

FROM THE ARCHIVES

## Jumptown

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race mixing. Whites were always welcome in the clubs on Williams Avenue, both as players and patrons. But the openness wasn't reciprocated in the Downtown clubs, at least for Black patrons.

Why the Dude Ranch was singled out for allowing race mixing could be due to any number of reasons, but Dietsche said he thinks it also had to do with the gambling.

"Portland was a pretty wide open town except for mixed races," Dietsche said.

Vice was everywhere – prostitutes made their contacts at places such as the Dude Ranch, and gambling occurred in-house, he

changing music styles, urban renewal, unrestricted housing, civil rights battles and eventually gangs, brought about the end of Williams Avenue's jazz joints.

240 N. Broadway became the headquarters of Mutual Wholesale Drugs during the 1950s. And in the 70s — after urban renewal, Interstate 5 and the Rose Quarter had changed the neighborhood beyond recognition — Multicraft Plastics turned it into a factory.

Developer Daniel Deutsch, a board member of the arts group Disjecta, bought it in February 2007. The building had been sitting vacant for several years and other developers bidding on the project wanted to tear it down. But Deutsch understood its historic value and longed to restore it — even if it cost more.

Deutsch hired designer Andy Powell to help him turn the 66,000 square foot structure into a gathering place for

artists. Dubbed the "Leftbank Project" the building will house studios for up-and-coming artists, as well as larger spaces for established firms. There will be enough room for gallery shows and possibly a music venue. The main ballroom will probably return to its original use as an eatery.

"In a big sense, it's a great big experiment," says Powell, who also helped design the interior of the Someday Lounge downtown. "It can be a hub for creative, progressive projects."

Powell said Deutsch isn't trying to maximize profits from the building. The plan is

### Powell says they don't want 240 N. Broadway to become just another step toward gentrification

said. Where there was jazz, he said, vice was sure to be there too.

#### A New Era

When it was built in 1923 as the Hazelwood candy complex, 240 N. Broadway featured an ice cream parlor and eatery on the ground floor, with candy, donut and confectionary rooms upstairs. As the Dude Ranch, bands were featured on the ground floor and at least one of the upper floors in the original corner building was dedicated to gambling.

All good things eventually come to an end. For jazz, both Dietsche and Bogle say

## Picket Line



Protesters bitterly picketed against the bulldozing of homes and buildings to make way for the Emanuel Hospital expansion during the early 1970s; Emanuel this month opened the Randall Children's Hospital regional medical facility on the land.

to create a sustainable model that balances artists/firms who can afford to pay market rate against those who need more affordable space. In other words, Powell says, they don't want 240 N. Broadway to become just another step toward gentrification.

In order to keep rents down, the building won't be retrofitted with a seismic upgrade, which means the city will allow fewer tenants.

The renovation will include repairing or replacing warped, waterlogged floors, broken windows and a leaky roof. Yet, despite

years of neglect, the main ballroom has survived. Its original woodwork is intact, along with a dumbwaiter, an antique walk-in safe and an enormous defunct boiler system.

Powell is shooting for high environmental standards. Construction crews will use sustainable building products; dozens of the original windows are being restored; and the heating unit is one of the more efficient on the market.

"We believe the single greatest act of sustainability is saving the building," Powell said. "Reusing is probably the least impactful thing we can do."

By next summer, when tenants should begin moving into 240 N. Broadway, each of the three buildings that make up the site will be decorated to reflect the era and purpose for which they were built. Plans aren't yet firm, but Powell wants to decorate the outside walls with photographs that illustrate its journey from a confectionery and industrial workplace to the hottest jazz palace in town. Visible to everyone who passes by, its contribution to Portland's history will never be forgotten.

## Know someone looking for work?

Join State Senator Chip Shields and State Reps. Tina Kotek and Lew Frederick for a living wage jobs forum.

**Friday, March 9th**  
**12:00 PM to 1:30 PM**

**Vigor Industrial**  
**5555 N Channel Ave**  
**Portland 97217**  
**Swan Island**

Questions?  
503-231-2564  
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Rep. Tina Kotek

Rep. Lew Frederick

Sen. Chip Shields

**Shields**  
Our State Senator  
www.leg.state.or.us/shieldsc/

## Map

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you made from Multnomah Avenue up to Killingsworth, there's over 100 locations. But we want to choose — with the help of local people that lived there — which are the 20 heirlooms, the pearls, the diamonds, which ones have the most interesting stories that could go along with a photograph. It doesn't have to be the most well-known places, but the places that are more personal, a memory that somebody had that was more sensual — a flavor of something they ate there. I work with a lot of nontraditional learners, so the sensory details could be used for classroom assignments. I once made a smell map, where each place on the map was a smell memory, 'this was the place where I smelled cinnamon rolls.' A lot of people do sound maps — it's the same idea. Just a map of your sense. I think that could be a really valuable tool because for me it always comes back to the point — the educational point that I want it to be ultimately used as a curriculum.

The other 'ask' is for geographically relevant civil rights information.

Participate with Colburn's map projects by calling her at the McCoy Academy, 503-281-9597