

1969 United States Department of the Interior
National Park Service

National Register of Historic Places
Date Listed 10-26-2020
NRIS No. MP100005725
Oregon SHPO

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name New Fliedner Building

other names/site number Fliedner Building

Name of Multiple Property Listing Historic Resources in Downtown Portland, Oregon

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

2. Location

street & number 1017 SW Washington Street not for publication

city or town Portland vicinity

state Oregon code OR county Multnomah code 051 zip code 97205-2613

3. State/Federal Agency Certification

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

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide X local

Applicable National Register Criteria: X A B X C D



09/17/20

Signature of certifying official/Title: Deputy State Historic Preservation Officer

Date

Oregon State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain) _____

Signature of the Keeper

Date of Action

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
1		buildings
		site
		structure
		object
1	0	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: Business

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE: Business

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Moderne

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: STUCCO

roof: ASPHALT

other:

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

Narrative Description

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

Summary Paragraph

The New Fliedner Building is a 45,000-square-foot, five-story with full basement, quarter-block unreinforced masonry office building. It is located in downtown Portland at the northwest corner of the intersection of SW Washington Street and SW 10th Avenue. The building is approximately 80' tall and faces south onto Washington Street with a second street facing elevation on the east facing 10th Avenue. The west and north elevations are utilitarian party walls. The building occupies a rectangular parcel which measures 99.5 feet east-west and 100 feet north-south. It has a flat roof covered in a modern membrane and surrounded by a parapet. Originally built in 1906, it was re-designed in 1931 by local architect Richard Sundeleaf who gave it distinct Zig-Zag Moderne style on its street-facing façades.¹ With styling unique in the city, the building's character-defining features are largely in the exterior's elaborate Zig-Zag Moderne details. More specifically, these include the first floor fluted columns, the carved capitals between first floor storefronts, the stylized framing below storefront transoms as well as an decorative surround and paneling around the primary entry. On the second floor, character-defining features include an ornamental plaster belt course below the second floor windows, fluted mullions, and stylized window caps. At the fifth floor, these features include painted plaster bands between windows, dentillated belt courses above and below the windows, as well as geometric panels centered above the windows and geometric design at the cornice. The exterior of the building is largely intact with few alterations since the 1931 re-design of the building. The alterations include the replacement of storefront windows in the eastern two storefronts on Washington Street and the southern storefronts on SW 10th Ave, all likely due to vandalism, as well as the second and fourth floor windows, though the second floor windows retain their original transoms and all replacement windows are in their original openings. The redefinition of the exterior accompanied adapting the interior to office use. The offices were accessed from a new and pronounced building entry at the far west end of the south elevation. This doorway led to a small lobby with an open wrap-around full height wood stair with a decorative wrought iron rail toward the north. At this same time, the ground floor was subdivided into seven retail spaces, one per storefront, with individual entrances. Interior character-defining features include the building's lobby location and the associated decorative full height stair. Also notable and important is the ground floor partitioning. The upper floors retain the enlarged stair landing, though some of the east partitions from the landing lobby to the office space has been modified. Generally, upper floor interior spaces were modified over time as tenants changed and today have been stripped of partitions and finishes. Within the context of the building's significance, the exterior and interior changes do not affect the integrity of the building and its ability to convey its significance.

Narrative Description

Setting

The building is located at the west end of downtown Portland, at the intersection of 10th Avenue and Washington Street. 10th Avenue is a one-way northbound street with two lanes of traffic that include the Portland Streetcar, and two lanes of parking. Washington Street is a one-way west bound street that connects from the Morrison Bridge through downtown ultimately terminating at I-405. The surrounding buildings are mid-to high-rise commercial structures generally built to the lot lines. The streetscape is urban, featuring sidewalks, raised curbs, and curb cuts on each corner.

The building is located roughly a third of a mile northwest of the center of Portland as defined by Pioneer Courthouse Square. The surrounding parcels are predominately commercial, many of the same vintage as the New Fliedner. Directly to the east, across 10th Avenue is the 1914/1923 Pittock Block, a full block office

¹ The building was originally constructed in 1906: "Illustration." *Oregonian* (Portland, Oregon), November 14, 1905: 10. *NewsBank*. Re-design by Sundeleaf in 1931: *Oregonian* (Portland, Oregon), August 3, 1930: 22. *NewsBank*.

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

building designed by A. E. Doyle and listed in the National Register (NRHP #87001507). Directly across Washington Street is the Portland Medical Center, designed in its current modernist form by Richard Sundeleaf in 1957. Cater-corner is a full block surface parking lot currently under development. Other noteworthy structures in the immediate vicinity include the Portland Telegram Building located one block to the west (NRHP #93001560), Pietro Belluschi's Federal Reserve Building, located a block to the north, and the Olds, Wortman & King Department Store (NRHP #9100057) and Seward Hotel (NRHP #85000370), both located on the block to the south.

The building is located at the southeast corner of a standard 200 foot square Portland block, occupying a full quarter block. On the block adjacent to the west is a two-story 1947 retail building with a 5,000 square foot surface parking lot beyond. Adjacent to the north is the 1962 Portland Institute for Contemporary Arts (PICA) which occupies a 3-story through block building. At the far north is the Clyde Hotel, now Ace Hotel (NRHP #93001498), a 3-story boutique hotel built in 1912 and also listed in the National Register.

Site

The New Fliedner Building is located on a 9,950 square foot parcel at the northwest corner of SW Washington Street and SW 10th Avenue. It is rectangular in form, measuring 99.5 feet east and west, and 100 feet north and south. The structure is built to the lot lines and there are no character-defining landscape features.

Structure

The building is a five-story unreinforced masonry building with full basement. It measures 99.5 feet east-west and 100 feet north-south. The basement extends under the sidewalk approximately 12 feet on the south and east. The structural grid is rectilinear but with variable bay widths. It is comprised of cast iron columns at the basement level and heavy timber columns above grade with wood joists and beams.

Vertically the building is approximately 80 feet tall from grade to the roof deck. The basement is approximately 12 feet in height. The first floor has a floor-to-floor height of 17 feet. The upper four floors have a floor-to-floor height of 12 feet, except the top floor which is 13. The roof has a 5 foot interstitial space between the 5th floor ceiling and the roof deck.

Exterior

The building's two street facing elevations (south and east) are similar in design and materials. The party walls (west and north) are similar in design and materials.

South (SW Washington Street): The south elevation is 99.5 feet across and approximately 80 feet tall (Photo 2). It is clad with painted cementitious plaster with Zig-Zag Moderne detailing (Photos 6, 7). Vertically, it is divided into five bays. The four eastern bays are more or less identical with a single storefront at the first floor and groupings of three windows on the upper floors. The bay at the far west is truncated, with the building's entry at the first floor and a single window on the upper floors.

The entry is recessed with paired modern aluminum doors flanked by modern side lights, surmounted by an oversized decorative brass tripartite transom (Photo 3). The entry surround then projects forward slightly with a polychromatic cornice with dentils and variegated green marble base. These entry doors and marble base were likely added c. 1968 when the Pacific Northwest Life Insurance Company took primary occupancy of the building after being "extensively refurbished."² This entry projection features a series of regular horizontally incised stacked grooves; at the peak of the chevron is a vertical projecting geometric element. The doorway is then flanked by fluted columns capped with stylized lotus capitals. At the center of each pilaster is a vertical bronze light fixture. The recess of the entry has a series of polychromatic rectangular panels.

² "Move Slated by Company", *Oregonian*, June 16, 1968, pg. 32.

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

Storefronts are consistent with storefront windows flanking a central recessed entry (Photo 5). The storefront windows sit on original painted concrete bulkheads. Historically, the storefront windows were wood-framed single light, though the four storefront windows at the east of the south elevation have been replaced with metal-framed paired lights, all likely due to vandalism throughout the years. The recessed central doorways are wood with a full single light and slim horizontal transom, though the two doors at the east of the south elevation have been replaced with modern wood with a curved single light. The storefronts have a consistent complex transom which are all original. Wood-framed, each includes a single light transom that aligns with a light in the multi-light storefront window below. At the center is a group of three casement wood-framed windows. Decoration includes zig-zag and dentil courses. Separating each storefront is a fluted column (matching those flanking the entry) again with a stylized lotus capital.

At the second floor, the window at the west features a single pane, while the windows in the four bays to the east are grouped in three. All windows (or groups of windows) on this level have a fluted wood frame and mullion, each topped with a projecting stylized vertical cap and complemented by a series of six similar minor caps. The windows themselves are replacement fixed glass in aluminum frame surmounted by an original tripartite wood framed transom, though many of the transom panes have had their glazing removed. The first and third windows from the west are missing their glazing and are boarded over. The second floor windows were likely replaced in 1968 when the Pacific Northwest Life Insurance Company took occupancy of that floor.

On the third and fifth floors, windows are one-over-one wood framed and appear to be original to the 1906 construction, though most are damaged and in poor condition. On the fourth floor, the windows are replacement aluminum-framed casement in the original openings. The westernmost window glazing is missing and boarded over. These casement windows were not a part of the 1931 remodel and were added at a later, unknown date. Based on City Directories, it is speculated that the 4th floor windows may have been replaced in the 1970s when the floor was re-tenanted.

Horizontally, the elevation is defined by a polychromatic geometric belt-course between the first and second floors, and simple string courses at the second/third floor and third/fourth floor. The attic floor has a dentilated belt course that is matched above the window head to define the parapet. This floor is complemented by four pronounced and slightly projecting horizontal bands. At the cornice is a polychromatic geometric cornice similar in design to the belt course between the first and second floors. At the center of each bay at the parapet is a painted panel with geometric designs. At the center of the elevation, in the third bay, is an original decorative wrought iron fire escape that extends from the second to the fifth floor.

The façade is essentially intact. On the first floor, the lobby entrance doors have been replaced and eastern two storefronts have had their windows and doors replaced. On the second floor, windows have been replaced but are in their original openings with original transoms. The fourth floors windows have been replaced with modern casement windows in original openings.

East (SW 10th Avenue): The east elevation is 100 feet across and 80 feet tall (Photo 4). It is divided into six bays. These bays vary slightly in width without a discernable rhythm. In design and materials, this elevation replicates the treatment of the south elevation with four variations:

1. Only the three bays at the north have a recessed entry; the three bays at the south do not have entries.
2. The original transom windows at the center of the storefronts are paired casement rather than tripartite, due to the difference in bay size from the south elevation.
3. The upper floor windows are paired rather than tripartite.
4. The fire escape is located at the third bay from the north.

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

As with the south façade, this façade is essentially intact. On the first floor, the southern three storefront windows have been replaced with paired metal-framed lights. On the fourth floor, the windows have been replaced as on the south elevation.

North: The north elevation is a utilitarian party wall, 100 feet across (Photo 9). It rises above the adjacent three story building. The elevation is utilitarian red-brick in standard gray mortar. There are four rectangular punched openings. Two are located at the center, at the fourth and fifth floor levels, opening in the lightwell. The other two flank the fourth floor opening and have a single double hung window. The ghosts of painted wall signs can be seen. One is located at the top, reading "Holmes Business College" with "day," "night" "school" below. Another is located at the fourth floor level and reads "Eastern" and "Company." The elevation and signs have also been damaged by modern graffiti.

The north elevation is essentially intact as built with no additions or alterations. It is surmised that the openings at the center on the third and fourth floors originally had windows and that those windows and frames have since been removed.

West: The west elevation is also a utilitarian party wall of red-brick with gray mortar (Photo 8). It consists of two components: the first, at the south, is roughly 52 feet in length and rises above the adjacent two story building. The second component at the north is set back 7 feet to create a lightwell which begins at the second floor. It has three columns of windows: the two to the north are paired windows separated by a narrow brick pier. The interior column is a single window. The north-facing wall of the lightwell also has single windows. All windows are steel-sash, steel-framed two-over-two on the third and fifth floors. On the fourth floor, three of the windows have been infilled with brick and a modern window. This likely occurred at the same time the fourth floor windows on the street-facing elevations were replaced, c. 1975 when the fourth floor went from fully vacant to being leased to new tenants, according to Polk City Directories. This elevation also has the vestiges of ghost signs at the top though these have faded and are not fully legible.

Alterations to the west elevation include the replacements of three of the windows on the fourth floor with a combination of brick and modern casement windows.

Interior

As noted in the summary paragraph, in 1931, the building was adapted from a predominately department store use to an office use with ground floor retail. This redesign established a new sequencing of spaces that included a compact building lobby at the west end of the south elevation. One-bay in width, this new primary entry leads to a full height open wrap-around wood stair with distinctive wainscot and decorative rail. At each floor was a small landing with a doorway to the office area. At this same time, the ground floor was subdivided into seven individual specialty retail stores, each with a recessed entry.

