach historic photos, newspaper clippings, obituaries, and other documentation to help the reviewer better understand your property. Use additional sheets if necessary. Submit current color exterior (all sides) and interior photographs of main rooms (entry, living room, dining room, kitchen, master bedroom, hallway spaces, etc) etc.). If the property has outbuildings, include photos of these as well (please note that photos will not be returned).

Mail completed forms to Kimarie Lamb, Oregon State Historic Preservation Office, 725 Summer St. NE, Salem, OR 97301 or email them to [kimarie.lamb@state.or.us](mailto:kimarie.lamb@state.or.us) with "PEE" in the subject line. Emailed submissions must be under 15MB in size and include digital photos of the property. Mail submissions must include printed photographs. PEEs are reviewed within two to four weeks after submission.

**Applicant Information**

Name Joanna Agee  
 Mailing Address 125 NE Killingsworth, # 201  
 City/State/Zip Portland, OR 97211  
 Phone Number 503. 286. 6442  
 E-mail joanna@aloradevelopment.com

**Property Information**

Historic Name, if known 3 buildings, united in 1950. The most prominent is the Hazelwood.  
 Date of Construction 1920, 1923, 1950  
 Street Address 240 N. Broadway  
 City/Town Portland, OR 97227  
 County Multnomah

**Owner Information**

*Complete only if the applicant is not the owner. Response to this PEE will be sent to the applicant and owner. Private property cannot be listed in the National Register of Historic Places without the consent of the owner.*

Name/Institution Leftbank, LLC  
 Contact Name Daniel Deutsch  
 Mailing Address 125 NE Killingsworth, # 201  
 City/State/Zip Portland, OR 97211  
 Phone Number 503. 268 286. 6442

**COMPLETE THIS SECTION FOR ALL STATE AND FEDERALLY FUNDED PROJECTS**

Local Government Contact, name and phone \_\_\_\_\_  
 Contractor name and phone, if applicable \_\_\_\_\_  
 Grant Cycle \_\_\_\_\_

**Exterior Description**

Siding material(s). Original or replacement?  
All original materials include brick, poured concrete, and TMU.

Window type(s) & material(s). Original or replacement?  
Windows are wood, industrial single-paned, mullioned and storefront.  
All are original except the storefront and a few wood windows that were replaced because of damage.



## Exterior Description, Continued

### General Description:

A beautiful brick face that looks west across the Broadway Bridge is joined with more industrial space on the southern and eastern sides. The building has a unique shape and fills the wedge shaped block that splits Broadway and Weidler into 2 one-way streets.

### Significant Architectural Features: How does your building stand out?

The most prominent of the 3 component buildings is the Hazelwood, built by A.E. Doyle in 1923. The shape of the building as a whole is defined by and seems to define the flow of all traffic to and from Portland's Pearl District. The Hazelwood's half-moon windows stand in contrast to the work horse, warehouse space behind.

### Alterations and Approximate Dates:

The only significant alteration to the original 2 buildings that once stood independently was the addition of the 3<sup>rd</sup>. To join existing buildings, Mutual Wholesale Drug Co. erected a 3<sup>rd</sup> where they met and cut openings between them.

## Interior Description

### Significant features: How does your building stand out?

The same interesting shapes that define the exterior make for compelling interior spaces with very nice materials throughout. There are 2" x 4"s on end to create floors, incredible timbers, 10s of 1000s of square feet of original maple floors.

### Alterations and Approximate Dates:

In about 1950 Mutual Wholesale Drug Co. reduced the size of some windows. In the last 2 years the installation of a catwalk served to strengthen the integrity of the united building. Mechanical systems have been replaced, repairs to roof and basic structure were completed.

## Building History

Please explain what events and persons are associated with this property and if the resource's architecture or construction methods used to build it are noteworthy. Use additional pages if necessary.

The evolution of this building from one structure to three then united into one traces chapters in Portland's cultural and industrial history. The same building has been home to an auto garage, The Hazelwood Restaurant, a bakery, creamery and confectionary. A beer parlor became The Dude Ranch, Portland's hottest jazz club - operating illegally in 1945 and 1946. At the time, Portland's reputation for an incredible Jazz scene had folks all over the country calling it "Jumptown." Many of the greats played at the Dude Ranch, including Louis Armstrong (we have a photograph of him inside the club with the owners). When the Dude Ranch closed in a police raid, the music, dancing and gambling moved upstairs to be a little further out of sight. Mutual Wholesale Drug Co. spent 20 years in the building and MultiCraft Plastics occupied the next 30.

The building is one of only 3 from its era that still stands in the district.



# THE OREGON HISTORY PROJECT

Created by the Oregon Historical Society. [www.ohs.org](http://www.ohs.org)

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## Learning Center: Portland Jazz

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### When the Joint Was Jumpin' A Look Back At Portland Jazz

At 240 N. Broadway in Portland, a stone's throw from The Rose Garden where the Trail Blazers play their home games, a worn brick building stands alone, a forlorn island in a sea of traffic. Today it houses a plastics company, but in its heyday half a century ago it was Portland's premier jazz venue, the Dude Ranch. And on the night of December 5, 1945, it was the site of what may have been the greatest jazz jam in Portland history.



In those days, there was no Rose Quarter or Memorial Coliseum, no I-5 freeway separating Portland's near eastside from the Willamette River. The area where these stand now was a neighborhood of mostly aging buildings that formed the heart of Portland's African-American community. Running through the midst of it was N. Williams Avenue, a living artery of dancing, gambling and, most significantly, live jazz that pulsed and beat throughout the night.

People came from all around the Portland area—sometimes all the way from Idaho or even California when certain musicians were playing—to the nightclubs clustered around Williams Avenue: Paul's Paradise, the Frat Hall, the Savoy, Lil' Sandy's, Jackie's, and especially the Dude Ranch. Locals called the Dude Ranch "the club of startling surprises" because its owners, Sherman Pickett and (?) Patterson, known simply and affectionately as "Pic and Pat," seemed capable of booking anybody.

A reporter for *The Observer*, Portland's African-American newspaper, wrote in 1945, "Give 'Pic & Pat' time and you'll see 'em all." But though Lionel Hampton, Art Tatum and the Nat "King" Cole Trio appeared in later days, no night ever equaled that night in December of 1945 when Norman Granz brought his touring jam session, "Jazz at the Philharmonic," to town. That night legendary saxophonist Coleman Hawkins led a group that included trombonist Roy Eldridge, bassist Al McKibbin and a 25-year-old pianist with "a lightning-like right hand" who was soon to usher in the bebop age, Thelonious Monk.

"Never before in the history of the northwest has there been so much jazz music played per square minute by any group," *The Observer* proclaimed. Portland jazz historian Bob Dietsche has suggested that for some "it was the beginning of modern jazz in Portland."

In a long article on the Dude Ranch published in the magazine *Open Spaces* in 1999, Dietsche wrote:

"It was the Cotton Club, the Apollo Theatre, Las Vegas and the wild west rolled into one. It was a shooting star in the history of Portland entertainment—a meteor bursting with the greatest array of black and tan talent this town has ever seen. Strippers (called shake dancers then), ventriloquists, comics, jugglers, torch singers, world renowned tap dancers like Teddy Hale and, of course, the very best in Jazz."

Countless local jazz musicians walked away from Dude Ranch shows with new energy and new ideas for their own music, especially on that night when Hawkins blew his tenor sax and Monk played what Dietsche calls "bizarre chords [that] had some people laughing and others, like Eldridge, grinding their teeth." Among those Monk inspired to take jazz further were Quincy Jones trumpeter Floyd Standifer and pianist Leo Amadee, who had a strong influence on the development of jazz piano in Portland.

The Dude Ranch lasted at its North Broadway location only about a year before a shooting prompted Portland authorities to close it down. It reopened a few blocks away but never again reached the heights it had during that brief time in 1945-46.

Jazz was popular in Portland as early as the 1930s but it flourished after World War II, mostly because the need for workers in the shipbuilding industry during the war significantly increased Portland's African-American population. Former war-industry and railroad workers who were unable to secure loans from local banks saved their money and opened small businesses—groceries, dry cleaners, night clubs, etc.—in the area around Williams Avenue, making it the focal point of the African-American community.



Overcrowding in the area after the war, caused primarily by hostility to African-American settlement in other parts of Portland, put more people on the streets, day and night, prompting the clubs around Williams Avenue to stay open around the clock. Soon nationally prominent musicians were stopping in Portland on their way to other places, sometimes playing impromptu jams in the homes of friends for fun.

Many young people in the area hung out at a pool hall run by Ed Slaughter, who played the latest jazz on a jukebox he called "canned ham" and taught them how to listen to it. Some of these young people, like Dietsche and KMHD jazz deejay—and former Portland city commissioner—Dick Bogle, became the jazz connoisseurs for the next generation.

When the night clubs disappeared, Ed Slaughter's pool hall went with them, as did the all-night restaurants offering homemade chili or barbeque and the crowds of people dressed in their very best who brought such life to what Dietsche remembers fondly as an area "that never slept."

"Among the well-dressed shipbuilders, maids and Pullman porters," he wrote in *Open Spaces*, describing those who frequented the Dude Ranch in its heyday, "were Busy Siegel-like characters in sharkskin suits and broad Panama hats, in from St. Louis for a friendly game of cards or dice on the second floor. There were pin-striped politicians with neon ties, Hollywood celebrities and glamour queens in jungle red nail polish and leopard coats, feathered call girls and pimps in fake alligator shoes, zootsuited hipsters and side-men from Jantzen Beach looking to get 'the taste of Guy Lombardo out of their mouths,' Nobel prize candidates and petty thieves, Peggy Lee's 'Big Spender' and Norman Mailer's 'White Negro,' racially mixed party people, dancing and exchanging attitudes, who could care less that what they were doing was on the cutting edge of integration in a city called 'the most segregated north of the Mason-Dixon line.'"

