

WILLIAM JOHN HAWKINS, III, ARCHITECT, FAIA

INTRODUCTION

(Cast-Iron Collection and Goals for its use)

In July of 2006 the National Park Service appropriated a grant for the Portland Development Commission from the Historic Preservation Fund for the Save America's Treasures Grant Program. More specifically, according to its Development Plan, it is "PDC's goal to reuse the Eric Ladd cast-iron collection in the redevelopment projects in areas as close to its original location as possible and in a way that adds to the historic look and feel of the Skidmore/Old Town National Historic District." "Ideally, the cast iron could be used in a mixed-use redevelopment project that revitalizes the Skidmore/Old Town National Historic District, creating a nationally recognized district of cast-iron buildings with the Skidmore fountain at the heart of the district." Part of the means to this goal would be the re-use of the "Collection," which encompasses artifacts owned by the PDC and the Bosco/Milligan Foundation. Over 110 artifacts are in the Collection, comprised mostly of iron columns and arches from buildings demolished during the last 53 years in Portland. Three people are responsible for this remarkable collection of architectural artifacts, generally referred to as the Ladd and Bosco/Milligan Collections. They are Eric Ladd, Benny Milligan and Jerry Bosco. All three spent much of their lives with old buildings, salvaging architectural remnants, and often incorporating them into remodeling or new projects.

Eric Ladd (1929-2002) salvaged the bulk of the existing collections. In the early 1950s he was very concerned about the rampant destruction of Portland's historic buildings, the cast-iron fronted "palaces" along Front, First and Second Avenues, which, in their time, were some of the most handsome ever erected on the West Coast. As a result of his concern, in 1954 he salvaged fronts from ten important buildings: the Ladd Building (1853), the Wasserman (1860), Weil (1860), Blumauer (1854) Buildings, the Parrish Building (1864), the Ladd & Tilton Bank (1868), the Glisan Block (1869), the Gilman Hotel (1869), the Smiths' Block (1872), and the North Wing of the New Market Theater (1873). These fronts were to be re-erected at his property, then called "The Colony," at Twentieth and Jefferson Streets. The Colony consisted of several buildings he had collected: the old Miller landgrant house, the Kamm House (moved from the Lincoln High School property in 1950), the Lincoln House (from the Lewis & Clark Centennial of 1903) and the chapel from St. Mary's Academy. All of the iron work was brought to his Colony property, awaiting plans for its reconstruction. This plan was never completed, with only a portion of the iron work having been installed in half-finished structures. He later sold the bulk of the Ladd & Tilton iron facade to the United States National Bank of Salem (formerly Ladd and Bush Bank), as an addition to its original building constructed from the same patterns that produced the Portland Ladd & Tilton Bank.

Most regrettably, Mr. Ladd's dream came to a halt. Funding and support were not adequate to support the larger conception. His Kamm House Restaurant closed, and, with the passing of time, all the other buildings were demolished, unfortunately, except for the Kamm Mansion. The ironwork, however, remained on the property covered with blackberry vines until Mr. Ladd sold in 1983. He then moved the iron work to the Sam Diack farm on the Sandy River, where it remained for another decade. Before Mr. Ladd's death, Bill Failing, along with Bill Hawkins and John Russell, encouraged the PDC to purchase the iron work, which it did in 1998, for \$20,000, much less than its appraised value. In 2002, the year of Mr. Ladd's death, PDC arranged with Bill Hawkins for a preliminary account of the iron, and, at the same time, signed an agreement with the Bosco/Milligan Foundation to be "custodians of the collection." At that time the ironwork was brought from the Diack farm to its current location, a Multnomah County storage lot located under the East ramp of the Hawthorne Bridge.

