

United States Department of the Interior
National Park Service

National Register of Historic Places
Date listed 11/20/09
NRIS No. 09000993
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 instruction in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classifications, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Keller, Edward H. and Bertha R., House
other names/site number _____

2. Location

street & number 3028 NE Alameda Street not for publication
city or town Portland vicinity
state Oregon code OR county Multnomah code 051 zip code 97212

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally.

[Signature] Signature of certifying official/Title - Deputy SHPO 10-2-09 Date

Oregon State Historic Preservation Office
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of
<input type="checkbox"/> Action	_____	_____
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

Keller, Edward H. and Bertha R., House
Name of Property

Multnomah Co., OR
County and State

5. Classification

Ownership of Property
(check as many as apply)

- private
- public - local
- public - state
- public - Federal

Category of Property
(check only one box)

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

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions
(enter categories from instructions)

DOMESTIC: Single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: Single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS:
Tudor Revival: English Cottage

Materials
(Enter categories from instructions)

foundation: CONCRETE
walls: STUCCO

roof: ASPHALT: Composition
Other:

Narrative Description

SEE CONTINUATION SHEET

Keller, Edward A. and Bertha R., House
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).

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

- 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.

Period of Significance
1924

Significant Dates
1924

Criteria Considerations
(Mark "x" in all the boxes that apply)

Property is:

Significant Person
(Complete if Criterion B is marked above)
NA

- A owned by a religious institution or used for religious purposes
- B removed from its original location
- C a birthplace or grave
- D a cemetery
- E a reconstructed building, object, or structure
- F a commemorative property
- G less than 50 years of age or achieved significance Within the past 50 years

Cultural Affiliation
NA

Architect/Builder
Elmer E. Feig, designer
Edward H. Keller, supervising builder
Clement W. Clark, contractor

Narrative Statement of Significance – SEE CONTINUATION SHEET

9. Major Bibliographical References

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

See continuation sheets

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

Primary Location of Additional Data
 State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
 Name of repository: Portland Historic Resources Inventory

Keller, Edward H. and Bertha R., House
Name of Property

Multnomah Co., OR
County and State

10. Geographical Data

Acreage of Property .33 acre

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>10</u>	<u>528581</u>	<u>5043884</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>

Verbal Boundary Description: (Describe the boundaries of the property on a continuation sheet).

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

11. Form Prepared By

name/title Roy E. Roos

organization Old House Histories date 30 January 2009

street & number 51 NE Thompson telephone (914) 402-5651

city or town Portland state OR zip code 97212

Additional Documentation

Submit the following items with the completed form:

Continuation sheets

Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative black and white photographs of the property.

Additional items (check with the SHPO or FPO for any additional items)

Property Owner

name Mark Santangelo

street & number 3028 NE Alameda telephone (503) 522-3327

city or town Portland state OR zip code 97212

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 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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NEIGHBORHOOD AND SETTING

The 1928 Edward H. and Bertha R. Keller House at 3028 NE Alameda in the Olmsted Park subdivision is a relatively large two-story single-family residence with a full basement. The Keller House stands on the southeast corner of the curving streets NE Alameda and NE Alameda Terrace in Portland's Alameda neighborhood. The house has a generally symmetrical exterior, but the arrangement of interior is not. The Keller House is a representation of the English Cottage Revival style with a steep-pitched low-sweeping roof and many casement windows. The house retains a high level of integrity throughout and nearly all of the original features have been well-preserved.

The Alameda neighborhood, as presently outlined by the City of Portland, is generally bounded by NE Prescott on the north side, NE 21st north of NE Fremont and NE 24th south of NE Fremont on the west side, NE Knott on the south side, and NE 33rd on the east side. A portion of the Irvington neighborhood overlaps the Alameda boundary for the blocks bounded by NE Fremont, NE 24th, NE Knott, and NE 26th. Alameda is nearly all single-family homes, many of larger size built for affluent residents during the earlier portion of the twentieth century. Most of the housing stock was built between 1910 and 1940. There are only a very few commercial buildings in the proximity of NE 24th and Fremont, and also NE 33rd and Knott. Alameda School, dating to 1921, takes up over a block at the southeast corner of NE 27th and Fremont. All of the original subdivisions inside the neighborhood had deeded building restrictions prohibiting commercial development that later were reinforced by city zoning rules. Most of the streets are lined with mature trees in the parking strips between the curbs and sidewalks. Alameda is also known for its natural ridge on the north side of NE Fremont that runs in a southeasterly direction from about NE 21st and Shaver to NE 33rd and Fremont. Many of the streets north of NE Fremont were designed to curve with the contours of this natural feature. NE Alameda Street, NE Regents Drive, and NE Ridgewood Drive are most notable as they wind along the ridge following the natural contours. The Keller House sits near a pointed corner of a long block on a terrace at the top of the ridge where NE Alameda Street and NE Alameda Terrace meet. Immediately to the west of this intersection is where NE Regents Drive intersects NE Alameda Street and continues in a northeasterly direction. The wedge shaped parcel of the subject property is on a prime location within the neighborhood. The house faces a north-northeasterly direction in front but views of the city to the southwest are still visible from the upstairs rear windows over a canopy of mature trees.

The Keller House sits on the northerly 90' of lots 23, 24 and 25, including the westerly 10' of lot 22 of block 5 in Olmsted Park. This crescent-shaped block is bounded by NE Alameda Street on the flat side to the north and NE Alameda Terrace on the curved portion following the contour of the ridge. (Appendix A) To the south adjacent to the rear of the subject property is a large house of the Craftsman style that faces NE Alameda Terrace at number 3141. It was built in 1910 on speculation by Columbia Trust Company, the initial developer of the subdivision. Adjacent to the east of the subject property, at 3100 NE Alameda, is a more modern scaled-down version of an English Cottage, built in 1939. Next door to that house at number 3128 is a large 1910 Craftsman Foursquare built for Otho Ferris, an executive of the original development firm. The building is one of the earliest houses built in the upper Alameda neighborhood. Most of the other houses on the surrounding blocks are of differing forms of the Arts and Crafts style from the 1910s or European revival styles of the 1920s and '30s. A few other types of homes of later vintage are also mixed in including, Cap Cod revival styles of the 1930s and 1940s and a few Mid-Century Modern homes of the 1950s and 1960s.

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EXTERIOR DESCRIPTION

The Edward and Bertha Keller House is a rectangular single-family residential dwelling of two stories of living space of about 4,200 square feet. There is a finished 2,000 square-foot basement below, except under the garage slab and the easterly wing behind it. The grand home closely conforms to the English Cottage revival style with the typical trademarks on the exterior. It is most distinctive with stucco exterior walls, casement windows, eyebrow dormers, and rolled-roof eaves. It sits on a level grade about 6 feet higher than the grade of NE Alameda Street in front and NE Alameda Terrace on the west side. The house is basically in a rectangular layout measuring 90 feet wide and ranging from 23 to 30 feet deep excluding a portion of the attached garage on the east wing. The house has a steep-pitched roofline with hipped ridges and slopes low towards the ground on all elevations except where broken by two opposite facing gables on the west wing. The roofline at the eaves has a rolled effect imitating thatching typical of the original English cottages. Most of the dormers also have rolled-roof eaves. The majority of the windows on all elevations are of the wood-casement type, with three smaller divided-light panes on the top portion on each window. The remainder of the windows are of the standard double-hung type. The wood-framed structure sits on a perimeter poured concrete foundation with a full basement. There are basement daylight windows at the grade level protected with concrete window wells at various locations around the perimeter except next to the garage.

The front elevation (northeasterly) is parallel with the right-of-way of NE Alameda Street with an asymmetrical massing. (Photo 1) A sidewalk cuts through straight from the street walk to the front porch, offset some to the right of center. The front yard is elevated from the level of the sidewalk along Alameda with a short concrete retaining wall that wraps around the corner to the west and along the driveway on the easterly side. There are various landscape plantings inside the front yard area with a partial lawn area in fashion with an English type of garden, including a small patio area closer to the center front of the house. The landscape improvements and perimeter retaining wall addition was done in the 1990s by an unknown designer and contractor.¹ The front entrance porch has a covered area with an arched roof in front but also with the rolled eaves in fashion with the English Cottage style. Two square columns covered with stucco support the front of the porch. To the left of the front porch, a large stucco covered chimney stands between two French doors that access the small patio. The chimney also splits a shed type of dormer that has casement windows and cuts through the eave line. The eave line is also cut by two eyebrow dormers, with similar casement windows, to the left and the right of this area. There is a front-facing two story gable on the westerly wing which is set back 40 feet from the right-of-way. The front wall of this gable end has matching sets of casement windows on the upper and lower levels. On the second level there are two small rectangular windows and an attic window above with a decorative iron railing. (Photo 2) The easterly wing is set back 35 feet. The first level of this wing is a two-car garage. An arched open doorway to the right of the garage, leads to an enclosed area from which the garage and house can be accessed. There are two small windows on the second level over the garage.

The westerly elevation is the wing that faces the corner of Alameda Terrace and a larger lawn area that comes to a point at that corner of the property. (Photo 3) A large chimney dominates in the center of this elevation as well. Casement windows are present on each side of the chimney, on both levels. On the second level, a shed-type of dormer breaks the rolled-roof type of eave line. A cast-iron fence runs west from where the chimney is and

¹ Due to a lack of early photographs, it is not known what the original landscaping and gardens in front of the house looked like. They were gone by the early 1980s when the property was photographed by the city.

