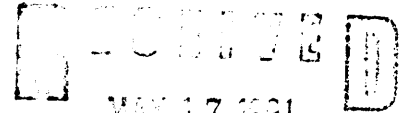


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United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "X" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Greenwood, Frederick and Grace, House
other names/site number _____

2. Location

street & number 248 SW Kingston Avenue not for publication
city, town Portland vicinity
state Oregon code OR county Multnomah code 051 zip code 97201

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	_____ buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of certifying official *James Hamrick* Date April 23, 1991
Oregon State Historic Preservation Office
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is: Entered in the
National Register
 entered in the National Register. *William Byers* 6/19/91
 See continuation sheet.
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:) _____
Signature of the Keeper *fw* Date of Action _____

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwelling

Current Functions (enter categories from instructions)

Domestic: single dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and 20th Century Revivals:

English Cottage

Materials (enter categories from instructions)

foundation concrete

walls wood shingle

stucco

roof wood shingle

other

Describe present and historic physical appearance.

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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

The Greenwood Residence at 248 SW Kingston Avenue in the Arlington Heights neighborhood of Portland was designed by prominent Portland architect Jamieson K. Parker in 1928 and built in 1930. The house is significant under criterion c as an excellent example of Parker's work in the Arts and Crafts style. The residence displays many characteristics of the style in the steeply pitched roof, prominent chimney, asymmetrical plan with window and roof projections, and a combination of shingle and stucco construction.

SETTING

The Greenwood Residence is set back on a pie-shaped wedge of land which forms the corner of Kingston Avenue and Parkside Drive. The north side of the property is bordered by a beautiful stucco wall purportedly built when the neighbors sold off the lots for this house. The rest of the property's boundary is delineated by a basalt stone retaining wall whose round stones give it a decidedly natural, organic feel. Cement stairs lead up to the front entrance on the west facade while uneven stone stairs lead down from the terrace on the east facade to the street. Elizabeth Lord and Edith Schryver, noted landscape architects, designed the original garden plans for the Greenwood Residence. While many of the details were never realized, the well-tended garden maintains the combination of border shrubs and flower beds with areas of manicured lawn on the west and east elevations. St. John's wort surrounds much of the property at street level while *Pieris* (*Andromeda*) borders the western lawn and shields the front of the house. Original trees include a Queen Anne cherry tree in the southwest corner of the property, one of the biggest *Styrax* trees in Portland which graces the southern border, and a coral bark maple. *Skimmia* (shrubs with red berries) and candy tufts growing from the southern wall are replaced by *Penstemon* on the eastern rocks. A path edged in split bricks and flanked by flower beds leads from the stone steps on the eastern side to the southern side of the house. A Chinese statue sits amid miniature roses and Japanese holly in the southern curve of the yard near plantings of fuchsia, azaleas, rhododendron, and other flowers. The grassy yards extending away from the new patio on the east side is bordered with perennial flowers, lamb's ears (*Stachys*), and other plants. The driveway and garage are located on the northwest corner of the property.

PLAN

The two and a half story residence is rectangular in plan with a projecting front wing on the north end of the west elevation and a small projecting sunroom at the south end. The main entrance is set at an angle on the west elevation and opens into the main hall and stair on the first floor. The main hall separates the two wings of the house and extends on an east-west axis from the front (west) elevation to the back (east) elevation. The east half of the hall separates the dining room and living room. The sunroom opens off the living room. The projecting wing contains what was originally the kitchen, breakfast room, lavatory, and sewing room in addition to several closets and an entry through the north side. This area has been remodeled to accommodate a larger kitchen. The space

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for the breakfast room remains the same. On the second floor, the master bedroom and bathroom are found to the south of the stairs while to the north are three bedrooms (one with its own sink-- probably the maid's room), a full bathroom, and a sleeping porch. The attic is unfinished. The basement level includes the garage, a cement-floored fruit closet, and a work room.

The house is covered with a steeply pitched intersecting hipped gable roof. The roof is wood shingled and the exterior surface of the house consists of cedar shingle siding with stucco below. The doors throughout the house are paneled and the windows are multi-paned leaded glass casements and double hung sash. There are bay windows on three elevations and dormers on two. A large clinker brick chimney rises tangent to the west (front) facade and projects above the roof line.

EXTERIOR**WEST ELEVATION**

The main entrance to the Greenwood Residence is located on the west (front) elevation at the intersection of the main volume of the house and the service wing. The projecting entrance, covered with a wide overhanging eave, is set at an angle with a window to its left. Two pairs of diamond-paned casement windows are set into the second floor bay. To the west of the entrance is a group of five casement windows. Above these windows, a shorter double casement window breaks the roof line. The west elevation of the projecting service wing includes the garage, the kitchen bay window on the first floor and two second story windows. To the south of the entrance, there is a group of five long casement windows on the west elevation of the projecting sunroom. A dormer is above, south of the clinker brick chimney.

SOUTH ELEVATION

On the first floor are two sets of casement windows with leaded glass; three windows on the left are paired with four windows to the right. Two double hung sash windows are set below the slightly overhanging roof edge. A double hung sash dormer projects from the roof.

EAST ELEVATION

The main portion of the east elevation consists of three volumes (the living room wing, main hall, and the east half of the service wing). An additional volume to the north includes the porch and second story sleeping porch. To the left, the living room has a protruding bay which contains a large picture window flanked by narrow windows on each side. The second story mirrors the first but the picture window is replaced by four casement windows. The center hall volume is recessed at the first floor and has French doors flanked by narrow casement windows and a small window in the left corner. At the second story, a group of three windows is set off-center. A long shed-roofed dormer has a series of two, four, and two windows. The third volume (the dining room) has a first floor bay which holds two French doors to the left, a set of three casement windows, and then French doors to the right. Above is a group of three casement windows. To the north of

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these main volumes, a deeply recessed porch is marked by heavy wooden posts which support the second story and the steeply-pitched stepped back roof of the northern volume of the house. A door within this first story porch leads into the breakfast room; there is a window to the right of the door and two windows in the wall at a 90 degree angle to the left. Above, a group of three second story windows are set below the roof line.