Concurrent with much of this history, Benny Milligan (1936-1988) and Jerry Bosco (1936-1987), friends of Eric Ladd, did their own salvaging of iron fronts and parts. They salvaged iron work from the Ladd Block (1881), the Cook's Block (1884), the Abington Building (1886) and the Monastes Block, (1886). Later they assisted Bill Hawkins with the salvaging of ironwork from the Smith & Watson Building (1883), which was stored by the Oregon Historical Society on the Bybee

Howell property at Sauvie Island. Eventually, much of this iron work came to be stored under the same Hawthorne Bridge ramp, with some pieces stored at the Rejuvenation warehouse and the Bosco/Milligan warehouses. Before their untimely deaths in 1987 and 1988, Mr. Bosco and Mr. Milligan established the Bosco/Milligan Foundation. It is this foundation which reconstructed the West's Block (1883) on Grand Avenue, now housing the Architectural Heritage Center. It is this Foundation which is the custodian of the Ladd and Bosco/Milligan collections.

Some iron artifacts have been already incorporated into the Skidmore Historic District. In Ankeny Park and along First Avenue are located important artifacts from Portland's historic structures. To the north of the New Market Theater, on property where the New Market North Wing (1873) was once located, were erected the building's original columns in their original positions. The iron work had been purchased from Eric Ladd by Portland Friends of Cast-Iron Architecture (1973-1984), and then given to the developers of the New Market Theater in a project funded by the Portland Development Commission. At the Skidmore Fountain and Ankeny Plaza (established in 1946) other important artifacts were displayed in 1984 when the park was completely refurbished. Most important are the arches and columns of the Smith & Watson Building (1883), located in the park itself. Located on the wall and in the Pavilion to the south of the park are additional artifacts from the Ladd & Tilton Bank, the Monastes Building, the Portland Furniture Manufacturing Co, the McBreen Bldg., the Dekum Reed Block and the Ladd Block. The \$200,000 project was funded by the National Park Service, the Portland Development Commission, the Federal Office of Housing and Community Development and the Saturday Market.

With this complete cataloguing of the Collection, the plan eventually is to restore the ironwork and find appropriate sites for its installation within the Skidmore Historic District. It is the hope and plan of this report to recommend that the ironwork be installed in a concentrated eight-block area from the Skidmore Fountain south along Naito Parkway and First Avenues. Filling in the "missing teeth" properties would unify the district, providing a center and core, where the visitor could truly appreciate the architectural achievements of those pioneers who founded the city. The result of this unification would bring Portland's Historic District national attention and that it would be one of the most complete collections of cast-iron architecture in the country. With appropriate interpretation, future generations could appreciate that Portland participated in the national development of iron architecture (1850-1889). There is no reason, given public and private support, that the revitalized District couldn't become as important culturally to Portland as our famous Japanese and Chinese Gardens, as well as the other park and civic amenities for which the city is noted. The District could, in fact, contrary to what it is now, be a mecca for tourists and a proud reminder to Portland that its pioneer origins had included remarkably handsome cast-iron-fronted buildings, that established a precedent of quality for our city as it developed. As a means of achieving this goal, the existence of this iron work, the mere fact that it has survived a long period of uncertainty, provides an unparalleled opportunity.

In brief acknowledgement, there are several people who should be noted. One is Chris Valkov, who meticulously tackled measuring one-hundred fifteen artifacts in the Ladd and Bosco/Milligan Collections. They were often in piles that would be "inaccessible" to most, but not to Chris, who somehow managed to come up with "Work-Sheet" drawings of all the artifacts. Because his drawings reveal the attractiveness of the artifacts (through hand-drawings), they are included. Secondly, the two U of O Students, Sarah Steen and Alison McLellan, have worked diligently to assist with the project – Sarah to study and write about the often-contradicting standards and guidelines which have heretofore been written, and Alison to translate Chris Volkov's drawings into autoCAD, making them more readily accessible. Lastly, Brandon Hartle, has volunteer time to take meeting minutes, to assist with the photographs and help with the graphic completion.

The following "evaluation" records in detail the Ladd and Bosco/Milligan Collections. As an overview, it provides insight into the importance of cast-iron architecture in the development of a uniquely American architectural achievement. Both local and national histories are provided, as well as a full inventory of the collection, restoration requirements, and a comparison of existing local and national guidelines.

