



Portland LGBTQ+ Historic Resources

Reconnaissance Level Survey 2025 Records

July 2025

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Oregon Minority AIDS Coalition

International Refugee Center of Oregon

1336 E Burnside St

RESOURCE TYPE: Building

YEAR BUILT: 1962

ARCHITECT:

ORIGINAL USE: Business

PRIMARY STYLE:

SECONDARY STYLE:

PRIMARY SIDING:

SECONDARY SIDING:

LGBTQ+ USE: Medical Business/Office

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1987-1993



ARCHITECTURAL DESCRIPTION

1336 E Burnside Street was demolished in 2020. It currently is an empty lot.

HISTORY DESCRIPTION

The former International Refugee Center of Oregon (IRCO, now known as Immigrant and Refugee Community Organization) office building housed the Oregon Minority AIDS Coalition (OMCA) office from at least 1987 to 1993. Elizabeth Walker, Amani Jabari, and other LGBTQ+ Portlanders and Seattleites formed the OMCA (formerly People of Color United Against AIDS) in 1987. This organization sought to bridge demographic gaps in HIV/AIDS prevention, education, and outreach services, especially by uniting several advocacy groups and diverse Portlanders. OMCA shared materials through informal house parties, hosted roundtable discussions at the building, and advocated for existing HIV/AIDS programs to become more inclusive. OMCA educators and programmers recognized the significance of people-based strategies, family structures, and community circles in sharing health information and HIV/AIDS prevention methods. In 1993, the office relocated to a larger space on NE Broadway to continue reaching prioritized populations. While significant in Portland's LGBTQ+ history, the property's demolition in 2007-2008 renders it ineligible for National Register of Historic Places listing.

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Oregon Health and Science University Russell Street Dental Clinic

Malcome X Dental Clinic

214 N Russell St

RESOURCE TYPE: Building

YEAR BUILT: 1971

ARCHITECT:

ORIGINAL USE: Clinic

PRIMARY STYLE: International

SECONDARY STYLE: Northwest Regional

PRIMARY SIDING: Concrete Panels

SECONDARY SIDING: Vertical Board

LGBTQ+ USE: Clinic

PERIOD OF LGBTQ+ ASSOCIATION: 1975-Present



ARCHITECTURAL DESCRIPTION

214 N Russell Street is a 1971 one-story commercial building and is a representative example of late mid-century modern institutional architecture incorporating the Northwest Regional style. It features a flat roof with broad overhanging eaves and prominent exposed structural elements, including wood-clad fascia and beams. The exterior is a mix of smooth stucco wall panels and vertical wood siding. The building's footprint is irregular, with a projecting canopy supported by paired square posts, forming a sheltered drop-off area. Fenestration includes full-height fixed aluminum sash windows grouped in vertical bays along the primary façade.

HISTORY DESCRIPTION

The Black Panthers' Malcolm X Dental Clinic, currently the Oregon Health and Science University (OHSU) Russell Street Dental Clinic, provided pivotal dental care to persons with HIV/AIDS starting in the early 1980s. OHSU established the Russell Street Dental Clinic in 1975 as a public health facility to assist Portlanders with low to no income, and obtained this building in 1980. As persons with HIV/AIDS increasingly experienced medical discrimination and were refused care at other offices, Dr. David Rosenstein and other Russell Street staff ensured Portlanders received high-quality dental care no matter their HIV/AIDS status. By 1994, the dental clinic became the primary provider for 1,000 HIV+ Oregonians while offering related education. Further, Russell Street received a multi-year grant from the National Institutes of Health to conduct research on the best dental care for individuals with HIV/AIDS. As a result, Dr. Rosenstein and staff authored leading manuals on HIV/AIDS dental care. Malcolm X Dental Clinic is significant under National Register Criterion A in the areas of LGBTQ+ history and health as a crucial health provider during the HIV/AIDS epidemic.

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Dick Baltus, "Low Income, High Quality Income: The Russell Street Dental Clinic Delivers," *Views*, Spring 1995, 14-15.

Columbia Park

Columbia Park Shelter & Comfort Station

7701 N Chautauqua Blvd

RESOURCE TYPE: Site

YEAR BUILT: 1906

ARCHITECT: Hoch, G.H.

ORIGINAL USE: Outdoor Recreation

PRIMARY STYLE: Not Applicable

SECONDARY STYLE:

PRIMARY SIDING: Not Applicable

SECONDARY SIDING:



LGBTQ+ USE: Outdoor Recreation

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1970s-Present

ARCHITECTURAL DESCRIPTION

Columbia Park, bounded by North Lombard Street, North Woolsey Avenue, North Winchell Street, and North Chautauqua Boulevard, is a lush, 35-acre public park in North Portland. The classic woodland park with the combination of expansive lawns, mature forests of trees, recreational areas, formal promenades, and distinctive park buildings. The highly intact 1912 Tudor Revival-style comfort station designed by architect Ellis Lawrence features a brick foundation, roughcast stucco, and decorative timbering. Another building, the 1940 Columbia Cottage, is a brick community building with a steeply pitched gable entry. A domed brick building, the Columbia Indoor Pool, is on N Chautauqua Boulevard.

HISTORY DESCRIPTION

Columbia Park has been a site of LGBTQ+ gatherings since at least the early 1970s. The park served as a common open space for cruising, sports competitions, and neighborhood-based LGBTQ+ events during the late 20th century. In 2001, LGBTQ+ organization Brother to Brother began organizing Portland's Black Pride at Columbia Park as an important event where Black queer Portlanders could connect and honor multicultural diversity; these events continue today throughout Portland. Columbia Park is potentially significant at the local level under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ development in social spaces during the 1970s-1990s period.

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"Picnic Hailed as Success," *Just Out*, August 21, 1998, 11.

Jodie Helmer, "Ebony Knights: Brother to Brother celebrates Black Pride and 10 years in community," *Just Out*, June 20, 2003, 13.

"Columbia Park," Parks, City of Portland, <https://www.portland.gov/parks/columbia-park-and-annex>.

Earle A and Virginia H Chiles Center

Chiles Center

5000 N Willamette Blvd

RESOURCE TYPE: Building

YEAR BUILT: 1984

ARCHITECT: Rossman Wendell, RSG Architects

ORIGINAL USE: Auditorium

PRIMARY STYLE: Brutalism

SECONDARY STYLE: Modern Period: Other

PRIMARY SIDING: Concrete Block

SECONDARY SIDING: Metal: Other/Undefined

LGBTQ+ USE: Auditorium

PERIOD OF LGBTQ+ ASSOCIATION: 1988



ARCHITECTURAL DESCRIPTION

5000 N Willamette Boulevard is a late 20th-century arena designed in a Brutalist-Expressionist style, notable for its monumental concrete forms and minimal ornamentation. Its dominant feature is a shallow, dome-shaped concrete roof. The primary entrance is framed by dramatic flared concrete buttresses with ribbed texturing. The exterior is clad in split-face concrete masonry units laid in stacked bond. A secondary volume near the southwest corner features bronze-colored metal cladding and a high clerestory of translucent channel glass. Additional design elements include flat-roofed canopies with purple fascia panels, minimal signage, and recessed aluminum doors.

HISTORY DESCRIPTION

The Earle A. and Virginia H. Chiles Center on the University of Portland campus hosted the inaugural Portland viewing of the NAMES Project AIDS Memorial Quilt between July 29-30th, 1988. San Francisco artist and activist Cleve Jones conceived the quilt in 1985; by 1987 he and others began assembling the first squares to commemorate those who passed from HIV/AIDS. This showing marked Portland's first display of the memorial quilt and the final location of the 1988 national tour. A local chapter of the NAMES Project organized multiple performances during the opening and closing ceremonies, which included the Oregon Symphony, Portland Gay Men's Chorus, Portland Lesbian Choir, and various other local artists. The Earle A. and Virginia H. Chiles Center is significant at the local level under National Register Criterion A in the area of LGBTQ+ history for its association with Portland's inaugural showing of the NAMES Project AIDS Memorial Quilt.

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"NAMES Project Quilt Coming to Portland," *Just Out*, February 1, 1988, 7.

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Harold Moore, "AIDS Quilt at Chiles Center," *Just Out*, May 1, 1988, 16.

"NAMES Project opens Portland Office," *Just Out*, June 1, 1988, 12.

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"NAMES Project/Portland established," *Just Out*, August 1, 1989, 12.

Jonathan Pearlman, Landmark Nomination for NAMES Project Building/Jose Theatre, San Francisco, 2.

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Carolyn, "Chiles Center at 40," PortLog Pages and Artifacts from the University Museum, University of Portland Clark Library, <https://sites.up.edu/museum/chiles-center-at-40/>.

In Other Words: Women's Books and Resources

8-16 NE Killingsworth Street

RESOURCE TYPE: Building

YEAR BUILT: 1929

ARCHITECT:

ORIGINAL USE: Commercial

PRIMARY STYLE: Commercial (Type)

SECONDARY STYLE: Vernacular

PRIMARY SIDING: Brick: Other/Undefined

SECONDARY SIDING:

LGBTQ+ USE: Speciality Store

PERIOD OF LGBTQ+ ASSOCIATION: 2006-2019



ARCHITECTURAL DESCRIPTION

8-16 NE Killingsworth Street is a 1929 one-story commercial building and a vernacular example of early 20th-century brick commercial architecture. The structure is clad in red brick laid in running bond with decorative brickwork and terra cotta accents at the parapet and arched corner entrance. The flat roof is concealed by a stepped parapet with shallow terra cotta coping. Fenestration consists of large, wood- or metal-framed display windows with transom glazing divided by wood or metal mullions. Bulkheads are masonry-clad, and door openings are recessed. The building features a chamfered corner entry framed by a decorative brick arch with stone or cast stone trim. The storefront bays are evenly spaced along both street-facing elevations, reflecting a typical multi-tenant commercial block plan.

HISTORY DESCRIPTION

8-16 NE Killingsworth Street housed the feminist bookstore In Other Words between 2006 to 2019. In the early 1990s, three Portland State University Women's Studies Professors—Johanna Brenner, Catherine Sameh, and Jan Haaken—organized the nonprofit Women's Community Education Project, which in 1993 opened In Other Words: Women's Books and Resources to foster community gathering, dialogues, and educational activities. This space was especially vital for lesbian feminists after the closure of Portland's first women's bookstore, A Woman's Place, in 1990. This grassroots, volunteer-run bookstore quickly became a prominent space for various events, ranging from open mic nights and film screenings to author talks and group meetings. Additionally, this location was a storefront feature in the television show *Portlandia*, which ran from 2011 to 2018, and included satirical storylines based on In Other Words. 8-16 NE Killingsworth Street's association with In Other Words is outside of this survey's period of significance, but should be resurveyed for eligibility in the future.

BIBLIOGRAPHY

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Sarah Leimert, "Beyond Words: Bookstore founder passes the torch," *Just Out*, June 7, 2002, 18.

Out and About, *Just Out*, various dates.

It's My Pleasure

3106 NE 64th Avenue

RESOURCE TYPE: Building

YEAR BUILT: 1913

ARCHITECT:

ORIGINAL USE: Single Dwelling

PRIMARY STYLE: Craftsman

SECONDARY STYLE:

PRIMARY SIDING: Horizontal Board

SECONDARY SIDING:

LGBTQ+ USE: Speciality Store

PERIOD OF LGBTQ+ ASSOCIATION: 1994-ca. 2012



ARCHITECTURAL DESCRIPTION

3106 NE 64th Avenue is a 1913 1.5-story, front-gabled Craftsman-style residential building with wide eave overhangs and exposed rafter tails. The exterior is clad in horizontal wood shiplap siding. A projecting gabled porch bay with triangular knee brackets supports a partial-width entry porch enclosed in glazing. The roof is composite shingle with a moderate pitch. Fenestration includes paired and tripartite wood-sash windows with divided upper lights. The property is enclosed by a tall, contemporary metal fence. Adjacent at the rear of the property is a converted garage structure with a gable roof and shingle siding.

