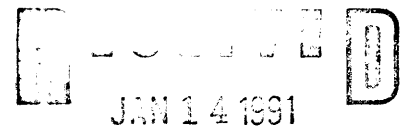


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United States Department of the Interior
National Park Service



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 Doyle, A.E., Cottage
other names/site number Randall, R.S. Cottage

2. Location

street & number 37480 2nd Street, Neahkahnie Beach not for publication
city, town Nehalem vicinity
state Oregon code OR county Tillamook code 057 zip code 97131

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>	<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>2</u>	<u> </u> structures
	<input type="checkbox"/> object		<u>0</u> objects
			<u> </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.

James M. Hannah 1/3/91
Signature of certifying official 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. Autanielli Glee 2/19/91
 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:)

for Signature of the Keeper 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 Early 20th C. American Movements
Arts and Crafts

Materials (enter categories from instructions)

foundation CONCRETE
walls WOOD: Shingle, Weatherboard

roof WOOD: Shingle
other

Describe present and historic physical appearance.

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National Register of Historic Places Continuation Sheet

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In 1915, Portland architect, A.E. Doyle, designed and built a vacation cottage for his family at the base of Neahkahnie Mountain on the Oregon Coast¹. It was the second of four vacation houses he designed in Neahkahnie. Called "Mt. Zion" by Doyle, the cottage was in the Arts and Crafts style with some transitional elements anticipating the development of the Northwest Style in the mid 1930s. Primary rooms in the rectangular plan are oriented to Neahkahnie Mountain to the north and the Pacific Ocean to the west. Originally, a large covered porch occupied the view corner at the northwest. Significant features included hipped roofs, a projecting bay with mullioned windows, a large stone fireplace and a carved wood "Neptune" caryatid that supported the roof at the northwest corner of the porch. Except for the fireplace, wood was used throughout: shingle and weatherboard siding; shingle roofing and wood floors, walls, and ceilings on the interior, all with natural finishes. Some alterations have been made - most significant was the enclosure of the northwest porch by the previous owners in c.1946. Presently, the cottage is in very good condition and is well maintained.

SETTING

Neahkahnie, a small and remote beach community, is situated in one of the most dramatic settings on the Oregon Coast. With the towering mountain to the north and the Pacific Ocean to the west, along with access to nearby Wheeler by railroad, it was an ideal vacation spot. The original plat was filed in 1911. During the next year, Doyle bought his lot and designed his first Neahkahnie Cottage for Mary Frances Isom. A few other cottages and the Neahkahnie Inn were also built in 1912.

The original plat (see map) generally consisted of 50'x100' lots on long blocks, with east/west streets perpendicular to the mountain slope. The Doyle site, with 175' of frontage parallel to the beach, is located on the east side of the block on the second terrace up from the beach level.

Until after WWII, development was sparse and cottages were designed in a harmonious manner. Since the 1950s, building has intensified and most of the original plat now contains houses, some of which are less compatible than pre-WWII designs. In spite of development pressures, Neahkahnie has resisted commercial encroachment and has maintained its single family cottage character.

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The cottage is sited near the north end of the property leaving a large space to the south for a garden and the garage. The site is flat except at the northeast where it slopes downward to the intersection of Second Street and Neah-kahnie Mountain Road. Shrubbery, native to the Oregon Coast, surrounds the property. The present two car garage which replaced the original one car garage in c.1946 is located near the south end of the lot. A small deck and fence was added at the southwest corner of the house in 1988. Immediately below Doyle's cottage to the west is the original home of "Sam" Reed, developer of Neahkahnie Beach. Built in 1911, it was the first dwelling in the subdivision. (See Section 8.)

PLAN AND STRUCTURE

The basic rectangular plan is augmented by the wide entry porch on the east, the north projecting bay, a slight easterly projection at the southeast bedroom and a small shed roof extension at the southwest for the back entry.

The large living-dining space, occupying a third of the first floor area, is situated in the northwest corner. Centered on the east/west axis is the entrance door from the porch on the east and the fireplace at the west. Exposed wood ceiling beams, flanking the fireplace, divide the area into nearly equal thirds. Symmetrical on the north/south axis is the projecting bay framing Neahkahnie Mountain on the north and a recessed built in storage cabinet at the south wall.

West of the living / dining space is the "sun room", an additional living area that was originally a porch. It was enclosed by the third owners in c.1946.

To the southwest is the kitchen, utility room, and back entry. A short hall, two bedrooms and the bathroom occupy the southeast corner. A steep stairway leads to the sleeping loft in the attic. All of these spaces are in their original configuration.

Cedar posts set on stones comprised the original foundation. Due to deterioration of the posts at the perimeter, a concrete foundation wall was installed by the present owner in 1973. The floor structure, walls and roof are wood frame throughout. Fir beams, studs, joists and rafters are, for the most part original and are in good condition. The ceiling height in all first floor rooms is 9'-6".

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EXTERIOR

A hipped roof with truncated gables at the north and south ends covers the main rectangular body of the cottage. Paired casement windows in the gables provide light and air to the sleeping loft. The hipped roof extends eastward over the projection of the southeast bedroom. Hipped roofs have an 18" overhang on all sides - rafters are exposed. At the wide entry porch, extending from the main eave line, is a shed roof with a slightly lower pitch.

Original roofing was cedar shingles. Over the years these were replaced several times. Since 1975 the roof has been covered with cedar shakes. The present cedar gutters were in place in 1963. They are probably not original but are very likely similar to the original.

The original fireplace chimney is intact - a simple rectangular shape built of smooth oval stones gathered from the local beach. To the south was a brick chimney with a two course corbeled top that served the original wood kitchen stove. In the 1940s the previous owners installed a heating stove in the northeast corner of the living / dining space with a concrete block chimney. This chimney and the kitchen chimney were removed to the roof level when the present roof was installed.

Walls are covered with cedar shingles above the continuous sill course and except on the west, with 1x12 spruce weatherboards below. Most shingles are original. Siding boards are original except at the ground line where boards have been replaced in kind. Shingles have replaced original weatherboards on the west.

Typical windows were paired casements, each with eight lights. Original windows remain on the front elevation and at the north gable. On the unprotected south and west, original sash had deteriorated and were replaced with new single pane wood sash that matched original profiles. The original 1x4 casings, crown molds and sills are intact at all windows. Windows at the north projecting bay are the original casements, five wide and one at each end of the bay. Fixed transom lights are located above each casement. Unlike other original windows, each sash has a single pane of glass.

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The original wood deck at the entry porch deteriorated many years ago and has been replaced with a concrete slab at the entrance and brick pavers to the south. Porch posts had rotted at the ends and were replaced with new posts that matched the original in 1989.

The original wood entry door features a nine light upper panel and square lower panel with diagonal crossing rails.

Elements of the original one car garage matched those on the main house - hipped roof, board and shingle siding and multi-paned windows. When a new two-car garage was built to the south in the 1940s some of the original weatherboards and other materials were reused. The present garage doors were installed in c.1980. The hipped garage roof is covered with composition shingles.

INTERIOR

INTERIOR FINISHES

From the entry door on the east, one enters on the central axis of the large living / dining space and the massive stone fireplace and hearth on the west, similar in form and materials to fireplaces in Doyle's other Neahkahnie cottages. The smooth faced irregular stones - basalt or andesite type - were gathered from the beach and laid up as rubble. A shallow stone arch spans the four foot wide opening. Above, supported by cantilevered stones near both ends is the mantel, a single fir slab.