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SUMMARY OF BUILDINGS IN THE COLLECTION & ARTIFACTS ASSOCIATED WITH EACH BUILDING

The bulk of the cast-iron artifacts in the Ladd and Bosco/Milligan collections came from twelve previously demolished buildings. In brief, the following roughly describes those buildings and proposals for the ironwork's display.

1. LADD BUILDING (1853): This building, once constructed on the west side of Front between Washington and Stark, is mostly noted as being Portland's first brick commercial structure. Designed by architect A.B. Hallock, the building's ironwork was produced by the San Francisco Phoenix Foundry and added to the building in 1858. These five columns survive, matching those in the photograph taken in 1940. The original arches, once found in the Ladd Collection, have not been located as yet, but there is an identical set of columns and similar arches in The Dalles. They are on the Baldwin Saloon Building on Court Street and could be used as patterns for reproduction. For interpretive purposes, it is recommended that Portland's first iron-fronted building be reconstructed on Front Avenue (Naito Parkway), between Oak and Pine, along with the other Ladd Collection iron fronts of similar early patterns.

2, 3, 4. WASSERMAN (1860)/WEIL (1860)/BLUMAUER (1854) BUILDINGS: This set of iron fronts on three separate buildings (five columns each) represented some of the earliest patterns found in Portland as well as in the United States. The Sutter Iron Foundry Mark is found on some of the pieces, making them amongst the earliest manufactured on the West Coast. The original site for the buildings was on the west side of Front, between Alder and Washington, a site that was cleared also for the ramps leading to and from the Morrison Bridge in 1954. It is proposed that the entire set, including the Ladd Building and the Parrish Building, be reconstructed within the Skidmore Historic District, between Oak and Pine. On this site were located buildings (now demolished) also constructed during the 1850s and 1860s with similar cast-iron fronts. They could be interpreted as being amongst the earliest patterns found in Portland constructed during the 1850-1889 era of cast-iron building construction.

5. PARRISH BUILDING (1864): Similar in all respects to the Wasserman/Weil/Blumauer Buildings, the 10 columns of the Parrish have survived. None of the arches have been found, however. Most notably, the iron work produced by the Portland Foundry represented the first iron fronts made by a local manufacturer. At the time the Parrish Building was the largest commercial building constructed in the city. It is proposed that the building's iron, as well as facade, be reconstructed on the corner of Pine and Front (Naito Parkway), similar in all respects to its original corner location at Front and Washington streets, three blocks to the south. It would be part of the Wasserman/Weil/Blumauer contiguous set of fronts, along with the reconstructed 1853 Ladd Building and the restored 1857 Hallock & McMillan Building. In the block front would be displayed Portland in its first two decades —with excellent and rare examples of iron-fronted architecture in the best of the Italianate Style, the predominant taste at the time of the Civil War.

6. LADD & TILTON BANK (1868): There is no question that the bank building constructed by Messrs Ladd and Tilton was the most impressive constructed in the city as of that date. Fashioned by San Francisco architect John Nestor after the 16th century Libreria Vecchia (1536) in Venice, it was the pride of the city with rows of huge cast-iron pilasters, columns and arches stacked one upon the other, all painted to resemble cararra marble. Eric Ladd salvaged the entire facade in 1954 when the building was demolished. In 1967 most of the iron set was incorporated into the Ladd & Bush Bank facade expansion in Salem, being Portland's great loss and Salem's gain. One complete arch and columns and several interior columns survived. The extant arch survives reconstructed on the wall of Ankeny Plaza and the columns remain in the Eric Ladd Collection. Sufficient arches, columns, brackets etc. survive to reproduce the facade almost exactly, as is proposed for the N.E.

corner of Pine at First Avenue on a 50 ft. wide site, the same dimension as the original First Avenue site two block south on First. While the bulk of the ironwork was installed in Salem, the possible reconstruction of such an extraordinary building could be a primary central draw to the now modestly quiet Skidmore Historic District.