Jazz still thrives in Portland, at clubs such as Jimmie Mak's, Brasserie Montmartre, and The Blue Monk on Belmont, but the scene is much smaller than it once was and more diffused. Jazz greats still pass through town but, more often than not, they play in venues such as Memorial Coliseum or the Rose Garden—the far-less-intimate monuments to late-20th century "urban renewal" that replaced the once-hopping clubs along Williams Avenue.

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**Michael McGregor** is Associate Professor of Non-fiction writing and English at Portland State University.

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# history

## Graceful arched windows in the western face of the Hazelwood building have captivated Portlanders for nearly a century.

Moving through the gateway to North Portland from Downtown, it takes an act of will to focus on the road, resisting daydreams about all that might have transpired inside. The iconic Hazelwood building was built by Portland architect A.E. Doyle in 1923, the triangular building just touching the new garage that sat at the southern edge of the lot.

The Hazelwood first housed a fashionable restaurant with a bakery, creamery and confectionary above. Ten years into the life of the building, a beer parlor emerged where the restaurant had been. There were scattered years of vacancy though this early history, interspersed with occupancy by the Home Owners Improvement Co., Century Metalcraft Corporation, and St. John's Welder Supplies. In 1945, Portland's premier jazz club, the Dude Ranch defined a neighborhood and an era from its home at 240 N Broadway. In his book Jumptown, Robert Dietsche writes,

“There never was and there never will be anything quite like the Dude Ranch. It was the Cotton Club, the Apollo Theater, Las Vegas, and the Wild West rolled into one. It was the shooting star in the history of Portland jazz, a meteor bursting with an array of the best Black and Tan entertainment this town has ever seen.”

Soon after the Dude Ranch closed, Mutual Wholesale Drug Co. bought the two existing buildings. In 1949 they built a 3rd structure in the 'L' made by the other 2, and opened connections between them. This unified the building, creating the footprint we know today. After their tenure of about 25 years, Mutual Drug left and MultiCraft Plastics moved in.

MultiCraft's occupancy brings the building's story into the memory of most Portlanders. Following a few years of vacancy when MultiCraft moved, a young developer was drawn to the building. While years of deferred maintenance and a neighborhood sliced up by freeway ramps presented obvious challenges, the building's rich history as a center of industry and culture, and its location at this energetic hub were calling. With the promise of healing a once vibrant place he drew in a handful of visionaries, and together they conceived of the Leftbank Project.

Today, the gathering Leftbank community writes the next chapter.





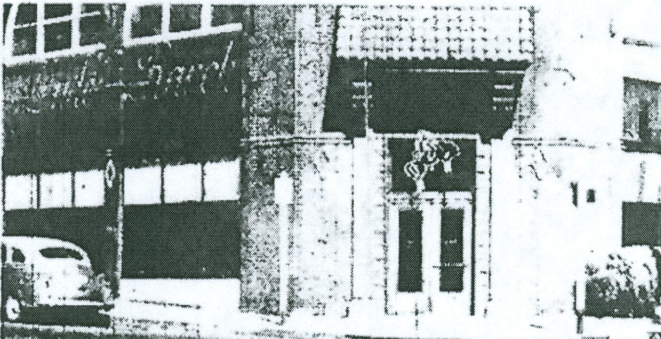
« [Butter Carving at the Hazelwood Creamery](#)

# Jumptown – Portland Jazz and the Leftbank

posted Monday, April 21st, 08

For a brief shining moment in Portland's history, the Broadway/Williams area was home to some of the finest music being played west of Chicago. In his book *Jumptown: The Golden Years of Portland Jazz 1942-1957*, Robert Dietsche passionately narrates the story of the music and the city which he has lovingly researched. In the first chapter of *Jumptown*, Dietsche describes "The Dude Ranch" - the hottest club of all - located in the corner "ballroom" space of what is today's Leftbank. In *Jumptown*, published by OSU press, Dietsche writes, "Action central was Williams Avenue, an entertainment strip lined with hot spots where you could find jazz twenty-four hours a day. . . . You could stand in the middle of the Avenue (where the Blazers play basketball today) and see hundreds of people walking in the morning. It didn't matter this or that. It was the presence of jazz in the city. It could be four in the morning and the jazz was there. The presence of jazz in Oregon.

*"Every Day is a Holiday" . . . at*



**The DUDE RANCH**

*"Pleasure Spot of the West"*

Dining — Dancing — Entertainment  
BAR SERVICE

Dance Music by BANJOSKI and His Sextet

Cover Charge from 9 P. M.

Chas. "Pat" Patterson — Wm. "Lee Top" Dodson  
Musicians

240 N. BROADWAY  
PORTLAND 12, OREGON

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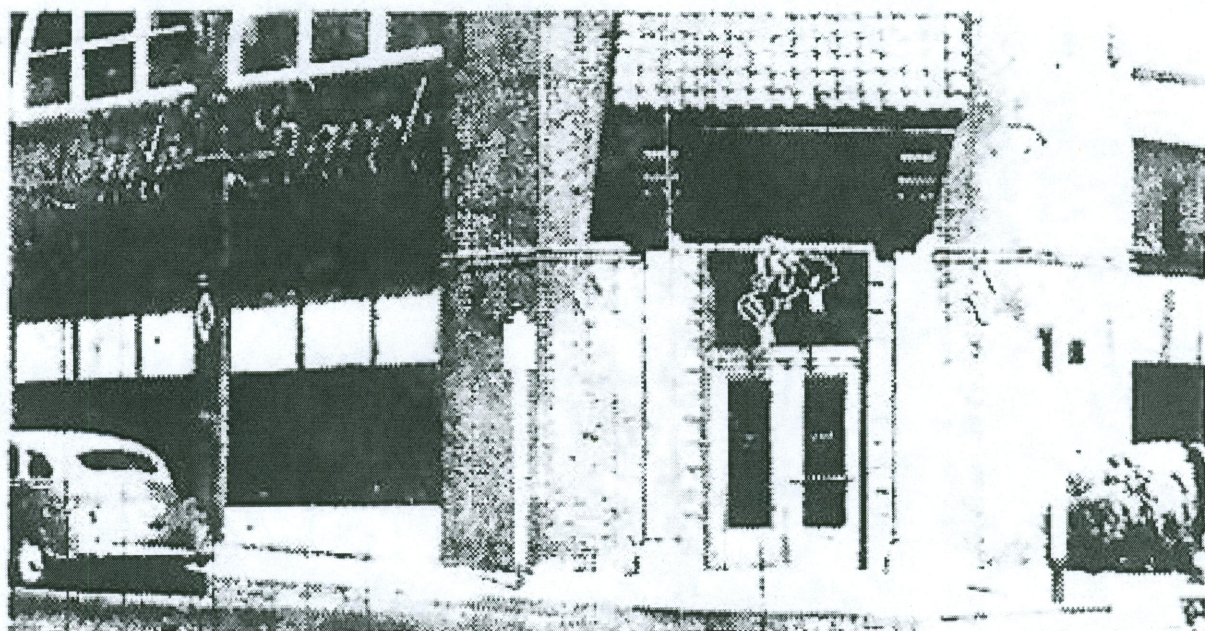
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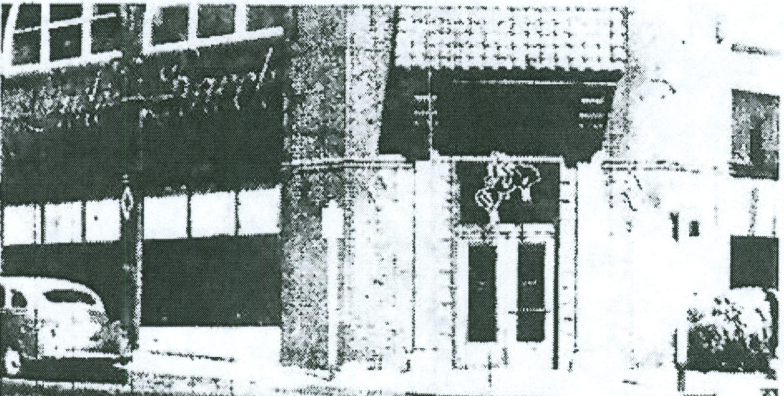
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Dietsche hosted “Jazzville” for OPB and has written and taught extensively on Jazz music and its presence in Oregon.