Original finish materials in most rooms were fir with clear varnish coatings - 1x4 t&g flooring, 1x4 t&g, v-groove vertical wallboards and ceiling boards, 1x4 door and window casings and 1x6 baseboards. All are intact but some surfaces have been covered by later materials - vinyl asbestos tile on most floors, paint on the kitchen walls and painted fir plywood on the utility room and the bedroom walls. 1x8 pine boards cover the original ceiling in the living / dining area. Original fir doors with five stacked panels are intact.

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When the northwest porch was enclosed the "Neptune" caryatid was relocated to the north side of the opening between the living / dining room and the new sun room. The caryatid was carved by the prominent sculptor, Alexander Phimister Proctor² (See Section 8). Proctor also carved the dolphin now resting on the floor adjacent to the Neptune. It was originally an armrest for the built in seat at the porch perimeter.

Sun room walls were clad with 1x8 pine boards with a wide, triple bead edge, a characteristic typical of 1940s paneling. The ceiling was plaster which was dislodged by sonic booms in the 1960s. It was replaced with pine boards matching the walls.

The small hall and stairway to the loft contains all original materials. Treads and risers are plain fir. The railing is a single 2x4 supported by a 2x4 newel post.

The sleeping loft is in its original unfinished condition - fir flooring and exposed wall and roof framing.

HEAT AND LIGHTING

When built, the cottage was heated by the fireplace and kitchen stove. Present heating includes electric baseboard units installed prior to 1963.

Except for some porcelain light sockets there are no remaining original light fixtures.

CHAIN OF OWNERSHIP

1. 26 August 1912: Samuel Reed to A.E. Doyle, Lot 9.
2. 12 August 1915: Samuel Reed to A.E. Doyle East 1/2 of Lot 10.
3. 10 September 1926: A.E. Doyle to Henry and Eva Fixott.
4. 30 June 1944: Fixott to Curtis and Mina Van Bergen.
5. 24 July 1963: Van Bergen to Richard and Sylvia Randall.

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
1915-1936

Significant Dates
1915

Cultural Affiliation
N/A

Significant Person Doyle, Albert E. (1877-1928)

Architect/Builder Doyle, Albert E., Architect
Humke, F.P., Builder

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

See continuation sheet

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Neahkahnie Beach, a quiet summer resort at the base of Neahkahnie Mountain, a rugged headland on the northern Oregon coast, in Tillamook County, sprang up in the early nineteen teens after railroads improved access to larger coastal communities and primitive roads were pushed through to desirable locations, eventually to be connected by the Oregon Coast Highway.

Neahkahnie is of significance in the annals of Oregon architecture as the place where leading Portland architect Albert E. Doyle experimented with a type of indigenous Arts and Crafts cottage for his friends and acquaintances in Portland Public Library and Art Museum circles. These cottages influenced later architects in the development of a regional style and are significant under Criterion C at the statewide level, therefore. Experimentation in the genre coalesced in 1936 in the Portland house of Pietro Belluschi, a later associate of Doyle's. For this reason, the period of significance of A. E. Doyle's Neahkahnie cottages has been drawn to 1936, so precisely has the influence been documented by Belluschi's testimony.

The common characteristics of the Doyle beach cottages were intimate--as opposed to luxurious scale, and an efficient, open plan. Native materials, such as shingles, weatherboards and river-washed boulders, were selected to blend with the coastal environment. Gradually, window area was broadened or heightened to afford an unobstructed view of the Pacific Ocean.

In the two cottages proposed for nomination in 1990, and in the Harry Wentz Cottage (1916) that was listed in the National Register in 1976, the spectrum of the architect's experimentation in this genre is well demonstrated. The fourth Doyle cottage remaining at Neahkahnie, the Anna Crocker Cottage, has been extensively altered. The story and a half cottage that Doyle designed for Multnomah County Library Association Head, Mary Frances Isom, was built in 1912 and, in the jerkin-headed gable with long shed-roofed dormer enclosing its core, the shingle-clad cottage is nearly conventional Arts and Crafts architecture. In the wide, west-facing window bay, however, originally fitted with many small panes, was a character-defining motif that would evolve in later application. The Isom Cottage remains distinctive in its window-bay front despite replacement of multi-light sash with single fixed panes.

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The story and a half cottage that A. E. Doyle designed for his family's use was constructed at Neahkahnie in 1915. It was enclosed by a gabled hip roof and shingle exterior siding. Paired, multi-light casement windows with central mullions were typical, and a projecting bay in the north end elevation carried forward the medieval form so beloved of the Arts and Crafts. In this bay, however, there were only mullions and transoms, no smaller divisions to impede the view. The fully paneled interior was, in the tradition of the Arts and Crafts movement, organized around the hearth. The Doyle Cottage, like the Isom Cottage, had a stone chimneypiece of superior craftsmanship. In recent years there has been some modification of the north window bay. Its right-angle sidelights have been blocked by a flue and by enclosure of a porch at the northwest corner. The wood-carved herm with its bust of Poseidon that originally was the porch post was relocated to an interior archway. The Doyle Cottage is significant, additionally, as that Oregon property most immediately and importantly associated with the architect and his personal design philosophy for informal living.

A. E. Doyle and his friend, Harry Wentz, an instructor at the Portland Art Museum, pursued further the means of adapting to site and climate in the studio cottage the two designed in collaboration and built for Wentz in 1916 at a site farther up the toe of the mountain. The Wentz Cottage was clad with wide lapped boards of spruce and made use of the familiar chimney of boulders. The window bank on the north elevation was a strikingly modern interpretation of the Arts and Crafts bay. The interior was essentially a single large room with a loft at one end. This represented a complete departure from the conventional Craftsman-style beach bungalows of the day with their compartmentalized interiors. The Doyle cottages at Neahkahnie Beach, of which the Isom Cottage and the architect's own retreat are exemplary representatives, embody the emergence of regionalism that would be carried forward to its ultimate extent by Doyle's younger associate, Pietro Belluschi, and by John Yeon and others.

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The A.E. Doyle Cottage, designed by prominent Portland architect, Albert E. Doyle, for his family is significant under Criterion "C" as an excellent and forward looking example of Arts and Crafts design with its organic plan oriented to significant views and its overall expression of the Oregon Coast character. In addition, it was the second of four Neahkahnie Beach cottages designed by Doyle between 1912 and 1916 that would have an important influence on the later work of Pietro Belluschi, John Yeon and the development of the Northwest Style. Albert E. Doyle is significant under Criterion "B" as the most important and influential architect in the development of downtown Portland during the years of his practice, 1907-1928. Doyle's neo-classic designs, e.g., the Meier and Frank Store, American Bank Building, U.S. National Bank, Pacific Building, and others, shaped the character of the City's core and continue today as respected landmarks. Of equal significance are Doyle's Neahkahnie cottages and their subsequent influence noted above.

NEAHKAHNIE

Neahkahnie Beach is located on the Oregon Coast north of Nehalem Bay at the base of Neahkahnie Mountain, a sacred place for the Nehalem Indians who fished and hunted in the nearby streams and forests.

The area remained in its primitive state until 1908 when Samuel Gordon Reed began buying property along the beach and lower slopes of the mountain. "Sam" Reed, a distant relative of Simeon G. Reed whose bequest founded Reed College, came to Portland in 1902 and worked as an engineer for the Oregon Railroad and Navigation Co. and later for the Portland Electric Power Co. In 1910, Reed moved to Tillamook County to engage in farming and continue the purchase of land for his planned beach development. By 1911, he had acquired 800 acres and filed the first plat of 52 acres (See Map). That year Reed built a home for his family on Neahkahnie Mountain Road between Second and Third Streets³. (Altered but still standing.)