7. GLISAN'S BLOCK (1869): Eric Ladd salvaged most of the original cast-iron columns and arches of the Glisan's Block in the 1950s, when most of the demolition was done to the buildings along Front and First, between Burnside and Columbia Streets. The continuous arches and columns found in this building matched those of hundreds of feet of similar block fronts, providing originally an impressive background of classic simplicity to the famous Skidmore Fountain. Most regrettably, almost all this continuity was lost with the sequential demolition of the buildings on the Central Fire Station block, and at the S.E. corner of Ash (Smiths' Block) and the S.W. corner of Ash (Glisan's Block). The Skidmore Fountain was an artistic triumph in Portland because it was located in an area where the fountain's background was as impressive as the fountain. With the reconstruction of this facade, as well as that of the Smiths' Block, once located directly east across First, a major segment of the District's classical architecture would again provide background to the Fountain.

8. GILMAN HOTEL (1869): Again salvaged in the 1950s, four large columns remain from the Italiante facade of the Gilman Hotel, once located on the S.E. corner of First and Alder Streets. The columns are in the Corinthian Style, though missing their decorative column capitals and some of the bases. It is proposed that these columns be located on the south side of Ankeny Plaza, replacing the small-scaled modern arches found there. They could be constructed much as the New Market, North Wing arcade located to the west of the Skidmore Fountain, or have the facade reconstructed as an expansion of the Central Fire Station. The large scale of the columns would be much more in the scale of buildings originally found in the district. If the facade were reproduced, they could reflect the original two, later three-story building once located on the Central Fire Station block.

9. SMITHS' BLOCK (1872): It is proposed that the columns salvaged from the original Smiths' Block be reinstalled on the S.E. corner of First and Ash Streets in their original location. The Smiths' Block had been constructed in 1872 as a full, one-half block building on Ash Street spanning between Front and First Avenues (fronting on the latter). However the N.W. corner of the building (50 ft. wide) had been demolished in the 1950s to provide a parking lot for a remaining segment of the building. The iron work in the Ladd Collection would provide about half the arches and columns required to replicate the facade. However, all details can be matched to the remaining 50 ft. wide facade along the east side of First Avenue. This would be a classic in-fill in one of the existing "missing teeth" properties just south of the Skidmore Fountain on First Avenue.

10. LADD BLOCK (1881): Designed by one of Portland's pre-eminent architects, Justus Krumbein, this building was designed in the "modern gothic style," considered the last word in elegant design at the time. Its original location was on the N.W. corner of First and Columbia, and due to the "special pains taken by the architect, Mr. Justus Krumbein to make the building equal if not superior in point of strength to any in the city," it survived intact until 1965 when PDC submitted an "area guide plan." The development plan would have left "some picturesque old structures including the "iron front" building..." However, the owners of the building had it instead demolished, but gave the iron columns and other decorative elements for Benjamin Franklin Savings and Loan to install on the nineteenth floor of their new building across the street. The remaining elements, some of which have not been as yet located, are owned by the Bosco/Milligan Foundation, which warehouses them. One large column was installed in Ankeny Plaza. The remnants are proposed to be reinstalled, or duplicated, on a new building located on the west side of First (as it original had been constructed at Columbia) on the N.W. corner of First and Pine.

11. SMITH & WATSON BUILDING (1883): The original Smith & Watson Building was constructed on the N.E. corner of First and Main Streets. Much of the iron work of the building was salvaged in

1974 when the building was demolished. Three first-floor arches and four columns of the salvaged pieces were installed in Ankeny Plaza, adjacent to the Skidmore Fountain, when a major renovation of the square took place. It has been proposed to Mercy Corps that a remaining elegant archway and two columns be installed on the south side of their new building being designed as an addition to the Reed Building, immediately north of the Skidmore Fountain. If this opportunity does not work out, it is proposed that the same ironwork be installed on the south side of Ankeny Plaza, on the wall enclosing the Central Fire Station. The iron work, the product of the Smith & Watson Foundry, was considered by the owners of the same name as a prime display of the quality work of which their firm was capable and was among the most handsome and decorative of all the iron-fronted architecture created in Portland. The architect of the building was most likely Warren H. Williams, who with Justus Krumbein, were the pre-eminent architects of the decade.