NORTH ELEVATION

The second floor, supported by wooden posts, projects over an open porch on the left side of the north elevation. The covered porch area projects beyond the east elevation of the house. There are two sets of casement windows on the second floor projection; first a set of four and then a set of three. Underneath the projecting volume there is a casement window to the left of an applied post and a pair of casement windows to the right of the post. To the right of the porch area is the projecting bay of the breakfast room. The bay has a door and three casement windows. The entire bay is topped by a steeply pitched roof which protrudes from the second story. To the right of the bay, two windows break the roof line. A shed abuts the boundary wall opposite the north elevation of the house.

INTERIOR

The original oak floors are intact on the first and second floors. The decorative mouldings and the picture railing in the living room, dining room, first floor hall, and bedrooms are all in excellent condition. Other rooms have a simpler ceiling moulding. Original brass sconces remain in the living room, and the dining room retains both the original sconces and matching chandelier of crystal and brass.

BASEMENT

The basement is set above ground at the north end of the west elevation. It was originally designed with a two-car garage, a cement fruit room, a work room, and open space north of the boiler and wood lift. Most of the walls are finished with vertical grain fir. A back door gives entrance through the west facade just south of the garage. The work room has been carpeted but retains the 1890 cast iron mantel which the Greenwoods had the builder install. The work room has stucco walls and built-in shelves.

FIRST FLOOR

The front door opens into the main hall and faces the back of the main stairway. The main hall separates the two wings of the house and extends on an east-west axis from the front (west) elevation to the east (back) elevation. To the north is the kitchen and breakfast room, and the dining room. To the south is the living room. The east wall has a set of French doors. Both the living room and dining room can be closed off from the main hall by paneled sliding doors. The living room has flat painted walls with built-in bookshelves and cabinets below, all with the original brass hardware. The fireplace has a mantel face of brick, a tile hearth, and a wood mantel

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with a dentilated frieze. The sunroom off the living room has been converted into a study retaining the original built-in bookshelves with cupboards below. The dining room has two sets of French doors in the bay of the east elevation. A chair railing encircles the room.

SECOND FLOOR

The main stair leading to the second floor has oak treads and turned clear sugarpine balusters. The curved varnished handrail has turned newel posts topped with urn-shape finials. The two pairs of casements windows in the bay at the intermediate landing have diamond panes. At the top of the stairs, the east wall has a built-in cupboard with drawers underneath, with its original hardware, TO the south of the stair is the master bedroom, a large closet or dressing room with a built-in wardrobe, and the master bedroom. The bathroom has original floor tiles and fixtures. The tub is placed in a recess with an arch above it. The bedroom has a small niche on the west wall just south of an alcove with built-in cupboards. The fireplace and mantel on the west wall match the one in the living room.

To the north of the main stair are three bedrooms, a bathroom, and what was formerly a sleeping porch with an attached screen porch. The sleeping porch has been completely enclosed. A door at the north end of the hall which formerly led from the house to the porch is still in place with its mottled glass and lead panes. One bedroom contains an original sink.

ALTERATIONS

While the house has been maintained in excellent condition, there have been a few alterations tastefully designed to be compatible with the rest of the house. The wrought iron fence, the brick-edged paths leading up to and around the house, and the patio on the east lawn are not original. The sleeping porch and screened porch on the north side of the second floor have been combined into one room and fully enclosed. Part of the back stairs was removed by the original owners and an elevator was added. The original pull-down attic stairs have been removed and full stairs added.

The greatest changes are in the kitchen area which was remodeled twice. The kitchen retains its original location but the bathroom, sewing room, and closets surrounding it have been converted into one large room. A small oriel window was added on the west facade above the garage and the adjacent long windows were shortened to accommodate a window seat. A bay of windows has also been added flanking the main entrance on the west facade. The new windows were made to match the original windows in the house in materials and design.

CHAIN OF TITLE

Frederick and Grace Greenwood built their house at 248 SW Kingston in 1927. In 1973, the Bank of California sold the house to the First Presbyterian Church of Portland. The church sold the house later that same year to Mary and Guy Rappleyea. The Rappleyeas sold the house in 1980 to Edgar and Janet Clark.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1928-1930

Significant Dates

1930

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Jamieson K. Parker, Architect

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet

9. Major Bibliographical References

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property 0.21 Portland, Oregon-Washington 1:24000

UTM References

A 10 523020 5040750
 Zone Easting Northing

C

B
 Zone Easting Northing

D

See continuation sheet

Verbal Boundary Description

The nominated area of slightly less than a quarter acre is located in SE $\frac{1}{4}$ Section 32, Township 1N, Range 1E, Willamette Meridian in Portland, Multnomah County, Oregon. It is legally described as Lots 1 and 2 and the south 25 feet of Lot 3, Block 4 of the Parkside Addition to the City of Portland.

See continuation sheet

Boundary Justification

The nominated area encompasses the entire urban tax lot historically developed for Frederick and Grace Greenwood.

See continuation sheet

11. Form Prepared By

name/title Kimberly Demuth, Kim Lakin and Diane Ransenberg

organization Demuth Glick Consultants Ltd. date November 15, 1991

street & number 1314 NW Irving, Suite 510 telephone (503) 224-0043

city or town Portland state Oregon zip code 97209

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National Register of Historic Places Continuation Sheet

Section number 8 Page 1

The two-story, stucco and shingle-clad English Cottage that occupies a generous peninsular lot at the intersection of SW Kingston Avenue and Parkside Drive in the Arlington Heights neighborhood of southwest Portland was designed in 1928 and constructed in 1930 for prominent banker Frederick Greenwood and his wife, Grace. It is proposed for nomination under National Register Criterion C as an outstanding example of residential work by the architect Jamieson Parker in the genre which continued the English Arts and Crafts ideals into the early modern period. Some eight or nine English Cottages and Norman Farmhouses of the 1920s attributed to Parker were chosen for a comparative field, and it is shown that the Greenwood House is distinctive among them for the quality of its design. The 1926 all-stucco English Cottage on SW Arden Road that Parker designed for the Misses Flanders was not included in the analysis. It was nominated to the National Register under Criterion B and subsequently listed.

Parker, a Portland native, was well-grounded in the traditional, or period styles by his apprenticeship in the office of A. E. Doyle and his architectural training at the University of Pennsylvania. He commenced his practice in 1919 as a principal in the firm of Jamieson, Parker and Wallwork, but soon became independent, practicing, though intermittently, through the Depression to his untimely death in 1939. In the span of his career Parker produced what one authority has identified as a body of 75 important houses for Portland clients that are characteristically well crafted and fitting in detail. Parker excelled in the Classical and Colonial styles. However, like most other area architects of the ante-Depression years, he was squarely in the shadow of Wade Pipes and A. E. Doyle when it came to evoking traditional English country house architecture. Most of the houses in the comparative sample did not afford much scope for experimentation. They are workmanlike and derivative. As the compact but elegant house for the Misses Flanders may be Parker's most masterful work in the genre so, too, the Greenwood House maybe considered exceptional.