Ground Floor: The building entry lobby at the west is one bay (12 feet) across (Photos 10, 11). The southernmost 15 feet (at the building entry) is an open area, largely stripped of finishes. Next is a non-functioning modern single cab elevator, which opens to the east (side). Historically, walls and ceilings were plaster, floor mosaic, and wood, though most features have been stripped, except at the rear northwest, where the original plaster wall and historic mail box remains. The lobby is in its original location. At the rear is the base of the full height stair with original wood treads and risers. The stairs have been extended to the north on the first flight from the landing. At the far north is a stair to the basement. The full-height stair tower retains its original interior plaster walls, wood wainscoting, and stair railing (Photo 13).

As first built, the ground floor of the building was dedicated to a single retail occupant, Eastern Outfitting. By the late 1920s, Eastern had outgrown the Fliedner Building and moved to a new building across Washington Street. With the 1931 Sundeleaf modernization, the ground floor was then divided into seven smaller retail stores. Four faced south onto Washington Street. Three faced east onto 10th Avenue. These were all one bay

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

in width and approximately 50 feet deep. Over the years, as tenants have rotated, interior spaces were modified and updated. The two retail spaces at the southeast corner were consolidated into a single store by removing the partition wall at some point between 1950 and 1969, according to Sanborn maps and likely c. 1955 when the Portland Luggage Co. is listed in City Directories as having taken occupancy of both retail spaces. Today, the space retains integrity of its perimeter walls original to the 1931 re-design (Photo 12). Throughout the first floor, except in the lobby, ceilings are original plaster.

Upper Floors: Floors 2 through 5 today are similar to each other (Photo 14). The floors are 99.5 feet by 100 feet. At the center north (rear) is a non-original light well, roughly 16 feet east and west and 64 feet north and south. The lightwell, which is enclosed on the north party wall, is open at the roof. Light well walls are clad with sheet metal.

On each floor, at the second bay from the south is the elevator/stair lobby, approximately 20 feet east and west and 30 feet north and south. It has plaster walls and ceiling. The stair is open-square with landings at half-floors with a single window. Stairs have wood treads and risers with a decorative metal banister and wood newel post and rail. Floor is tongue & groove wood. At the south is a modern single cab elevator with modern surround. To the north is a mail chute. Conditions in the lobby vary from floor to floor. Generally lobby walls are plaster, typically with wood wainscot. On the fifth floor are relights on the east wall. A door at the south end of the lobby east wall opens to the office space.

Over the years, the floors off the stair landing have been configured and reconfigured. Based on City Directories, floors had approximately 12 tenants in offices or office suites off of a double-loaded corridor. Currently, apart from the elevator lobby, the floors today have generally been stripped of partitions, ceilings, trim, and flooring. Perimeter walls are exposed brick. The structural grid is exposed as is the ceiling joist system. Bathrooms have been removed on all floors.

Basement: The building has a full basement and extends below the sidewalk at the south and east. It is utilitarian with concrete floors, concrete perimeter walls, and concrete columns. The elevator and stair at the southwest provide access and are in their original locations. The stairs retain original treads, and risers. The elevator doors and surround are modern. There are also two sidewalk elevator doors on the east, though the lift equipment has been removed. The basement retains its original use as a utilitarian space.

Roof

The roof is generally flat with a wood-framed wood deck covered with rolled asphalt and rubber membrane. It slopes down from the southeast corner both to the west and to the south. At the west is a small penthouse with skylight and an adjacent mechanical room. The penthouse is rectangular in form, roughly 15 feet east and west and 40 feet north and south; the south half contains the elevator mechanicals, the north half is the top of the full height stair. The penthouse itself appears to date to the original construction; the mechanical room to the south is more modern.

At the perimeter is a parapet with sheet metal coping on the south (Washington Street) and east (10th Avenue) and cast stone coping on the party walls. The parapet grows in height as the roof slopes downward from the southeast to the northwest. Located throughout are a half-dozen mechanical units.

Integrity

The New Fliedner Building, best understood as a Zig-Zag Moderne building, retains sufficient integrity to convey its architectural and historic significance. National Register Bulletin 15 provides guidance on evaluating integrity, identifying seven aspects. It is not necessary for a resource to retain all aspects and the weight of each aspect is tied to the significance of the resource.

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

The building is locally significant under Criteria A and C as an office building in conjunction with the Multiple Property Listing "Historic Resources in Downtown Portland," specifically to the historic context from 1915-1931." Apart from the Multiple Property Listing, it is significant under Criterion C as one of the city's few intact examples of Zig-Zag Moderne architecture.

As discussed in the summary paragraph, the building's character-defining features are largely in the exterior's elaborate Zig-Zag Moderne south and east façades with distinctive decoration and detailing. Beyond the decoration, of particular note is the hierarchy of the primary and storefront entries, and the distinctiveness of each element. Interior character-defining features begin with the sequence of spacing providing unified access to the upper floor offices through a compact building lobby, via the distinctive open stair, and access on each floor via an oversized landing. Also of note is the transformation of the ground floor from an open department store format to seven individual specialty retail stores each with individual distinctive yet uniform entries. Both generally and specifically, these character defining features remain intact.

Specific to the seven aspects of integrity:

Location: The New Fliedner Building is in its original location.

Setting: The building was an office building at the west end of Portland's commercial downtown. Today, it is surrounded by buildings of similar vintage, scale, materials and use. Buildings which have been constructed since reflect the essence of the neighborhood as a commercial district. The surrounding neighborhood has evolved but the character of the setting has not fundamentally changed.

Association: The building was an integral asset in the development of downtown Portland as a commercial center. As expressed in its current form as an office building, the building retains its direct association, its direct link, with the historic events for which the property is being nominated.

Feeling: To the casual observer, it today looks essentially the same as when the property was modernized into its current form in 1931 on the exterior as well as on the ground floor interior.

Design, Materials and Workmanship: All three aspects relate to the degree to which there has been physical change to the property after the period of significance, which for this building dates to 1931, the year it was re-designed to take on its current style and form. On the exterior, the building is largely intact, retaining its character-defining Zig-Zag Moderne detailing and is expressive of its original 1931 design. The primary changes include replacement of the door to the building lobby, and replacement of the second and fourth floor windows within the original openings.

On the interior, five of the seven original 1931 retail spaces in the original locations with original partition walls. The retail space at the southeast has been consolidated to a single unit. Throughout the first floor, except in the southwest lobby, the original plaster ceiling remains. The stair tower at the southwest retains its original treads and risers, as well as bannisters on upper floors. In addition, the interior walls of the stairwell are original plaster. The lobby space has had finishes removed, though the original plaster wall and mailbox remains at the northwest wall. At the upper floors, stair landings feature original finishes though elsewhere on the floor plates finishes and partition walls have been stripped. This is not dissimilar from other National Register office buildings which have been modernized over the years as tenant uses shifted from a series of individual offices and suites per floor to full floor or half-floor tenants. The ground floor retail spaces have been modified over time and upper floors have generally been stripped outside of the stair tower. Nonetheless, these changes do not impact the building's character-defining elements.

The New Fliedner Building retains sufficient integrity to convey its architectural and historic values.

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
COMMUNITY PLANNING & DEVELOPMENT

Period of Significance

1931

Significant Dates

1931, Zig-Zag Moderne façade redesign

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Richard Sundeleaf, architect

Period of Significance (justification)

The period of significance for Criterion A, Community Development, and Criterion C, Architecture, is 1931, the date the building was re-built with a Zig-Zag Moderne façade and adapted from department store to office use.

Criteria Considerations (explanation, if necessary)

N/A

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

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

The New Fliedner Building is locally significant under Criterion A, in the area of Community Development under the umbrella of the Multiple Property Document (MPD), "Historic Resources in Downtown Portland, Oregon," specifically meeting the registration requirements of the historic context for resources built from 1915-1931 (NRHP 64500893). Under that MPD, individual resources are eligible under the category of Community Development, as representing the collection of buildings that reflected the shift in the downtown's epicenter, the vertical growth in downtown, and the emphasis on commercial over residential development downtown in this timeframe. The building is also significant at the local level under Criterion C for Architecture under the same MPD, and meets the registration requirements of that MPD. Finally, apart from the MPD, it is locally significant under Criterion C for Architecture as a rare example of Zig-Zag Moderne architecture in Portland and retains a high degree of integrity. Although the building was originally constructed in 1906 as a department store, the building is being nominated in its 1931 incarnation. Work completed then adapted the building from a department store to office use with ground floor specialty retail. It was at that time, the building was distinctly and dramatically re-clad in the Zig-Zag Moderne style by prominent Portland architect Richard Sundeleaf. The styling is unique in Portland.

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

The New Fliedner Building is eligible for listing in the National Register as it meets both the general and specific registration requirements of the MPD "Historic Resources in Downtown Portland, 1915-1931" as an office building property type. It is locally significant and eligible under Criterion A for Community Development and Criterion C for Architecture.

The 1920s are generally recognized as one of Portland's most active decades. Heritage Consulting Group prepared a Multiple Property Document that identified historic resources in downtown Portland within two historic context periods: 1906-1914 and 1915-31. This MPD includes an exhaustive discussion of downtown development during these years. The New Fliedner building, as it was re-designed in 1931, meets the specific registration requirements from the second historic context period, 1915-1931, which is detailed in the MPD on pages E-14 to E-30. For reference, this portion of the MPD is summarized below.³

Development in Downtown Portland, 1915-31: Portland experienced a massive boom period following the Lewis and Clark Exposition in 1905. The industrial and scientific fair served as an advertisement to attract newcomers to Portland, and it was the catalyst for rapid economic growth. Portland's population tripled in a twenty-year time frame. Between 1900 and 1910, 117,000 new people called Portland home, a startling 129% growth rate in a single decade.

The shortage of office and commercial space was one of the first indirect effects of the fair and subsequent population growth. There were a variety of types of office buildings that sprung up in the time period, including speculative ventures, medical and dental, and exchange buildings, where representatives of a single industry would be clustered. Generally, the office buildings had ground floor retail and upper floor offices with modern amenities.

Construction was typically steel-frame, reinforced concrete, or unreinforced masonry. Most buildings constructed during this era were five stories or taller, with taller examples in the latter half of the range. Half the buildings constructed between 1906 and 1914 were offices. The majority were speculative offices with flexible floor plans, along with small entrances leading to elevator lobbies. The New Fliedner's original structure, form, and materials fit into this time period, as it was originally constructed in 1906.

³ Tess, John M, *National Register of Historic Places Nomination: Historic Resources in Downtown Portland*, Portland, OR: Oregon Historic Sites Database, 2008.

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

Throughout the 1920s the city continued to grow at a breakneck speed, both in terms of population and building stock. This was influenced by a variety of factors including labor stability, building material costs, and favorable monetary policies such as favorable interest rates. In Portland and nationwide this came to an end with the stock market crash of October 24, 1929. However, the stock market crash had a sobering but not devastating effect on Portland. The city did not suffer the degree of poverty created by overextending, but the crash fundamentally slowed development. Beginning in 1930, development sloped decidedly downward, and by the close of 1931 the boom of development had come to an end.

On the surface, it might be argued that development in the 1920s was simply an extension of the Lewis and Clark Boom, following a brief quiet period caused by the war. Surface appearances notwithstanding, the dynamics of each building boom could not have been more different. The post Lewis and Clark Exposition boom reflected the real estate industry's response to an enormous synergistic demand directly fueled by the exposition. At the end of the era, Portland was a larger and more substantial city. The boom ended when demand dissipated as the nation went into a recession. By contrast, the buildings of the 1920s reflected fundamental changes to real estate financing that created speculative and leveraged developments. The buildings reflected the financial "go go" years of the era. Speculators, whether corporations, social clubs, or individuals, developed schemes to use real property as collateral and other people's money for mortgage payments. It was driven not by demand, but by the expectation of profits based on leverage and appreciation.

Architecture in Portland 1915-31: As discussed above, the New Fliedner Building is a unique example of a Zig-Zag Moderne office building in downtown Portland, and was designed by a Portland architect who was renowned for his mastery of a variety of styles, including ground-breaking Modern designs. As with most stylistic attributions of downtown commercial buildings from the first half of the 20th century, the definition of style is achieved via the application of decoration and detailing, as opposed to a Beaux Arts approach where the design emanates from and grows out of the setting, siting and massing. In the case of the New Fliedner, the extensiveness of the detailing and decoration is nearly comprehensive. This distinctiveness warranted reference and illustration in Marcus Whiffen's American Architecture Since 1780, as well as architectural historian Richard E. Ritz's An Architect Looks at Downtown Portland. Within the context of this MPD, which focuses on downtown commercial development and architecture, Sundeleaf's stylistic approach parallels and emulates the architectural approach found in other office buildings of the era. What sets the New Fliedner Building apart from the others is the use and degree of use of the Zig-Zag Moderne style. The building stands unique in downtown and is thought to be the most exuberant example in the City.

For these reasons, it is a locally significant example for listing in the National Register under Criterion C on its own merits. The building also meets all the specific registration requirements of office buildings under the MPD as it was re-designed in 1931.