The subdivision, "Neah-kah-nie Mountain", consisted of 14 blocks, terraced up the lower mountain slopes from the beach, with 221 lots, most at 50'x100'. Lots with views of the beach and/or the mountain sold for \$200 - \$300. Lots on the east without views could be had for \$100 or less. Beulah Reed Road which runs along the beach frontage was named for Sam Reed's wife.⁴

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1912 saw completion of the first few vacation houses and the construction of Reed's Neah-kah-nie Tavern and Inn which was located along the beach at the south end of the subdivision. The Inn burned in 1956 and was not rebuilt.

Completion of the railroad between Portland and Wheeler on the south side of Nehalem Bay also occurred in 1912. Previously, access to the Nehalem area was primarily by ship - a few hearty souls would occasionally hike over the mountains from Seaside, 25 miles to the north. Vacationers arriving by train travelled across the bay by boat then by "jitney" to their cottages.

Development was slow. When Doyle's cottage was built there were approximately 10 houses in Neahkahnie. By 1935 the count was 22, and during the Depression many lots were sold for taxes⁵. But the designs were harmonious, generally in the Arts and Crafts mode and later variants. All were clad in wood shingles or horizontal siding with natural finishes.

Shortly before his death in 1941, Sam Reed sold all of his unplatted property north of Neah-kah-nie Mountain Road to Barney Lucas, a prominent north coast builder who would later develop the Palisades and Surfpines in the Gearhart area. That same year the tunnel through Neahkahnie Mountain was completed and U.S. Highway 101 became the main transportation link to the area.

Construction began again after WWII and most of Reed's original plat has been developed. With a few exceptions, post-war houses have been designed in a manner compatible with the earlier character, and unlike other coastal communities, Neahkahnie has maintained its original plan of single family cottages and the grand views to the Pacific Ocean and Neahkahnie Mountain.

ALBERT E. DOYLE AND HIS WORK

A. E. Doyle was born in Santa Cruz California on 27 July 1877. The family moved to Portland in c.1880 where his father James was a building contractor. Upon completion of the eighth grade at Park School in 1891, Doyle apprenticed with Whidden & Lewis, Portland's most prominent architectural firm of the era. During his twelve year tenure with the firm, he was involved with all aspects of their work: Colonial Revival houses, Neo-Classic commercial structures, and American Renaissance institutional buildings. In spite of their large volume of work the Whidden & Lewis office was very small by today's standards. In 1895

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there were the two partners and two apprentices, Doyle and Seth Catlin⁶. Doyle very likely worked on such projects as the Hamilton Building, Gilbert Building, Marsh Hall at Pacific University, the Portland Academy, Portland City Hall, Meier and Frank Store, YMCA Building, Failing (Postal) Building and the George Lawrence Building. In 1903, under the supervision of partner Ion Lewis, Doyle designed the Forestry Building for the Lewis and Clark Centennial Exposition which opened in 1905. After completion of his work on the "Log Parthenon", as the Forestry Building was often called, Doyle went to New York where he took design and engineering classes at Columbia and worked in the office of Henry Bacon⁷.

In the spring of 1906, Doyle received a traveling scholarship from the American School of Archaeology in Athens and spent the next six months on a "Grand Tour" in Europe. Doyle returned to Portland in November and the following month he married Lucy R. Godley, member of a pioneer Albany family.

In January 1907, at age 29, Doyle opened his own office in the Worcester Building with a partner, construction supervisor, William B. Patterson⁸. Doyle and Patterson's earliest projects were house remodelings and small commercial buildings. But by mid-year he received his first major commission, the Annex to the Meier and Frank Store on the quarter block at 6th and Alder Streets. How a young architect like Doyle was able to secure such a major project is something of a mystery. It appears likely that he had worked on the 1898 Meier and Frank Store building (half block on 5th Street) while in Whidden & Lewis' office and that those associations led to his being hired to design the new wing. Designed in the neo-classic Commercial Style, the 10 story Annex was completed in 1909. The white terra cotta cladding, which became a standard for department stores throughout the country, was inspired by Louis Sullivan's Carson Pirie Scott Store. It was a sharp contrast to the heavy stone and red brick of other major buildings nearby. The design was a great success. Before completion of the Annex, Sigmund Frank, president of the Meier and Frank Co., directed Doyle to expand the store design to cover the entire block⁹.

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Prior to construction of the Meier and Frank Annex the corridor along 5th and 6th Avenues that would become Portland's commercial and retail core was in a state of transition. Nearly half the area was occupied by one and two story frame structures - some residential. The Corbett and Failing mansions occupied full blocks that would later be replaced by Doyle designed structures, the Pacific and Public Service Buildings. Four major 19th century buildings were sited near the Meier and Frank Store: The Pioneer Courthouse (1875) to the south, McKim Mead and White's Portland Hotel to the southwest, and across 6th Avenue to the west, the Richardsonian Romanesque Oregonian Building and Marquam Building. The Marquam would later be replaced by the Doyle designed Northwestern Bank Building. The only "contemporary" high rise building along the corridor was the Wells Fargo Building (1907) at the north end, designed by New York architect, Benjamin Wistar Morris.

After completion of the Meier and Frank Annex, other major commissions soon followed: The half block Lipman and Wolfe Store across Alder Street, also sheathed in white terra cotta (1910); the brick and terra cotta Selling Building (1910) and Northwestern (American) Bank Building (1914), both across 6th Avenue from the Meier and Frank Store. Also along the 5th and 6th Avenue corridor are the U.S. Bank (1917 and 1923) the Mead Building (1912), Bank of California (1925), Pacific Building (1926) and the Public Service Building (1927). Other major projects in downtown Portland include the full block Central Library (1913), Benson Hotel and Benson Fountains (1913), Morgan Building (1913), Pittock Block (1914 and 1923) and the Terminal Sales Building (1926) (see map). The Doyle firm was also the local supervising architect for the Olds Wortman and King Store and the Bedell Building. Except for the modernistic Terminal Sales Building all of the Doyle Office designs were in the classical Commercial Style and the Italian and French Renaissance Historic Period Styles.

While Doyle set the pattern, other architects made significant contributions to the neo-classic ambience of the downtown core. Of particular note are Reed and Reed's, white terra cotta, Yeon Building (1911) and Journal Building (Jackson Tower) (1912); and Whidden and Lewis' Imperial Hotel (1910), Wilcox Building (1911) and Failing Building (1913).

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By the end of the 1920s the neo-classic character of Portland's commercial center had been established and to a remarkable extent, that character remains today. Except for the vacant Lipman & Wolfe Store building, all of Doyle's major downtown projects are presently being used for their original purpose. All are well maintained and several have undergone restoration of storefronts and interiors that were inappropriately remodeled in the 1950s and 60s. In a 1970 review of Portland's new commercial architecture, Ada Louise Huxtable wrote in the New York Times:

"Portland also has some of the most beautifully detailed and dignified early 20th century classical revival buildings in the country which add Roman Richness to the decimated streets."

In 1979, Huxtable's replacement as architectural critic on the New York Times, Paul Goldberger, commenting on Portland's new buildings, praised the City's terra cotta district and recommended designs that "projected a hint of classism", adding that "Meier and Frank and other buildings nearby are crucial to the City. They make for a white architecture that blends with the City."¹⁰ (The Meier and Frank Store, U.S. National Bank, Bank of California, Benson Hotel, Pittock Block and the Central Library are all on the National Register of Historic Places. The other buildings noted above have been deemed eligible for the National Register in local surveys.)

