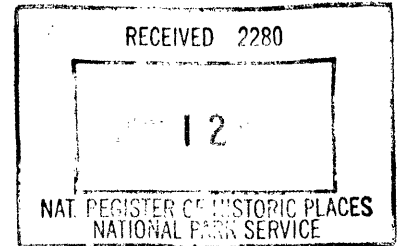


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Multiple Property Documentation Form

COTER



This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

  X   New Submission        Amended Submission

**A. Name of Multiple Property Listing**

Historic and Architectural Properties in Hollywood's Historic Commercial District in Portland, Oregon

**B. Associated Historic Contexts**

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Development of Hollywood's Historic Commercial District in Portland, Oregon, 1912-1949

**C. Form Prepared by**

name/title Liza Mickle, William Cunningham, Robin Green, Cielo Lutino, Michael Harrison

organization City of Portland Bureau of Planning date September 29, 1999

street & number 1900 SW Fourth Avenue, Rm. 4100 telephone (503) 823-7700

city or town Portland state OR zip code 97201-5350

**D. Certification**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. ☐ See continuation sheet for additional comments.)

Jane Harrison June 9, 2000  
Signature and title of certifying official /Deputy SHPO Date

Oregon State Historic Preservation Office  
State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

[Signature] 7/11/00  
Signature of the Keeper Date

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## Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

|                                                                                                                                                                                                                                                                   | Page Numbers |
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| <b>E. Statement of Historic Contexts</b><br>(If more than one historic context is documented, present them in sequential order.)                                                                                                                                  | E: 1 - 15    |
| <b>F. Associated Property Types</b><br>(Provide description, significance, and registration requirements.)                                                                                                                                                        | F: 1 - 7     |
| <b>G. Geographical Data</b>                                                                                                                                                                                                                                       | G/H: 1 - 4   |
| <b>H. Summary of Identification and Evaluation Methods</b><br>(Discuss the methods used in developing the multiple property listing.)                                                                                                                             | G/H: 1 - 4   |
| <b>I. Major Bibliographical References</b><br>(List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.) | I: 1 - 2     |

**Primary location of additional data:**

- ☐ State Historic Preservation Office
- ☐ Other State Agency
- ☐ Federal Agency
- ☒ Local government
- ☐ University
- ☐ Other

Name of repository:

Oregon Historical Society / 1230 SW Park Avenue /  
Portland, OR 97205

**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 120 hours per response including the 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 Project (1024-0018), Washington, DC 20503.

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## E. STATEMENT OF HISTORICAL CONTEXT

Hollywood's Historic Commercial District, located in northeast Portland, Oregon, is locally significant in the areas of commerce, transportation, and architecture. The evolution of Hollywood's Historic Commercial District over the past 80 years as a suburban hub of predominantly small businesses and shopping areas is closely associated with Portland's eastward expansion and decentralization as a direct result of changing transportation technologies and settlement patterns.<sup>1</sup> Hollywood's Historic Commercial District retains a significant concentration of structures that reflect this evolution.

Much of the area that is now Hollywood's Historic Commercial District was initially developed during the streetcar era. The area's early growth was spurred by Portland's eastward expansion, evidenced by streetcar lines, roads, and residential development. Subsequent growth occurred during an era of unprecedented public mobility and was directly related to the popularity of the automobile, which served as a primary force in shaping the urban landscape of Hollywood's Historic Commercial District. Numerous historic buildings representing Hollywood's developmental phases are located throughout the district and enhance the character of the area. These resources continue to serve as local landmarks because of their distinct settings, architecture, or form.

This multiple property submission is intended to provide a context for evaluating the historic and architectural resources remaining in Hollywood's Historic Commercial District that represent Hollywood's history from 1912 to 1949. The historic period of significance begins in 1912, coinciding with the construction date of the oldest extant building in the area. The historic period of significance concludes in 1949 to meet the 50-year deadline set forth by National Register guidelines.

### EAST PORTLAND: ESTABLISHMENT AND TRANSPORTATION DEVELOPMENT

The historical context of Hollywood's Historic Commercial District cannot be understood without recognizing the pivotal role of transportation technologies and transportation corridors in the development of the east side of Portland.

The earliest residents of the east side of Portland were members of the Klickitat and Multnomah tribes. The land was never intensely populated by Native Americans, as hunting and fishing opportunities were more abundant in other locations. However, the area was located at a historic transportation crossroads, affording river access to points west, south, and north, as well as trail access to the east.

The first settlers on the west side of the Willamette formed the townsite of Portland in 1840. Until the mid- to late 1800s, the east side of the Willamette was used for farming. After 1850, the east side of Portland began to develop into a loose grid formed by donation land claims. These claims were established under the federal Donation Land Act of 1850.

<sup>1</sup> E. Kimbark MacColl, *The Shaping of a City: Business and Politics in Portland, Oregon, 1885 to 1915* (Portland, OR: The Georgian Press, 1976), 13.

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Starting in 1851, the land claims were surveyed and given legal standing with boundary descriptions. Following the survey, areas began to be sold and platted into the 200' by 200' blocks that characterize much of Portland's east side today.

Beginning in 1845 with the influx of settlers, wagon roads gradually replaced the horse trails that linked the site that was to become Portland with neighboring settlements. Portland's east side began receiving increased traffic from all directions, including the Sandy River wagon road, which connected with points east such as the Sandy River, Barlow Road, and the Columbia River Gorge. By 1851 Barlow Road had developed into a major route for overland pioneers, with its northern terminus at a ferry crossing on the east side of the Willamette River.

While the east side began to develop, the ferry system across the Willamette River was improved to facilitate better connections to the town of Portland. This connection further enhanced east Portland's stature as a transportation hub by affording east Portlanders access to westerly routes. Portland's east side was already well positioned to receive overland and river traffic from several important destinations. These included the territorial capital, Oregon City, accessible by water and trail routes to the south; the Hudson's Bay Company's Fort Vancouver, accessible by water to the north; and the Columbia River Gorge, accessible by overland trail to the northeast.

The townsite of East Portland was formally recorded in 1861 and incorporated in 1870. The area that was incorporated as East Portland extended from the Willamette River on the west to 24<sup>th</sup> Street on the east, NE Halsey to the north and SE Holgate to the south. This area comprised approximately 4.5 square miles, with a population of only 200.<sup>2</sup> The same year East Portland was incorporated, railroad service was established on the east bank of the Willamette River, leading to a period of sustained growth in East Portland. In 1882, East Portland was chosen to become the western terminus of the Oregon Railway and Navigation Company (ORNC). East Portland became a distribution center, specializing in businesses related to transportation and commerce.

Inevitably, development expanded from the waterfront on both sides of the river. This transition was a consequence of changing transportation technologies, with railroad traffic providing an alternative to river traffic and streetcars providing access to undeveloped land. The Morrison Bridge, dedicated in 1887, provided horse-drawn streetcar access from the city of Portland to East Portland, Albina, and Mount Tabor. Subsequent bridge openings followed, along with street improvements and the extension of eastside streetcar lines.

In 1891, the cities of East Portland and Albina to the immediate north were incorporated into the City of Portland. Consolidation spurred rapid and sustained growth in the Portland area and increased the trend toward decentralization, which had already begun with the proliferation of streetcar lines.<sup>3</sup> Streetcar developments included the East Ankeny Line, started in 1892, which ran through the present-day Hollywood and Sandy Boulevard areas. The construction of streetcar lines brought continuing prosperity to East Portland in the 1890s. An increasing percentage of the greater metropolitan population came to reside on the east side, from nine percent in 1870 to 25 percent in 1891.<sup>4</sup> Portland's business

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<sup>2</sup> MacColl, *Shaping*, 118.

<sup>3</sup> *Ibid.*, 111.

<sup>4</sup> *Ibid.*, 118.

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establishment took advantage of the population trend and commercial boom on the east side. Real estate developers and street railway companies purchased thousands of acres of inexpensive farm land. Between 1887 and 1893, and from 1905 to 1913, numerous subdivisions on the east side were platted, generally following the routes of streetcar lines. Many of the owners of the street railways also became the owners, platters, and promoters of the suburban tracts of land that were annexed to the city. As an example of this lucrative development trend, land in the Rose City Park area, located in Portland's suburban east side, sold for \$6 an acre in 1876 and \$400 an acre in 1907, when streetcar service arrived.<sup>5</sup> This land included Hollywood's Historic Commercial District as we know it today.

Growth and expansion of Portland's east side, initiated by the railroad boom, were subsequently fueled by the ascendance of the automobile. East Portland evolved from being a supply center for wagons and carriages to being a center for automobile sales and services. "With the advent of the motor age, livery stables gave way to garages and automobile sales buildings; carriage makers began making cars; 'Buggy top' shops converted to 'Auto top' factories; tin stores became car body shops; blacksmith shops became repair garages and the auto parts supply businesses simply grew."<sup>6</sup>

As automobile ownership proliferated among middle-class consumers during the Motor Age (1912-1940), the urban landscape became increasingly decentralized and evolved in bold new directions. "Between 1910 and 1920 the number of motor vehicles registered in Oregon increased forty-fold from 2,493 to 103,650, with most of those cars in Portland."<sup>7</sup> The rapid proliferation of the automobile forced the city to accommodate increasing automobile traffic and led to major changes in Portland's physical appearance. After 1910 street expansions and improvements were made, beginning with streets that were the old streetcar routes. By 1927, Portland had more cars per capita than Chicago or New York. The automobile had become the dominant mode of transportation, and streets were redesigned to accommodate its needs.<sup>8</sup>

In addition to altering the streetscape, the automobile contributed to the demise of the streetcar and greatly expanded personal mobility. Mass transit lines no longer served to channel development along contiguous blocks. Developers were freed by the ubiquitous automobile to construct housing and commercial structures along roads, rather than along streetcar lines. The automobile would continue to be a primary force in shaping Portland's growth, at least until the 1980s.