*“Every Day is a Holiday” . . . at*



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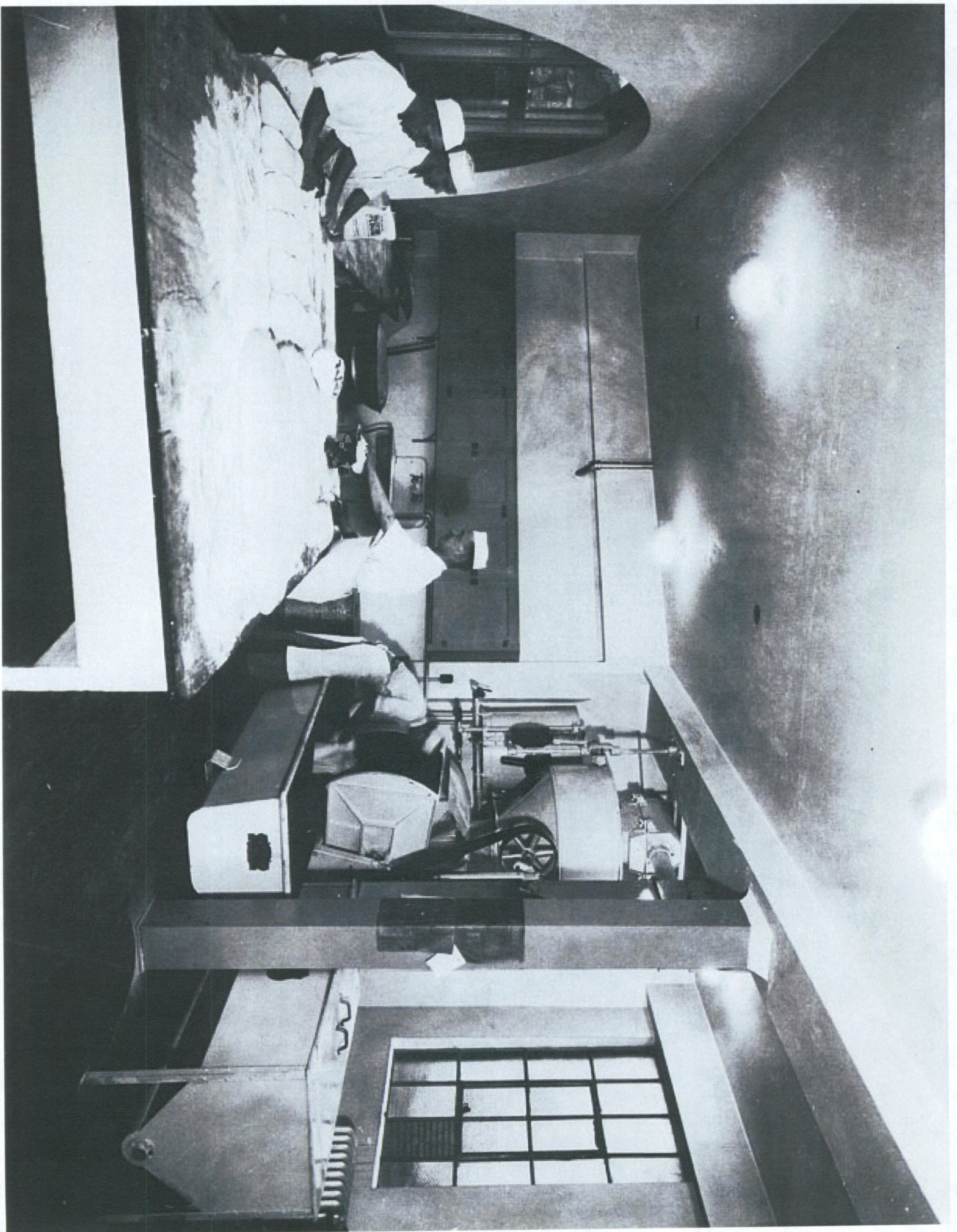
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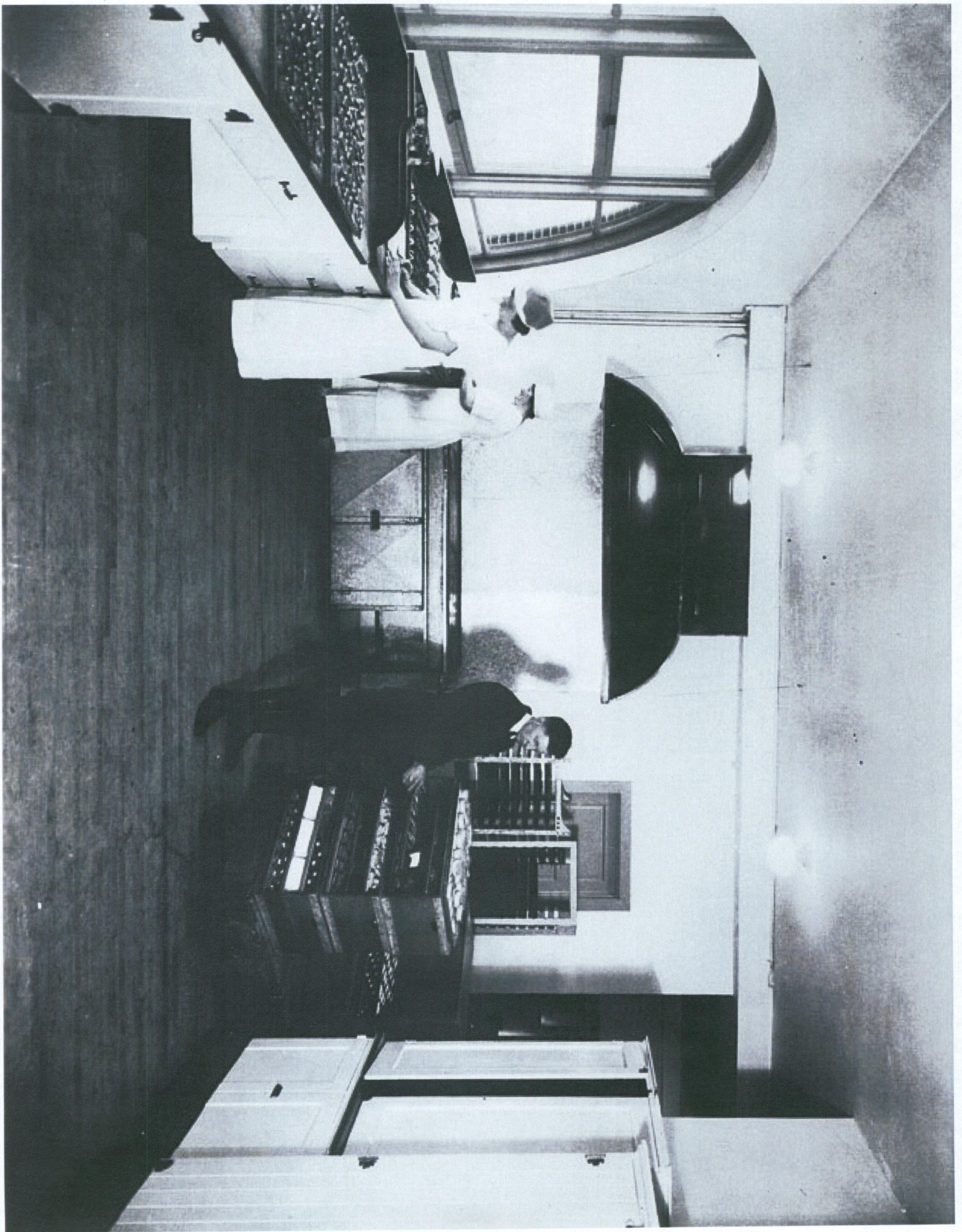


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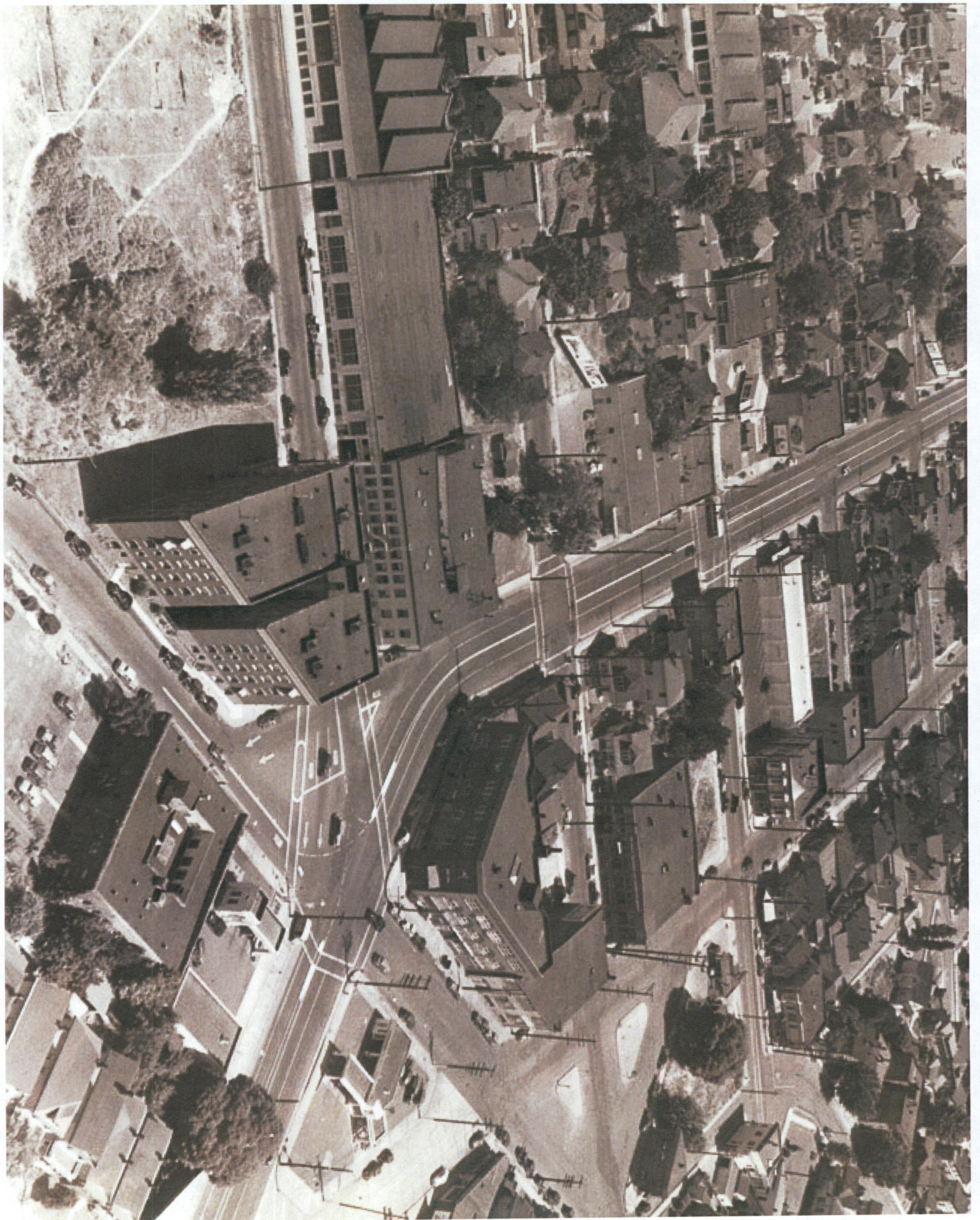