In 1911, engineer James G. Beach, who had been with Doyle and Patterson since 1908, was made a partner. Perhaps it was coincidental that Beach became a partner at the time the office was commissioned to design the Benson Hotel. Beach was Simon Benson's son-in-law. Doyle, Patterson and Beach existed for less than two years. Beach left the firm and moved to California. In the late 1920s he returned to the Doyle office and performed the structural engineering for the Public Service Building. The firm name reverted to Doyle and Patterson and continued until 1915 when Patterson retired. The firm was renamed, A.E. Doyle, Architect¹¹. Doyle opened a Seattle office in 1918 with long time employee C.A. Merriam as resident partner. Doyle and Merriam designed several major projects in Seattle: The First National Bank Building, Seattle National Bank of Commerce, and the Graham Store Building. Merriam continued the firm under his own name after Doyle's death.

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In 1925 Doyle contracted Bright's disease, a slow debilitating illness. Late in the following year he reorganized the office as A.E. Doyle and Associate so that it would continue in an orderly manner after his death. The "Associate" was William H. Crowell, the only registered architect at the time. The other partners were David M. Jack, Office Manager and Sid Lister, engineer and construction superintendent¹². Doyle died on 23 January 1928. A few years later, Pietro Belluschi, Chief Designer at the time of Doyle's death, became a partner.

In addition to his work in downtown Portland, Doyle designed many other notable projects. Among them were the master plans and early buildings for Reed College in Portland, Albany College and the Oregon College of Education in Monmouth, the F.J. Cobbs Residence and Multnomah Falls Lodge.

The least known of Doyle's works are the vacation cottages he designed on the Oregon and Washington Coast and in the Columbia River Gorge. In the view of some architects and historians, these cottages were Doyle's primary architectural legacy for their influence on the development of the Northwest Style in the mid 1930s.

Doyle designed two vacation cottages in 1907: A modest Arts and Crafts cottage for Fred Page (razed) in Seaview, Washington, a historic community on the Long Beach Peninsula and a Shingle Style house for E.J. DeHart (a National Register property) in the Columbia Gorge on the bluff west of Hood River. Both dwellings were completed in 1908. During that year Doyle completed plans for an Arts and Crafts cottage at Klipson Beach also on the Long Beach Peninsula. The house was designed for the Shoegren sisters, Mae and Ann, who were Portland's most prominent dressmakers of the period. The following year Doyle designed another Arts and Crafts vacation house for the Shoegren sisters - this time in the Columbia Gorge on the hills east of Mosier, Oregon. The house in Mosier, completed in 1910, had shingled walls and roof, as did Doyle's earlier vacation homes¹³. These early cottages were all competently designed and detailed. Floor plans were conventional and exterior treatments were quite typical for their respective styles.

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In 1912, Doyle designed a cottage for Mary Francis Isom, head librarian for the Library Association of Portland, the first of four that Doyle would design at Neahkahnie Beach. The Isom Cottage is a significant departure from Doyle's earlier cottage designs. Here, Doyle presents a more organic approach - a large living / dining space that occupies nearly half the first floor area and is situated to take maximum advantage of views to the Pacific Ocean and Neahkahnie Mountain and the use of native materials and regional roof forms that express the character of the Oregon Coast. And framing the ocean view is the wide projecting bay of mullioned windows, very much larger than was characteristic of Arts and Crafts fenestration.

The mullioned window bay is a primary feature in each of Doyle's Neahkahnie cottages and would become a "signature" in Pietro Belluschi's early houses that would be designed a quarter century later.

Doyle continued the organic approach in his own house designed in 1915, one terrace up the mountain from the Isom Cottage. He was most fond of Neahkahnie Mountain, calling the cottage "Mt. Zion", so the projecting bay of mullioned windows faces north to the mountain view. Unique among the Doyle cottages was the large covered porch at the northwest corner with views to the ocean and the mountain. Doyle's sense of whimsy is evident in the "Neptune" caryatid at the porch corner. The use of hipped roofs, wood shingles, weatherboard siding and multipaned windows are characteristic of the Arts and Crafts style. They are also features of the vernacular architecture of the coastal region. The Neahkahnie cottage was the only structure that Doyle designed for himself or his family.

Possibly the same year, Doyle partially designed a cottage for his friend and patron, Thomas Lamb Eliot. Eliot, who was President of the Reed College Board of Trustees and a member of Portland's Library Board had purchased an unfinished house on Third Street, one block up the mountain from Doyle's cottage. According to Eliot family members, the house was framed when Doyle designed the exterior finishes, the fireplace and some interior elements.

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The following year Doyle designed his final Neahkahnie cottages for two close friends and associates; Anna Crocker, curator of the Portland Art Museum and Harry Wentz, painter and founder of the Portland Art Museum School. Both cottages were completed in 1916. The characteristic shingled gable and hipped roofs are present and both houses are sided with spruce weatherboards. As with Doyle's cottage, the primary orientation of the Wentz and Crocker cottages is toward the mountain to the north where the bays of mullioned windows are placed. (The Wentz Cottage, a National Register Property, is presently owned by Pietro Belluschi's son. In 1989, the cottage was remodeled and restored and a detached garage was built. Architect for the work was Pietro Belluschi.) (Since the 1960s, the Crocker Cottage has undergone extensive alterations. Except for some siding and a portion of the roof there is nothing left of the original exterior.)

The four Neahkahnie cottages would be the last of the genre to be designed by Doyle. In later years, he designed large summer houses for the Ehrman and Meier families in the Columbia Gorge. The former was in the English Cottage mode and the Meier House, the original "Menucha", was a log structure in the Adirondack Rustic style.

Pietro Belluschi first came to Neahkahnie in 1925 as a guest of the Doyle family. The following year he would begin taking night classes in design from Harry Wentz at the Art Museum School. Along with other students and young designers, including John Yeon, Belluschi returned to Neahkahnie many times during the late 20s and early 30s. He was profoundly influenced by the setting, the Doyle cottages and Wentz's design philosophy.

By 1933, Belluschi had become the lead partner in the Doyle office and would maintain the firm name, A.E. Doyle and Associate, until 1943 when he reorganized the business under his own name. In 1936, he designed his own house on Council Crest in Portland. The characteristic elements - overhanging hipped and gabled roofs with cedar shingles, weatherboard siding and the projecting bay of mullioned windows - are all evident, and as Belluschi stated in a 1986 interview, the inspiration for the design of his Portland house was the Doyle cottages in Neahkahnie.¹⁴ These distinguishing features, modified and developed by Belluschi's own genius, are again seen in many of his early house designs: The Sutor House (1938), the Platt House, Kerr Beach House and the Myers House in Seattle (all 1941).

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Continuation SheetSection number 8 Page 8**ALEXANDER PHIMISTER PROCTOR**

The sculptor for the carved wood "Neptune" caryatid and dolphin arm rest on the Doyle Cottage porch was Alexander Phimister Proctor (1860-1950). He was born in Ontario, Canada, but soon moved with his family by covered wagon to Denver. His art lessons started in Denver and continued in the East and in Europe. Proctor became known for his heroic statuary of wild animals, indians, cowboys and equestrians.

He associated with Augustus Saint-Gaudins on several projects: Sculptures at the World's Columbian Exposition in 1893 in Chicago, the horses for the equestrian statues of General John Logan in Chicago's Grant Park, and of General William T. Sherman in New York's Central Park.