Briefly described, the Greenwood House is a two-story rectilinear volume, L-shaped in plan, clad with stucco on the ground story and cedar shingles, or shakes, on the second story. It is enclosed with a steeply-pitched intersecting hipped gable roof. The west-facing Kingston Avenue front contains a tangential polygonal entrance bay in the angle of the main block and the west service wing. This elevation is dominated by a bold articulated chimney

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shaft of clinker brick and uses such conventions of the idiom as wall dormers with low hipped roofs and multi-paned and heavily mullioned window banks at the ground story.

It is the garden, or east-facing elevation that attracts and holds interest as it is no mere display of picturesque variety. Instead, it is a restrained and balanced, if not symmetrical, composition in which horizontal emphasis is given by the mass of the hipped gable roof that is uninterrupted except for a long, centrally-placed shed dormer. Horizontality is emphasized also by the strong demarcation of stories through contrasting light and dark surface treatment. A two-story polygonal livingroom window bay on the south side of the elevation, so wide it is nearly a swept bay, is offset on the north by the dining room bay projecting within the reveal of a staggered wall plane. The equipoise of this intricately varied, yet coherent facade was affected to a degree, but by no means spoiled by the non-historic enclosure of porches at the north end.

That the east elevation of the house should have been handled as a foil to the garden and provide ample outlook to it, is in keeping with the collaborative spirit of the project. The Greenwoods' garden layout and naturalistic border planting scheme was provided by the distinguished Oregon landscape firm of Lord and Schryver, whose work was executed for select urban estates from Salem to Seattle from the late 1920s through the 1940s.

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The Greenwood Residence at 248 SW Kingston Avenue, designed for Frederick and Grace Greenwood in 1928, is significant under criterion c as an excellent example of Jamieson K. Parker's work in the Arts and Crafts style. Parker designed two churches in the Portland area, including the landmark St. Mark's Episcopal Church. He also designed numerous residences, most were in the Colonial style like the historical landmark Kingsley house in Portland. Parker designed ten houses in the Arts and Crafts style in Portland. The Greenwood Residence displays many characteristics of the style in the steeply pitched roof, prominent chimney, asymmetrical plan with window and roof projections, and a combination of shingle and stucco surfacing materials, and is one of the best examples of his work in this style.

THE ARTS AND CRAFTS STYLE

The Arts and Crafts style in the United States was inspired by the English reformers John Ruskin and William Morris. Ruskin believed that a revival of craftsmanship would reform society. Morris elaborated on Ruskin's ideas and spread his own Arts and Crafts philosophy. Morris, a socialist, believed that art should be for everyone, not just the wealthy. He emphasized the importance of craftsmanship, natural materials, and artistic design in even the most common objects. Morris believed designs should look to nature and local traditions for inspiration, and also to Medieval Europe, especially the Gothic style. In the United States, the Arts and Crafts movement flourished in the United States between the 1880s and World War I. It expressed the spirit of reform at the turn of the century with its emphasis on functional, organic, democratic designs for the single family residence. Yet despite its socialist roots, Arts and Crafts as an architectural style remained ensconced in upper middle class suburbs.

Elements of the style reflected both the importance of nature and the influence of vernacular architecture. Decorative motifs were often inspired by natural forms; plans incorporated gardens as an extension of the home. Irregular forms conveyed a sense of organic growth. Other elements of the style include asymmetrical plan, steeply pitched roof, prominent chimney, and window and roof projections. Windows often have many small panes. Exterior surface materials include shingle, stucco, brick, and horizontal siding, often in combination.

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COMPARATIVE ANALYSIS

The Greenwood Residence is an excellent example of Jamieson K. Parker's work in the Arts and Crafts style in Portland. Parker designed over 70 extant residential buildings in the brief time he worked as a practicing architect between 1920 and 1931. He designed ten residences in Portland which would be categorized as the Arts and Crafts style. Of the ten houses described, two are so altered as to not merit comparison. Of the remaining eight, five are excellent intact Parker designs. The Greenwood Residence differs from the others in that the exterior is a combination of wood shingle and stucco and the location of the entrance is unique. It does however have similar elements such as the rectangular plan with projecting wings and similar roof forms.

A brief description and comparison of the nine other Arts and Crafts style houses designed by Parker and located in Portland follows.

ARTS AND CRAFTS STYLE HOUSES DESIGNED BY PARKER IN PORTLAND

1. 2857 SE Carlton Street. (1922)

This large house has a hipped gable roof and is clad with wood shingles. It has an off-center intersecting gable on the front elevation with a two story bay window. There is a recessed side porch supported by heavy posts. The house has recently had a large addition made to the side elevation which has increased the size of the house by approximately one third. Though compatible, the addition has completely altered the original composition of the front elevation.

2. 2623 SW Park Place. (1923)

This small house, which is completely clad in wood shingles, has a gable roof intersecting a hip gable. There is a hip roof over the main door and over the dormer windows on the second floor. A bay projects from the side of the house. Some of the casement windows have transoms. Though small, it is an excellent example of Parker's designs.

3. 2300 SW Eighteenth Avenue. (1924)

This house, which is surfaced entirely with stucco, has a steep hipped roof with no eaves and many hipped-roof dormers which break the roof line. The huge projecting chimney is corbelled. The casement windows have many lights. The porches have wood beam supports. There is a projecting wing on the back of the house. The side deck has been extended. This house is an excellent example of Parker's work.

4. 2318 SW Eighteenth Avenue. (1925)

This is a small, intimate house. The exterior surface is stucco. The multi-gable roof includes a small shed-roofed canopy over the main entry. There is a projecting wing of the front of the house. Windows are casement with many lights. Though small, it is an excellent example of Parker's designs.

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5. 3026 SW Bennington Drive. (1925)

This house is situated vertically on the slope of a narrow lot. The house has a gable pitched roof with no eaves and a gable-roofed wall dormer. There is a recessed porch. Windows are a combination of double-hung sash and casement. The exterior is wood shingle. The front porch posts have been altered to wrought iron. The house is quite different from the others and is a marginal design with little stylistic references.

