

United States Department of the Interior
National Park Service



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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Ott, David and Marianne, House

other names/site number _____

Name of Multiple Property Listing _____

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number 2075 SE Palmbiad Road not for publication

city or town Gresham vicinity

state Oregon code OR county Multnomah code 051 zip code 97080

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant at the following level(s) of significance: ___ national ___ statewide local

Applicable National Register Criteria: ___ A ___ B C ___ D

Christina Corman

2-24-15

Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

For Edson H. Beall

4-20-15

Signature of the Keeper Date of Action

David and Marianne Ott House
Name of Property

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

<u>Contributing</u>	<u>Noncontributing</u>	
<u>2</u>		buildings
		site
	<u>5</u>	structure
		object
<u>2</u>	<u>5</u>	Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

AGRICULTURE: horticultural facility

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

AGRICULTURE: horticultural facility

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Northwest Regional

Style

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD

roof: ASPHALT: composition shingles

other: _____

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The David and Marianne Ott House, located at 2075 SE Palmbiad Road, is southeast of downtown Gresham, Multnomah County, Oregon in a semi-rural area. Completed in 1952, the Northwest Regional style house was erected along the eastern edge of the tax lot, and faces east along SE Palmbiad Road. The house is on a 2.81-acre parcel with several auxiliary structures erected along the edges of the level site, allowing most of the property to be used for agricultural operations. The 1,668 square foot, single-story residence is a wood-framed structure with vaulted ceilings, and a post-and-beam framed floor over a crawl space. The house is sided with historic preservative-treated, but otherwise unfinished, horizontal fir boards and vertical battens installed on a 3'-0" grid pattern that aligns with the building's planning grid. Windows are wood framed utilizing the direct glazing method¹ for the larger fixed units and operable sashes for smaller units. The residence has composition shingles on the sloped roof and a concrete foundation. The Ott house's interior walls are finished with natural hemlock siding, and painted gypsum board on the ceilings between exposed wood beams. Original hardware and light fixtures are extant. The entry and living room are located as central volumes on the east facade. The garage, utility room, and kitchen are on the south facade facing and accessing the site's utility structures. The private bedroom and bathing areas are on the north facade toward the privacy of the grove of trees. A 1970s addition was made to the original northwest corner of the house that included reusing the interior and exterior wood siding, and extending the ridgeline (the original walls and openings were retained). The front of the garage was later extended eastward 3'-0". That addition retained the original framing. An ancillary shop building (contributing) constructed in 1958, is semi-attached by a breezeway to the house off the rear south corner. There are various non-contributing structures on the acreage that are located on the south side of the site that support the agricultural use of the property. These include tractor sheds, a boathouse, and greenhouses. Well-known architect John Storrs designed the house that was one of his first projects in the Northwest, and his only residence known to occur in a rural location associated with an agricultural use.

Narrative Description

Location and Setting

The Ott House is located on the west side of SE Palmbiad Road and south of SE 19th Street in Gresham, Multnomah County, Oregon, on a 2.81-acre parcel. The original five-acre site was rectangular in shape, measuring 330 feet in width and 660 feet in depth. Located on the southeast corner of the property with a shallow front yard, the house has sufficient clearance to the south property line to allow truck and utility access. The front of the house faces east with its longitudinal axis extending north-south.

The level parcel of land was used for agricultural purposes at the time the house was constructed, a use that still continues today with active planting in fruits and vegetables (see Figure 15B). The siting of the house at the front corner of the lot was chosen to allow the best agricultural use of the site and to continue the lease agreements for cabbage production. Greenhouses and utility structures were located along the south property line adjacent to the truck access drive. The greenhouse structures were built in sequence from the east to the west, with each one slightly larger than the previous (none date from the historic period). The outbuildings extend approximately half the length of the site along the south edge of the lot. Trees dating from the historic period are in the northeast corner of the site. Soon after the

¹ In the direct glazing method glass is installed directly into the site-prepared opening rather than as a shop-built window assembly that is then installed into a rough wall opening.

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house was completed, the Otts planted a row of poplars along the west (back) boundary. Otherwise, the site has remained open to best support its small truckfarm operations.

Currently, there are four distinct sections to the property. The first includes the house, and its front and rear yard areas extending westward to the rows of blueberries. There are protected trees in this section including a large *Cladrastis* (Yellowwood) and a quince tree, both in the rear yard, and a magnolia (*Soulangiana Nigra*) in the front yard opposite the entry.² In 2012, the magnolia and quince trees were listed in the City of Gresham's "List of Significant Trees." The next section to the west extends to cornrows and a fence, and includes a large vegetable garden. The furthest west section is pasture that extends to the row of poplars at the back property line. The fourth section is that of the trees on the northeast portion of the site extending north along SE Palms Road to SE 19th Street, and west over a hundred feet. The northwest portion of the site to the west of the treed section and extending to the rear property line was sold in the 1970s. The Otts referred to this area as the "Holly Orchard."

The properties surrounding the site have been and are in the process of being developed into denser residential use without agriculture. The holly orchard portion has been developed into a residential subdivision, and the neighbor's farmland on the south has recently been sold for a housing development. To the east there has been incremental residential development. With the sale of this portion of the original tax lot, the property now encompasses a 2.81-acre, L-shaped parcel that retains its original lengths at the front (east) and south side property lines (see Figures 3 and 4).

Exterior Description

The form of the 1,668 square foot house is developed using a single-story axially organized plan that mirrors the use of the site (see Figure 7). The entry and living room are located as central volumes on the east facade. The garage, utility room, and kitchen are on the south end facing and accessing the site's utility structures. The private bedroom and bathing areas are on the north end toward the privacy of the grove of trees. The house was designed on a 3'-0" grid module, being 84' in length and 33' at the widest depth.³

The low-sloped gable roof, with a 3:12 pitch, has a north-south main ridgeline. The ridge breaks at the north end to accommodate the reduced depth of the bedroom, but otherwise there are only two roof planes. The simplicity of the roof form enhances the design of the house, creating a ground-hugging form that is reflective of the Northwest Regional style. The eave line also has few variations and reinforces the roof's sense of calmness. Overhangs at the eaves and gable ends, however, vary substantially from a few inches to nearly nine feet, which conceals the subtleties of the exterior wall design that projects or recedes according to the function and design intent, but respecting the module grid.

The exterior walls are simply clad using wood and glass. Siding is horizontal 1" x 4" tongue-and-groove fir flooring with 1" x 2" battens at the 3'-0" module line. The siding and battens are treated with Chemonite preservative and remain unpainted and unstained – they have developed the blue-green patina for which the preservative is known (see Figure 15A).⁴ Most glazing is grouped into multiple 3'-0" wide light configurations. Modules with tall glazing have lower smooth plywood panels, whereas the high glazed units have horizontal siding beneath. Most windows are fixed glass installed in a sash and frame. Vents, louvers, and access doors are hidden in the siding and provide an uninterrupted panel module. The exterior finish on the windows, lower plywood vents, and roof trim is painted white. Composition

² The *Cladrastis* was planted as a specimen donated by Sunset Magazine through Marianne Ott's parents, the Gerkes, involvement with the magazine. Native to or widely found in Kentucky, Tennessee, the *Cladrastis* features fragrant blooms and hanging seed pods. Interview with Marianne Ott by Robert Dortignacq, AIA, July 2014.

³ At this time, both 3' and 4' modules were used in residential construction, it was not until later that the 4' module became the norm.

⁴ Chemonite wood treatment was manufactured by West Oregon Lumber Company. The product was a waterborne preservative made of metallic oxides of copper, zinc, and arsenic in an aqueous solution of ammonia. Developed at the University of California in the 1920s, the Chemonite was specially made for difficult-to-treat western softwood. Left natural, the treated wood weathers to a blue-green patina.

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shingles cover the roof.⁵ There are two brick chimneys; one for the living room fireplace, and one serving the furnace (originally oil fired).

The exterior of the house is designed in a disciplined but informally composed manner, reflecting the nature of the functions within. The grid module is respected throughout and provides a sense of regularity where the elevations are not symmetrically composed.

East Façade (Front): The center eleven modules are recessed two modules to distinguish the entry area from the garage (south) and bedrooms (north). The actual entry is further recessed one more grid module, and features the entry door and ribbed glass sidelight. This portion has a roof covering for four grid modules that provides good weather protection. The deep front extension, requiring a post for support, is articulated with a 2" x 4" turned at 45 degrees with a 2" x 2" on each face, making a cross in section. The roof extends one module along the bedroom and bath portion, aiding with privacy and protection for the operable bedroom windows. These windows are a grouping of five, three for the bedroom and two for the adjoining bath. The end of the bedroom-bath wall is specially detailed to fit the window mullion pattern without requiring a post or other interruption of the window grouping. The roof along the central portion is held back allowing the kitchen windows to have a higher head height, thereby giving the kitchen more daylight. The shallow roof overhang here also allows sunlight and rain for the entry garden area.

North and South Facades (End Elevations): The wall treatment continues around each of the end facades. A window on the south façade has a high sill that extends to the roof underside on each side of the ridge. This design is repeated on the north facade at the ridge for the bedroom wing. In addition at the north end, there is an angled clerestory on one side of the main roof ridge in a similar location as that on the garage. This high window provides a north light to the end of the bedroom hallway. There are similarly styled windows on the end walls of the projecting living-dining room bay that provide a glassed-in-bay experience.

West Facades (Rear): The central portion on the rear that encloses the living area projects rather than recesses. On this portion there is a one module deep by four module wide projection that creates the nook between the living and dining room areas inside. Each corner of the central portion is wrapped with modules of glazing or full-light glass doors that serve the living and dining areas inside. These windows extend to 24" above the floor. The bedroom was designed with similarly sized windows and a full light door for direct access to the yard. The south end of the rear façade, at the utility and garage, is a solid wall except for high windows for lighting the utility room.

Structure: The stud wall framing has a post-and-beam floor structure, and a concrete perimeter stem wall and foundation. The attached garage is slab on grade. The wall studs are 2 x 4's (nominal dimension, not actual size), but spaced at 18" o.c. in order to coincide with the 3' grid module. Floor framing is unique in that there are no floor joists, but rather 2" x 8" tongue-and-groove solid wood decking that spans between the foundation and crawl space inner beams that are in turn supported on posts and pads.⁶ The roof is framed with a light structure utilizing 2" x 8" rafters generally spaced at 12" o.c. with 3/4" plywood roof sheathing resting on a low exterior wall plate height of only 7'-4 1/2". The closer than normal spacing of the rafters allows the thinner roof structure and various cantilevers. The roof ridge is approximately 12'-6" high.

Interior Description

The house has a linear spatial arrangement (see Figures 6 and 8). The entry is near the midpoint of the east wall, about which the living-dining room is centered on the opposite side. The kitchen, utility room and garage are south (left) and the two bedrooms and bath are to the north (right) and accessed by a short hall. This hall, as well as the kitchen, are separated from the living room by 6'-9" high partitions that provide privacy for bedroom access and screen kitchen activities while allowing a sense of the

⁵ The original built-up roofing did not withstand Gresham's heavy east winds, and it was changed to shingles after a few years.

⁶ Noted dimensions here and following typically refer to nominal lumber sizes.

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greater space within the vaulted room. The plan's organization allows each room to have generous daylight, and the feeling of being outdoors (often on more than one side-common to the Northwest Regional style). The free flowing circulation plan for the entry and living spaces, and use of a linear plan is also indicative of the style. The interior features include finely crafted built-in cabinets, storage areas, and lighting. There is a simplicity of interior finish materials that provides richness and a sense of calm throughout. This consists of the natural finished hemlock siding, and off-white painted gypsum board ceilings, trim, and solid panels below the window glazing.

Entry: The entry begins on the exterior where a deep roof overhang and recessed door shelters and shades the entrance. The door is a single leaf with an equal sidelight glazed with ribbed glass and a transom light that extends to the underside of the ceiling. Once inside, the space opens up to the greater volume of the living room directly ahead. On the left side (south), the screen wall for the kitchen and integrated coat closet enclosure directs the occupant straight ahead into the living area. Alternatively, one can turn right (north) to proceed down the hall to the bedrooms. The door for the coat closet has innovative wood detailing and touch closure latches that conceal its presence. Since there is no casing trim at the jambs or head to distinguish the door, and it is sided similar to the walls, it blends into the partition.

Living Room: The main living area that includes the living room, dining area, kitchen and bedroom hall is a vaulted space that feels much more spacious than the dimensions would indicate. This is achieved by using partitions for the kitchen, hall, and closets that are only 6'-9" high so that the entire volume is perceived. In addition, the ceiling planes are light with colored painted gypsum board on the interior and similarly painted wood boards on the exterior soffits. The kitchen enclosure partitions utilize hidden uplights to further illuminate the ceiling area and provide indirect ambient lighting. The living room makes extensive use of glass on the west wall that wraps around the corners at both north and south ends. This glazing draws the visitor into the room and allows a strong connection to the exterior and plantings. A number of the lower solid panels below the glazing were designed with natural ventilation louvers. Between the glassed sections is a wood-finished, full height nook that projects to the exterior.

The interior walls are finished with wood siding that is the typical 1" x 4" tongue-and-groove vertical, clear-grained hemlock that is used for the solid walls. The nook contains shelving and built-in cabinet space to complement the living area. The separating partition for the hallway to the bedrooms aligns with the center beam for the main ridge. The top of the partition is well below the vaulted ceiling that rises to a little more than 11'-0". This opening allows one to see the bedroom enclosure wall that is finished to match the living room. A similar design is used on the south for the kitchen enclosure except the screening is composed of built-in natural finished wood sideboard and shelving cabinetry that serves the dining area. Looking in this direction (east) one can see out of the high windows on the exterior wall of both the kitchen and the entry. The ceiling support beam is exposed for its length with four posts for intermediate support. The beam is a composite member using a 4" x 6" center member that aligns with the 4" x 4" posts, and flanking 2" x 10"s to achieve sufficient strength for the load. A fireplace, located on the north end of the living room, forms a focal point for the space, and is constructed of brick masonry with a stone surround using Utah Sandstone cut into brick sized units.⁷ The south end of the living room, adjacent to the kitchen, is utilized as a dining area. There is no formal distinction of the space other than the adjacent cabinetry that supports its use. The south wall was designed with a pair of full-light doors for access to the yard.

Kitchen: The kitchen is carved out of the greater living room space by two partial-height partitions that have built-ins on the dining area side, and the coat closet on the entry side. On the kitchen side of these partitions there are built-in natural finished cabinets that blend in with the wood wall siding. The kitchen is appropriately sized and very functional. The spacious feeling is due to the sloped ceiling and large window. The space is elegant due to the natural finished hemlock on the walls and cabinets that blends

⁷ The stone masonry and its installation were a wedding gift from Carl Piacentini, a family friend and well-known Italian stone mason. Marianne Ott interview, July/August 2014.

