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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

JAN 26 1990

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 Bailey, Lawrence D., House
other names/site number "Stonecrop"

2. Location

street & number 13908 SE Fair Oaks Avenue N/A not for publication
city, town Milwaukie vicinity
state Oregon code OR county Clackamas code 005 zip code 97267

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>2</u>	<u> </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>1</u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u>3</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 [Signature] January 19, 1990
Date
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
 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] 2/23/90
Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single family dwellingSecondary structure

Current Functions (enter categories from instructions)

Domestic: single family dwellingSecondary structure

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and Early 20th CenturyAmerican Movements: AdirondackRustic/Arts and Crafts

Materials (enter categories from instructions)

foundation concretewalls wood: weatherboardsstoneroof wood: shinglesother

Describe present and historic physical appearance.

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Stonecrop (Lawrence D. Bailey Residence) was constructed in 1928. The house was designed by prominent Portland architect Van Evera Bailey for his brother Lawrence D. Bailey. The masonry work in the house is attributed to Simon Bingham, a stone mason noted for his work in the Silver Creek Falls State Park and numerous buildings and structures throughout the community of Oak Grove. The subject dwelling--designed in the Adirondack Rustic style--is in excellent condition, retaining integrity of design, materials, and workmanship.

The house is sited on the southeast corner of Fair Oaks Avenue and Courtney Road in the community of Oak Grove, Oregon in northern Clackamas County. Oak Grove is located on the east side of the Willamette River across from the prestigious Dunthorpe neighborhood where the architect later constructed his own residence, and those of numerous prominent Portland-area citizens.

The Oak Grove community is residential in character. Although platted as early as 1890, it is comprised predominantly of post World War II housing stock. The block on which the subject house is sited is characterized by the abundant use of stonework both in the dwellings themselves as well as landscape features including walls, walkways, and gateways. The stone was quarried from a nearby site which operated during the historic period and served to give the community its distinctive character.

Oriented to the south, the dwelling is set back approximately 75 feet from the street on a flat lot heavily landscaped with mature Douglas Firs and other native plant materials. A low, dry stone wall delineates the south lot line. Numerous stone outcroppings are incorporated into the informal landscape which is further enhanced by a series of small irregularly shaped ponds.

A small fruit cellar, contemporary with the residence, is located adjacent to the south of the house. The cellar is a one-story, uncoursed stone building, rectangular in plan. It is capped with a gable roof covered with wood shingles. A single, vertical plank door with pointed-arch head is located in the gable end.

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A one-story, wood-frame garage is located to the east of the house. It was built sometime after the house and fruit cellar; however, the exterior finishes, including the siding and door treatment, emulate those of the older buildings. A wood deck, constructed in 1973, is located just off the north (side) elevation of the house. The deck is irregular in shape and blends with the landscape.

The primary dwelling is a two-story, wood-frame and masonry building. It is rectangular in plan with a recessed corner porch on the northeast elevation. The house rests on a poured concrete foundation. There is no basement. The broadly pitched, intersecting gable roof has deep eaves with exposed beams. It is covered with cedar shingles. A hipped wall dormer interrupts the eaveline on the north elevation. A prominent stone interior chimney pierces the south slope of the main gable. Two small, shed-roofed dormers straddle the ridge of the same roof.

Exterior walls consist of uncoursed basalt on the first floor and wide horizontal lap siding on the second floor. The 1"x12" planks are roughly finished with bark exposed on the lower edges. This treatment is associated with the Great Camp architecture of the Adirondacks where it is referred to as "slab-wood".

A small gabled hood supported by simple purlins and braces shelters the primary entrance. An iron lamp suspended from the hood illuminates the front stoop. The lamp was designed by architect Neil Farnham, who designed several modifications to the house in 1973, when the lamp was installed. The most prominent entry feature is the Dutch door with its rustic vertical planks and iron handle.

Windows are multi-light casement, with the exception of one large fixed-pane window on the west elevation which illuminates the living room; and, an unobtrusive window bay in the recessed corner porch off the kitchen, added in 1973. The window bay incorporates sashes from original windows.

Alterations to the exterior of the building include the window bay noted above, the expansion of the first floor sunroom on the southeast (rear) elevation of the house (c. 1945), and the enclosure of a second story sleeping porch on the northeast (rear) elevation (1973). The alterations, all of which are to the rear of the building, were sensitively designed by Farnham.

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All materials were matched in kind and the overall form and massing of the dwelling was respected.

Interior

The spatial arrangement of the Bailey House remains virtually intact as built. The first floor of the building consists of five major rooms--living room, dining room, kitchen, sunroom and bathroom--which are loosely grouped around a central stair and massive stone fireplace. The living room ceiling is open to the second floor roof. The second floor consists of five rooms: master bedroom; three smaller bedrooms, and bathroom. Segmentally arched casement windows open onto the living room from two of the second floor bedrooms.