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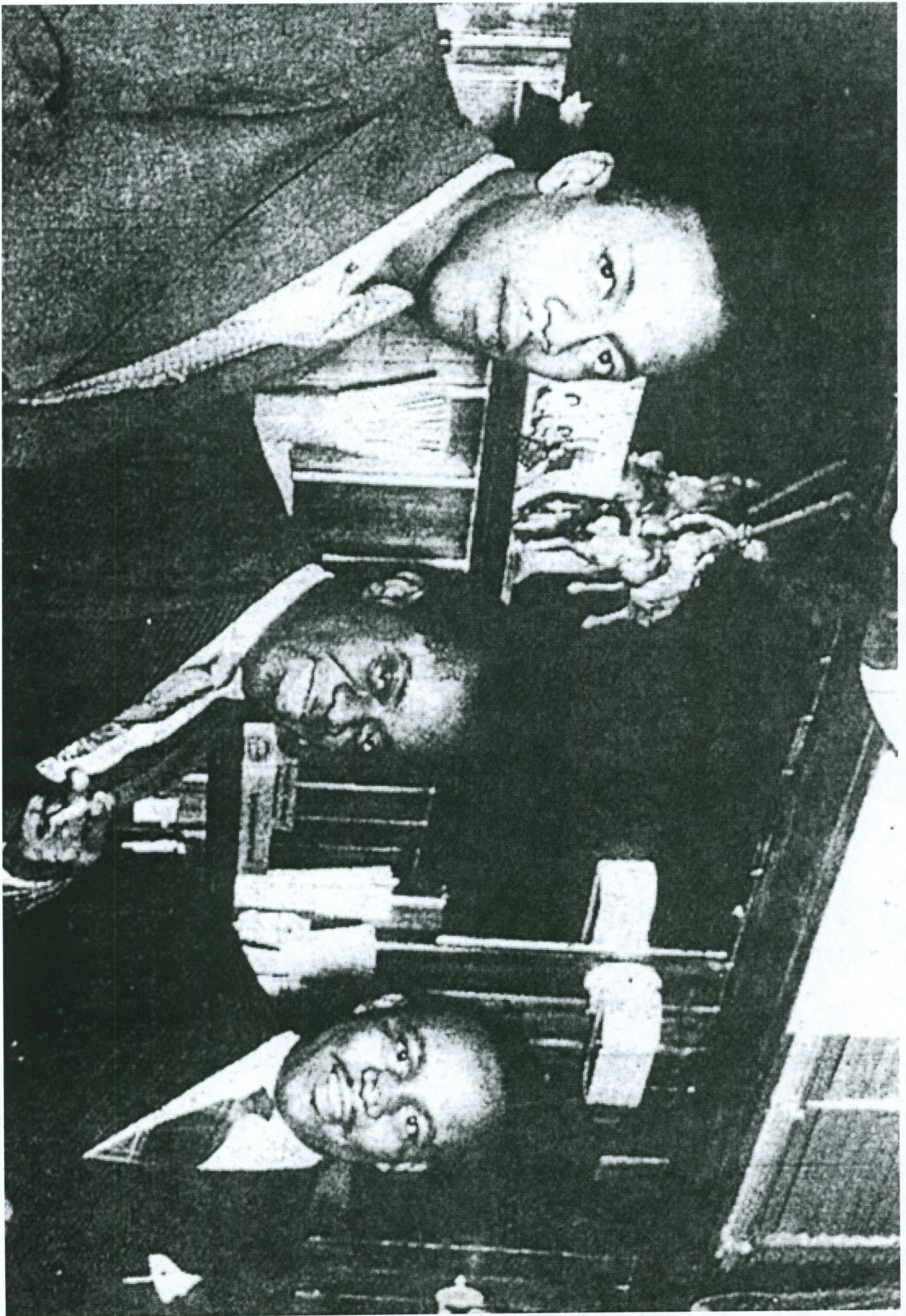








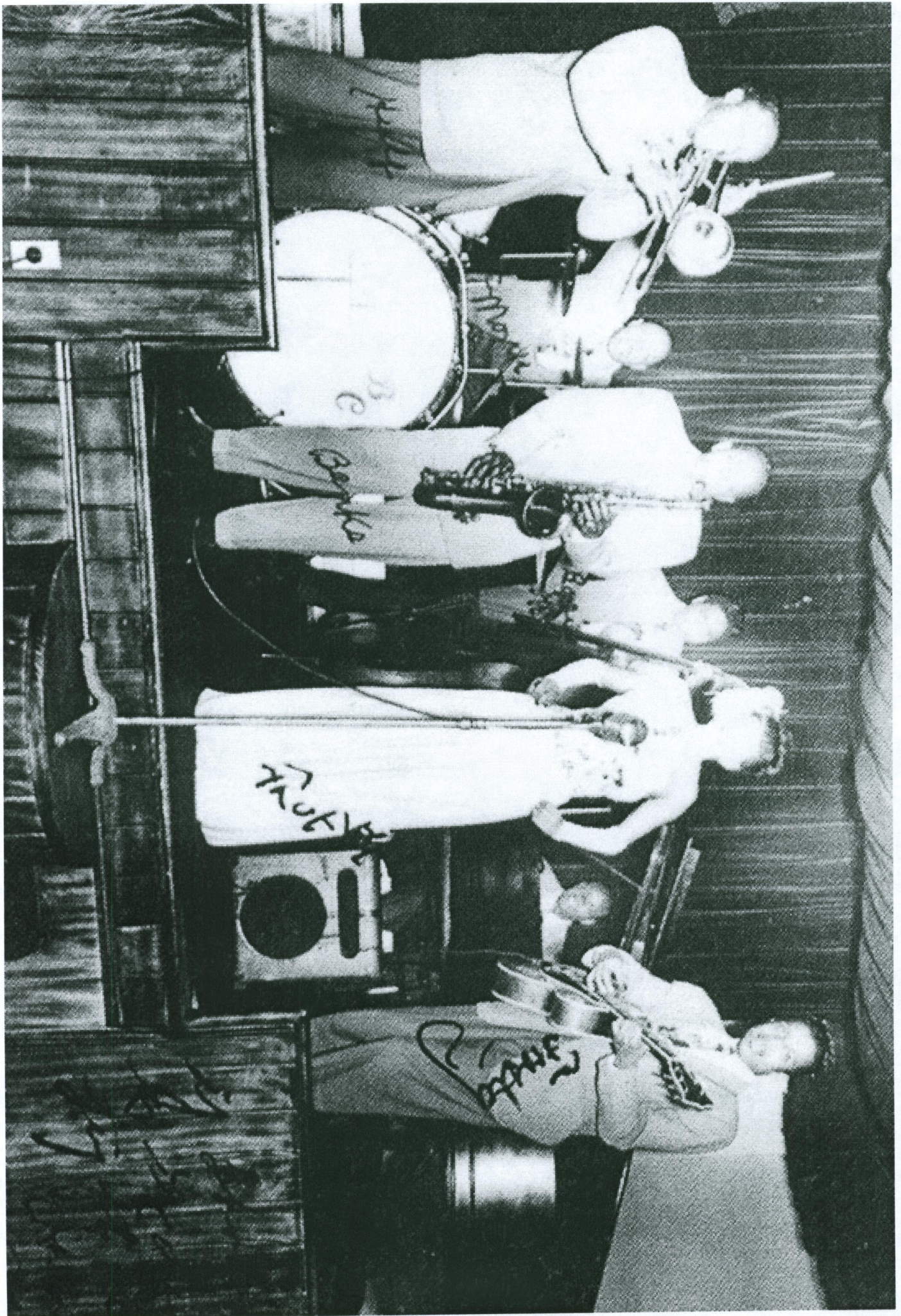












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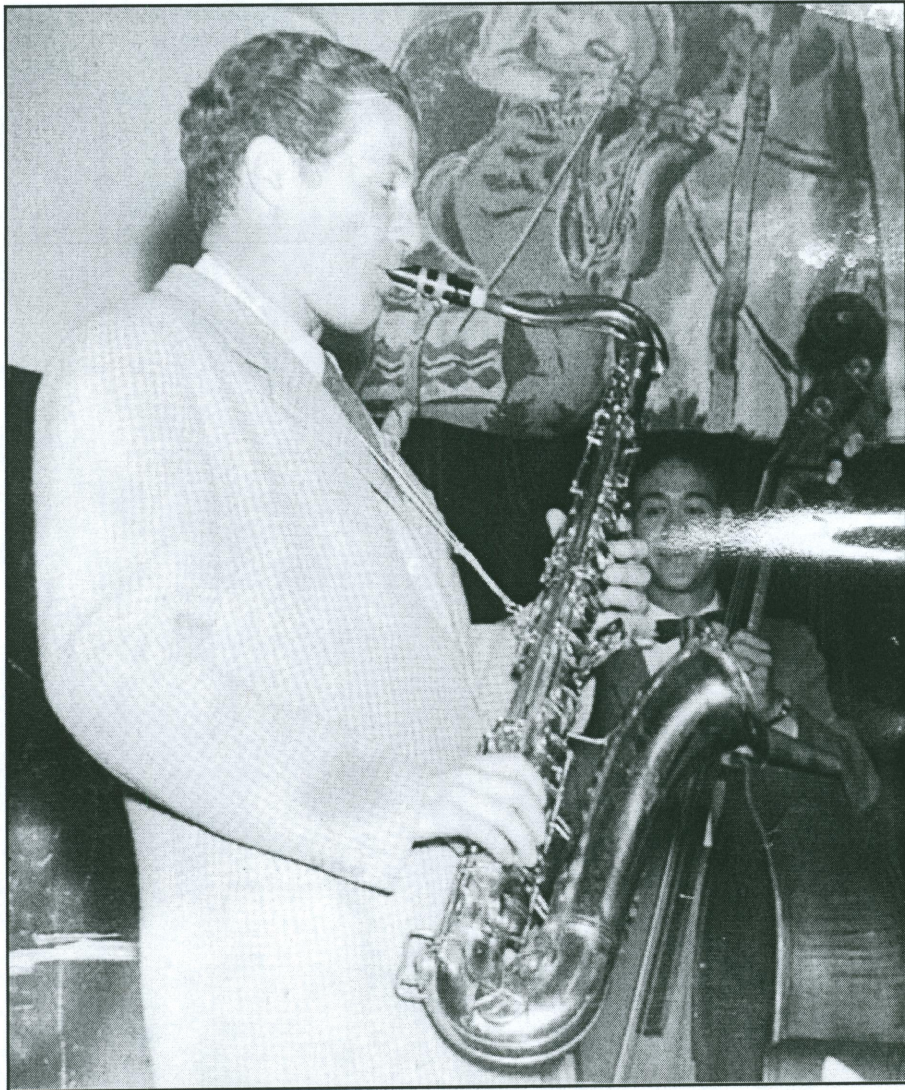
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« And you thought phase one was great – a look at future projects  
time based art — the commercial. »