6. 2422 SW Broadway Drive. (1927)

The house has a gable roof and a prominent chimney. The roof has no eaves. There is a projecting wing off the rear of the house. The exterior combines stucco below and weatherboard siding above. A deck has been added over the garage and windows have been altered on the side elevation. The original overhang is supported by wooden posts. This design is much simpler than the others with a simple gable roof and one intersecting gable.

7. 1881 SW Edgewood Road. (1928)

The house has a hip roof and a round-headed entry. Exterior surfaces are shingle siding, stucco and half-timbering. A recent non-compatible alteration has been made to the front elevation.

8. 248 SW Kingston Avenue (1928)

9. 2624 SW Talbot Road. (1929)

The house has a hip roof on one side and gables on the others. There are both hip-roofed and shed-roofed dormers, and a projecting chimney. There is also a very steep hip roof over the garage. The exterior is a combination of stucco and beveled siding. The front of the house is composed of three volumes with a recessed entrance and dormers above the middle volume. It is similar to the back (east) facade of the Greenwood residence. The overall composition is not as successful as the house at 3366 SW Talbot Road which is quite similar in materials, scale, and massing.

10. 3366 SW Talbot Road. (1929)

This large house has a steeply pitched gable roof with projecting gables on the front and a large projecting chimney. The exterior is a combination of textured stucco and horizontal wood siding. There is a decorative concrete lintel over the door. Windows are casement with many panes. The house is an excellent example of Parker's work.

ARLINGTON HEIGHTS

The Arlington Heights neighborhood is located west of the Rose Garden in Washington Park, in the area south of West Burnside Street. Arlington Heights was platted in 1910 on land from the Amos King estate. Although meant to entice more affluent residents, the development got off to a slow start until after World War I when "their value as prestige properties [became] apparent to the upwardly mobile affluent families who [moved] from the nearby 'flats' in search of status and the

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highest levels that afforded the best views (Eugene Kimbark MacColl, The Growth of A City, p. 77). Sanborn Insurance Maps corrected to 1924 show only about two dozen houses in the Arlington Heights area; by 1932 the number of houses surpassed 130. The houses reflect the affluence of the owners; the neighborhood consists of large, single-family homes. Most of the houses were designed by architects.

In addition to the Greenwood Residence, Parker designed two other houses in the Arlington Heights neighborhood. The house at 3026 SW Bennington Drive (described above) is in the Arts and Crafts style. The small house at 229 SW Wright Avenue is Mediterranean style. The house has a stucco exterior, a curvilinear arch at the entrance porch, a second floor terrace, and a balcony which has French doors with a blind arch above. There is also a stone retaining wall similar to the one around the Greenwood residence.

JAMIESON K. PARKER

Jamieson K. Parker had a short but notable career as a practicing architect in Portland during the 1920s. Parker was born in Portland on January 28, 1895 to Charlotte Boykin Parker and Horatio H. Parker. In 1912 he graduated from Portland Academy. As a draftsman for Portland architect A.E. Doyle, the seventeen-year-old Parker designed the letters decorating the exterior of the Multnomah County Central Library at SW 17th and Taylor in Portland. In 1916 Parker graduated from the University of Pennsylvania with a degree in architecture. He spent some time in New York, served in the army, and returned to Portland in 1919 (Oregonian, November 15, 1974, p. B8). In 1923 he married Margaret A. Biddle, from the prominent Burrell-Biddle family.

Parker's prolific career began to take off in the early 1920s. The Portland City Directory lists his office in the US National Bank Building from 1920 to 1929, first as an associate with Folger Johnson, and then as part of Johnson, Parker and Wallwork with C.H. Wallwork. Two of Parker's major commissions were churches in Portland; the first Unitarian Church designed and built in 1924, and the landmark St. Mark's Episcopal Church designed and built a year later. The bulk of his work was in residential designs. Parker designed over 70 houses in the Portland area, including numerous houses in Eastmoreland, Dunthorpe and Portland Heights as well as several in Kings Heights, Arlington Heights, and Riverwood. He also designed houses outside of Portland in Oregon (including three in Salem), Washington, and British Columbia [list from the "architects" folder in the Vertical File, Oregon Historical Society]. Parker designed several Arts and Crafts style houses, but most of his residential designs were in the historic period styles, predominantly Colonial.

Parker designed one house in 1931 when the Depression forced him to stop practicing architecture. In 1934 he was appointed district officer for the Oregon and Washington survey of historic buildings sponsored by the US Department of the Interior; a year later he was appointed as director of the Federal Housing Authority in Oregon (Oregonian, December 9, 1939, p. 1). Parker designed his last house in 1935. Perhaps he might have resumed his practice as an architect if his health had not begun to fail. In 1936 Parker began showing signs of hypertension which

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ultimately caused his death at the age of 44 in 1939 (Oregonian, November 15, 1974, p. B8). Parker served as a president of the Oregon chapter of the American Institute of Architects, Secretary of the American Institute of Architects, Secretary of the old State Planning Board, and a trustee of the Portland Art Association (Oregonian, December 9, 1939, p. 1). As a member of the Oregon Roadside Council he was active in the conservation of the Columbia Gorge and roadside beautification. He also helped with the preservation of the Pioneer US Courthouse ("Architect" folder in the Vertical File, OHS).

THE GREENWOODS

Frederick Greenwood was born in La Crosse, Wisconsin on April 21, 1889. In 1909 he received his BA from the University of Montana and in 1910 a master in Commercial Science from the Amos Tuck School of Administration and Finance, Dartmouth College. Greenwood moved to Spokane and worked in banks for several years until World War I called him into the US Army where he served in the quartermaster department on Angel Island in San Francisco Bay (Oregonian, April 21, 1931, p. 9). In 1919 he moved to Portland as a cashier for the Portland branch of the Federal Reserve Bank of San Francisco. A year later he was made manager (Oregonian, July 13, 1920, p. 6). In 1925 Greenwood became assistant manager of the Bank of California National Association, Portland. That same year he married Grace M. Tucker of New York (Capitol's Who's Who for Oregon, 1953, p. 338). In 1936 Greenwood was promoted to manager of the branch, and in 1947 he was made vice president and manager. During his career he served as a member of the executive council of the American Bankers Association for three years and acted as president of the Oregon Bankers Association in 1934-35 (Oregonian, August 29, 1962, sec 3, p. 6).