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into the wall siding. The upper cabinets were designed to allow under-cabinet light fixtures. These original Art Deco-styled chrome and linear tube incandescent fixtures are operable and intact. The cabinet's design also includes recessed up-lighting that provides an indirect diffuse illumination off the light-colored ceiling. Additional wall sconces provide a secondary source of artificial lighting. The cabinet countertops and backsplashes are faced with plastic laminate.

Hall: The hall is formed by a partial-height partition under the ridge and the enclosure wall for the secondary bedroom as noted above. Finished to match the living room, the hall is lined with natural finished vertical hemlock. Across from the bathroom is a small utility closet that abuts the end of the fireplace. Next to this small room a door to the exterior was designed to allow egress and connection to the exterior. The end of the hall is punctuated with both natural and artificial light. There is an angled, north-facing clerestory with its head and sill following the lines of the main roof and bedroom roof. Between the clerestory and the main bedroom door is a flat, luminous panel in this single level grid of ceiling. The lighting, as well as the up-lights in the living area, are porcelain keyless type fixtures, since it was constructed before the advent of fluorescent lamps.

Bedrooms: The two bedrooms are located on the north side of the entry and separated from each other by a bathroom. The first bedroom is the secondary one and is twelve feet square including the full length, full-height closet on the south wall. The built-in closet and cabinets give the room more useable space. The bedroom has a flat, 8' high, painted gypsum board ceiling. The walls have a similar finish. On the east wall, a row of three casement windows provides daylight and are in an XOX (operable-fixed-operable) pattern. At the demising wall with the bathroom, there is a wall end detail that allows these windows to extend seamlessly together with the two serving the bath. This detail maintains the grid rhythm on the exterior.

The primary bedroom is located on the northeast corner of the house. The room has a grid dimension of 15'-0" x 12'-0". This additional east-west width extends the room across the width of the hall and allows its door to be on the end of the hall, which provides straight access. Closet and storage cabinets are full width and full height along the east wall, similar in design to the other bedroom. The wall and ceiling are painted gypsum board. The ceiling in this bedroom is vaulted symmetrically about its north-south centerline. This is possible due to the sole shift of the ridgeline of the house for this express purpose. There the ceiling is supported by painted 4" x 6" beams on either side of the centerline. The doors in both bedrooms are flush and painted. Door locksets in these rooms, and typically throughout the house, are Schlage with 'Plymouth' trim in a dull brass finish.

Bathroom: The bathroom is a nicely arranged, but compact room. On the grid it is 6'-0" x 12'-0". The side-mounted tub/shower is located first, with a fin wall separating it from the water closet. There is an 'L'-shaped cabinet that allows the lavatory to be on an interior wall while providing countertop use under the two exterior windows. A mirror with a pair of side-mounted light fixtures is located on the interior wall. The exposed corner of the cabinet and plastic laminate countertop is rounded.

Utility Room: The utility room is a tall space and is generously sized. The size is appropriate for the functions of the home that was used, in part, for agricultural operations. It is approached from a door off of the kitchen. The room's location between the dining area built-ins and the kitchen cabinets provides convenient access and partial screening. The house's mechanical-electrical equipment is located in this room, including the gas furnace and its brick chimney, hot water heater, mop sink, washer and dryer, and the electrical panel located behind a slide up wood door.⁸ The room is lined from floor to ceiling with storage cabinets, and work surfaces. The floor, which is a step lower than the main house, has resilient flooring over a concrete slab. Walls, ceilings and cabinets are painted white. The room is daylighted by (3) three foot-wide transoms on the west wall. There is a louvered ventilation opening at the grid module adjacent to the north end of the transom window.

⁸ Originally an oil furnace that was revised once natural gas became available. Interview with Marianne Ott, July 9, 2014.

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Attached Garage: The house's roofline continues to the end of the attached double garage. In addition to the integration of the garage into the form of the house, this allows plenty of height within the garage and opportunity for needed storage. The structure of the walls and roof are visible. The floor is a concrete slab that is 5" lower than the interior floor level, and similar to the utility room except it is unfinished. The south wall is lit by a pair of centered windows that extend to the roof framing from their 6'-0" high sills.

Outbuildings

Utility Shop (Contributing): A small wooden utility shop was built in 1958, shortly after the house's construction to provide work space for the agricultural business (see Photo 14). The shop respects the grid planning, measuring 12' x 15'. The shop, located off the southwest corner of the house, is separated from the backside of the garage by approximately 21'. The building has exterior siding that closely matches that of the house. Double doors now provide an entrance on the shop's east side, and a cross buck sliding door that allowed access from the south.⁹ The shop was originally heated with a wood stove, the brick chimney of which remains. The building is connected to the house by concrete paving and a breezeway roof that connects to the house under the roof eave. The paving continues to the south living room wall and its joints align with the grid. The concrete that is protected by the breezeway roof has a black finish that appears to be a surface concrete colorant. The concrete for this paving and the shop foundation are contiguous indicating the same date of construction. The breezeway is constructed with 4" x 6" purlins and 2" x 4" rafters. These are braced with (3) 2½" pipe frames along its length. The roofing and sides are covered with corrugated fiber glass sheets. There is a 1980s (non-contributing) shed addition used for pottery attached to the south side of the shop.

Greenhouses (Non-Contributing): The first greenhouse was built south of the garage in the drive area with subsequent greenhouses built in a row further north and heading westward, each being larger than the previous one. The first structure, measuring only 10' x 14' was built with the original construction, but was removed long ago to make way for the subsequent buildings. The second structure has also been removed with exception of the concrete footing; it measured 14' x 20'. The third and fourth greenhouses, both non-historic and measuring 24' x 50' and 30' x 60' respectively, remain and are in use for materials, work areas, and propagation.

Boat Shed (Non-Contributing): South of the garage and on the property line is a non-contributing garage that the Otts referred to as the 'boat shed' that has a small chicken coop attached.

Two Tractor Sheds (Non-Contributing): Two non-historic tractor sheds are located west of the greenhouses, one in the garden section and the other in the west pasture section. The latter previously housed goats.

Alterations

There have been two alterations of note to the original residence, an addition on the primary bedroom, and an extension on the front of the garage. Each addition was additive to the original footprint as it retained the original structure and exterior walls, and only added new square footage. Each could be removed and the original design restored if so desired, since there were minimal alterations to the original design. Otherwise, there have been very few changes or alterations to the original design, layout, and materials.

The early 1970s addition onto the bedroom was needed when David and Marianne adopted Kerri Coffman, fifteen years old at the time. The addition allowed a second bathroom for the parents, and a home office space to support their teaching. Previously, the second bedroom had been utilized for this purpose and as a guest room.

⁹ The double doors are the doors that were relocated from the dining room as mentioned above.

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The addition, located on the northwest corner of the house, is designed on the grid that was originally used. It is roughly 24' x15' in dimension. The original exterior siding was carefully removed and reused on its exterior, and additional new material was purchased and the wood was treated with preservative like the original siding. Other exterior details and materials match the original construction. The original bedroom walls, ceiling and built-in closet are intact, as is the north window. The west window opening was retained and converted into a doorway. Since the addition was located on the west side of the main ridge, the roof extended the main roof's west slope northward, maintaining the original design expression. This allowed the eave line to be maintained from the jog at the original north end by the fireplace. On the east, in alignment with the main roof's ridge, the roof height allowed a clerestory that provides similar daylight qualities for the bedroom as originally designed. The west wall of the addition has a recess of two grids in size that denotes the original north end, and respects the window wall of the living area. The six-foot-wide glass door on the west is the same size and closely aligns with the original west bedroom windows.

The interior of the office space and bath are finished in a similar manner as the bedrooms, with natural hemlock and light colored gypsum board. Many other details and products reflect the original construction; such as a side-approach tub, window detailing, a clerestory above the sink counter, mirrors with side mounted light fixtures, and wood detailing.

The other alteration is the extension onto the front of the garage. The original garage was designed for a medium-sized passenger car but a full-sized pickup was not able to fit inside. The Otts also needed additional storage cabinets on the west wall. The extension added one grid onto the garage. The original structure, including sidewall framing and header beams is intact. To accommodate the new length, the eave was extended level and the roof pitched up to meet the original east slope.¹⁰

There are a few other minor alterations to the structure. There was a revision of the original single-glazed living room windows into insulated glass units. The Otts were able to retain the original glass and use that as the inboard pane with a new double pane added to the outboard side.¹¹ Some of these sealed insulated units failed on the south wall at the dining area, and were replaced by the current glazing units. The full-light doors at this location no longer sealed well and were relocated to the shop building. The kitchen's lower natural wood cabinet doors that had been refinished several times were refaced when they were no longer able to be resurfaced. A natural finished deck, flush with the interior floor level, has been built on the northwest corner of the house, providing access to the yard. The original brown asphalt floor tile is intact (visible at the small storage closet by the fireplace) and beneath the current carpet.

¹⁰ The method of construction, although more noticeable, allowed retention of the original framing.

¹¹ This onsite retrofitting approach is no longer available in the marketplace.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1952-1958

Significant Dates

1952, residence construction

1958, shop construction

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Storrs, John, Architect

Walton, Darrel, Builder

Period of Significance (justification)

The period of significance, from 1952 to 1958, spans the period between the completion dates for the contributing buildings on the site; the house and the semi-detached shop building.

Criteria Considerations (explanation, if necessary) N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The David and Marianne Ott House, completed in 1952, is eligible for listing in the National Register of Historic Places under Criterion C in the area of Architecture at the local level for its association with John W. Storrs, a master architect who practiced in Portland, Oregon, from 1949 until the late 1970s. The Ott House is significant, as it represents one of Storrs' earliest known residential designs in a unique location on a level, rural parcel, and as the only known example of a grid design that demonstrates his versatility and skill that led him to be one of the Northwest's leading architects. The Ott House reflects many of the main tenets of the Northwest Regional style, such as an unobtrusive presence on the site, the use of fine natural wood siding at the interior, and how the site is 'brought indoors' through careful space planning and use of glazing. The house additionally incorporates unique touches contributed by Storrs, including an elegant main living space within a modest-sized home, treated, but otherwise rustic and unfinished tongue-and-groove exterior siding with battens, and innovative lighting. Storrs was able to maintain his core beliefs of beauty, perfection, form, order, simplicity, and a sense of personal belonging in his work and adapt them to his changing architectural commissions. The Ott House was a home that Storrs greatly valued as evidenced by his desire to revisit the property at various times until shortly before his death.

Marianne Ott, the current owner, has lived in the home from the time it was constructed for her and her husband David. Since the original construction there have been various site improvements, and utility structures added to support the farm business work and to maintain the property. Most of these are distinct from the house design. There have been relatively few changes to the house and its original construction or finishes. The necessary alterations were sensitive additions to the original house, which is intact within. The Ott residence is notably intact for its age, and retains significant historic integrity of location, design, setting, materials, workmanship, feeling, and association.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historic Context: City of Gresham

The Otts wanted a nice, quiet, level site for their home, and had found this portion of the Gresham area attractive. They also wished to have room for vegetable, berry and flower gardens both for their use and for sale to supplement their income from teaching. Gresham, east of Portland, developed in the early 1850s as part of the 1850 Donation Land Claim Act that granted free land to people wanting to homestead. Prior to 1884, the area was known as Powell Valley, after some of the first homesteaders. Named after Postmaster General Walter Q. Gresham, the small downtown of the farming community developed around Main Street and Powell Valley Road. Portland's water supply pipeline from the Bull Run reservoir was built through Gresham in 1893, increasing the visibility of the town. A street car was inaugurated in 1903 that connected Gresham with Portland and other neighboring communities.

In 1905, the City of Gresham was incorporated with 356 people, just a year after the first mayor and city council were elected. Another interurban line was built through Gresham in 1911. By this time, the city's population was about 510 people. A city hall was built in 1912 and a beautiful Carnegie Library erected in 1913 on the outskirts of downtown Gresham. The area became known as a prolific farming district with plentiful water for industries with its proximity to water sources, including Johnson Creek. General farming, berry farms, vegetable gardening and cherry growing were among the agricultural mainstays of the community. A local brickyard developed to meet the building demand, and Gresham became the home to the Multnomah County fairgrounds. Development in this first decade of the twentieth century included new schools, churches, businesses, residences, and infrastructure.

The Loop Highway opened in 1924 that took auto tourists around Mt. Hood through the town of Gresham. This was the era of the automobile, and new support businesses began lining the streets of the city such as auto service stations and dealerships. By this time, the city's population was over one thousand. Agricultural enterprises were still the base of the community. Berry growers, fruit and vegetable truck gardeners,

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orchardists, nut farmers, nursery and dairymen were all part of the landscape. The railroad was important to the agricultural industry as goods were shipped in and out of Gresham by rail. By 1930, Gresham had a population of about 1,600 people.

The Great Depression halted much of the new construction in Gresham and people made do by trading agricultural goods for services, and lived off of their gardens and stock. This trend continued through World War II when food, gas, and building materials were rationed. During World War II Gresham's population was nearly 2,000, and its agricultural goods were in demand.

The post-World War II era brought tremendous growth to the Gresham area. The need for housing for returning military personnel and their families, the opportunity for new businesses to service the influx of residents, inexpensive land near Portland, and readily available building materials created a boom period in Gresham's history that had not been seen since the early twentieth century. New highways and roadways improved the commute to Gresham, and new water and sewer systems were built to help farmers and developers of subdivisions. Farmland was annexed into the city and gave way to new housing developments. In the early 1950s, Gresham was a small community composed of small 5-to-10 acre truck farms with the owners working the land as their mainstay or to supplement other income. Crops included a variety of fruit, vegetables, and small-scale livestock operations.

As more people moved into the area, the population continued to increase, from 3,049 in 1950 to almost 4,000 by 1960. New subdivisions were platted through the 1960s as the population swelled to over 10,000 by 1970. Powell Boulevard was widened, changing the face of Gresham as many older buildings along the farming road were demolished. Post-World War II residential development included modern Ranch and Minimal Traditional style residences as they lined the streets in the new subdivisions that were previously in agricultural use. The area continued to grow through the 1970s and 1980s as other subdivisions were developed. Berry farms gave way to nurseries that supplied stock for the new development. These in turn gave way to residential and commercial development and their new inter-connecting streets. With a 2012 population of 108,956, Gresham grew to be the fourth largest city in Oregon from its modest beginnings connected with agriculture. The Ott House is a prime, and increasingly rare, example of an architect-designed Modern-style residence built during the boom period after World War II that maintains its connection with Gresham's agricultural roots.

