

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

NATIONAL REGISTER

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

1. Name of Property

historic name Bates, John M. and Elizabeth, House No. 4
other names/site number _____

2. Location

street & number 4101 South Shore Boulevard N/A not for publication
city, town Lake Oswego N/A vicinity
state Oregon code OR county Clackamas code 005 zip code 97035

3. Classification

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

Name of related multiple property listing: Wade Pipes Residences for John and Elizabeth Bates
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

[Signature] _____ Date April 15, 1990
Signature of certifying official
Oregon State Historic Preservation Office
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Austinetha Lee _____ 6/12/90

for Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwelling

Current Functions (enter categories from instructions)

Domestic: single dwelling

7. Description

Architectural Classification
(enter categories from instructions)

Modern Movement: Arts and Crafts,
Northwest Regional Style

Materials (enter categories from instructions)

foundation _____ concrete _____
walls _____ stucco _____

roof _____ cedar shingles _____
other _____

Describe present and historic physical appearance.

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Wade Hampton Pipes designed this house in 1954 for John M. and Elizabeth Bates as a residence on their oversize lot facing main Lake Oswego. The land commands one of the most stunning views of the lake in the city. It is situated on the south end of the lake on South Shore Boulevard and has an expansive vista of both the north and south shores. The lot presented, however, two challenges. First, it was immediately adjacent to the fairly heavy traffic on South Shore Boulevard. The site dictated that the house thus face the lake to take advantage of acoustical buffering as well as the views. Second, the home of Donald Cole Bates already occupied this site. The solution was to move the original house to a lot a block away and open this site for new construction while preserving mature plantings and trees.

Pipes designed a complicated house, his fourth commission from his friends John and Elizabeth Bates, for this site at 4101 South Shore Boulevard. He created a gently curving walkway, passing through a handsome rubblestone wall, which led to an open front porch with hipped roof supported by a pair of slender, iron rods. The effect was to suggest a porch hood which almost floated above the entry to the slightly recessed main door. He prescribed cedar shingles for the roof laid with "laced" dovetailing at the junctures. This original roof treatment remains (though replaced), is one of the few surviving on a Pipes house, and confirms his preference in roof materials and design.

The main volume of the house, a square shape, consists of a series of rooms which flow around a completely enclosed, central courtyard, a third of which is covered with a roof. The rooms include a generously-sized entry hallway, garden room overlooking the lake, living room and dining room, kitchen and utility, hallway to the bedrooms, bathroom, bedroom, master bedroom with bathroom, storage room, and two-bay garage. The exterior of the house is unornamented stucco or rough cement over shiplap on 2 x 4s. The exterior is painted white. The flat gables on the north, east, and south elevations are covered with dark-stained, vertical boards.

These rooms are oriented around a "u," the center of which is the

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paved, central courtyard. A two-story, three-sided bay set in a rectangular unit projects on the east elevation on the main floor and in the half-basement. This bay contains oversized windows providing an unobstructed view of the garden, lake, and distant horizon. The fenestration of the house is irregular, but consists primarily of metal, casement windows, the rectangular lights set vertically. The garden room, initially open, was enclosed with metal frame windows and glass sliders within a year of construction. The area proved too shaded and cold in summer and unusable in winter. The basement level contains a furnace room, large bedroom, and a bathroom. Glass sliders open from the living room into the central courtyard. The ceiling of the eastern portion of the courtyard is enclosed with boards.

This house displays an excellent inventory of the Arts and Crafts hallmarks of Pipes' designs. They include a vaulted ceiling in the living room, a floor-to-ceiling wall of bookcases flanking a built-in desk in the living room, a floor-to-ceiling wall of cupboards, linen drawers, and storage units in the hallway outside the bedrooms, a large storage unit in the utility, custom cupboard designs for the kitchen, and the placing of the washer and dryer beneath a counter in the utility room. The living room, dining room, main entry hallway, and hallway to the bedrooms are all paneled in birch, except for a molding at the floor. The living room contains a fireplace with convex firebox. The bricks, custom-made for this design, are turned on edge and are laid from floor to ceiling.