## **bangbang**

posted Wednesday, May 7th, 08

I installed “Bang-Bang” in November of 2007 at the Leftbank. The piece “Bang-Bang” was about the building’s impact on the post-WW II jazz community of Portland. During World War II, a significant number of African-American migrant workers traveled from the Southern US to the Columbia River looking for jobs in the booming war time industry. Most of them found work in the Kaiser Shipyards, and when the war ended in 1945, a majority of them stayed, establishing what we know today as North Portland. Upon settling in Portland, they brought the music and culture of Jazz with them, launching Portland as the place to see Jazz west of the Mississippi. Located just below Williams Avenue on N.E. Broadway in what is known today as the Leftbank, was The Dude Ranch, a famous jazz club in post-war Portland. The Dude Ranch was a popular club known for its nightlife and famous acts. Performing some of the most riveting music in the history of Portland Jazz were Louis Armstrong, Coleman Hawkins, and the Buddy Banks Band. Many became regular acts at The Dude Ranch, contributing to its reputation as one of the best places to hear Jazz in Portland.

The life of The Dude Ranch was short and sweet. Interracial tensions within the community, as well as a reputation for a late-night gambling and drinking, resulted in it being added to the list of controversial clubs on Williams Avenue. Unfortunately, in 1946, an accidental shooting was reported, and as quickly as it had become an established hot spot for Jazz, The Dude Ranch was shut down by city authorities. This unmistakable loss to the Jazz community shows the impact of architecture as a cultural support. This historical shooting incident aroused my interest particularly because it was just one gentleman who accidentally shot his gun, resulting in the club being closed forever, negatively affecting a whole community. I call these small yet relevant events, “micro- happenings.” As in any microcosm, a micro-happening generates a significant consequence from a rather small, insignificant event, which could happen anywhere, anytime.

The key to my interaction with the stories of The Dude Ranch was looking at how our narratives affect our surroundings, and how our surroundings influence our narratives. The installation I created for the building was in the very room where Louis Armstrong used to blow his trumpet. It was a text-specific work with the words “bang, bang” painted in red, lower-case Helvetica font, twenty feet long and about two feet high. I call these text-based responses to history ‘narrative reductions’ or historical slogans indicating a method of distilling research to its simplest point or action.



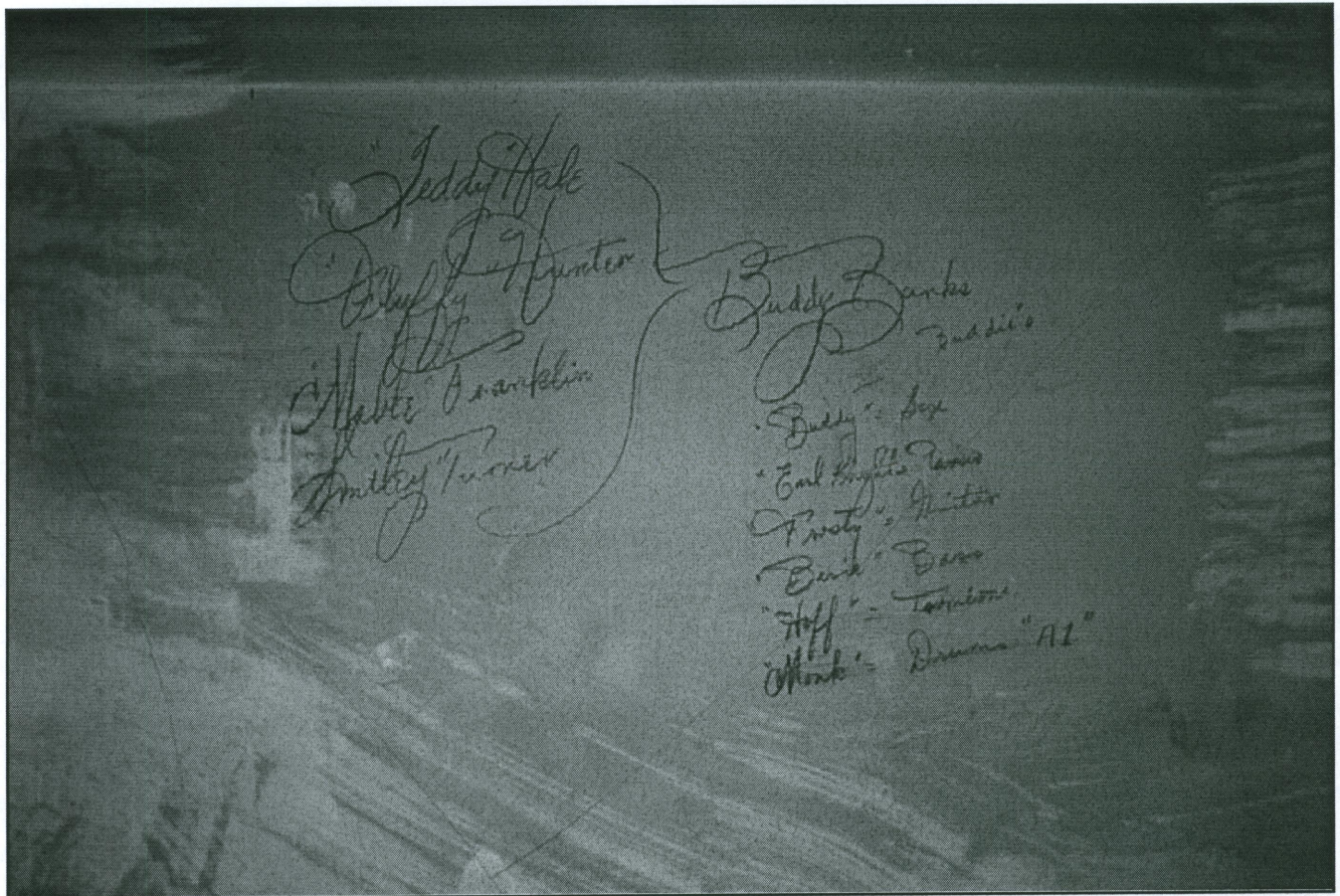












by Justin Gorman in [Works](#) : [trackback](#) : tags [Bang-Bang](#), contemporary arts, Justin Gorman, [TBA](#)



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## Information

The Portland Jazz Festival is a celebration of jazz music, Black History Month, and the City of Portland. Throughout the Festival there will be numerous events, including headlining ticketed concerts; free showcase performances highlighting regional talent; community performances co produced with our partners; and numerous educational opportunities.

## What is jazz like in Portland, Oregon?

Portland has a rich and vibrant jazz history. The emergence of jazz and funk was born out of frustrations and has become one of the purest forms of freeness that the music scene has ever experienced. The dynamic sounds of jazz has electrified the Portland area since the days of World War II when tens of thousands of African Americans, many from Texas, came by rail to work in the Kaiser shipyards. After the war ended, the black population resided in an area that ran north from the river to North East Fremont and east from North Interstate to Martin Luther King Jr. Avenue. This area was often labeled as "Little Harlem" and was controlled by the black vice lord, Tom Johnson.

One of the most notable jazz scenes during the post-war era could be found on Williams Avenue. The street was lined with clubs that thrived on entertainment and jazz could be heard up and down the strip 24/7. This was the place to be for all aspiring musicians, for it was where some of the best jam sessions of the Northwest could be found. Portland, conveniently located between two of the best jazz scenes in the United States, Seattle and Los Angeles, was a hideout for many of the early jazz legends who traveled back and forth between the two big cities. A local jazz pioneer, Sweet Baby James Benton who hosted jam sessions in his own backyard, recalls that Portland in the 50's and 60's was the best-kept secret for all who loved to get down and jam. Many musical styles were shared and improved upon during the infamous backyard jam sessions. It was a chance for the elders to mentor and the hopeful youth to learn.

In the early days, the club scene was extremely intense. Even though Williams Avenue has been bulldozed down to make room for I-5, the Rose Garden and the Memorial Coliseum, the memories that have been passed along will continue to live in the hearts of all who love the musical genre of jazz. The clubs that lined Williams Avenue all have fulsome stories and claims to the many pioneers of Portland jazz. Frat Hall was home to Don Anderson, Sid Porter, Julian Henson, and Al Pierre. Places like Savoy and Lil' Sandy's was the stomping ground for musicians such as T-Bone Walker and Cleve Williams. Jackie's was the joint that Leo Amadee showed Lorraine Walsh Geller how to play bebop piano and Paul's Paradise hosted battles between Seattle's Jabbo Ward and Portland's Roy Jackson. Blue Monk on Belmont will present the "Original Cats," featuring Sweet Baby James and Cleve Williams and others during the Festival (Saturday, February 7 with sets at 9:30 pm & 11:30 pm).

The Dude Ranch, which was designed after "black cowboy" establishments in Texas and has since been shut down and turned into a Multi-Craft Plastics store located in a triangular building that divides Weidler from North Broadway. In 1945, the Dude Ranch was the hottest black and tan supper club west of



the Mississippi River. On December 4, 1945 there was a scene that has never been paralleled - Norman Granz brought an early edition of Jazz at the Philharmonic, a traveling jam session named after its place of origin in Los Angeles, which included some of the biggest names in the history of music. The list of names included Coleman Hawkins, Roy Eldridge, and the Thelonious Sphere Monk. Some say that this marked the beginning of modern jazz in Portland.