## *Evolution of Sandy Road to Sandy Boulevard from the Settlement Era to the Motor Age*

The historical context of Hollywood's Historic Commercial District is inextricably related to Sandy Boulevard, an historic transportation corridor serving the east side of Portland. As a principal through-route for vehicular traffic in east Portland, Sandy Boulevard grew to become a major thoroughfare in an urbanizing landscape shaped by the automobile.

<sup>5</sup> *Ibid.*, 119.

<sup>6</sup> Portland Bureau of Planning, East Portland National Register Nomination, 8:2.

<sup>7</sup> Blaine Andrew Merker, *Civic Life and City Planning in Portland, 1903-1943* (B. A. thesis: Reed College, 1998) 45.

<sup>8</sup> Laura Campos, *The Portland Planning Commission: An Historical Overview* (Portland, OR: City of Portland, Bureau of Planning, 1979) 17.

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Sandy Boulevard diagonally bisects present-day Hollywood, running from southwest to northeast through the district. Originally a Native American trail, Sandy Road assumed importance during the Settlement Era (1847-1865).<sup>9</sup> Cutting diagonally from Troutdale, near the confluence of the Columbia and Sandy Rivers, to SE 12<sup>th</sup> Avenue near the Willamette River, Sandy Road provided overland access to Oregon Trail immigrants. Sandy Road also was vital as a farm-to-market route, serving the growing cities of Portland and the east Portland area, which would be incorporated as East Portland in 1870. In 1855, Sandy Road was surveyed. However, the survey was not considered definitive, and owners were unable to make permanent fences, not knowing the exact line of the road.<sup>10</sup>

Around 1890, landowners along Sandy Road petitioned Multnomah County to make it part of the highway system. The county assumed jurisdiction of the section of Sandy Road from the East Portland City limits (24th Street) to the top of Gravelly Hill (57th Street). The road was re-surveyed more methodically, by marking trees "with three notches cut through the bark and one inch into the wood."<sup>11</sup>

Early in 1906, the Portland Railway Light & Power Company extended streetcar service along Sandy Road to the newly platted Rose City Park subdivision. The track ran down the middle of the unpaved Sandy Road. Until it was paved in 1912-1913, Sandy Road was "a sea of almost bottomless mud" during the rainy season, and it had to be crossed on wooden boards.<sup>12</sup>

After Sandy was paved, the streetcar track was doubled and the road was redesignated a "boulevard".<sup>13</sup> This improvement was welcomed by citizens such as Karl Emmerich, whose father owned an early grocery store in the area. "A foot of dust in summer, a foot of gumbo mud in the winter" described Sandy Road before paving.<sup>14</sup> Frequent turnout points permitted automobiles to pass the streetcars in opposite directions. Cement sidewalks were laid on Sandy at 41st and 42nd Avenues the same year, a testament to the growing importance of the area.<sup>15</sup> In 1909, the City of Portland established Sandy as a city street from Northeast 28th to 82nd Avenue.

The evolution of Sandy Road into Sandy Boulevard during the 1910s and 1920s was a testament to the east side's metamorphosis from a streetcar suburb to a motor city, with the name change from "road" to "boulevard" marking a new era of development. Over these years, increasing use of the automobile for business, shopping, and travel led to the redevelopment of lots along Sandy Boulevard to better accommodate motorists. Street improvements in 1926 served as a catalyst for the growth of Sandy's prominence and the establishment of the Hollywood area as a commercial district. Sandy Boulevard became one of Portland's first and most spectacular commercial strips, with large billboards and thematic-style buildings. Other auto-oriented commercial features characterized the Sandy Boulevard streetscape, including parking lots, car sales businesses, service stations, and drive-through restaurants.

<sup>9</sup> *Rose City Park History Book* (Portland, OR: Universal Graphics, 1997) 9.

<sup>10</sup> R. A. Paulson, "Crossroads Location Resulted in Thriving Hollywood District," *The Community Press* 25 June 1975: B4.

<sup>11</sup> *Ibid.*

<sup>12</sup> E. Kimbark MacColl, *The Growth of a City: Power and Politics in Portland, Oregon, 1915 to 1950* (Portland, OR: The Georgian Press, 1979) 90.

<sup>13</sup> City of Portland, *East Portland Community Plan Project Summary Report* (Portland, OR: Bureau of Planning, August 1997) 261.

<sup>14</sup> George Drougas, "Hollywood: A Neighborhood Feature," *Portland Magazine* January, 1987, 27.

<sup>15</sup> Paulson, B4.

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## RESIDENTIAL DEVELOPMENT: 1907-1929

### *Rose City Park Area*

With the extension of an arterial streetcar network connecting the east side of Portland to downtown Portland, bedroom communities began to flourish during the first decades of the 20<sup>th</sup> century. Streetcar expansions not only sparked housing construction, but led to the formation of distinct, identifiable neighborhoods on the east side.<sup>16</sup> Hollywood's Historic Commercial District as we know it today was originally included in the boundaries of the Rose City Park subdivision, which was platted and received streetcar service in 1907. Rose City Park's original boundaries were defined as 37<sup>th</sup> Street to the west, (where Sandy crossed Sullivan's Gulch, the location of the Union Pacific railroad tracks), the "city limits" to the east, Fremont Street to the north, and Sullivan's Gulch to the south.<sup>17</sup> The Rose City streetcar line, extending east along Sandy Boulevard, spurred both residential and commercial development oriented to Sandy Boulevard.

Rose City Park originated as a business venture between prominent downtown businessmen and bankers Theodore B. Wilcox, Walter F. Burrell, E. L. Thompson and J. L. Hartmann. They incorporated the Rose City Park Association in 1907 to purchase and develop approximately 1,000 acres of farmland, some of which had already been subdivided. They received a streetcar franchise on Sandy Boulevard to serve the area. The developers touted Rose City Park as "Portland's most beautiful and scenic suburb."<sup>18</sup> They envisaged a village in a park that "...in contrast to the later and adjacent Laurelhurst development...was to be geared to the working class."<sup>19</sup> A promotional brochure designed by the developers extolled Rose City Park's features: "Bull Run water, electric car service, 'parked streets', cement sidewalks, telephone connections, electric lights, 'magnificent scenery', fifteen minutes to the business district, and reasonable prices. Lots sold for \$400 to \$600 each."<sup>20</sup> There was a stipulation that buildings could not cost less than \$1,500. Commercial activities and saloons were prohibited, as was sale or rental to Asians.<sup>21</sup> Rose City Park proved to be a lucrative real estate venture.

While streetcar service facilitated access to Rose City Park, there was a geographical barrier to its assimilation with adjacent developments. Sullivan's Gulch, the location of the Union Pacific railroad tracks, impeded access to neighborhoods south of Rose City, such as Laurelhurst. The existing crossings were considered hazardous. In 1916, the 37th Avenue viaduct was constructed over Sullivan's Gulch, followed in short order by several others to the east. Highway coordinator Fred T. Fowler recalled, "It was around 1918 that wooden bridges were built, with the railway company paying 60 percent of the cost, across 33<sup>rd</sup>, 37<sup>th</sup>, 47<sup>th</sup>, 53<sup>rd</sup>, 60<sup>th</sup>, 74<sup>th</sup>, and 82<sup>nd</sup>."<sup>22</sup> Once these viaducts were completed, the Rose City area experienced a sustained period of growth, offering a full range of urban amenities and

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<sup>16</sup> City of Portland, *East Portland*, 42.

<sup>17</sup> *Rose City*, 7.

<sup>18</sup> *Ibid.*, 9.

<sup>19</sup> MacColl, *Growth*, 89.

<sup>20</sup> *Rose City*, 9-10.

<sup>21</sup> MacColl, *Growth*, 89.

<sup>22</sup> "Engineer Fowler Recalls Sandy as Road," *Oregonian* 8 April 1964: HW 14, c3.

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public services.<sup>23</sup> These improvements substantially facilitated commercial development along both Sandy Boulevard and the Sullivan's Gulch corridor.

## *The Hollywood Neighborhood*

Encompassed by Rose City Park, the Hollywood neighborhood (also known as the Hollywood District) is a mostly rectangular-shaped area that includes Hollywood's Historic Commercial District. As it exists today, the neighborhood is bounded by NE Thompson Street to the north, NE 47<sup>th</sup> Avenue to the east, the Banfield Freeway (Interstate 84) to the south, and NE 37<sup>th</sup> Avenue to the west. Multnomah County Records show that the Hollywood neighborhood is comprised of Ralston's Addition, Rossmere Addition, Vincent's Business Addition, and Menefee Addition. These additions were platted between 1891 and 1913. The land claim of John Quinn encompassed the present-day Hollywood Historic Commercial District. Quinn, an Irish immigrant, arrived in Oregon in 1851. His claim of 160 acres is bounded by NE 36th, 50th, Halsey, and Brazee streets. Quinn farmed his claim from 1851 until 1865, when he moved to Montana.<sup>24</sup> The area remained rural in character until streetcar service on Sandy Road facilitated suburban and commercial development.