Owners: David and Marianne Ott

Both of Marianne Ott's parents, Walter H. and Florence Holmes Gerke, were noted landscape architects in the Portland area from 1924 to 1964. Her father, Walter, born in 1891, was a graduate of the Oregon Agricultural College and in 1922 was the first arboriculturist hired by the Portland Parks Bureau, working under Superintendent Keyser. His later works included plans for the Lloyd Center Shopping Mall, Dammasch State Hospital and the Shriner's Children's Hospital in Portland. Florence Gerke, born in 1896, graduated from the Oregon Agricultural College in landscape architecture, and then continued her graduate coursework at the School of Landscape Architecture in Cambridge, Mass. After her marriage to Walter in 1920, Florence worked as the Municipal Landscape Architect for Portland Parks also under Superintendent Keyser. Florence designed the Washington Park Rose Test Garden, Peninsula, Grant, Irving, and Dawson parks, and wrote many articles for landscape architecture magazines. She was president of the Oregon Society of Landscape Architects and former chair of the Portland Arts Commission, and served as chair for the garden contests for the Rose Festival. Later, the couple started their own design firm, and worked on many private and public projects in the city. Walter and Florence were well known in the arts and architecture community. The couple had one child, Marianne Gerke (Ott), who was born on December 10, 1925.¹²

Marianne Gerke (Ott) was educated in the lower grades at Hillside School for Boys and Girls¹³ and then attended Lincoln High School, from which she graduated in 1943. In 1947, she received her Bachelor of Science degree from Oregon State College. After graduation she studied at Lewis and Clark College and the University of Washington, and in 1962 completed her Masters in Art and Teaching (MAT) from Reed College.

¹² Florence Gerke died in 1964, Obituary in the *Eugene Register Guard*, August 26, 1964. Walter Gerke died in November 1982, U.S. Social Security Death Index, 1935-2014, Ancestry.com.

¹³ The school changed to the Catlin-Hillside School, and much later after a 1959 merger became the Catlin Gabel School.

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She was an avid outdoors woman and loved to ski, mountain climb with the Mazamas, and hike. Marianne began teaching English and French at Gresham Union High School in 1950 where she met David Ott, also a teacher.

David Ott was born on June 14, 1922, in Portland, and then moved to the Gresham area where he attended grade and high schools. He received his undergraduate degree from Lewis and Clark College focusing on early education. David later received his master's degree from the University of Oregon in education. David was a talented sharpshooter, served in the U.S. Army during World War II, was a noted, classically trained musician and cantor (he received many requests for services), and a teacher at Gresham Union High School. David taught a variety of courses, including biology, business law, economics and sociology. David married Marianne Gerke on June 9, 1951.

Marianne's parents, the Gerkes, lived in a house designed by architect Glenn Stanton by the eighth green on the Columbia Edgewater Golf Course in Portland. Around 1951, after David and Marianne's wedding reception, her parents moved into a former Victorian boarding house at 1125 SW 13th Avenue (no longer extant), that the couple rehabilitated into apartments with office space below.¹⁴ The Gerkes, who were familiar with the architects in town due to their professional work and social connections, knew John Storrs by that time and rented an office to him around 1950-51. Marianne first met John Storrs in the early 1950s. After deciding to build a new house, Marianne and David Ott were interested in seeing some of Storrs' residential designs. Storrs had just a few prior works that the Ott's could see, and the couple visited several of these residences, and liked his work. Marianne with her education, appreciation for the arts, and exposure to more sophisticated design through her parents and upbringing, did not want just another "farmhouse." David and his family were much involved in the community's affairs and likewise wanted a specially design home. They both wanted suitable property for growing fruits, vegetables and flowers. Storrs received the contract for the Ott House based on his design sense and the quality of his work, not the price. Work started on the Ott House in early 1952, after the Ott's purchased the property on November 16, 1951.

The Ott House and Site – The Period of Construction

The Ott's heard about the Gresham SE Palmblad Road property from friends, Albert and Betty McKay, who lived next door to the property. The land belonged to John and William Skarek, two brothers who were long-time residents of Gresham. David Ott purchased the property in November 1951, but only after the two brothers deliberated between themselves at length whether to sell the land while sitting on their front porch on Palmquist Road. The Skareks rationalized the sale due to the fact that David's father was their dentist. The property, except for the wooded area [extant] at the front of the parcel, was planted with cabbage at the time and leased to Mr. Fritz Erickson.¹⁵ The property was originally five (5) acres in size, measuring 330' along SE Palmblad Road and extending 660' deep along what is now SE 19th Street.

A construction receipt that has a direction note scribbled on it conveys the character of Gresham at that time: "the site is about the fourth house down." The area around the Ott House was rural in feeling, and characterized by small farms, like much of Gresham's landscape at that time (see Figure 12). Small farms on 5-to-10-acre parcels surrounded the Ott property. The area developed historically due to its proximity to downtown Gresham markets, interurban railroads from Gresham to Portland, Johnson Creek, and a large brick factory that supplied much of the brick for the area's buildings.

Construction on the Ott house started in the spring of 1952, and Marianne Ott recalls that it never rained until after the exterior was up and weather-tight. The construction was completed by fall. Storrs hired Darrel Walton, with whom he had worked before, as a builder. According to Storrs, Walton was the right person for the job.¹⁶ Gresham excavator Joe Gillis was most likely chosen for his local experience and availability. The Ott's hired Sandy, Oregon, cabinet maker Henry Perret, who was known for the quality of his work, and was the half-brother of Marianne's mother-in-law. The other subcontractors and suppliers appear to have been companies that contractor Walton normally used (see Figure 13). In addition to the house, there was a small

¹⁴ This address is consistent with that on Storrs' preprinted drawing sheets. The Polk's Multnomah County directories also list him at the address.

¹⁵ There still is a large burnt out stump in the front yard from the pre-farming era. Interview with owner Marianne Ott on July 9, 2014.

¹⁶ Interviews with Marianne Ott

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greenhouse that was built in 1952 on the south side of the property behind the house. This "Readicit Greenhouse" model was supplied by Norm Ahlstrom of Gresham, and was separate from the work of Storrs and Walton.¹⁷ David had always liked greenhouses and had one while he was growing up. The greenhouse would be used for the future truck farming and orchid businesses the Otts started.

Work between the Otts and Storrs was easy and there were no significant issues or problems during construction. Storrs was open to altering the design if there was a valid reason for the change. For example, Storrs wanted the garage door turned 90 degrees to avoid the east winds, but was talked out of it by the Otts because it would have been difficult to access from SE Palmbled Road. On another point, the preliminary mud room was only average in size, and the Otts wanted to double it to better serve a small farm's utility needs. John Storrs became more than a consultant for the Otts. Marianne recalled that he made himself comfortable in their house and would come by on occasion for visits, plopping on the couch, and putting his feet up. The friendship continued until his last days when he had wanted to visit, but was too sick to make the trip out to Gresham.

Marianne's parents, the Gerkes, brought out plants for their use and sometimes materials left over from their landscape projects. Florence Gerke was an occasional writer for *Sunset Magazine*. The magazine editor sometimes provided a few specimens to the Gerkes for them to plant to better determine their range and tolerance. These included a *Cladrastis* tree (extant in the Ott's backyard) and Regal Privet shrubs (extant adjacent to front northeast house corner) (see Figure 5).

A former student of David's was a buyer for Frank Adams Wholesale (a florist concern). The Otts' interest in nursery crops and orchids seemed to have arisen from the relationship or opportunity provided by Adams. The Otts' business included rooted plants and house plants (including orchids) for bloom sales, some of which were sold and some retained for their own use. The couple had a very successful business along with their teaching careers. They did most of the work themselves but at times hired neighborhood kids to help. Kerri Coffman (born 1958), who was one of Marianne's students at Gresham High School and interested in their farm work, helped out part-time. She was 14 years old when she first started working for the couple. She was adopted by the Otts at the age 15, moving into their house in the early 1970s. The new family addition required an expansion to their treasured home. At that time, John Storrs was extremely busy with his large projects and much too expensive to design their small addition. The Otts needed the addition as soon as possible and could not wait for the busy architect. The couple hired a local builder, Don Williams, to complete an addition that was compatible with Storrs' original design, and altered as little as possible of the original construction.

Storrs saw the addition on subsequent visits and liked it. Marianne said that Storrs had anticipated that as time went on the two-bedroom home would need to be expanded. Storrs appreciated the sensitivity to the original design, the reuse of the original lumber materials in the remodel on both the inside and outside, and the daylighting qualities.

David quit teaching before Marianne and devoted more time to their nursery and flower operations. The Otts' business continued to grow and was a successful venture until the time of David's death in 1986 (see Figure 11). After her husband's death, Marianne sold the assets (plantings), but retained the greenhouses, auxiliary structures, and garden areas. These are used now for personal gardening purposes.

The SE Palmbled Road neighborhood has changed over the last few years, with new residential developments being created along SE Palmbled Road to accommodate Gresham's growth pressures. The Otts sold the northwest corner portion of their site along SE 19th Street in the 1970s or early 1980s, which was much later developed into single-family housing (see Figure 3). The neighbors directly to the south recently sold their property, where a new development is currently being planned. The Ott House and the current 2.81-acre parcel is a reminder of the small truck farming operations that once defined Gresham's landscape, and the post-WWII housing boom period when the Northwest Regional style emerged.

¹⁷ See Figure 13, List of building receipts in the possession of owner Marianne Ott, Gresham, OR.

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Northwest Regional Style

Pietro Belluschi and John Yeon are largely credited with developing the Northwest Regional style, particularly in Oregon, in the late 1930s. Those projects utilized the International style for the design basis but allowed the influences of the region and its materials (or as may be said and as those architects were more comfortable with, “the Regional Interpretation of the International Style”).¹⁸ The style uses many International style planning and organizational tools, such as the grid and free-flowing spaces. The style also emphasizes a similar sense of calm and refinement in its details, conveying a minimalist or Miesian approach, stripped of ornament; nevertheless, art and the provision for it was always included. The Northwest Regional style differs from former periods by its integration into the site and its use of local forms and materials, particularly in natural appearance. The notable first projects by Belluschi and Yeon included the Aubrey Watzek House (1937, Yeon), and the Jennings Sutor House (1937, Belluschi), which became icons of the Northwest style.¹⁹ They were much published and admired in both Europe and the United States.

Journeys to the Oregon Coast, and discussions at artist Henry Wentz’s beach cottage, designed by Belluschi and Yeon’s friend A.E. Doyle in 1916, played an important part in the evolution of the style. The trips to the coast extended through rural Oregon where wooden barns and farms dotted the landscape. Wentz’s humble cottage was integrated with its headland site above the ocean. Sheathed with weathered wood, the Wentz cottage had handcrafted details, bay windows, and protective eaves that gave shelter from the storms. Although humble, the cottage provided a contemplative view out through the storm-sheltering pines down the cliffs to the ocean. It fit into the landscape with its setting, rustic exterior and interior, and stimulated deep conversations about “the potential of a domestic architecture that responded to nature simply, directly, and unpretentiously. More than any other kind of building, it seemed to fit.”²⁰ The Wentz cottage also appears to have served as inspiration for Storrs. The cottage’s appropriate fit into the landscape, sense of shelter in the storm, and rustic, yet composed and serene exterior, is a trademark of Storrs’ designs.²¹

“The main inspiration, so far as I am concerned, was the use of wood in the farm buildings and barns, along with a strong desire to create places where you can enjoy contemplation, where you have protected areas to enjoy the summer, where you have gardens.”... “Current post-modern residential architecture is an attempt to make a form which comes close to being a piece of sculpture. You don’t see any possibility for a man and his family to come out, to have a garden and cultivate the flowers...”²² [Belluschi]

“But in the ‘30s a mood was sweeping many parts of the country, a desire to find regional differences,” ... “When my work and Belluschi’s appeared, it was immediately accepted and got a lot of attention.”... “One definite reason for the decline of the style’s popularity is that it is very expensive to build. It is spread out, low-slung, with lots of roofs, lots of foundations. The cheapest and most energy-efficient house is a two-story cube and, God knows, the Northwest style is just the opposite, melting all over the landscape and usually one story. That was a great luxury.”²³ [Yeon]

“Few of us were conscious of another movement that was then taking place on the Pacific Coast. There a number of promising young architects were developing a new type of building, a style that showed every indication of becoming as characteristically American as the early Cape Cod house. They were taking the old Western ranch house as a basis, and bringing it up to date, using materials honestly and logically. Native woods were left natural to show their intrinsic beauty of grain. Plans were allowed to ramble since rooms were all placed on one floor. Windows were located to gain the widest and most effective views of the surrounding country; not, as before simply to produce symmetry of exterior wall design.”²⁴

¹⁸ Richard Ritz. *Architects of Oregon: A Biographical Dictionary of Architects Deceased—19th and 20th Centuries* (Portland: Lair Hill Publishing, 2002).

¹⁹ Ritz, *Ibid.*

²⁰ Meredith Clausen. *Pietro Belluschi, Modern American Architect*. (Cambridge, MA: The MIT Press, 1994), 49.

²¹ These design elements are very evident in Storrs’ masterful Salishan Lodge at Glen Eden built in 1964-66.

²² Pietro Belluschi in interview. *Pacific Northwest Magazine*, January/February 1986.

²³ John Yeon in interview. *Pacific Northwest Magazine*, January/February 1986.

²⁴ William J. Hennessey. Architectural and Building Research editor for the “America’s Best Small Houses”, *The American Home Magazine*, 1949.

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Architect: John Whitmore Storrs, Jr. (1920-2003)

John Storrs, the architect for the Ott house, later became acclaimed for his innovative designs in the Pacific Northwest Regional style that gave definition to modern Oregon architecture. This simple house was one of his first commissions and demonstrates his skill in design, details, and innovative use of materials.

Storrs moved to Oregon in 1949, after being inspired by Pietro Belluschi's lecture while attending Yale University.²⁵ Born in Bridgeport, Connecticut, in 1920, the charismatic and popular Storrs graduated from Roger Ludlow High School in nearby Fairfield, where he attained the level of Eagle Scout and was voted "best dressed, tallest, and most nonchalant."²⁶ Undergraduate studies at Dartmouth College followed. However, World War II duties forced an early graduation and suspended his All-American swimming aspirations. During the war, Storrs served in the United States Navy as a commander of a sub-chaser in both the Pacific and Atlantic theaters. He participated in the battle of Anzio, and was most proud of aiding in the evacuation of prisoners from Borneo.²⁷

John Storrs married Mary Whalen of Greenwich, Connecticut in Beverly Hills, California, in 1946. The couple returned to the northeast so that John could study architecture at Yale University. He graduated in 1949 and became registered in Connecticut as an architect, #1007, that same year (see Figure 11). After arriving in Portland in 1949, Storrs worked with the young firm of Scott & Payne (Gerald G. Scott and James C. Payne), and also worked with architect Harwell Hamilton Harris, a California architect well known for his interest in Regional modernism.²⁸ This period seems to have served as an informal apprenticeship for Storrs, both through design influences and on the technical level.²⁹ In addition, some of Belluschi's house designs of the late 1930s and 1940s that offered unobtrusive solutions in the landscape, yet elegant interiors, may have inspired his designs that were soon to germinate.³⁰

In addition to work in the firms, Storrs also obtained independent commissions to help support his young family, and to fulfill his desire to have his own practice.³¹ Storrs widened his architectural knowledge base by involvement in a furniture-making class shortly after moving to Portland. Elwyn Kinney, a contractor who later built many of Storrs' projects, recalls that it was in the class (taught by Jim Barnard, Kinney's future business partner) that he first met John Storrs, Dr. Max Parrot and Jim Barnard.³² The four men became friends and stayed in contact with each other throughout their careers. As his professional life developed, so did Storrs' young family, with children David (1950), Anne (1953), and Julia (1955) arriving.