Pipes developed seven sheets of detailed plans for this house, including the prescription for bull-nosed brick on the chimneytop. He created a house which took advantage of its sloping site so that he could design a daylight basement area which commanded the same vista of the lake as on the main floor. The house is positioned in a mature garden of hybrid rhododendrons, azaleas, camelias, and plantings of bulbs. The landscape includes massive boulders and stone blocks, part of the heritage of the days of the iron mines at Lake Oswego. The property is surrounded along South Shore Boulevard by a tall, rubblestone wall which follows the curve of the street. Heavy plantings screen the house from the street.

As a practitioner of the Arts and Crafts Style, Pipes made a further commitment for his primary patrons in his designs for this house. He drew plans and supervised the construction of the dining table, chairs, sideboard, and two sofas for the living room. These handsome pieces

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display the flowing lines and attention to detail which so characterized his work. The sofas, for example, he designed with low backs so that the view of the lake through the living room would not be obscured if someone was seated in the central courtyard. These custom pieces remain in the home and placed where Pipes envisioned them nearly four decades ago.

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1954

Significant Dates

1954

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Wade Hampton Pipes

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

Bates House No. 4 meets National Register Criteria: Consideration G because of its exceptional significance, not only in the context of Pipes's work for the Bateses; but because it was the culminating work in the architect's sustained experimentation in integrating Arts and Crafts ideals with the modern movement. In Bates House No. 4, Pipes was given the opportunity by his cooperative clients to achieve equipoise through a full range of design that was exceptional in the body of his work for its completeness. For this reason, to those who have studied the 69 or 70 buildings of Pipes's career most closely, the fourth and last house completed for John M. and Elizabeth Bates at Lake Oswego in 1954 represents the best design of all.

9. Major Bibliographical References

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

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

Specify repository: _____

10. Geographical Data

Acreage of property 0.9 acres Lake Oswego, Oregon 1:24000

UTM References

A

1	0
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5	2	2	1	6	0
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5	0	2	7	7	1	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description The nominated property is located in SW $\frac{1}{4}$ Section 8, Township 2S, Range 1E, Willamette Meridian, in Lake Oswego, Clackamas County, Oregon and is described as follows: Beginning at the northwest corner of Tax Lot 8700, Lake View Villas, Lake Oswego, Oregon, and running southeasterly to the southwest corner of Tax Lot 8700, then following the meander of the lake northeasterly to the northeast corner of Tax Lot 8700, then running 233.35' to the point of origin.

See continuation sheet

Boundary Justification

The nominated area includes the entire urban tax lot developed for John and Elizabeth Bates in 1954.

See continuation sheet

11. Form Prepared By

name/title Stephen Dow Beckham
 organization USA Research-Oregon date December, 1989
 street & number 1389 SW Hood View Lane telephone (503) 635-4935
 city or town Lake Oswego state Oregon zip code 97034

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The John and Elizabeth Bates House #4 at 4101 South Shore Boulevard, Lake Oswego, is the culmination of 45 years of design work by Wade Hampton Pipes. The house is the finest example of the maturation of his commitment to the Arts and Crafts Style and represents the most complete expression of his attention to the ideals of William Morris, the father of the Arts and Crafts Movement. The house was the fourth and final commission from his longtime friends and primary patrons, John and Elizabeth Bates, and remains today as constructed and furnished in 1954. The house contains a variety of "signatures" of Pipes' work, both in built-ins as well as custom furniture.