In the MPD, 34 buildings were identified as office buildings of this era within the specific geographic area. The majority of them were built on a 10,000 square foot parcel, though there are some of smaller and larger size. Nearly all were built on corner parcels and were either mid-rise or high-rise. The exterior was generally brick or terra cotta, and the design was nearly always the product of an architect. The ground floor was typically designed for lease retail or restaurant, with the offices above. Entry to the upper floors was through a separate entrance with access intended to be via elevator, and the entrances were designed to be impressive without being more than one bay of street frontage.

MPD Registration Requirements and the New Fliedner: The New Fliedner Building also meets all of the registration requirements for the historic context of 1915-1931 as listed in the MPD "Historic Resources in Downtown Portland".

The general registration requirements are:

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

- *Integrity: To be eligible for listing in the National Register under this multiple property context, an office building must convey its sense of historical character and interior integrity. Generally a resource will possess most of the following seven aspects of integrity: Association, Location, Setting, Feeling, Design, Materials, and Workmanship. Generally, these tests are not especially critical for ground floor retail or non-public upper floor interior spaces; modernization of these aspects should not be a basis for disqualification. In addition, modernization of ground floor exterior retail spaces should not be a basis for disqualification. As noted in the section 7, the building meets the integrity requirement.*
- *Date of Construction: The structure must have been built between 1915 and 1931. The building's new façade and remodel date to 1931.*
- *Geographic Area: The structure must be located within the downtown geographic area. The building is located downtown.*
- *Use: In order to be listed, it is not critical that the building be retained in its original use. Though it is not necessary to retain the original use, the building has been used commercially since its construction.*

The specific registration requirements for office buildings in this period are:

- *Form: The building must be built to the lot line on its primary facades. The building extends to the lot line of the 10,000-square-foot lot and is located on a corner, maximizing its commercial value.*
- *Structure: It must be of steel frame or reinforced concrete construction. The building is an unreinforced masonry building with a mixture of cast iron and heavy timber structure. As relates to structure, the building cannot be evaluated under the MPD for this time period, as the structure dates to the original construction in 1906. The building does however meet this registration requirement from the MPD "Historic Resources in Downtown Portland, 1906-1914".*
- *Ground Floor: For a speculative office building, it should have been designed with street-fronting ground floor lease retail space dominating the ground floor with a separate primary building entry. The ground floor is enlarged in height and was occupied by street-fronting eased retail with separate entrances, each with a plate glass storefront system. The primary building entrance is separate.*
- *Access to Upper Floors: Access to the upper floors should have been designed to be by elevator with a primary pedestrian entry and elevator lobby. The upper floors are accessed by a central elevator and stair lobby that has a separate primary entrance from the street. Each entry is elaborately decorated, as was the lobby interior.*
- *Upper Floor Plans: The upper floors should have a double-loaded corridor with an "L" or "U" shape with access centered on an upper floor elevator lobby. Though no original drawings or permits could be located, what sources are available point to the presence of approximately 10 offices or office suites per floor on the upper floors. Like other speculative office buildings at the time, tenants were primarily small business enterprises of one to three people. Access to the offices in this time period was typically via single doors off a double-loaded corridor with interior transoms for ventilation and light. Given the typical office design at the time as well as the types of businesses that were coexisting on a floor, for example a dressmaker, hair salon, advertising agency, printing shop, and chiropractor's office in various suites on the second floor, it is reasonable to conclude that these spaces were divided into separate and distinct offices along a double loaded corridor.⁴*

As discussed in Section 7, the building has sufficient integrity to convey its architectural and historic values.

⁴ "Holmes Business College", *Morning Oregonian*, January 1, 1890.

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

The New Fliedner Building as locally significant under Criterion C: Architecture and eligible for the National Register as a rare local example of Zig-Zag Moderne architecture in Portland

The New Fliedner Building was re-designed by architect Richard Sundeleaf in 1931 in the Zig-Zag Moderne style. In comparison to other buildings in Portland at the time, the style was a huge departure. New construction and real estate development had slowed down significantly following the stock market crash a few years prior.⁵ This context makes the bold choice of the color and the design of the building's facades even more striking.

The new building was intended both to reorganize the interior structure of the tenant space after the loss of the long-standing major tenants and to be an economic catalyst in the neighborhood, inspiring the update of other older buildings with its forward-thinking ultra-modern design. With a high degree of integrity, the building is reflective of the Zig-Zag Moderne style and is one of the few known local examples of the style in Portland, and likely the largest with its two street-facing facades. The building was designed by Richard Sundeleaf, a notable local architect well known for experimenting with and mastering a wide range of architectural styles, particularly Moderne, and is an intact local expression of the Zig-Zag Moderne style.

Architect: Richard Sundeleaf⁶

Richard Sundeleaf was one of Portland's premier architects and had established a reputation as both prolific and creative. He first opened his office in 1928 and his first major commission was the Jantzen Beach amusement park, considered the largest amusement park in the country when it opened. Carl Jantzen, an investor in the park and owner of the Jantzen Knitting Mills, then hired Sundeleaf to design a number of mills, including his headquarters buildings in London, England and Sydney, Australia. He also hired Sundeleaf to design his headquarters building as well as his personal estate in Lake Oswego. The Jantzen headquarters building, completed in 1929, was a restrained expression of Zig-Zag Moderne and which was named by the American Institute of Architects as "the outstanding commercial building in Oregon" in 1932 (NRHP #91000812). Modernistic in style, these projects brought Sundeleaf national and international recognition. It was during this time that Sundeleaf designed the New Fliedner. Later in his career, Sundeleaf would shift away from Zig-Zag Moderne to Streamline Moderne with the Woodbury & Company Building (1939), Bearing Service Company Building (1944), General Electric Building (1945), Francis & Hopkins Motor Showroom (1947), and the Oregon Museum of Science and Industry (1955). At the same time, Sundeleaf was a practical architect who willingly practices in the revival styles desired by clients for their homes. Examples here include the Tudor Revival Hunt House (1932) and Webster House (1936), the English Cottage Ladd Estate Model Home (1936), a "stripped traditional" designed Johns-Manville model home (1936), and his own Arts & Crafts house built in 1937.

Sundeleaf was born in Portland in 1900 and had studied architecture at the University of Oregon. His career began as a draftsman for two very influential Portland architecture firms, A.E. Doyle and later Sutton & Whitney, though he stayed with both for a short time. He opened his own office in 1928, and quickly became renowned for his designs.

Among Sundeleaf's properties listed in the National Register are the Jantzen Knitting Mill Headquarters (1929; NRHP #91000812); Wilson-Chambers Mortuary (1932, NRHP #07000263), and the Carl C. Jantzen Estate (1935, NRHP # 90000277),

⁵ Tess, John M., *National Register of Historic Places Nomination: Historic Resources in Downtown Portland*.

⁶ Richard E Ritz, FAIA, *Architects of Oregon*, 2002, 375-377.

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

Art Deco and Zig-Zag Moderne Architecture⁷

Zig-Zag Moderne is considered a facet of the Art Deco style of architecture. Art Deco's roots can be traced to the 1925 International Exposition of Modern Decorative and Industrial Arts in Paris. The goal of this design exposition was to inspire design professionals to step away from traditional architectural and design motifs. Popular styles at the time included the very traditional Queen Anne, Second Empire, and Classical Revival styles, and the exposition led to the belief that architecture and design should be modern rather than relying on tradition.

New inspiration for the resulting Art Deco Moderne styles, which included both Zig-Zag and Streamline Moderne, came from a wide variety of sources, including the Bauhaus movement, Cubism, and the decorative motifs of ancient cultures. The Art Deco style was popular in both large cities and small towns, and was applied to both low-rise buildings and skyscrapers. Examples of Art Deco buildings can be found across the United States, especially in cities that experienced rapid growth of building stock during the 1920s and 1930s. On the east coast, New York City has a particularly noteworthy collection of Art Deco skyscrapers, including the Empire State Building (1930), the Chrysler Building (1931), Radio City Music Hall (1931) and Rockefeller Center (1933). In Chicago, outstanding examples include the Merchandise Mart (1929-1930), the Palmolive Building (1929-1930), the Chicago Board of Trade Building (1929), Holabird & Root's Riverside Plaza (1929), and the former Chicago Daily News Building, deemed 'a symbol of the triumph of modern journalism.' The trend followed suit all the way to the west coast in cities such as Los Angeles and San Francisco with examples as the Medical and Dental Building (1930), the Richfield Oil Building (1928-29), the Easter Columbia Building (1930), and the 450 Sutter Building (1929); the three former buildings are located in Los Angeles while the latter one is in San Francisco.

Not all Art Deco buildings were skyscrapers. One notable collection of low-rise to high-rise Art Deco and Moderne buildings is the Miami Beach Architectural District, which is the largest concentration of 1920s and 1930s Art Deco architecture in the United States with over 900 contributing buildings (NRHP #79000667). Many of these buildings are hotels and apartment buildings, though some have retail use.

Zig-Zag Moderne differs from Art Deco and Streamline Moderne in that it is not so much a building design style as a decorative façade treatment, in which geometric patterns are applied or carved onto smooth building facades. The patterns are not limited to zig-zags, but include all kinds of geometric shapes like triangles, squares, and other shapes. These patterns are typically found around entrances, windows, and roof edges. The façade typically consisted of a variety of fine materials, including wood, stone, terra cotta, or metal that were artistically designed and skillfully applied. Zig-Zag Moderne specifically was more common in urban areas. The building use was most often commercial, including retail, department stores, hotels, and restaurants. An example of this style built around the same time period is the Oakland Floral Depot Building in Oakland, CA (1931).

More reserved zig-zag patterns and geometric shapes can be found on later iterations of Art Deco styles, including Streamline Moderne and Stripped Classicism. These pared-back styles grew in popularity following the Great Depression, in contrast to the decadence of earlier Art Deco styles. Designs in these styles are more conservative and have a more monumental feel than the earlier examples of Art Deco like Zig-Zag Moderne.

The New Fliedner Building as an Example of Zig-Zag Moderne

The New Fliedner Building, an office building originally constructed in 1906 as a department store, was re-designed with a new ground floor and façade in 1931. Plans for the modernization were announced in August 1930. The work on the building was touted as "strictly modern and up-to-date...in keeping with the progressive district in which it is located". Materials to be used included terra cotta, cement plaster, marble, and metal trim, notably in the "the latest note in modern architecture". The shop fronts specifically were to be out of sienna

⁷ Patricia Bayer, "Art Deco Architecture: Design, Decoration and Detail from the 20s and 30s."

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

marble, polychrome, terra cotta, and plate glass set in metal frames.⁸ These materials and geometric design elements reflect the Zig-Zag Moderne style of the 1920s and 1930s.

The building is a superior example of Zig-Zag Moderne in Portland. Most often, Zig-Zag Moderne is considered a subset of the Art Deco style with its roots in the 1925 Paris “Expo Deco.” In the finest sense, the Art Deco movement opened the door to stylized forms expressed in transportation and entertainment related buildings, but perhaps most prominently known from the Chrysler Building and Miami Beach’s Art Deco hotel district. In contrast to this, Zig-Zag Moderne is better understood as the installation geometric shapes and patterns either applied onto or carved into a structure. It is most common to find the motif used as an accent or in limited form such as a storefront.

The New Fliedner is notable both as a fuller expression of Zig-Zag Moderne, but also marked by the rarity of comparable buildings of similar design locally. With two large street-facing facades and its central downtown location, beyond being a particularly good example of the style, it is also a notable building in the central downtown built environment. Defining features of Zig-Zag Moderne include the following: geometric patterns are applied or carved onto smooth building facades, typically located around entrances, windows, and roof edges, with a façade typically consisting of a variety of fine materials, including wood, stone, terra cotta, or metal that were artistically designed and skillfully applied. The New Fliedner Building possesses all of these character-defining elements of the style with a high degree of integrity. The street-facing façades feature a polychromatic geometric belt-course between the first and second floors. The attic floor has a dentilated belt course that it matched above the window head to define the parapet. This floor is complemented by four pronounced and slightly projecting horizontal bands. At the cornice is a polychromatic geometric cornice similar in design to the belt course between the first and second floors. At the center of each bay, at the parapet, is a painted panel with geometric designs.

The exterior of the building is largely intact with few alterations since the 1931 re-design of the building. These include the replacement of storefront windows in the eastern two storefronts on Washington Street and the southern storefronts on SW 10th Ave, all likely due to vandalism. These alterations do not affect the integrity of the building’s design or its character-defining features.