This period was an exciting time for architects in Portland. During the post-WWII period, there were opportunities with the new construction boom and a good deal of cross-pollination within Portland's architectural community. At that time there was comradery and informal gatherings among the architects in town.³³ Firms formed, reorganized, and reformed. Payne, who had initially hired Storrs, had worked with Van Evera Bailey in the mid-to-late 1940s. Bailey, in turn, had worked earlier with Richard Neutra and Herman Brookman. In 1949, Payne worked with Wick and Hilgers, who had recently completed the Portland Visitors Center designed by John Yeon.³⁴ And then there was the outside attention directed to Oregon. Work by

²⁵ Charles Digregorio interviewed John Storrs for the Oregon Historical Society, August 2, 1978. Storrs said of Belluschi: "I admired Belluschi from afar. He came to New Haven when I was at Yale and I liked his regionalism."

²⁶ Randy Gragg, "Remembering John Storrs, The Structure of a Life," (obituary), *The Oregonian*, September 3, 2003,

²⁷ Ibid.

²⁸ Charles Digregorio interviewed John Storrs for the Oregon Historical Society, August 2, 1978, p. 7. Harris apprenticed with Richard Neutra.

²⁹ Ibid. Storrs noted: "I never had any construction experience prior to coming to Oregon."

³⁰ Storrs' early residential work has similar spatial composition, design concepts, and use of natural materials to Belluschi's 1937 House on Council Crest, 1938 Sutor House, and the 1940 Platt House that had been published. Belluschi's residential work was widely published at this point with articles in *Architectural Forum*, *Architect and Engineer*, *American Home*, *Architectural Record* and *Arts & Architecture* magazines from 1937-1951. On file, Robert Dortignacq AIA, Portland, Oregon.

³¹ Storrs uses the title of 'Designer' in the title block of the Ott House drawings; he was not registered by reciprocity in Oregon until April 13, 1954 #0546 and an Oregon license may not have been required for residential projects in 1952. Storrs is also listed as 'Designer' on the 1953 Garden Club drawings.

³² Contractor Elwyn Kinney interview by Robert Dortignacq on July 9, 2014. In 1952, Barnard and Kinney worked first for contractor Darrel Walton and Son, who also built the Ott house.

³³ Discussions with George McMath. On file, Robert Dortignacq AIA, Portland, Oregon.

³⁴ It is interesting to note that Hilgers had previously worked with Glenn Stanton, who had designed the house in which Walter and Florence Gerke and their daughter Marianne were living. Yeon was not a registered architect, and this was a commercial building requiring an architect's stamp.

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Pietro Belluschi, John Yeon, and Van Evera Bailey was published in national magazines.³⁵ It was a time of experimentation, creativity, and post-war optimism, and Storrs fit right into this progressive “modern” period.

Storrs was a large man (6'-1", 260 pounds), charismatic, and engaging but also energetic and enthusiastic. The young architect was not shy, but rather confident and eager to explore new forms. He once said *“If more people would say screw the common ordinary way of doing things, we might get a different kind of creative urge.”*³⁶ Contractor Kinney, who worked on many of Storrs’ projects, noted that “Storrs’ houses were just different than others at the time.” Storrs later said: *“I got to know a lot of lawyers and young doctors and I started off doing peanut butter houses, houses for young people at a very low price. There was the idealism, I wanted to build better mouse-traps at lower prices. So I stuck with realism and I stuck with practically. In the first ten years, I was out in the field dealing with contractors who worked out of their basements. Most of my solutions have been very practical ones. I don’t buy esoteric solutions that people cannot understand. There is so much architecture that defeats people. Somebody said to me one time, ‘I like your architecture because it is in repose.’ That is a great commodity, because you should be in repose more than you are uptight. I liked that suggestion.”*³⁷

Discussion of John Storrs’ Design for the Ott House

John Storrs, having recently graduated, was attuned to these current residential design trends that had been publicized nationally in the late 1940s. Once in Portland, he quickly assimilated the tenets of the Northwest Regional style. He absorbed the prior distinguished architectural work of Pietro Belluschi, Herman Brookman, John Yeon, and Van Evera Bailey, and utilized his architectural work relationships to begin to develop his own design priorities.

The Ott House, one of Storrs’ earliest residential designs, remains the only house erected in a rural location and associated with an agricultural business known to have been designed by Storrs. The house was designed on a modest budget for an educated and aesthetically oriented young couple who desired Storrs’ design expertise and were not concerned that their house looked different from others around them. The Ott House is perhaps the only example of a Storrs’ Northwest Regional style residential property planned on an actively used rural farming site (see Figure 15B). None of his other homes were designed on the grid, or had horizontal board and battens with natural unfinished preservative treatment.³⁸ Of his few known houses designed before 1955, most are located on hillside lots in the West Hills, and are split-level designs, with varying plan layouts and exteriors.³⁹ Many of Storrs’ houses have been substantially altered with revisions to their original natural wood on the interior, exterior finishes, or both, and extensive interior modifications. A number of his homes have simply been replaced with much larger residences on their valuable site.⁴⁰

Storrs had a free rein in the design of the house, but was required to observe a few requests. The house had to be sited to allow the existing leased-out farm operations (cabbage fields), and Storrs had to work within a modest budget and program. With that, Storrs delivered much more than was expected. The Otts loved and treasured their new house.⁴¹ Their home incorporated design elements of the Northwest Regional style, natural wood both inside and out, a low roof with generous overhangs, extensive use of glazing to enhance its integration into the landscape, a free-flowing asymmetric plan, and a simplicity of materials. The house emanates a sense of calm, restraint, and minimalism. The design included Northwest Regional style siting principles, with its front sheltered from the street, while opening up and connecting the living areas to the landscape at the property interior, creating a restful repose.

³⁵ MOMA Exhibit #528. *Built In U.S.A.: Postwar Architecture, House Beautiful, House and Home*, January 20-March 15, 1953.

³⁶ John Armstrong. “Storrs Leads His Own Parade.” *Northwest Magazine*, Sunday December 16, 1979.

³⁷ Charles Digregorio interviewed John Storrs for the Oregon Historical Society, August 2, 1978, p. 2.

³⁸ In this regard, the Ott House is reminiscent of Belluschi’s 1942 Joss House with its unfinished horizontal siding and white windows that opened up to the spacious property.

³⁹ These early Storrs’ houses include the 1951 Gill House (2587 SW Montgomery); 1952 Von Bergen House (4200 SW Green Hills Way); 1951-52 Lovelace House (3330 NW Luray Terrace), 1952 Grey House (3032 NW Valle Vista and 1952 home built on 1433 SW Highland Road) (both thought to have been Storrs’ designs).

⁴⁰ Wallace K. Huntington, personal interview, July 2014.

⁴¹ Extensive care has been taken to preserve the original design intent and materials over the years by the Ott family.

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The Ott house also has its own particular design details that include ventilation louvers below the fixed glazing in the living area and adjacent to the transom in the utility room that assist its relationship to the exterior. These separate the traditional use of operable windows and ventilation. Care was taken to keep the roof structure light and thin, despite overhangs, and to convey the simplicity of the roof form. There are special glazing details: frameless fixed windows extending to the ceiling, clerestory windows, some of which are angled, and the luminous ceiling panel that draws one to the end of the hall. Light-colored vaulted ceilings and exterior soffits that provide indirect outside light enhance the quality of the interior light. This lighting is augmented with direct and indirect artificial lighting that is installed at the seamless partial-height wood partitions and cabinetry in the living and kitchen areas.

The design for the Ott House was planned on a grid, which is evidenced on the exterior inundations and skin. Unlike many International Style buildings and many of John Yeon's designs, the grid is not apparent on the interior. This allows a more casual and comfortable interior feeling, yet refined and elegant. Storrs' design for the Ott house is differentiated from the approach of John Yeon in some of his early residential designs that all used the grid as a planning tool.⁴² These Yeon designs employed the grid in an International Style manner to organize the solid pavilion-like elements and separate them by glazed wall areas that were then tied together by a roof. Storrs' use of the grid for the Ott House design allowed a refined home with casual living unlike other museum-type modern house designs. The house design aesthetic supported the Otts' artist culture; there was an area for David's piano that was needed for singing practice, and the couple's fine art pieces.

In a similar manner Storrs distinguished his design from many of Van Evera Bailey's houses that had strong International Style components, often with laminated decking and roofs, and special engineering.⁴³ Regarding Storrs love for the use of wood, particularly unpainted, it was written: "Of his forte, architecture in wood, Storrs says, "It's an understandable romantic material... People like to understand buildings; they can understand wood, but they can't understand concrete or strange, manufactured materials."⁴⁴

John Storrs' Career and Work

John Storrs provided a fresh look in residential design. Following work on the Ott House, he designed several more houses that varied in design, layout, and finishes according to the clients' needs before receiving the Portland Garden Club commission.⁴⁵ When the Garden Club building committee began their search for an architect for their new facility, the group consulted landscape architect and club member Florence Gerke. Mrs. Gerke suggested John Storrs, whom the club ultimately selected. For that job he was viewed as a fresh, talented, new, young architect.⁴⁶ Not obtaining the project was a major disappointment for John Yeon, whose last house was the Shaw House, and after which he entered his 'museum' phase.⁴⁷ The Garden Club project propelled Storrs' career.

The success of the Garden Club building further demonstrated his skill in wood, in dealing with budgets, his sensitivity to complex sites, and his skill at integrating the building with the grounds. This led to dozens of projects for Portland's progressively minded, design conscious, and affluent clientele. Through the late 1970s Storrs designed at least fifty residences (known, but likely more, possibly as many as eighty), primarily, but not exclusively, in Portland's fashionable West Hills and extending south to Lake Oswego.

This collection of residential projects enabled Storrs to become a dynamic force for the Northwest Regional style.⁴⁸ Storrs' houses were different from Yeon's or Gordon's, recalls Elywn Kinney, who built and worked with a number of architects, including Storrs during that time period.⁴⁹ Kinney notes that Storrs' houses had elegant, well designed and appointed living spaces, but the overall house, the bedrooms and other areas were

⁴² Yeon used the grid planning tool in the Vietor house, 1941; Swan house, 1950; Cottrell house, 1950; and Shaw house, 1950.

⁴³ Bailey had worked with Richard Neutra and was familiar with his numerous distinguished houses in Palm Springs. Interview with Elywn Kinney including information about engineering, decks, and roofs.

⁴⁴ John Armstrong, "Storrs Leads His Own Parade," *Northwest Magazine*. December 16, 1979.

⁴⁵ Portland Garden Club was listed in the National Register of Historic Places in 2005.

⁴⁶ Marianne Ott, interview by Robert Dortignacq, AIA. Gresham, Oregon. July/August 2014.

⁴⁷ Wallace K. Huntington, landscape architect, interview by Robert Dortignacq, AIA. Portland, Oregon. July 23, 2014.

⁴⁸ John Yeon designed 12 houses by comparison, though all masterfully.

⁴⁹ Elywn Kinney interviews by Rob Dortignacq.

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smaller and much more simply detailed and designed. Kinney adds further that Storrs had strong design opinions, but that he balanced those with the realities of construction and budgets; his houses were not prone to high cost in building or problematic construction techniques as some other design architects' work could be. Storrs' detailing was fabricated and built for reasonable costs with minimal waste of material. In many regards, the later Storrs houses reflected values and design solutions found on the earlier Belluschi houses, such as the 1940 Platt House or the 1941 Kerr House. Indeed, architect Frank C. Allen, who worked for Belluschi when Yeon designed the Watzek house for the office, noted that there were 75 sheets required for a Belluschi/Yeon design, many with full-sized details.⁵⁰ This was far more than the 10-20 sheets Storrs usually produced (including engineering needed) for his residential projects.

Increasingly, Storrs' projects became larger and commercially or publicly oriented, as he became "sour" on designing super-affluent houses in the 1960s.⁵¹ Probably his most well known commercial project is Salishan Lodge, a destination resort at Gleneden Beach on the central Oregon coast developed by John Gray and constructed in 1964-66. In this project Storrs masterfully integrated and wove the structures into the sloping site, and deftly adapted the use of materials and the design skills he learned from his residential work. Gray recalls that Storrs, who wanted to establish his sense for the terrain, the feel of the land, and the most appropriate design and siting, walked along with the contractor in the bulldozer and directed the contouring – to ensure the buildings and the site development met his design expectations. The resultant project was well integrated into the site and took advantage of its exposure and daylighting potential. As was the case in most of his projects, art was integrated into the design; here for example, Leroy Setzoi carved the wood panels that were installed in the project (Storrs also used Setzoi at Lakeridge High School). "Salishan stands as one of the state's most enduring architectural icons. And its designer, John Storrs, was one of the most stalwart regionalists who defined Oregon's most distinct phase of 20th- century architecture."⁵²

Campus planning and educational experience suited Storrs well. He was able to extend these lessons on various projects including a series of commissions at the Catlin Gabel School, beginning in 1967, Lakeridge High School in 1969, and the various work at the College of Art and Craft, beginning in 1977.

The 1969 Western Forestry Center, located in Washington Park in Portland (with a later addition in 1979) may be one of Storrs' most outstanding commercial projects, and also one of his most under-rated in the public's eye.⁵³ In the museum, meeting and exhibition spaces, he successfully showcased a variety of wood species and daylighting aspects for the various program areas. Dick Pugh considers Salishan and the Western Forestry Center in Portland's Washington Park outstanding architectural efforts, describing them as major buildings.⁵⁴ The center stood "the test of time," and the Forestry building was "one of the outstanding buildings in our community."⁵⁵

The Water Tower project in Johns Landing again united Storrs with developer John Gray and the construction firm of Barnard & Kinney in 1972-73. This project developed an interior retail mall from a former mattress factory and was one of Portland's first industrial adaptive reuses. The project's demands and its business arrangements caused tensions between Gray and Storrs. Being the type to always stay centrally involved in a project, and not delegate many tasks, he became weary and took a sabbatical to Europe where he absorbed the culture in Scandinavia and studied haute cuisine in London, while his second wife, Dr. Frances Judy Storrs (a prominent dermatologist) observed and taught in various hospitals related to her work.⁵⁶ Back in Portland in 1975, Storrs resumed work with the designs for the Sokol Blosser Winery, the Allergy Clinic, various projects at the Oregon College of Art and Craft, and a few more residences. John Storrs died in 2003 at the age of 83 (see Figure 14).