While Rose City Park continued to grow as a planned community during the teens, the Hollywood area remained largely undeveloped.<sup>25</sup> The area did not yet have a name but was generally referred to as being "near Rose City Park."<sup>26</sup> Much of the area was still dairy farmland. There were no mercantile establishments west of 42nd Street before 1912.<sup>27</sup> In 1912, when the Rose City grammar school was constructed, development in the area between NE 33rd and 53rd avenues (the present-day Hollywood Commercial District) was still widely dispersed, with an average of two houses per block.<sup>28</sup>

As previously noted, the advent of the private automobile led to rapid development on the east side of Portland, including the Hollywood neighborhood. Between 1912 and 1929, new single family houses proliferated on city blocks formerly too far from streetcar lines. Large blocks were developed in 1925-26, part of a city wide pattern that accounted for 25,000 new homes in Portland by the end of the 1920s.<sup>29</sup> All this development was substantially facilitated by the 1926 voter approval of a bond to improve streets and roads. Street improvements increased the flow of vehicular traffic in the Hollywood area and enhanced business opportunities. It also encouraged residents to commute by car into Portland.

## COMMERCIAL DEVELOPMENT: 1912-1940

Establishment of Portland's streetcar system during the Progressive Era (1884-1913) had sparked a construction boom on land within easy access of streetcar service. Commercial, industrial, and residential areas grew outward closely following the established streetcar lines. The area that is now Hollywood's Historic Commercial District was platted by 1913. New development was facilitated by the Rose City streetcar line, which ran along Sandy Boulevard. The two-story Vincent

<sup>23</sup> MacColl, *Growth*, 94.

<sup>24</sup> Eugene Snyder, *We Claimed This Land: Portland's Pioneer Settlers* (Portland, OR: Binford & Mort, 1989) 213-14.

<sup>25</sup> City of Portland, *East Portland*, 261.

<sup>26</sup> Hollywood Theatre National Register Nomination, 8:1.

<sup>27</sup> *Rose City*, 11.

<sup>28</sup> Rus Morgan, "21 years of progress: Hollywood shopping district comes of age," *Oregonian* 29 November 1949: 2.

<sup>29</sup> *East Portland Community Plan*, 25.

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Block was constructed on Sandy Boulevard in 1913. It represents the oldest surviving Streetcar Era commercial building in the Hollywood core area and was the largest building in Rose City Park at the time of construction.<sup>30</sup>

In the Motor Age (1914-1940), development continued along the same patterns established in the Progressive Era. In 1914 the Portland City Council approved a plan for the city by the nationally known City Beautiful planner Edward G. Bennett. In Bennett's plan, street patterns were designed to accommodate the streetcars, but before his plan could be implemented the automobile became the dominant mode of transportation.<sup>31</sup> Streets that were originally designated as roads, such as Sandy, grew during the Motor Age into thoroughfares that could move large numbers of vehicles. As a reflection of the importance of the automobile during this era, "Good roads everywhere" became a national slogan, equating economic and social progress with hard-surfaced avenues.<sup>32</sup>

Sustained growth along Sandy Boulevard was encouraged by paving in 1912-13 and construction of the NE 37<sup>th</sup> Avenue overpass over Sullivan's Gulch. Construction of the Columbia River Highway in 1915 proved to be a further catalyst for growth along Sandy Boulevard, particularly the area that would become known as Hollywood.<sup>33</sup> The scenic Columbia River Highway provided the first automobile access from the mouth of the Sandy River to The Dalles. The most popular route to the highway was eastward via Sandy Boulevard. As a logical consequence, businesses vied to attract the attention of the travelling public. "Service stations and eating places blossomed all along the way, hordes of cars and their passengers passed through, especially on a Sunday, and while all of them may not have stopped in Hollywood, just about everybody at least knew it was there."<sup>34</sup> The area sprouted grocery stores, pharmacies, dry goods stores, and gasoline stations. Other community focal points such as a post office, library, and churches followed suit. From 1914 to 1921 the Elite Theatre (now known as Pal's Shanty Tavern) at 46<sup>th</sup> Avenue and Sandy Boulevard provided local entertainment. The Elite was the first theater east of the 24<sup>th</sup> Street city limits and boasted piano accompaniment to silent movies.<sup>35</sup> In 1921, the Portland Planning Commission and the Portland Ad Club proposed to make Sandy Boulevard "The Roseway." Under this beautification plan, which was approved by the city, Sandy Boulevard would be bordered by 15,000 "choice Caroline Testout rose plants" for a distance of five miles, extending from E. 12th Street to the Parkrose limits.<sup>36</sup> However, by 1924 most of the route was zoned commercial and the plan was not realized.

The transformation of Sandy Boulevard to a commercial strip was brought about as a direct result of the city's first zoning ordinance as well as the increase in auto ownership. The 1924 zoning code designated most of Sandy Boulevard as a business-manufacturing zone, thus encouraging further commercial development.<sup>37</sup> Referring to the metamorphosis of Hollywood's Historic Commercial District from a "generally undeveloped" part of Rose City Park into a thriving business community, local historian George M. Walker noted, "About 1920, it came to life with commercial buildings... In the

<sup>30</sup> City of Portland, *Historic Resource Inventory*, 1984.

<sup>31</sup> City of Portland, *Draft -- Portland Historical Context Statement* (Portland, OR: Bureau of Planning, September 1992) 43.

<sup>32</sup> Elisabeth Walton, *Space, Style, and Structure: Building in Northwest America* (Portland, OR: Oregon Historical Society, 1974) 518.

<sup>33</sup> Paulson, B4.

<sup>34</sup> *Ibid.*

<sup>35</sup> *Rose City*, 44.

<sup>36</sup> MacColl, *Growth*, 343.

<sup>37</sup> City of Portland, *The Hollywood and Sandy Project Existing Conditions Report* (Portland, OR: Bureau of Planning, November 1998) 6:1.

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mid-1920s, homes and residences were removed, commercial zone boundaries were established and it sprang to life as a commercial colony.<sup>38</sup> In 1926, the *Oregon Journal* stated that Sandy Boulevard was "vital to autos" and the commercial trend was growing.<sup>39</sup> Beginning in the as-yet unnamed Hollywood District of Rose City Park, large lots fronting on Sandy Boulevard were sold for commercial use, and "The Roseway" became a commercial thoroughfare. Automobiles offered convenient access to its proliferating shops and services.

## *Development of Hollywood's Historic Commercial District*

The unnamed area that would become the Hollywood neighborhood was generally referred to as being "near Rose City Park."<sup>40</sup> What had been farmland a few years earlier grew into a center of activity. Large blocks were developed in the mid-1920s, part of a city wide pattern. On the east side of Portland, builders filled in vacant lots in neighborhoods located three to six miles from the city's downtown. All this development was substantially facilitated by the 1926 voter approval of a bond to improve streets and roads. Street improvements, in turn, increased the flow of vehicular traffic in the Hollywood area and enhanced business opportunities.

An ambitious plan for the creation of a community business district was at least partially realized in 1927 with a "well developed and substantial" commercial business development clustered around the area between NE 41<sup>st</sup> and 42<sup>nd</sup> streets along Sandy Boulevard.<sup>41</sup> D. G. Wilson, a prominent Sandy Boulevard developer, was possessed by a dream to cultivate the then-underdeveloped Hollywood Commercial District and to fashion it into a well-planned, thriving business community. He selected NE 42<sup>nd</sup> Avenue and Sandy Boulevard as the focal point of his district because of its "strategic location as the center of the Rose City Park, Beaumont, and Laurelhurst districts, and also because it is at the logical intersection for two great cross town arteries of traffic."<sup>42</sup> Anchoring a local bank on the corner of NE 42<sup>nd</sup> Avenue and NE Sandy was integral to Wilson's plan, with the rest of the commercial center radiating outward. Wilson's plan was realized by the end of the 1928, by which time the corner of NE 42<sup>nd</sup> and Sandy Boulevard served as the focal point of the district, with 206 other business establishments all located on or around that corner.<sup>43</sup>

Hollywood's Historic Commercial District was designed to be a model of commerce and successful business development. The locally owned Oregon State Bank Building, completed in 1927, functioned as a critical element in the success of this planned commercial district. "Opening of the Oregon State [B]ank, ... marks the completion of a carefully worked out plan for the creation of a community business district of sufficient strength to serve the surrounding populace and made strong through the fact that the owner of the four corners at the intersection, D. G. Wilson, selected tenants so that none would be in direct competition with each other."<sup>44</sup> Along with the bank, Wilson planned for a number of other businesses that would serve the needs of the community. As the major landowner and developer in the region, Wilson was able to select

<sup>38</sup> Steve Erickson, "Thriving Hollywood East Portland Hub," *Oregonian* 30 April 1976: B6.

<sup>39</sup> MacColl, *Growth*, 344.

<sup>40</sup> Hollywood Theatre, 8:1.

<sup>41</sup> Wallace S. Wharton, "New Bank Forms Pivot of Large Trading Region," *Oregon Journal* 5 June 1927: 4

<sup>42</sup> *Ibid.*, 4.

<sup>43</sup> Morgan, 2.

<sup>44</sup> Wharton, 4.

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businesses that he felt would bolster the district's success. Some of these commercial enterprises were the Liggett Drug Store, the Eagle Grocery, the Triangle Meat Market, and Portland Plumbing & Heating, all located in a building owned by Wilson on the northwest corner of the intersection of NE 42<sup>nd</sup> Avenue and Sandy Boulevard. Also included in Wilson's plan were Van Gorder Delicatessen and J. C. Penny & Company, both located in the Wilson Building (subsequently known as the Kelley Building) on the southwest corner of the intersection. Though Wilson did not own all of the adjacent land, the surrounding landowners cooperated with him in the formation of the general plan and in fostering a strong business community.