According to the Portland City Directory, Greenwood lived at 741 Washington from 1920 to 1925. From 1926 to 1928 the address listed for Frederick and Grace Greenwood was the Sovereign Hotel; in 1929 they moved to the Campbell Court Hotel and then to their new home at 198 (now 248) Kingston Avenue.

The Greenwoods, members of the Waverly Country Club, were part of Portland's elite social circles; they were consistently listed in The Blue Book Social Register of Portland from 1933 to 1943 (there is a gap in the volumes available at the Oregon Historical Society between 1943 and 1953 when they were no longer listed). In a column entitled "Men of Note," Greenwood was described as someone who "lives up to the best that the public expects of its bankers and finds time to soften the rigors of a hard business by an intensely human interest in the cultural and altruistic aspects of the community" (The Spectator 64:8 [November 1929], p. 19). He was a president of the University Club, a director of the City Club, a member of the Arlington Club, treasurer of the Good Samaritan Hospital Board, and chairman of the Portland-Multnomah Country Red Cross chapter (Oregonian, April 29, 1962, sec 3 p. 6). He also was a director of the Portland Museum of Natural History (Oregon Historical Quarterly 32 [1931] p. 85]. Grace Tucker belonged to the Town Club and the Portland Garden Club (Oregon Journal October 21, 1967, p. 3).

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Frederick Greenwood retired from banking in 1954 and died in 1962 at age 73 (Oregonian, August 29, 1962, sec 3 p. 6). Grace T. Greenwood continued to live at their home on Kingston Avenue until her death in 1967 (Oregon Journal October 21, 1967, p. 3).

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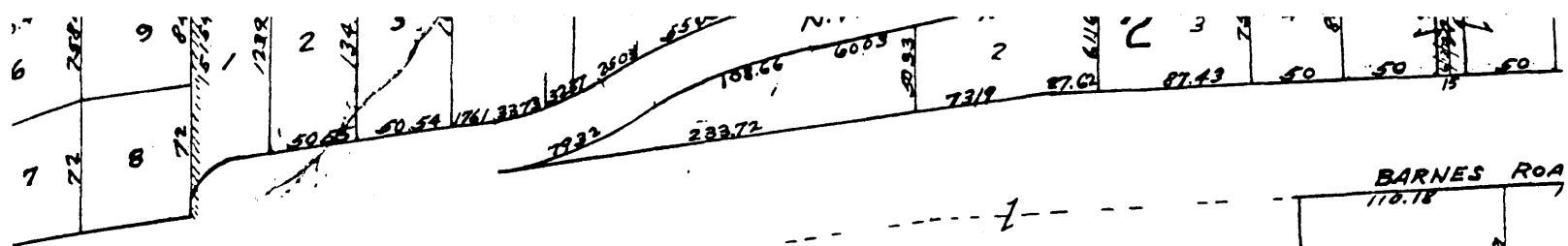
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Oregonian, August 29, 1962, sec. 3 p. 6; obituary, Frederick Greenwood.
Oregon Journal, August 28, 1962, p. 5; obituary, Frederick Greenwood.
Oregon Journal, October 21, 1967, p. 3; obituary, Grace Tucker Greenwood.
Oregonian, November 15, 1974, p. B8.

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- The Blue Book Social Register, 1933-1943.
Capitol's Who's Who for Oregon, 1953, p. 338 (entry for Frederick Greenwood).
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Preliminary Plans, house for Mr. and Mrs. Frederick Greenwood, Jamieson Parker, Architect (May 1928).
Revised Plan for Garden Treatment, the Property of Mr. and Mrs. Frederick Greenwood, Portland, Oregon. Elizabeth Lord and Edith Schryver, Landscape Architects.
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Specifications for house for Mr. and Mrs. Frederick Greenwood, Portland, Oregon.
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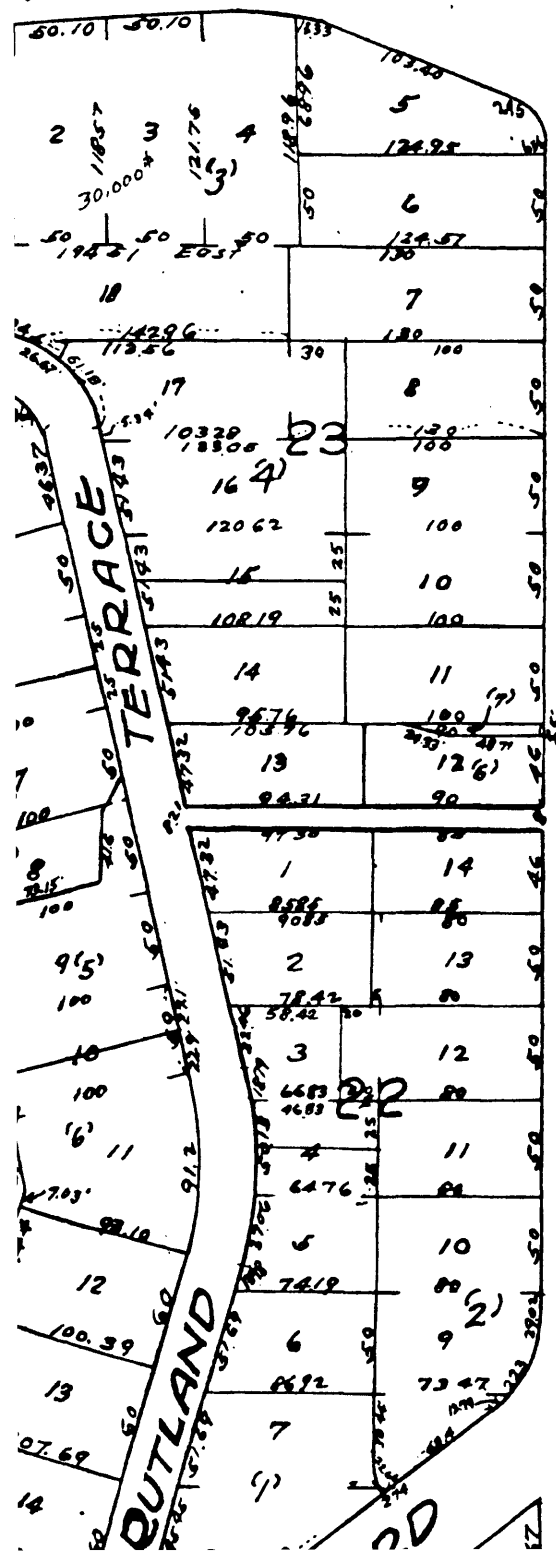