The Bates House #4 meets National Register criterion C. that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values

This house was not included in the list of uninventoried "Additional Properties" in the Historic Resource Protection Plan: Lake Oswego Survey (1989). That inventory did not address more than 50 buildings designed prior to 1940 by architects in the study area, but referred to a number of them by providing the street address. The significance of Bates House #4, however, is clearly laid out in Ann Brewster Clarke's Wade Hampton Pipes: Arts and Crafts Architect in Portland, Oregon (1986):

In 1954 Mr. and Mrs. John M. Bates commissioned Pipes to design another house for them on property fronting on Lake Oswego. This is the consummate Arts and Crafts house and the culmination of Pipes's architectural development. The exterior is roughcast cement, painted white, with dark-stained siding used only within the broad gables. The flat surfaces are unadorned, except for the plain, one-paned casement windows and occasional, large view window. As he often did, Pipes used a bay to extend the living

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room and capture the view. Deep eaves and gently pitched gables reveal Pipes's acknowledgment of the Northwest Regional Style, while the roughcast cement, plain surfaces, and casement windows typical of Pipes's earliest designs show the continuity within the Wade Pipes style.

She concluded: "The Bates house is, therefore, the most explicit example of Pipes's work as an Arts and Crafts architect, designing the house, garden, and furniture" (Clarke 1986:56-57).

Although constructed less than 50 years ago, this house was the fourth in a series of commissions from the same patrons, John and Elizabeth Bates. The structure is linked historically to its three predecessors and has been identified as the next-to-the-last of 69 custom residences in the Arts and Crafts Style designed by Pipes between 1911 and 1961. Missing from that comprehensive inventory is the home of Cornelia (Pipes) Meyers, another of Wade Pipes' late designs. That structure, however, was erected in 1967 in Arizona. The Bates Houses #2, #3, and #4 are all, to some degree, endangered in 1990. Each is situated on a lakefront lot. The phenomenal appreciation in real estate values in Lake Oswego has driven an active "tear down" and rebuild program which, in 1988-89 has destroyed numerous historic buildings surrounding the lake. The response of the Clackamas County Tax Assessor at the denial of the appeal of John Montague Bates, Jr., in 1989, to the reassessment of Bates House #4 at triple its previous value was "the house is underdeveloped for the lot and should be torn down so two houses can be constructed on the lot" (Bates 1989).

Wade Hampton Pipes played a unique role in the development and execution of Arts and Crafts architecture in Oregon in the twentieth century. "Wade Pipes was a man out of time: a free spirit living in uneasy truce with a technologically obsessed society," observed Pietro Belluschi. "He began as a skillful craftsman and became an inspired designer with a flair for good composition and fine detailing," continued Belluschi, "uncompromising in his principles and adamant in what he thought to be appropriate and beautiful." This former dean of the School of Architecture of Yale University concluded: "Personally and belatedly, I must admit to a feeling of admiration for Wade Pipes, for what he was--a shining example of rectitude, talent and wit--also to a feeling of envy for his personality, for his authentic detachment from the cares and worries which were so much a part of our daily practice of the time" (Clarke 1986:ix).

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These comments confirm the stature and unique significance of Wade Pipes. Ann Brewster Clarke, has lifted up the full chronology and controlled repertoire of the life works of this figure in Wade Hampton Pipes: Arts and Crafts Architect in Portland, Oregon (1986). She has focused upon his residential designs and their relationship to an international architectural movement:

Wade Pipes' primary legacy, however, is the group of houses he designed between 1911 and 1961. Together they form a body of work significant for quality of design and construction, variety within a discipline, and an evolution of style that kept pace with the approach of modernism. They are the best examples in Portland of English Arts and Crafts architecture. They are a testament to the lesson of William Morris: not to copy, but, following his principles, to create (Clarke 1986:xvi).

The Arts and Crafts Movement originated in the labors, designs, and public pronouncements of Augustus Welby Northmore Pugin (1812-1852), John Ruskin (1819-1852), and William Morris (1834-1900). They stressed the importance of vernacular sources rather than historical styles, the limits of ornamentation and integration of structure into the environment, and the concept of total design. In their world, the architect exercised nearly total control over a project. He worked on siting, design, the color scheme, landscape, and even the furnishings. The architect stayed with the job and supervised the contractor, monitored the work of the carpenters, masons, painters, and others, and ultimately produced a finished work, virtually a work of art. A house conceived and created with such care, observed Clarke, achieved distinction as a "handmade object" (Clarke 1986:7-8).