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connects to an iron fence running along the top of the concrete retaining wall, parallel to the back of the right-of-way sidewalk.

In the backyard, a mature hedge runs parallel to the back property along the long rear elevation (southwest). (Photo 4) Immediately behind the house is patio space with gaps next to the house for smaller landscape plants. The westerly wing on the rear façade of the house is a full gable end with three casement windows and a small window on the upper floor and a picture window on the lower level. To the right of the gable end is a two-level nook that projects out. The westerly wall of the nook has an access door to a concrete slab patio and a pair of casement windows above on the second level. On the remaining south and east sides of this wing are sets of three-casement windows. (Photo 5) To the east (right) are several groups of casement windows including a shallow one-level nook for the kitchen with a small roofed portion. To the right, there is a partial gable end for the second level with a set of three casement windows. Below the gable is the main back door. To the right at the end of the easterly wing, the roof slopes lower with two ordinary double-hung windows.

On the easterly elevation around the corner are two more simple double-hung windows to the left and a set of three casement windows to the right at the main level. Above in center is a gabled dormer with a set of three casement windows. A wrought iron fence is against the wall and runs towards the front street parallel to the driveway to the garage. (Photo 6)

INTERIOR DESCRIPTION

The interior of the Keller House is remarkably intact. All of the original features remain in all the primary spaces and most survive in secondary spaces in bedrooms and bathrooms. The interior was designed with a circular flow pattern on the main level and a long hallway with multiple bedroom and bathroom spaces on the second level. (Appendix C & D) The floors on the first and second level, other than those in the bathroom, are of high-quality tight grain oak. The multi-paned French doors around the dining room space and other solid-core, one-panel wood doors with cut-glass doorknobs are almost all original. Original moldings of paint-grade Douglas-fir surround the window and doors. The moldings at the top of door and window openings are flat with crown trim. The walls and ceilings throughout are hard plaster over lath except in remodeled bathroom spaces upstairs.

The original front door opens to a foyer space. Two side-light windows on each side of the original front door help add light to the foyer. To the left (easterly) is the dining room. To the right of the foyer space is a large main living room. (Photo 7) The ceilings are covered with wood trim and there is wood paneling that rises up 28 inches from the floor all around the foyer, living room, and dining room. The living room's westerly wall has a large fireplace. The mantle is carved wood fashioned with patterns of recessed paneling and the hearth is surrounded by Arts and Crafts tiles. There are sconce lighting fixtures on each side of the fireplace. (Photo 9) Light comes into the room through groups of casement windows and a large picture window (facing the backyard to the southwest). (Photo 10) From the west side of the foyer area is a large open stairway flanked by banisters of decorative cast iron which curve outward in scroll fashion. The steps at the base are rounded in a large oval pattern for better access flow from the foyer, living room, and nook (between the living room and dining room). (Photo 8) Behind the staircase on the right is an access door to the basement. To the immediate right is a nook area and on the westerly wall is a door with sidelights leading to a patio outside the rear of the house.

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Straight ahead through the nook is an opening into the dining room. This large space is graced by original woodwork throughout and a fireplace hearth. (Photo 11) The fireplace (on the front elevation wall) is similar to the one in the living room in that it also has tile surrounds, a patterned-wood mantle, and light fixture sconces on each side. Each side of the fireplace has matching French door sets which open to the English garden patio space in front of the house. Another two sets of French doors from the dining room into the kitchen area on the northeasterly side of the dining room. Through these doors and to the right there is a small breakfast nook with original built-in benches from which a good view of the patio at the rear of the house can be seen. The main kitchen area is to the left of this nook. It continues towards the front wall of the house where the main workstations are. The historic integrity of the space was maintained when the kitchen was remodeled in 1999. Wiring, plumbing, counters, backsplashes, and cabinets were all updated. The new countertops are of fine marble. Marble tiles also make up the backsplash areas and are topped with decorative porcelain tile containing floral patterns. At the ceiling level are wood coves that are similar to those present in the other rooms. The wood of the new cabinets matches that of an original row of upper cabinets that were retained in the narrow area between the workstation area and the nook area on the rear side of the house. Wood cabinet doors also cover spaces below the counter and even conceal the refrigerator and dishwasher. The sink is centered along the northerly wall under a set of three smaller casement windows. (Photo 13) To the left on the westerly wall are a stove and an alternative French door that accesses the dining room.

On the easterly kitchen wall between the work station area and nook eating area is a doorway to an open area with multiple access points. Immediately to the right is a staircase running upstairs. On the lower portion of the staircase are hand rails and balusters of decorative cast-iron, similar to the main staircase. (Photo 14) Behind the stairs to the left are steps that lead down to a landing where there is a rear access door to the patio. To the right from the landing are stairs that continue down to the basement. Returning to the open area on the main floor again is a door on the northerly wall that goes outside inside the covered walkway from the front of the house. In the walkway is the access door to the garage. Returning to the open area inside again, there is access straight ahead into a den room. Adjacent to the den on the right is a half bath.

Returning to the main staircase next to the living room, oak steps about five feet wide lead upstairs and turn to the left before meeting a hallway/landing area. (Appendix D) The open area of the landing is protected by more cast-iron railing and balusters at top. To the immediate left is an open area that gives access to a master bathroom and nook area in a southerly direction. Back by the top of the stairway to the left is a door that leads directly into an 18-by-28 foot master bedroom. This bedroom has covered wood moldings on the ceiling corners and a fireplace on the westerly wall. (Photo 15) The fireplace has a wood mantle and fluted half columns on each side with surrounds of pink marble tiles. There is a small closet at the northwesterly corner of the bedroom. To the left of the bedroom entry is an interesting wall corner that is curved. This wall has the master bath behind it with an access door. This bathroom was remodeled in 2003 and new fixtures were added. There is another access door that goes out to the deck towards the stairwell. To the right (south) is another door for the sunroom on the south wing with lots of windows. It is believed this room was always enclosed and not an earlier screened sleeping porch that was common to early-twentieth century residential construction.

Returning to the second-floor deck at top of the stairs, a right turn leads into a hallway accessing the other bedrooms and baths. Pointing in an easterly direction, the first right has a door leading into a bedroom. The coves at the ceiling corners are two inch wood trim, much smaller than the curved coves in the master bedroom. Inside this room, there is a closet door on the westerly wall and a doorway into a bath on the opposite side of the room.

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On the easterly wall adjacent to the main hallway is a high-set interior ribbon window with lead partitions that acts as a transom for light. This bath has original fixtures and hexagonal tiles for the floor. Returning to the hall, the second right is access to the hall bathroom with hex floor tile and subway tile on the walls.

Back in the main hall, the next right is a door to another bedroom. Like the other hall bedroom, it has small cove molding but it differs with a curved northeasterly corner. There is a small closet at the southeasterly corner. Returning to the hall again on the left side (front wall), there is a row of built-in cabinets that are original including the hardware and another curved wall corner on the right side towards a staircase running down. (Photo 12) Straight ahead to the east wing is a 14-by-19 foot bedroom. On the northerly wall to the left are original built-in wall cabinets. At both the northeasterly and southeasterly corners are walk-in closets. Behind the center portion of the easterly wall is an 8-by-10 foot bathroom. This bathroom was added in 2007, where a portion of the bedroom space was taken. The fixtures in the bath are modern including a full-sized shower. The integrity of the bedroom was retained due to the size reduction and the materials used match the remaining historic trim in the room. The dormer windows on this southeasterly elevation add much natural light to the bath. Returning to the hallway, a sharp left leads southwesterly down a 40-inch wide stairway that returns down to the first level and landing area. Here, stairs continue around the corner down to the basement.

The floor throughout the basement is finished concrete and carpeted over in the primary rooms. (Appendix E) A common area is entered from the stairs, where to the left is a door for a 9-by-10 foot laundry room that was remodeled in 1964. Straight ahead through this room is access to a 7-by-10 foot sauna, added during the same 1964 building permit where new plumbing, fixtures, and walls were constructed in this portion of the basement space. Returning to the common area, in a northerly direction is a wine cellar with concrete flooring. To the left in a westerly direction is a hallway that turns into a room, about 8 feet wide and 18 feet long. At the northerly corner is a half bath. On the westerly wall is access to an 18-by-28 foot recreation room. Inside, straight ahead is a fireplace with brick surround and mantle of natural pine. On both sides are original basement daylight windows that help add natural light. The walls are covered with pine paneling with natural finishes including lots of built-in cabinets and shelves. (Photo 16) Immediately to the left (southeast) is access to a 58-inch wide stairway that leads upstairs to the main level (behind the grand staircase next to the main living room) concluding the tour.

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STATEMENT OF SIGNIFICANCE

The 1924 Edward H. and Bertha R. Keller House is significant under Criterion C, Architecture, as an extraordinary example of the English Cottage Revival style and the work of a master designer Elmer E. Feig. At the time of construction, Feig was quickly building a reputation as a skilled designer of residential apartment buildings in revival styles. This building includes many of the characteristics used in his later large apartment buildings, and therefore is significant as an early example of his developing aesthetic. The Keller House is also important as the most notable of his few known single-family residential commissions. The residence is also the best representation of the English Cottage Revival style inside the Alameda Neighborhood of NE Portland.