⁵⁰ On file, Robert Dortignacq AIA, Portland, Oregon, including files from former partner, George McMath.

⁵¹ Charles Digregorio interviewed John Storrs for the Oregon Historical Society, August 2, 1978, p. 3-4.

⁵² Randy Gragg, *The Oregonian*, September 3, 2003.

⁵³ The Western Forestry Center building had replaced the historic Forestry Center building after its 1964 fire. The non-profit educational institute and its building were renamed to the World Forestry Center in 1986.

⁵⁴ Dick Pugh, architect was a classmate of Storrs at Yale, and a former partner at the Skidmore Owings & Merrill architects Portland office.

⁵⁵ John Armstrong. *Northwest Magazine*. December 16, 1979.

⁵⁶ Mary Storrs, his wife, passed away in 1967. He was remarried to Dr. Frances Judy in 1968, and shortly thereafter fathered a son, Leather.

Randy Gragg. "Remembering John Storrs: the Structure of a Life." *The Oregonian*, September 3, 2003, and Richard Meeker. *Willamette Week*, August 18, 1975.

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In 1978, Storrs summarized his design philosophy well in these remarks: *"I think the thing I delight in now is that people like what I have done for them. If it's commercially to their advantage and they gain by it, great. If you had a good time working together, great. I try to stay away from store bought materials, so that my buildings don't look like every other Shell station or every other bank. Strewn through them are personal things . . . That's how I feel about Salishan, the front door which I designed and the doorknobs, they are personal, there are none like them anywhere. They belong with that particular thing. They all contribute to that sense of belonging. I think that is important... I belong here. We don't have enough of this today."*⁵⁷

Conclusion

The David and Marianne Ott House, completed in 1952, is historically significant as an increasingly rare representation of an intact, early residential example of John W. Storrs' work that later focused on larger commercial projects. It represents the era in which he established his architectural practice in the Pacific Northwest by initially designing small, post-war dwellings. The Ott house incorporated the primary tenets of the Northwest Regional style, including the use of natural wood on both the interior and exterior, a simplified low-sloped roof design, a ground hugging form, an open, free-flowing plan with the use of glazing that brought the outdoors in, and specially designed features and details. A unique and extant example of Storrs' residential design located on an actively used rural property, the Ott House is a rare example of an intact modest residence by an architect who became one of the northwest's leading designers in the second half of the twentieth century.

⁵⁷ Charles Digregorio interviewed John Storrs for the Oregon Historical Society, August 2, 1978.

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Interviews

Dortignacq, Robert. Interview with Elwyn Kinney, contractor for John Storrs. Personal Interview. Tigard, Oregon. July 9 and 24, 2014.

Dortignacq, Robert and David Lindstrom. Interview with Marianne Ott, owner of the Ott House. Personal Interview. Gresham, Oregon. July 10, 2014 and August 2014.

Dortignacq, Robert. Interview with Wallace K. Huntington and Craig Kiest, landscape architects. Personal Interview. Portland, Oregon. July 23, 2014.

Dortignacq, Robert and Sally Donovan. Interview with Val C. Ballestrem, Education Manager, Architectural Heritage Center, Portland, Oregon. Phone Interview and email correspondence. Portland, Oregon. July and August 2014.

Lindstrom, David. Gresham Historic Resource Sub Committee. Interview with Marianne Ott, Gresham, Oregon, June 3, 2013.

Drawings

Ott, Marianne. Original Ott house drawings sheets 1-9. Personal collection of owner, Gresham, Oregon.

University of Oregon. John Storrs architectural collection. University of Oregon, Special Collections, Eugene, Oregon.

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government: City of Gresham
- University: University of Oregon, Special Collections, Eugene,
- OR
- Other
- Name of repository: Oregon Historical Society, Portland, OR.

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreage of Property 2.81 acres

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: NAD27

(enter coordinates to 6 decimal places)

1	<u>45.482502</u>	<u>-122.404753</u>	3	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude
2	<u></u>	<u></u>	4	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The 2.81-acre nominated area includes the Ott House and associated agricultural acreage, outbuildings, and landscape features. The property is about 0.3 miles southwest of the intersection of SE Palmquist Rd and Se Palmblad Rd. The eastern boundary parallels SE Palmblad Rd. for a distance of 330'. The southern boundary extends west 660' at the south end of the east boundary, then extends north along the back of the property approximately 170', then east about 435' to a 20' turn to the north, hence east 80' to a turn to the north 130' to SE 19th St; hence east to SE Palmblad Rd. The property is legally defined as Tax Lot 1200, Map No. 1S 3E 14 CA in Multnomah County, Oregon (see Figures 3 and 5).

Boundary Justification (Explain why the boundaries were selected.)

The nominated area encompasses the entire tax lot containing 2.81 acres, including the Ott House (1952) and associated agricultural acreage containing one contributing shop building (1958), garden areas, significant landscape features, and five, non-contributing agricultural structures. The entire acreage was included in the nominated area because of its strong connection with the agricultural use of the land since the Ott's completed the house in 1952. The house was purposefully sited on the east edge of the tax lot to maximize the use of the acreage for agricultural purposes.

The entire current acreage of the property is included in the boundary because of the importance of this rural setting for the house and that life style chosen by the Ott's.

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11. Form Prepared By

name/title Robert Dortignacq, AIA with assistance from Sally Donovan, MS date 12/08/2014
organization Dortignacq Architecture telephone 503-228-5154
street & number 1915 NW 26th Ave email robert@dortignacq-architecture.com
city or town Portland state OR zip code 97210

Additional Documentation

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Ott House
City or Vicinity: Gresham
County: Multnomah **State:** Oregon
Photographer: Robert Dortignacq, AIA
Date Photographed: July-August, 2014

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1 of 15:** OR_MultnomahCo_OttHouse_0001
Entry Area, East Façade (front), Looking northwest
- Photo 2 of 15:** OR_MultnomahCo_OttHouse_0002
South and East (partial) Facades, Looking northwest
- Photo 3 of 15:** OR_MultnomahCo_OttHouse_0003
West Façade (rear), Looking east
- Photo 4 of 15:** OR_MultnomahCo_OttHouse_0004
West Façade (south end), Looking north
- Photo 5 of 15:** OR_MultnomahCo_OttHouse_0005
North and West (partial) Facades, Looking southeast
- Photo 6 of 15:** OR_MultnomahCo_OttHouse_0006
Living room, Looking northwest
- Photo 7 of 15:** OR_MultnomahCo_OttHouse_0007
Living room, Looking northeast
- Photo 8 of 15:** OR_MultnomahCo_OttHouse_0008
Living room and Entry, Looking east
- Photo 9 of 15:** OR_MultnomahCo_OttHouse_0009
Living-dining rooms, Looking southeast, kitchen beyond
- Photo 10 of 15:** OR_MultnomahCo_OttHouse_0010
Kitchen, Looking north
- Photo 11 of 15:** OR_MultnomahCo_OttHouse_0011
Primary Bedroom, Looking north

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Photo Log Continued

Photo 12 of 15: OR_MultnomahCo_OttHouse_0012
Primary Bedroom, Looking west into addition

Photo 13 of 15: OR_MultnomahCo_OttHouse_0013
Bathroom, Looking east

Photo 14 of 15: OR_MultnomahCo_OttHouse_0014
Breezeway to Shop, Looking west

Photo 15 of 15: OR_MultnomahCo_OttHouse_0015
Out buildings, Looking east, left to right: Greenhouse, Shop, Boathouse rear, view of 2nd
greenhouse footings in middle foreground

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Figure 9: Original Elevation Drawing, South and North

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Figure 12: Historic Aerial Photographs, 1955 and 1975

Figure 13: Partial List of Contractors and Suppliers

Figure 14: John Storrs Obituary

Figure 15: A. Ott House's exterior siding and **B.** View of landscape west of house

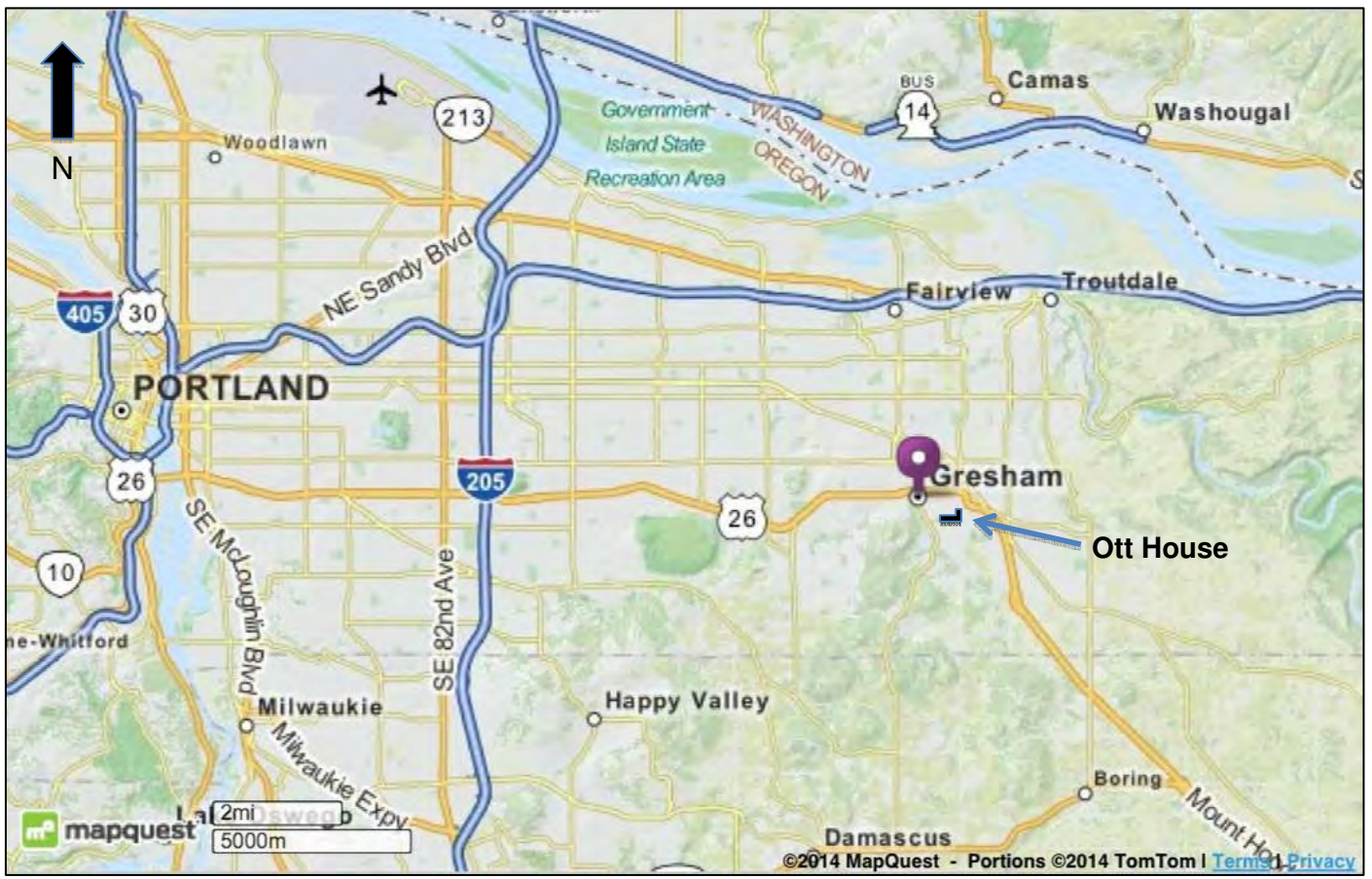
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Figure 1: General Location Map. Latitude 45.482502, Longitude -122.404753

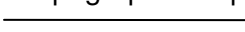


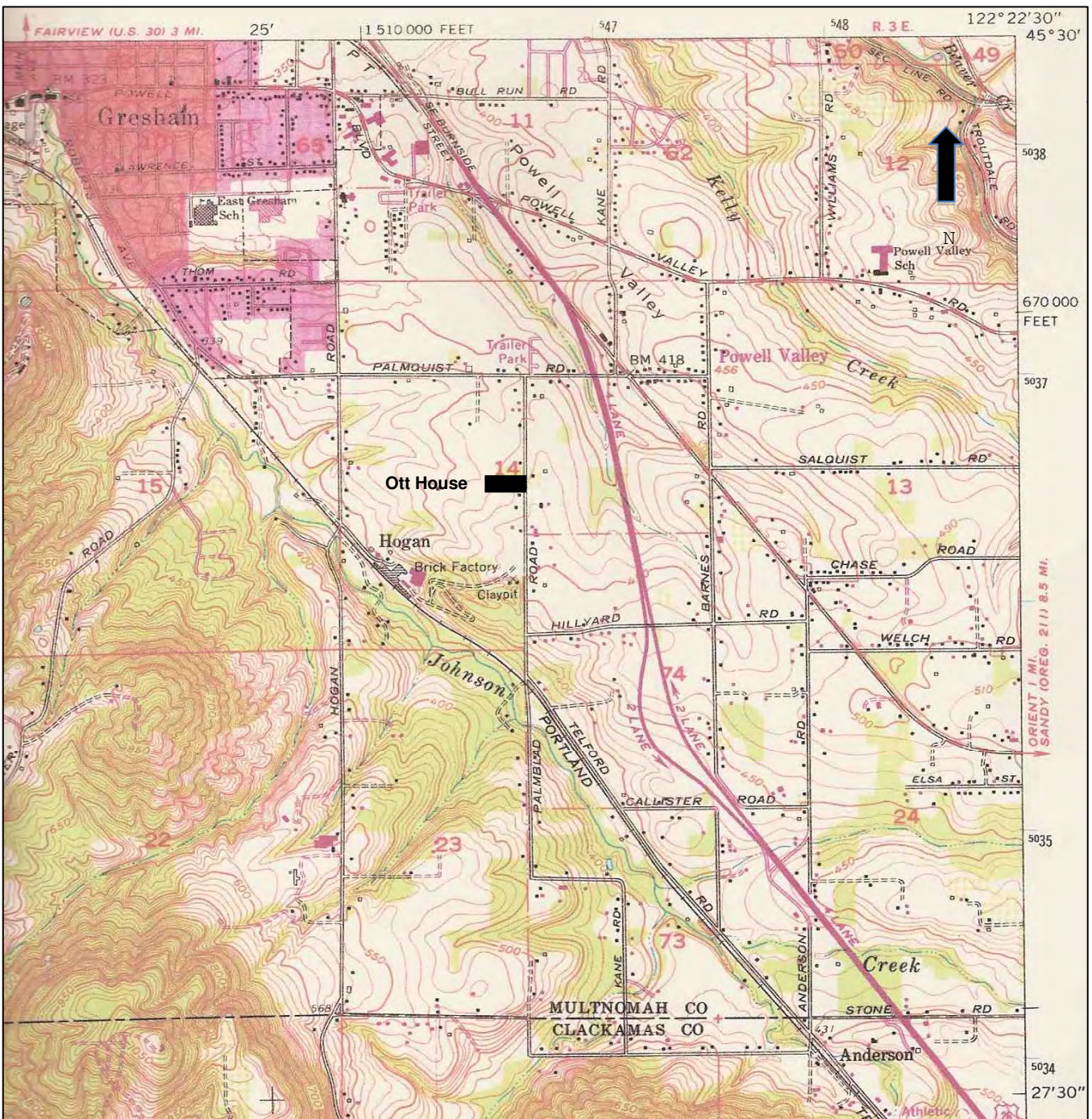
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Figure 2: Local Location Map, Damascus Quadrangle 7.5 Minute Series Topographic Map.
 Latitude 45.482502, Longitude -122.404753 Scale: 0  1/2 Mile
 Note: the Ott House is approximately 0.3 miles SW of the intersection of SE Palmquist Rd. and SE Palmblad Rd.