A critical component to the success of this planning effort was Wilson's fortuitous collaboration with Claude Jensen and John Von Herberg, owners of the Hollywood Theatre.<sup>45</sup> In July of 1926, Jensen and von Herberg completed their project, a neighborhood movie palace that would seat 1,500 people. Constructed one year before "talking" pictures made their debut, the Hollywood functioned as both a movie and vaudeville theater. One of the most ornate theaters in the Northwest, the Hollywood boasted a Spanish Colonial Revival tower and an Art Deco interior. By the time the theater was completed, the commercial district had readily taken on its name. The neighborhood gradually followed suit, achieving the distinction of being the only Portland neighborhood to have taken its name from a building, rather than the reverse.<sup>46</sup> Once the Hollywood Theatre is factored into Wilson's plan, the development of the district can be viewed as one of careful planning.

New businesses and developers perceived a thriving community in which they could grow. While much of the commercial development in the district occurred between 1925 and 1927, coinciding with the construction of the bank and theater, development continued on a significant level through the 1930s. After the opening of the bank, a number of important local institutions opened their doors. Examples of these include: Fred Meyer Hollywood Public Market (1931), located on NE 41<sup>st</sup> Street and Sandy Boulevard; Sunny Jim's Market (1933), on the west side of NE 41<sup>st</sup> and Sandy; Harold Kelley Appliance Company (1931), located on NE 42<sup>nd</sup> and Sandy in the Wilson Building<sup>47</sup>; and J.C. Penny & Company (1927), also located in the Wilson Building. This development boom marked the beginning of the Hollywood shopping district. The formation of the Hollywood Boosters in the early 1930s, 54 members strong at inception, was another product of the growing success of the commercial district. Construction of public and social buildings such as the YMCA (1925), the Hollywood Branch Library (1926), neighboring Grant High School (1926), and Rose City Park Presbyterian Church (1925) firmly established the Hollywood area as a community as well as a commercial district.

During this heyday of development, Hollywood's Historic Commercial District was characterized by a concentration of Streetcar Era commercial buildings, a style that originated during the Progressive Era. Fronting on the sidewalk with little setback, these structures offered convenient pedestrian access and were proximate to the Rose City streetcar line on Sandy Boulevard. Architecturally, they presented a uniform appearance, generally being two stories tall with ground floor retail and office space or housing above.

As the Motor Age progressed, architectural styles evolved in concert with the proliferation of the automobile. Sandy Boulevard merchants tapped into an architectural trend of the late 1920s. During that period, developments that were

<sup>45</sup> Wharton, 4.

<sup>46</sup> Hollywood Theatre, 8:1.

<sup>47</sup> This building was renamed the Kelley Building in 1931. It retains that name today.

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oriented to the roadway adopted fanciful building designs to attract travelers' attention. These developments represented a "whimsical hybridization of outdoor advertising and architecture."<sup>48</sup> Encouraged by the success of the ornate Hollywood Theatre, exuberant thematic designs were applied by Sandy Boulevard merchants to their commercial establishments. Alfred Staehli, a local Portland architect, wrote that Sandy became "a linear Disneyland of buildings which were the symbols of their function. Stucco shoes for shoe shops, gas pumps tucked under mushroom canopies, giant milk bottles crowning a dairy...provided a series of visual exclamation points to entertain drivers and riders passing along the way."<sup>49</sup> While only a few examples of thematic buildings were constructed in Hollywood's Historic Commercial District, (most examples being elsewhere on the Sandy Boulevard corridor), they nonetheless represented a significant architectural presence. The 1926 Steigerwald Dairy building (subsequently the 7-Up Building), constructed in the shape of a giant milk bottle, marked the western gateway to the Hollywood and Rose City Park areas. At the time of construction, the structure was the largest automated bottling plant in the Northwest and was locally reputed to be the largest building in far northeast Portland.<sup>50</sup> The compact, triangular State Farm Insurance Building, constructed in 1926, originally served as a distribution center for sawdust heating fuel. The building was locally reputed to be the smallest two-story brick building in the world, with 526 square feet of interior space.<sup>51</sup>

Commercial development in the district, fostered in earlier years by the Rose City streetcar line on Sandy Boulevard, began to favor patronage by consumers with automobiles. Fast food restaurants such as Yaw's Top Notch (no longer extant) proliferated. Yaw's, the first restaurant to provide off-street parking for patrons, grew along with the district, adding drive-in service "which was frequented by almost every high school kid in town who had enough money for a car and gas in the tank."<sup>52</sup> Public garages were constructed to store private automobiles, as most nearby residences did not have garages. By the late 1920s, Sandy Boulevard boasted space for 60 cars at the Boulevard public garage on 41<sup>st</sup> Street (subsequently the Fred Meyer store) and space for 50 cars at the Viaduct Garage on 38<sup>th</sup> Street (subsequently the City Center Motel).<sup>53</sup> The Wilson Building at the corner of NE 42<sup>nd</sup> and Sandy Boulevard, constructed in 1927 and refurbished in 1931 as the Kelley Building, was an early automobile dealership in the area. Other automobile dealers were located in the immediate vicinity, such as Hollywood Motors at the southwest corner of NE 41<sup>st</sup> and Broadway streets.

In a 1931 *Popular Mechanics* article, visionary architect Frank Lloyd Wright stated that routine use of the automobile was a liberating force that demanded fundamental change in the design of retail space.<sup>54</sup> Wright suggested that the "new store" would be a complete shopping facility expressly designed for the motorist. Wright's prediction was realized in Hollywood's Historic Commercial District with the opening of Fred Meyer's store in 1931. Located in the old Boulevard Garage building at NE Sandy and 41<sup>st</sup> Street, "The Hollywood Public Market was more than a store. It was a shopping center -- one of the first in the country and the first link in the long solid chain of Fred Meyer stores that to many have

<sup>48</sup> Potter, 525.

<sup>49</sup> City of Portland, *East Portland*, 56.

<sup>50</sup> *Rose City*, 44.

<sup>51</sup> Vernon Abelsen, *Hollywood District: A Walking Tour* (Portland, OR: Historic Preservation League of Oregon, 1987) n.p.

<sup>52</sup> Drougas, 28.

<sup>53</sup> *Rose City*, 12.

<sup>54</sup> Richard Longstreth, *The Drive-In, the Supermarket, and the Transformation of Commercial Space in Los Angeles, 1914-1941* (Cambridge, MA: MIT Press, 1999) 129.

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become a metaphor for the comfortable, friendly, inexpensive Oregon lifestyle.”<sup>55</sup> Fred Meyer’s store was in fact Portland’s first shopping center, attracting customers with discounts, coupons, and self-service. In an effort to entice automobile owners, it also offered parking and lubrication service. The Hollywood Boosters embraced the new store, paving the way for its success with area improvements and extensive welcome celebrations. Their enthusiasm would be amply repaid as it became evident that Fred Meyer stores attracted customers from great distances.

Fred Meyer had come to the same conclusion as D. G. Wilson had a few years earlier. Namely, that the Hollywood area was ripe for business development. Meyer was an ambitious and astute businessman who “created his opportunities by accurately predicting and even influencing where the commercial activity would be centered 10 or 20 years later. He had a good fix on future highway routes and he acquired hundreds of cheap, ‘far out’ acres of property on which to locate future shopping centers.”<sup>56</sup> “Fred Meyer chose Hollywood’s Historic Commercial District as his first suburban store by tying a piece of string around two pencils and covering a Portland city map. Mr. Meyer decided that Hollywood was the geographic center of our city.”<sup>57</sup> He was shrewd enough to take advantage of the hospitable business environment created just a few years earlier by Wilson and other area merchants, and they in turn would profit from his business savvy.

During the Depression, Portland’s growth slowed, and there was little new development in the Hollywood area. A few restaurants and stores were added, including Miller’s Mercantile at NE 42<sup>nd</sup> and Hancock. The Elite Theater closed and became Pal’s Shanty, a tavern. Several homes fronting on Sandy were demolished, replaced by service stations when the streetcar lines were paved in 1935.

The stagnant economy of the 1930s decade provoked a general desire to get things moving again. This sensibility was expressed vicariously in various modes of transportation, and it would have a profound effect on the architecture of the period following the Depression years.<sup>58</sup> Buildings constructed in Portland’s industrial zones, including areas of the inner northeast and Hollywood’s Historic Commercial District, were characterized by architectural symbolism based on the machine age aesthetic and popular culture. Streamlined gas stations and Art Deco style bottling companies, modern factories and automobile showrooms represented new design solutions for industrial structures.<sup>59</sup> In the Sandy Boulevard corridor, a continuous strip of commercial buildings constructed along the extant trolley routes echoed this aesthetic. Even modest commercial buildings such as Dulux Paints at 4421-25 NE Sandy Boulevard display the streamlined aesthetic.

The Hollywood Boosters, organized by local merchants in the early 1930s, became an active civic force advocating for Hollywood’s community spirit and continuing prosperity. The organization’s members realized that growing traffic problems from automobile congestion could make or break their businesses. The club was “directed towards the attainment of several closely related objectives: a pleasant, congenial vicinity in which to live, a convenient location in

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<sup>55</sup> Gordon DeMarco, *A Short History of Portland* (San Francisco: Lexikos, 1990) 128.

<sup>56</sup> MacColl, *Growth*, 631.

<sup>57</sup> Drougas, 1.

<sup>58</sup> Gideon Bosker & Lena Lencek, *Frozen Music: A History of Portland Architecture* (Portland, OR: Oregon Historical Society, 1985) 134.

<sup>59</sup> *Ibid.*, 305.