12. COOKS' BLOCK (1884); Benny Milligan and Jerry Bosco salvaged the iron work from the Cooks' Block in 1965. As a part of their estate, it is now owned by the Bosco/Milligan Foundation and is stored in the Multnomah County storage yard on MLK, under the Hawthorne Bridge ramp. As a complete set, comprised of 9 columns, with assorted keystones and belt-cornice ornaments, it would be an excellent example of a reconstructed building. Originally, it was located on the S.E. corner of Second and Oak Streets, just south of the Skidmore Historic District. It is proposed to be a reconstructed facade, to be located on the N.W. corner of Front and Pine where once the Kamm Block was located. Both the Cooks' Block and the Kamm Block were iron-fronted and constructed in 1884, making the replacement significant in terms of the year when the property was developed. The architecture is ascribed to Warren H. Williams, who designed other buildings known to use the same iron pattern and similar decorative details.

It is to be noted in the possible reconstruction of these buildings, that they were originally designed in an "erector set," ready-to-erect structural construction package. Portland's blocks were laid out in 200 ft. x 200 ft squares, divided into 25 ft wide x 100 ft. lots. Therefore, all of the building fronts facing the street were designed and built for lot frontages of 25 ft. 50 ft., 100 ft. or 200 ft. modules (or 75 ft. modules if sections of adjacent lots were purchased). All of the structural and decorative elements fitted this pre-designed, pre-constructed, ready-to-assemble package. Therefore, when it comes to fitting in the fronts that are available from the Ladd and Bosco/Milligan collections, their frontages fit into the existing vacant lots. For instance, the 50 ft. front of the Ladd & Tilton Bank nicely fitted in an available lot left empty by the demolition of the Kamm Block. And likewise, the re-erection of the 100 ft. front from the Glisan Block (1872) combined with the 100 ft. front of the Ladd Block (1881) fits into a 200 ft. block frontage. Both the original demolished building, the Reid's Block, and the Ladd Block were constructed in 1881, both were three-story in height, and both had lot fronts of 100 ft. Theoretically, it is not unreasonable to substitute one reconstructed facade of a cast-iron front for another demolished facade, as their basic construction was similar and their general 1880s appearances were similar in design and scale.

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CASE STUDIES OF CAST-IRON RE-USE IN OTHER LOCATIONS

Cast-iron buildings are found in American cities across the Continent, particularly in those cities which developed in the period 1850-1889. In many cases, the cities were already well established and the new, iron-fronted buildings were "infills." In New York City, the commercial city expanded north, creating what later became the SOHO (south of Houston) District. Other cities, which experienced not districts but infills include most of the major eastern seaboard cities of Boston, Philadelphia, Savannah, Charleston, and New Orleans, where excellent examples still remain. Boston has few remaining iron-fronted buildings. However, within Philadelphia's Old City Historic District, there are 17 full cast-iron front buildings, some dating back to the early 1850s. Indeed, a third of the Philadelphia iron fronts date to 1850, making them probably the oldest in the U.S.A.. A 1976 brochure, put out by N.Y. Friends of Cast-Iron Architecture, stated: "The cast-iron front buildings of Philadelphia constitute the most neglected resource of such structures left in America." Louisville, KY boasts "the largest collection of iron-fronted facades outside of the Soho District." And one cannot list locations where cast iron can be found without mentioning the cast-iron dome of the U.S. Capitol, constructed during the Civil War as an article of faith in the future of the nation.