The Arts and Crafts Movement attracted a number of Americans. Elbert Hubbard, author, editor, and craftsman, became a founder of the movement in the United States. Hubbard settled in 1895 in East Aurora, New York, where he founded the Roycroft Shop. His magazine, The Philistine, challenged widely held assumptions in American design. Hubbard had strong impact in printing and publishing (Malone 1932[9]:323-324). The International Studio Magazine, featuring the designs of C.F.A. Voysey, The Craftsman, which featured the work of Gustav Stickley, and the designs of Will Bradley in Ladies Home Journal in 1901 and 1902 confirmed the growing appeal of this movement.

On the West Coast a community of artisans, intellectuals, and

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patrons of the arts emerged in Pasadena, California, during the first decade of the twentieth century. In a series of lectures the members of the Pasadena Twilight Club heard practitioners of the Roycroft tradition. The Arroyo Craftsmen emulated Hubbard's work, while Charles Sumner Greene and Henry Mather Greene applied the movement's ideals to architecture, furniture design, and landscaping in their commissions between 1900 and 1930. Adam Clark Vroman, photographer and bookstore owner, extended the commitment to artistry and quality in his stunning platinotypes and albums of views of the missions and the Indians of the Southwest (Makinson 1977, 1979, 1988; Anonymous 1904, 1905).

Wade Pipes was an Oregonian. His commitment to the Arts and Crafts Movement, documented by his biographer Ann Brewster Clarke, was the product of a love of nature fostered by a childhood in western Oregon and by a pivotal period of study between 1907 and 1911 in England. Born in Independence on July 31, 1877, Pipes was the son of Martin L. and Mary Skipworth Pipes. His parents had emigrated to Oregon in 1875 from Louisiana to settle near Mary's parents. Her father, Nathaniel Skipworth, was a Methodist minister who had recently assumed duties in Polk County, Oregon. In 1886 Pipes' father became editor of the Benton Leader in Corvallis. The Pipes children (John, born in 1875; Wade; Nellie, born in 1879; George, born in 1881; and Harriette, born in 1883) grew up in that college town. The children had frequent opportunity to hike, fish, and explore the valley. These activities appealed to Wade Pipes as did his emerging, intense interest in English literature (Clarke 1986:1-4).

Pipes' early life suggests freedom, an open mind, a supportive family, and a setting where nature nurtured a sensitive, young man. Clearly the family appreciated the life of the mind. His father was a graduate of Louisiana State University, studied law, taught in Independence, Oregon, and in 1890 was appointed by Governor Sylvester Pennoyer a judge of the second judicial district. Martin L. Pipes subsequently engaged in a lengthy practice of law in Portland and, presumably, possessed the resources to sustain his son's four years of study in Great Britain (Carey 1922[3]:377-378).

John Montague Bates and Elizabeth (Geiser) Bates were close friends of Wade Pipes. Their acquaintance commenced in the 1920s and resulted, in part, from the friendship of Bernice (Dodson) Geiser and Susie (Fennel) Pipes. On August 27, 1925, John M. Bates married Elizabeth Geiser in the garden of the home of John and Susie Pipes overlooking the

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Willamette River in the Sellwood District of Portland (Bates 1989). The garden, designed by Wade Pipes, was singled out in 1919 in The Architect and Engineer of California as one of the "Three Most Notable Examples of Landscape Architecture in Portland." The house, constructed in 1912, was Pipes' first commission in Portland. Ann Brewster Clarke has written of it as "an excellent example of Wade Pipes' articulation of Arts and Crafts principles: incorporation of house and landscape, clean and simple design, materials and workmanship indigenous to the environment" (Clark 1986:31-32).