HISTORY DESCRIPTION

3106 NE 64th Avenue was the second location of the feminist adult bookstore, It's My Pleasure, from 1994 to the mid-2000s. Holly Mulcahey opened the first It's My Pleasure in 1991 at 4526 SE Hawthorne Boulevard to provide a safe and sex-positive store curated from a feminist perspective. Selling cards, jewelry, candles, books, and more, It's My Pleasure aimed to normalize sexual self-empowerment. At this second location, the store doubled its size to 3,000 square feet which allowed Mulcahey to provide space to other women-owned businesses upstairs. It's My Pleasure contrasted the traditional dark and windowless adult bookstore by having high-ceilings, open windows, and inclusive programming supporting a diverse population of Portlanders. Between approximately 1998 and 1999, the property's converted garage operated as the coffee shop Sacred Grounds. Co-owned by Becky Bilyeu and Bonnie Westfall, the coffee shop functioned as another community resource with local publications, resources, meetings, classes, and various events catering to queer Portlanders. 3106 NE 64th Avenue is potentially significant under National Register Criterion A in the areas of LGBTQ+ history and women's history for its association Portland's first woman-owned adult bookstore.

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Oregon Convention Center

Oregon Convention Center

777 NE Martin Luther King Jr Blvd

RESOURCE TYPE: Building

YEAR BUILT: 1987

ORIGINAL USE: Auditorium

ARCHITECT: ZGF Architects

PRIMARY STYLE: Postmodern

SECONDARY STYLE:

PRIMARY SIDING: Brick: Other/Undefined

SECONDARY SIDING:



LGBTQ+ USE: Auditorium

PERIOD OF LGBTQ+ ASSOCIATION: 1990-Present

ARCHITECTURAL DESCRIPTION

777 NE Martin Luther King Jr. Boulevard is a large-scale contemporary civic building representative of postmodern public architecture from the late 1980s to early 1990s. The structure features a low, horizontal massing with a prominent curvilinear form expressed in tan brick veneer cladding. The primary entrance includes a multistory glass curtain wall system that transitions into a rectilinear volume housing lobby and administrative spaces. Distinctive twin glass spires rise above the main volume, constructed of green-tinted glass panels in a steel-frame grid.

HISTORY DESCRIPTION

The Oregon Convention Center has hosted LGBTQ+ events since opening in 1990. One major recurring event included the Right to Privacy / Right to Pride (RTP) Political Action Committee annual dinners. RTP formed in 1982 and quickly became "one of Oregon's largest groups of politically active" LGBTQ+ Oregonians supporting queer politicians and allies. RTP organized the annual Hart Dinner to fundraise large sums (e.g. RTP raised \$50,000 in 1988) and acknowledge local activists. The 1990 Hart Dinner marked the first public event at the Oregon Convention Center. That same year, on World's AIDS Day (December 1), the center hosted over 2,000 panels of the NAMES Project AIDS Quilt which became the world's largest display at the time. The Oregon Convention Center is potentially significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ political fundraisers and the NAMES Project AIDS Quilt.

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"AIDS Memorial Quilt in Portland," *Just Out*, December 1, 1990, 8.

Trinity Episcopal Church

Trinity Episcopal Church

147 NW 19th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1904

ORIGINAL USE: Religious Facility

ARCHITECT: Lewis, David C

PRIMARY STYLE: Gothic Revival

SECONDARY STYLE:

PRIMARY SIDING: Stone:Other/Undefined

SECONDARY SIDING:

LGBTQ+ USE: Religious Facility

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1980s-Present



ARCHITECTURAL DESCRIPTION

147 NW 19th Avenue is a 1904 Gothic Revival ecclesiastical style two-story church building, characterized by its rough-cut gray stone cladding, steeply pitched cross-gabled rooflines, and pointed arch window and door openings. The cathedral is set back from the street on a raised terrace. The surrounding landscape is mature and includes stone retaining walls and a wrought-iron perimeter fence and gates.

HISTORY DESCRIPTION

Trinity Episcopal Church offered affirming spaces to LGBTQ+ Portlanders and Portlanders with HIV/AIDS starting in the mid-1980s. During this period, several community members noted choirmaster John Strege as a particular influence in growing the church's inclusive atmosphere. By the early 1990s, Trinity Episcopal Church offered meals and worship nights to support those impacted by HIV/AIDS. Already listed as contributing to the Alphabet Historic District, further research is required to determine the significance of Trinity Episcopal Church under National Register Criterion A in the area of LGBTQ+ history.

BIBLIOGRAPHY

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Andee Hochman, "We'll miss him," *Just Out*, August 1, 1991, 17.

Out about Town, *Just Out*, January 1, 1986, 11.

Cinema 21

Ellis, A S and Edna, Building

602-616 NW 21st Ave

RESOURCE TYPE: Building

YEAR BUILT: 1925

ORIGINAL USE: Theater

ARCHITECT:

PRIMARY STYLE: Spanish Colonial Revival

SECONDARY STYLE:

PRIMARY SIDING: Stucco

SECONDARY SIDING: Terra Cotta: Other/Undefined

LGBTQ+ USE: Theater

PERIOD OF LGBTQ+ ASSOCIATION: 1988-Present



ARCHITECTURAL DESCRIPTION

602-616 NW 21st Avenue is a one-story commercial block with a two-story theater volume designed in the Spanish Colonial Revival style, characterized by a smooth stucco finish and parapet with clay tile coping. A projecting, two-sided marquee with neon and backlit lettering extends over the theater entrance. Flanking the theater are a series of one-story commercial storefronts under a continuous red-clay tile canopy, likely part of the original or early design. These storefronts have been altered over time but appear to retain their basic structural divisions.

HISTORY DESCRIPTION

The A.S. and Edna Ellis Building houses Cinema 21, which has been associated with LGBTQ+ arts and culture since at least the late 1980s. Cinema 21 was the first theater to host the inaugural Portland Lesbian and Gay Film Festival, June 10-16, 1988. This first festival featured 12 films by local and international LGBTQ+ directors in fiction and non-fiction categories. The festival elevated queer themes and experiences while benefiting Portland's queer community; for example, the screening of *On the Brink: An AIDS Chronicle* (1988) raised funds for the local HIV/AIDS end-of-life care facility, Juniper House. Cinema 21 continued to host the film festival through the 2000s, and arranged additional LGBTQ+ film screenings outside of the annual festival. Already listed as contributing to the Alphabet National Register Historic District, the A.S. and Edna Ellis Building is individually significant under National Register Criterion A in the area of LGBTQ+ history for its association with queer arts and entertainment.

BIBLIOGRAPHY

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Ted Mahar, "First Lesbian and Gay Film Festival Offers 12 films during week," *Oregonian*, June 10, 1988.

Epitope Inc

Lovejoy Medical Center Inc. Building

1914-1934 NW Johnson St

RESOURCE TYPE: Building

YEAR BUILT: 1951

ORIGINAL USE: Office

ARCHITECT:

PRIMARY STYLE:

SECONDARY STYLE:

PRIMARY SIDING:

SECONDARY SIDING:

LGBTQ+ USE: Medical Business/Office

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1983-1987



ARCHITECTURAL DESCRIPTION

1914-1934 NW Johnson Street was demolished prior to 2025. New construction now occupies the site.

HISTORY DESCRIPTION

The Lovejoy Medical Center Inc. building housed biotech firm Epitope Inc. ca. 1983-1987. Formed in 1979 as Immunological Associates Inc., Epitope operated a profitable clinical laboratory for several years. Through the late 1980s and 1990s, Epitope emerged as a national leader in human immunodeficiency syndrome/ acquired immunodeficiency syndrome (HIV/AIDS) testing by developing various commercially viable diagnostic tests. Blood testing was imperative during this time to protect national blood supplies from potential HIV/AIDS transmissions. Initial tests introduced in 1985 detected retrovirus HTVL-III (named HIV in 1986) antibodies though it was not a diagnostic test; this spurred Epitope Inc. to develop a test, referred to as the 'Western Blot,' that detected the virus responsible for HIV between ca. 1985-1987. National and international hospitals and clinical labs extensively utilized the Western Blot as a quick, affordable, and accurate test to confirm HIV/AIDS diagnosis. By mid-1987, Epitope Inc. relocated to Beaverton as the firm continued to expand biomedical testing for HIV/AIDS and other immunological diseases. While this location is potentially significant for its association with HIV/AIDS testing, the demolition of the building renders it ineligible for the National Register.

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Jack Riley, "Oregon firms make medical news," *Just Out*, May 1, 1989, 5.
Jeffrey Zurlinden, "AIDS 101," *Just Out*, October 1, 1989, 6.

Montgomery Park

Montgomery Ward & Company Building

2701 NW Vaughn St

RESOURCE TYPE: Building

YEAR BUILT: 1920

ORIGINAL USE: Warehouse

ARCHITECT: McCaully, W H

PRIMARY STYLE: Commercial (Type)

SECONDARY STYLE:

PRIMARY SIDING: Concrete: Other/Undefined

SECONDARY SIDING: Stucco



LGBTQ+ USE: SOCIAL: General

PERIOD OF LGBTQ+ ASSOCIATION: 1985-1994

ARCHITECTURAL DESCRIPTION

2701 NW Vaughn Street is a prominent twelve-story reinforced concrete structure completed in 1920 with a north wing added in 1936. The Montgomery Ward & Company Building was originally used as a warehouse and regional headquarters. The building's grid of industrial steel-sash windows, projecting concrete piers, and flat roof reflect early 20th-century warehouse design. It was repurposed in 1987 as Montgomery Park and now functions as an office building. Recent interventions include a glass atrium addition at the west entrance and a landscaped plaza with contemporary lighting and outdoor seating.

HISTORY DESCRIPTION

Montgomery Ward and Company Building, also known as Montgomery Park, began serving as a venue for LGBTQ+ organizations in the mid-1980s. Early events included Right to Privacy / Right to Pride (RTP) Political Action Committee Victory Fund fundraisers, Lesbian Community Project pride events, and La Femme Magnifique International drag pageants. In the early 1990s, political campaigns "No on 9" and "No on 13" acquired free use of the full-height glass-walled atrium to host election night watch parties. These campaigns opposed the conservative organization Oregon Citizens Alliance's (OCA) repeated anti-LGBTQ+ political initiatives to amend the state constitution to discourage recognition of homosexuality. The 1992 and 1994 watch parties turned into victory parties as both measures ultimately failed. Already individually listed on the National Register under Criteria C and A in the area of Commerce, Montgomery Ward and Company Building is also potentially significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ community development, politics, and entertainment.

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Counseling Center for Sexual Minorities

McGinn, Edward E, Building

1001-1007 NW 23rd Ave

RESOURCE TYPE: Building

YEAR BUILT: 1923

ORIGINAL USE: COMMERCIAL: General

ARCHITECT:

PRIMARY STYLE: Commercial (Type)

SECONDARY STYLE:

PRIMARY SIDING: Concrete: Other/Undefined

SECONDARY SIDING: Stucco

LGBTQ+ USE: Medical Business/Office

PERIOD OF LGBTQ+ ASSOCIATION: 1973-1974



ARCHITECTURAL DESCRIPTION

1001-1007 NW 23rd Avenue is a 1923 one-story commercial building occupying a prominent corner lot at NW 23rd Avenue and NW Lovejoy Street. Rectangular in plan, it has a flat roof with a stepped parapet and metal coping, and a boxed cornice along the primary elevations. The exterior is finished in painted concrete with large stucco infill panels framed by contrasting trim. The building is organized into three bays along the west elevation and five along the south. A recessed corner entrance features modern glass doors. Storefront windows have been replaced or covered, and most original detailing has been removed. A single terracotta medallion remains at the corner parapet. According to the Alphabet District National Register nomination, alterations include multiple storefront remodels (1936, 1961, 1975, 1990) and window infill.