THE HISTORY OF THE ALAMEDA NEIGHBORHOOD

Located on the east side of the city, Portland's Alameda district evolved from farm pastures, orchards, and forested tracts. The original land on both sides of present day NE Fremont and bounded on the east and west by today's NE 24th and NE 33rd Avenues, was part of the 1859 Domain Land Claim of William and Isabelle Bowering. In subsequent years, it was parceled out into several tracts, especially on the south side of NE Fremont. Samuel and Adeline Pearson purchased a large parcel on the south side of NE Fremont in 1875 and a dairy farm was soon established. They built a farmhouse on the west side of NE 27th near Fremont and also planted a Ponderosa pine at the southwest corner of NE 29th and Fremont. The farmhouse burned in a fire in 1902 but the pine tree remains today. In 1908, Henry L. Hamblet bought an L-shaped 40-acre portion of land on the north side of NE Fremont \$37,500. Soon, it was deeded to Edward Z. Ferguson, a leading businessman and banker of Astoria, Oregon. Very soon after, the remaining square parcel at the southeast corner of the tract was sold to Benjamin M. Lombard. Lombard was an active developer as well and affiliated with the Columbia Trust Company, a large firm in Portland. Early in 1909, the Alameda Land Company received financial backing from William H. Dunckley, a banker with Ladd and Tilton Bank. Edward Ferguson was the president of Alameda Land Company, Henry Hamblet was the vice-president, and John Bryce, who was Ferguson's father-in-law, became the accountant and assistant secretary. With the exception of Ferguson, the other names associated with the development were assigned to some of the east-west streets.¹

On 17 February 1909, the Alameda Land Company filed the Alameda Park plat with Multnomah County. It was planned to target the upper middle-class residential market, which was booming at this time due to the influence of the 1905 Lewis and Clark Centennial Exposition.² It is believed that the firm hired John Charles and Frederick Law Olmsted, Jr. to lay out the subdivision. John Olmsted was the adopted son of Frederick Law Olmsted, a nationally well-known landscape architect most noted for his design of Central Park in New York City. Frederick Law Jr. was his younger natural son. Both men were based in Brookline, Mass. and initially invited to Portland in 1903 by Thomas Lamb Eliot, Portland's first park commissioner, to aid in new planning of city streets and parks and the layout of the planned 1905 Lewis and Clark Exposition. Unfortunately, city planners did not implement most of the systems of parks and boulevards recommended by the Olmsteds, as the city was exploding in growth over the next decade and the fairground's park-like setting did not become

¹ Doug Decker, www.alamedahistory.org, website, accessed 20 January 2009.

² The big fair was well planned by Portland business leaders and was an overwhelming success drawing many new residents from other parts of the country. The city population more than doubled between 1900 and 1910.

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permanent either. In November 1909, the City Beautiful fund was created under pressure by Thomas Eliot. Some of the Olmsted work was incorporated into new city parks such as a parkway built between South Portland and Hillsdale. It is known that several private developers utilized the services of the Olmsted brothers and there were return visits to Portland in the later part of the 1900s.³ In 1910, the Alameda streets were built and utilities were laid due to the strong demand for housing as lots were being sold here at a fast pace. At this time, the developers were able to get the East Broadway streetcar line extended from Irvington on NE 22nd to the uphill grade of NE Regents Drive terminating at NE 29th and Mason.⁴

On 26 April 1909, Benjamin M. Lombard filed the plat of Olmsted Park with the county that filled in his square parcel southeast of Alameda Park.⁵ It is conceivable that the design of this subdivision was also under direction of John and Frederick (Jr.) Olmsted due to the name. The property was developed simultaneously with Alameda Park as the similar connecting streets were well aligned. Columbia Trust Company, the firm affiliated with Benjamin Lombard and founded in 1907, executed development with improvements. They backed the subdivisions of Hancock Street Addition and Brazee Street Addition, previously built east of Irvington, and soon after, developed Beaumont, a large subdivision east of the Alameda neighborhood. Otho L. Ferris, a primary executive, had his own home of the Craftsman Foursquare style finished in 1910 at 3128 NE Alameda, two doors down from the subject house.⁶ The development firm did build some homes on speculation inside their developing subdivisions including the large Craftsman-style home behind the subject property, which was one of the demonstration houses. Initial lot sales and building activity was strong in both subdivisions until recession set in before World War I. In 1919, the local economy rebounded and most of the unsold lots in the upper Alameda area were sold by the mid-1920s during a strong upswing of building activity. Architect-designed European revival-style homes were especially popular in this area as more affluent families moved in to take advantage of the views of the city and nearby mountains. Some of the larger lots remained vacant, gradually being built on through the 1930s depression. Some were later purchased and developed during the 1940s and '50s. Nearly all lots were built on by the middle of the twentieth century and some of the last homes to rise were of the mid-century modern design. Smaller, simpler homes were built in the flat area close to the northern boundary near NE Prescott. The popular East Broadway streetcar serviced the upper neighborhood until 1948, when diesel buses, which still operate on nearly the same route today, replaced the line.⁷ Due to low turnover in its residents, the neighborhood has remained stable and intact throughout the decades. Today, it still remains as one of the most desirable neighborhoods on the east side of Portland.

HISTORY OF THE PROPERTY

On 10 April 1924, Edward H. and Bertha R. Keller purchased the property for about \$7,000 with immediate plans to build a grand new home. The family previously lived in Irvington, at 3015 NE 17th, since about 1920. Edward H. Keller was born 13 December 1881 in Decatur, Illinois. He had an operating farm there. While living in Portland, he acquired a larger farm in Iowa. He married Bertha around 1904 and moved to Portland in 1907,

³ E. Kimbark MacColl, *Merchants, Money & Power* (Portland: Georgian Press, 1988), 361-62, 428.

⁴ Polk Co. *Portland City Directories*, 1911-15.

⁵ Multnomah County deeds

⁶ *Oregon Journal*, section II, 1 May 1910, p. 21.

⁷ Decker, 20 January 2009.

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drawn by the big building boom. During the 1910s, he was a salesman for Braly Auto Company and remained with the firm until 1923 or early 1924. On 15 July 1909, son George E. Keller was born. On 30 May 1914, the couple's second son Richard B. was born, and in about 1919, daughter Marijane was born.

On 28 April 1924, a building permit was filed for construction of the new Keller home estimated to cost \$23,000.⁸ The plans were drawn by Elmer E. Feig, who was apparently designing homes "on the side" as he was employed by the City at this time as a plans examiner.⁹ Feig oversaw the building contractor who was hired by Keller. The contractor's name was Clement W. Clark. The last inspection, dated 17 October 1924, noted that the house was already occupied. At the time the subject house was built, Edward Keller got involved in building houses and subsequent directories list him as a builder or building contractor. After the early 1930s, it appears he left the home building trade but continued managing his Mid-West farming operations from Portland. He and his wife remained living in the home with his family until moving out in 1948. He was well-known among local businessmen for being involved in various community activities. An excellent trap shooter, he was an active member of the Portland Gun Club for many decades. He won several championships in regional competitions. The obituary of his wife Bertha (1886-1962) is found in the 24 November 1962 issue of the *Oregonian*.¹⁰ Edward Keller lived to the age of 85 and his obituary was posted on 22 March 1967 on page 2 of the *Oregon Journal* and in the *Oregonian*. His two sons and daughter were listed as survivors.¹¹ George Keller remained in Portland until his death in 1993. Richard Keller became a doctor or dentist and died in Wilsonville in 1989. Daughter Marijane married a Mr. Banks and later moved to Honolulu, Hawaii.¹²

In 1949, the house was purchased by George L. and Harriet B. Ray. George Ray was a physician. In 1954, the house was sold again. Yet another two owners possessed it before Joseph R. and Winnifred M. Keys became the new owners in 1960 and remained in the home until 1984. Joseph Keys was the president and manager for Rader Pneumatics Inc.¹³ The roof of the residence may have been neglected and so in July 1960, a building permit for major roofing repairs was filed and survived in city archives. The cost of roof repair was estimated at \$1,100 due to the complexity of the roof and eaves. The integrity of the roof design was retained. In 1993, Steven K. and Lizabeth A. Morse purchased the house and lived there until 2007. They restored and updated landscape features, the kitchen, and the bedrooms. In 2008, Mark V. Santangelo, the current owner, purchased the house.

ELMER E. FEIG, DESIGNER

Elmer Feig was a very ambitious and creative designer of apartment buildings and homes in the Portland area. He was born 9 May 1897 in Atwater, Minnesota. His father, George H. Feig, was born around 1863, the son of German immigrants. In the early 1900s, the family moved to Barnes, North Dakota, where he worked as a

⁸ Portland Building Bureau, permit archives.

⁹ The plans on paper or microfiche still existed in city archives when the Portland Historic Resource Inventory was done in the early 1980s as that was quoted as the source, but have been lost later likely due to two Building Bureau moves.

¹⁰ *Oregonian*, 24 November 1962, p. 11.

¹¹ *Oregonian*, 22 March 1967, sec. 3, p. 6.

¹² Ancestry.com website searches, Feb. 2009.

¹³ Polk Co., *Portland City Directories*, 1950-93.

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clerk in a hardware store.¹⁴ Around the end of 1910, the family moved to Portland and the father had work as a well driller. In 1913, the Feigs purchased a house in the Eliot neighborhood at 22 NE Monroe. In 1914, at the age of 17, Elmer Feig started work as a draftsman for a mail order construction firm based in Portland named Fenner Redicut Homes and remained there until 1916. Between 1916 and 1919, he worked as a draftsman in the engineering department at G. M. Standifer Construction Company, located in the shipyards. In 1917, Elmer Feig did register for the draft for World War I, but was not involved in active service. His draftsman job in the shipyards may have been a substitute for direct military service. Sometime after the war ended, he attended and graduated from the University of Oregon in architecture.¹⁵ In 1920, he returned to Fenner Redicut Homes as a draftsman, remaining until 1923, when he began employment with the City of Portland Buildings Bureau as a plans examiner clerk.¹⁶ On 30 June 1920, Elmer married Gladys V. Kunich. He designed and built an American Bungalow-styled home next to his parents' home in 1921 at 28 NE Monroe. Daughter Audrey Jean (1924) and son Wilard G. Feig (1929) were both born in this home.¹⁷ In 1926, Elmer Feig designed a simple brick version of the English Cottage style for his father George. The home is located in the Alameda neighborhood at 3744 NE 24th. Elmer's family was listed as living in his father's home during the early 1930s.