Further south, Charleston, Savannah and New Orleans still have concentrations, though smaller and of the "infill" variety, of cast-iron architecture. Charleston, a well-established city before the advent of iron architecture, has some fine cast-iron buildings, some with the earliest patterns. Savannah has warehouses along the river, some with patterns similar to those of the earliest in Portland. Also, Savannah's cast-iron fountain in Forsyth Park has an exact duplicate at the Plaza de Armas in Cusco, Peru, which suggests how far reaching the exporting of iron architecture and decorative elements was. Pre-fabricated buildings were shipped from iron foundries in the U.S. to such cities as Halifax, Havana, Alexandria and Rio de Janeiro. Further south from Savannah, Galveston, Texas has "The Strand," a five-block-long former "bankers' street." Mixed with later-dated buildings, the avenue has numerous cast-iron fronts, with iron work mainly at the first floor, constructed during the late 1860s through the 1880s. Many eastern seaboard cities have excellent examples of iron-fronted buildings, though rarely entire districts -- mostly infill projects. One example is the elegant Opera House in Wilmington, Delaware -- three floors of colonnaded iron arches and columns, surmounted by a flamboyant Second Empire style roof.

Moving west across the continent, isolated examples can be found, such as the famous 1876 ZCMI iron front in Salt Lake City. Though the building was demolished, its facade was salvaged and fitted into the facade of the new building. Further west, California has many collections of buildings constructed wholly or partially of pre-fabricated cast iron. San Francisco, of course, had the most magnificent collection on the West Coast, which was, sadly, almost totally demolished as a consequence of the San Francisco earthquake of 1906. None was more of a loss than the Palace Hotel of 1874, one of the splendors of its day and a queen amongst the finest hotels in the world. But there were other cities with cast iron in California. Sacramento, has an impressive collection of historic buildings, many of them with iron fronts in the Italianate style (see note below). Other cities have fascinating iron-fronted buildings, such as Virginia City, Petaluma, and Eureka. To the north, Oregon also has iron fronts in The Dalles, Albany, Roseburg, Salem, as well as samplings in other small towns. Portland's collection is noted below. Further north, in Washington there are examples in Tacoma and Seattle, as well as in Victoria, B.C.

SOHO, NEW YORK CITY: There is no peer to New York's twenty-six block SOHO-Cast Iron Historic District, where is found the most impressive collection of cast-iron fronted buildings (over 500) in the world. A New York guide, put out by the AIA, noted that the buildings are "a rich architectural resource, a highpoint in commercial architectural history.....the most glorious commercial

groupings that New York has ever seen." The buildings, mostly Italianate in design, are large, five and six floors in height, with a great harmony in their scale and richness of design. Here the originators of cast-iron architecture plied their trade, such as James Bogardus, who had erected his iconic iron-framed factory in 1849, "The First Cast-Iron House Erected." Noted as unique in world architecture, the Soho Cast-iron District was the first large commercial area designated a historic district under New York City's Landmarks Law. By 1978 SOHO was named a National Historic Landmark by the United States Department of the Interior and was placed on the National Register of Historic Places.