HISTORY DESCRIPTION

The Edward E. McGinn Building housed the Counseling Center for Sexual Minorities (CCSM) between 1973 and 1974. The CCSM emerged from the "Gay Hotline" informational phone system created by Second Foundation of Oregon as a service to LGBTQ+ individuals. Portlanders Tom Cherry, Dave Van Wagner, Libby Durban, and many others responded to the escalating need for inclusive queer healthcare in the 1970s by drawing inspiration from similar work in Seattle to organize the CCSM. Portland City Commissioners Francis Ivancie and Mildred Shwab heavily criticized the center, impacting its ability to maintain its only physical location in this building. As costs for operating in the building became too high, CCSM changed to a fully remote system through an agreement established with a healthcare telephone exchange network and provided support to LGBTQ+ Portlanders for 16 years. Already listed as contributing to the Alphabet National Register Historic District, the Edward E. McGinn Building is individually significant under National Register Criterion A in the areas of LGBTQ+ history and health for its association with the only physical location of the Counseling Center for Sexual Minorities.

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Lesbian Community Project Headquarters 1

Union Station

800 NW 6th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1893

ORIGINAL USE: Rail Related

ARCHITECT: Van Brunt, Henry

PRIMARY STYLE: Romanesque

SECONDARY STYLE:

PRIMARY SIDING: Brick:Other/Undefined

SECONDARY SIDING: Terra Cotta: Other/Undefined

LGBTQ+ USE: Office

PERIOD OF LGBTQ+ ASSOCIATION: 1991-ca. 2001



ARCHITECTURAL DESCRIPTION

800 NW 6th Avenue is a multi-story masonry railroad complex designed in the Romanesque Revival style with Richardsonian influences. The building is constructed of brick with prominent use of contrasting red brick trim and belt courses defining the structural divisions and decorative elements. The massing is asymmetrical, consisting of multiple rooflines, projecting wings, and a prominent clock tower near the primary entrance. The tower is capped with a hip roof and features a four-sided clock and character-defining neon signage reading "Go By Train." Fenestration throughout the building is set within arched and rectangular window groupings in recessed openings and outlined by patterned brickwork.

The building is covered in red clay tile hip roofs with broad eaves and exposed rafter tails. Large decorative chimneys with corbelled tops are symmetrically placed along the roofline. The passenger drop-off area is covered by a deep metal canopy supported by ornate cast iron brackets and posts, extending along the façade and curving with the footprint of the rounded corner wing.

HISTORY DESCRIPTION

Union Station served as the headquarters for various Portland LGBTQ+ organizations beginning in at least the 1990s. These included prominent social and political organizations the Lesbian Community Project (ca.1991-1999), Love Makes A Family (ca.1995-ca. 2001) and Brother to Brother (ca. late 1990s-ca. 2000s). While at this location, the Lesbian Community Project launched the Homophobic Violence Documentation Project hotline in August 1991 as a safe line to report hate crimes during a period in the early 1990s of intensifying discriminatory violence towards LGBTQ+ Oregonians. The Lesbian Community Project regularly reported updates with local queer press, the Metropolitan Human Relations Commission, and Portland Police Bureau's Bias and Hate Crimes Unit. Additionally, these organizations hosted various workshops, meetings, and other events for LGBTQ+ Portlanders either in Room 256 or the third floor. Already listed individually on the National Register of Historic Places, Union Station is potentially significant in the area of LGBTQ+ history for its association with LGBTQ+ organizing and community-centered resources.

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Federal Building

US Post Office; 511 Building

511 NW Broadway

RESOURCE TYPE: Building

YEAR BUILT: 1915

ORIGINAL USE: Post Office

ARCHITECT: Hobart, Lewis & Wetmore, James

PRIMARY STYLE: Beaux Arts

SECONDARY STYLE:

PRIMARY SIDING: Stone:Other/Undefined

SECONDARY SIDING:

LGBTQ+ USE: Office

PERIOD OF LGBTQ+ ASSOCIATION: 1989



ARCHITECTURAL DESCRIPTION

511 NW Broadway Street is a 1915 monumental masonry institutional building designed in the Beaux-Arts style characteristic of early 20th-century federal architecture. Clad in stone, the building rises six stories above a raised basement and occupies an entire city block. The primary (east) façade is defined by a grand central portico featuring paired Corinthian columns supporting a full entablature. The deeply recessed entry is set behind large arched openings with classical detailing. Fenestration at the first two floors consists of tall, arched windows set within a rusticated base, while upper stories have evenly spaced rectangular windows with simple stone surrounds. The building is capped with a modillion cornice and a flat roof.

HISTORY DESCRIPTION

The Federal Building housed the Portland Food and Drug Administration (FDA) offices in the 1980s, which became the site of a large AIDS Coalition to Unleash Power (ACT UP) demonstration on February 27, 1989. Several ACT UP chapters and local organizations, totaling over 200 people, participated in the nonviolent civil disobedience event protesting the FDA's role in refusing to release vital treatments. This demonstration not only drew attention to pressing HIV/AIDS treatment issues, but also underscored burgeoning nationwide solidarity within HIV/AIDS activist movements. The one-day event signaled expansion of HIV/AIDS activism into the Pacific Northwest, with ACT UP/ Portland firmly joining the ranks of those demanding urgent national action to address the epidemic. Already listed on the National Register for Criterion C, the Federal Building is also significant under National Register Criterion A in the area of LGBTQ+ history for its association with HIV/AIDS activism.

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St. Francis of Assisi Rectory

St. Francis of Assisi Rectory

380 SE 11th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1909

ORIGINAL USE: Church-Related Residence

ARCHITECT: Faber, A. H.

PRIMARY STYLE: Northwest Regional

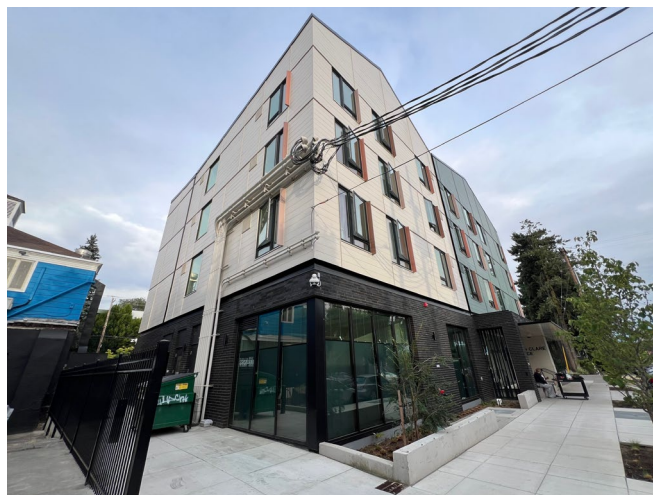
SECONDARY STYLE: Colonial Revival

PRIMARY SIDING: Horizontal Board

SECONDARY SIDING:

LGBTQ+ USE: Unknown

PERIOD OF LGBTQ+ ASSOCIATION: Unknown



ARCHITECTURAL DESCRIPTION

The 1909 two-story building designed in a Northwest Regional and Colonial Revival style with horizontal board siding was demolished prior to 2025. New construction occupies the site.

HISTORY DESCRIPTION

St. Francis of Assisi Rectory was utilized by the neighboring St. Francis of Assisi Catholic Church. During the late 1980s and early 1990s, the church rented organizing space for the LGBTQ+ Catholic organization Dignity. There is no known use of the Rectory building by Dignity, other LGBTQ+ groups, or individuals during the time period. Previously identified as a non-contributing resource to the potential North Buckman Historic District, St. Francis of Assisi Rectory is also not individually significant under Register A in the area of LGBTQ+ history.

BIBLIOGRAPHY

For further information on the events, people, and organizations mentioned in the historical narrative, see *LGBTQ+ History in Portland, Oregon: A Historic Context Statement*.

Dignity/ Portland, September 1992, Dignity Papers, Newsletters 1992, Box 1, folder 17, MSS 2988-5 Gay and Lesbian Archives of the Pacific Northwest, Oregon Historical Society, Portland, Oregon.

St. Francis of Assisi Catholic Church

St. Francis of Assisi Catholic Church

305 SE 12th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1938

ORIGINAL USE: Religious Facility

ARCHITECT: Jacobberger, Francis B

PRIMARY STYLE: Northwest Regional

SECONDARY STYLE:



PRIMARY SIDING: Horizontal Board

SECONDARY SIDING: Vertical Board

LGBTQ+ USE: Religious Facility

PERIOD OF LGBTQ+ ASSOCIATION: 1986-1992

ARCHITECTURAL DESCRIPTION

305 SE 12th Avenue is a 1938 wood-frame building designed in the Northwest Regional style. It features an I-shaped plan with a central two-story front-gabled nave, one-story side aisles, and four projecting corner wings. The structure rests on a raised, board-formed concrete foundation with prominent buttresses and horizontal wood lap siding. The primary (east) façade includes a T-shaped front porch supported by square wood columns with incised crosses and a central entrance of paneled wood doors with transoms. Above the porch, the gable end is defined by vertical siding and a grid of fixed square stained-glass windows extending to the pediment. Side elevations are punctuated by grouped stained-glass windows and structural buttresses. Secondary entrances and utility elements are concentrated at the corner wings.

HISTORY DESCRIPTION

St. Francis of Assisi Catholic Church hosted LGBTQ+ Catholic group Dignity/Portland between ca. 1986 and early 1992. Dignity formed nationally in 1969, and locally in 1974 to unite LGBTQ+ Catholics, develop leadership, and advocate for LGBTQ+ Catholics in the Church. In the mid-1980s, Dignity/Portland began renting space at St. Francis Church and organized various social events, presentations, and spiritual services, typically on Saturday nights. On June 17, 1986, the Education Committee opened the Dignity Library, housed in the church, to provide books and tapes on queer fiction, non fiction, and spirituality for check out. In 1992, anti-LGBTQ+ organization the Oregon Citizens Alliance began targeting Dignity/Portland in their campaign materials. Previously determined significant under Criterion C in the Buckman Neighborhood Reconnaissance Level Survey and as a contributing resource to the potential North Buckman Historic District, St. Francis of Assisi Catholic Church is also potentially individually significant at the local level under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ religious organizing.

BIBLIOGRAPHY

For further information on the events, people, and organizations mentioned in the historical narrative, see *LGBTQ+ History in Portland, Oregon: A Historic Context Statement*.

Dignity/ Portland, September 1992, Dignity Papers, Newsletters 1992, Box 1, folder 17, MSS 2988-5 Gay and Lesbian Archives of the Pacific Northwest, Oregon Historical Society, Portland, Oregon.

Eastside Performance Center

Washington High School

531 SE 14th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1923

ORIGINAL USE: School

ARCHITECT: Houghtaling & Dougan Architects

PRIMARY STYLE: Classical Revival: Other

SECONDARY STYLE:

PRIMARY SIDING: Standard Brick

SECONDARY SIDING: Poured Concrete

LGBTQ+ USE: CULTURE: General

PERIOD OF LGBTQ+ ASSOCIATION: 1983-2001



ARCHITECTURAL DESCRIPTION

531 SE 14th Avenue is a 1923-1924 four-story, 104,000-square-foot Classical Revival building. Designed by Houghtaling & Dougan and originally built as a high school, it features poured-in-place concrete clad in red brick with glazed terra cotta trim. The building exhibits strong symmetry, vertical window bays, and Classical detailing including engaged pilasters, ornamental panels, and molded cornices. Vacant for many years after 1981, the school building was rehabilitated in 2013 with classrooms adapted for commercial and office spaces, and the core 830-seat auditorium utilized for performances.

HISTORY DESCRIPTION

Washington High School, particularly its auditorium, operated as the Eastside Performance Center from 1983 to 2001 and hosted several LGBTQ+ performances during this period. In approximately 1983, Musical Company, under the umbrella of Portland Bureau of Parks and Recreation's Theatre Workshop, secured ownership of the then defunct school building and quickly transformed it into a prominent arts hub. In 1987, the newly formed Portland Lesbian Choir performed at Eastside Performance Center in their first concert appearance alongside the Portland Gay Men's Chorus. The choruses, queer comedians, and theatrical performances regularly utilized the building through the 1980s and 1990s. Already individually listed on the National Register of Historic Places under Criterion A in the areas of Community Development and Education, Washington High School is also potentially significant in the area of LGBTQ+ history for association with queer arts and culture.