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Figure 3: Local Location Map, 2000 Aerial showing Ott House, property, and surrounding development.
Latitude 45.482502, Longitude -122.404753



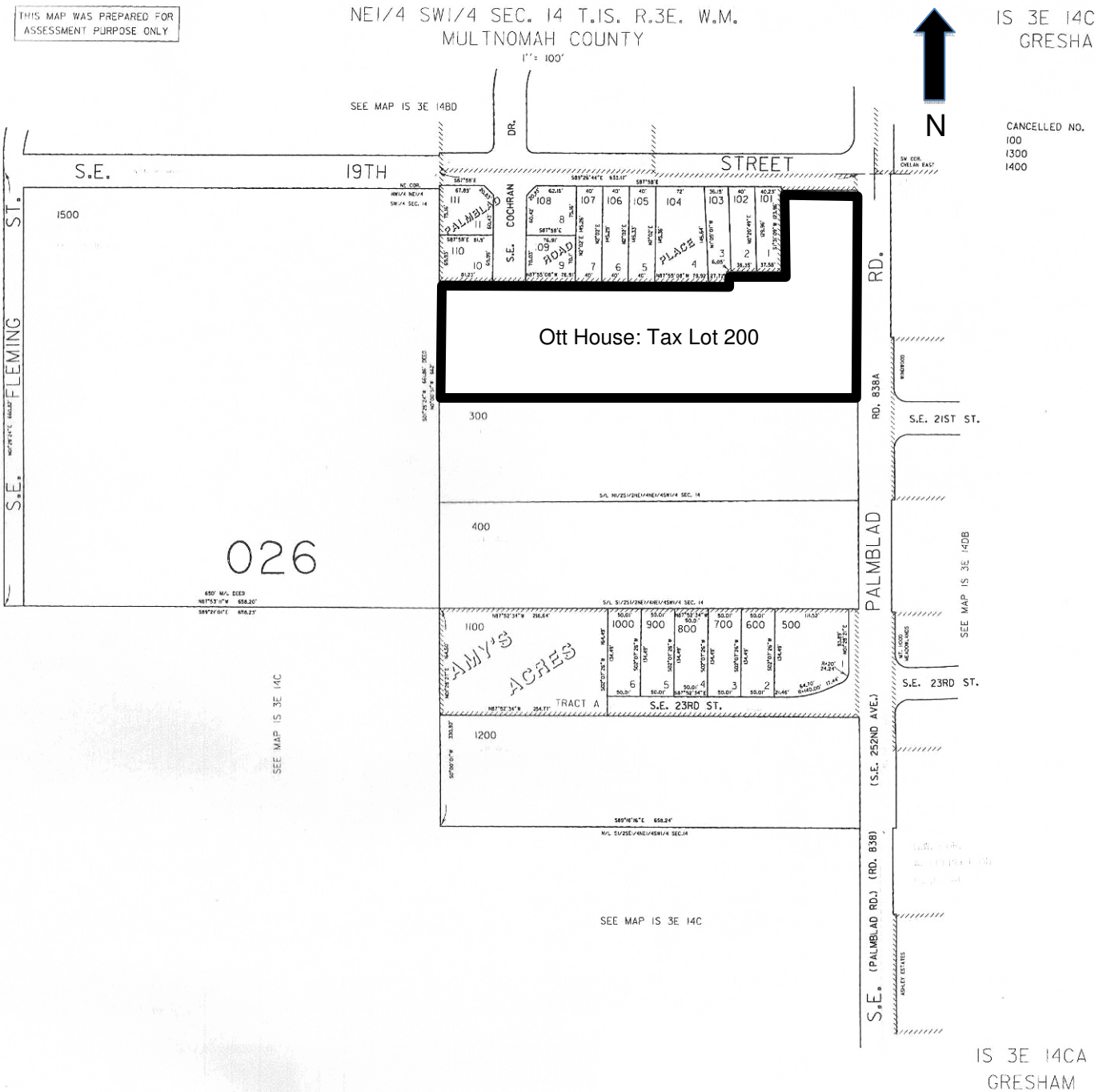
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Figure 4: Tax Lot Map.



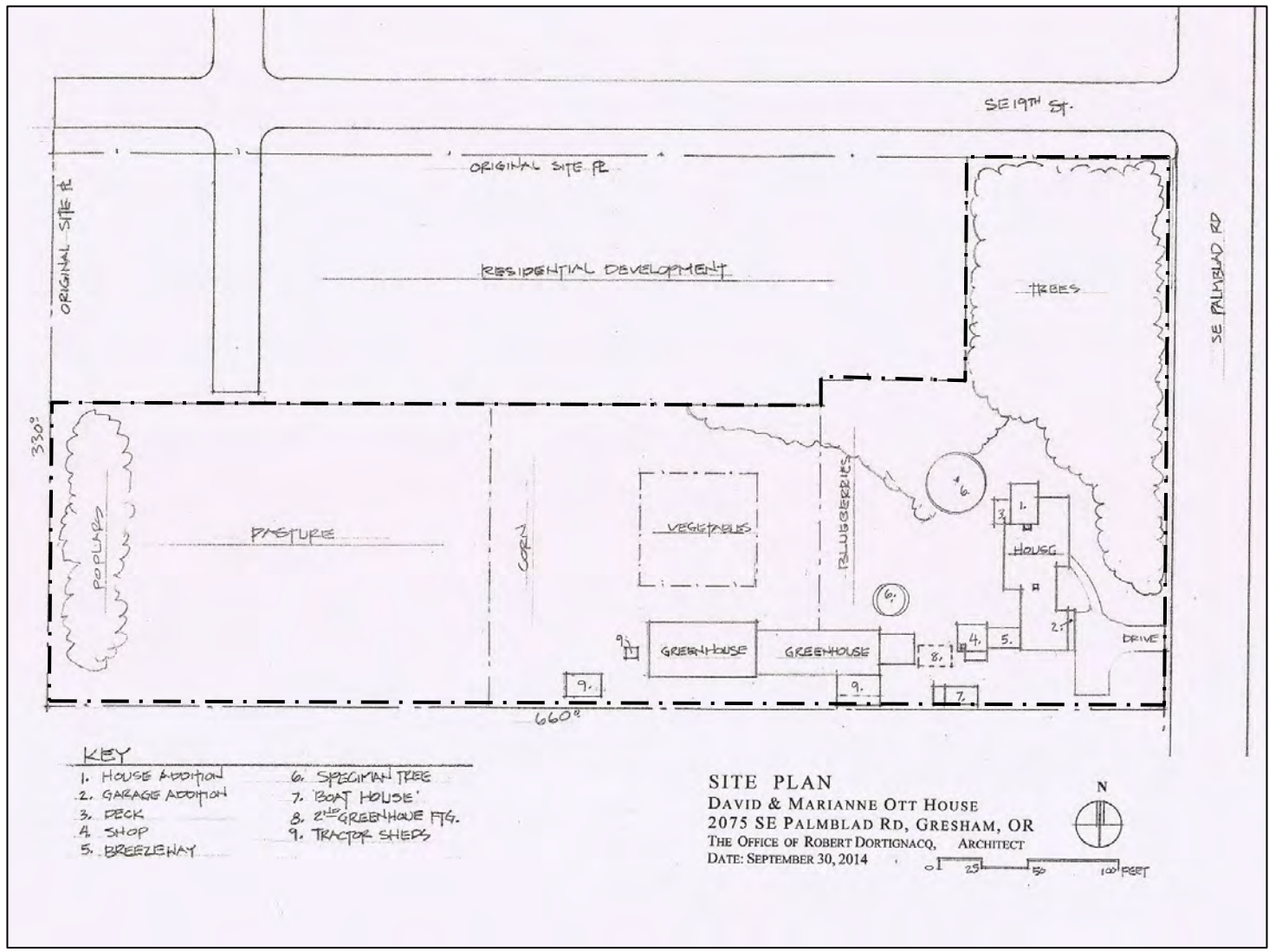
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Figure 5: Site Plan Sketch.



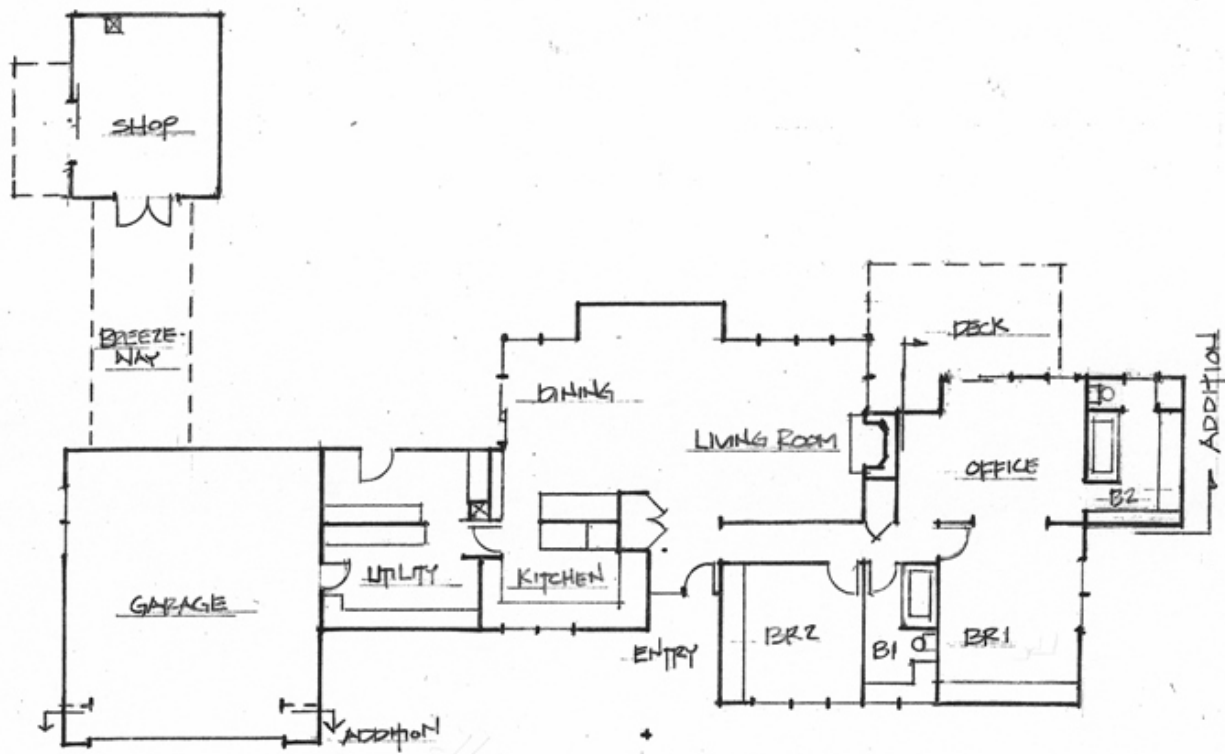
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Figure 6: Floor Plan.



EXISTING PLAN
 DAVID & MARIANNE OTT HOUSE
 2075 SE PALMBLAD RD, GRESHAM, OR
 THE OFFICE OF ROBERT DORTIGNACQ, ARCHITECT
 DATE: SEPTEMBER 30, 2014

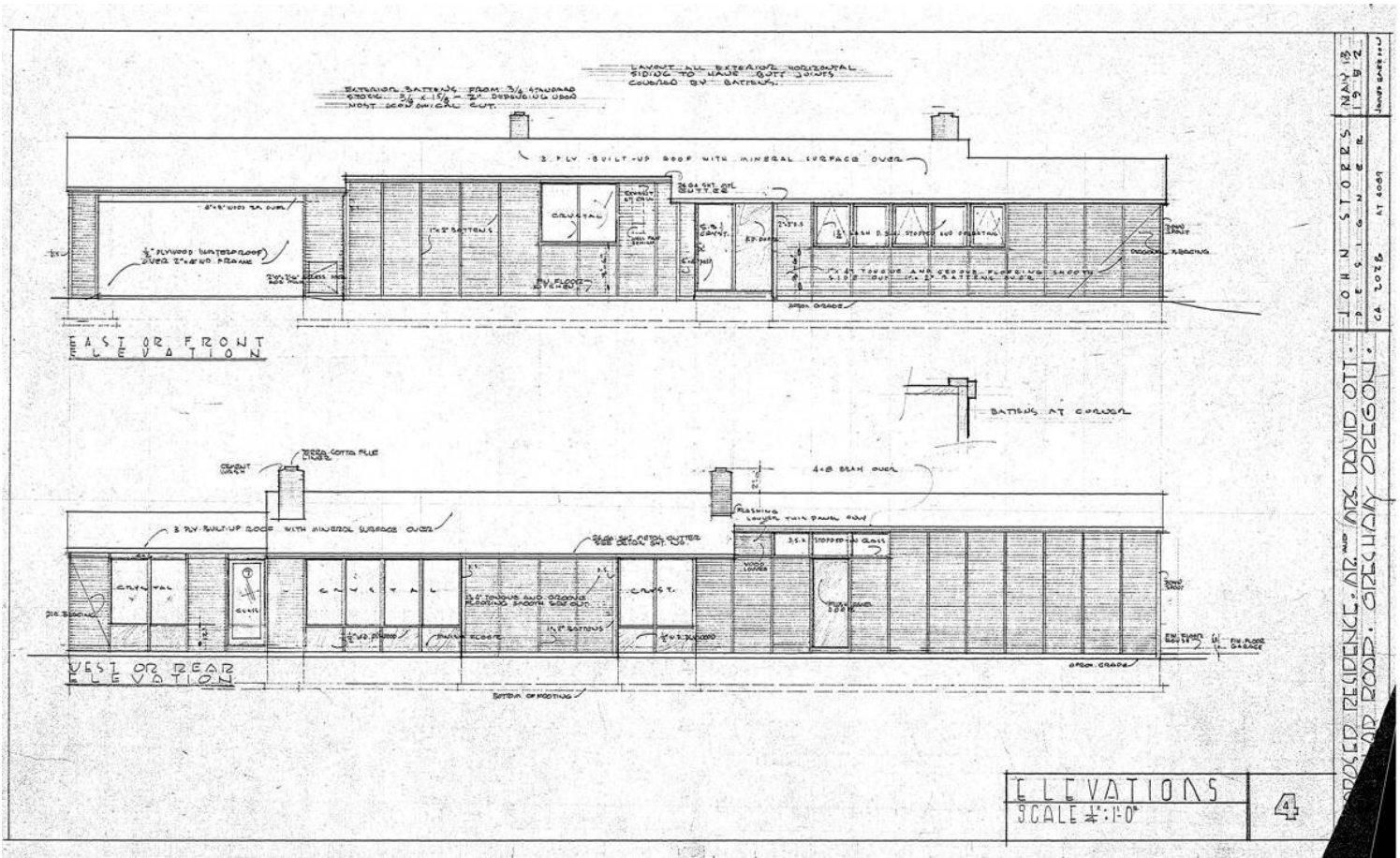
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Figure 7: Original Elevation Drawing, East and West. By John Storrs, May 13, 1952.