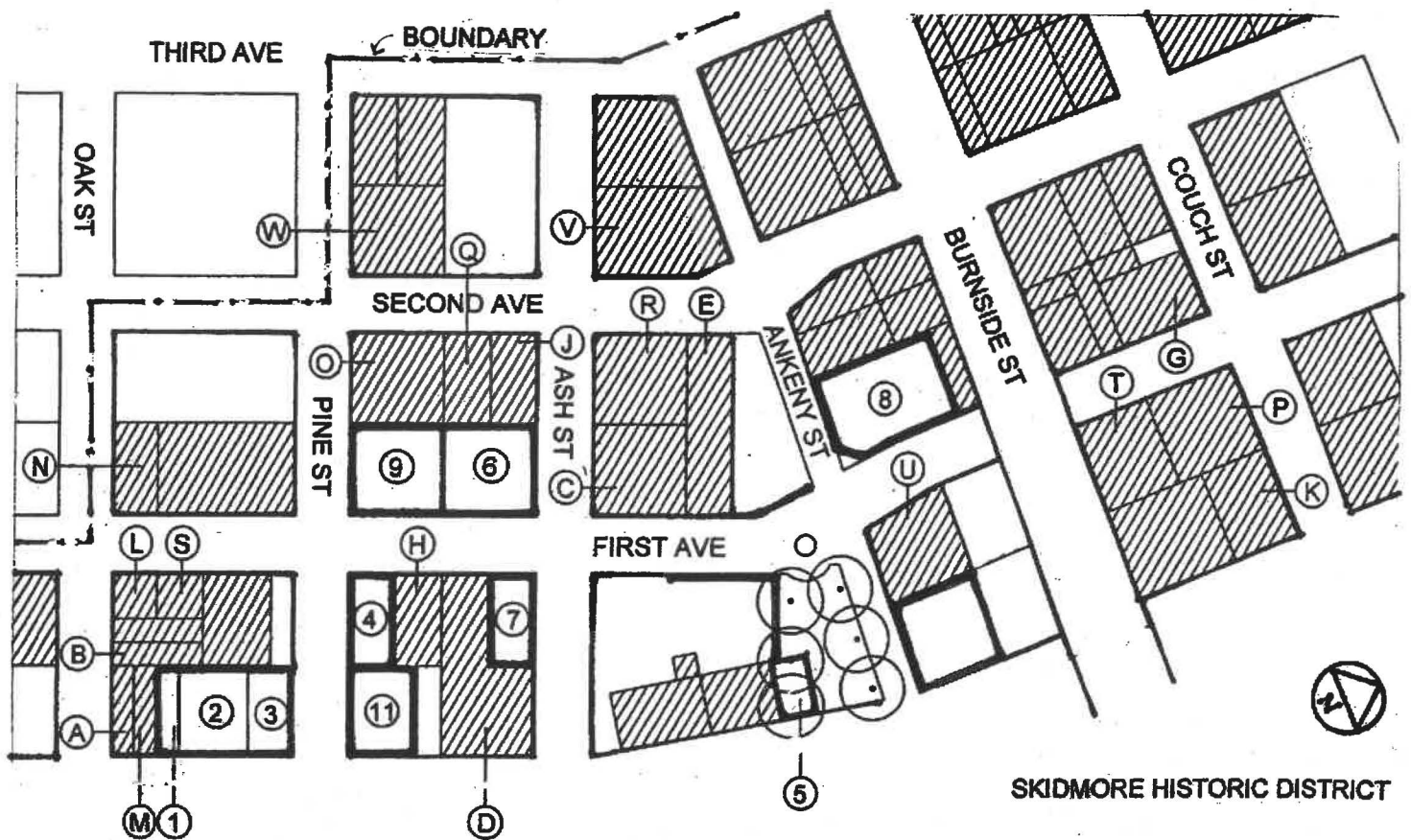
LOUISVILLE, KENTUCKY: Louisville's commercial expansion after the 1850s produced a long row of excellent cast-iron buildings at the top of the bank above the Ohio River. In the district, now called the West Main Street Historic District, there are nearly sixty buildings with iron fronts, with an additional twenty buildings just outside the district. This would make the Louisville collection the second largest outside of New York's Soho District. And there is great variety in the iron fronts, from the earlier more-formal Italianate Style to the more flamboyant "modern gothic" design. Some others express the most advanced designs of their time, leading directly to the structural expression of the Chicago Style, with windows dominating the exterior facades. While many of the buildings have been restored, some of the continuity has been lost by modern infill projects, and there are some block fronts which remain unrestored and vacant.

SACRAMENTO, CALIFORNIA: The Old Sacramento Historic District is made up of approximately six original city blocks (28 acres), mostly constructed from 1850 through the turn of the century. Of particular interest is the number of buildings constructed partially, mostly at the first floor, with cast-iron columns, arches, and some with windows cornices and brackets. As many of the original buildings had been destroyed, they have been reconstructed using original cast-iron structural elements. One building was brought from another site nearby and another had its iron elements reproduced from original elements. Of all the districts or areas where cast-iron architecture is prevalent, none can cast boast like Sacramento that its district receives five-million visitors every year. Sacramento also has another splendid cast-iron constructed building in its State Capitol building, boasting a cast-iron dome somewhat similar to the dome of the U.S. Capitol building, and the enormous iron columns of its porticos.