Zig-Zag Moderne in Portland: A Comparative Analysis

Preparation of this comparative analysis relied primarily on the City of Portland’s 1984 Portland Historic Resource inventory and the Oregon State Historic Preservation Office’s Historic Sites Database, as well as secondary literature on the City’s architecture. In assessing the Zig-Zag Moderne and particularly the Art Deco style in downtown Portland, several sources are of use which address the Art Deco style in the region. Richard Ritz, in his book *An Architect Looks at Downtown Portland*, addresses the Art Deco style in downtown Portland while Rosalind Clarke’s *Oregon Style* provides a reference for architectural styles throughout the state, including Art Deco and Moderne styles. Additionally, *Frozen Music* by Gideon Bosker and Lena Lencek provides a good discussion of both modernist design between the wars, while Virginia Guest Ferriday’s *Last of the Handmade Buildings* offers insight into the development of downtown. In addition, two books by Kimbark MacColl, *Merchants, Money & Power: The Portland Establishment, 1843-1913* and *The Growth of a City: Power and Politics in Portland, Oregon 1915-1950* provide a framework for understanding development in Portland during the first half of the twentieth century. Review of these sources highlighted the rarity of Zig-Zag Moderne locally. For that reason, the comparative analysis also extends to other similar styles or variants of the era, specifically Art Deco, Art Moderne, or Zig-Zag Modern buildings are discussed below.

There are very few known examples of Zig-Zag Moderne in the city, in particular as applied to a commercial building in the downtown center of Portland and executed in the style in a comprehensive fashion. In this, the New Fliedner Building is locally unique. Modern designs such as Art Deco, Streamline Moderne, and exotic revival styles in Portland were most often applied to movie theaters apartment buildings, and industrial

⁸ “Fliedner Building to be Modernized”, *Oregonian*, August 3, 1930, pg. 22.

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

buildings. Office buildings in these styles were rarer. The architect of the New Fliedner modernization, Richard Sundeleaf, was one of the few Portland architects who began experimenting with these ground-breaking styles in the late-1920s and early-1930s. An early example of his work in this style is an industrial building designed a few years prior, the Jantzen Knitting Mills, which he designed in 1929 and is still extant at 1935 NE Glisan Street.⁹ The New Fliedner is a more pronounced and developed example as applied to a large, downtown office building.

The Oregon State Historic Site Record Database, which was created by the State Historic Preservation Office and includes over 60,000 records compiled from cultural resource inventories, National Register nominations, and other sources, does not identify any other Zig-Zag Moderne buildings in Portland constructed between 1900 and 1950. The database does however identify a larger collection of Art Deco and Art Moderne buildings designed and built in that time frame, as well as other contemporaneous buildings designed by Sundeleaf. These examples run the gamut of building uses, from apartments to mortuaries. Examples include the Laurelhurst Theater at 2735 E. Burnside Street, constructed in 1923 with a stucco façade and has an Art Deco marquee with geometric detailing and the Jeanne Manor apartments at 1431 SW Park Avenue, a seven-story brick building with many elements of Art Deco style including a pronounced surround at the entry, two bays across and two stories tall, with geometric motifs and chevron patterns.

Though there are commonalities with the geometric styling of the New Fliedner, none of the comparable Art Deco or Art Moderne buildings in Portland could be grouped with the New Fliedner as representative of Zig-Zag Moderne. There are a few buildings in Portland that have styles which have Zig-Zag Moderne elements, they are comparatively minor to the Zig-Zag Moderne treatment that the New Fliedner building possesses. Such examples include the Federal Bakery Building at 1736 SE Hawthorne Boulevard, which has a geometric stepped roofline, half-height fluted columns, and arrowhead appliques, the Sixth Church of Christ Scientist, at 1331 SW 9th Avenue, a highly geometrically formed building with pronounced geometric brickwork, and the Park Regent Apartments at 1949 NE Everett Street, the central of which has a geometric parapet and the masonry features geometric designs like squares and diamonds.

Although these building possess minor Zig-Zag Moderne motifs, none of these buildings had as robust of detailing as found in the New Fliedner building. However, there are two building which may be considered the most comprehensive Zig-Zag Moderne buildings in the city behind the New Fliedner. These are the Jantzen Knitting Mills building, built in 1929, and the Charles F. Berg building, constructed in 1902 but given a new façade in 1930. Both are discussed below with a detailed comparison with the New Fliedner building.

Jantzen Knitting Mills, 1935 NE Glisan Street, Richard Sundeleaf, 1929-1946 (NRHP #91000812): The Jantzen Knitting Mills was constructed over a period of two decades by the architect Richard Sundeleaf. The first stage of the building, completed in 1929, is one of Sundeleaf's earlier experimentation with the Moderne, specifically Zig-Zag Moderne, style. The façade of the building is stucco with a zig-zag pattern along the cornice line and decorative rectangular panels along the parapet wall. It was listed in the National Register of Historic Places in 1991. The building is also a Portland Historic Landmark. In comparing the New Fliedner Building to the Jantzen Knitting Mills. The New Fliedner is a much more complete expression and embodiment of the Zig-Zag Moderne style used by Sundeleaf at the Jantzen Knitting Mills. The Jantzen Knitting Mills Building features relatively small scale geometric patterns at the cornice and window trim. In comparison the designs on the New Fliedner are much more pronounced. This zig-zag detailing at the cornice is also much more ornate on the New Fliedner. Perhaps uniquely too was the reliance on a polychromatic painting scheme to accentuate the New Fliedner detailing.

Charles F. Berg Building (Dolph Building), 615 SW Broadway Street, Grand Rapids Store Equipment Company, originally built in 1902, new façade 1930 (NHRP 83002170): The Charles F. Berg Building is similar to the New Fliedner in that it was built earlier and then modernized into a new statement of style. The Berg Building was constructed as the Dolph Building in 1902 with ground floor retail and hotel above. In the 1920s,

⁹ The property is still extant at 1935 NW Glisan Street, listed in the National Register in 1991.

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

the building was renovated and converted for use as a specialty women's clothing retail store. In 1930, women's clothier Charles Berg acquired the building and modernized the façade with an Art Deco design by the Grand Rapids Store Equipment Company. The façade featured black and cream terra cotta embellished with Art Deco motifs such as peacocks, sunbursts, and rain clouds. It was listed in the National Register of Historic Places in 1983 and is also a Portland Historic Landmark. It was identified as significant as one of the few examples of commercial Art Deco buildings in the city. The New Fliedner is also differentiated from the Charles F. Berg Building by its significantly larger, corner footprint. The Berg Building is an excellent example of Art Deco style. That said, the building's styling lacks the zig-zag elements that would differentiate the broader Art Deco classification than found in the New Fliedner. Much of the detailing on the Berg Building is swirling floral and leaves. While the reliance on a black and gold palette distinguished the Berg Building visually and very appropriate for an Art Deco-style building, it lacks the exuberance found in the distinguishing palette of the New Fliedner.

Among buildings in Portland both generally and specifically those with Zig-Zag Moderne motifs, the New Fliedner building is an outstanding example. The two most relevant examples, the Jantzen Knitting Mills and the Charles F. Berg building would fall more accurately under the Art Deco style umbrella. Both buildings, as well as the New Fliedner, have a relatively high degree of integrity. However, in comparison to these examples the New Fliedner has notably more pronounced and abundant Zig-Zag Moderne elements.

The New Fliedner Building has undergone interior alterations over time in keeping with its retail and office use, as tenants have come and gone. The exterior of the building has had few alterations since the remodeling in 1931. The façade is in good condition with many of the original design features and materials, including the entry projection featuring a series of regular horizontally incised stacked grooves, peaked by a vertical projecting geometric element, the fluted columns capped with stylized lotus capitals, the series of polychromatic rectangular, and the vertical bronze light fixture at the entrances. The building is distinct within the city for its polychromatic treatment. The building façade also has additional intact Zig-Zag Moderne detailing such as the polychromatic geometric belt-course between the first and second floors, the dentilated belt course above the window head, and the polychromatic geometric course at the cornice.

With its distinctive and unique exterior, the building is a notable example of Zig-Zag Moderne architecture and warrants listing in the National Register as a locally significant example of the architectural style.

History of the Resource

At the time of the building's construction, upper Washington Street and Portland as a whole were experiencing a growth and construction boom. As noted in the Multiple Property Documentation Form "Historic Resources in Downtown Portland, Oregon, 1906-1914", real estate values advanced by 30% from 1905 to 1906 and by 100% in 1910. Total rentable space grew from 900,000 square feet in 1900 to 2,000,000 in 1910.¹⁰ Nearly every block between 10th and 17th streets on Washington had a building under construction. Before the construction of these buildings began, the area was primarily vacant land or low-cost small-scale wood construction. The building was projected to be "one of the most modern business structures on this part of Washington Street".¹¹ It was the second commercial development undertaken by local businessman William Fliedner and was referred to in various newspaper articles as the 'Fliedner Building' until 1931, when it was re-designed and referred to as the 'New Fliedner Building'.¹² In 1968, when the Pacific Northwest Life Insurance Company took primary occupancy of the building and it was renamed the Pacific Northwest Life Insurance Company Building.¹³

¹⁰ Tess, John M., *National Register of Historic Places Nomination: Historic Resources in Downtown Portland*.

¹¹ "Build on Upper Washington Now", *Oregonian*, December 17, 1905, pg. 34.

¹² "The Sewing Box," *Oregonian* (Portland, Oregon), April 5, 1931: 24. *NewsBank*.

¹³ "Move Slated by Company", *Oregonian*, June 16, 1968, pg. 32

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

Between late-1905 and early-1906, Portland experienced over \$2 million worth of construction, primarily of multi-story masonry commercial buildings, with architects borrowing new building styles and techniques of eastern cities to build higher structures. Critics were concerned that the supply would soon outweigh the demand, but in most cases office space in the new buildings was already engaged by the time the building was completed.¹⁴

The New Fliedner Building was one such building anticipated to change Portland's downtown as part of the building boom. Ground was broken in November 1905, and it was completed in 1906 for a cost of approximately \$100,000. William Fliedner, the building's original owner and namesake, was well-known in Portland as a local businessman and municipal figure, having served as the former Councilman from the Third Ward, member of the Fire Commission, and member of the executive board under Mayor Williams.¹⁵ Fliedner was born in Mainz, Germany, and immigrated to the United States at the age of 16 in 1849. He lived in New York, and Tennessee before following the gold rush to California in 1853. Fliedner worked as a miner for several years before beginning work as a barber. He owned and invested in various properties throughout Portland.¹⁶ In 1889 he had built the Washington building at the corner of Fourth and Washington streets with a partner, Edward Holman. They sold that property for \$200,000 in 1905 and Fliedner began to build the Fliedner Building at 10th and Washington. He purchased the site for \$80,000.¹⁷

The upper floor of the building was intended to become home to the Holmes Business College, which had previously been located temporarily in a YMCA building following a fire that resulted in the near complete destruction of the college's previous location in a building on the corner of West Park and Yamhill streets.¹⁸ The Holmes Business College had been founded in July 1887, with its original building being just two rooms on Morrison Street, enough space for twenty students. It grew quickly, and by 1890 was one of the largest such colleges on the Pacific Coast with approximately 300 students. The courses offered expanded to English, penmanship, shorthand, and typewriting.¹⁹ The fire that destroyed its three-story building at West Park and Yamhill started early in the morning on October 16, 1904 and left the college in temporary quarters until a suitable permanent home could be found. Holmes Business College moved into the Fliedner Building on July 1, 1906.

The Holmes Business College occupied the entire upper floor of the Fliedner Building, with some 12 classrooms. Student enrollment in the inaugural year in the Fliedner Building was expected to be approximately 500.²⁰ In 1909 the leadership of the school, which had been successful under its original founder, Mrs. G. Holmes Lawrence, was given to Mr. J.H. Long with plans for additional expansion of the faculty and student body.²¹

The lower floors of the Fliedner Building contained the original Portland location of the Eastern Outfitting Company. The Eastern Outfitting Company was founded by Joseph Shemanski in Portland in 1889 and also had expanded to locations including Seattle, Spokane, Tacoma, Los Angeles, San Francisco, Oakland, and Sacramento. The business was headed by Joseph's brother, Isadore, with Joseph as vice president and general manager. The youngest Shemanski brother, Alfred, was the secretary.²² Joseph Shemanski owned and managed the business for over 50 years. The first building was a small store on the corner of Third and Taylor streets, but the building was quickly outgrown. Shemanski had one more store on Washington Street before moving in to the Fliedner Building where the store was located for nearly 25 years.²³ The company was

¹⁴ "How Portland Will Look in 1906", *Oregonian*, November 4 1905, pg. 32.

¹⁵ "City Hall Flag Flies at Half Mast", *Oregonian*, June 17, 1914, pg. 11.

¹⁶ "Many Oregon Pioneers Have Read the Oregonian", *Oregonian*, February 4, 1911, pg. 10.

¹⁷ Joseph Gaston, *Portland, OR: Its History and Builders*. Chicago, IL: S. J. Clarke Publishing, 1911, pg. 331.

¹⁸ "Winter Term Begins", *Oregonian*, November 4, 1916, pg. 9.

¹⁹ "Holmes Business College", *Oregonian*, January 1, 1890, pg. 24.

²⁰ "Receives in New Home", *Oregonian*, September 16, 1906, pg. 19.