Elmer Feig, while still employed as the city plans examiner, obtained a building contractor license in 1921 and designed the homes he built. His employment with Fenner during the two periods and involvement with the Portland Building Bureau were steps along the way to his becoming a prominent architect. In 1922, he designed and built a house of the American Bungalow style for Adam C. Vogel in the Walnut Park neighborhood at 5134 NE Mallory.¹⁸ Feig met with Edward Keller early in 1924 to discuss the construction of the subject house in the upper Alameda neighborhood. In 1927, he started his own design practice in Portland after leaving his job as a city plans examiner. He was posted in directories through 1933 as an architect and a "residence designer" after that, but apparently never licensed as an architect.¹⁹ He kept his office at 1109 SW Morrison in downtown Portland through 1936. When there was a major downturn of new construction, he served as secretary and treasurer for Automatic Transmission Corporation.

In the late 1920s, Feig focused mainly on apartment buildings, and by 1936 it was reported that he designed 81 of them.²⁰ It is apparent that his apartment buildings got larger and more complex in the later years. Many of his buildings were built during the second half of the 1920s when Portland experienced a large boom in apartment building construction, nearly the largest in the city's history. Feig's work was in demand and designing apartment buildings proved to be profitable for him. He got a few large building commissions even after the 1929 Stock Market Crash. He became known for adapting styles usually applied to single-family residences for his apartment buildings. Front courtyards with "U" and "L" shaped forms and interior layout for good flow also characterized his buildings. These building patterns allowed more natural light to come inside the main rooms inside the units eliminating interior light shafts or atriums. Other notable elements in Feig

¹⁴ Heritage Quest on Line, "1910 US Census."

¹⁵ *Capitol's Who's Who in Oregon*, 190.

¹⁶ Ritz, Richard, *Architects of Oregon*, (Portland, OR: Lair Hill Publishing 2002), 128.

¹⁷ Heritage Qwest on Line, "1930 US Census."

¹⁸ Portland Building Bureau, permit archives.

¹⁹ Ritz, *op. cit.*

²⁰ *Capitol's, op. cit.*

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designed buildings are decorative elements such as medallions, garlands, ornamental panels, urns, pilasters and spiral columns.²¹

In April 1929, Feig's contractor's license was suspended by order of the Portland Building Bureau. According to a lengthy *Oregonian* article, the bureau charged that Feig was renting his license to other builders in the trade on a percentage basis and work was halted on two apartment buildings under construction. Feig claimed that bureau chief H. E. Plummer, his former superior, made false accusations against him.²² Construction did resume on the buildings and so he may have received his license back later. Numerous other apartment buildings designed by Feig were built in 1930, and 31 of these are listed on the Portland Historic Resource Inventory.

The Historic Resource Inventory, conducted by the City of Portland in 1980-84, listed 24 apartment buildings with plans by Feig, which are filed in the city archives, as having high architectural merit. All of the identified buildings are quite flamboyant in character and 13 of them are located in NW Portland in the neighborhood formerly known as Nob Hill. Twenty-one apartment buildings designed by Feig were identified in the National Register nomination for the Alphabet Historic District which was finished in 2000 for that area.²³ Most of them are creative mixes of European revival styles such as Tudor, Spanish Colonial, Mediterranean, and California Mission. Some others have interesting Egyptian Revival features. Many others labeled as "streetcar-era" or "garden" apartments include strong decorative elements of these revival styles. There is a concentration of Feig buildings on the block bounded by NW 19th, Irving, 20th, and Johnson. Good examples from this group include two Mediterranean-styled buildings built in 1928 at 1943 and 1953 NW Irving for developer S. E. Hendersen. They are similar in style and size but appear different on the front façades with different arrangements of ornament on the parapet, around the windows and front entrance. Another unique building by Feig is in the Tudor style with courtyard gardens in front and adjacent garages on the other side. This building was built in 1929 for E. M. Rasmussen at 2509 NE Flanders, and the Tudor-arched entry is especially noteworthy. Three notable buildings that Feig incorporated Egyptian features into are the Blackstone Apartments (1930), built for Harry Mittleman at 1831 SW Park, the Fred Lindquist Building built in 1930 at 2209 NW Everett, and a large apartment building built in 1931 for G. A. Weston near the Lloyd Center at 1530 NE 10th Avenue. The Blackstone building is unique in its use of variegated brickwork and cast-stone elements of pharaohs around the entrance and motifs at the tops of the pilasters. Today, it is inside the campus of Portland State University. The Lindquist Building has less exterior ornament but still has pharaoh motifs at the entrance and pyramid patterns on the pilasters. The Weston Building, near the Lloyd Center, is decorated by varying brickwork and terra cotta trim around the pylon-like corner bays that have pharaohs and other Egyptian symbols.²⁴ This beautiful building also retains much of its integrity today, but nearly all of the original windows have been recently replaced by vinyl counterparts. Four Feig-designed apartment buildings are on the National Register of Historic Places, and three of them are in the Alphabet Historic District in NW Portland. The fourth building is the Santa Barbara Apartments, built in 1928 at 2052 SE Hawthorne. The building was listed on the National Register in 1989. The Spanish Colonial Revival styled building is within an east side Portland

²¹ City of Portland, *Historic Resources Inventory*.

²² *Oregonian*, 20 April 1929, p. 14.

²³ City of Portland, "National Register Nomination for Alphabet Historic District", 2000.

²⁴ City of Portland, *Historic Resource Inventory*.

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ensemble of apartment buildings and is notable with the use of mock bell towers and cast-stone corner quoins and entrance surrounds.²⁵ A similar distinctive building of the same style is the Zenabe Court Apartments, built in 1929 for developer S. E. Hendersen at 708 NW 20th Avenue.

Three other building types designed by Feig were listed in the Historic Resources Inventory including the Volunteers of America Building and Hall, a brick utilitarian commercial structure finished in 1927 at 524-38 SE Ash. Although simple, this structure stands out when compared to others of the type due to the red-colored brick and decorative-patterned belt course as most utilitarian structures were constructed of ordinary brick, concrete-cinder blocks, or formed-concrete walls. He also designed a decorative garage structure in the Spanish Colonial revival style, built in 1928, at 1801-17 NW Irving. This garage with its parapet and stylistic motifs is quite distinctive, differing much from nearby others of the era that are strictly utilitarian in style and void of exterior ornament. Only one church is known, a twentieth-century Romanesque sanctuary, built in 1928 for the Laurelhurst Christian Church at 1244 NE 39th Avenue.²⁶

There are only seven known single-family residences designed by Feig including Feig's own 1921 house, his father's new home, the Adam Vogel House in Walnut Park, and the subject house for Edward Keller. A brick Dutch Colonial Revival was built in 1928 for Harry Mittleman at 1631 NE Klickitat in the Irvington neighborhood.²⁷ Mittleman was the owner of three larger apartment buildings Feig designed that were built in 1930 on the west side of Portland. A simple English Cottage styled house was built at 1912 SE Elliot for Ben and Ida Phillips in 1925. Another smaller house with a bungalow form was also built for Phillips on speculation in 1926 at 1422 SE Palm. Both of these houses are in the Ladd National Register Historic District and included in the district inventory.

Little is known about the life of Elmer Feig after 1937. It appears he left the Portland area, as his name was no longer posted in Portland directories. He may have settled in Yamhill County, Oregon, where perhaps he continued his design practice.²⁸ By the 1950s, his son Willard G. Feig moved to San Mateo County, California.²⁹ Elmer G. Feig passed away in Newberg, Oregon on 20 October 1968 at the age of 71. No spouse was mentioned on his death certificate.³⁰

THE ENGLISH COTTAGE STYLE

The English Cottage revival style evolved from the renewed interest in smaller romantic country dwellings or inns built in England during the sixteenth and seventeenth centuries. It rose in popularity along with other European Revival styles such as the English Tudor, French Renaissance, Spanish Colonial, and Mediterranean. Early in the twentieth century, the American public became more aware of European architecture because of published photographs of the designs and increased travel by Americans to Europe.

²⁵ Morrison, *et.al.*

²⁶ City of Portland *Historic Resource Inventory*.

²⁷ Roos, Roy E., *The History & Development of Portland's Irvington Neighborhood*, 1997, 143.

²⁸ A thorough search was conducted to track down descendants of Elmer Feig that was unsuccessful. Personal records of his work may have survived in California but no drawings have in University of Oregon archives.

²⁹ Willard G. Feig died in Redwood City, California on 9 November 2001.

³⁰ Ancestry.com website accessed 12 February 2009.

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Architects noted the interest and incorporated aspects of these designs in commissions, primarily for wealthy clients. During World War I, soldiers often brought back photographs of houses they had seen while fighting in Europe. Once back in the United States after the war, they desired the design elements in homes geared for the middle-class. Architects, builders, and mail order firms reproduced scaled down versions of European Revival-styled homes during a building boom that took shape across the country. Some of the more simple houses had blends of two or more revival styles. These styles remained popular but the elements were scaled down on smaller homes during the Depression.