Elizabeth (Geiser) Bates, born December 3, 1901, was the daughter of Albert and Bernice (Dodson) Geiser. Her father was identified the year after her birth as "among the great captains of industry who have figured in the development of Baker county." Albert Geiser was born in Colorado but educated in California, where, upon finishing high school in Oakland, he joined his father in mining. In 1881 he moved to Baker County and worked in several quartz mines. With his mother and sisters, Geiser developed the fabled Bonanza Mine in the Granite District and became a stockholder in the Brazos, Keystone Bell, Gold Boy, Pyx, and Greenhow mines in Baker County. He constructed the Geiser Grand Hotel, a hulking, three story brick building with cast iron facade which was once heralded as the finest hotel in eastern Oregon. The key to Geiser's financial success lay in the Bonanza Mine which he operated from 1891 to 1898 (Bowen and Small 1898:25; Anonymous 1901:327-328).

Elizabeth Geiser attended the University of Oregon where she was a member of Kappa Alpha Theta. Her roommate was Cornelia Pipes, subsequently Corneila Meyers. Cornelia was a niece of Wade Hampton Pipes and thus the connections of friendship, established about 1920, cemented a relationship which has persisted between the Pipes and Geiser-Bates families to the present (Meyers 1989). While attending a sorority party, Elizabeth Geiser met John Montague Bates. She graduated from the University of Oregon and she and Bates married two years later (Bates 1989).

John Montague Bates was born November 6, 1895, in Olympia, Washington. He was the son of David Cole Bates and Elsie (Reese) Bates. His parents moved to Portland in 1910. John Bates attended Lincoln High School where he graduated in 1915. He then enrolled in the University of Washington in the School of Fisheries, though one account says the School of Mines. His education was interrupted by World War I when he enlisted in April, 1917. He served in the 116th Field Signal

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Battalion and saw duty in battles at Soisson, San Mihiel, Meuse, and the Argonne in France. Bates was wounded and awarded the Purple Heart and the Silver Star. He was discharged on March 20, 1919. His early career was varied: newspaper cashier, laborer on a farm near Roseburg, worker on a ranch at Pilot Rock, service as an oysterman at Willapa Bay, beach seiner at Sand Island in the mouth of the Columbia River, laborer in the salmon canneries of Alaska, employee in log-towing at Ketchikan, and worker in a mining camp in Oregon. Bates earned his B.A. in 1922 at the University of Washington and settled in Portland (Bates 1989; Capitol Publishing Company 1936:48; Lockley 1928[3]:431).

John M. Bates joined his father, a retired furniture manufacturer, and brothers in investments in Portland in the 1920s and the 1930s. They purchased or erected large, commercial garages. Their most substantial investment was the Motor-Ramp Garage, a six story, concrete building for 550 vehicles, completed in February, 1928. The Bates Portland Garage at Fifth and Taylor held 450 cars (Lockley 1928[3]:335-336). About 1935 John and Elizabeth Bates commissioned Wade Pipes to design a home at 1837 Edgewood Road in the Portland Heights. The property posed several challenges to the architect. It was a small lot, hemmed by other houses, yet a site possessing stunning views of the city and the distant Cascade Range. This house was constructed and occupied by the Bates family in 1936. The Bateses sold this property and moved to Lake Oswego in 1939 to another home which they commissioned Pipes to design (Bates 1989).

During the late 1920s the Bates brothers diversified their investments. Donald Bates joined L. B. Mennefee to purchase the Oregon Transfer Company, a firm incorporated in 1871 by Ben Holladay. Reese Curtis Bates became manager of the Mortoramp Garage in Portland. John and Reese Bates continued development of garages where patrons could drive to their parking places. They eliminated elevators and lengthy waiting for parking or retrieval of cars. John M. Bates, a friend of Paul Cole Murphy, a longtime real estate developer who was then promoting the Dunthorpe and Forest Hills subdivisions of the Ladd Estate Company, turned to lands in Lake Oswego. Bates' parents had settled in the 1920s at the south end of the lake in a gracious bungalow on a stunning lot on South Shore Boulevard. In the 1930s John and Elizabeth Bates purchased several lakefront lots nearby, a tract on Southwest Bryant Boulevard. They turned to their friend Wade Pipes in 1938 to design a country home, one suited for a rural setting on a waterfront lot in Lake Oswego. This structure at 16948 SW Bryant, erected in 1939,

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differed dramatically from the larger, more formal home Pipes had designed for them in the Portland Heights but three years before (Bates 1989; Anonymous 1942, 1944; Lockley 1928[3]:431).