²¹ "New Holmes Manager", *Oregonian*, August 27, 1909, pg. 11.

²² "Company 33 Years Old", *Oregonian*, May 30, 1922, pg. 7.

²³ "50 Year Career Behind Merchant", *Oregonian*, September 6, 1938, pg. 9.

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

a successful men and women's clothing retailer along the west coast until the 1950s, and had at one point 36 retail locations. It was the first clothing company to offer an installment plan. Joseph Shemanski died in 1951.

Fliedner died on June 14, 1914. His estate, which included the Fliedner Building and various other properties in Portland, was estimated to be valued at \$325,000. Heirs to his property included his three children, W. Louis Fliedner, Mrs. Gertrude F. Haines and Mrs. Emma F. Glen.²⁴

The Clark-Wilson Lumber Company purchased the Fliedner Building for \$275,000 in 1916 from the William Fliedner Estate to hold as an investment. R.F. Bryan, the real estate agent who negotiated the deal, posited that Mr. Clark would likely make improvements to the building as Portland continued to develop.²⁵ The tenants at the time of the sale included the Eastern Outfitting Company on the ground and lower floors, and the Holmes Business College on the fifth floor. Both tenants remained in the building following the sale, until Holmes Business College was replaced by Palmer-Moore Commercial School on the fifth floor sometime around 1920.²⁶

In early 1929, Shemanski, owner of the Eastern Outfitting Company announced plans for a new 10-story building located across Washington Street from the Fliedner Building. Tenants of the existing 3-story building on the chosen site were given notice to vacate for the new construction. The new building was to be shared between Eastern Outfitting and a furniture store, Henry Jennings & Sons. Construction was planned to be finished on Eastern Outfitting's new location by March 1930.²⁷ 1929 also saw the death of O.M Clark, of the Clark-Wilson Lumber Company, owners of the building.²⁸

The relocation of the major tenant of the Fliedner Building may well have been the catalyst for the changes to the Fliedner Building. R.F. Bryan's predications for the eventual improvements to the building by Clark and Wilson came to fruition almost 15 years later, one year after Clark had passed away. Plans for the modernization of the Fliedner Building were announced on August 3, 1930, just a few months after Eastern Outfitting had moved to the other side of the street. The architect of choice for the remodel of the building was Richard Sundeleaf. The reason that Sundeleaf was chosen is unknown, however, having recently completed the Jantzen Knitting Mills the year before, he was clearly working in Moderne styles and was likely chosen by the building's owners to employ new styles to refresh the building and bring it in to the modern era.

The project was described as remodeling the ground floor, formerly occupied by the Eastern Outfitting Company, with five smaller retail units. Second floor windows were to be replaced with display windows. The basement was to be incorporated as show room space with one of the larger first floor retail units. The owners and realtors involved in the project hoped it would be a catalyst for other older buildings in the neighborhood to be modernized. The remodeling was projected to cost \$50,000.²⁹

Tenants of the completed New Fliedner Building included a variety of businesses, with approximately 10 offices per floor. The upper floors held such operations as two dressmakers, a beauty shop and a beauty school, an advertising agency, a physiotherapist, a photographer, and a chiropractor, among others. The fifth floor still housed Palmer-Moore Commercial School, as well as a printing office, copy shop, and several other businesses.

On May 1, 1932, Commonwealth Trust & Title Company began management of the New Fliedner Building. With the new management came new building services "specially adapted for occupancy of the structure by semi-retail, wholesale, and manufacturers' agents, and by clubs and business and wholesale organizations that require large space at a low cost", as described by the Vice President of Commonwealth, George J.

²⁴ "Fliedner Will is Filed for Probate", *The Daily Oregon Journal*, June 24, 1914, pg. 2.

²⁵ "Fliedner Building Sold for \$275,000", *The Oregon Daily Journal*, November 19, 1916, pg. 2.

²⁶ "Business Block is Sold for \$275,000", *Oregonian*, November 4, 1916, pg. 1.

²⁷ "Good Weather Aids Real Estate Deals", *Oregonian*, February 24, 1929, pg. 21.

²⁸ "Clark Property Valued", *Oregonian*, February 1, 1930, pg. 7.

²⁹ "Fliedner Building to be Modernized", *Oregonian*, August 3, 1930, pg. 22.

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

Beggs.³⁰ It was announced shortly thereafter that a “large block of retail space” in the New Fliedner Building had been leased to the Cline Piano Company.³¹

In the decades after the new façade was constructed, the building continued to be home to a rotating collection of tenants, most of them leasing a small office on one floor. The Girl Scouts were included among the tenants of the 1950-1960s. As the organization grew, the headquarters of the Portland Girl Scout organization was the New Fliedner building from August 1951 until the mid-1960s.³² In 1968, the entire second floor was leased to the Pacific Northwest Life Insurance Company who also used the fifth floor as its printing space, according to City Directories.³³ Nonetheless, like most older office buildings in the downtown, the New Fliedner suffered from a paucity of tenants in the 1960s and beyond, attempting unsuccessfully to compete with cutting edge Class A office designs by Pietro Belluschi and Skidmore Owings & Merrill, the latter shifting the office core of the city to the south. By 1970, the New Fliedner’s third and fourth floors were entirely vacant, though occasionally a short-term tenant was secured attracted by the lower rent rates. Between 1981 and 1985, the Pacific Northwest Life Insurance Company vacated the second and fifth floors. Eventually all of the upper floors were vacated, leaving only ground floor retail tenants. It is unknown when exactly the upper floors were stripped of partitions and ceilings but was likely done after Pacific Northwest Insurance vacated and prior to 1990 in anticipation of a redevelopment of the building which never occurred.

³⁰ “Management Deal Made”, *Oregonian*, April 10, 1932, pg. 22.

³¹ “Night Club is Leased”, *Oregonian*, November 26, 1933, pg. 2.

³² “Scouts Thank Aaron Frank”, *Oregonian*, June 28, 1951, pg. 17.

³³ “Move Slated by Company”, *Oregonian*, June 16, 1968, pg. 32.

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Published

Patricia, Bayer. "Art Deco Architecture: Design, Decoration and Detail from the 20s and 30s."

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Clark, Rosalind. *Oregon Style: Architecture from 1840s to the 1950s*. Portland, OR: Professional Book Center, 1983.

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Sanborn Fire Insurance Maps for Portland, Oregon (1901, 1909, 1950, 1969).

Tess, John M. *National Register of Historic Places Nomination: Historic Resources in Downtown Portland*. Portland, OR: Oregon Historic Sites Database, 2008.

OTHER SOURCES

Heritage Consulting Group Historic Portland research files

City of Portland (OR) Office of Planning & Development Review microform and card files (Portland, OR: City of Portland Permit Center)

Multnomah County Tax Assessor Records

Oregon Historical Society photographic research files

Oregon Historic Sites Database

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government (Portland Public Schools)
 - University
 - Other
- Name of repository: Oregon Historical Society

Historic Resources Survey Number (if assigned): 0-939-01017

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

10. Geographical Data

Acreage of Property Less than one

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

Latitude/Longitude Coordinates

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

1	<u>45.521545°</u>	<u>-122.681576°</u>	3	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude
2	<u></u>	<u></u>	4	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude

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

The property comprises the entire tax lot R246591 in the City of Portland. The lot is the eastern 100 feet of Lots 3 and 4 on Block 254, City of Portland, Multnomah County, Oregon.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the original and legally recorded boundary lines for which National Register status is being requested and includes the entirety of the property historically associated with the building.

11. Form Prepared By

name/title John M. Tess, President date July 8, 2020
organization Heritage Consulting Group telephone (503) 228-0272
street & number 1120 NW Northrup Street email jmtess@heritage-consulting.com
city or town Portland state OR zip code 97209

Additional Documentation

Submit the following items with the completed form:

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

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

Photographs:

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

Photo Log

Name of Property: New Fliedner Building
City or Vicinity: Portland
County: Multnomah **State:** Oregon
Photographer: Heritage Consulting Group
Date Photographed: June 2019

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

Photo Log

- Photo 1 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0001
Exterior view, south and east elevations, looking northwest
- Photo 2 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0002
Exterior view, south elevation, looking north.
- Photo 3 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0003
Exterior view, south elevation, entry at west, looking north.
- Photo 4 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0004
Exterior view, east elevation, looking west
- Photo 5 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0005
Exterior Detail, south elevation, looking north, storefront (typical).
- Photo 6 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0006
Exterior Detail, south elevation, looking north, decorative Zig-Zag cornice (typical).
- Photo 7 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0007
Exterior Detail, east elevation, looking west, Zig-Zag trim at fifth floor (typical).
- Photo 8 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0008
Exterior view, west elevation, looking east
- Photo 9 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0009
Exterior view, north elevation, looking southwest
- Photo 10 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0010
Interior view, first floor, lobby, looking south.
- Photo 11 of 14:** OR_MultnomahCounty_NewFliednerBuilding_0011
Interior view, first floor, lobby, looking north.

New Fliedner Building
Name of Property

Multnomah Co., OR
County and State

Photo 12 of 14: OR_MultnomahCounty_NewFliednerBuilding_0012
Interior view, first floor, retail space at southeast, looking southeast

Photo 13 of 14: OR_MultnomahCounty_NewFliednerBuilding_0013
Interior view, second floor, elevator/stair lobby, looking northwest

Photo 14 of 14: OR_MultnomahCounty_NewFliednerBuilding_0014
Interior view, fourth floor, looking west, typical.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Documentation

Page 26

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

Historic Resources in Downtown
Portland, Oregon

Name of multiple listing (if applicable)

List of Figures

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

- Figure 1:** Regional Location Map
- Figure 2:** Local Location Map
- Figure 3:** Tax Map
- Figure 4:** Site Plan, Jones Architecture, November 2019
- Figure 5:** First Floor Plan – Jones Architecture, November 2019
- Figure 6:** Second Floor Plan – Jones Architecture, November 2019
- Figure 7:** Third Floor Plan – Jones Architecture, November 2019
- Figure 8:** Fourth Floor Plan – Jones Architecture, November 2019
- Figure 9:** Fifth Floor Plan – Jones Architecture, November 2019
- Figure 10:** Basement Plan – Jones Architecture, November 2019
- Figure 11:** Photo of building ca. 1920
- Figure 12:** Newspaper article and sketch describing the New Fliedner Building from *The Sunday Oregonian*, August 3, 1930

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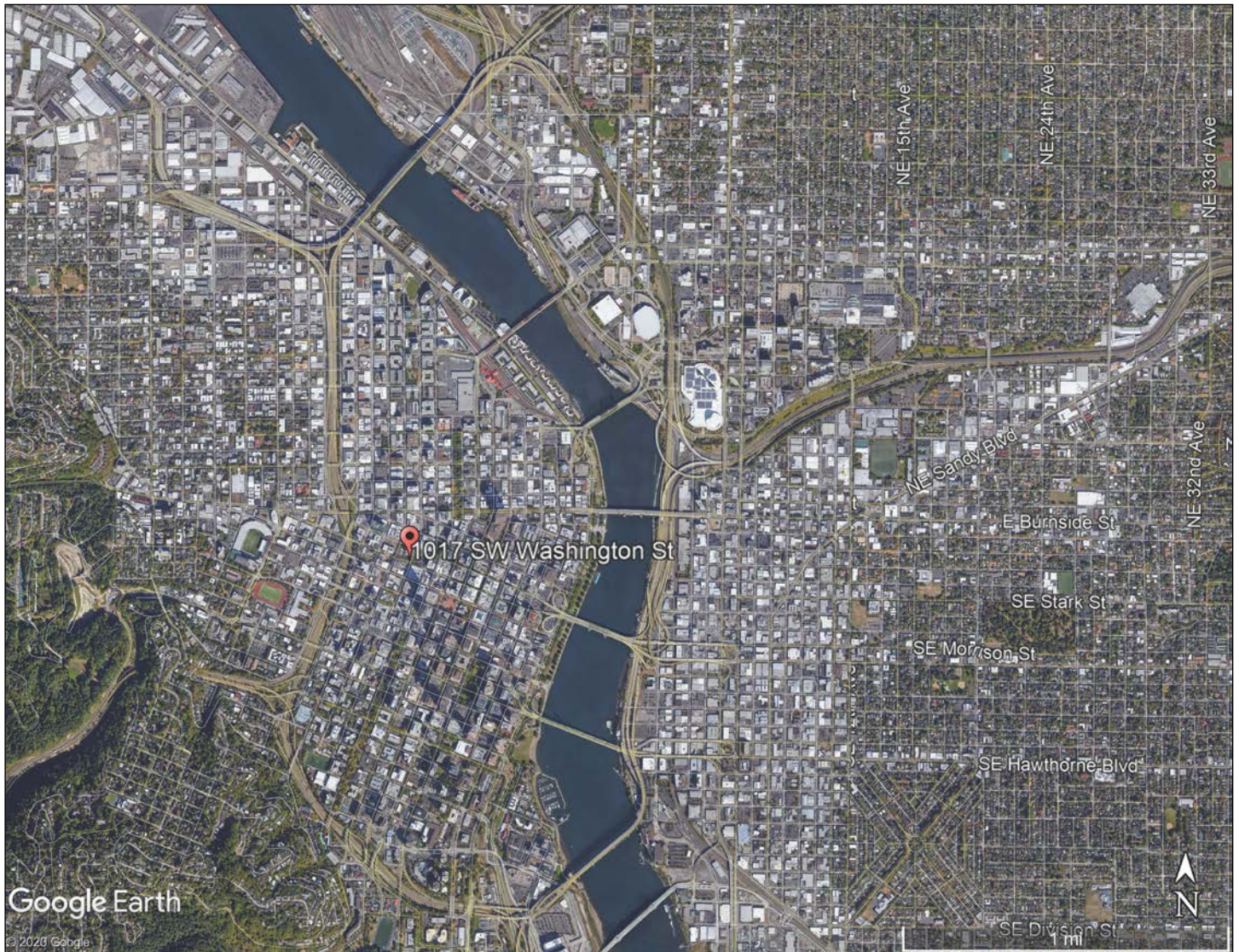
National Register of Historic Places Continuation Sheet