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which to shop, and an overall attractiveness calculated to produce smiles of contentment on the faces of those fortunate enough to live in or travel through it.”<sup>60</sup>

The Streetcar Era in Portland became history during the mid-1930s. World War I's demand for resources had placed a strain on the streetcar system. Ridership levels continued a pattern of decline, even after the war. The Portland Electric Power Company (PEPCO) responded by shifting their mode of transportation on some lines to gasoline-powered buses. This move was a prelude to the streetcar's eventual disappearance. The era came to a close as streetcar companies began to scrap their tracks and equipment. With more automobiles on the streets, streetcars were seen as an encumbrance. There was also a widespread American belief that the automobile represented the future, and streetcars were a thing of the past. Local government policies and actions contributed to the decline in streetcar dominance. While the public was willing to tax itself to provide a street network for private automobiles, public funding had never been provided for the streetcar system's operation and maintenance.<sup>61</sup> Portland's *1935 Mass Transit Plan* recommended the removal of streetcars from several of the bridges.<sup>62</sup> In 1935, the “trackless trolley” replaced the streetcar on the Rose City Park line. These “rubber tire luxury coaches” were soon succeeded by gasoline motor coaches throughout Portland.<sup>63</sup>

Few physical changes were documented for the Hollywood area during the late 1930s. In 1940, the Pagoda Restaurant was completed at the busy intersection of NE 38<sup>th</sup> Avenue and NE Broadway, reinforcing Hollywood's legacy of thematic style architecture.

## WORLD WAR II AND THE POSTWAR ERA: 1941-1999

During the World War II years, Portland experienced extraordinary population growth due to the flourishing ship-building and maritime activities. This boom produced a steady flow of new workers beginning in 1941. With easy access to factories, warehouses, and docks, the east side absorbed a sizeable portion of the area's middle-income and lower-income households between 1945 and 1960.<sup>64</sup> The dispersal of population that began with the use of automobiles accelerated to massive levels after World War II. This was a major factor in contributing to the development of auto suburbs in outlying Portland neighborhoods. Recommendations to the Portland Area Post War Development Committee formed in 1943 were dominated by municipal improvements and automobile-related projects dealing with freeways, parking, highways, and bridges.<sup>65</sup> Hollywood's Historic Commercial District would take on these concerns, among others, during the 1940s.

The Hollywood Boosters continued to wield considerable influence in what was Portland's most vital shopping center outside downtown. “The enthusiasm of the postwar years benefited Hollywood. Yaw's Top Notch was widely recognized as the place to take your date to the drive-up, and the parades through the district became legendary.”<sup>66</sup>

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<sup>60</sup> Morgan, 2.

<sup>61</sup> City of Portland, *East Portland*, 144.

<sup>62</sup> *Ibid.*, 57.

<sup>63</sup> *Rose City*, 40.

<sup>64</sup> City of Portland, *East Portland*, 57.

<sup>65</sup> Laura Campos, *Portland Planning Commission, An Historical Overview* (Portland, OR: Bureau of Planning, December, 1979) 24.

<sup>66</sup> *Ibid.*, 261-2.

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As a testament to increased commercial prosperity in the district, the Hollywood Booster Club received an infusion of more than 75 new businesses in 1949. Club members, many of them second-generation Hollywood merchants, launched such projects as "smile campaigns, sales clinics, customer service forums, and achievement awards."<sup>67</sup> Particularly popular was boosting the "restaurant colony," a "cluster of exotic and native food purveyances."<sup>68</sup> Hollywood merchants also organized their own holiday observances and special merchandising promotions. The Hollywood Theatre was frequently the focal point for Booster-inspired programs. The theater hosted such diverse events as cooking classes sponsored by Fred Meyer, seasonal holiday programs, and junior festivals. During World War II it became the locus for war bond rallies and programs for related causes.

The Fred Meyer store continued to thrive and was remodeled in 1949 at a cost of \$205,000.<sup>69</sup> As an added enticement for customers with automobiles, Fred Meyer introduced the convenience of delivery service at the front entrance. Also offered on the flat-roofed building was rooftop parking. These innovations offered a new level of convenience to customers with automobiles.

Another milestone in Hollywood's development was reached in 1953, when a zoning amendment was approved by the Portland City Council. This action changed residential zoning to business zoning in the area from NE 39<sup>th</sup> to NE 45<sup>th</sup> avenues, bounded by Tillamook Street and Sullivan's Gulch, adding 27 acres of new business property to the district and the area immediately south.<sup>70</sup> Six months previous, eight acres of this property had been purchased by a holding corporation comprised of leading Hollywood businessmen. Their intent was to lure new, large-scale merchants to the district.<sup>71</sup> These developments marked a second wave of large-scale development in Hollywood's Historic Commercial District, the first wave having occurred in 1925-26.

As commercial development continued in Hollywood's Historic Commercial District, residential and commercial areas became increasingly separate, a pattern that was exacerbated by automobile traffic. Major retail stores, medical clinics, furniture stores, professional buildings, restaurants, and financial institutions were added to the district.<sup>72</sup> While these diverse uses contributed economic stability to the community, they also contributed to the erosion of its residential character. To make way for the new wave of development, homes located between NE Hancock to NE Tillamook and NE 39<sup>th</sup> to NE 42<sup>nd</sup> avenues were demolished to accommodate off-street parking and new businesses. Commercial establishments assumed that customers would arrive by car, not by foot, bus, or streetcar.<sup>73</sup> This transition represented a major change to the area's built environment and encouraged traffic congestion.

The "spirit of hoopla and hustle" in Hollywood's Historic Commercial District continued in the 1950s, with rapid expansion under aggressive merchant leadership. "Hollywood boasts, in its length of a little more than 20 blocks and its width of two or three, a vast range of goods and services... Without becoming even a little bit footsore, a pedestrian can

<sup>67</sup> Art Chenoweth, "Era of Growth Shows in Hollywood Profile," *Oregon Journal* 31 January 1957: C1, 8.

<sup>68</sup> *Ibid.*

<sup>69</sup> Morgan, 2.

<sup>70</sup> *Oregon Journal* 1 February 1957: 2.

<sup>71</sup> "Large Hollywood Area Bought for Development," *Oregon Journal* 5 July 1956: 14.

<sup>72</sup> *Rose City*, 13.

<sup>73</sup> Metro, *Main Street Handbook: A User's Guide to Main Streets* (Portland, OR: Metro, March, 1996) 6.

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stroll one or two blocks and borrow money, buy groceries, furnish his home or buy one, purchase for garden, sports, or hobby, get completely outfitted with clothing and accessories, stock up the liquor cabinet, check his medical condition, gas up the car, eat at a distinctive restaurant and – if he lives out of town – stay the night at an ultra-modern hotel.”<sup>74</sup>

## *Construction of the Banfield Freeway*

The growth of Portland's eastern metropolitan region had long been influenced by the Union Pacific Railroad lines, constructed in 1887, which skirted the southern boundary of Rose City Park and Hollywood's Historic Commercial District. The railroad was superseded by Portland's first post-World War II freeway, the Banfield, which became the western terminus of Interstate 80N.<sup>75</sup> Acquisition of land for the freeway was facilitated by purchases of three properties, including the Fred Meyer warehouse, immediately south of Hollywood's Historic Commercial District.

By 1958 the Banfield was complete, offering motorists the alternative of high-speed travel. This route diverted vehicles that previously had traveled arterials like Sandy Boulevard on their trips out of Portland. Alleviating the concerns of local businessmen, freeway access was granted to the Hollywood District, with ramps at 33<sup>rd</sup> and 39<sup>th</sup> avenues. The Banfield fed customers from the east directly into the area. However, the narrow confines of the Hollywood District proved problematic, creating traffic jams and parking problems.<sup>76</sup>

In that same year, the Portland Development Commission (PDC) was established, ushering in a new wave of urban development that would have an indirect but far-reaching impact on the Hollywood District. PDC was charged with redevelopment and civic promotion. Between 1958 and 1972, the business-oriented PDC carried out a program of urban renewal.<sup>77</sup> The east side of Portland rode the coattails of this boom, with the siting of major new projects east of the Willamette River.

During the same period, construction of the gigantic, privately financed Lloyd Center mall west of the Hollywood District was completed. Eastside shoppers were offered a previously unsurpassed array of retail choices, facilitated by ample parking. While the Hollywood's Historic Commercial District continued its growth in the 1960s, the newly developing regional malls, particularly Lloyd Center, adversely affected its long-term commercial viability.<sup>78</sup>

In 1986, light rail transit service was introduced from downtown Portland to Gresham, an outlying suburb to the east. The alignment for light rail, like the Banfield Freeway, was partially developed along the Union Pacific Railroad tracks. The Hollywood District was served with a light-rail transit station located at 42<sup>nd</sup> Avenue. The transit station is supplemented by bus connections, reinforcing the historic role of Hollywood as a transportation hub.

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<sup>74</sup> Art Chenoweth, "Hollywood – Ballyhoo, Bustle," *Oregon Journal* 30 January 1957: C1, 12.

<sup>75</sup> MacColl, *Growth*, 90.

<sup>76</sup> Art Chenoweth, "Era of Growth Shows in Hollywood Profile" *Oregon Journal*, 1 January 1957: C1, 8.

<sup>77</sup> DeMarco, 143.

<sup>78</sup> City of Portland, *East Portland*, 262.

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Hollywood's Historic Commercial District continues to provide opportunities for service businesses. Current residents and business owners represent a mix of ethnic groups, a trend that has been growing since 1980.<sup>79</sup> Affordable rents and a chance to "cluster the businesses that serve the metropolitan area's 25,000 Southeast Asian immigrants" have attracted a new group of business owners.<sup>80</sup> Little new development has occurred within the area since 1980.