No sooner had the Bates family settled in their new "lakeside house," than in 1939 they commissioned Pipes to design an investment house on an adjacent lot. This house, erected during the summer of 1939 at 16884 SW Bryant, commanded a finer vista of the lake but echoed many of the design elements and construction techniques in the nearby Bates' residence (Oregon Door Co. 1939). John M. and Elizabeth Bates held two other lakefront lots in this parcel and, in later years, hired John Storrs and Sol Zaik to design homes which they erected on the adjoining lots. One of these was also an investment property, a rental calculated to meet the college expenses of their son, John Montague Bates, Jr. (Apperson 1989; Bates 1989). John M. Bates volunteered for service in World War II. An avid yachtsman, he served in the merchant marine during that conflict (Bates 1989).

In the 1950s John and Elizabeth Bates were approaching their retirement years. Their interests were several. John Bates completed a term in the Oregon legislature in 1952 as joint representative of Clackamas and Multnomah counties. He was a Republican, member of the University Club, a Rotarian, and former chairman of the Multnomah County Red Cross. Bates also had served as a director of the Portland Rose Festival Association. He and his wife were originally members of Trinity Episcopal Church in Portland and subsequently of the parish in Lake Oswego. Elizabeth Bates was a founder of the Lake Oswego Garden Club, maintained an avid interest in botany, served on the committee to design the Japanese Garden in Washington Park in Portland, and was a master bridge player. The Bateses maintained a strong interest in gardening, a passion shared with Wade Pipes. John M. Bates served as president of the Oregon Chapter of the Oregon Rhododendron Society (Bates 1989; Capitol Publishing Co. 1948:48; Norman 1960-61:276).

In 1953 John and Elizabeth Bates turned to their friend Wade Pipes to design a fourth and "final" home, their retirement property. They had moved in 1943 to the home of David Cole Bates at 4101 South Shore Boulevard. Their first job was to move the house of the elder Bates from the site and relocate it a block to the north. This task accomplished, Pipes proceeded to design the house which Anne Brewster Clarke has described as the "consummate Arts and Crafts house and the culmination of Pipes' architectural development" (Clarke 1985:56).

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John and Elizabeth Bates were representative of a generation of Portland investors who found Lake Oswego an appealing, suburban residential setting. They kept a boat on the lake, played bridge, worked in their garden, and John Bates rode regularly at the Lake Oswego Hunt Club. He kept horses at that facility and, for a number of years, rode in the Clackmas County Sheriff's Posse and drill team. Wade Pipes was frequently part of their social circle. Pipes walked from his home in Dunthorpe to the Bateses' home on Lake Oswego. John Bates on numerous occasions drove Pipes to projects he had designed or was planning. The two talked about design, landscaping, and a mutual enthusiasm for the Arts and Crafts Movement. These mutual interests led Pipes to design the dining table, chairs, sideboard, and sofas for the Bates retirement home as well as special treatments for bookcases, linen closets, and other features (Bates 1989).

John Montague Bates died on May 1, 1975. His widow, Elizabeth, remained in the home in Lake Oswego until her death in June, 1989. The couple's son, John Montague Bates, Jr., inherited the property and moved into the home in September, 1989 (Bates 1989).

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Anonymous

- 1902 An Illustrated History of Baker, Grant, Malheur and Harney Counties, Oregon. Western History Publishing Company, Spokane, Wash.
- 1904 "Professor James on Roycrofters," Pasadena Daily News (Pasadena, Calif.); Jan. 20.
- 1905 "Elbert Hubbard at L.A.," Pasadena Daily News (Pasadena, Calif.), Feb. 8.
- 1942 "Lakeside House," Western Building, May.
- 1944 "House on a Lake: A Lesson in Logical Livable Planning, Home of John M. Bates, Oswego Lake, Oregon," The American Home, July.