The walls of the living room, dining room, and sunroom consist of uncoursed, grey stones on the outer walls, and dark-stained and varnished board and batten paneling on the interior walls. Rough-troweled plaster is located above the wood paneling on the second floor in the living room. The same plaster treatment is found in the kitchen, and throughout the second floor. The ceilings of the kitchen, living room and dining room are random width planks with exposed beams. The ends of the beams project into the living room from the dining room. Woodwork consists of simple fir boards.

The most prominent feature of the interior is the distinctive fireplace. Asymmetrical in shape, the front of the fireplace bows outward, and steps upward following the line of the stairwell which is located immediately behind it. The fireplace is constructed of irregularly shaped stone which radiates around the opening, and continues outward to form the hearth.

The massiveness of the fireplace is juxtaposed with the simple, delicate, balusters of the stairwell, which rises to a small balcony on the second floor. The treads and risers of the stairs are cut to fit the irregular stone of the fireplace.

Dark stained, random-width plank floors are found throughout the house with the exception of the sunroom which has a concrete floor; the kitchen and downstairs bath which have brick pavers; and, the second floor bathroom which has linoleum. Several of the upstairs rooms and the sunroom are carpeted.

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

Significant Dates

1928

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Bailey, James Van Evera, 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

See continuation sheet

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Specify repository: _____

10. Geographical Data

Acreeage of property 0.47 acres Lake Oswego, Oregon 1:24000

UTM References

A

1	10
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5	2	7	4	5	10
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5	10	2	9	7	2	10
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Zone Easting Northing

B

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Zone Easting Northing

C

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Zone Easting Northing

See continuation sheet

Verbal Boundary Description

The nominated property is located in SW $\frac{1}{4}$ SE $\frac{1}{4}$ Section 2, Township 2S, Range 1E, Willamette Meridian, in Clackamas County, Oregon. It is identified as Tax Lot 3000 in the west half of Tract 2 of the Oak Grove Addition, Clackamas County Assessor's Map Ref. No. 2 1E 2CD.

See continuation sheet

Boundary Justification

The nominated area of slightly less than half an acre is the entire urban tax lot presently associated with the house designed by Van Evera Bailey and built for his brother, Lawrence D. Bailey in 1928. Contributing features of the property are the house, fruit cellar and garage, all part of a coordinated building and landscape development entitled by the owner "Stonecrop."

See continuation sheet

11. Form Prepared By

name/title Jane Morrison and Julie Koler

organization Koler/Morrison Consultants date August 14, 1989

street & number 4053 SE Jennings Avenue telephone (503) 654-2786

city or town Jennings Lodge state Oregon zip code 97267

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INTRODUCTION

"Stonecrop," a residence best characterized as an early modern version of the Arts and Crafts Rustic style, is located in the community of Oak Grove in northern Clackamas County. It was designed by Portland architect Van Evera Bailey for his brother, Lawrence D. Bailey, and was constructed in 1928.

The building is nominated with its entire urban tax lot, including two outbuildings: a fruit cellar and a compatibly-styled garage slightly later in date than the house. The two-story house is T-shaped in massing and is distinctive, visually, because of its partial ground story of uncoursed basalt rubble and its roughly finished slabwood siding, the peculiar characteristic of which is irregular lower edges where unpeeled bark is exposed. Other characteristics descended from the Adirondack Rustic mode are broadly overhanging eaves on shaped purlins, multi-paned ribbon window banks, a shed-roofed wall dormer, and a braced gable hood sheltering the front stoop. These familiar aspects of the Arts and Crafts aesthetic are combined with fresh and original asymmetries. The well-integrated design bespeaks respect for the natural setting and familiarity with vernacular building traditions. The architect's mother, Althea Van Evera Bailey, a noted gardener and conservationist, designed the surrounding landscape.

"Stonecrop" is locally significant under National Register Criterion C as a well-preserved and arresting example of the early work of Van Evera Bailey, perhaps his earliest documented residential work. As such, it provides an important starting point from which to study the evolution of his acclaimed residential designs in the Northwest Regional style. The house is secondarily significant as one of the outstanding examples of Rustic architecture in the Oak Grove environs of Milwaukie.

This application provides welcome insight to the early career of the architect, who entered the field as a draftsman for such local firms as Tourtellotte and Hummel, Herman Brookman, and Otis Fitch. It was while he was engaged in the Fitch office that Van Evera Bailey came to be associated with William Gray Purcell, who was to have a significant influence on his work.

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Stonecrop (Lawrence D. Bailey Residence) is locally significant under criterion "c" as a well-preserved and excellent example of the early work of prominent Portland architect (James) Van Evera Bailey. The house, which was constructed in 1928, is believed to be Bailey's earliest residential work. As such, it provides an important starting point from which to study the evolution of his residential designs, which, many critics agree, culminated in the 40s and 50s. During this period he won national recognition for his innovative designs. The house is secondarily significant as one of the finest examples of the Adirondack Rustic style in the Oak Grove community. The date of construction for the Lawrence Bailey House is based on the architect's journals and confirmed by his sister and tax accessor records.