The bronze pumas at Brooklyn's Prospect Park, the tigers at Princeton University, and the marble lions on the McKinley Monument in Buffalo, N.Y. are all Proctors work.

In Oregon, he is known to be the sculptor for the Rough Rider statue in Portland, the Pioneer Mother on the University of Oregon campus in Eugene and the Circuit Rider on the State Capitol grounds in Salem¹⁵. A.E. Doyle designed the base for the Circuit Rider in 1924.

NOTES FOR SECTIONS 7 AND 8

1. The 1915 design and construction date is based on A.E. Doyle office records in the files of George A. McMath.
2. Interviews with A.E. Doyle's daughters, Kathleen D. Newhouse and Helen D. Price, 1970s.
3. Interview with Jean Reed Prentiss, daughter of Samuel G. Reed, 8 October 1988.
4. Ibid.
5. Ibid.
6. Whidden and Lewis office photo, July 1895.
7. McMath, George A., A.E. Doyle office and family records.
8. Ibid.
9. National Register Nomination for the Meier and Frank Store, 1981.
10. Bosker, Gideon and Lencek, Lena, Frozen Music. Portland, Oregon: Oregon Historical Society, 1985.
11. McMath, George A., A.E. Doyle office records.
12. Interview with Sid Lister, partner in A.E. Doyle and Associate, 8 November 1972.
13. McMath, George A., A.E. Doyle office records.
14. Interview with Pietro Belluschi, 24 November 1986.
15. Proctor, Alexander Phimister, catalogue of his works. Ace Powell Art Galleries, Inc., Kalispell, Montana, 1973.

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

Acres of property 0.20 Neahlem, Oregon 1:24000

UTM References

A 10 426830 5064190
Zone Easting Northing

C _____

B _____
Zone Easting Northing

D _____

See continuation sheet

Verbal Boundary Description

The nominated area of 0.20 acres is located in SW $\frac{1}{4}$ SW $\frac{1}{4}$ Sec. 20, T.3N., R.10W., Willamette Meridian, in the Neah-Kah-nie Mountain Plat in rural Tillamook County, Oregon. It is identified as Tax Lot 6900 at said location and is more particularly described as follows.

See continuation sheet

Boundary Justification

The nominated area follows the legally recorded lot lines of property (slightly less than one quarter acre) historically occupied by the A. E. Doyle Cottage and its garage, which is counted a separately contributing feature.

See continuation sheet

11. Form Prepared By

name/title George A. McMath, FAIA
organization George A. McMath, FAIA, Historical Arch. date 1 August 1990
street & number 1209 SW 6th Avenue telephone (503) 228-5154
city or town Portland state OR zip code 97204

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MAJOR BIBLIOGRAPHICAL REFERENCES

Belluschi, Pietro. Taped interview with George McMath, 24 November 1986.

Bosker, Gideon and Lencek, Lena, Frozen Music. Portland, Oregon: Oregon Historical Society, 1985.

Carey, Charles Henry. History of Oregon, Vol. II. Chicago/Portland: The Pioneer Historical Publishing Company, 1922.

Kadas, Marianne, interviews, 7 July 1988, 15 August 1988 and 19 December 1988.

Kadas, Marianne, Masters Thesis (incomplete) on the development of Neahkahnie.

McMath, George A. Personal Files: A.E. Doyle office records and Doyle family records.

Newhouse, Kathleen Doyle, daughter of A.E. Doyle, several interviews, 1960-1990.

Oregon Historical Society, Manuscript Collection, repository for the A.E. Doyle Office drawings of most major downtown Portland Buildings.

Oregon Historical Society. Photograph Collection.

Oregon Journal. 24 January 1928 (A.E. Doyle obit.)

Oregonian. 24 January 1928 (A.E. Doyle obit.)

Placzek, Adolf K., ed. Macmillan Encyclopedia of Architects, Vol. I. New York: The Free Press, 1982.

Prentiss, Jean Reed, daughter of Samuel Gordon Reed, developer of Neahkahnie. Interview with George McMath, 8 October 1988. (Mrs. Prentiss has spent most of her life in Neahkahnie since the family moved into their Neahkahnie house in 1911.)

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Price, Helen Doyle, daughter of A.E. Doyle, several interviews during the 1960s and 70s.

Stubbelbine, Jo, The Northwest Architecture of Pietro Belluschi, New York. F.W. Dodge Co., 1953.

Syracuse University, The George Arents Library, Belluschi-Doyle Collection, repository for most of the A.E. Doyle Office drawings and job records.

The Architect and Engineer, July, 1919.

Vaughan, Thomas, ed. Space Style and Structure: Building in Northwest America, Vol. I and II. Portland, Oregon: Oregon Historical Society, 1974.

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GEOGRAPHICAL DATA

Lot 9, and the East half of Lot 10, Block 4, NEAH-KAH-NIE MOUNTAIN and a tract of land described as follows:

Beginning at the Northeast corner of Lot 11, Block 4, NEAH-KAH-NIE MOUNTAIN; thence Westerly along the North line of said Lot, 50 feet; thence Southerly parallel to the East line of said Lot, 25 feet; thence Easterly parallel to the North line of said Lot, 50 feet to the East line of said Lot; thence Northerly 25 feet to the point of beginning.

Tillamook County, Tax Lot 6900.