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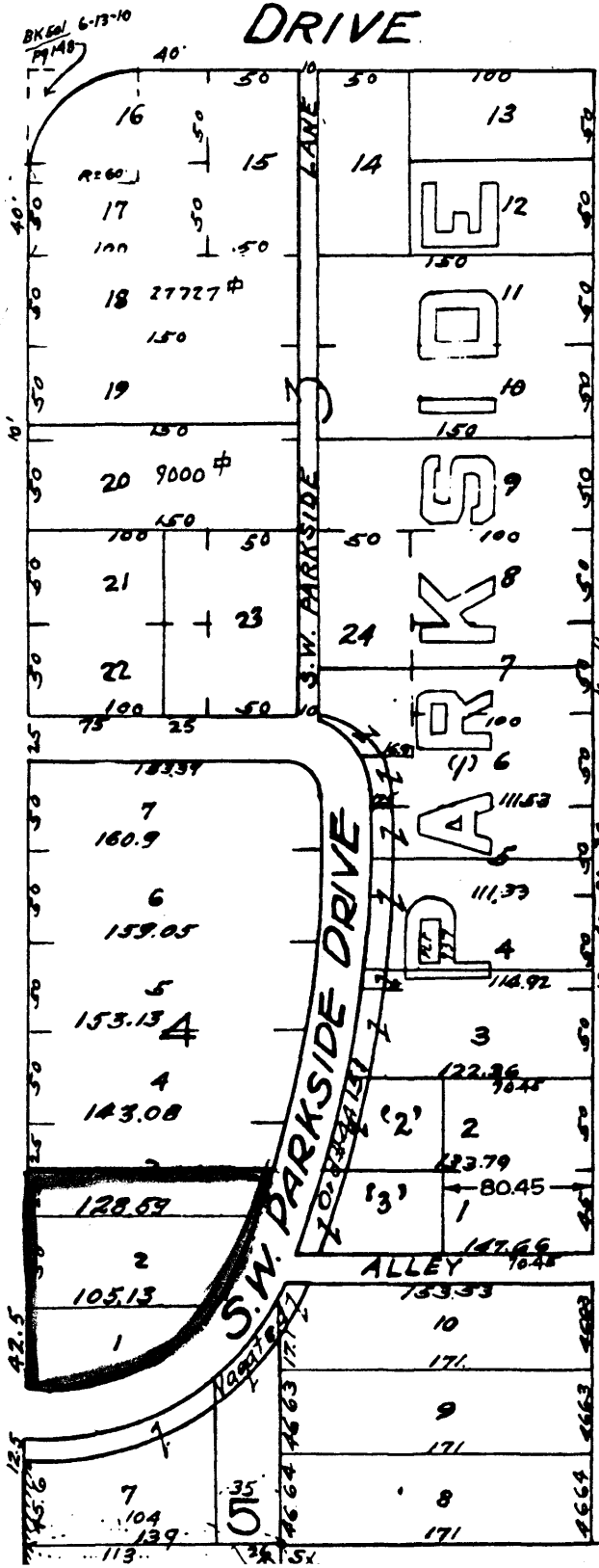
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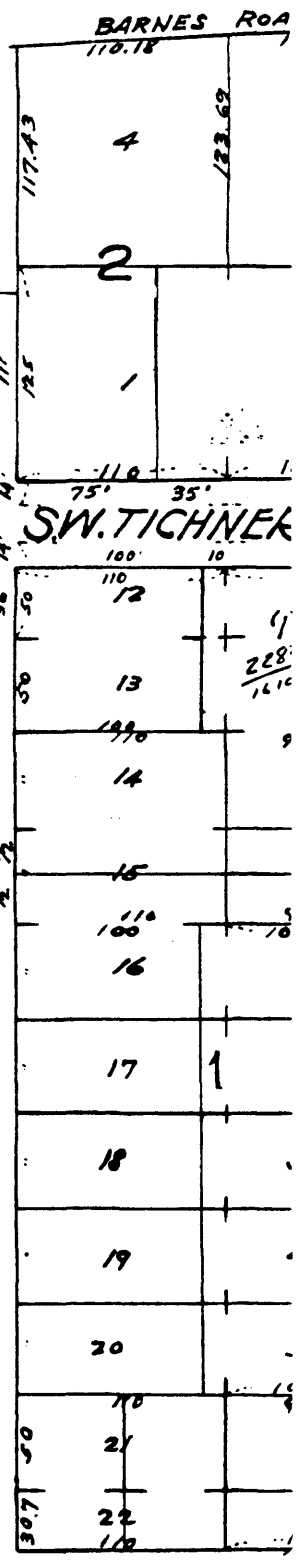
DRIVE



S.W. KINGSTON AVE.