When the Dude closed it became the Acme Club "the house that bop built" and opened its doors with acts such as Carl Thomas (Portland's version of Charlie Parker) and Leo "Dark Eyes" Amadee who came from New Orleans as a boogie-woogie mastermind only to become one of the greatest pioneers of the jazz piano in Portland. Acme was a learning center for six whiz kids from Fort Vancouver High School, under the direction of Wally Hanna. Bonny Addleman (bassist) went on to play with hall-of-famer Don Byas in Paris. Keith Hodgeson (bassist) played so well that he acquired a chair with the symphony in Washington D.C. Quen Anderson (trombonist) became one of the 3 best arrangers the city has ever produced. Norma Carson (trumpeter) went to New York and received rave reviews from the dean of jazz critics, Leonard Feather. Lee Rockey (drummer) went on to play with Herbie Mann and Neal Hefti.

Underneath Acme was a pool hall where you could always find Ed Slaughter - jazz historian and honorary mayor of Williams Avenue. He was most remembered for his jukebox that would be stacked full of the most recent recordings of national blues and jazz artists. This was the place where most of the aspiring musicians heard their very first jazz records.

In 1947 the Acme became the Savoy which was then bought in 1949 by Bill McClendon, who was the driving force behind the development of Williams Avenue. Under new ownership, it was then called the Rhythm Room. The Warren Bracken trio played there with tenor sax Roy Jackson, guitarist Warren Black and drummer Ray Horn. In 1953, Duke Ellington celebrated his birthday there with some of Portland's most talented musicians. In 1952, McClendon booked some of the most extraordinary names in Portland jazz history: Wardel Gray, Johnny Hodges, Earl Bostic featuring John Coltrane and local trumpeter Bobby Bradford, Tab Smith, George Shearing and his quintet, and the Oscar Peterson trio. McClendon bears in mind the impact that the Oscar Peterson performance made. "Oscar played two shows every day for two weeks, and we turned thousands away at the door. They were coming from everywhere ~ North California, Idaho ~ and I began to think how important all these big jazz names were in the area of human relations and about how for the first time white folks from the West Hills and downtown saw that what we were doing here was valuable."

We would like to thank Bob Dietsche for his help in documenting this history. Mr. Dietsche has made the study of Portland Jazz history his life. His recent book is titled *Jumptown: Golden Decade of Portland Jazz*.



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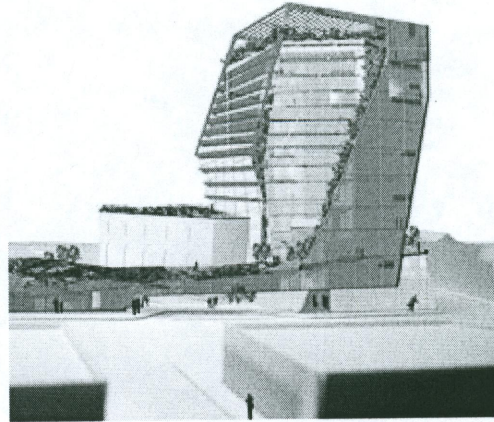


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JumpTown to jazz up Portland's east side  
by Michael Burnham - 10.3.05

World-renowned architect Kenneth Yeang is designing a more than 200,000-square-foot mixed-use building complex in central Portland's Lloyd District.



JumpTown brings Yeang to Portland's yin.

The Kuala Lumpur, Malaysia-based architect, who is the mastermind behind bioclimatic skyscrapers throughout the globe (see "Granddaddy of Green' shares design ideas," *SIJ*, June 2003), is teaming up with Portland-based SERA Architects Inc. to redevelop the JumpTown building, a former jazz club on the pie-shaped block that divides Northeast Broadway Avenue and Weidler Street.

A team of Portland developers is working to acquire the three-story brick building and adjacent property for \$3.5 million and break ground on the project by early 2006.

The 26,800-square-foot JumpTown building, known until the early 1940s as the Dude Ranch jazz club, would be converted to include a new jazz club, restaurants and retail shops. Behind the JumpTown would rise a state-of-the-art green building that would include at least 110 condominiums and 140 parking stalls. The plan includes live-work units starting at \$180,000, as well as condominiums starting at \$340,000, said Maria Toth of Multiwayz LLC, which is spearheading the project. Top-floor penthouses start at \$1.2 million.

The building is not your typical skyscraper. Trees and other vegetation have been plotted to line the building's incongruous, glass exterior and roof. Current plans call for a 10-story building, but developers are asking the City of Portland to allow at least a 15-story building, Toth said.

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## Portland Jazz; A Modern Movement In Our Midst

By Taylor Long

In the city of Portland, modern jazz is comparable to the city itself; it is a melting pot of culture that incorporates various influences and styles to make something utterly fresh. This environment creates a diverse scene in jazz, something that is modern and expanding, yet classic and established. The history of jazz in the city shows significant variation in its popularity throughout the years, and establishes that Portland has changed over time stylistically and technologically, yet kept jazz alive. The past, then, is relevant to gain a grasp of the trends, and to therefore establish what the future of the genre might be.

In the 1920s North Portland became a hot spot for black families to settle after the Portland Realty Board made it difficult for African Americans to buy property in many other parts of the city. One of the few places available to live was the developing N. Williams Avenue, where most black families settled (“The Self-Promotional Metropolis: African American Settlement”). Soon, the street began to truly blossom. From 1940 to 1950 a movement of hundreds of black workers coming from the cotton fields in Texas to Bonneville Dam increased the black population in the city five times over (Allen). “If it were not for the completion of Bonneville Dam in 1937, the golden decade of jazz and the flowering of Williams Avenue would never have happened,” states Robert Dietsche in the introduction to *Jumptown: The Golden Years of Portland Jazz 1942-1957*.

Jazz venues were the life of Williams Avenue and remained that way for the better part of two decades. The jazz scene started thriving in the early 1940s, beginning with clubs such as the



Dude Ranch "Portland's premier jazz venue," (McGregor) and by the late 1940s The Acme, the birthplace for Portland bebop (Dietsche 27). The close knit jazz community of the 1940s was likened to a "small Harlem," by Ray Horn, and it featured many outstanding local musicians as well as nationally known guests, and was also a city well known for its all-night jam sessions. Dietsche goes so far as to say that legends such as Charlie Parker and Miles Davis would play concerts in front of a few thousand at the Civic Auditorium and then join in jam sessions throughout the city.

One prominent location for local musicians was in the garage of James Benton. Here, Portland's most prominent jazz icon Mel Brown, who has been nicknamed the, "Gentleman of Jazz," got his start. The story, according to Benton, is that the drummer for a certain band was having a hard time reading a new chart and decided to take a smoke break; Benton then pushed, successfully, for Brown to get a chance to show his chops, and minutes later the old drummer was fired on the spot, leading to Brown's first professional gig (Allen).

Besides James Benton's garage, there were many other locations for jam sessions, as well as venues for nightly entertainment. Many of these were in the same building, with different names and different owners over the years, right on the corner of North Williams Avenue and Cherry Court. It started with the Pool Hall, and then turned into The Acme, The Savoy, and finally became McClendon's Rhythm Room (Dietsche 1). The longest running jazz club in Portland was most likely the Chicken Coop, which opened in 1937 and closed in 1958. It had continuous jam sessions all night long and in fact, didn't even book or invite musicians; they just showed up and played. It was a prime training ground for the locals who, "figured they hadn't passed their final exam until they tried their skills with the world-class players at the Chicken



Coop,” (Dietsche 128).

Sadly though, this environment of friendly musicianship and respect for great players died with the 1950s. The black musicians who were, “treated like today’s athletes, highly regarded, revered in the community,” (Allen) slowly began to have fewer places to play. With the advent of I-5 and Emmanuel Hospital (Dietsche 201), civil rights movements ending, and gang activity taking over the streets of Portland (Allen) Portland jazz faded considerably.

It wasn’t until the 1970s when Mel Brown returned from touring with Motown acts such as the Temptations and the Supremes that jazz began to gain in popularity again in Portland. The genre started peaking again in the 1980s, when the Jazz Quarry and the Hobbit were popular clubs, and the Mt. Hood Festival of Jazz brought more than twenty thousand people on some weekends (Dietsche 205-206). During this period the festival featured such jazz giants as Buddy Rich, Wynton Marsalis, the Countie Basie Orchestra, Dizzy Gillespie, and Ella Fitzgerald ([www.mthoodjazz.org](http://www.mthoodjazz.org)).

Historically, Portland had a vital jazz scene from the 1940s through the 1950s. It suffered through corruption and social change, then began to fade into something of near obscurity before revitalizing in the 1980s. But where is Portland’s jazz scene now, and where is it headed?

While it is an old saying that jazz is the only true American art form, the term is still somewhat ambiguous. The average American might have a vision of old-timers in the Big Easy laying down some swinging tunes and having a good time at it. They see the cool cat drummer smiling and laughing, as the piano man whoops and hollers, gliding across the keys before him, and in the limelight a dazzling saxophonist fills the room with warm, inviting, yet completely



improvised notes that dance around the room and enter the ear of the listener. This image—or one very similar—is the idea modern Americans have of our sole art form.

In reality jazz is a wide ranging genre of music, one that now includes anything from classic bebop—the kind of music most of America associates with jazz—to the more guitar-oriented blues, to the mix-metered fusion Miles Davis helped establish in the 1970s. These classic styles have mixed with the music of today; modern rock, hip-hop, and contemporary pop, to establish the entire spectrum as much broader than it has ever been before. So what is it that keeps jazz, *jazz*?

Dusty York, 28, local tenor saxophone player and owner of Diatic Records, Portland's only independent jazz label, made clear what jazz is to him. "Most people don't know what jazz is and what it's about... It's about the art of improvisation...it's an emotional outpouring." To York the raw energy excites him; the passion of playing what he feels in the moment is the important thing. He even mentioned that to him it's a sort of, "reflection of [his] life experience." Drummer Drew Shoals, age 24, concurred that jazz is indeed about improvisation, but also instrumentation.

Sam Hirsh, 18, a local pianist who just graduated from Grant High School, definitely expressed some traditional views about jazz. His listening library is primarily rooted in 40s and 50s bebop, and his feelings towards modern jazz—especially the kind that has experimental and electronic tendencies—are less than warm and fuzzy. He cites, "spontaneous creation," as a main fixture of jazz, but also swing.