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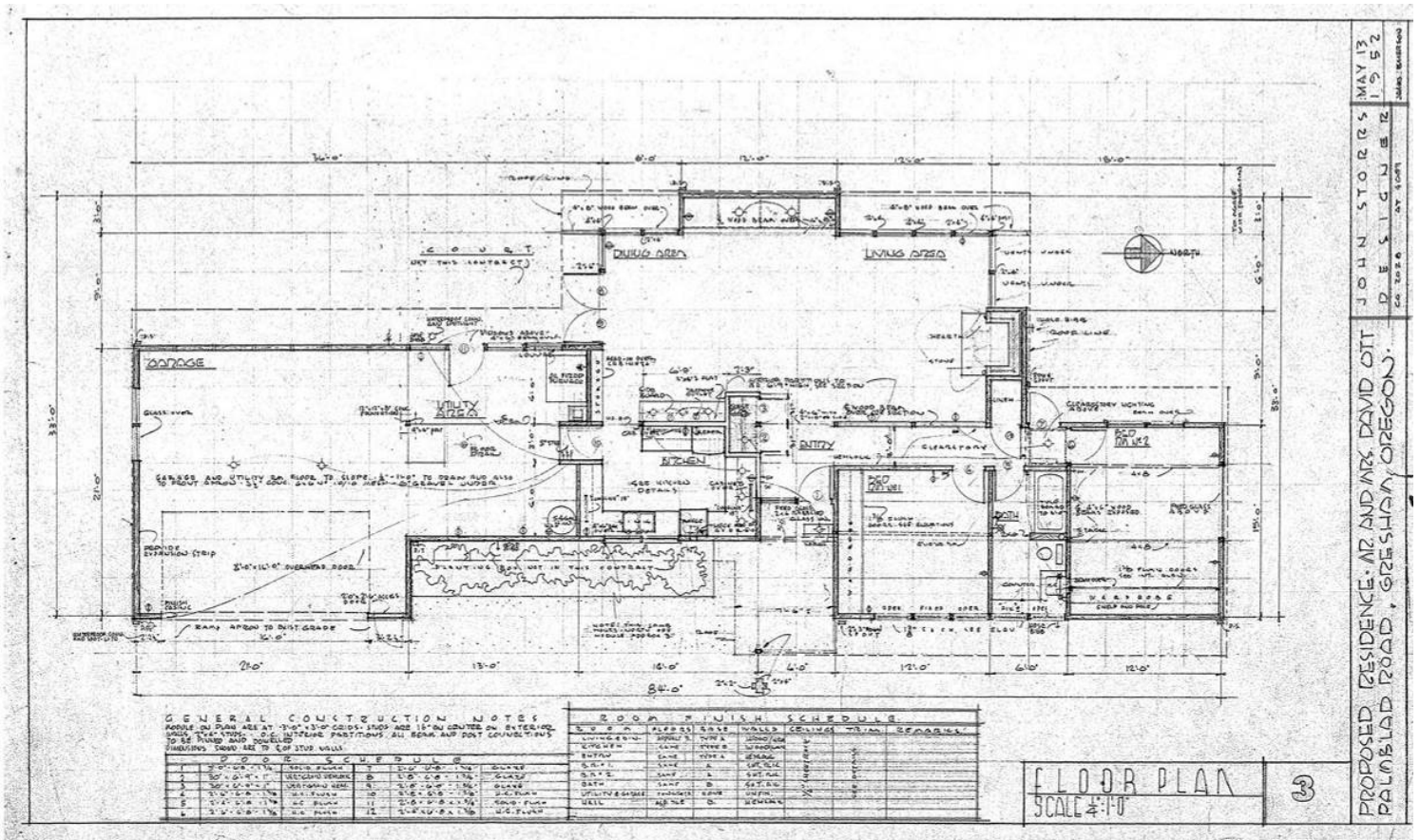
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Figure 8: Original Floor Plan Drawing. By John Storrs, May 13, 1952.



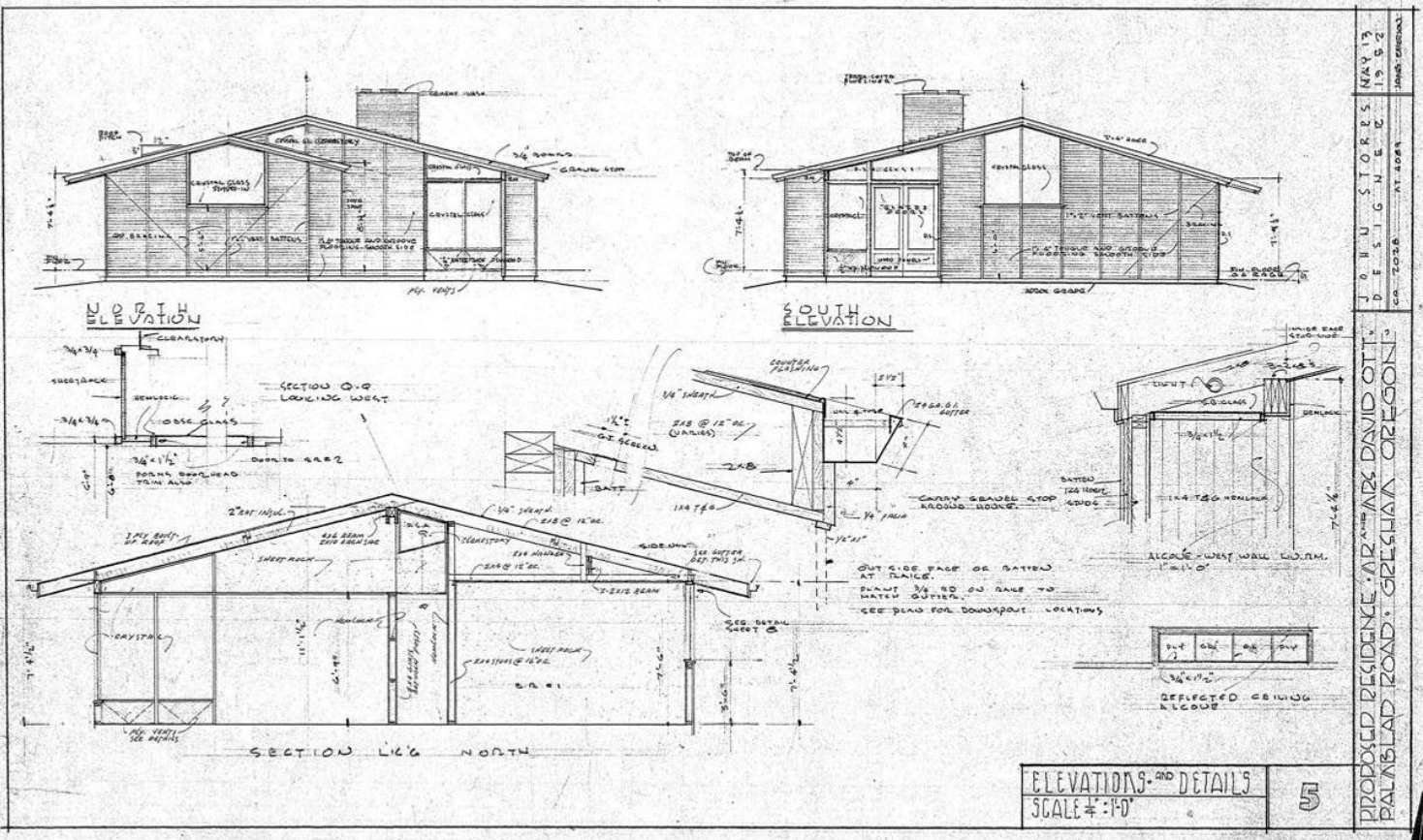
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Figure 9: Original Elevation Drawings, South and North. By John Storrs, May 13, 1952.



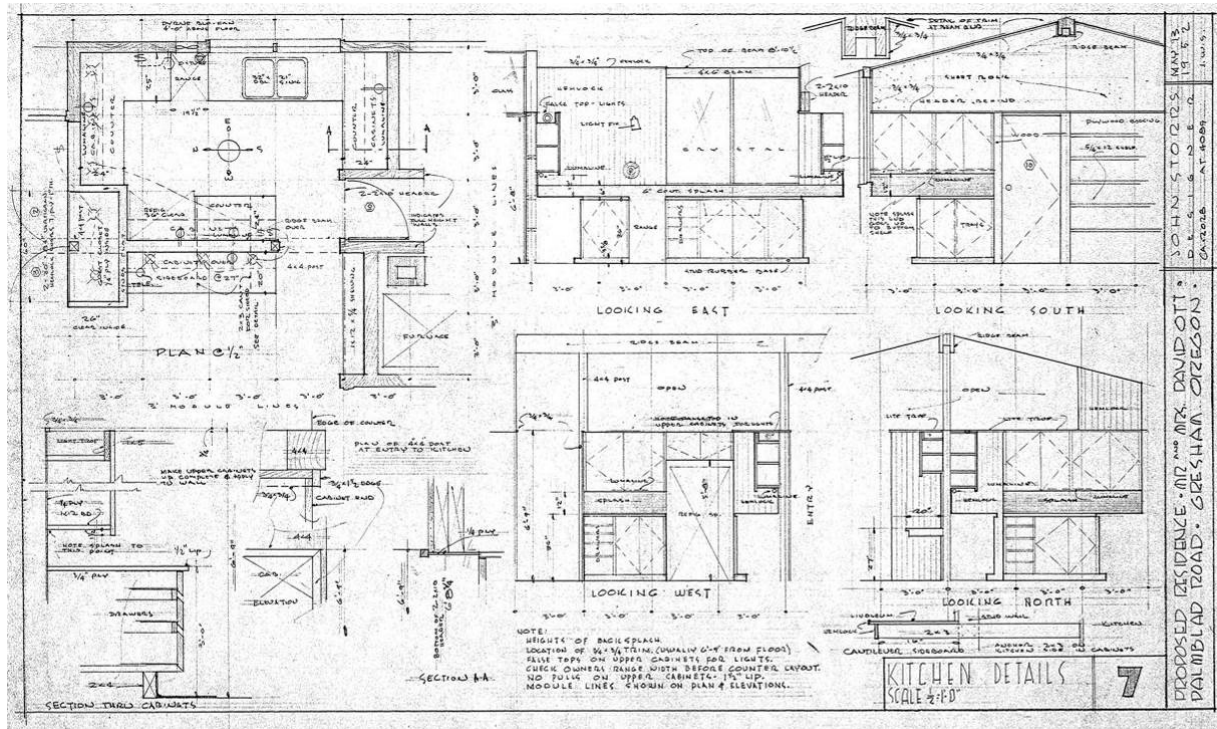
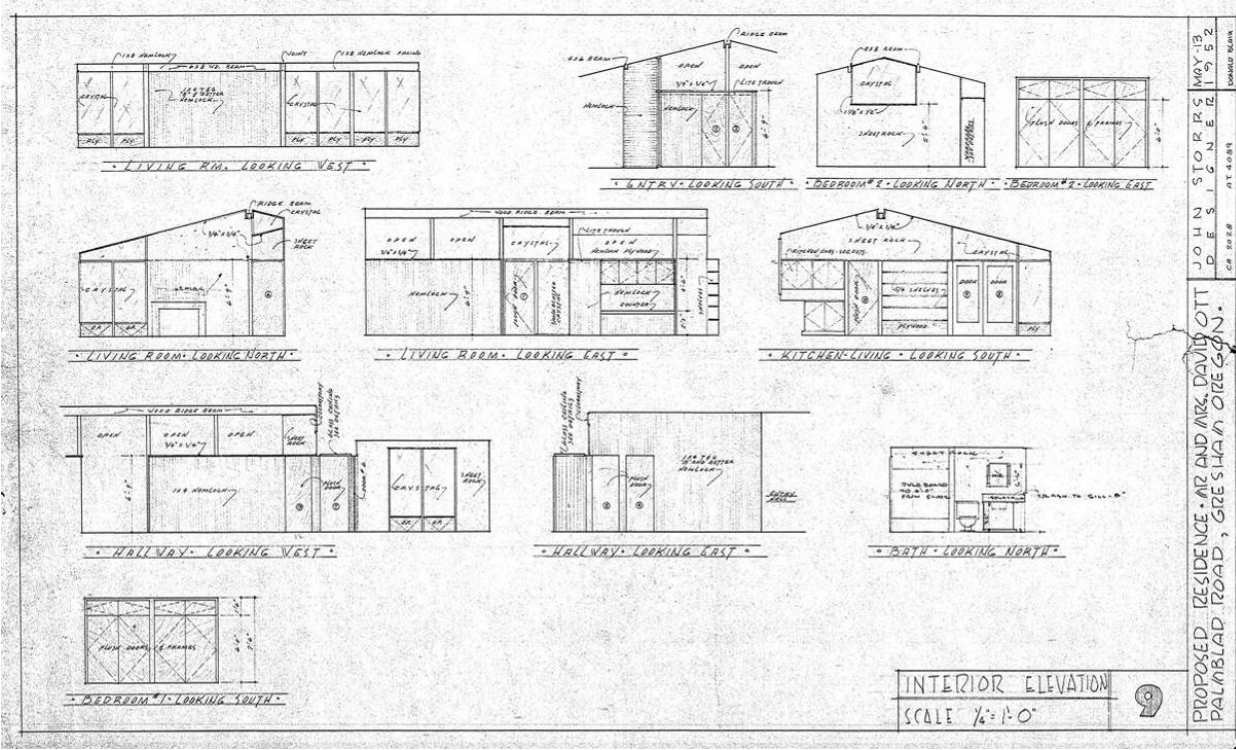
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Figure 10: Original Interior Details Drawing. Interior elevations (top) and kitchen details (bottom) by John Storrs, May 13, 1952.