Original versions of the English Cottage (subsequently popularized by framed prints hung in middle-class American homes) include the home of William Shakespeare in Stratford-Avon and the romantic farmhouse of Anne Hathaway, courted by Shakespeare during the reign of Queen Elizabeth. Sir Banister Fletcher published a compendium of views of the historic style in 1896. The work made its way to the libraries of professional architects in America. In 1898, John L. Stoddard published a ten-volume set full of illustrations of smaller English Cottages found in England. He stated, "What can be prettier and more picturesque than one of the quaint old English inns?" English architect Sir Edwin Lutyens had a profound influence on the British architectural scene as a strong proponent of the revival style. He published illustrated volumes of his work that became popular among prominent architects throughout the United States. One such architect was Albert E. Doyle of Portland. He purchased a set for his collection and was influenced enough by what he saw to use some of the elements in local commissions. He designed the first residence built in this style for Edward Ehrman. The home was completed on the cliffs of the Columbia River Gorge near Crown Point in 1915. The house was featured in the July 1919 issue of *Architect and Engineer*. The porch had a rounded roof (later altered) similar in appearance to the Keller House porch. Architect Ellis Lawrence designed a residence in this style for Paul F. Murphy, the developer of Laurelhurst, built in 1918 at 3574 E Burnside, the first in Portland.

A scaled down version of the English Cottage style, but one which retained its steep roof pitch and ground-hugging appearance, grew in popularity exponentially during the 1920s. The style was also often mixed with elements of other styles such as the Arts and Crafts and Craftsman bungalows. Style defining characteristics of the English Cottage include sloping rooflines that sweep towards the ground, rounded roof ridges and shoulders, eyebrow dormers, and a rolled roof effect at the eaves to imitate thatching were often mixed with elements of other styles such as the Arts and Crafts and Craftsman bungalows. Open verandas on the ground level are enclosed under extensions of the main roof or covered automobile garages. Albert E. Doyle designed a grand English Cottage-styled home, one of Portland's earliest examples, for Bert C. Ball. This high-style home was built in 1921 at 2040 SW Laurel in Portland Heights. It has two dominant gables in the front and rear with a central entrance. It also has a strong rolled roof effect, a detail often left off on many of these revival style homes.³¹ The rounded roof over the front porch closely resembles that of the Keller House. Other homes in the English Cottage style can be found in the west hills of Portland and in Irvington, Alameda, Laurelhurst, and Eastmoreland.

³¹ Hawkins, William and William F. Willingham, *Classic Houses of Portland, Oregon* (Portland: Timber Press, 1999), 351-59.

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THE SIGNIFICANCE OF THE KELLER HOUSE AND CONCLUSION

The Keller House is significant primarily because it is the work of a master of design. Feig distinguished himself as a designer of homes and apartments because of his proficiency in using decorative elements of popular revival styles in unique ways. The interior and the exterior of his designs stand apart from other buildings of the era in that other examples are more utilitarian in their appearance. For instance, many comparable apartment buildings designed by other architects are simply categorized as "Streetcar-era commercial" due to their lack of ornamentation. In contrast, Feig boldly incorporated aspects of the Spanish Colonial, English Tudor, English Cottage, Mediterranean, Mission Revival, and Egyptian styles into the buildings he designed. Other architect-designed buildings of that time usually lacked the creative use of elements from these designs that would define the styles so prominently detailed by Feig's work. In addition, some of Feig's buildings built for the same client at the same time are similar, but no two are alike.³² The large number of commissions Feig received is attributed to his unique revival style elements and building configurations. It is believed that he dominated the apartment designing business during the late 1920s. Other designers/architects of apartment buildings include Ewald T. Pape and Carl Linde; although, neither likely had as many commissions as Feig. Linde was well established as an architect by the early 1920s and designed many apartment structures throughout Portland. Pape was a rival in the industry and likely had over 30 apartment commissions between 1925 and 1933. Like Feig, he also practiced without a license and was very busy during the apartment building boom.³³

Elmer Feig's generous incorporation of elements of the English Cottage style for the subject house makes it the most outstanding of Feig's known single-family residential work illustrating that he was mastering designs at this time. The other six Feig designed houses are more simple and smaller without the graceful curves. In the design of the Keller House, Feig held close to the principles of the English Cottage Revival style. The house is distinctive with the use of a long sloping roofline that sweeps towards the ground, rounded roof ridges and shoulders, and the rolled roof effect in the eaves. Additional style elements used are roughcast stucco walls, eyebrow dormer openings for some second floor windows, large dominating chimneys, many casement windows, and a rounded front entrance porch roof. Patio spaces bring to mind the informal hidden gardens of English cottages, evoking thoughts of "natural landscape." All of these characteristics mimic the old English country cottages and inns. The rounded roof ridges and rolled effect at the eaves in the Keller House imitate the thatched roof design of the original English cottages. The eyebrow dormers in front are close in design to the ones in photographs of those cottages in the 1898 publication "England" by John L. Stoddard.

In the upper Alameda neighborhood, there are three other prominent houses of the English Cottage Revival style at 2834 NE Alameda, 2871 NE Alameda, and 2924 NE Regents Drive built between 1920 and 1926. All these three houses appear to be architect designed, but none demonstrate the same level of craftsmanship, such as the distinctive rounded-roof ridges and rolled eaves present on the Keller House. A rounded porch roof and front door / sidelight configuration is original to the Frank B. Upshaw House, which is a relatively simple

³² Arthur Spencer, "The Legacy of Elmer Feig," (Portland: *Northwest Examiner*, February 1987).

³³ Heritage Investment Co., National Register Nomination for Multiple Property listing of "Middle Class Apartment Buildings in East Portland", 1996.

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house designed by Morris Whitehouse and built in 1921 in Eastmoreland at 2923 SE Tolman.³⁴ The porch and sidelights of the Keller House look like those of the Upshaw house, but the subject house differs from the Upshaw house in that it has more curves on the coved-eave treatment and eyebrow dormers.

The design of Keller house has many of Feig's signature elements that he later incorporated into his signature style seen on his well-designed apartment buildings, such as curves in the eave treatments, interior coves, and walls, as well as the use of stucco. His use of curves was not typical of buildings of the era. The large radius curved corners found on the second floor of Keller house are also found in the Santa Barbara Apartment building on 2052 SE Hawthorne and the Rasmussen Building at 2509 NE Flanders. Other apartment buildings he designed, which are found in the Alphabet District in NW Portland, also display this feature.

Feig used cast iron with curved or spiral designs in balusters, rails for stairs, and balconies. The ironwork is abundant in the Keller House and present in most of his apartment buildings. The iron designs on his Spanish Colonial and Mediterranean styled apartment buildings in the Alphabet Historic District of NW Portland is especially notable and also used on entrance gates.

Nearly all of the primary rooms on both levels in the subject house have windows on two or three sides to allow more natural light, not typical of the English Cottage style room configuration. This facility for designing buildings which let in natural light was later crafted by Feig in designing courtyards and gardens around his apartment buildings. The open spaces around an "L", "U", or "H" shape within his buildings allowed more fresh air and natural light into the rooms, eliminating the need of interior atrium spaces. In comparing his open space designs to those of Pape, Pape's buildings often had one level with a garden space in the center and individual entrances to each unit in front of the building. Examples include a Mediterranean styled complex built in 1925 at 1330 SE 24th and a stucco derivative of the English Cottage style built in 1928 at 1411 SE 30th. Pape also used revival styles on many of his buildings, but usually left off style defining details on the exterior and did not use curves like Feig. A close comparison of Pape's work is a two-storied apartment complex built of brick at 2904 SE Washington (1930) of the English Cottage style. The gable ends for the second level do resemble the style, but only have bell-cast curves in the rooflines and not the distinctive rounded eaves.

CONCLUSION

Since construction, the Keller House has retained its integrity over the years with few alterations inside and out. The rounded roof ridges and rolled eaves remain well defined that resemble the country inns and cottages of England. Feig used curves to bring out the English Cottage style along the roofline. All facades on the outside have distinctive features of the English Cottage Revival style that retain all of the original integrity. On the inside, all the original floor plans and built-ins remain intact including moldings and nearly all of the original doors. The curved walls and unusual location of the main staircase makes this house unique when compared to other homes by other architects of this vintage. The decorative ironwork on the stairs and landing is distinctive and intact.

³⁴ Hawkins, 351-54, 360-61, 366.

Keller, Edward H. and Bertha R., House
Name of Property

Multnomah, Co., OR
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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In summary, the Keller House is eligible for the Register under Criterion C, Architecture, as an example of the early residential work of designer Elmer Fieg, who later became a well-known designer of Portland apartment buildings in the 1920s and 1930s. The subject building is the best example of the single-family residential work of architect Elmer Feig found in Portland, and the property illustrates the features that Feig later used in his notable apartment buildings.

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Keller, Edward H. and Bertha R., House
Name of Property

Multnomah Co., OR
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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VERBAL BOUNDARY DESCRIPTION:

North 90' of lots 23, 24 & 25 and the west 10' of the north 90' of lot 22 in Block 5 Olmsted Park; also inside the SE ¼ of Section 24, T1N, R1E, Willamette Meridian.

BOUNDARY JUSTIFICATION:

The nominated parcel encompasses the tax lot that has been associated with the property historically.