The term swing is often closely associated with jazz. In musical terms swing simply means that the music always has an underlying triplet feel, but to the average listener it gives the



music a quality that makes it more laid back, more grooving than other styles which do not swing. However, the definition of the word is up for interpretation. Shoals made an interesting connection; to him, when listening to early 90s hip hop he can feel the same heavy swung notes and backbeat in the rap rhythms as in the works of famous swing icon Thelonius Monk, among others.

In the magazine *Northwest Jazz Profile*, international saxophonist Jeff Kashiwa gives a detailed portrait of his beliefs about the genre:

Jazz is an expression of freedom, passion and mastery with a beginner's mind. It is spontaneity within structure. This wonderful dynamic of discipline and freedom is what is in play while improvising... In jazz there are many harmonic rules to follow. To fully understand them takes years and years of study. After learning this information, one must then forget all of it and just play. Therein lies the greatest challenge and joy of jazz improvisation—to let go and trust... Ultimately, jazz is freedom in the moment. It is in the space of the “now” that jazz is continually reborn. (“What is Jazz?” 12).

And this, it seems, is really what jazz is about; the freedom it allows for constant creation. Yes, improvisation, swing, and instrumentation are all big factors in forming jazz. The true art form, though, is taking, as York said, all of your life experiences and seamlessly, spontaneously threading it into a patchwork of intuition and of soul. It is a music that breathes life into its players, and in turn, they breathe their life back into it, creating something new, something that will never be replicated exactly the same ever again. It is an art that is willing to break hearts one second, and force a grin and a chuckle the next. So now the question remains, among the rainy and pleasant streets of Portland, how does this music stand, and how will it resonate in our hearts and minds in the future?

The new styles and influences in jazz are evident, and the opinion is almost unanimous



that this new sound blends anything and everything with a resulting fresh, new sound. Lynn Darroch, a well-known writer in the Portland area, has been covering jazz in the city since the late 1970s, just a few years after Mel Brown almost single-handedly brought jazz back to Portland. It was at this time, Darroch informed me, that rock fusion and free jazz were beginning to gain recognition and listeners. Electronic instruments were introduced and mixed with traditional jazz instruments, and the results reshaped the entire music landscape.

In addition to technological advances in instruments, an increase in the prevalence of music classes in schools influenced jazz history in Portland. In the 1970s and before, young musicians developed on the bandstand, playing local shows and joining jam sessions. Now, jazz is part of many musical curriculums around the state. "Now everybody can play...all the [John] Coltrane tunes," Darroch said while discussing music education today. "They've broken down all the solos, they've studied them and they've transcribed them, so the way the music is transmitted is really different." While some players believe this standardizes the music and detracts from young players' creativity, Darroch argues against this claim. In fact, he believes that it has resulted in a higher level of technical ability at a younger age for many student musicians around the city and beyond.

"It has raised the standard of what you have to be able to do to join a jam session," he said, citing Ron Steen's weekly jam sessions as some of the more prominent and well known ones around town.

Jam sessions are a traditional part of Portland jazz culture, one that has roots back to the 1940s when they went all night. Now there are fewer, but they are still important, "Playing with others is the key to being a good player," Darroch said.



One such session occurs every Wednesday night at Jax Restaurant & Bar on SW 2<sup>nd</sup> Avenue, hosted by Hank Hirsh and his quartet. Dennis Hipes, a Portland cab driver, who also books music for the restaurant, praised the jam sessions at Jax, saying it is popular, especially because of the effort Hank Hirsh makes in involving everyone and making musicians of all ages and abilities feel comfortable playing with the group.

“Hank doesn’t restrict anything... [he’s] open to everything,” Hipes said in candid support. He also spoke of its importance to the jazz community, which he states as the real reason Jax holds the jam session, rather than as a way to make more money. “Jazz is a hard crowd,” he said, and then mentioned that sometimes a successful audience in jazz terms is, “eight people.”

The crowd inside the restaurant was no more than a dozen people when the group started playing a few minutes later. Hipes whooped with excitement and encouraged both Hirsh players as well as the other three musicians throughout all of their solos, but was left speechless when Sam dazzled the crowd with his playing, which can only be described as mature beyond his years. Hipes shook his head in disbelief every time Sam impressed the room.

Unfortunately, the classic jam session is far less prominent in the city today. As surely as jam sessions have decreased, technology has risen to play an extremely important role in all music nowadays. The prevalence of computers, the Internet, and file-sharing have reformed the music industry drastically. Not only is it easier to share recordings now because of file-sharing sites, it is easier for the average musician to make a recording, sometimes using only a laptop, a microphone, and recording software.

“Anybody under forty is going to have a MySpace page, probably,” said Darroch in



regards to musicians in Portland. The internationally known website provides free communication and networking, and thousands of musical artists rely heavily on it to promote their music and give listeners a sample of their tunes. Darroch also cited YouTube, as a tool used by jazz musicians, often as an instructional tool.

Because of the much wider availability of music on the Internet, America's musicians since the 1990s have been exposed to a much broader selection of music. "I think a lot more international voices and influences have entered jazz," Darroch said. He also adds that about a quarter of the new jazz releases he sees on a weekly basis at Gresham radio station KMHD are by artists with names not typically American, many of them Eastern European. Indeed, the presence of music from India, Africa, and Latin America has given jazz a much more worldly and diverse flavor.

Drew Shoals provided a very simple answer when asked if jazz has anywhere to go musically: yes. He describes his music as a "synthesis" of indie-rock, jazz, hip-hop, and world music. And although Shoals did spend time studying culture and politics in Africa—inadvertently landing a gig with a touring band there during the process—it is certainly fair to assume that Shoals (who has a personal MySpace, a music MySpace, and website with a blog) has probably gained access to many artists that have influenced him through the power of the Internet. This synthesis he described is certainly one that seems to be popular among other young players, especially many of his label mates at Diatic Records.

Even in the "sorry state of jazz" as Diatic owner Dusty York proclaims, there are many players and venues known in Portland. Unfortunately, there are too few places to make money and too many musicians attempting it. It was unanimous among the younger musicians that well



established venues are somewhat monopolized by the veteran musicians around town.

Charlie Stanford summed up the scene for young players concisely by saying, "Although there are many good jazz venues around town like Jimmy Mak's, LV's, Jax... most are occupied nightly by old guys who have spent their adulthood's establishing themselves around Portland. Most young jazz guys end up playing at a lot of restaurants and parties. Occasionally, one of us can get a gig at the choice clubs. But it's rare."

Drew Shoals enumerated a few other places where he has played, including Zaytoons Bar on Alberta Street, Mississippi Pizza, the Red and Black Café, among others. Shoals, who makes his living entirely from music, seems to be in a different position than most other players around town. While many of them work day jobs and play when they can, Shoals has made it his career, drumming with a variety of groups such as the Ben Darwish Trio, Tony Furtado, and his very own Drew Shoals Collective.

Shoals described the Portland system as one that worked well for him; after graduating from college he quickly began attending many jazz gigs, handing out cards, and introducing himself. Dusty York, who describes Shoals as having a "magnetic personality" stated that, "[Drew] is one of those guys who is going to be successful, period."

After his initial introductions around town Shoals began filling in for drummers in Portland, and his occasional substituting for Mel Brown has definitely helped his cause. Brown spends the vast majority of his playing time at Jimmy Mak's, probably the best-known jazz club in the city of Portland. Though restaurants and clubs—such as Jimmy Mak's—are now a common place for jazz musicians to play, York is one man who doesn't see this as entirely positive.



York believes that jazz should be in the arts industry rather than the entertainment industry. Restaurants definitely use jazz as an entertainment factor, aiming to bring in more customers. "I don't like being held responsible for a business' success," York said, citing the belief that restaurants have unreasonable demands for how many people must attend in order for the artist to be invited back. "Cut the restaurant and bar equation out of it," he continued, describing hip-hop and rock musicians as people who work hard to make their music scene work, even though it is often an underground environment. For this reason York, along with Justin Durrie and Mary Sue Tobin created "Diatic Presents..." the booking section of York's label in order to help artists set up good, decent-paying shows at venues where the artist is not responsible for a certain number of people coming, or worrying about dealing with all the financial and business aspects of putting the concert on.

York also offers complaints about the jazz specific venues that do exist, saying he has found club owners such as those of Jimmy Mak's and the Blue Monk (now shut down) hard to work with. When York set up a Diatic Presents series on Tuesday nights at Jimmy Mak's it was immediately advertised as a series to help and nurture younger players. "[Diatic artists] have been headlining there for years," York states, "There's no nurturing going on... It's a way to take away our weekend gigs and replace them with R & B stuff." While York says he's fine with this change in music being played at the club, he suggested that the sign saying "Jazz" on the building should be taken down if things continue in a similar vein.

Although York's opinions often differed from those of other musicians, there seemed to be one thing that even he had no criticism for; KMHD. He quickly brightened up when discussing KMHD, saying "They are supportive," and praising the Home Grown Live Show



hosted by Mary Burlingame every Saturday afternoon ([www.kmhd.org](http://www.kmhd.org)).

KMHD is a local radio station broadcast from Mt. Hood Community College in Gresham, where Lynn Darroch hosts a radio show on a weekly basis. A brief tour of the radio station studio, reveals a room lined on every wall by shelves of jazz and blues albums. Both Darroch and Jeff Briggs, who has a show directly preceding Darroch's, described their methods for picking songs for their time on the air. Not only do they make an effort to put on diverse styles, they both make sure to play newer jazz discs including many from young, local talent.

However, KMHD can only devote so much of its time to playing the young, hip "Nu-Jazz" that quite a few players in their twenties are involved with. In a pamphlet about KMHD that Darroch gave me, it is estimated that the station has 110,000 listeners every week.

However, of these, well over half are in the late thirties to sixties age range, and many of them do not seem to be interested in the modern jazz movement.