Section number Additional Documentation

Page 27

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Figure 1: Regional Location Map, Latitude/Longitude Coordinates: 45.521545°, -122.681576°



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

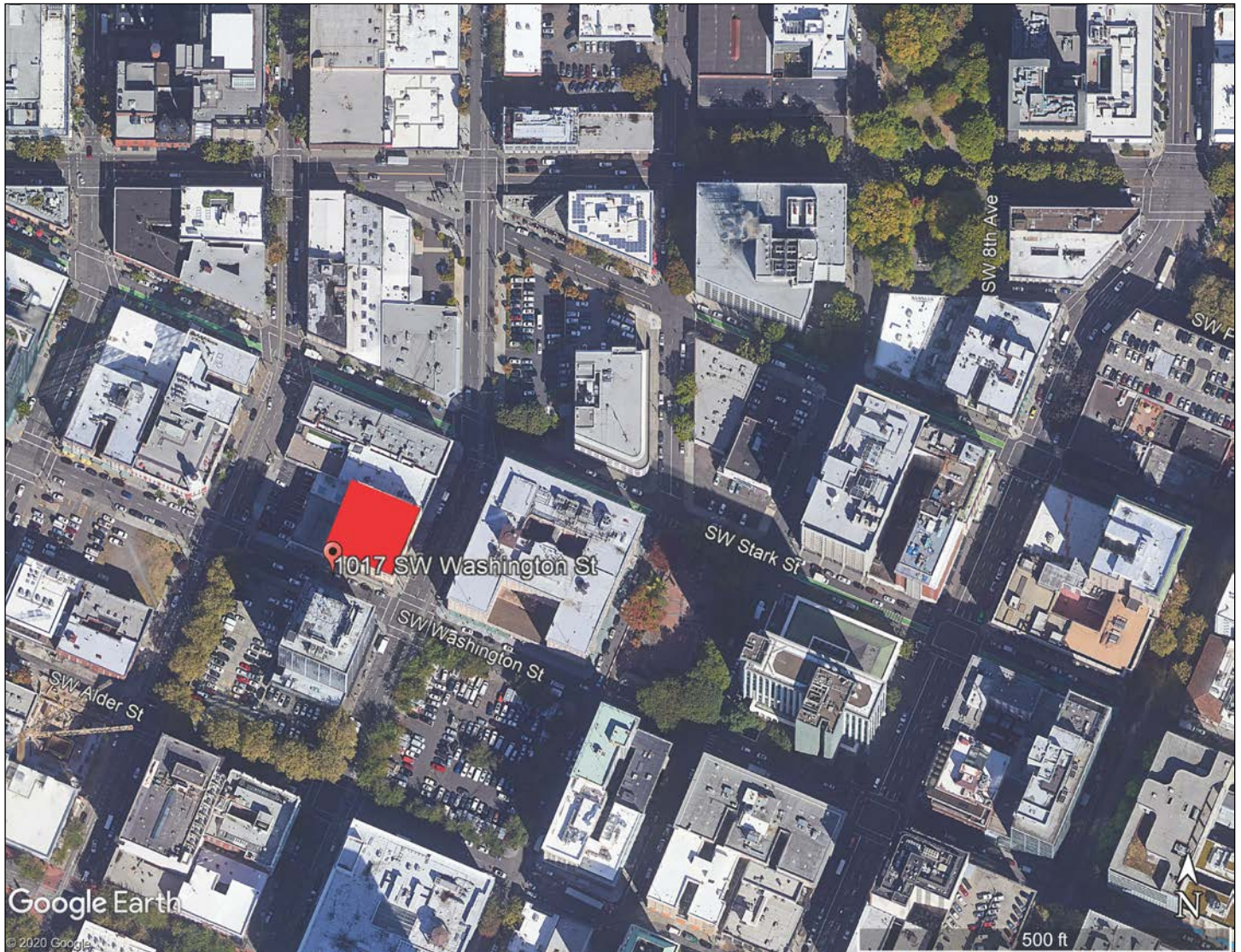
Historic Resources in Downtown
Portland, Oregon

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 28

Figure 2: Local Location Map, Latitude/Longitude Coordinates: 45.521545°, -122.681576°



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Documentation

Page 29

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Figure 3: Tax Map, tax lot ID R246591



United States Department of the Interior
National Park Service

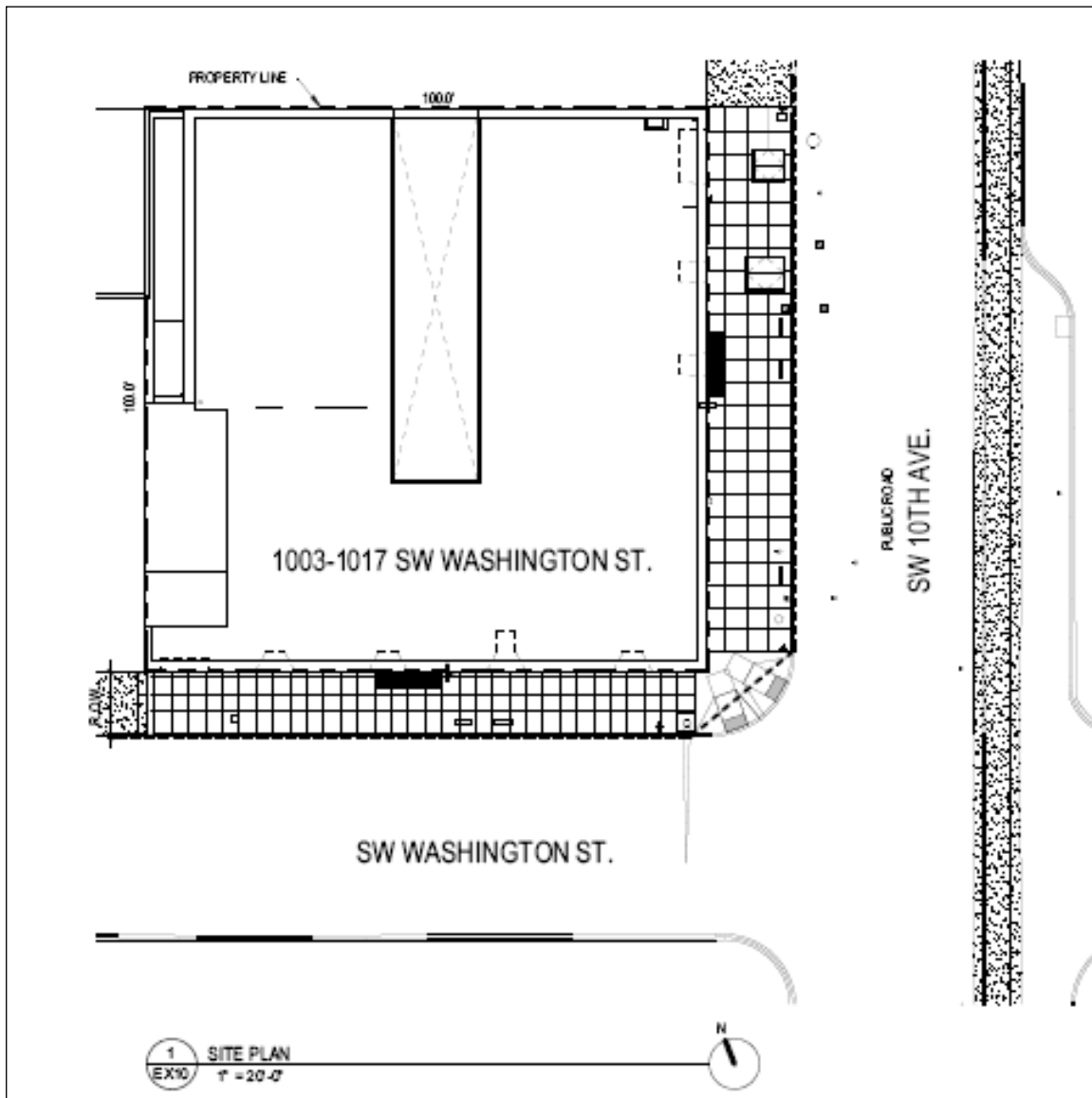
National Register of Historic Places Continuation Sheet

Section number Additional Documentation

Page 30

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Figure 4: Site Plan – Jones Architecture, 2019.



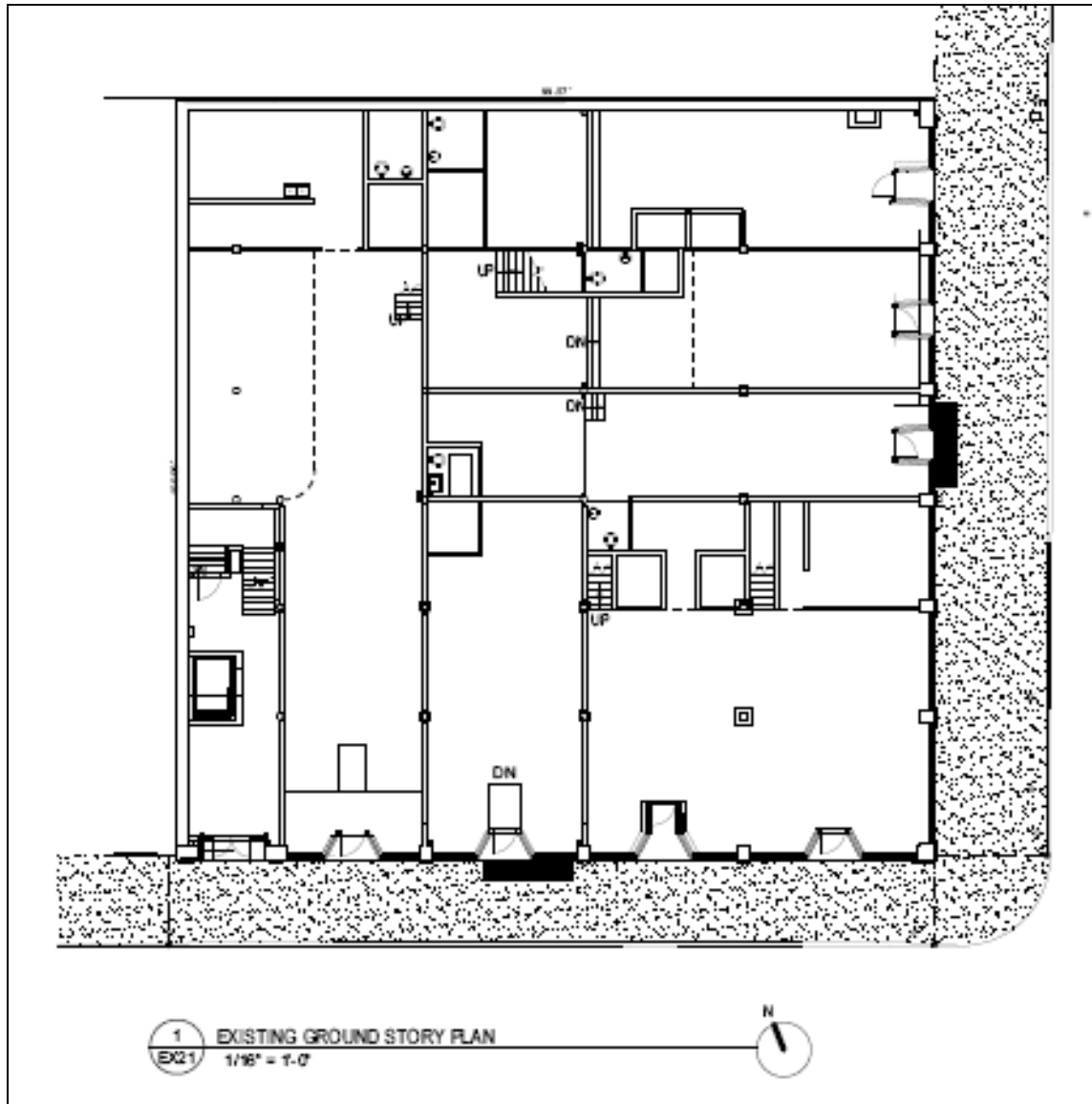
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Section number Additional Documentation Page 31

Figure 5: First Floor Plan – Jones Architecture, November 2019.