Apperson, Thomas and Nancy

- 1989 Interview with Stephen Dow Beckham, December 16. Interview notes in possession of Stephen Dow Beckham, Lake Oswego, Ore.

Bates, John Montague, Jr.

- 1989 Interviews with Stephen Dow Beckham, August 24, October 6. MS notes in possession of Stephen Dow Beckham, Lake Oswego, Ore.

Bowen and Small

- 1898 Illustrated Souvenir Editon, Morning Democrat, Baker City, Oregon, May 20. Morning Democrat, Baker City, Ore.

Capitol Publishing Company

- 1936 Capitol's Who's Who for Oregon, 1936-1937. Capitol Publishing Co., Portland, Ore.
- 1948 Capitol's Who's Who for Oregon, 1948. Capitol Publishing Co., Portland, Ore.

Carey, Charles

- 1922 History of Oregon. 3 Vols. The Pioneer Historical Publishing Company, Chicago, Ill.

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Clark, Rosalind

- 1983 Architecture: Oregon Style. Professional Book Center, Inc.,
Portland, Ore.

Clarke, Ann Brewster

- 1985 Wade Hampton Pipes: Arts and Crafts Architect in Portland,
Oregon. Binford & Mort, Portland, Ore.

Ferriday, Virginia Guest, et al.

- 1984 Historical Resources Inventory, City of Portland, Oregon.
City of Portland, Oregon, Planning Department, Portland, Ore.

Gagnier, Thomas and Laura

- 1989 Interview with Stephen Dow Beckham, October 18, 1989.
MS notes in possession of Stephen Dow Beckham, Lake Oswego,
Ore.

Koler/Morrison Planning Consultants

- 1989 Historic Resource Protection Plan: Lake Oswego Study Unit.
City of Lake Oswego Planning Department, Lake Oswego, Ore.

Lockley, Fred

- 1928 History of the Columbia River Valley From The Dalles to the
Sea. 3 vols. S. J. Clarke Publishing Co., Chicago, Ill.

McLoughlin, Ross, Jr.

- 1989 Interview with Stephen Dow Beckham, Nov. 11. MS notes in
possession of Stephen Dow Beckham, Lake Oswego, Ore.

McMath, George

- 1974 "Emerging Regional Style," Space, Style and Structure, 1:
341-351. Thomas Vaughan and Virginia Guest Ferriday,
eds. Oregon Historical Society, Portland, Ore.

Makinson, Randell L.

- 1977 Greene and Green: Architecture as a Fine Art. Peregrine
Smith, Inc., Salt Lake City, Utah.
- 1979 Greene & Greene: Furniture and Related Designs. Gibbs M.
Smith, Inc., Peregrine Smith Books, Salt Lake City, Utah.