Van Evera Bailey was born in Portland, Oregon on June 1, 1903. His father, Burton Bailey, was a lumberman. His mother, Althea Van Evera Bailey, was, for a number of years, a pastor in the First Spiritualist Church. She also was a noted gardener, conservationist, and, according to her daughter, Frances Fay Von Schmidt, had a keen interest in architectural design. Althea reportedly designed the landscape for the subject dwelling and may have played a part in the design of the house itself.

Bailey was educated in Portland public schools, and by the age of 17 was living on his own in the Portland YMCA. Although he attended Reed College, Bailey lacked a formal education in architecture, and instead gained his early experience working as a draftsman in a number of local firms among which were Strong and MacNaughton, Tourtellotte and Hummel, Herman Brookman and, later, Otis J. Fitch. It was during his tenure at the latter--between 1924 and 1926--that Bailey met William Gray Purcell with whom he would remain close friends until Purcell's death in 1965,

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and who would play an important role in shaping Bailey's design philosophy.

Purcell moved to Portland from Minneapolis in 1920 bringing with him the design concepts of the famous Chicago architect Louis H. Sullivan whose philosophy of "form follows function" revolutionized American architecture. Purcell worked briefly with Sullivan before establishing a partnership with George H. Elmslie, who had been Sullivan's chief designer for more than two decades. The firm of Elmslie and Purcell received national acclaim for a number of designs and was credited with wide dissemination of the Sullivanesque style.

When Purcell left the firm of Elmslie and Purcell, his designs took on a new form reminiscent of the vernacular-inspired work of Bernard Maybeck in the Bay Area. Purcell's experimental and adventuresome spirit found a willing and eager student in the young Bailey, whose mature work would be characterized by a rebelliousness which Purcell much admired, as well as an interest in the forms and materials associated with the West Coast vernacular building tradition.

During Bailey's tenure in Fitch's office he collaborated with Purcell on a number of residential designs including the Sidney Bell, John W. Todd, and W.H. Arnold Houses in Portland. By 1927, Purcell reportedly entrusted Bailey with a commission that he could not complete himself. It is not known what this project was or if it was ever completed; however, Bailey's journals indicate that he designed his first residential project in 1927 and three more in the following year. These were the Mann House (location unknown); the George Rogers House (1929) in Lake Oswego; the Pelouze House in Lake Oswego; and the subject dwelling (1928) in Oak Grove. Of these initial residential designs only two--the subject building, and the George Rogers House--are known to have been constructed.

In *Frozen Music: A History of Portland Architecture*, the authors state that as "described by Marion Ross," the Rogers House is "freed...from historical precedent," and that the "two-story brick and stone structure was still a far cry from the sparse, crisp lines that would become Bailey's trademark." The Rogers House and the subject building are nonetheless significant as precursors of the rustic styles which would characterize

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architect-designed residences in Clackamas County during the 30s and 40s. The houses also represent the architect's departure from the popular styles--and attitudes--of the day, which in Clackamas County at that time were dominated by period revival styles.

During the time he was designing these houses, Bailey was also involved in several commercial and industrial projects. In 1930 he left the Portland area for lack of work and went to Hawaii where he worked as the architect for the Port of Pearl Harbor for a brief period. Bailey traveled extensively over the next year visiting New Zealand and Europe. In a letter to Purcell, written during his travels, Bailey stated that he, "saw more Frank Lloyd Wright (and Sullivan) design in Holland in two days walking than had been built in the U.S.A."

In 1932 Bailey passed his architectural exams and opened a practice in Hollywood, California. One of his first designs was a residence for Purcell in Palm Springs. The dwelling expressed Bailey's appreciation for both the environment as well as vernacular building traditions with its concrete construction emulating native adobe dwellings. Bailey returned to Portland in 1937 and brought with him the concrete wall construction methods learned during his European travels, and the sleek lines of the California "moderne" style.

Bailey's work over the next two decades would win national acclaim. His flowing interior spaces, bold sweeping lines and connection with the environment, and respect for climate, lifestyle and topography--engendered early on in his career through his association with Purcell--made him one of Portland's most popular architects during the 50s.

Stonecrop is significant as one of only two known residences which remain from Bailey's early career which serves to illuminate the evolution of his design philosophy. Innovative for its time, Stonecrop foreshadowed Bailey's lifelong independence from "main stream" architecture, as well as his mastery of local wood materials. In addition, the house is significant as an excellent and rare example of the Adirondack Rustic style in Oak Grove.

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Bosker, Gideon, and Lena Lencek. Frozen Music: A History of
Portland Architecture. Western Imprints: Portland, 1985.

Farnham, Neil. Interview with Maura Hanlon, August 1989.

City of Lake Oswego Historic Resource Protection Plan, 1989.
Lake Oswego Department of Public Works and Land Development.

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