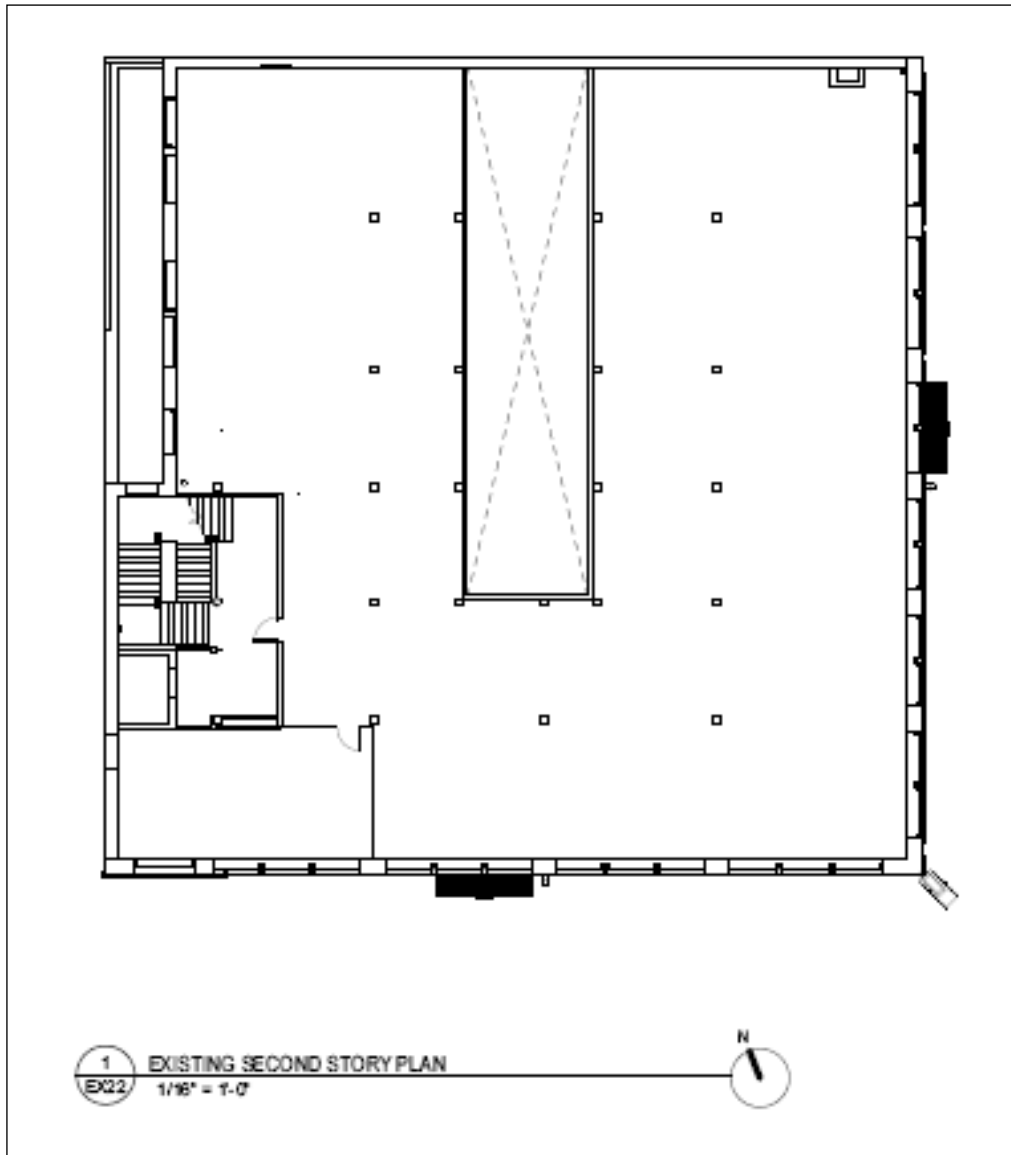
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Section number Additional Documentation Page 32

Figure 6: Second Floor Plan – Jones Architecture, 2019.



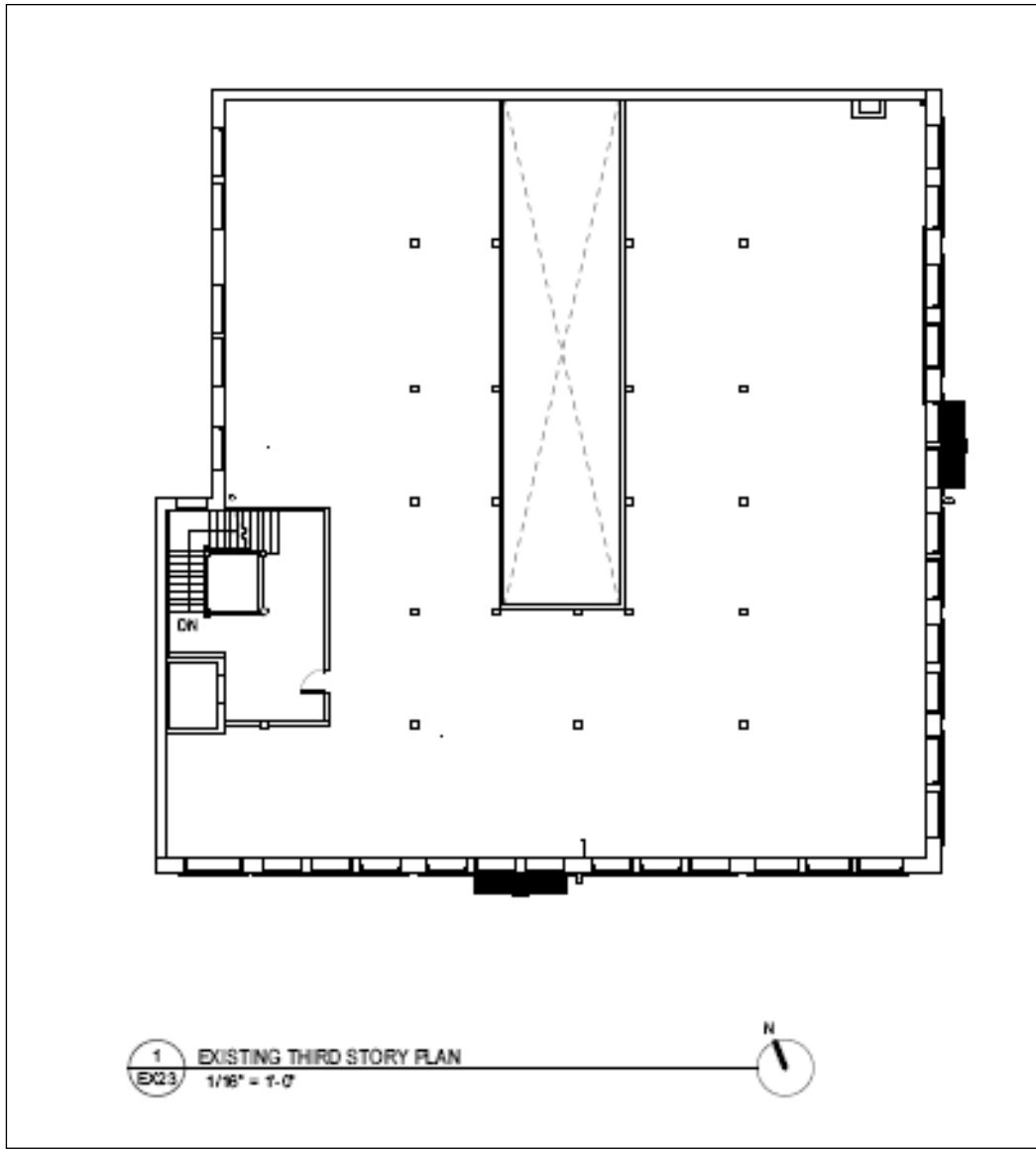
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Section number Additional Documentation Page 33

Figure 7: Third Floor Plan – Jones Architecture, 2019.



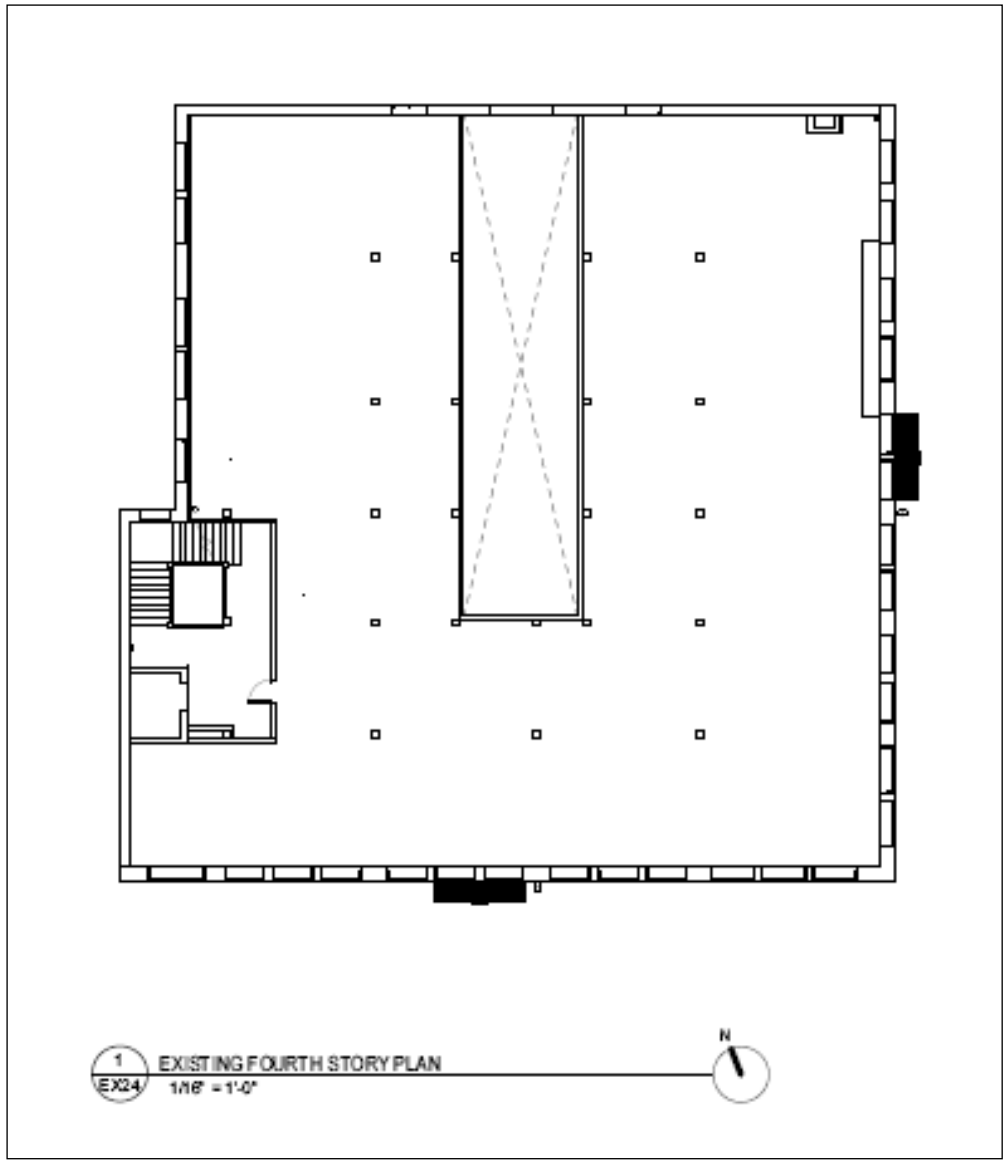
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Documentation Page 34

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Figure 8: Fourth Floor Plan – Jones Architecture, 2019.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