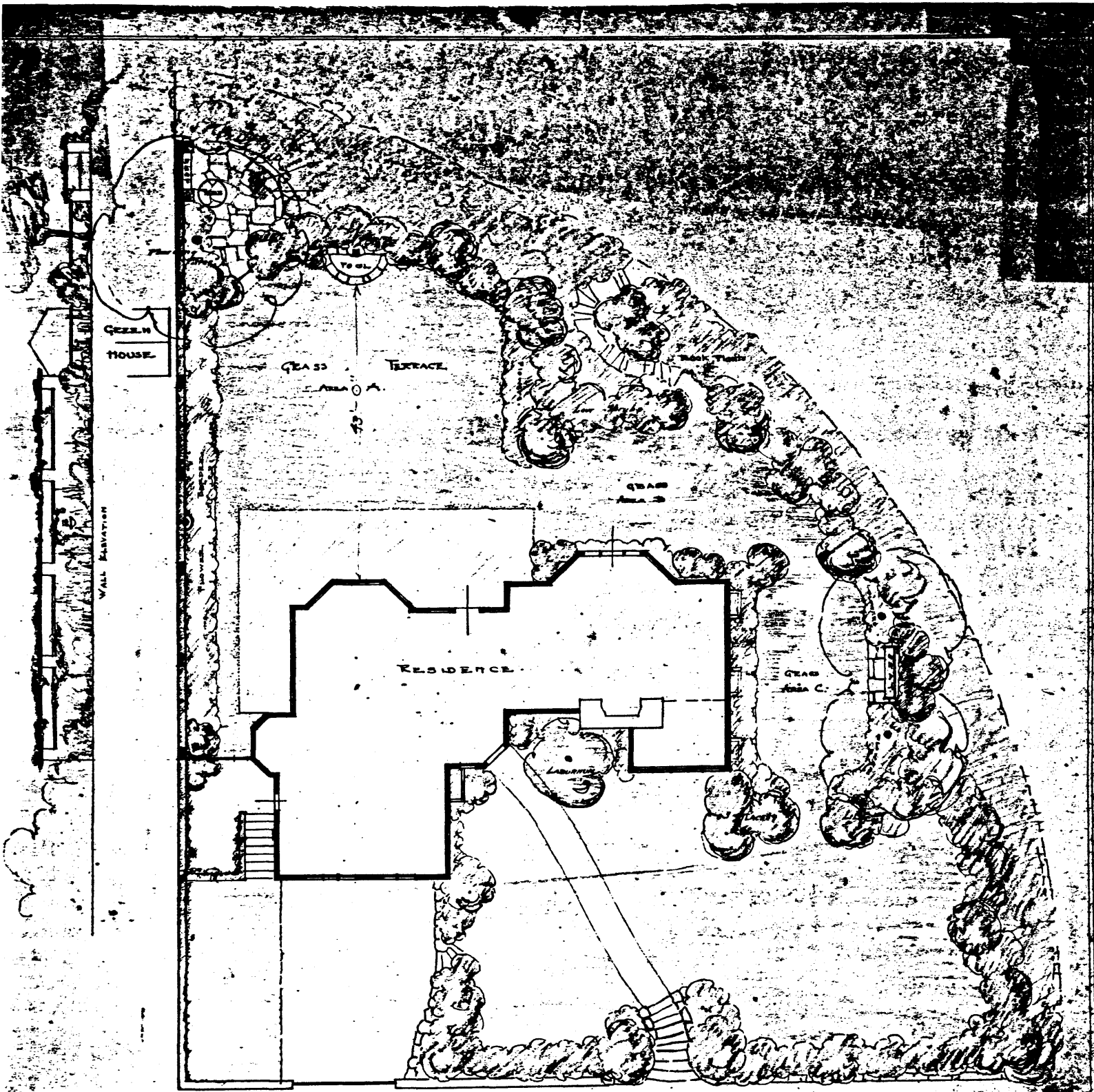


S.W. MARCONI AVE.



S.W. PARK I
PARK AVE. N-E.

Map
5024



REVISED PLAN FOR GARDEN TREATMENT

THE PROPERTY OF

MR. AND MRS. FREDERICK GREENWOOD

PORTLAND, OREGON

Scale: 1/8" = 1'-0"

ELIZABETH LIND-EDITH SCHRYVER
 Landscape Architects
 209 South Main St. - SALEM, ORE.





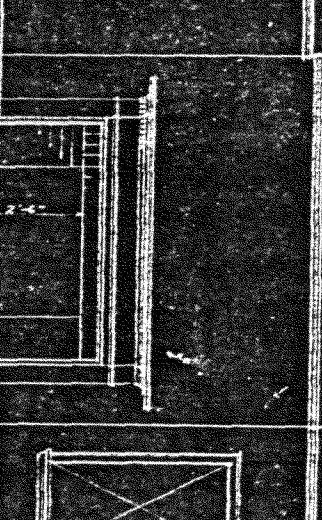
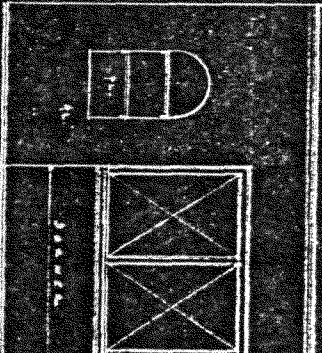
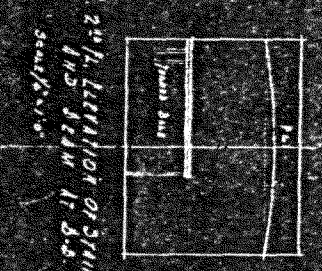
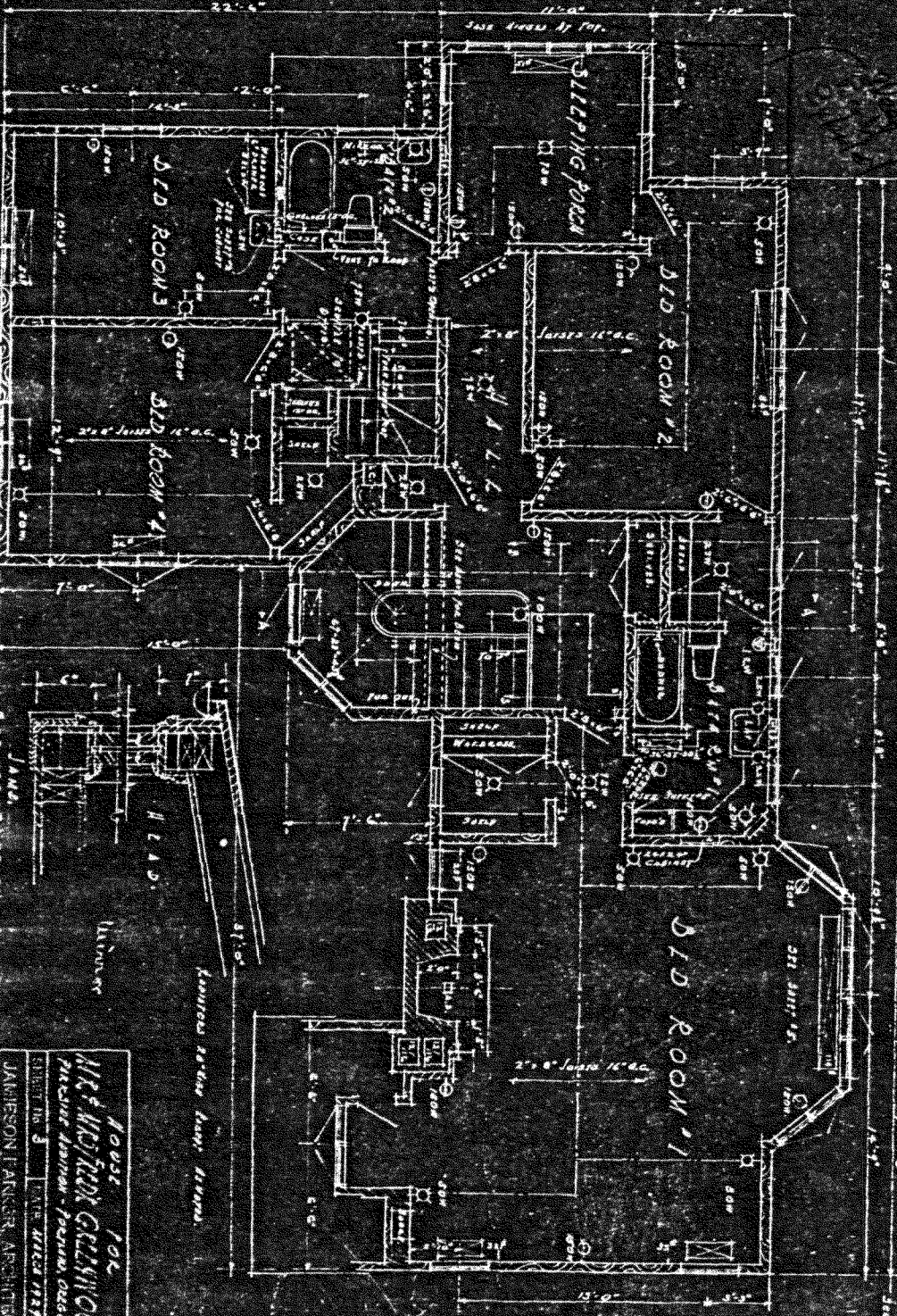
FIRST FLOOR PLAN
 SCALE 1/4" = 1'-0"
 (WINDOWS NOT DEFINITELY LOCATED)