BIBLIOGRAPHY

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"Chicken soup brigade aim of PGMC and CAP," *Just Out*, May 25, 1984, 5.

Ad, *Just Out*, June 1984, 11.

"Lesbians, gays together for Pride Concert," *Just Out*, June 1, 1987, 21.

Bob Hicks, "Musical Company blazes new trail," *Oregonian*, April 12, 1984, 2M.

Foursquare Church

Church of the Foursquare Gospel

1400 SE Ankeny St

RESOURCE TYPE: Building

YEAR BUILT: 1976

ORIGINAL USE: Religious Facility

ARCHITECT:

PRIMARY STYLE: Modern Period: Other

SECONDARY STYLE:

PRIMARY SIDING: Concrete: Other/Undefined

SECONDARY SIDING: Vertical Board



LGBTQ+ USE: Religious Facility

PERIOD OF LGBTQ+ ASSOCIATION: 1991

ARCHITECTURAL DESCRIPTION

1400 SE Ankeny Street is a mid-century modern church constructed with cast concrete and vertical wood siding. The building has a broad, low-sloped hexagonal roof with deep eaves and a large metal spire with perforated detailing rising from its center. A series of tall, narrow window bays with angled transoms define the main façade, paired with heavy wood entry doors featuring geometric relief designs. The structure rests on a concrete foundation and features a designed landscape and ramps. Exposed concrete structural elements, including Y-shaped framing and textured panels, are characteristic of Brutalist design influences.

HISTORY DESCRIPTION

The Church of the Foursquare Gospel is the site of queer Portland activist Catherine Stauffer's physical attack by Oregon Citizens Alliance (OCA) Communications Director Scott Lively in 1991. In the 1980s and 1990s, the conservative organization Oregon Citizens Alliance initiated multiple anti-LGBTQ+ political campaigns. These discriminatory efforts heightened dangerous environments for Oregonians; businesses, religious facilities, and individuals increasingly experienced hate crimes ranging from graffiti, break ins, and physical assaults. During this time, Stauffer and other local activists regularly gathered information by establishing connections with hate groups like OCA. As a result, Stauffer received a personal invitation to an OCA event at this location, where the group previously hosted other meetings as they formed a relationship with the church. On October 8, 1991, as OCA played a new anti-LGBTQ+ campaign video, OCA Communications Director Scott Lively attacked Stauffer and forcibly removed her from the building in front of 200 people. She filed a police report and a civil suit against the church and the organization, leading to a multi-year effort that resulted in a settlement. When the OCA refused to pay their portion of the judgement, Stauffer moved to seize assets which forced the OCA to shut down. The Church of the Foursquare Gospel is significant at the local level under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ activism.

BIBLIOGRAPHY

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Laurelhurst Park

Ladd Park

3554 SE Ankeny St

RESOURCE TYPE: Site

YEAR BUILT: 1910

ORIGINAL USE: Park/Plaza

ARCHITECT: Mische, Emanuel Tillman

PRIMARY STYLE: Not Applicable

SECONDARY STYLE:

PRIMARY SIDING:

SECONDARY SIDING:

LGBTQ+ USE: Outdoor Recreation

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1970s-Present



ARCHITECTURAL DESCRIPTION

Laurelhurst Park is a public park originally developed as part of the City Beautiful movement. Designed by Emanuel T. Mische—Portland's Parks Director from 1908 to 1914 and a former employee of the Olmsted Brothers—the 27-acre park includes forested areas, winding paths, broad lawns, and naturalistic features such as Firwood Lake, all of which remain central to the park's identity. Buildings located within the park include the whimsical 1914 Ankeny Street Comfort Station, a stucco-clad, hip-roofed structure with a gabled entry bay and boxed eaves designed by prominent Portland architectural firm Whitehouse & Fouilhoux.

HISTORY DESCRIPTION

Laurelhurst Park has served as an LGBTQ+ gathering space since the 1970s. Gatherings at the park included early Pride picnic celebrations, HIV/AIDS fundraising events, and cruising. At the same time, the park has been a site of anti-LGBTQ+ politics and policing. Following Portland Mayor Neil Goldschmidt's 1977 'Gay Pride Day' proclamation, a large group protested in opposition in Laurelhurst. Those cruising the park in the late 1980s experienced intensifying violence and arrests, especially as Portland Police regularly issued park curfew citations during undercover sting operations to criminalize individuals searching for sex. Already listed as contributing to the Laurelhurst National Register Historic District, and listed individually under National Register Criteria A and C in the area of Landscape Architecture, Laurelhurst Park is also potentially significant at the local level under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ community development.

BIBLIOGRAPHY

For further information on the events, people, and organizations mentioned in the historical narrative, see *LGBTQ+ History in Portland, Oregon: A Historic Context Statement*.

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"'Gay Pride Week' Mayor Ignores," *Oregon Journal*, June 24, 1974, 4M.

"Gays join ranks in support of rights," *Oregonian*, June 26, 1977, 1.

"An Open letter to Mayor Neil Goldschmidt," *Oregon Journal*, June 30, 1977, 18.

Steve Jennings, "Goldschmidt Threatened in Phone Call," *Oregonian*, November 28, 1978, 4M.

Ariel Waterwoman, "Sex in Parks," *Just Out*, June 15, 1993.

Alan Scally, "Sex and Violence: Bashings at Laurelhurst Park," *Just Out*, February 1, 1990.

Victorian Facades

Bosco House #3

3240-3244 SE Belmont St

RESOURCE TYPE: Building

YEAR BUILT: 1893

ORIGINAL USE: Single Dwelling

ARCHITECT:

PRIMARY STYLE: Queen Anne

SECONDARY STYLE:

PRIMARY SIDING: Horizontal Board

SECONDARY SIDING: Shingle



LGBTQ+ USE: Business

PERIOD OF LGBTQ+ ASSOCIATION: 1967-1969

ARCHITECTURAL DESCRIPTION

3240-3244 SE Belmont Street is an 1893 highly ornamented two-story residence exhibiting the Queen Anne style. Character-defining features include a steeply pitched hipped roof with flared gables and a corner tower with cresting, a porch with turned posts and decorative brackets, patterned shingles, projecting bays, and multiple stained-glass transoms. Walls are clad in horizontal wood siding and decorative wood shingles. The property is set back slightly from the street and features a mature landscape and stone steps leading to the side yard. A portion of the yard has been converted into an outdoor eatery.

HISTORY DESCRIPTION

The Bosco House #3 housed architectural preservationists' Jerry Bosco and Ben Milligan's home restoration business, Victorian Facades, from 1967 to 1972. From the 1960s until their deaths in the 1980s, Bosco and Milligan were among Portland's earliest historic preservationists, founding the Bosco-Milligan Foundation in 1987 as a subsidiary of the existing nonprofit Historic Preservation League of Oregon (now Restore Oregon) to preserve their extensive collection of salvaged architectural elements. In 1967, the preservationist couple opened Victorian Facades to support Portland homeowners interested in restoring older properties. The Bosco-Milligan House #3 is potentially significant under National Register Criterion B for its association with the work of trailblazing queer preservationists Jerry Bosco and Ben Milligan.

BIBLIOGRAPHY

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Echo Theater

Frances Building & Echo Theater

3628-3646 SE Hawthorne Blvd

RESOURCE TYPE: Building

YEAR BUILT: 1911

ORIGINAL USE: Multiple Dwelling

ARCHITECT:

PRIMARY STYLE: Commercial (Type)

SECONDARY STYLE:

PRIMARY SIDING: Brick:Other/Undefined

SECONDARY SIDING: Stamped Sheet Metal



LGBTQ+ USE: Theater

PERIOD OF LGBTQ+ ASSOCIATION: 1984-Present

ARCHITECTURAL DESCRIPTION

3628-3646 SE Hawthorne Boulevard is a 1911 two-story commercial building with a flat roof, shallow parapet, and central vented dormer. Clad in painted brick with decorative horizontal banding, the building features slightly recessed entry bays with large transom windows, flanked by multi-pane storefront windows. A side elevation retains unpainted common bond brick and a faded historic painted sign. The facade includes colorful, theater-themed murals in the transoms and lower bays, and a metal-framed projecting sign identifies the main entrance. The building fronts directly onto the sidewalk with no setback.

HISTORY DESCRIPTION

The Frances Building & Echo Theater has served as an LGBTQ+ arts and cultural space since the early 1980s. Beginning in 1984, it became primarily associated with Portland-based performance group Do Jump Movement Theater Troupe as its permanent location. Founder and creative director Robin Lane opened the studio to various queer groups and events, including: Portland Women's Theatre Company founded by LGBTQ+ Portlander Sandra de Helen; Portland's first gay and lesbian performance festival in 1990; dance nights hosted by queer DJs; and film screenings by queer film directors. Already individually listed under National Register Criterion A in the areas of Community Planning and Entertainment, the Frances Building & Echo Theater is also significant at the local level in the area of LGBTQ+ history for its association with queer arts and entertainment.

BIBLIOGRAPHY

For further information on the events, people, and organizations mentioned in the historical narrative, see *LGBTQ+ History in Portland, Oregon: A Historic Context Statement*.

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Karen Belsey, "'Off the Walls' at Echo," *Just Out*, May 1, 1987, 14.

"Homo-genized: a gay and lesbian performance festival," *Just Out*, June 1, 1990, 25.

Various ads, *Just Out*, various dates.

Out of the Closet Thrift Store

2853-2857 SE Stark St

RESOURCE TYPE: Building

YEAR BUILT: 1902

ORIGINAL USE: Department Store

ARCHITECT:

PRIMARY STYLE: Craftsman

SECONDARY STYLE:

PRIMARY SIDING: Horizontal Board

SECONDARY SIDING: Wood:Other/Undefined

LGBTQ+ USE: Speciality Store

PERIOD OF LGBTQ+ ASSOCIATION: 1986-1994



ARCHITECTURAL DESCRIPTION

2853-2857 SE Stark Street is a 1902 two-and-a-half story, wood-frame mixed-use building with a front-gabled roof and two commercial storefronts on the ground floor. The Craftsman style building is clad in horizontal wood siding with wide eaves and exposed rafter tails. The storefront entrances are recessed and surrounded by large display windows and transoms, with additional storefront bays extending along SE Stark Street. The second story is accessed by a primary entrance between the commercial storefronts and contains regularly spaced double-hung windows and appears to be configured for residential use. The building includes prominent street-facing dormers with front-gabled roofs.

HISTORY DESCRIPTION

2853-2857 SE Stark Street housed the thrift store Out of the Closet addressed at 2857 SE Stark Street starting in 1986. LGBTQ+ counseling center Phoenix Rising opened and managed Out of the Closet, drawing inspiration from other thrift stores supportive of queer organizations. Like these other stores, Out of the Closet allocated proceeds to local nonprofits while creating an affirming shopping environment for LGBTQ+ Portlanders. By the early 1990s, the space became a performance venue, Dreams Well Studio, and hosted LGBTQ+ events. 2853-2857 SE Stark Street is potentially significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ community organizations and services.

BIBLIOGRAPHY

For further information on the events, people, and organizations mentioned in the historical narrative, see *LGBTQ+ History in Portland, Oregon: A Historic Context Statement*.

"Out of the Closet Opens," *Just Out*, May 1, 1986, 7.

"Resources: A Random Sample," *Just Out*, June 1, 1987, 36.

In Other Words: Women's Books & Resources

3730-3746 SE Hawthorne Blvd

RESOURCE TYPE: Building

YEAR BUILT: 1926

ORIGINAL USE: COMMERCIAL: General

ARCHITECT:

PRIMARY STYLE: Commercial (Type)

SECONDARY STYLE:

PRIMARY SIDING: Stucco

SECONDARY SIDING:

LGBTQ+ USE: Speciality Store

PERIOD OF LGBTQ+ ASSOCIATION: 1993-2006



ARCHITECTURAL DESCRIPTION

3730-3746 SE Hawthorne Boulevard is a 1926 one-story commercial building featuring a continuous flat roofline with a low parapet and red metal awning extending the full length of five commercial storefronts capped by original wood-frame transom windows. Constructed in a 20th century commercial style, the structure is clad in smooth stucco and features large wood-framed display windows and recessed entrances, some with tiled bulkheads. Painted signage bands and projecting blade signs identify tenants.