Today, as in previous decades, Hollywood's Historic Commercial District features a concentration of land in commercial use. At its core, Sandy Boulevard, with its mix of Streetcar Era, Motor Age, and contemporary structures, continues to represent a traditional main street, supporting a neighborhood movie theater, restaurants, retail shops, pubs, services, and offices that are a focus for the surrounding neighborhoods. There have been disappointing setbacks for the neighborhood -- most notably, loss in the early 1990s of the Hollywood Fred Meyer store at the heart of the district. This event was presaged by Fred Meyer's construction of a super store one-half mile to the southwest. In spite of a stated commitment to retain the Hollywood store, it was closed one year later, dealing an economic blow to local merchants.

As a transportation corridor, Sandy Boulevard continues to play a pivotal role in serving the area's needs. Sandy Boulevard serves multiple and sometimes conflicting transportation functions, including providing freeway access, serving as a state highway, linking the neighborhood to the central city, acting as a regional and neighborhood destination for shopping, and serving as a city bikeway.<sup>81</sup>

The area's commercial and residential future is the subject of ongoing study and discussion at the local and municipal levels. Current planning efforts for the Hollywood and Sandy areas are broad based, focused on improving transportation patterns and creating an enhanced mix of residential and commercial uses that will better serve the area in ensuing decades.

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<sup>79</sup> *Ibid.*, 263.

<sup>80</sup> Nena Baker, "From Salad Days to Salad Rolls," *Oregonian* 18 July 1993: L1.

<sup>81</sup> *Hollywood and Sandy Project Existing Conditions Report*, 7.17.

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## F. ASSOCIATED PROPERTY TYPES

### OUTLINE OF PROPERTY TYPES\*

1. Historic Period Style Buildings
2. Commercial and Industrial Buildings
3. Residential Buildings
4. Public and Social Buildings

#### 1. HISTORIC PERIOD STYLE BUILDINGS

##### *Description:*

Hollywood's Historic Commercial District includes examples of buildings in several Historic Period styles. The structures include commercial and public buildings, a church and a theater. Given the small size of the district, examples of each style are limited.

The Spanish Colonial Revival and Mediterranean styles are represented by commercial structures in Hollywood's Historic Commercial District. The Mediterranean style is loosely based on vernacular stucco buildings in villages and towns along the Mediterranean Sea. Of wood frame or reinforced concrete construction, the buildings have an asymmetrical shape. The surfaces are faced with concrete or stucco, which may be smooth or textured. The buildings have low-pitched hipped or gable roofs and may be surfaced with red tiles. Fenestration includes transoms, round-arch openings, multi-pane windows, and fixed windows. Surface ornamentation may include wrought-iron details as well as decorative tiles. In Hollywood's Historic Commercial District, the Hollywood Burger Bar exemplifies the Mediterranean style. The Spanish Colonial Revival style, similar in many ways to the Mediterranean style, exhibits additional ornamentation, particularly around the entrance façade. This style is represented by the ornate Hollywood Theatre.

The Colonial and Georgian styles appear as commercial, public, and social buildings in Hollywood's Historic Commercial District. The principal areas of elaboration in these structures are entrances, cornices, and windows. Wall materials may be brick or stucco. The roofs include flat and gabled components. Decorative elements include arches, columns, pilasters, and trim work in a contrasting material. Fenestration may include large, multi-light, round-arched windows as well as sash windows. The Rose City Park Presbyterian Church exemplifies the Georgian style, with its brick and cast

\* The definition of styles used in this section are taken from the following texts:

Bureau of Planning, *East Portland Community Plan Project Summary Report* (Portland, OR: City of Portland, 1997).  
*Oregon Style, Architecture from 1840 to the 1950s*, ed. Pamela S. Meidell (Portland, OR: Professional Book Center, 1983).  
Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1991).  
Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, Mass: MIT Press, 1969).

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stone exterior finish, pedimented entry, and decorative arches and pilasters. The YMCA is a modified example of the Colonial style that borrows from several architectural traditions. Steep, straight-sided gables echo the Dutch Colonial tradition; the stuccoed exterior and round-headed windows refer to the Mediterranean tradition; and stone pilasters supporting the cornice are influenced by the Classical tradition.

Another Historic Period building in the Hollywood neighborhood represents the Renaissance style. The Oregon State Bank building, a commercial structure, exhibits such characteristic elements of this revival style as a flat roof with a decorative cornice; brick and terra cotta construction with classically inspired terra cotta ornamentation; large round-arch windows; and pilasters crowned with capitals.

## *Significance:*

The buildings included within this associated property type represent examples of several styles. Most of these buildings retain their historic integrity. Properties represented by this type are architecturally significant under Criterion C for embodying the forms, methods of construction, and styles popular during the period of significance.

Historic period styles were introduced in the late 19<sup>th</sup> century by architects trained in the Beaux Arts academic tradition. American architects trained in this rigorous tradition had the facility to design in assorted historic period styles. As these architects were commissioned to design high-style houses for wealthy clients, they were interested in demonstrating their ability to apply correct historic detailing to new buildings in a variety of styles. Their work initiated popular interest in traditional styles. Locally, Portland's 1905 Lewis and Clark Centennial Exposition promoted interest in Beaux Arts principles. In concert with the Pacific Coast Architectural League, which lasted until 1915, Portland architects created a taste for styles that were inspired by various historic periods. Sometimes they combined elements from different periods, producing eclectic designs that are difficult to categorize by style.

## *Registration Requirements:*

While not numerous, Historic Period style buildings represent a highly visible component of the compact Hollywood district. To qualify for registration, Historic Period style buildings should display most of the elements mentioned in the previous description section. They should retain structural and stylistic features characteristic of their period of construction. Additionally, they should retain sufficient integrity to evoke the character of their style or function type and represent characteristic examples of their style or function as described above. Finally, they should have been constructed between 1912 and 1949.

## 2. COMMERCIAL BUILDINGS

### *Description:*

The preponderance of structures in Hollywood's Historic Commercial District are commercial buildings. Sited along Sandy Boulevard, most of these commercial structures front onto the sidewalk with no setback. Many of the buildings were designed to conform to lots that were triangulated by Sandy Boulevard, which diagonally bisects the district.

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Consequently, those buildings are characterized by a modified wedge shape, a character-defining feature of Hollywood's Historic Commercial District.

The architectural style of many commercial structures constructed during the Motor Age generally exhibit characteristics of the Streetcar Era Commercial style, a style that originated during the Progressive Era (1884-1913). The Streetcar Era style held sway until the 1930s, when the influence of the automobile resulted in a wider range of modern styles. The most common Streetcar Era structure is composed of two stories, with ground floor retail and office space or housing units above. They are wood or masonry structures surfaced with brick or stucco. Characteristic features include a modified rectilinear plan, flat roof, and coping or a modest metal or brick cornice. Decorative features may include embellishments on the frieze, belt courses, and ornamental brickwork around the windows, cornice, or parapet. Some buildings have a tiled, shed roof at the parapet. Building facades may be divided into bays and entrances recessed from the sidewalk. Large, fixed storefront windows predominate at the street elevation. The fenestration on the upper stories tends to be smaller double-hung or tri-partite windows. An example of this type is the Medak Building at 4029-47 NE Sandy Blvd. Motor Age Utilitarian Commercial structures are also evident in Hollywood's Historic Commercial District. Characteristic features of this style include steel, concrete, and glass construction, little ornamentation, and siting at the property line or set back to accommodate additional automobile storage and parking. An example of this style is the Majestic Cleaners and Laundry Building at 3801 NE Sandy Blvd.

Later buildings from the World War II and the post-war era are also generally two stories tall in Hollywood's Historic Commercial District. During that period, elements from a variety of substyles from the Modern Movement were used in the design of commercial buildings. The Modern style was an economical building type that responded to the aesthetic of the Machine Age and was commonly used in the design of commercial structures. Characteristic features include simplified massing, a flat roofline, and smooth walls. Modern style structures are of steel frame or concrete construction and have flat roofs. Predominantly functional, they have little or no ornamentation. Windows are set flush with the wall plane, which is a smooth continuous surface. Streamlined detailing may include curved planes, decorative bands, and large, metal-framed or ribbon windows. An example from this period is the Dulux Paint building at 4421-25 NE Sandy Blvd., which exhibits some characteristics of the Art Deco substyle. The Fred Meyer building is also a Modern style structure and exhibits many of its characteristic features.

A subtype of the Commercial Building associated property type is Thematic style buildings. These unique structures were constructed between 1920 and 1940 and were expressly designed to attract the attention of automobile traffic. In Hollywood's Historic Commercial District, there are three examples: the Stiegerwald Dairy (7-Up Building), the Pagoda Restaurant, and the Hollywood Theater. Each of these very different structures displays the characteristic exaggerated features of this fanciful architectural type. Eye-catching and offbeat, they reject formal architectural traditions. Generally speaking, the designs of Thematic buildings evoke their commercial images in an exaggerated sense – e.g., a giant milk bottle for a dairy, and a polychrome pagoda for a Chinese restaurant.

### *Significance:*

Almost three-quarters of Hollywood's commercial buildings were constructed during the Motor Age (1912-1940), a period associated with the district's early growth and commercial development. The remainder were constructed

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following World War II. These buildings are historically significant under Criterion A for their association with the commercial development of Hollywood's Historic Commercial District. Many also represent socio-cultural developments during the Motor Age, not only in the Hollywood area, but in the city of Portland as a whole. Hollywood's Historic Commercial District experienced rapid growth during the 1920s and 1930s as a direct consequence of Portland's suburban development and the proliferation of the automobile. Collectively, these structures signify the emergence of a major new commercial district on Portland's east side. The oldest buildings, Pal's Shanty and the Vincent Building, were constructed along Sandy Boulevard when it was an early streetcar route. Structures that were built later, such as the Kelley Building and the first Fred Meyer building, were constructed expressly for automobile-related businesses.