PRELIMINARY PLANS
 HOUSE FOR MR. & MRS. FREDERICK GREENWOOD

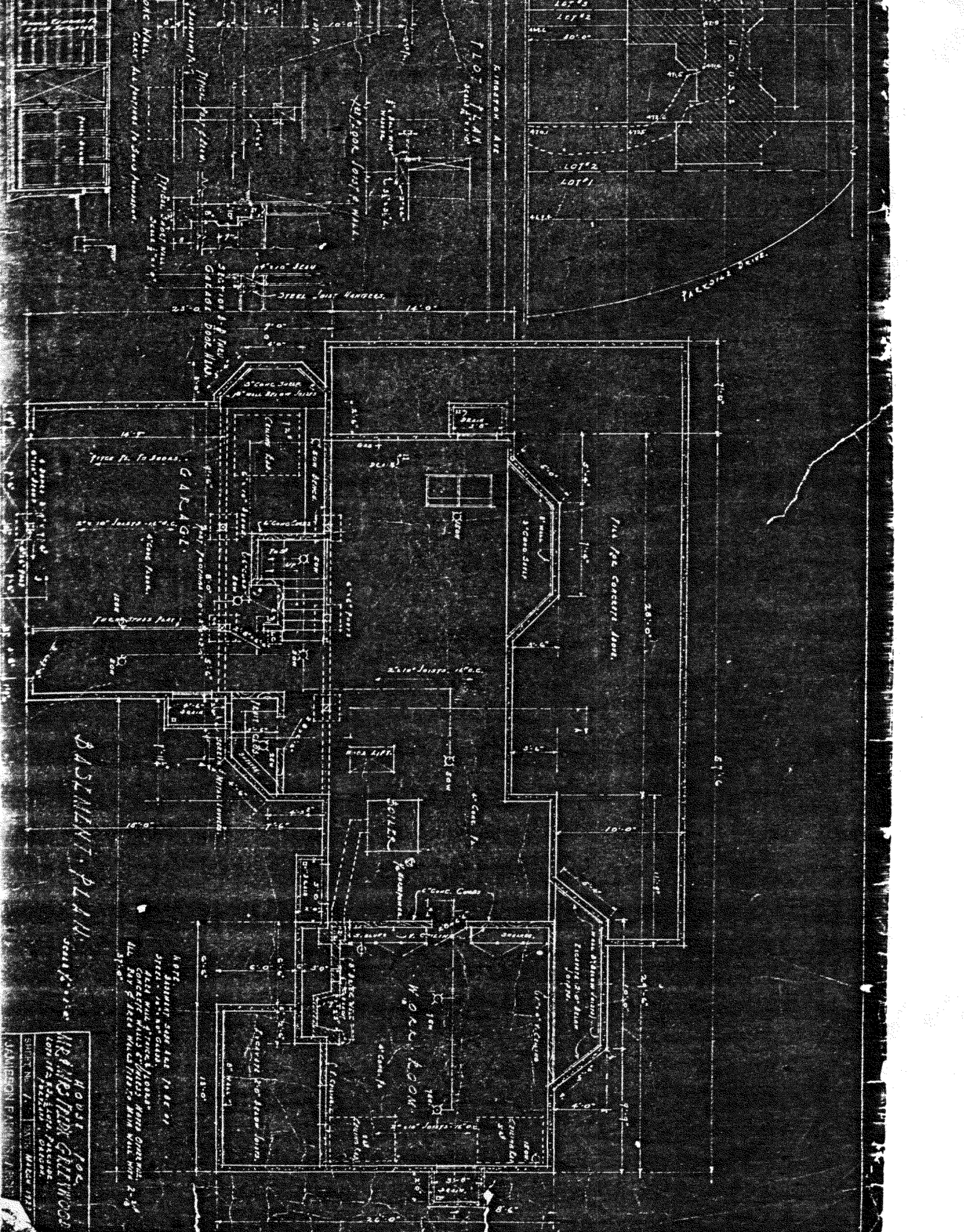
JAFFETON PARKER, ARCHITECT
 MAR. 1928

SECTION ON B.D.
South View

SECTION FROM FINISHED AIR
CORNER ETC. same as S.V.



HOBBES FOR
 MR. & MRS. GEORGE
 PRECISE DRAWING - PICTURES
 JAMESON PARKER ARCHT. BOSTON
 117 N. STATE ST. BOSTON
 1917



HOUSE FOR
MRS. MARY GLENN
 407 1/2 S. 10th St. PASADENA
 CALIFORNIA
 JANUARY 1928

NOTE:
 SHOWER 5'0" x 6'0" x 6'0"
 STEEL 10" x 10" x 10"
 BEST WALL FINISH & FLOORING
 CONCRETE WALLS & CEILING WITH GRATE
 ALL THE 2" x 4" WALLS WITH 2" x 4"