PORTLAND, OREGON: Portland's Skidmore/Old Town Historic District compares well with the other leading centers in the country where cast-iron architecture is found. In size it encompasses 17 full city blocks and seven partial blocks (approx. 40 acres), making it larger than Sacramento's 27-acre Historic District, but, of course, much smaller than New York's Soho District. Louisville has excellent buildings, representing a wide variety of iron-fronted buildings. Portland has a complete spectrum, representing the 1850-1889 period when iron-fronted buildings were constructed. Also, if a direction is taken from Sacramento (with its 5,000,000 visitors per year) and reconstructed facades are located in vacant parcels of land, then Portland would have a center core with iron-fronted buildings dominating -- much as the district actually appeared in its heyday.

Completely unusual, and a remarkable opportunity, is the existence of the Ladd Cast-Iron Collection. If this collection of roughly a dozen cast-iron fronts were added to the existing nearly twenty buildings demonstrating the uses of iron fronts and elements, then Portland could count nearly thirty buildings, or more iron-fronted buildings than Sacramento, which has roughly twenty. Portland's cast-iron represents a more architecturally significant collection, as Sacramento has nothing to compare to the New Market Theater (1872) and the Blagen Block (1888).

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EXISTING BUILDINGS

(In Blocks between Naito Parkway,
Second, S.W. Oak and N.W. Couch)

- (A) HALLOCK & MCMILLEN BUILDING (1857) Landmark
- (B) DIELSCHNEIDER BUILDING (1859) Landmark
- (C) NEW MARKET, SOUTH WING (1871) Landmark
- (D) SMITHS' BLOCK (1872) Landmark
- (E) NEW MARKET THEATER (1872) Landmark
- (F) NEW MARKET, NORTH WING (1873)
- (G) NORTON HOUSE (1875)
- (H) OREGON & WASHINGTON SAVINGS BANK (1876) Landmark
- (I) PHOENIX BUILDING (1880) – TO BE RESTORED
- (J) YOUNG'S MARBLE WORKS (1880) – TO BE RESTORED
- (K) BICKEL BLOCK (1883) Landmark
- (L) SCHULDERMAN BUILDING (1884)
- (M) FECHHEIMER & WHITE BUILDING (1885) Landmark
- (N) FAILING BUILDING (1886) Landmark
- (O) UNITED CARRIAGE & BAGGAGE (1886) Landmark
- (P) BLAGEN BLOCK (1888) Landmark
- (Q) GLISAN BUILDING (1889) Landmark
- (R) NEW MARKET ANNEX (1889) Landmark
- (S) SEUFFERT BUILDING (1889) Landmark
- (T) SITTON BLOCK (1889) Landmark
- (U) REED BUILDING (1890) Landmark
- (V) BICKEL BLOCK (1892) Landmark
- (W) HASLTINE BLOCK (1893) Landmark

RECONSTRUCTED BUILDING FACADES

(In Blocks between Naito Parkway,
Second, Oak and Burnside)

- 1. LADD BUILDING (1853)
- 2. WASSERMAN (1860), WEIL (1860),
& BLUMAUER (1854) BUILDINGS
- 3. PARRISH BUILDING (1864)
- 4. LADD & TILTON BANK (1868)
- 5. GILMAN HOTEL (1869)
- 6. GLISAN'S BLOCK (1869)
- 7. SMITHS' BLOCK (1872) – 50 FT. SECTION
- 8. LEONARD'S BLOCK (1878)
- 9. LADD BLOCK (1881)
- 10. SMITH & WATSON BUILDING (1883)
- 11. COOKS' BLOCK (1884)