HISTORY DESCRIPTION

3730-3746 SE Hawthorne Boulevard housed the feminist bookstore In Other Words: Women's Books and Resources, addressed at 3734 SE Hawthorne Boulevard, between 1993 and 2006. In the early 1990s, three Portland State University Women's Studies Professors—Johanna Brenner, Catherine Sameh, and Jan Haaken—organized the nonprofit Women's Community Education Project, which in 1993 opened In Other Words: Women's Books and Resources to foster community gathering, dialogues, and educational activities. This space was especially vital for lesbian feminists after the closure of Portland's first women's bookstore, A Woman's Place, in 1990. This grassroots, volunteer-run bookstore quickly became a prominent space for various events, ranging from open mic nights and film screenings to author talks and group meetings. In Other Words also benefited from an agreement with Portland State University's Women, Gender, and Sexuality Studies program which required students to purchase textbooks through the store through the 2000s. In 2006, the bookstore relocated to 8-16 NE Killingsworth. 3730-3746 SE Hawthorne is potentially significant under National Register Criterion A in the areas of LGBTQ+ and women's history for its association with a lesbian feminist bookstore.

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Inga Sorensen, "Leveling the Field," *Just Out*, April 17, 1998, 7.

Sarah Leimert, "Beyond Words: Bookstore founder passes the torch," *Just Out*, June 7, 2002, 18.

Out and About, *Just Out*, various dates.

It's My Pleasure

4526-4538 SE Hawthorne Blvd

RESOURCE TYPE: Building

YEAR BUILT: 1941

ORIGINAL USE: COMMERCIAL: General

ARCHITECT:

PRIMARY STYLE: Commercial (Type)

SECONDARY STYLE:

PRIMARY SIDING: Brick: Other/Undefined

SECONDARY SIDING:

LGBTQ+ USE: Speciality Store

PERIOD OF LGBTQ+ ASSOCIATION: 1991-1994



ARCHITECTURAL DESCRIPTION

4526-4538 SE Hawthorne Boulevard is a 1941 one-story commercial building containing multiple retail spaces and is characterized by its red brick cladding and large storefront windows with wood transoms flanking the storefront entrances. Fenestration includes expansive fixed-pane display windows separated by narrow brick piers. A small parapet defines the roofline.

HISTORY DESCRIPTION

4526-4538 SE Hawthorne Boulevard housed the first location of It's My Pleasure, addressed at 4526 SE Hawthorne Boulevard, from 1991 to 1994. LGBTQ+ Portlander Holly Mulcahey opened It's My Pleasure in 1991 to provide a welcoming adult bookstore centering a feminist perspective. With cards, jewelry, candles, books, and more, It's My Pleasure aimed to normalize women's sexual self-empowerment. Mulcahey's store played an important role with outreach towards queer and straight women on safer sex topics. The store also worked to foster and support queer Portlanders by hosting potlucks for new lesbians in town, showing LGBTQ+ plays, and selling tickets for other Portland LGBTQ+ events. According to Mulcahey, It's My Pleasure was one of the first Portland venues open and welcoming to bisexual women. In 1994, it relocated to 3106 NE 64th Avenue. 4526-4538 SE Hawthorne Boulevard is significant under National Register Criterion A in the areas of LGBTQ+ history and women's history as Portland's first woman-owned adult bookstore.

BIBLIOGRAPHY

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"It's My Pleasure Seeks New Owner," *Just Out*, March 7, 2008, 9.

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Portland Thrift Center

4607-4611 SE Hawthorne Blvd

RESOURCE TYPE: Building

YEAR BUILT: 1913

ORIGINAL USE: COMMERCIAL: General

ARCHITECT:

PRIMARY STYLE: Commercial (Type)

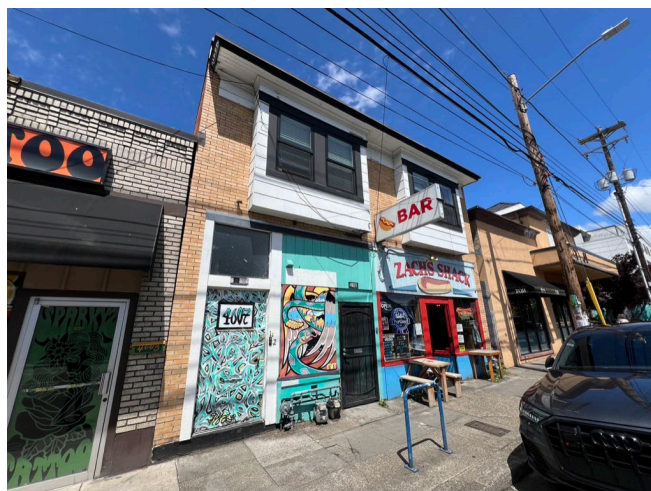
SECONDARY STYLE:

PRIMARY SIDING: Wood: Other/Undefined

SECONDARY SIDING: Brick: Other/Undefined

LGBTQ+ USE: Speciality Store

PERIOD OF LGBTQ+ ASSOCIATION: 1976-1977



ARCHITECTURAL DESCRIPTION

4607-4611 SE Hawthorne Boulevard is a 1913 two-story, flat-roof mixed-use building with a rectangular footprint and minimal setbacks. The brick-clad upper story features a pair of projecting bay windows with flat hoods, while the storefront level is highly altered with painted wood and applied signage. Fenestration on the upper story consists of vinyl replacement sash windows, while the ground floor contains a variety of door and window openings serving multiple small businesses.

HISTORY DESCRIPTION

4607-4611 SE Hawthorne Boulevard housed the Portland Thrift Center, addressed at 4611 SE Hawthorne Boulevard, from August 1976 to October 1977. LGBTQ+ political organization Portland Town Council (PTC) launched the thrift center "for the benefits of the gay community." Further research is required to determine the significance of 4607-4611 SE Hawthorne Boulevard under National Register Criterion A in the area of LGBTQ+ history.

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Nakamoto-White Residence

1017 SE 32nd Ave

RESOURCE TYPE: Building

YEAR BUILT: 1898

ORIGINAL USE: Single Dwelling

ARCHITECT:

PRIMARY STYLE: Queen Anne

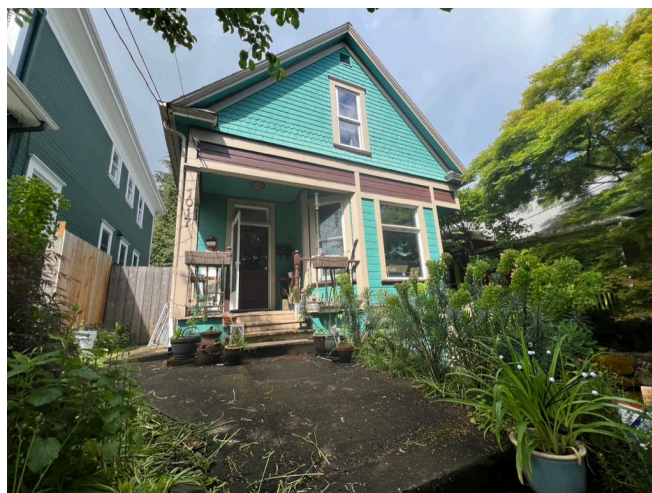
SECONDARY STYLE:

PRIMARY SIDING: Horizontal Board

SECONDARY SIDING: Shingle

LGBTQ+ USE: Single Dwelling

PERIOD OF LGBTQ+ ASSOCIATION: 1989-1999



ARCHITECTURAL DESCRIPTION

1017 SE 32nd Avenue is an 1898 1.5-story wood-frame Queen Anne-influenced residence with a front-gabled roof and narrow rectangular footprint. The house is clad in horizontal shiplap siding with decorative fish-scale shingles in the gable end. A full-width front porch with a shallow roof is supported by turned posts and features a central stair and simple railings. Windows are primarily one-over-one wood sash, with a large fixed-pane window on the main façade. The house sits close to the street with a modest landscaped front yard and a narrow setback. Decorative elements include gable-end trim, contrasting paint schemes, and a transom over the front door.

HISTORY DESCRIPTION

1017 SE 32nd Avenue was the residence of Portland couple Lynn Nakamoto and Jocelyn White between 1989 and 1999. Nakamoto first joined the Portland LGBTQ+ organizing in the 1980s and attempted to join large-scale lesbian groups. However, she found prominent groups to be exclusionary, and experienced discrimination in various settings. In response, Nakamoto and a group of queer Asian and Pacific Islanders founded the Asian/Pacific Islander Lesbians and Gays organization in the living room of this residence in 1990. Through the 1990s, Asian/Pacific Islander Lesbians and Gays organized meetings across residential spaces and public venues to build community around their intersectional identities. By 1992, during the anti-LGBTQ+ political campaign Ballot Measure 9 sponsored by the conservative group Oregon Citizens Alliance, Asian/Pacific Islanders Lesbians and Gays played a significant role in unifying Asian and Pacific Islander opposition to the ballot measure. 1017 SE 32nd Avenue is significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ organizing and potentially significant under National Register Criterion B for its association with Lynn Nakamoto.

BIBLIOGRAPHY

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Lynn R. Nakamoto, "Yearning for Inclusiveness," *Just Out*, January 1, 1992, 13.

Olive Press

333 SE 3rd Ave

RESOURCE TYPE: Building

YEAR BUILT: ca. 1920

ORIGINAL USE: INDUSTRIAL: General

ARCHITECT:

PRIMARY STYLE: Utilitarian

SECONDARY STYLE:

PRIMARY SIDING: Concrete: Other/Undefined

SECONDARY SIDING:

LGBTQ+ USE: Communications Facility

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1977-1979



ARCHITECTURAL DESCRIPTION

333 SE 3rd Avenue is a three-story, flat-roofed concrete warehouse occupying a corner lot in the Central Eastside industrial area. It features a utilitarian design with exposed concrete walls, multi-lite steel industrial windows, and a raised loading dock with canopy. Exterior walls are extensively covered in murals, graffiti, and signage.

HISTORY DESCRIPTION

333 SE 3rd Avenue housed the publication company Olive Press ca. 1977-1979. Olive Press described itself as "a feminist press collective engaged in the printing of feminist and other materials, whose politics or purpose we can support." This included publications of local lesbian authors, such as Melanie Kaye and Naomi Littlebear Morena. During its time at 333 SE 3rd Avenue, Olive Press provided a meeting space for the Women's Art Project, which eventually held a gallery on the second floor. Together, the publishing company and arts group reflected increasing feminist organizations providing access to authors and artists typically excluded or ignored in mainstream arts. By 1980, the publishing company relocated to NE 18th Avenue. Further research is required to determine the significance of Olive Press under National Register Criterion A in the areas of LGBTQ+ history and women's history.

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KBOO Radio

3127-3129 SE Belmont St

RESOURCE TYPE: Building

YEAR BUILT: 1887

ORIGINAL USE: Multiple Dwelling

ARCHITECT:

PRIMARY STYLE: Commercial (Type)

SECONDARY STYLE:

PRIMARY SIDING: Concrete Block

SECONDARY SIDING:

LGBTQ+ USE: Communications Facility

PERIOD OF LGBTQ+ ASSOCIATION: 1971-ca.1976



ARCHITECTURAL DESCRIPTION

3129 SE Belmont Street is a one-story commercial structure built into a steeply sloped lot, with a one-story gable-front residential building sited at the rear above street level. The front building is constructed of concrete block, painted light blue, with a crenellated parapet and white picket fencing along the roofline. The primary facade features two glass-block window bays flanking a centered pedestrian door. The building has minimal architectural ornamentation. A narrow exterior stair on the east side leads up to the rear residential structure, a small gable-front cottage clad in wood shiplap siding.