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PHOTOGRAPHS

Address: Keller, Edward H. & Bertha R., House
3028 NE Alameda St.
Portland, OR 97212

Photographer: Roy Roos, preparer for Photos 1-3, 7-16, Tom Smith for Photos 4-6

Date: October 2008 for Photos 1-2, November 2008 for Photos 3, 7-12, January 2009
for Photos 4-6, June 2009 for Photos 13-16

Ink and Paper: Fuji Crystal Archive processing

Location of Negatives: Digital images on CD

- 1 of 16: Exterior view of Northeast elevation looking southwest.
- 2 of 16: Exterior view of the Northeast elevation looking southwest at the easterly wing
- 3 of 16: Exterior view of the Northwesterly elevation looking southeast at the westerly wing
- 4 of 16: Exterior view of the Northwesterly elevation at the rear looking east at the westerly wing
- 5 of 16: Exterior view of the Southwesterly elevation at the rear looking easterly at the rear
- 6 of 16: Exterior view of the Southwesterly and southeasterly elevations looking westerly
- 7 of 16: Interior view of foyer area looking east
- 8 of 16: Interior view of main staircase looking easterly
- 9 of 16: Interior view of living room looking northerly
- 10 of 16: Interior view of living room looking westerly
- 11 of 16: Interior view of dining room looking northeasterly
- 12 of 16: Interior view of upstairs hallway looking northwesterly
- 13 of 16: Interior view of kitchen looking northerly
- 14 of 16: Interior view of rear stairway looking southerly
- 15 of 16: Interior view of master bedroom looking westerly
- 16 of 16: Interior view of recreation room in basement looking westerly

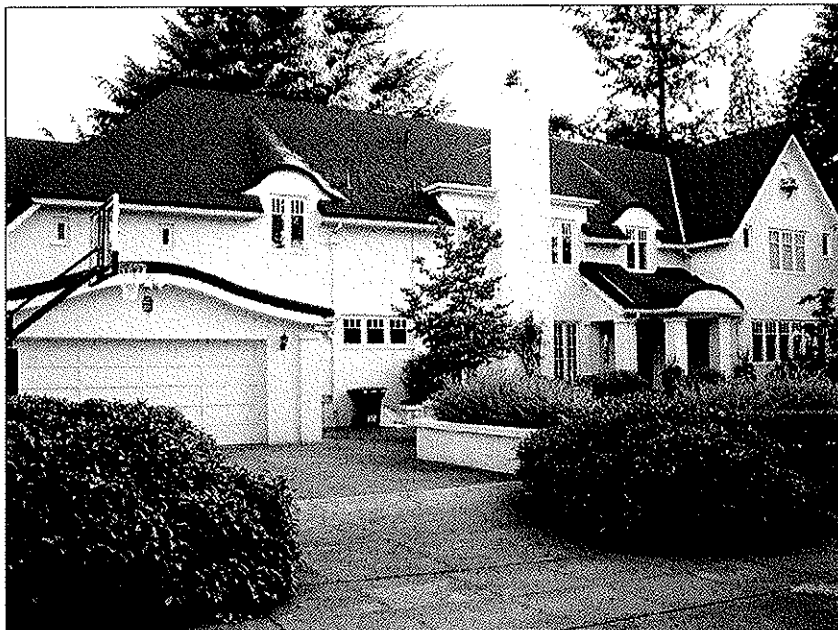
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1 of 16: Exterior view of Northeast elevation looking southwest



2 of 16: Exterior view of the Northeast elevation looking southwest at the easterly wing

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3 of 16: Exterior view of the Northwesterly elevation looking southeast at the westerly wing

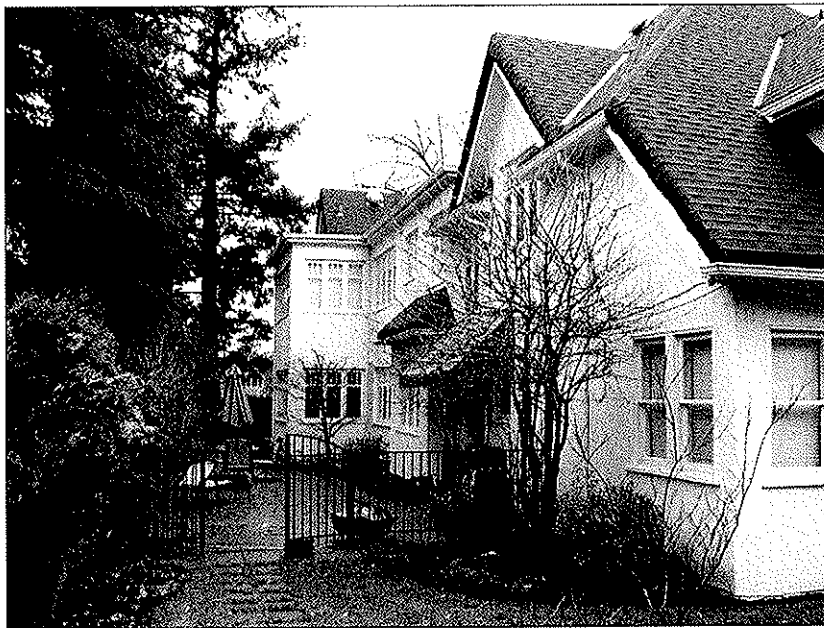


4 of 16: Exterior view of the Northwesterly elevation at the rear looking east at the westerly wing

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5 of 16: Exterior view of the Southwesterly elevation at the rear looking easterly at the rear



6 of 16: Exterior view of the Southwesterly and southeasterly elevations looking westerly

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7 of 16: Interior view of foyer area looking east

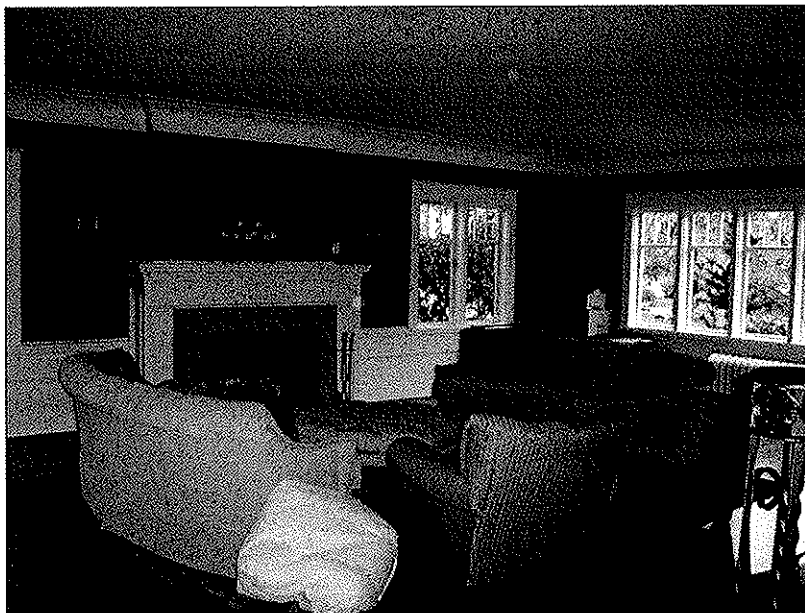


8 of 16: Interior view of main staircase looking easterly

United States Department of the Interior
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9 of 16: Interior view of living room looking northerly

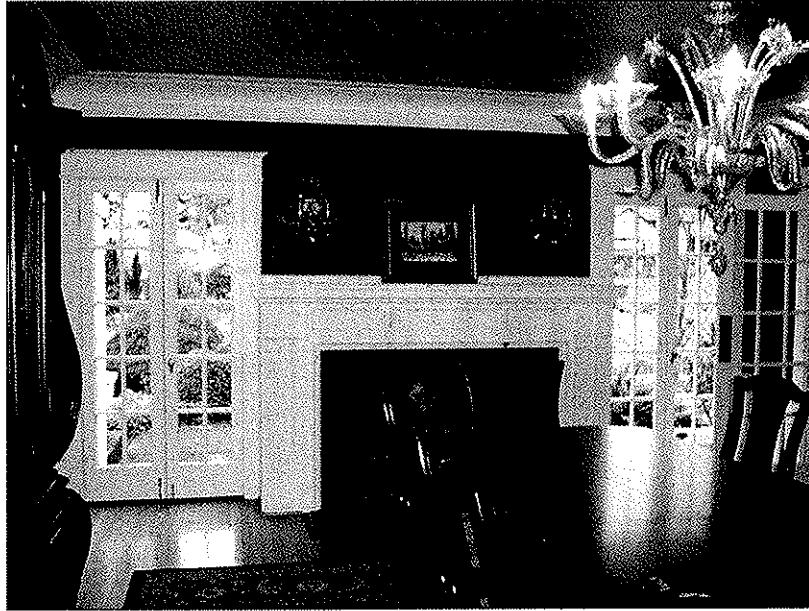


10 of 16: Interior view of living room looking westerly

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11 of 16: Interior view of dining room looking northeasterly



12 of 16: Interior view of upstairs hallway looking northwesterly

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13 of 16: Interior view of kitchen looking northerly



14 of 16: Interior view of rear stairway looking southerly

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15 of 16: Interior view of master bedroom looking westerly



16 of 16: Interior view of recreation room in basement looking westerly

Keller, Edward H and Bertha R, House
Name of Property

Multnomah Co., OR
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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National Park Service

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DOCUMENTS

Example:

1. Appendix A: Assessor Map
2. Appendix B: Site Plan
3. Appendix C: 1st Floor Plan
4. Appendix D: 2nd Floor Plan
5. Appendix E: Basement Plan
6. Appendix F: City of Portland Building Inspection reports
7. Appendix G: City of Portland Historic Resource Inventory for 3028 NE Alameda