New Fliedner Building

Name of Property

Multnomah Co., OR

County and State

Historic Resources in Downtown

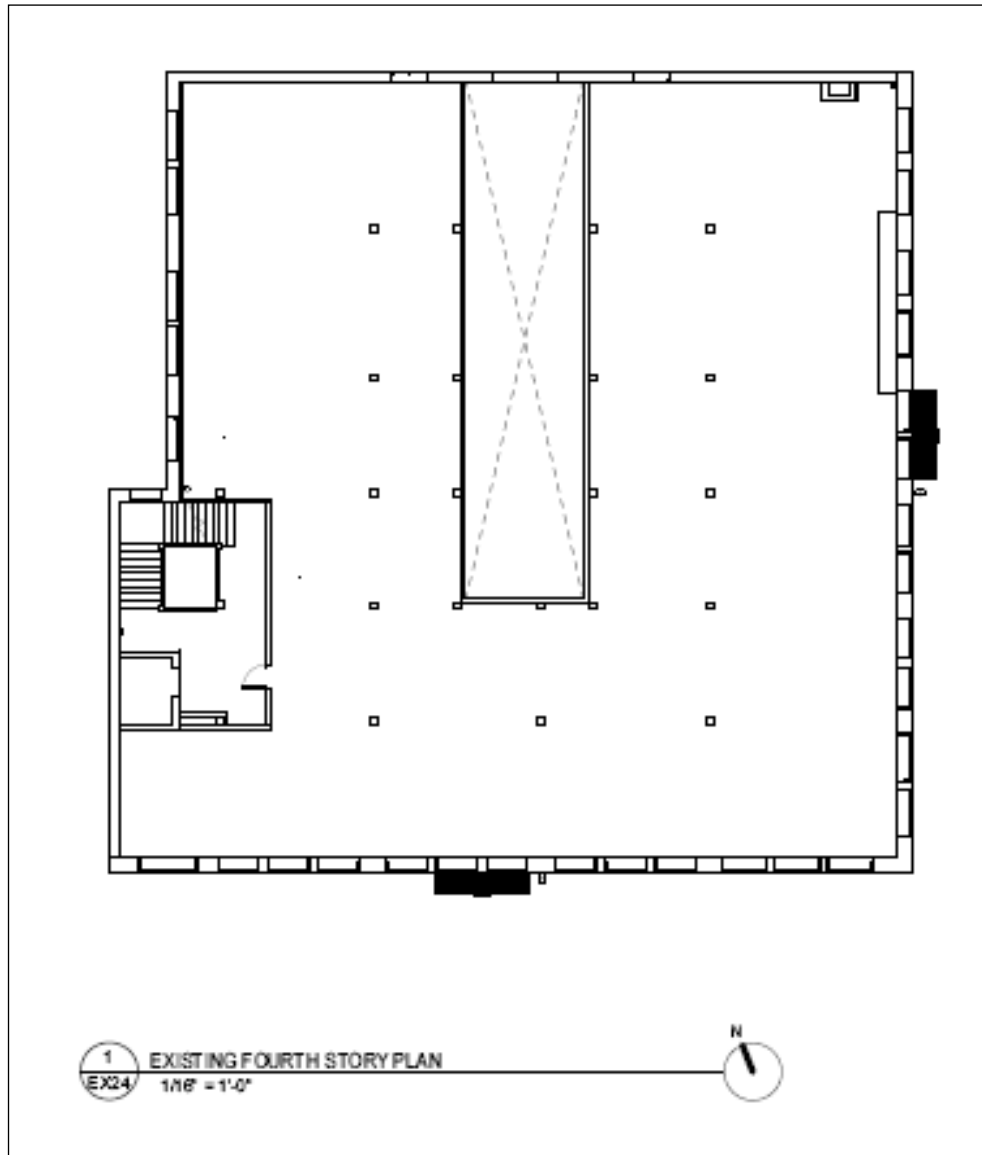
Portland, Oregon

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 35

Figure 9: Fifth Floor Plan – Jones Architecture, 2019.



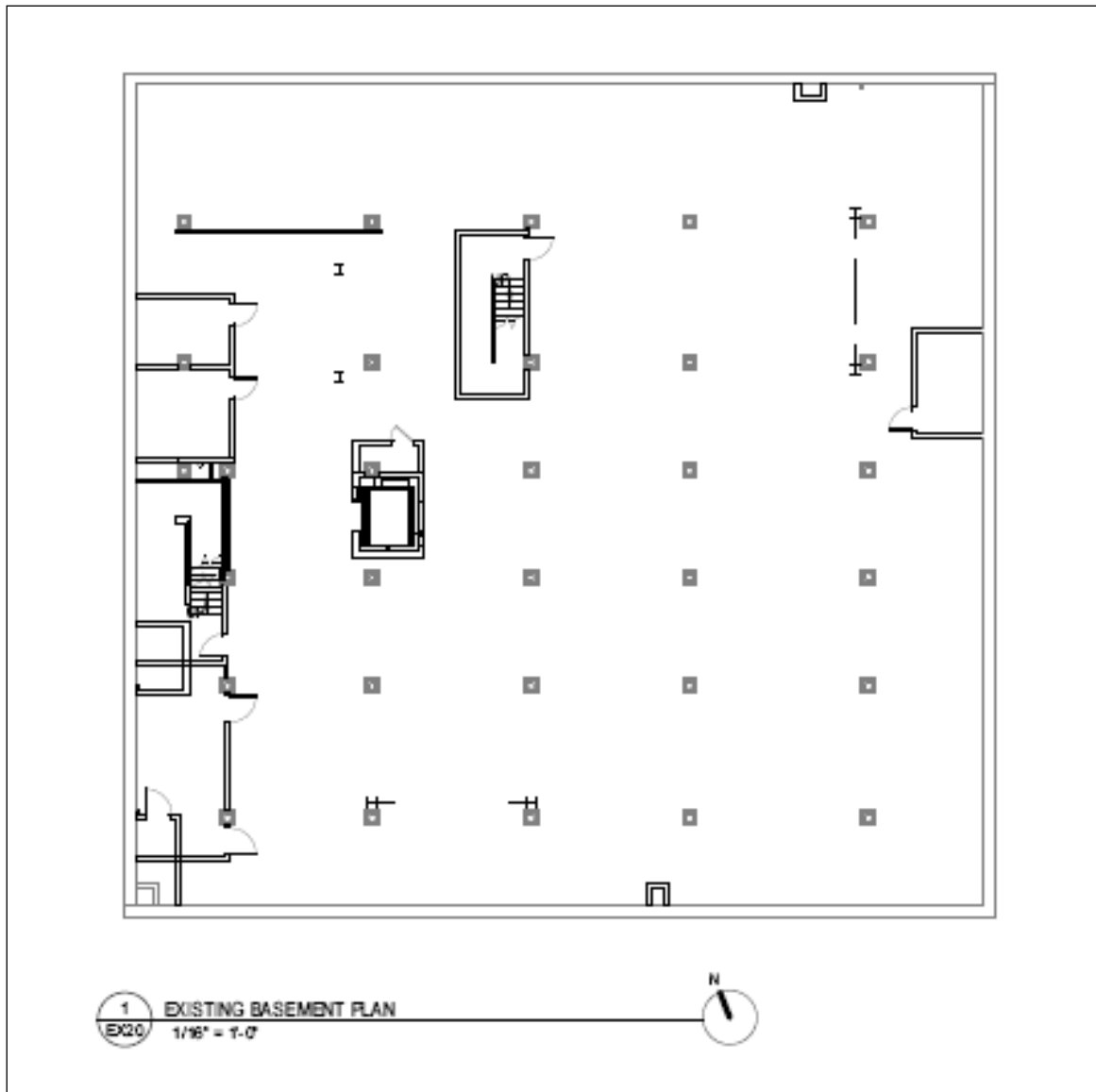
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Section number Additional Documentation Page 36

Figure 10: Basement Plan – Jones Architecture, 2019.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Documentation

Page 37

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Figure 11: Photo of building, looking northwest, and ca. 1920 (Source: "Department Stores" PDXHistory.com)



United States Department of the Interior
National Park Service

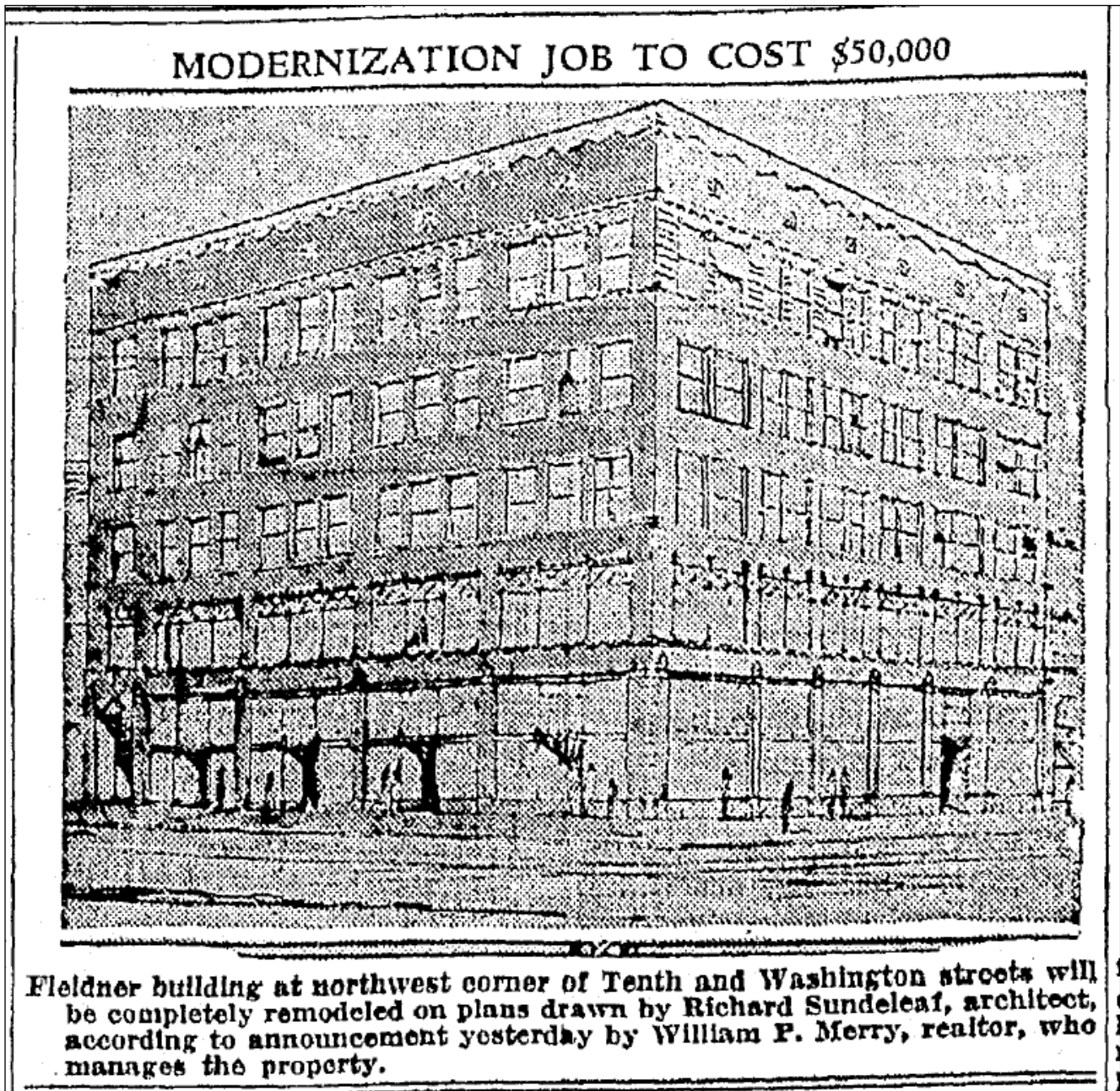
National Register of Historic Places Continuation Sheet

Section number Additional Documentation

Page 38

New Fliedner Building
Name of Property
Multnomah Co., OR
County and State
Historic Resources in Downtown Portland, Oregon
Name of multiple listing (if applicable)

Figure 12: Newspaper article and sketch describing the New Fliedner Building from *The Sunday Oregonian*, August 3, 1930.



**New Fliedner Building
Multnomah County: OR**



Photo 1 of 14: Exterior view, south and east elevations, looking northwest



Photo 2 of 14: Exterior view, south elevation, looking north.

**New Fliedner Building
Multnomah County: OR**



Photo 3 of 14: Exterior view, south elevation, entry at west, looking north.



Photo 4 of 14: Exterior view, east elevation, looking west

New Fliedner Building
Multnomah County: OR



Photo 5 of 14: Exterior Detail, south elevation, looking north, storefront (typical)



Photo 6 of 14: Exterior Detail, south elevation, looking north, decorative Zig-Zag cornice (typical)



Photo 7 of 14: Exterior Detail, east elevation, looking west, decorative Zig-Zag trim at fifth floor (typical)



Photo 8 of 14: Exterior view, west elevation, looking east

**New Fliedner Building
Multnomah County: OR**



Photo 9 of 14: Exterior view, north elevation, looking southwest



Photo 10 of 14: Interior view, first floor, lobby, looking south.

**New Fliedner Building
Multnomah County: OR**



Photo 11 of 14: Interior view, first floor, lobby, looking north.



Photo 12 of 14: Interior view, first floor, retail space at southeast, looking southeast



Photo 13 of 14: Interior view, second floor, elevator/stair lobby, looking northwest



Photo 14 of 14: Interior view, fourth floor, looking west, typical.