HISTORY DESCRIPTION

3129 SE Belmont Street housed Portland's community-centered radio station, KBOO, between 1971 and ca. 1976. Alternative broadcast radio stations offered a cost-effective and accessible platform to communities otherwise excluded from mainstream media. As such, the station emerged as one of the earliest broadcasters and supporters of queer-focused radio programming. During Portland's 1971's Gay Pride Week, KBOO aired an hour-long program on gay history and culture developed by LGBTQ+ activists Neil Hutchins and George Nicola. Soon after, the station offered a regular weekly show, known as "Homophile Half-Hour." Airing Thursday nights between 1971 and 1973, "Homophile Half-Hour" discussed a range of topics from queer legislation and organizations to media. KBOO relocated several times during the 1970s and 1980s as the station expanded equipment and radio capabilities; associated properties include 65 SW Yamhill Street and 20 SE 8th Avenue. 3129 SE Belmont is significant under National Register Criterion A in the areas of Communications and LGBTQ+ history for its association with an early LGBTQ+ radio show.

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Oriana Green and Katy Davidson, "KBOO, the next generation," *Just Out*, April 21, 2000, 38-39.

Pat Young, "Making Music, Making History," *Just Out*, August 1999, 23.

KBOO Radio

Gould-Mersereau Co. Inc. Drapery

20 SE 8th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1946

ORIGINAL USE: COMMERCIAL: General

ARCHITECT:

PRIMARY STYLE: Commercial (Type)

SECONDARY STYLE:

PRIMARY SIDING: Concrete: Other/Undefined

SECONDARY SIDING:



LGBTQ+ USE: Communications Facility

PERIOD OF LGBTQ+ ASSOCIATION: 1986-Present

ARCHITECTURAL DESCRIPTION

20 SE 8th Avenue is a 1946 one-story, flat-roofed commercial building of concrete block construction with a rectangular footprint and no setback from the sidewalk. Utilitarian in form with minimal architectural ornamentation, its front (west-facing) façade is characterized by a centered recessed entrance flanked by large aluminum-frame display windows. The walls are painted concrete block, currently covered with a colorful mural advertising KBOO 90.7 FM. The south-facing elevation along the driveway is largely covered in mature ivy.

HISTORY DESCRIPTION

The Gould-Mersereau Co. Inc. Drapery building is the current home of Portland's community-centered radio station, KBOO. Alternative broadcast radio stations offered a cost-effective and accessible platform to communities otherwise excluded from mainstream media. KBOO relocated to this address in 1986 following the purchase of the building as their first permanent location; associated properties include 65 SW Yamhill Street and 3129 SE Belmont Street. This same year, Portlanders Howie Bagdadonutz and Michelle Burns exemplified evolving radio show trends with the launch of *Queersville*, a pre-produced queer comedy skit show. Through the late 1980s and 1990s, the radio station continued to host queer content while also training Portlanders to work with radio equipment. The former Gould-Mersereau Co. Inc. Drapery building is significant under National Register Criterion A in the areas of Communications and LGBTQ+ history for its association with queer radio.

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Central Library

Multnomah County Library; Central Building, Public Library Multnomah County

801 SW 10th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1912

ORIGINAL USE: Library

ARCHITECT: Doyle, A E

PRIMARY STYLE: Georgian

SECONDARY STYLE:

PRIMARY SIDING: Stone:Other/Undefined

SECONDARY SIDING: Brick:Other/Undefined

LGBTQ+ USE: Library

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1980-Present



ARCHITECTURAL DESCRIPTION

801 SW 10th Avenue occupies a full city block in Portland's downtown core and is three stories tall with a partial basement. Measuring approximately 150 by 178 feet, the 1912 steel-framed building is clad in red brick and cream-colored terra cotta. Its principal elevation faces east onto SW 10th Avenue and features a symmetrical arrangement of arched multi-light windows at the second story and rectangular windows at the first and third stories. The building is set back from the property line on three sides behind a carved sandstone balustrade. The sloped site is landscaped with mature street trees and shrubs.

HISTORY DESCRIPTION

Multnomah County Central Library has served as an LGBTQ+ organizing space since at least the 1980s. Starting in the late 20th century, youth and activist groups that needed free and accessible meeting venues regularly utilized the library. Additionally, prior to Pride Northwest Inc.'s formation in 1994 as the primary non-profit responsible for organizing Portland Pride festivals, Pride organizers regularly met at the library and encouraged community members to participate in planning activities. Already individually listed under National Register Criterion C, Multnomah County Central Library is also potentially significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ organizing.

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Portland City Hall

Portland City Hall

1220 SW 5th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1895

ORIGINAL USE: City Hall

ARCHITECT: Whidden & Lewis

PRIMARY STYLE: Beaux Arts

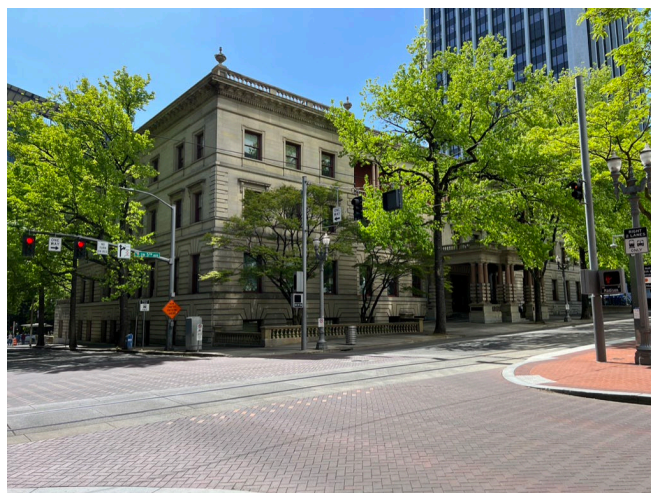
SECONDARY STYLE:

PRIMARY SIDING: Stone:Other/Undefined

SECONDARY SIDING:

LGBTQ+ USE: City Hall

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1940s-Present



ARCHITECTURAL DESCRIPTION

1220 SW 5th Avenue is a 1895 three-story masonry building occupying an entire block in downtown Portland. The building is constructed of rusticated stone blocks in a classical composition and is set back from the sidewalk behind a landscaped terrace enclosed by a balustrade. A continuous cornice with dentil molding runs beneath a flat roof, capped at each corner by decorative finials. The principal façade along SW 4th Avenue features an arcaded loggia with round arches supported by large columns, framing recessed entrances. Tall, narrow, double-hung windows with stone surrounds are symmetrically arranged along all elevations.

HISTORY DESCRIPTION

Portland City Hall has been a site of many critical decisions and activities related to LGBTQ+ Portlanders and LGBTQ+ rights throughout the 20th century. Particularly between the 1940s and the 1970s, Mayors Dorothy McCullough Lee and Terry Schrunk oversaw two of the city's strongest anti-LGBTQ+ administrations; both Lee and Schrunk campaigned and gained support from the public and City Council to close queer spaces to combat supposed 'sex deviates.' Starting in 1974 and continuing through the 1990s, several City Council members supported and advanced LGBTQ+ rights through their roles in elected government. For example, in December 1974, City Commissioner Connie McCreedy sponsored the first Portland resolution protecting City employees from discrimination based on sexual orientation under Resolution 31510; In 1991, council staffers Kathleen Saadat and Keeston Lowery authored the City's first Civil Rights Ordinance, which extended protections for sexual orientation to Portland residences. Already individually listed on the National Register under Criterion C, Portland City Hall is also potentially significant under Criterion A in the areas of politics, law, and LGBTQ+ history for its association with LGBTQ+ city policies.

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Portland Hilton Hotel

Portland Hilton Hotel

921 SW 6th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1962

ORIGINAL USE: Hotel

ARCHITECT: Skidmore, Owings & Merrill

PRIMARY STYLE: Modern Period: Other

SECONDARY STYLE: International

PRIMARY SIDING: Stone: Other/Undefined

SECONDARY SIDING: Concrete: Other/Undefined



LGBTQ+ USE: SOCIAL: General

PERIOD OF LGBTQ+ ASSOCIATION: 1975-ca. 1994

ARCHITECTURAL DESCRIPTION

921 SW 6th Avenue is a 1962 large-scale hotel complex occupying a full downtown block and consists of a tall Modernist office tower flanked by a two-story base structure with a midblock entrance. The ground level features concrete cladding with inset storefront bays and tall rectangular multi-pane windows. A prominent glass-and-metal canopy marks the main entrance. Towering vertical bays and a Modernist gridded window system define the hotel portion of the block. The setting includes wide sidewalks paved in red brick with mature street trees planted at regular intervals.

HISTORY DESCRIPTION

Portland Hilton Hotel has served as a social venue for various LGBTQ+ events and organizations from at least 1975 through the 1990s. The drag pageant system under the Imperial Sovereign Rose Court hosted large-scale coronations in the hotel's ballroom during the 1970s to accommodate the increasing number of guests (1,200 individuals attended the 1975 coronation here). From the mid-1980s through the 1990s, LGBTQ+ fundraising events for the Right to Privacy / Right to Pride (RTP) Political Action Committee were also held in the hotel's ballrooms. The Portland Hilton Hotel is potentially significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ political organizing and entertainment.

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Oregonian Building

Oregonian Building

1320 SW Broadway

RESOURCE TYPE: Building

YEAR BUILT: 1947

ORIGINAL USE: Business

ARCHITECT: Belluschi, Pietro

PRIMARY STYLE: Modern Period: Other

SECONDARY STYLE: International

PRIMARY SIDING: Stone:Other/Undefined

SECONDARY SIDING:

LGBTQ+ USE: Communications Facility

PERIOD OF LGBTQ+ ASSOCIATION: 1988-1989



ARCHITECTURAL DESCRIPTION

1320 SW Broadway is a 1947 five-story commercial office building exhibiting Modernist design elements. The exterior is clad in smooth stone panels with a polished stone base at the ground level. Fenestration is characterized by horizontal rows of aluminum-framed windows. A metal fire escape runs along the north elevation, terminating at each floor.

HISTORY DESCRIPTION

The *Oregonian* newspaper office building was the site of multiple LGBTQ+-led protests against the newspaper. In June and July 1988, the activist organization Queers United Against Closets (QUAC) gathered more than 150 people to protest the paper's insensitive coverage of LGBTQ+ topics, which organizers viewed as a series of censorship and anti-LGBTQ+ propaganda. The *Oregonian's* editorial opinion column criticizing a Cascade AIDS Project awareness campaign which ultimately led to the removal of the advertisements from local busses became a focal point for the July protest. HIV/AIDS coverage continued to be the focus of protests; Portland's chapter of AIDS Coalition to Unleash Power (ACT UP/Portland) led a protest on March 15, 1989. This event condemned the *Oregonian's* refusal to publish information about HIV/AIDS and contraceptives—a focal point in numerous education and mitigation campaigns particularly following revelations that latex condoms were effective in preventing sexually transmitted infections. At the March 1989 protest, ACT UP/Portland members tossed hundreds of condoms and informational flyers around the offices of the *Oregonian* while additional members demonstrated at the main entrance. The *Oregonian* newspaper office building is significant under National Register Criterion A in the area of LGBTQ+ history for its association with HIV/AIDS activism.