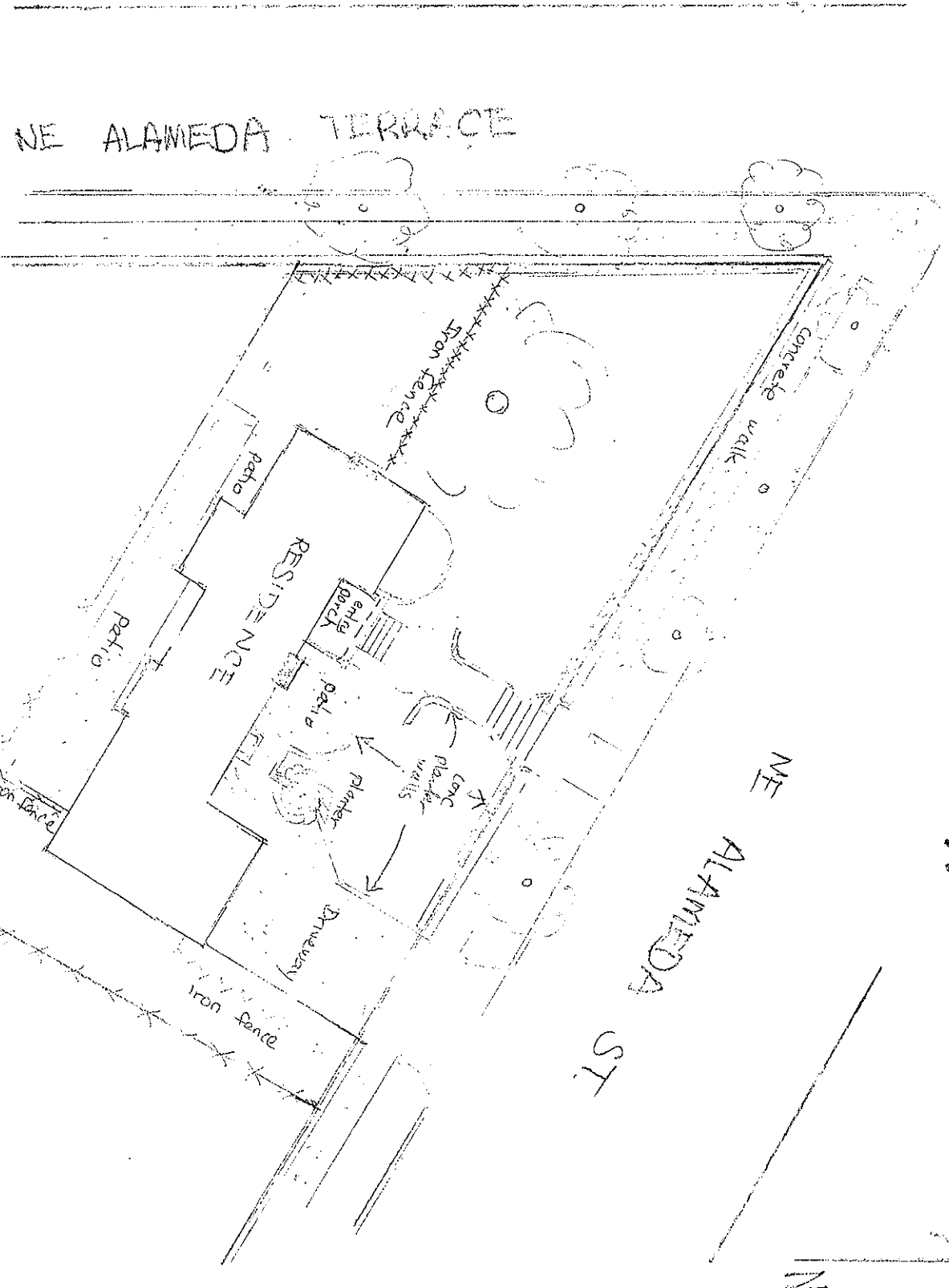
Page 1 of 1

viewone

Edward A. & Beverly R. Keller House (922A) Multnomah Co, OR

PROPERTY SETTING

Appendix B



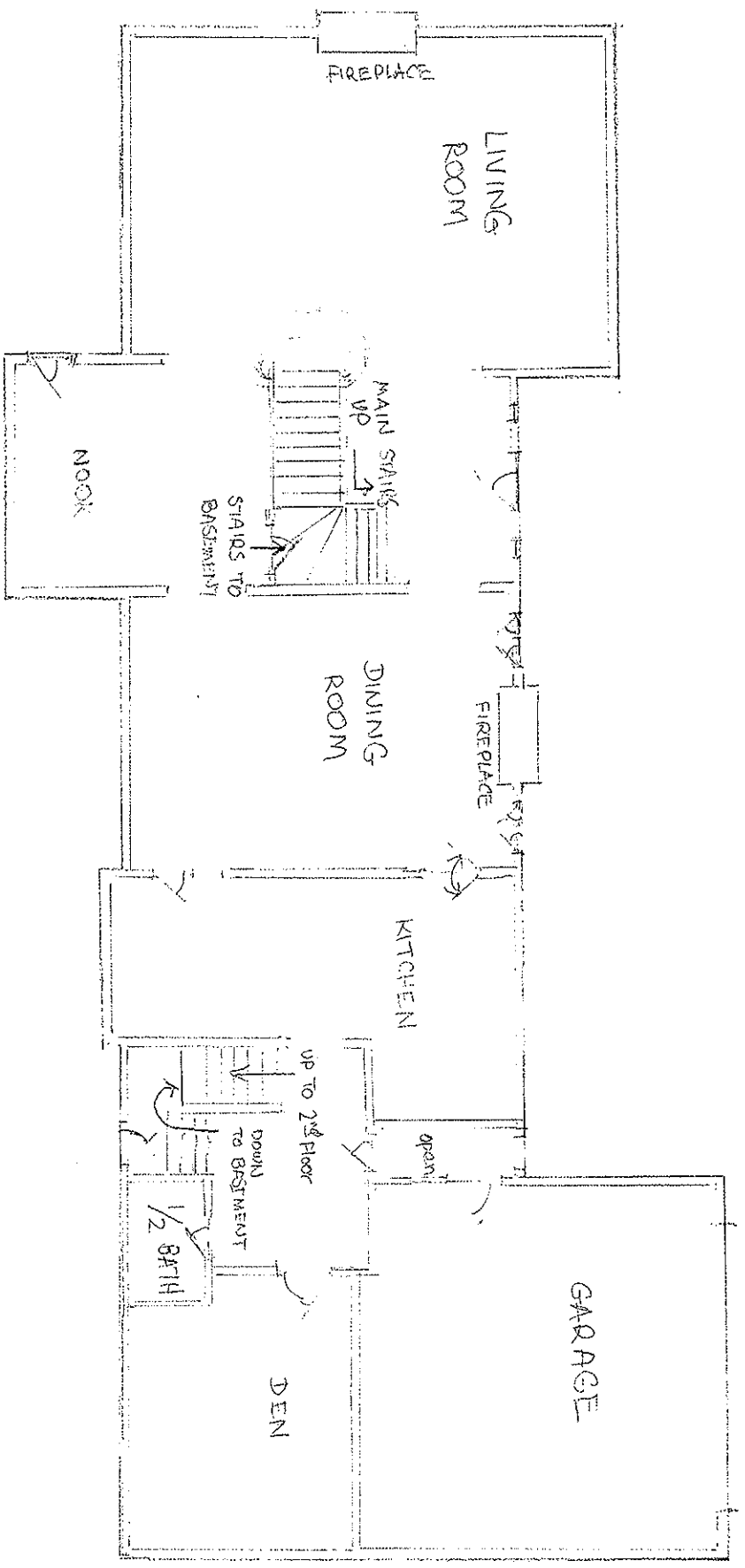
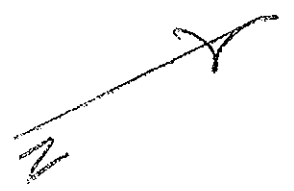
Edward H. Keller House (1924) Multnomah Co., OR

SCALE: 1" = 30'

RE ROOS
Jan 2009

1st FLOOR

Appendix C



SCALE = 1" = 10'