While once fairly numerous along Sandy Boulevard, there are few remaining examples of the Thematic architectural type. They represent the dramatic, auto-centric architecture of the 1920s and 1930s, when exotic "theme" designs were fashionable for commercial enterprises. Located along Sandy Boulevard, they provided visual entertainment to drivers and enticed business to Hollywood's Historic Commercial District.

Some of these properties will also be architecturally significant under Criterion C for embodying the forms, methods of construction, and styles popular during the period of significance. They may overlap with the property type, Historic Period style buildings, or with the property type, Public and Social buildings. Properties representing Thematic architecture will be significant as rare surviving examples of colorful architectural styles that fit their commercial images.

## *Registration Requirements:*

Commercial properties make up a significant portion of Hollywood's Historic Commercial District. They are primarily important in terms of their function, although some are significant because of their style. Some buildings are significant because of both function and style. Functions of the buildings in this category include: retail, food, entertainment, culture, financial and other services, and office space. All of these functions relate to the area's development as a commercial district. Additionally some of the buildings in the district were historically associated with auto-related services, such as garages, drive-in businesses, and automobile showrooms.

In order to qualify for listing, the buildings should retain their setting and the forms evoking their period of construction. They should retain a high degree of stylistic integrity. The predominant building styles for commercial properties are listed as follows: Streetcar Era Commercial buildings, Motor Age Utilitarian Commercial buildings, Modern Movement buildings, and the subtype, Thematic style buildings. Finally, to qualify for registration the buildings should have been constructed between 1912 and 1949. They should retain sufficient integrity to evoke the character of their style or function type and represent characteristic examples of their style or function as described above.

## 3. RESIDENTIAL BUILDINGS

### *Description:*

Residential properties make up a small portion of Hollywood's Historic Commercial District. Not all of these are currently used exclusively as residences, although they were designed as such and are referred to as such in this document.

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Four surviving residential buildings in Hollywood's Historic Commercial District date from the Motor Age. Two styles are represented by residential properties in Hollywood's Historic Commercial District – the Bungalow style and the Streetcar Era Residential style.

The Bungalow style, a common residential style in the area, exhibits some consistent traits, although there were many variations of the style. Generally one-and one-half stories in height and of wood frame or brick construction, the Bungalow is characterized by a low-pitched gabled or hipped roof with wide overhanging eaves and decorative woodwork details. Porches and verandahs supported by posts are common elements. Surface materials may display rusticated features. Double-hung windows with small panes in the upper sash, large windows on the front façade, and dormer windows are also defining elements. This modest style with its many variants was a popular and economical choice for prospective homeowners.

There is one Streetcar Era Residential style building in Hollywood's Historic Commercial District. Like their commercial counterparts discussed previously, Streetcar Era residences are typically two- to four-story, flat-roofed buildings with an exterior finish of brick and a rusticated first story. Plans are symmetrical and rectilinear, with the primary entrance at center. Cast-stone decorative elements may include cornice details, medallions, and belt courses. Windows are double hung and may be paired or single.

### *Significance:*

While not numerous in Hollywood's Historic Commercial District, residential buildings are included because they represent a building type that was once far more common in the area. Commercial development in Hollywood during the late 1940s and early 1950s led to the demolition of many residential buildings. In a character-defining sense, Hollywood's Historic Commercial District represented by the boundaries described in this nomination is no longer primarily a residential area.

These residential buildings are historically significant under Criterion A for their association with the development of Hollywood's Historic Commercial District during the Motor Age and with the expansion of Portland's suburban neighborhoods close to major arterials. Properties represented by this type may also be architecturally significant under Criterion C for embodying the forms, methods of construction, and styles popular during the period of significance. Included in this associated property type are examples of Bungalow style and Streetcar Era structures. Three single-family residences and one multi-family residence are represented. The buildings retain most of their historic integrity, although they may no longer be associated exclusively with residential use.

During the Motor Age, the Bungalow and Arts and Crafts styles continued to be popular building styles. The Bungalow style was influenced by the American Arts and Crafts movement and advocated fine craftsmanship, structural honesty, and use of natural materials. The architect-designed bungalows built before the end of World War I were typically designed for wealthy clients and were often large and extravagant. After the war, architectural magazines provided plans for a more basic and compact Bungalow that middle-class families could afford. This new style gained great popularity in neighborhoods throughout Portland's east side.

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The architectural style of many multi-family residential structures constructed during the Motor Age displays characteristics of the Streetcar Era Commercial style, a style that originated during the Progressive Era. Also known as Stripped Classical, this style was a popular choice for apartment buildings during the Motor Age. The sole example of this type is the three-story brick multi-family residence located at the corner of NE 40<sup>th</sup> Ave. and NE Hancock St. Modest terra cotta embellishments at the roofline and entrance as well as a rusticated lower level mark this building's classical influences.

### *Registration Requirements:*

Four structures originally constructed as residences remain as vestiges of Hollywood's Historic Commercial District's early development as a neighborhood mix of residential and commercial buildings. These structures are primarily important in terms of their original function, although they may also be significant because of their style. These surviving residences will usually meet registration requirements because of their traditional forms, floor plans and materials.

Styles represented by residential properties in Hollywood's Historic Commercial District are Bungalow style buildings and one example of a Streetcar Era Residential building. To qualify for registration, the buildings should have been constructed between 1912 and 1949. The structures should retain their setting and the forms evoke their period of construction. Additionally, they should represent characteristic examples of their style and retain a high degree of stylistic integrity.

### 4. PUBLIC AND SOCIAL BUILDINGS

#### *Description:*

Public and Social buildings in Hollywood's Historic Commercial District include examples of churches, taverns, theaters, community centers, and meeting places. Architecturally, the buildings represent examples of the Streetcar Era and Colonial and Revival styles, which have been described previously under the associated property type, Historic Period Style buildings.

#### *Significance:*

The Public and Social properties are historically significant under Criterion A for association with broad patterns of community development in Hollywood's Historic Commercial District. Some of these buildings represent "firsts" in serving the growing population of outer northeast Portland. Pal's Shanty Tavern, located at 4638-44 NE Sandy Boulevard, was the site of the first theater house east of the 24<sup>th</sup> Street "city limits".<sup>1</sup> Another Streetcar Era structure, the Vincent Building (Paulsen's Pharmacy), located at 4232-46 NE Sandy Boulevard, housed Rose City Park's first library and was used for social gatherings. It served as the American Legion hall in the 1930s. The YMCA represents the first expansion to northeast Portland by the organization. The Rose City Park Presbyterian Church has played a

<sup>1</sup> *Rose City Park Neighborhood History Book*, 44.

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longstanding, active role in community support programs. The Herald Building, located at 1816-24 NE 40<sup>th</sup> Avenue, has enjoyed a long history as a newspaper office, post office, and senior center. Together, these building represent the social and cultural core of the community.

Some properties will be additionally significant under Criterion C for embodying the styles, forms and methods of construction of the early twentieth century. Public and Social buildings may overlap with the associated property type, Historic Period style buildings. A few properties may be significant under Criterion B for their association with an important person, such as the Vincent Building at 4232-46 NE Sandy Boulevard, developed by Dean Vincent, a prominent local businessman and civic leader.

## *Registration Requirements:*

Public and Social buildings comprise approximately 20 percent of the resources in Hollywood's Historic Commercial District. They include the oldest buildings in the area -- Pal's Shanty Tavern, constructed in 1912, and the Vincent Building, constructed in 1913. They represent churches, taverns, theaters, community centers, and meeting places, all of which played significant roles in shaping the social character of the community.

To qualify for registration, buildings should have been constructed between 1912 and 1949. They should retain their setting and the forms evoke their period of construction. Properties significant under Criterion C should retain sufficient integrity to evoke the character of their style or function type. Finally, they should be one of the best examples or most characteristic examples typifying that style or function.

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## G. GEOGRAPHICAL DATA

### SUMMARY

The city of Portland, Oregon, within which the Hollywood neighborhood is situated, is located in the northwest portion of the state at the confluence of the Willamette and Columbia Rivers. The latter creates a natural topographic divider between Oregon and Washington and connects the city of Portland with the Pacific Ocean. The Willamette River divides the city, separating Portland into eastern and western halves. Burnside Street further divides the city into northern and southern sections. Thus, the city is divided into four primary sections: northeast, southeast, northwest, and southwest. Additionally, there is a fifth section, north Portland, which is bounded on the west by the Willamette River and on the east by North Williams Street. The Hollywood neighborhood is located in the northeast portion of the city.

The City of Portland first evolved along the western banks of the Willamette in 1843. Trappers and Native Americans had originally cleared this land to function as a stopping point between Fort Vancouver to the north and Oregon City to the south. Portland quickly became the critical settlement in the area due to its deep harbor, which was ideal for river transport. The west side was characterized topographically as a narrow shelf of land that sloped southwesterly towards the west hills. In contrast, the Willamette's eastern half offered a gently sloping plain, interrupted by a series of buttes. It was further differentiated by low, marshy land along its banks. Sloughs and gulches complicated access to river transport. Overall, these characteristics delayed development on the Willamette's east side.

Significant development did eventually occur on the east side. Three separate towns were platted incrementally: East Portland in 1850; Albina in 1872; and Sellwood in 1882. In due time, all three cities were incorporated as district entities which were, in turn, annexed to the City of Portland on the Willamette's west side. Streetcar service was developed to link the growing eastside communities with the west bank of the Willamette. Though Hollywood's Historic Commercial District developed at a later date, its period of significance not beginning until 1912, it became a vital part of the east side development in Portland.