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Smith Memorial Student Union

College Center and Library [PSC]

1825 SW Broadway

RESOURCE TYPE: Building

YEAR BUILT: 1958

ORIGINAL USE: College

ARCHITECT: Lawrence Tucker & Wallman

PRIMARY STYLE: International

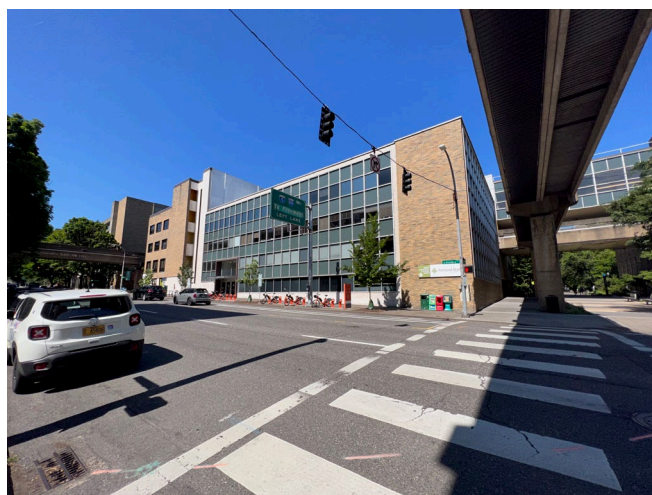
SECONDARY STYLE:

PRIMARY SIDING: Concrete: Other/Undefined

SECONDARY SIDING: Brick:Other/Undefined

LGBTQ+ USE: Clubhouse

PERIOD OF LGBTQ+ ASSOCIATION: 1972-Present



ARCHITECTURAL DESCRIPTION

1825 SW Broadway is a 1958 five-story, steel-frame institutional building clad in light-toned Roman brick with a regular rhythm of vertically oriented aluminum-framed windows set into precast concrete surrounds. The flat-roofed structure is organized in bays of nearly full-height glazing. The south façade include decorative concrete screens with geometric diamond-shaped perforations. At the south and north ends, the building connects via skybridge to adjacent campus structures. The surrounding hardscape includes broad paved pedestrian corridors and planter beds.

HISTORY DESCRIPTION

Portland State College Center and Library, now Portland State University's Smith Memorial Student Union, hosted diverse student activities and various iterations of campus-based LGBTQ+ student offices starting in 1972. LGBTQ+ students organized through the 1970s to address entrenched homophobia and elevate LGBTQ+ culture on campus by hosting guest speakers, purchasing books, organizing displays, and securing an office. By the 1980s, campus groups partnered with other local queer organizations to host political and cultural events; for instance, in 1986, student groups and local nonprofit Lesbian Community Project hosted Portland's first lesbian conference at this location. The Smith Memorial Student Union remained a central organizing space for queer students and Portlanders at large through the 20th century. Portland State College Center and Library is significant under National Register Criterion A in the area of LGBTQ+ history for its association with queer student organizing and events.

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For further information on the events, people, and organizations mentioned in the historical narrative, see *LGBTQ+ History in Portland, Oregon: A Historic Context Statement*.

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KGW Broadcast House

KGW Broadcast House

1501 SW Jefferson St

RESOURCE TYPE: Building

YEAR BUILT: 1965

ORIGINAL USE: Communications Facility

ARCHITECT: Fred Bassetti & Co., Omer T. Jacobsen, Grant Kelley & Associates, and Worthington, Skilling, Helle & Jackson.

PRIMARY STYLE: New Formalist

SECONDARY STYLE: Brutalist

PRIMARY SIDING: Concrete Panels

SECONDARY SIDING: Roman Brick

LGBTQ+ USE: Communications Facility

PERIOD OF LGBTQ+ ASSOCIATION: 1988



ARCHITECTURAL DESCRIPTION

1501 SW Jefferson Street is a highly distinctive 1965 example of New Formalist and Brutalist commercial architecture. Raised on robust, angular pilotis, the two-story structure features a striking cantilevered second floor with folded-plate concrete forms. The exterior combines smooth concrete surfaces with vertically aligned ribbon windows and infill panels in a reddish-brown tone. The main entry is tucked under the overhang and framed by faceted glazing and wood doors. The property includes a designed landscape and a parking lot.

HISTORY DESCRIPTION

The KGW Broadcast House was the site of the first protest organized by Portland's emerging chapter of AIDS Coalition to Unleash Power (ACT UP) on December 14, 1988. Activists organized a local chapter of the HIV/AIDS direct-action group ACT UP in the winter of 1988 and began to plan non-violent direct actions in support of Portlanders living with HIV/AIDS. This inaugural protest objected to portrayals of individuals with HIV/AIDS in an episode of the drama series *Midnight Caller* broadcasted by KGW which featured a fictional portrayal of a character deliberately infecting people with HIV/AIDS. Police arrested several ACT UP activists in the lobby for trespassing, though no charges were filed. The KGW Broadcast House is significant under National Register Criterion A in the area of LGBTQ+ history for its association with HIV/AIDS activism.

BIBLIOGRAPHY

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"After It Happened," Wikipedia, Last Updated February 27, 2024.

Governor Tom McCall Waterfront Park

Governor Tom McCall Waterfront Park

SW Naito Pkwy

RESOURCE TYPE: Site

YEAR BUILT: 1974

ORIGINAL USE: Park/Plaza

ARCHITECT:

PRIMARY STYLE: Not Applicable

SECONDARY STYLE:

PRIMARY SIDING: Not Applicable

SECONDARY SIDING:

LGBTQ+ USE: Outdoor Recreation

PERIOD OF LGBTQ+ ASSOCIATION: 1976-Present



ARCHITECTURAL DESCRIPTION

Governor Tom McCall Waterfront Park is a 30.90-acre linear urban greenspace along the west bank of the Willamette River, created following the 1974 removal of Harbor Drive. The park transformed a once-commercial waterfront—cleared incrementally for civic improvement and highway building beginning in 1939—into a recreational landscape designed for public use. The park includes a broad pedestrian promenade lined with trees and open lawns. Major features include the Japanese American Historical Plaza, the Battleship Oregon Memorial, and a Police Memorial near the Hawthorne Bridge. Other features include concrete pathways, fountains, seating, light standards, and expansive river vistas.

HISTORY DESCRIPTION

Governor Tom McCall Waterfront Park has served as a central site of queer public life and activism since 1976. During the 1970s, Gay Pride Week events expanded nationally, with LGBTQ+ Portlanders organizing increasingly public activities in celebration. Pride organizers selected Waterfront Park starting in 1976 as a strategic and symbolic site for celebration and protest as Pride events grew both in size and visibility. The park's open layout, central location, and civic prominence made it an ideal stage for asserting queer presence in the city's public life. These annual Pride events continue today, making the park one of the most important public spaces associated with LGBTQ+ history in Portland. Although listed as not eligible as a contributing resource within the Skidmore/Old Town Historic District due to its age at the time of listing, Governor Tom McCall Waterfront Park is individually significant at the local level under National Register Criterion A in the area of LGBTQ+ History, recognized primarily for its decades-long role as the home of Portland Pride.

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Ember's Lounge

The Rafters

739-750 SW 9th Ave

RESOURCE TYPE: Site

YEAR BUILT:

ORIGINAL USE: COMMERCIAL: General

ARCHITECT:

PRIMARY STYLE:

SECONDARY STYLE:

PRIMARY SIDING:

SECONDARY SIDING:

LGBTQ+ USE: Restaurant

PERIOD OF LGBTQ+ ASSOCIATION: 1971-1981



ARCHITECTURAL DESCRIPTION

739-750 SW 9th Avenue was a two-story building which housed Embers Lounge and The Rafters. It was demolished in 2007-2008, and new construction occupies the site.

HISTORY DESCRIPTION

The Park Avenue West Tower sits on the former site of two LGBTQ+ bars: Embers Lounge which operated here from 1971 to 1981 and The Rafters which operated here from 1975 to 1981. Gay entrepreneur Steve Suss purchased Embers Lounge in 1971 and quickly turned the existing business into a prominent LGBTQ+ venue. On November 8, 1975, Suss debuted a new bar called The Rafters on the building's second story. Local gay press touted The Rafters as the city's largest discotheque with large picture windows that gave an open feeling. This feature was unique and rare compared to other LGBTQ+ bars in Portland and across the country, as LGBTQ+ venues generally did not have open windows and were purposely clandestine to avoid harassment pre-1970. Both Embers and The Rafters regularly hosted drag performances and political fundraising events, even after Embers Lounge relocated to NW Broadway in 1981. While significant in Portland's LGBTQ+ history, the former property's demolition in 2007-2008 renders it ineligible for National Register of Historic Places listing.

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Pioneer Courthouse

Pioneer Courthouse; Pioneer Post Office

520 SW Morrison St

RESOURCE TYPE: Building

YEAR BUILT: 1869

ORIGINAL USE: Courthouse

ARCHITECT: Mullett, A; Holman, John, Et Al

PRIMARY STYLE: Italianate

SECONDARY STYLE:

PRIMARY SIDING: Stone: Other/Undefined

SECONDARY SIDING:

LGBTQ+ USE: Courthouse

PERIOD OF LGBTQ+ ASSOCIATION: 1917-1918, 1989



ARCHITECTURAL DESCRIPTION

520 SW Morrison Street is a monumental stone building exemplifying the Italianate style in its symmetrical form, deeply bracketed cornice, and engaged pilasters. Constructed of smooth stone masonry, the 1869 building features arched windows with prominent hoods, rusticated quoins at the corners, and a pronounced pediment at the central entry bay. The central portico is accessed by a grand stair and is flanked by classical columns supporting a heavy entablature. The building is set on a raised foundation and surrounded by formal landscaping and wrought-iron fencing.

HISTORY DESCRIPTION

Pioneer Courthouse, also known as the Pioneer Post Office, served as the U.S. District Court for the District of Oregon and served as the location of federal court cases and actions related to LGBTQ+ individuals and rights. In 1917-1918, activist and prominent queer Portlander Dr. Marie Equi was tried for sedition. During the trial, the prosecution referenced her sexuality and private life in an effort to damage her image in court; prosecuting attorney Barnet Goldstein declared her "an unsexed woman," and Special Agent William Byron labeled her a "degenerate." The court sentenced Dr. Equi to a year and a day in federal prison under the recently enacted Espionage Act. Later, on February 28, 1989, U.S. Federal Marshals strip searched 10 AIDS Coalition To Unleash Power/Portland activists at the courthouse following an ACT UP demonstration at the Food and Drug Administrative office (511 NW Broadway Street) that morning. The activists sued, leading to a multi-year effort for justice. Already a National Historic Landmark, Pioneer Courthouse is also potentially significant under National Register Criterion A in the area of LGBTQ+ history for its association with politics related to queer persons and rights.

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Pioneer Courthouse Square

Pioneer Courthouse Square

701 SW 6th Ave

RESOURCE TYPE: Site

YEAR BUILT: 1984

ORIGINAL USE: Park/Plaza

ARCHITECT: Martin, Willard; Macy, Douglas; Et Al

PRIMARY STYLE: Postmodern

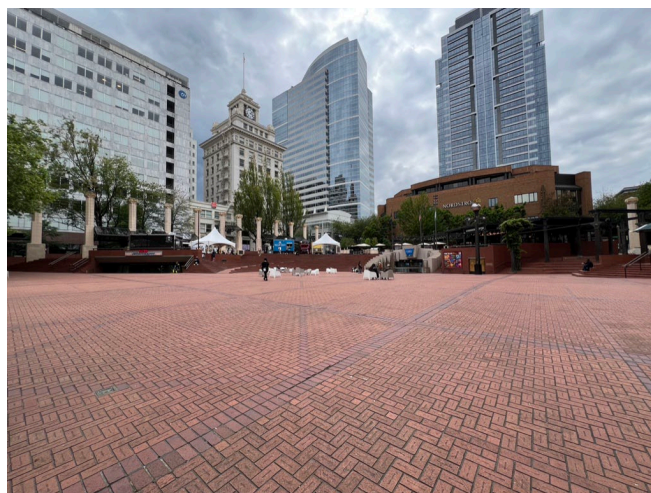
SECONDARY STYLE:

PRIMARY SIDING: Standard Brick

SECONDARY SIDING:

LGBTQ+ USE: Outdoor Recreation

PERIOD OF LGBTQ+ ASSOCIATION: 1985-Present



ARCHITECTURAL DESCRIPTION

701 SW 6th Avenue is a large public plaza in downtown Portland designed in the Postmodern style. Spanning an entire city block, it is bounded by SW 6th Avenue, SW Yamhill Street, SW Broadway Street, and SW Morrison Street. Pioneer Courthouse Square is characterized by distinctive red brick paving, terraced steps, and open, amphitheater-style layout. Architectural elements include prominent brick planters, pergolas, cast stone colonnades, a granite waterfall fountain, and several public art pieces. The plaza is surrounded by commercial and office buildings of varying eras, including early 20th-century high-rises and modern glass towers.