SEE MAP 3N 10 20CB

NEAH-KAH-NIE

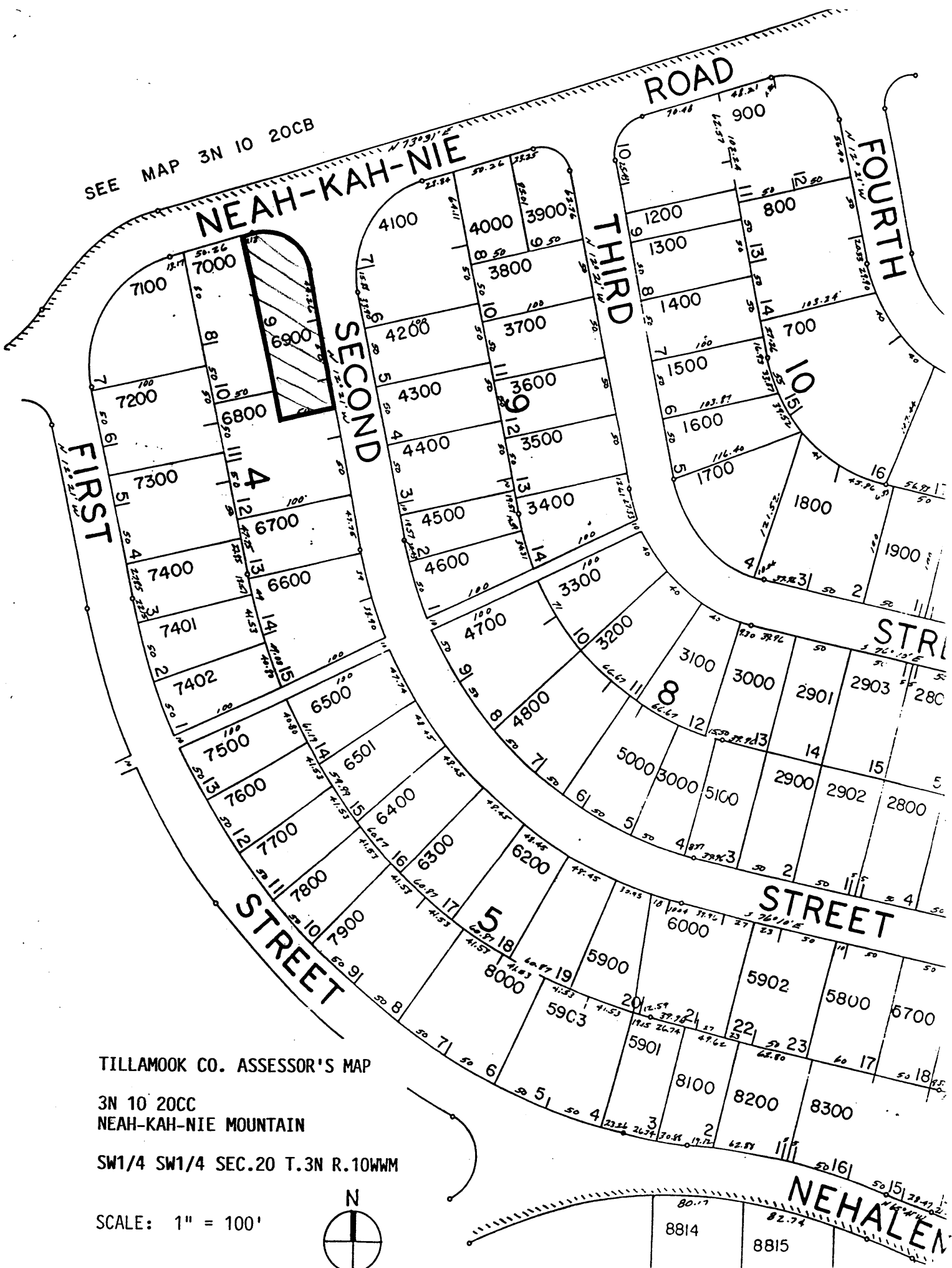
ROAD

FOURTH

THIRD

SECOND

FIRST



TILLAMOOK CO. ASSESSOR'S MAP

3N 10 20CC
NEAH-KAH-NIE MOUNTAIN

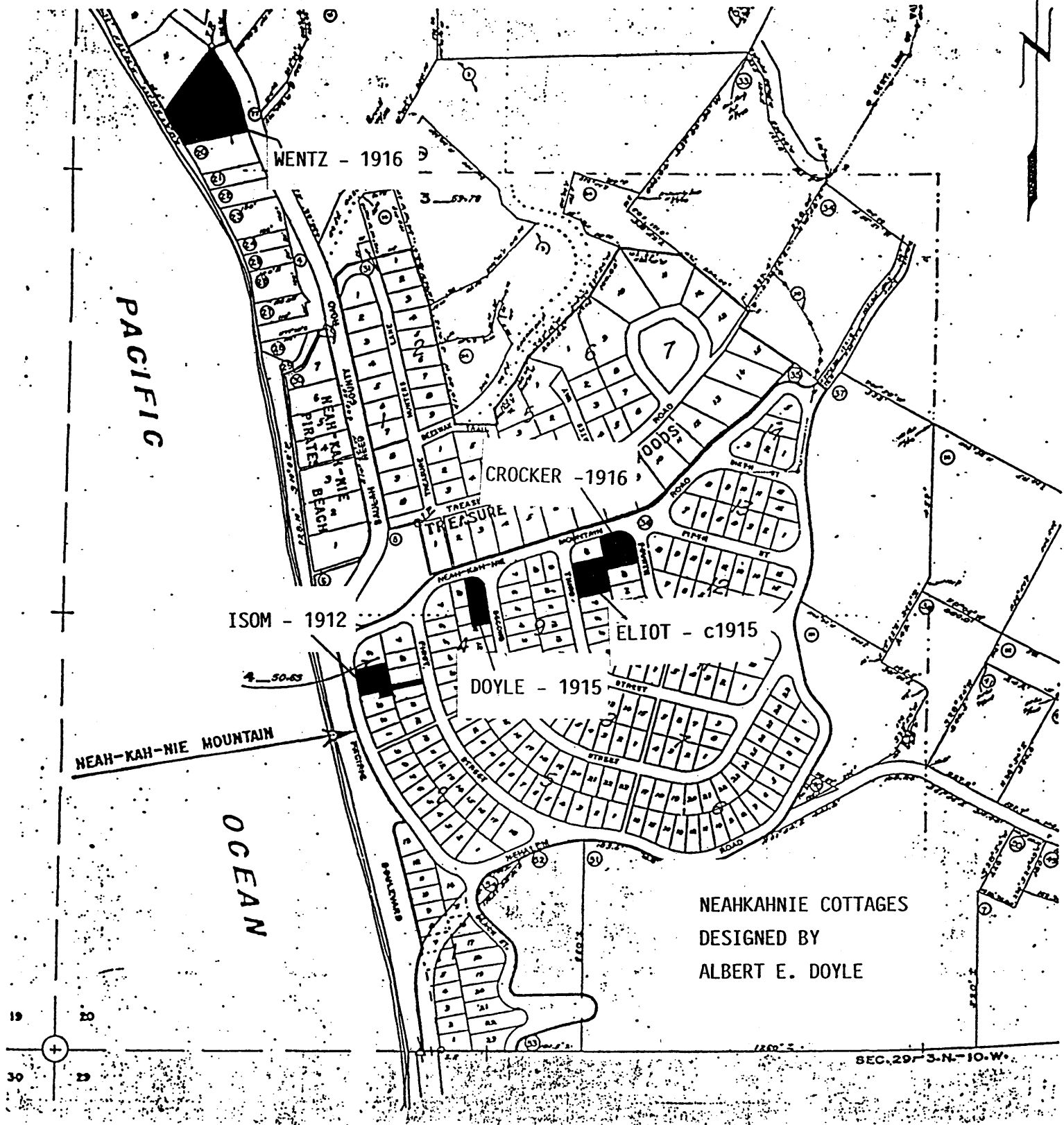
SW1/4 SW1/4 SEC.20 T.3N R.10WMM

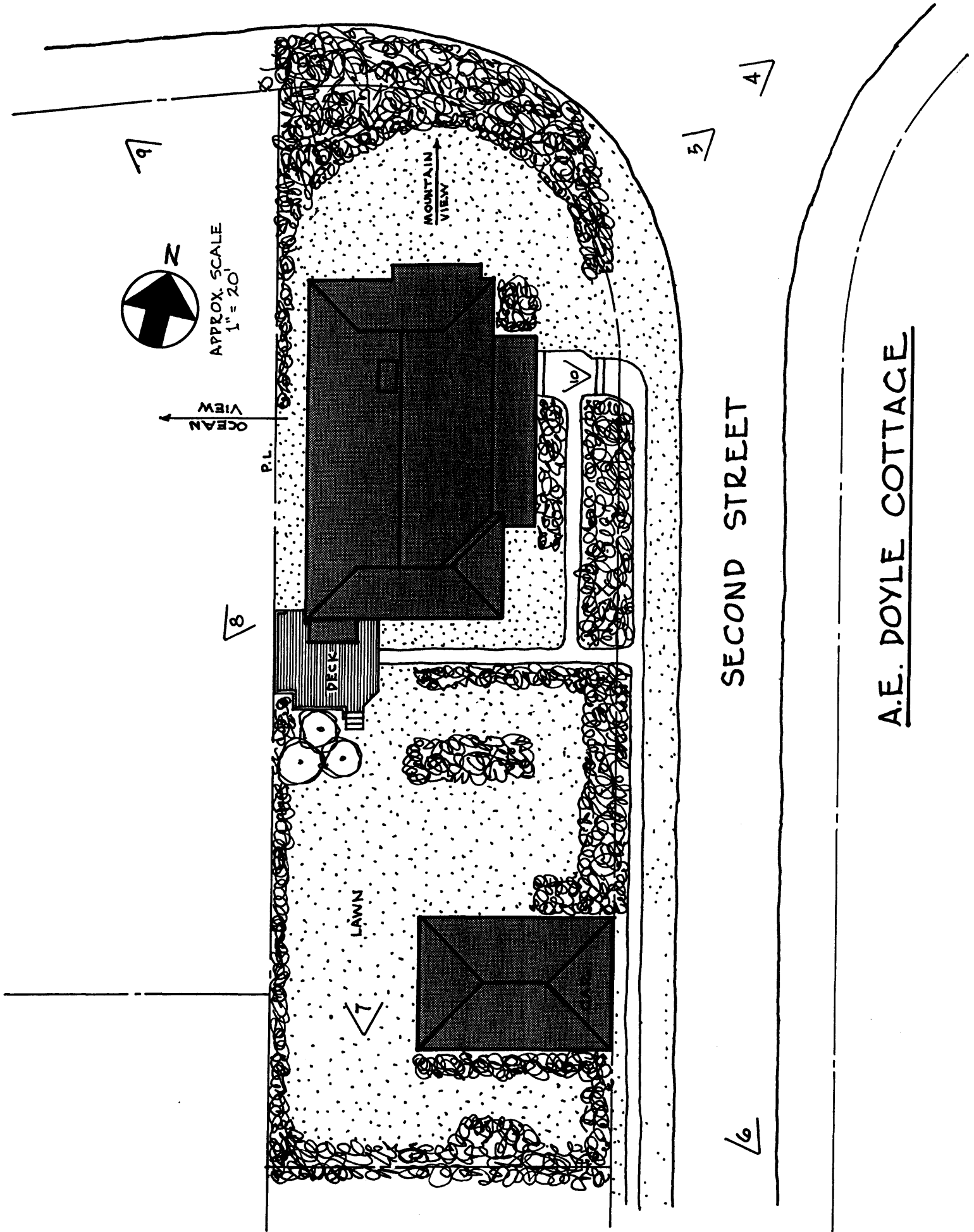
SCALE: 1" = 100'



The sketch below is made solely for the purpose of assisting in locating said premises and the Company assumes no liability for variations, if any, in dimensions and location ascertained by actual survey.

Title-Trust
COMPANY





APPROX. SCALE
1" = 20'

OCEAN VIEW

P.L.