The fact remains that modern jazz is still developing and has yet to capture a specific audience. Sam Hirsh indeed believes that nobody at his age is interested in any sort of jazz unless they themselves are jazz musicians. Drew Shoals believes the style of music he and his friends are making is received well by young people who are musicians themselves and are into "intellectual, experimental music." Shoals said also that there are a few older listeners who do indeed recognize a "fresh voice" as he put it.

"There are some older guys around town that are playing more progressive music also" said Charlie Stanford, listing musicians such as Dan Balmer and Go By Train. But he also agrees that the modern jazz movement—the one that has the most drive and potential, even if it has little popularity currently—is one that is led by the twenty and thirty year-olds who make jazz



their own.

It seems that now it is important to understand who these musicians are that are young and progressive, and how they are leading the charge to shape the present, but perhaps more important, the *future*, of jazz in the Rose City.

It is likely that no one provided a better look at where jazz could be headed in years to come than Dusty York. York, son of well-known New York tenor saxophonist Michael York, has been playing saxophone for a number of years now. After hunting for an existing label with little success, York started Diatic Records in order to release his own music. He released two albums of his trio, often featuring his father as a guest; then, he began searching for other artists. To kick things off he began releasing material by well known jazz musicians such as Dave Frishberg, Renato Caranto, a re-release of a Mel Brown album, and a Gordon Lee record, who York describes as, “one of the best composers in the world.”

In the last year though, York has begun working even harder to take modern jazz to greater heights. “For us it’s going to change... I’ve really given a lot of myself into making this happen,” he said of his label and the musicians on it. York is unhappy—as is obvious with his criticism of restaurants and bars that host jazz acts—with the state of jazz music in Portland.

“It’s bad everywhere,” he declares, “I think it’s the musicians’ fault.” York lists off the problems. First, he believes jazz players are not giving listeners what they want to hear. Some of the often-played classic jazz hits, referred to as “standards” in the jazz world are enough, York says, to make him, “throw up,” if he has to hear them again. Sam Hirsh gave an entirely different opinion, saying that every time an old standard or a brand new tune is played, each musician brings something new to it every night, allowing it to continually exist without being repetitive.



Jazz, however, is based on expanding, and when the musicians aren't willing to continue the tradition of that by breaking the habit of recycling material, it leads to a somewhat stagnant musical state.

So when events like the Mt. Hood Festival of Jazz lose their big acts and mass popularity, or when a well known club like the Blue Monk closes, does York worry? "I saw it as a great opportunity to do our thing," he replied in regard to the Blue Monk's end. And as for the Mt. Hood Festival of Jazz, "I hate outdoor festivals," he replied bitterly, complaining that jazz is not a music that should be using microphones and amplification to get the sound out. So, if in fact, York is such a pessimist about the current state of jazz, why is he involved in it so heavily?

Because he has vision and because he has a love for the music that outweighs the resentment he has for the way things are currently done. His plans involve expansion and promotion, first just a West Coast sweep, spreading his brand of music from San Francisco to Seattle, but eventually his goal is to have worldwide impact, especially in locations such as Japan and Europe, where jazz is rapidly gaining popularity.

Also, York aims to move jazz from being in the restaurant-entertainment business to a more modern artsy state. One of the ideas he was most excited about involved blending jazz music with other forms of multimedia, especially film and art. He envisions the music being played at an event which could feature painting from some of the city's many talented artists, or one of many dance groups in Portland being mixed with the hip music he plays and produces. His favorite word regarding this topic was, "meld," and the whole concept seems to be one that Portland, generally regarded as a trendy and "hip" city, would cling to and support.



In the midst of these ideas, York's roster of artists has quickly expanded and more recent releases are generating more publicity. His best attraction currently is the Ben Darwish Trio, who are self-described as a mixture of jazz, hip-hop, and rock on their MySpace page. The group consists of Darwish, a 23-year-old pianist; Drew Shoals, 24, whom the Willamette Week claims is, "possibly the most talented young drummer in the Pacific Northwest," ([drewshoals.com](http://drewshoals.com)) and bassist Zach Wallmark, who composed a song as well as arranged a jazz version of the pop hit "Beautiful" by superstar Christina Aguilera for the Trio's debut album *Industrial Hero*.

Most people did a thorough job of naming the same group of young musicians who are making an impact. Lynn Darroch listed Drew Shoals, Charlie Stanford, and Jeff Picker. Shoals named Picker, Diatic guitarist Chris Mosley, and saxophonist John Nastos. York himself mentioned Darwish, Shoals, and Mosley (all artists he has signed). Stanford stated that, "There's a big modern jazz movement among the 20-to-30-year-old guys in town; Drew Shoals, John Nastos, Chris Mosley, Dan Duval, Ben Darwish to name a few." And even Sam Hirsh, who is rooted in classic bebop much rather than modern jazz, stated his appreciation for Shoals and Nastos, along with knowledge of Darwish and his music. The fact that several people in the jazz community named the same core group of players proves that there are now a handful of very dedicated young jazz musicians who are finally catching some ears.

The business is a tough one though, and not always rewarding. As the new generation of musicians establish themselves and grow in the community and beyond, there will certainly be pains. In a follow-up e-mail from York, he mentioned his recent decision to no longer play at Jimmy Mak's, nor offer Diatic's support in the future, certainly not because of any personal



vendetta, but because the direction of his label is decidedly different than that of the jazz club's.

Instead, York and Diatic Records will strive to find new places to play their tunes. York cites office spaces and galleries as two sources of plausible playing areas. "More office spaces are being set up...to incorporate the other arts." York is an advocate for still taking club dates, providing the club doesn't have unreasonable expectations for the artist. The club must also be willing to communicate frequently, and to evenly distribute the revenue to those involved in the realization of an event.

Furthermore, plans are in store for a new jazz festival in Portland, one of the most ambitious goals of York and Diatic Records. York is looking at several possible venues (indoors of course) for a possible autumn event next year. The intention is to expose new listeners to the progressive jazz movement we have, as well as provide young artists with an excellent opportunity to showcase their talent to larger crowds than they would normally command. And while York says he would like some sort of a "big name" to be part of the event to draw more listeners, the limelight will definitely be shared with young Portland players, particularly those on Diatic Records.

The idea of a new festival is a risky one. According to Darroch, we have seen "the rise... and maybe the fall of the outdoor festival" (Dietsche 206). In the 1980's, the Mt. Hood Festival of Jazz brought in colossal audience numbers. However, that number has diminished significantly over the past decade. On the other hand, the Portland Festival of Jazz, an indoor event started in 2004, appears to be gaining popularity and exposure. York and Diatic Records might then just find their niche in Portland's several annual music events. If they can advertise to a young and thoughtful audience, and also appeal to older crowds then inevitably the existence of



the festival would be a good one.

“Portland jazz goes in waves” Dennis Hipes said, recounting the ups and downs during the genre’s time in Portland. It began with a rush of black workers and one very busy street, only to die off, then be reignited by the city’s reigning jazz veteran Mel Brown. Now, with the advancement of musical education and technology, as well as the Internet being utilized as a musical tool in several ways, jazz has reached a new age.

A combination of musical styles with recurring improvisational themes has led to a modern jazz movement in Portland. This new style is one that has yet to fulfill its potential, but it is still in its infancy. Of course, there will always be the purists who will stick to the classic jazz styles. While many of these musicians are talented young artists, simply reinterpreting jazz classics is certainly far less progressive than paving your own way with something original. Many questions linger, such as where will these musicians play? Can they find an audience? And finally, how long before these players are acknowledged and respected by the greater Jazz community?

The modern movement may never pan out in Portland. Perhaps the musicians will play the new ideas until they are dead, abandoning the music to obscurity as something that could never quite make the cut. Fortunately, it has characters in its midst, such as the sometimes cynical, yet fiery and dedicated Dusty York, who believes in the music, or Drew Shoals, an amiable, cultured man whose image and music will appeal to a number of diverse people.

While it is certainly possible, it is not likely that this cluster of musicians will ever be world renowned. They might never be as well-respected as the jazz players who roamed Williams Avenue, but that is not the goal. Today’s musicians are not intending to be the new



Williams Avenue players or fit some other historical mold. Instead, they are blazing new trails and discovering themselves in the music they create together. All intentions aside, this group of musicians are creating a new, hip style, one that may soon be recognized, not as the future of jazz music in Portland, but as the present.



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Historic  
Resource  
Inventory  
CITY OF PORTLAND, OREGON.



4-111-00222

222-240 N. Broadway

Elizabeth Irving's, Block 3, Lot 6, Lots 7, 8, Except Part in Broadway  
QUARTER SECTION MAP #: 2830  
Lloyd Center

OTHER NAMES: The Cream Store

ORIGINAL FUNCTION: Warehouse

DATE BUILT: 1923

STYLE: Brick Utilitarian

ARCHITECTURAL PLANS BY: Doyle, A.E.

ORIGINAL OWNER: Hazelwood Company

TAX ASSESSOR'S ACCOUNT #: R-24490-0600

ZONING: C2DS

Rank III

SPECIAL FEATURES AND MATERIALS:

Pent roof. Brick exterior finish with decorative band at roofline.  
Tile-covered pent roof above recessed, glass-paneled doors. Series of  
round-arched window openings.

SPECIAL F/M - ORIGINAL REMOVED:

Glass removed, windows boarded up.



4-111-00222

*SPECIAL F/M - SIGNIFICANT ALTERATION:*  
*Reroofed with metal.*

*AREAS OF SIGNIFICANCE: Architecture*

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*ORIGINAL BUILDING PERMIT #: 124368*

*MAJOR ALTERATIONS: 1956/355378/Edward Green*

*Present owner as of May 1981: Emil and Grace L. Lachenmeier*

*MAILING ADDRESS: 240 N. Broadway, Portland 97227*

*No Preservation Funding*

*Negative: 632-6*

*Score - Design/Construction: 11*

*Score - Historical:*

*Score - Rarity:*

*Score - Environment: 6*

*Score - Integrity: 6*

*Score - Intrinsic: 11*

*Score - Contextual: 12*

*Score - Total: 50.5*