With the extension of an arterial streetcar network connecting the eastside to downtown Portland, bedroom communities began to flourish during the first decades of the twentieth century. Streetcar expansions not only sparked housing construction, but also led to the formation of distinct, identifiable neighborhoods on the east side.<sup>1</sup> The Hollywood District as we know it today (incorporating Hollywood's Historic Commercial District) was originally included in the boundaries of the Rose City Park subdivision, which was platted and received streetcar service in 1907. The Rose City streetcar line, extending east along Sandy Boulevard, spurred both residential and commercial development oriented to Sandy Boulevard.

While streetcar service facilitated access to Rose City Park, there was a geographical barrier to its assimilation as a neighborhood. Sullivan's Gulch, the location of the Union Pacific railroad tracks, impeded access to neighborhoods south of Rose City, such as Laurelhurst. The existing crossings were considered hazardous. In 1916, the 37th Avenue viaduct was constructed over Sullivan's Gulch, followed in short order by several others to the east. Highway

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<sup>1</sup> City of Portland, *East Portland Community Plan Project Summary Report* (Portland, OR: Bureau of Planning, August 1997) 42.

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coordinator Fred T. Fowler recalled, "It was around 1918 that wooden bridges were built, with the railway company paying 60 percent of the cost, across 33<sup>rd</sup>, 37<sup>th</sup>, 47<sup>th</sup>, 53<sup>rd</sup>, 60<sup>th</sup>, 74<sup>th</sup>, and 82<sup>nd</sup>."<sup>2</sup> Once these viaducts were completed, the Rose City area experienced a sustained period of growth, offering a full range of urban amenities and public services.<sup>3</sup> Commercial activity was substantially facilitated along both Sandy Boulevard and the Sullivan's Gulch corridor.

### AREA DESCRIPTION

Specifically, Hollywood's Historic Commercial District is an irregularly shaped commercial area located in the Hollywood neighborhood. It is bisected by Sandy Boulevard, which runs diagonally from southwest to northeast through the district. The district runs the length of ten blocks, from NE 37<sup>th</sup> Avenue to NE 47<sup>th</sup> Avenue, along a southwest-northeast axis, with NE Sandy Boulevard at its core. NE Sandy Boulevard served as a transportation corridor and commercial center in the area. Thus, the district's boundaries have been chosen to closely mirror the path of this main arterial.

The district's northwest boundary roughly follows a course that is parallel with NE Sandy Boulevard. The irregularly shaped proposed historic district is delineated by NE 37<sup>th</sup> Avenue to the west. The western boundary proceeds along the centerline of NE 37<sup>th</sup> Avenue to include all parcels that front NE Sandy Boulevard. The boundary then turns east to NE 38<sup>th</sup> Avenue. Between the blocks of NE 38<sup>th</sup> and NE 40<sup>th</sup> Avenues, the district's boundary moves slightly north to include all tax lots located on the north side of NE Sandy Boulevard. The boundary then proceeds north along the centerline of NE 40<sup>th</sup> Avenue for one city block. The boundary continues east along the center of NE Hancock Street until reaching the street's intersection with NE Sandy Boulevard. At this point, the district's northwest boundary follows the centerline of NE Sandy Boulevard until it reaches NE 44<sup>th</sup> Avenue. The boundary then extends north to include three tax lots located on the north side of NE Sandy Boulevard between 44<sup>th</sup> and 46<sup>th</sup> Avenues. From that point the boundary continues northeast until its terminus at NE 47<sup>th</sup> Avenue. East of this point the area is defined by development which occurred at later than the period of significance established for this nomination.

The district's east boundary is delineated by NE 47<sup>th</sup> Avenue. From the easternmost point the boundary heads south, then west one block. At this point the boundary reconnects with NE Sandy Boulevard and continues southwest along the centerline until it reaches NE 45<sup>th</sup> Avenue. Turning south one block to NE Hancock Street, the boundary proceeds west down the centerline of NE Hancock Street. The boundary is extended to include all tax lots on the south side of NE Hancock between NE 44<sup>th</sup> and NE 43<sup>rd</sup> Avenues. Between 43<sup>rd</sup> and 42<sup>nd</sup> Avenues the boundary is irregularly drawn to the south to include all buildings which front NE Sandy Boulevard and two tax lots which front onto NE 42<sup>nd</sup> Avenue. At NE 42<sup>nd</sup> Avenue, the boundary proceeds south one-half block to NE Broadway Street. The boundary heads west on NE Broadway Street just south of the historic Hollywood Theater, from which the district derives its name. The boundary continues west until it reconnects with NE Sandy Boulevard. It continues along the centerline of NE Sandy Boulevard. At NE 38<sup>th</sup> Place the district perimeter extends to include three tax lots on the south side of NE Sandy Boulevard, and continues until it reaches the southwest corner of the district. The district's southwest corner is marked by the intersection of NE 37<sup>th</sup> Avenue, NE Sandy Boulevard, and I-84 (the Banfield).

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<sup>2</sup> "Engineer Fowler Recalls Sandy as Road," *Oregonian*, 8 April, 1964, HW 14: c3.

<sup>3</sup> E. Kimbark MacColl, *The Growth of a City: Power and Politics in Portland, Oregon, 1915 to 1950* (Portland, OR: The Georgian Press, 1979), 94.

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The district's boundaries have been drawn to include Hollywood's Historic Commercial District. The boundary roughly follows the contours of the original commercial district as it developed along NE Sandy Boulevard. Though the proposed historic district is classified predominately as a commercial zone, there are two residential structures: one multi-family residence; and one single-family residence. The boundaries are delineated to the north, south, east, and west by a change in land use.

Generally, the Hollywood district is located on a flat plane and has little topographic variation. There are 42 tax lots and 28 buildings included in this district. The average lot size within the district is 9,909.773 square feet.

The Arterial Streets Classification Policy (ASCP) of Portland designated Sandy Boulevard as a Major City Traffic Street, Major City Transit Street, City Bikeway, and Major Truck Street. Another major thoroughfare in the district, 42<sup>nd</sup> Avenue is classified as a Neighborhood Collector and Major City Transit Street. Thirty-ninth Avenue is designated a Major City Traffic Street, Major Transit Street, and City Bikeway. The entire proposed district is located within a designated Pedestrian District.<sup>4</sup>

### H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

The Multiple Property Submission of Historic and Architectural Resources of Hollywood's Historic District in Portland, Oregon is based upon a citywide 1984 historic resources inventory and Bureau of Planning evaluations of potential historic districts in the city of Portland. This multiple property submission and the 1984 citywide historic resources inventory were jointly funded by the City of Portland Bureau of Planning and the Oregon State Historic Preservation Office (SHPO).

From 1982 to 1984, a group of historic preservation professionals joined staff of the City of Portland Bureau of Planning to conduct a windshield survey of the entire city of Portland. They identified over 5,200 significant historic resources within the City of Portland. These identified historic resources were recorded. For each recorded property, photographs were taken, inventory forms were completed, and architectural and historic narratives were compiled. Each resource also received a ranking that determined its eligibility for listing in the National Register of Historic Places or local landmark designation. This work received additional assistance from citizen and technical advisory committees composed of experts, laypersons, and members of the Portland Historic Landmarks Commission.

During the early 1980s, the City of Portland began planning to implement a light rail transportation network. At that time, the Hollywood area was targeted as a light rail station. Also noted was Hollywood's potential as a historic district. The Portland Bureau of Planning's Hollywood Town Center/Sandy Main Street Project, begun in 1997, offered an opportunity to evaluate Hollywood from multiple perspectives, including its potential as a historic district. The *Hollywood and Sandy Project Existing Conditions Report* (1998) outlined Hollywood's history and identified its historic resources in narrative form. The report identified key issues and planning implications, calling for actions to help preserve Hollywood's historic buildings.

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<sup>4</sup> City of Portland, *Transportation Element: City of Portland Comprehensive Plan* (Portland, OR: Office of Transportation, 21 June 1996) 62-66.

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Bureau of Planning staff determined that a multiple property submission could establish a broad context under which many historic properties in Hollywood could be nominated and submitted for registration. Boundaries for the district were drawn to include a concentration of buildings constructed along Sandy Boulevard during the historic development period 1912-1949. This period traces the district's evolution as a commercial hub and town center, beginning with the construction date of the district's earliest building. A significant number of resources from this time period, comprising one-third of the buildings in the district, were evaluated in the 1984 Historic Resources Inventory. This inventory was by no means comprehensive. The preponderance of buildings within Hollywood's Historic Commercial District, almost 90 percent, date from the period of significance. This information was derived from City of Portland public records. Information about the architectural and physical features of the district's properties were derived from the 1984 Historic Resources Inventory, the *Hollywood and Sandy Project Existing Conditions Report*, the *East Portland Community Plan Project Summary Report*, and from research and fieldwork conducted by staff.

The resources are grouped under one historic context that conforms to the major themes that defined the district and its properties. Within the historic context there are four property types which are organized by style and by function. This nomination has been drafted to cover the identified property types and to facilitate the addition of individual properties to the National Register in the future.

The Bureau of Planning staff currently undertaking the National Register nomination in the Hollywood area are working under Michael Harrison and are also using 1998-1999 SHPO grant funds. Cielo Lutino, Associate City Planner, has a Bachelor of Arts degree from Reed College. Liza Mickle, Community Service Aide, is a graduate student in the Historic Preservation Program at the University of Oregon. William Cunningham, Community Service Aide, is a graduate student in the Urban Planning department of Portland State University. Robin Green, Community Service Aide, has a Bachelor of Arts degree from Lewis and Clark College.

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