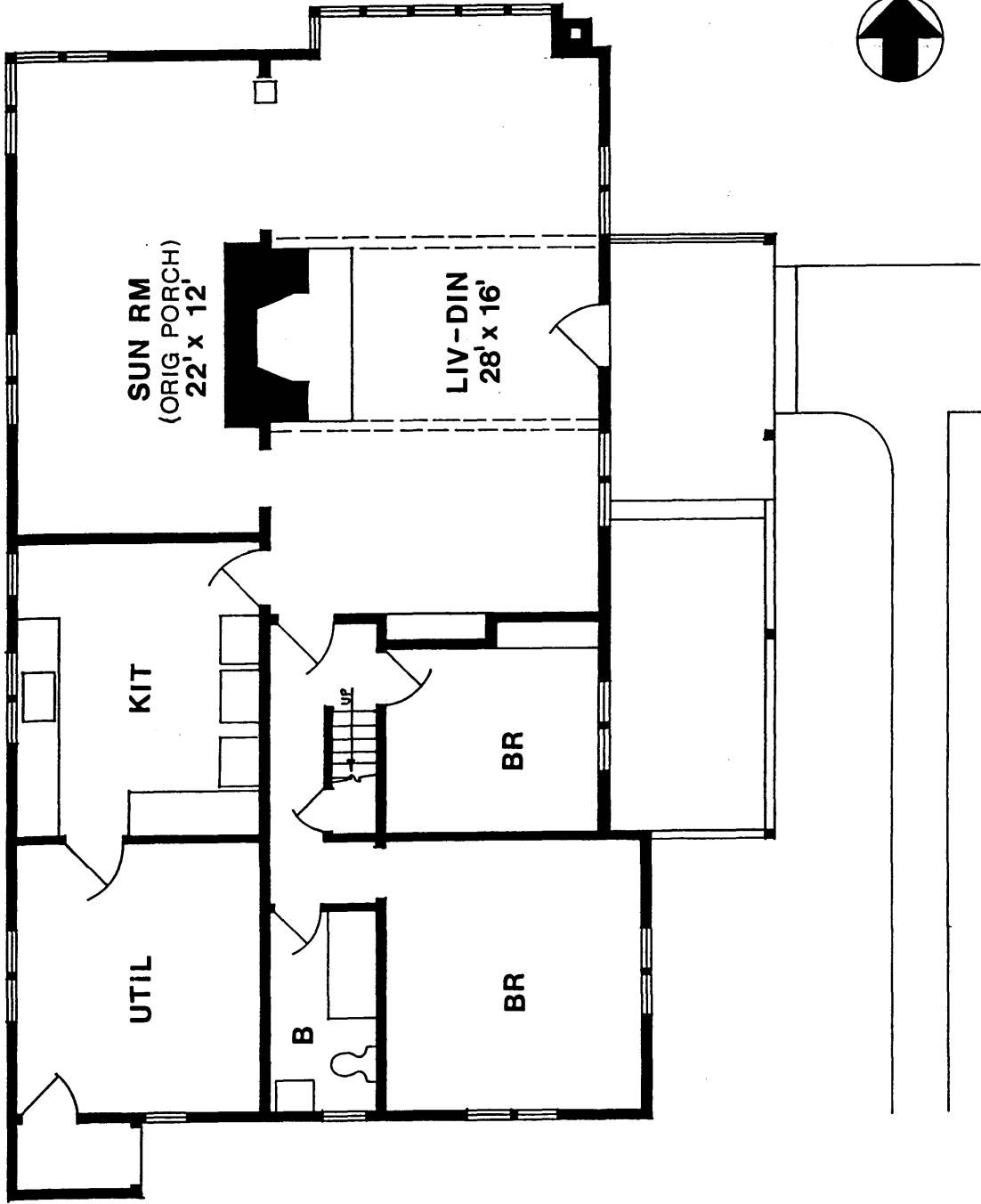
MOUNTAIN VIEW

DECK

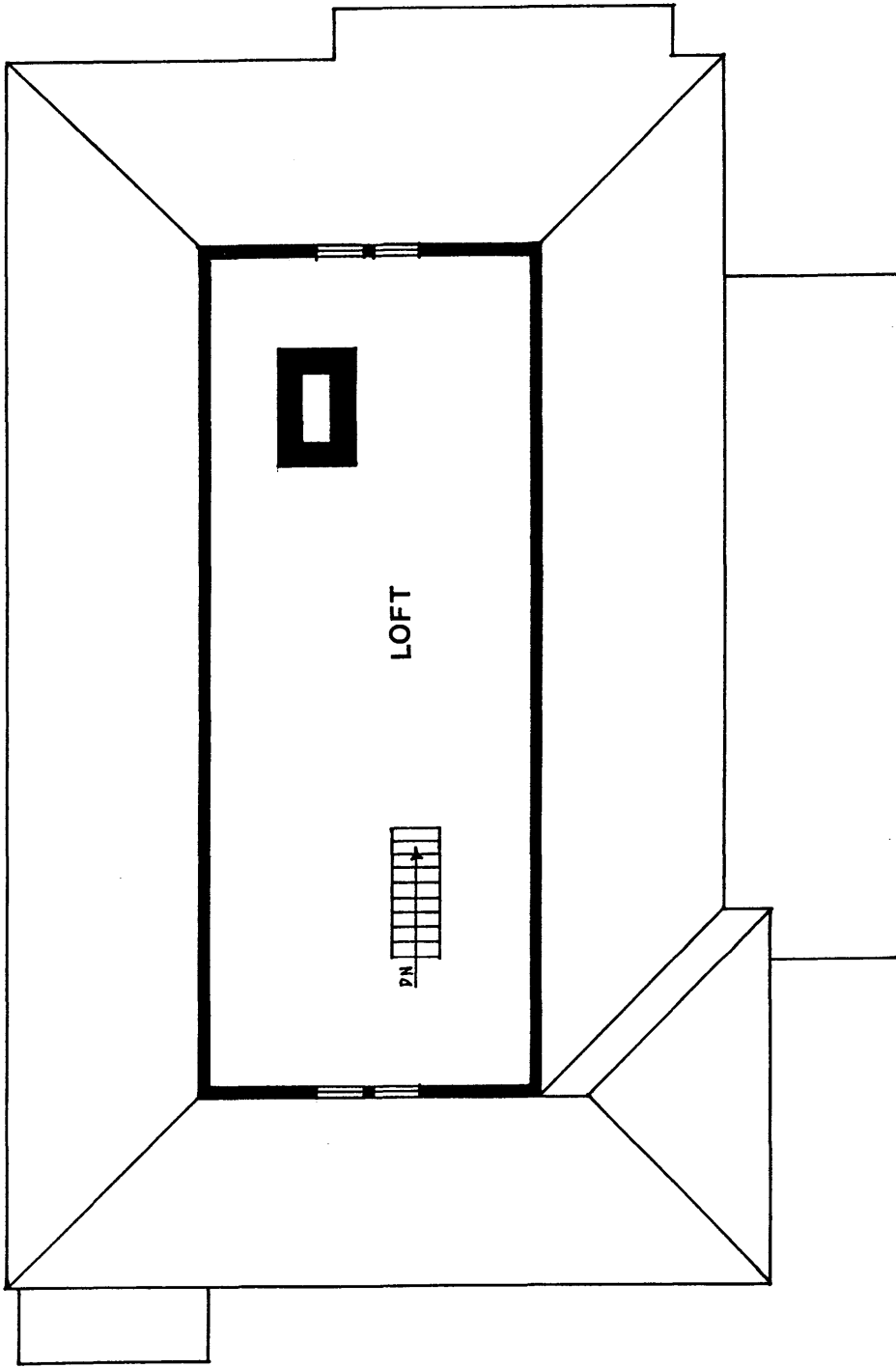
LAWN

SECOND STREET

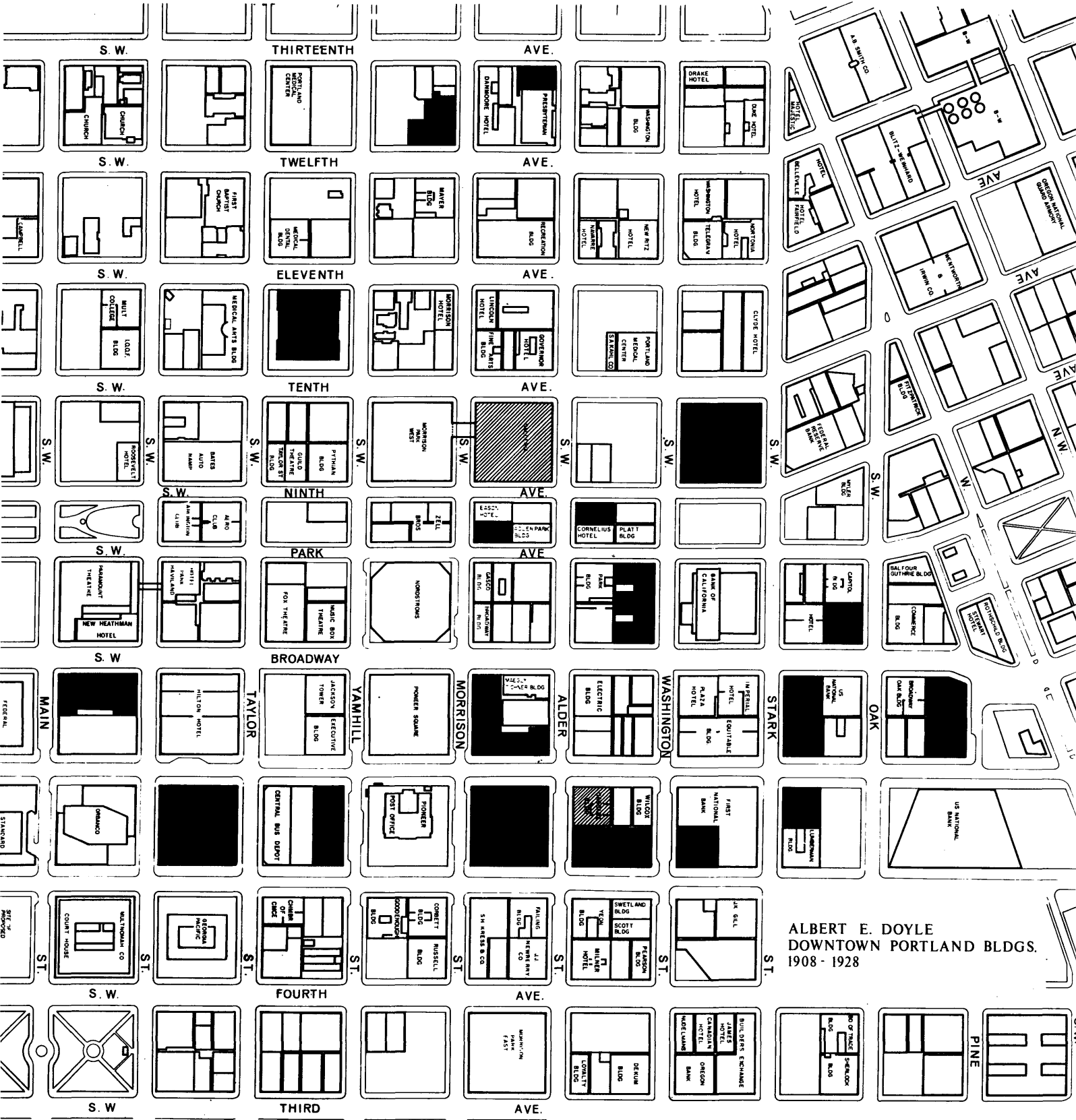
A.E. DOYLE COTTAGE



FIRST FLOOR PLAN
1" = 8'



ATTIC FLOOR PLAN
1" = 8'



ALBERT E. DOYLE
 DOWNTOWN PORTLAND BLDGS.
 1908 - 1928

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 91000066 Date Listed: 2/19/91

A. E. Doyle Cottage Tillamook OR
Property Name County State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

for Antoinette Obee
Signature of the Keeper

2/19/91
Date of Action

Amended Items in Nomination:

Statement of Significance: Under Applicable National Register Criteria, the check in Box B should be deleted because the property is not significant for its association with Albert E. Doyle.

Under Period of Significance, the entry should be corrected to read "1915."

This information was confirmed with Elizabeth Potter of the Oregon State Historic Preservation Office.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)