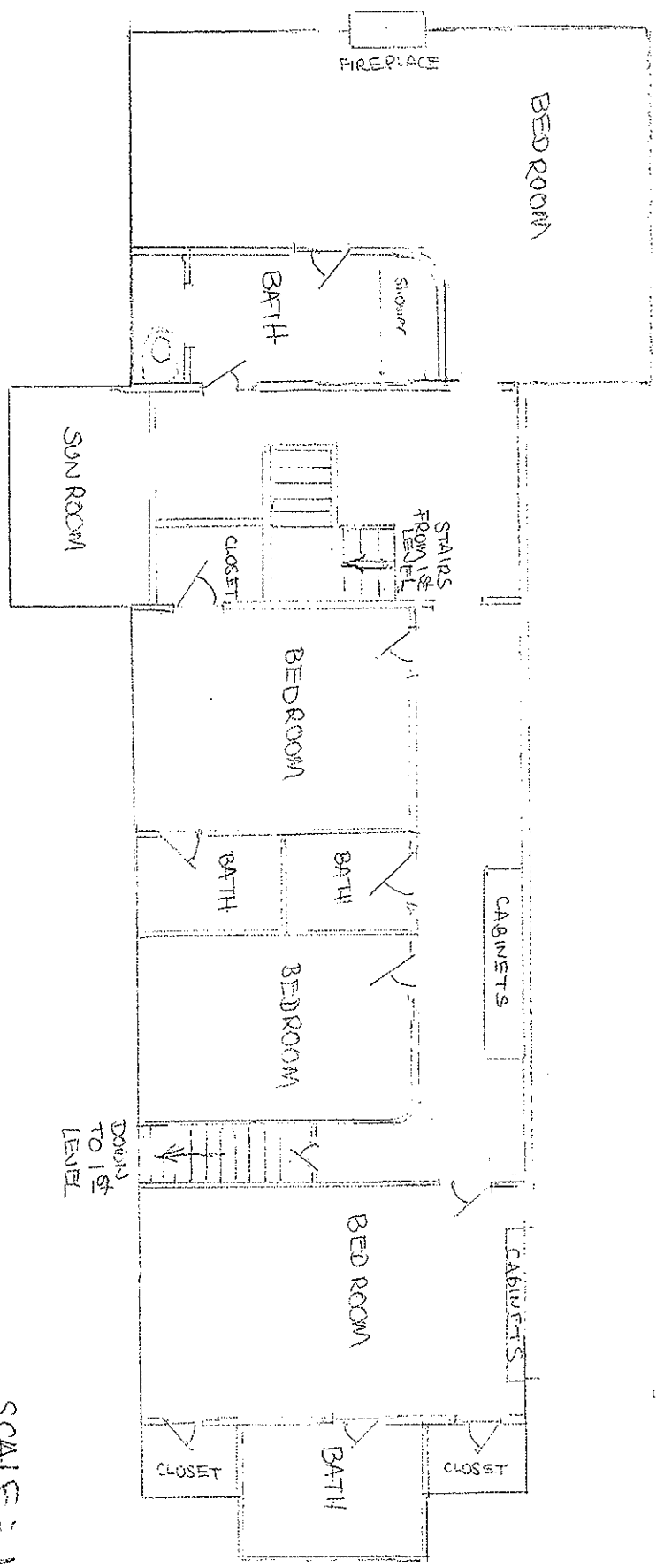
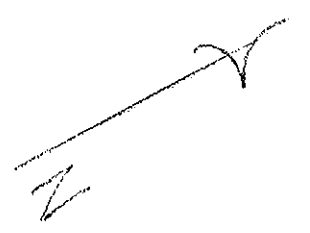
Edward H. Keller House (1924)

Multnomah Co., OR

RE: ROOS Jan 2009

2nd FLOOR

Appendix D



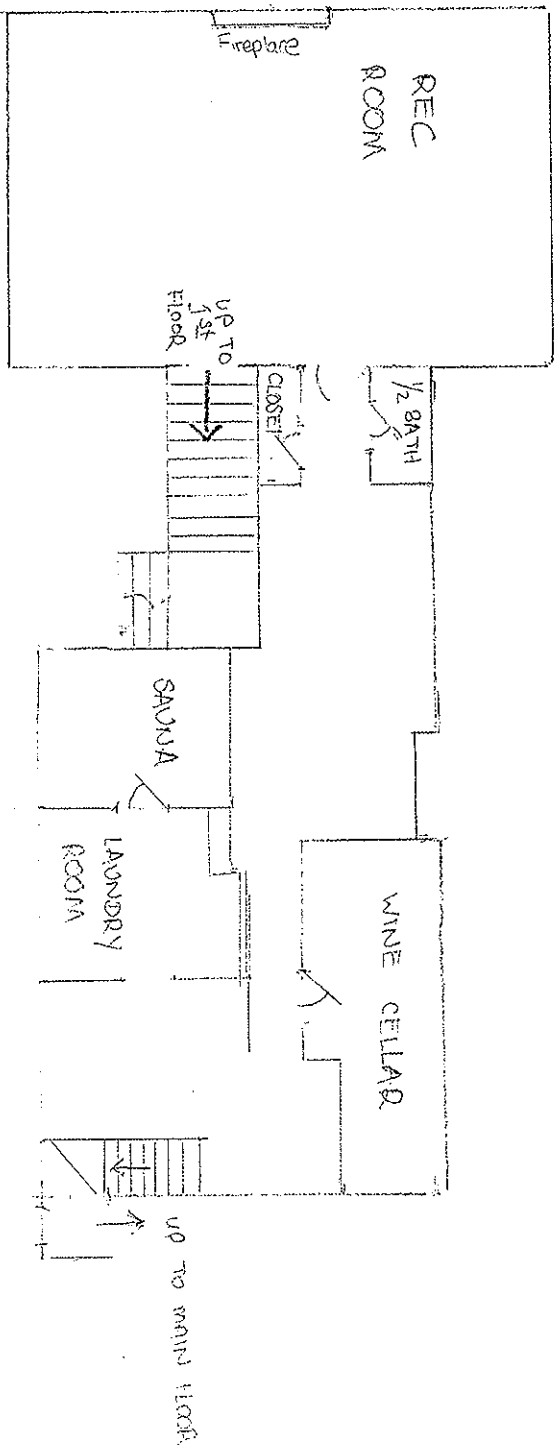
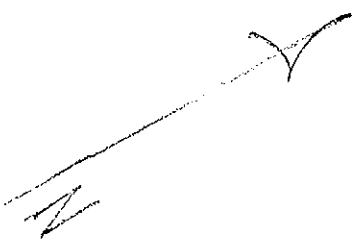
SCALE : 1" = 10'

Edward H. Keller House (1924) Whitcomb Co., OR

RE Roos Jan 2009

BASE MUST

Appendix E



SCALE = 1" = 10'

R.E. Roos
Jan 2007

Edward H. Keller House (1924) Mulhenshaw Co., MI

Appendix F

Date Apr. 28, 1924
Building on 3028 N. Alameda
Lot 23-24-25 Blk. 5, Alameda Park, Addition
Owner E. E. Keeler Address 635 E. 17th St. N.
Contractor Cleve W. Clark Address 347 E. 42nd St.
E Story, Class VII, Grade 4-A Residence Cost \$23,000

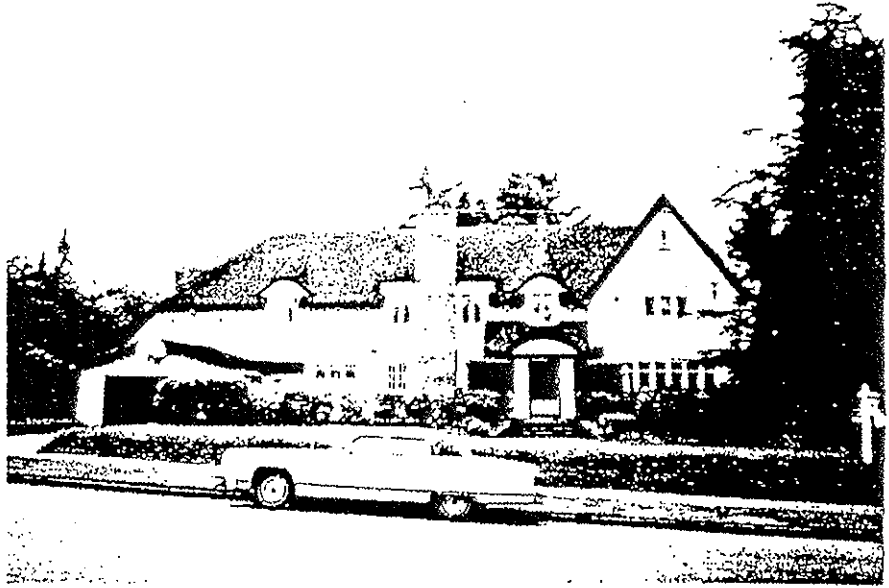
DATE	HOUR	REMARKS
		No Street-Meter.

Date 7-25-60
REPORT OF BUILDING INSPECTION
3028 N. E. Alameda St. Between 30th and 31st
Lot 23-24-25 Block 5 in Alameda Park Addition
Owner Joseph R. Keys Address Above
Contractor R. J. Koessler Address _____
2 Story, Type V, Group I, F.D. 4 Zone R5L Cost \$1100.

DATE	HOUR	DESCRIPTION OF ALTERATIONS AND REPAIRS
		Rep. to flat sections of roof. Plywood laid 1st, then copper sections.
<u>7-3-60</u>	<u>5:45</u>	<u>Work completed given to City - Data completed</u>

Edward H. Keeler House (1924) Multitronch Co., OR

Historic
Resource
Inventory
CITY OF PORTLAND, OREGON



6-009-03028

3028 N.E. Alameda

Olmsted Park, Block 5, North 90' of westerly 10' of Lot 22, Northerly 90' of Lot 23, Northerly 90' of Lot 24, Except southerly 10' of Lot 25 Except Southerly 10'

QUARTER SECTION MAP #: 2633
Alameda

ORIGINAL FUNCTION: Residence

DATE BUILT: 1924

STYLE: English Cottage

ARCHITECTURAL PLANS BY: Feig, Elmer E.

ORIGINAL OWNER: Keller, Edward H. and Bertha

OTHER OWNERS: Read, Frank A., Keyes, Joseph R.

TAX ASSESSOR'S ACCOUNT #: R-62650-0960

ZONING: R5L

Rank III

SPECIAL FEATURES AND MATERIALS:

Steeply pitched jerkinhead and gable roof. Wall dormers. Massive chimneys. Multi-light casement windows.

AREAS OF SIGNIFICANCE: Architecture

Edward H. Keller House (1924)

Multnomah Co., OR