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Figure 11: John Storrs Connecticut Architectural License, and David Ott obituary.



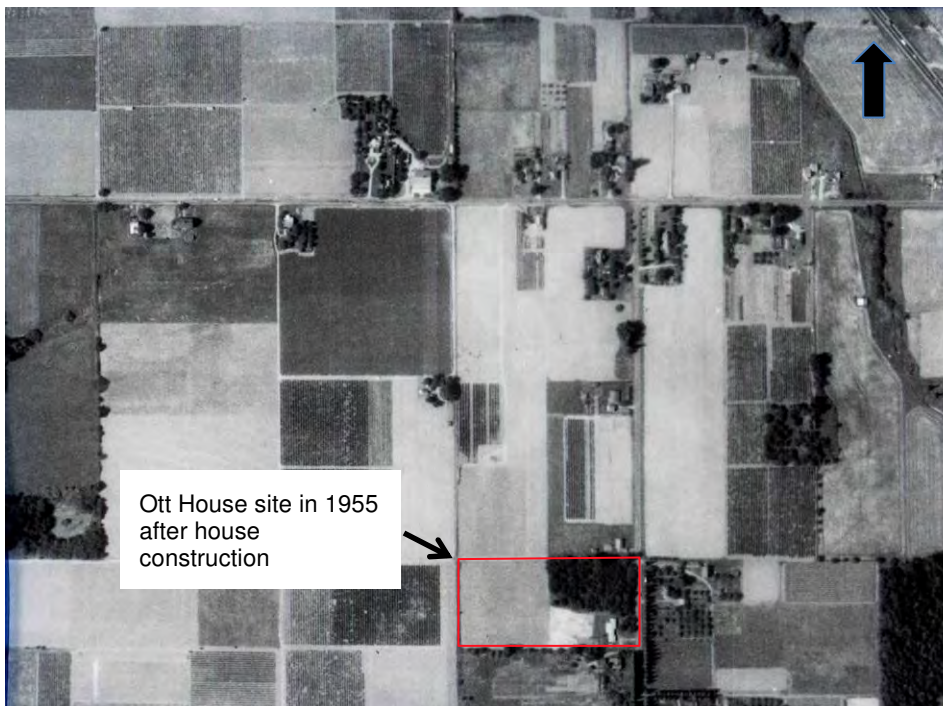
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Figure 12: Historic Aerial Photographs. 1935 aerial (top) and 1955 aerial (bottom) showing Ott land and development before the house construction and after.



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Figure 13: Partial List of Contractors and Suppliers (as obtained from receipts)

General Construction:	Walton and Son, Beaverton; original construction; 6/8/52-8/29/52
Lumber Materials:	Copeland Lumber, Gresham, general framing lumber and supplies; 6/30/52-8/30/52
Greenhouse #1	Norm Ahlstrom, Gresham, Readicit Greenhouse with one door, 9 x 12, 8/11/1952
Roofing:	Walker & Roach, Gresham, El Rey 18" wide roll material; 9/12/52
Plumbing:	Peterson Sheet Metal & Plumbing, Gresham; plumbing, septic, fixtures, fittings, accessories; 11/29/52-12/2/52
Electrical:	Moffat & Britton, all electrical for house and greenhouse; 12/10/52
Lights:	Baker – Barton Co. light fixtures (at least some) 12/31/1952
Hardware:	Chown Hardware, Portland, 8/21/1952
Masonry supplies:	Columbia Brick Works, drain tile, 1/26/52
Lumber:	Western Oregon Lumber Co, siding and preservative treated lumber, 9/16/1952
Windows:	Modern Built Cabinet and Fixture, Beaverton Hillsdale Hwy, windows and sash; 9/10/52
Glazing:	Cline Glass, Portland, site built window and glazing; 8/25/52
Gravel:	Select Line Gravel, rear paving-shop? 1/24/1956
Preservative:	J.H. Baxter, Chemonite preservative; 7/23/58
Carpentry:	Mt Hood Woodworking, Gresham, 12/2/1967 nook alterations
Plumbing:	Peterson Sheet Metal & Plumbing, Gresham; 1971 kitchen renovation
Cabinets	Mt Hood Woodworking, Gresham; 6/2/71-7/13/71 kitchen renovation
Appliances:	Neil Riegelman Appliance, Gresham, kitchen renovation; 6/3/71
Windows:	Windows and More, Gresham, 5/5/1973

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Figure 14: John Storr's Obituary

REMEMBERING JOHN STORRS THE STRUCTURE OF A LIFE - THE ACCLAIMED OREGON ARCHITECT DESIGNED SALISHAN, PIONEERING THE NORTHWEST REGIONAL STYLE

Oregonian, The (Portland, OR) - September 3, 2003

Author: Randy Gragg - The Oregonian

To stroll through Salishan Lodge is to experience Oregon architecture at its most elemental. The covered walkways float above the forest flora but dip and rise in a pas de deux with the hillside's contours. The high-vaulted ceilings of the reception areas supported by towering columns all seem grown in place rather than built.

Yet the interior also bears the marks of its history as wood product -- the swirling cuts of the saw blade.

Salishan stands as one of the state's most enduring architectural icons. And its designer, **John Storrs**, was one of the stalwart regionalists who defined Oregon's most distinct phase of 20th-century architecture.

Storrs died Sunday after a long illness. He was 83.

Salishan is easily his most widely known work, but **Storrs** also designed numerous other symbols of the region's culture: the World Forestry Center, Catlin Gabel School and the Oregon College of Art & Craft, all in Portland, St. Mary's Catholic Church in Corvallis and Sokol-Blosser Winery in Dundee.

A towering man with a gusting voice and a sense of humor as serrated as a whipsaw, **Storrs** practiced a robust form of architecture as much with a bulldozer and hammer as pencil and T-square. But his love of the Oregon landscape and his facility with wood also imbued his work with a delicacy, warmth and, most of all, spontaneity rare in the tightly wound world of designing buildings.

"**John** was instantaneous," recalls architect William Church, who collaborated with **Storrs** on the World Forestry Center's Merlo Hall and other buildings. "It was amazing how quickly he would imagine a building and, then, away we would go."

Storrs often designed his buildings as they were being built. For his greatest commission, Salishan, he lived on-site in a tent, working out each facet of the complex directly with its developer, **John** Gray, landscape architect Barbara Fealy and the masons and carpenters. Gray recalls **Storrs** even riding the bulldozer to direct the driver on how to grade the site.

"**John** was always quite sure of himself, emphatic," Gray recalls. "The plans weren't always thought through. Sometimes you didn't know what you'd get. But it always worked out."

Indeed, from its stone foundations to the custom glass floats **Storrs** designed for its bar, Salishan set a standard for Oregon resorts -- followed by Black Butte, Kah-Nee-Ta and Bandon Dunes, but never again matched. Belluschi inspired a move

Born in Bridgeport, Conn., in 1920, **Storrs'** iconoclastic streak appeared early: In high school, he was voted "best dressed, tallest and most nonchalant."

He became an Eagle Scout and, at Dartmouth College, was an all-America swimmer. During World War II, he commanded a U.S. Navy sub chaser, taking part in the Battle of Anzio and the evacuation of American prisoners from Borneo.

Storrs earned his master of architecture degree at Yale University in 1949. Then, inspired by a lecture delivered by famed Portland architect Pietro Belluschi, he moved to Portland. Four years later, his career was launched when he was picked over nationally renowned and far more locally connected **John** Yeon for the commission to design the Portland Garden Club.

Storrs designed an unabashedly Modernist building, one that nestled comfortably into the generously wooded yet tightly urban neighborhood of older homes at 1132 S.W. Vista Ave. The success of the building is best measured by what followed -- dozens of

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commissions for houses for Portland's progressively minded upper crust.

Belluschi and Yeon, along with Van Evera Bailey, pioneered the regionally inflected Modernism that came to be known as the Northwest Regional style. But **Storrs** carved his own robust niche. To the Italian-born Belluschi's refined expression of engineering, the worldly Yeon's cunning hybrids of historic precedent and Bailey's fascination with mechanics, **Storrs** offered the contrast of the unabashed, raw power of space and structure. He was knowledgeable about and even occasionally drew on Asian and European architectural history. But he was more likely to find his actual inspiration in Native American structures, industrial forms or sometimes just nature itself.

Where most architects give contractors pages of detailed plans, **Storrs** often did a single drawing, detailing the rest on walls, shingles and boards as the buildings were built.

Elwyn Kinney, whose firm Barnard & Kinney built many of the more than 80 houses **Storrs** designed, recalls the architect drawing a detail on a piece of birch plywood. Kinney took it home and framed it.

Design as manifesto

Perhaps more than any of his contemporaries, **Storrs** turned each of his buildings into an architectural manifesto.

The sweeping, round building he designed for Lakeridge High School in Lake Oswego pivots on what he called "columns for learning" - a totem pole, a classical column, a post carved with mathematical symbols and a tree trunk.

The eight posts at the center of the World Forestry Center were based on the typical growth patterns of giant redwood trees. Outside the columns are conventionally cut, with the names of trees carved in relief.

The domed synagogue he designed for Congregation Ahavath Achim is a breathtaking fusion of the power of concrete, the soft elegance of wood and the delicacy of glass.

Storrs' most impressive design -- the 1959 Forestry Pavilion for the Oregon Centennial (destroyed by the 1962 Columbus Day storm) - was nothing more than a series of awnings but twisted into breathtaking "hyperbolic parabolooids."

Cut from similar cloth as the fictional architect Howard Roark in Ayn Rand's famed novel "The Fountainhead," **Storrs** had his supporters and detractors -- often in the same building committee, patron and occasionally even in himself.

Fellow architect Church recalls **Storrs** delivering a sermon on a new church design to the client -- waving his arms and lying on his back on a couch. The committee became split on whether to proceed and the church was never built.

"I'm the greatest architect in Oregon history," Church recalls **Storrs** saying one day, sitting on the patio of one of his quieter commissions, the Oregon College of Art & Craft -- mere hours after he had told Church, "I might just be a big sham."

Storrs' most fruitful and storied collaboration was with legendary landscape architect Fealy. With **Storrs** calling her "Auntie Babs" -- one of the many nicknames he bestowed on friends -- the two developed a Hepburn-and-Tracy-style rivalry, though platonic. At the Oregon College of Art & Craft, for instance, **Storrs** waited for her to leave town to pour a concrete slab she objected to, only to have her return the favor, jackhammering it out.

But the power of **Storrs'** forms and the delicacy of Fealy's landscapes -- found at Salishan, Catlin Gabel and at the college -- still stand as some of the great expressions of a truly Northwest architecture.

Storrs' final prominent commission came with **John's** Landing where, once again, he worked for Gray. There, he oversaw the restoration of the iconic water tower, the transformation of an old mattress factory into shops and the design of some of the complex's condos. But **Storrs'** insistence on controlling the project, even down to picking the tenants, drove the men apart. Soon after, **Storrs'** eyesight began to fail, and his growing frustration with increased city regulation and the lack of adventurous patrons drove him away from architecture, except for the latter of the 14 additions he made to his Dunthorpe home.

In the mid- '70s, **Storrs** entered a new field -- haute cuisine, studying at London's famed catering school, Leith. Besides becoming an accomplished chef -- though practicing only for friends and family -- **Storrs** became legendary for the presentation of his dishes.

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"Architecture as such doesn't seem to be my bag," he told an interviewer in the '80s. "I seem to be sort of a half-assed builder or craftsman, sometimes sort of an analyst with some sociology and B.S. thrown in."

Storrs is survived by his wife, Frances; his children, David, Anne, Julia and Leather; his sister, Ann Lloyd; his brother Tom, and three grandchildren.

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Figure 15: A. Ott House detail of exterior siding and B. View of landscape west of house.



**David and Marianne Ott House
Multnomah, Oregon**





NISSAN
DRIVEN

STANLEY



























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Ott, David and Marianne, House

MULTIPLE NAME:

STATE & COUNTY: OREGON, Multnomah

DATE RECEIVED: 3/06/15 DATE OF PENDING LIST: 3/31/15
DATE OF 16TH DAY: 4/15/15 DATE OF 45TH DAY: 4/21/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000167

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 4.20.15 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

November 14, 2014

Diana Painter, Architectural Historian
State Historic Preservation Office
Oregon Parks & Recreation Department
725 Summer St. NE, Suite C
Salem, OR 97301

Dear Ms. Painter:

I am writing to you to indicate support of the National Register nomination of the David and Marian Ott house on behalf of the Gresham Historic Resources Subcommittee.

The Ott House, located at 2075 Palmblad in Gresham, is an example of the early work of well-known architect John Storrs and was completed in 1952. Mr. Storrs' later work included designing well-known structures in Oregon such as the World Forestry Center, the St. Johns Landing Water Tower, Salishan Lodge and the Catlin Gabel school. The Ott House may also be the only example of Storrs' Northwest Regional-style residence planned on an actively-used agricultural site. The Ott property also contains trees that are included in Gresham's List of Significant Trees.

Gresham has few structures designed by renowned architects, so acknowledging the Ott House by placing it on the National Register would be a great accomplishment for Gresham's Historic Preservation efforts and could spur on others to apply for placement on the National Register.

Please let the Gresham staff know if you require any further information from the Historic Resources Subcommittee. We would be happy to assist you with obtaining information that would assist you in your recommendation. The staff liaison to our Subcommittee is Ann Pytynia, who can be reached at 503-618-2859 or at Ann.Pytynia@greshamoregon.gov.

Sincerely,



Alice Duff, Chair
Historic Resources Subcommittee



Oregon

John A. Kitzhaber, MD, Governor

Parks and Recreation Department

State Historic Preservation Office

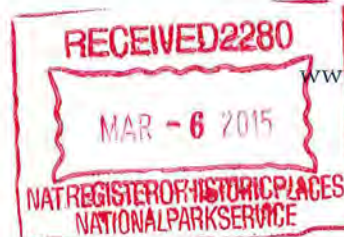
725 Summer St NE, Ste C

Salem, OR 97301-1266

Phone (503) 986-0690

Fax (503) 986-0793

www.oregonheritage.org



February 24, 2015

Mr. J. Paul Loether, Deputy Keeper and
Chief, National Register and National Historic Landmark Programs
National Register of Historic Places
1201 "Eye" Street NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nomination

Dear Mr. Loether:

At the recommendation of the Oregon State Advisory Committee on Historic Preservation, I hereby nominate the following historic property to the National Register of Historic Places:

OTT, DAVID AND MARIANNE, HOUSE
2075 SE PALMBLAD RD
GRESHAM, MULTNOMAH COUNTY

The enclosed disk contains the true and correct copy of the nomination listed above to the National Register of Historic Places.

We appreciate your consideration of this nomination. If questions arise, please contact Diana Painter, Architectural Historian, at (503) 986-0668.

Sincerely,

Chrissy Curfan
Interim Deputy State Historic Preservation Officer

Encl.