HISTORY DESCRIPTION

Pioneer Courthouse Square has served as a prominent LGBTQ+ political gathering space since its completion in 1984. Beginning in the mid-1980s, Pioneer Square hosted celebrations for National Coming Out Day, an annual national event encouraging LGBTQ+ individuals to be visible. In the 1990s, these events combined with LGBTQ+ political campaigns as part of larger efforts to defeat anti-LGBTQ+ initiatives sponsored by the Oregon Citizens Alliance (OCA). In response to anti-LGBTQ+ legislation sponsored by the OCA in 1992 and 1994, large-scale rallies were held here; for instance, on October 4, 1992, over 10,000 people attended a demonstration ahead of the 1992 election. Additionally, during the 1990s, ACT UP/Portland and Cascade AIDS Project hosted various safe-sex and condom distribution events at Pioneer Courthouse Square to raise awareness about HIV/AIDS. Pioneer Courthouse Square is significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ political activism.

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Northwest Service Center

First Church of Christ Scientist

1819 NW Everett St

RESOURCE TYPE: Building

YEAR BUILT: 1909

ORIGINAL USE: Religious Facility

ARCHITECT: Beman, Solon S (Chicago)

PRIMARY STYLE: Beaux Arts

SECONDARY STYLE: Classical Revival

PRIMARY SIDING: Brick: Other/Undefined

SECONDARY SIDING: Stone:Other/Undefined

LGBTQ+ USE: Clubhouse

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1980s-1994



ARCHITECTURAL DESCRIPTION

1819 NW Everett Street is a monumental 1909 three-story Beaux Arts and Classical Revival building constructed of pale stone masonry with a raised basement and symmetrical façade. The primary (south-facing) elevation is defined by a full-height central portico with four columns supporting a deep entablature and pediment. A large tripartite window is centered above the main entry doors. The building is rectangular in plan and features a parapet roof with prominent corner pavilions. Walls are clad in coursed stone ashlar with rusticated detailing and classical moldings. Side and rear elevations exhibit more utilitarian detailing but retain arched and rectangular window openings.

HISTORY DESCRIPTION

The First Church of Christ Scientist, later the Northwest Service Center, began serving as a community center in the 1970s, and quickly became a cultural and political hub for LGBTQ+ groups from the mid-1980s through at least 1994. Portland Lesbian Choir, political activist group Radical Women, and LGBTQ+ counseling center Phoenix Rising were three of many community groups that utilized the building for performances, group meetings, and large scale events. Northwest Service Center also hosted celebrations of life and memorial services for numerous LGBTQ+ Portlanders—many of which were held during a time when many funeral homes refused to host services for individuals who had died with HIV/AIDS. Already listed individually and as a contributing resource in the Alphabet National Register Historic District, the First Church of Christ Scientist is also potentially significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ cultural and political events.

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Good Samaritan Hospital

Good Samaritan Hospital

1015 NW 22nd Ave

RESOURCE TYPE: Building

YEAR BUILT: 1902

ORIGINAL USE: Hospital

ARCHITECT:

PRIMARY STYLE: International

SECONDARY STYLE:

PRIMARY SIDING: Brick: Other/Undefined

SECONDARY SIDING: Stone: Other/Undefined

LGBTQ+ USE: Hospital

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1970s-Present



ARCHITECTURAL DESCRIPTION

1015 NW 22nd Avenue is a multi-story institutional building with International style influences featuring walls of red-brick cladding. This is a main building to the medical campus which consists of numerous buildings scattered over several blocks featuring other modern styles. The fenestration on the NW 22nd facade is uniform from the second to sixth story, and skywalks from the third and sixth story extend over NW 22nd to another building. A projecting canopy covers the drop-off area. Several additions and alterations have been made, including a new three-story entrance to the northeast. The west facade details are typical of the period with deeply recessed fenestration and concrete canopies at the upper levels. Street trees and other plantings partially screen the lower stories.

HISTORY DESCRIPTION

Good Samaritan Hospital has provided healthcare services for LGBTQ+ Portlanders since the mid-20th century. Starting in the 1970s, Good Samaritan performed medical transition operations for Portlanders referred by Oregon Health and Sciences University providers working with transgender and gender-diverse individuals. In 1983, Jerry Weller, Executive Director of Portland's LGBTQ+ counseling center Phoenix Rising, collaborated with hospital personnel to lead Oregon's first public informational seminar on HIV/AIDS. This seminar influenced the foundation of the Oregon AIDS Task Force and Cascade AIDS Project (CAP) in 1984 to advance understanding of the emerging health crisis, promote cooperation with health authorities, and obtain resources for individuals with HIV/AIDS. Good Samaritan Hospital is significant under National Register Criterion A in the areas of LGBTQ+ history and health for its association with inclusive healthcare and HIV/AIDS.

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Lambert, Irving Residence

3916 N Albina Ave

RESOURCE TYPE: Building

YEAR BUILT: 1907

ORIGINAL USE: Single Dwelling

ARCHITECT:

PRIMARY STYLE: Vernacular

SECONDARY STYLE:

PRIMARY SIDING: Horizontal Board

SECONDARY SIDING:

LGBTQ+ USE: Single Dwelling

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1980-1981



ARCHITECTURAL DESCRIPTION

3916 N Albina Avenue is a 1907 1.5-story vernacular residence with a steeply pitched front-gabled roof with wide eaves, decorative knee braces, and a central gabled dormer with shingles. It is clad in horizontal wood siding with wood trim and sits atop a raised basement. A full-width front porch with turned wood posts and a balustrade—recently updated—extends across the façade. Windows include one-over-one double-hung sash and fixed panes, with a prominent angled bay on the side elevation. The house is sited above the street grade, with a concrete retaining wall and mature vegetation along the slope.

HISTORY DESCRIPTION

3916 N Albina Avenue was the private residence of Irving Lambert ca. 1980-1981. Lambert, aka Irvina, Imperial Grand Mama to the Ebony Promise of the Imperial Sovereign Rose Court of Oregon, was a founding member of the United Ebony Kingdom drag court in 1974. During the mid 20th century, and continuing today, drag courts emerged as one way to organize drag (the art and entertainment style presenting exaggerated gender expressions) performers. Court systems like the United Ebony Kingdom and the Imperial Sovereign Rose Court crown drag queens based on various criteria in lavish coronations. The United Ebony Kingdom formed as a Black centered court, though welcomed the diversity of all who did not fit in other existing drag courts. Through the late 1970s and early 1980s, the drag court regularly performed at LGBTQ+ bars Dahl & Penne and Darcelle XV, raised money through various charity fundraisers, and crowned multiple title holders. Further research is required to determine the significance of 3916 N Albina under National Register Criterion A in the area of LGBTQ+ history.

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Residence

6213 N Commerical Ave

RESOURCE TYPE: Building

YEAR BUILT: 1923

ORIGINAL USE: Single Dwelling

ARCHITECT:

PRIMARY STYLE: Craftsman

SECONDARY STYLE:

PRIMARY SIDING: Horizontal Board

SECONDARY SIDING:

LGBTQ+ USE: Single Dwelling

PERIOD OF LGBTQ+ ASSOCIATION: ca.1985-ca. 1990



ARCHITECTURAL DESCRIPTION

6213 North Commercial Avenue is a 1923 1.5 story Craftsman bungalow featuring a side-gabled roof with wide eaves and exposed rafter tails. A prominent front-gabled porch projects from the façade, supported by square columns and featuring a curved bargeboard detail typical of the style. The exterior is clad in horizontal lap siding and rests on a concrete foundation. The symmetrical front elevation includes a central entrance flanked by fixed multi-lite transom windows. A red brick chimney rises along the northwall. The house sits within a mature landscape with a concrete walkway leading to the porch.

HISTORY DESCRIPTION

6213 N Commercial Avenue hosted Black Lesbian and Gays United barbeques and potentially other events in the ca. 1985 to ca. 1990. Black Lesbians and Gays United formed in the early 1980s to provide spaces where Black LGBTQ+ Portlanders could, connect, support each other, and build community specific to Black and LGBTQ+ identities. Potlucks, parties, and fundraisers were regularly organized at private residences, including this one. Further research is required to determine the significance of 6213 N Commercial Avenue under National Register Criterion A in the area of LGBTQ+ history.

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Jewish Community Center

Mittleman Jewish Community Center

6651 SW Capitol Hwy

RESOURCE TYPE: Building

YEAR BUILT: 1970

ORIGINAL USE: SOCIAL: General

ARCHITECT: Wolff/Zimmer/Gunsul/ Et Al

PRIMARY STYLE: International

SECONDARY STYLE: Modern Period: Other

PRIMARY SIDING: Concrete: Other/Undefined

SECONDARY SIDING: Metal Sheet



LGBTQ+ USE: SOCIAL: General

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1990-1994

ARCHITECTURAL DESCRIPTION

6651 SW Capitol Highway is a 1970 low-slung, Modern-era International style institutional complex built in a horizontal layout with multiple one-story wings. The building is clad in a combination of ribbed metal siding and vertical wood panels. Window bays are ribbon-style, mostly shaded by overhanging eaves or flat canopies supported by slender steel posts. The site includes wide driveways and paved drop-off zones, flanked by minimal landscaping.

HISTORY DESCRIPTION

The Jewish Community Center began serving as an LGBTQ+ gathering space in the 1990s. During 1992, in particular, the Jewish Community Center hosted several community events in light of the conservative political group Oregon Citizens Alliance's (OCA) anti-LGBTQ+ campaign under Ballot Measure 9. This discriminatory political campaign emboldened many to harm historically marginalized Oregonians, and hate crimes increased in Portland. On June 4th, 1992, the center held a panel discussing the intersections of anti-semitism and homophobia to deepen understandings of how Oregonians would be impacted across various identities if the measure were to pass. A few weeks later, on June 19th, the center was the site of what was believed to be the "first ever Gay Pride service sponsored by one of the major Jewish congregations in Portland" to coincide with Portland Pride on June 20th. These events, and others such as lesbian brunches, contributed to the center's efforts to support LGBTQ+ Portlanders. The Jewish Community Center is potentially significant under National Register Criterion A in the area of LGBTQ+ history for its association with LGBTQ+ community development.

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St. Stephen's Episcopal Church

St. Stephen's Episcopal Church

1432 SW 13th Ave

RESOURCE TYPE: Building

YEAR BUILT: 1930

ORIGINAL USE: Religious Facility

ARCHITECT: Lawrence & Holdford

PRIMARY STYLE: Gothic Revival

SECONDARY STYLE:

PRIMARY SIDING: Stucco

SECONDARY SIDING: Stone: Other/Undefined



LGBTQ+ USE: Clubhouse

PERIOD OF LGBTQ+ ASSOCIATION: ca. 1980s-ca. 1990s

ARCHITECTURAL DESCRIPTION

1432 SW 13th Avenue occupies a quarter city block in downtown Portland's southwest core and is distinguished by its Gothic Revival-inspired textured stone façade, steeply pitched cross-gabled roof, and buttressing. The entrance is marked by a stone vestibule and steps. Large, pointed-arch windows punctuate the side elevations, framed by stone mullions and set in recessed bays with detailed tracery. The roof is intersected by chimneys and a modest tower or spire near the ridge. The landscape features mature trees, low stone walls, and pathways.

HISTORY DESCRIPTION

St. Stephen's Episcopal Church has served as an open and affirming congregation since the late 1980s. By the early 1990s, LGBTQ+ Anglican group Integrity and LGBTQ+ Catholic group Dignity/Portland utilized the church for weekly meetings. Further research is required to determine St. Stephen's Episcopal Church's significance under National Register Criterion A in the area of LGBTQ+ history.

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