United States Department of the Interior
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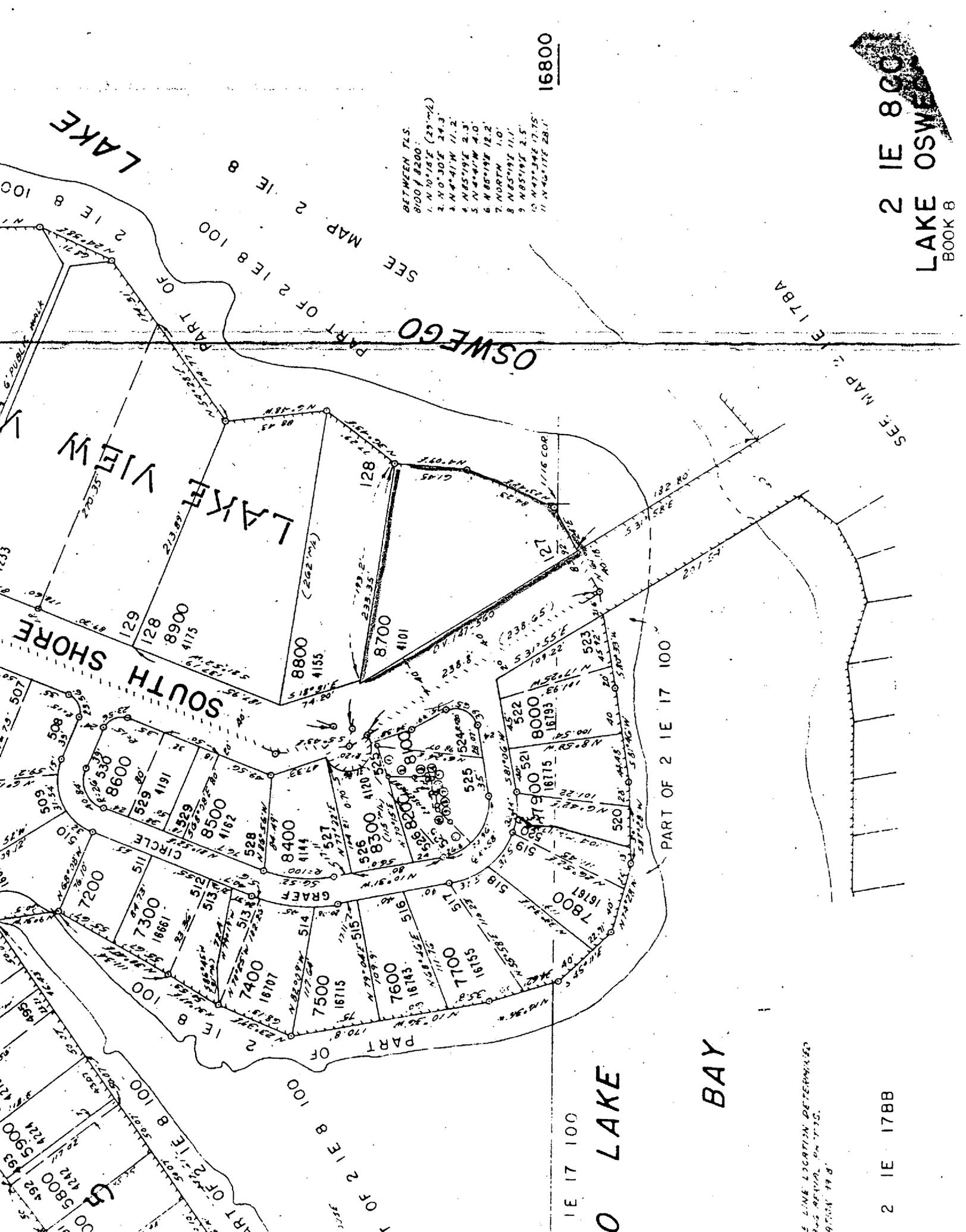
National Register of Historic Places
Continuation Sheet

Section number 9 Page 3

1988 Interview with Stephen Dow Beckham, Nov. 11, Pasadena, Calif.
MS notes in possession of Stephen Dow Beckham, Lake Oswego,
Ore.

Norman, R. O.
1960-61 Who's Who for Oregon. R. O. Norman Book Publisher,
Portland, Ore.

Oregon Door Company
1939 Receipt of July 27 to W. C. Bauman, "Bates Res., Oswego."
MS in possession of Thomas and Nancy Apperson, Lake Oswego,
Ore.



- BETWEEN T.L.S.
 8100 / 8200:
 1. N 10° 18' E (29° 42')
 2. N 0° 30' E 24.3'
 3. N 4° 41' W 11.2'
 4. N 65° 19' E 2.3'
 5. N 4° 41' W 4.0'
 6. N 85° 19' E 12.2'
 7. NORTH 1.0'
 8. N 65° 19' E 11.1'
 9. N 65° 19' E 2.5'
 10. N 47° 34' E 17.75'
 11. N 45° 17' E 28.1'

16800

2 IE 1788

2 IE 800

LAKE OSWEGO
 BOOK 8

LINE LOCATION DETERMINED
 BY SURVEY ON T.L.S.
 1908 1915

BAY

O LAKE

IE 17 100

PART OF 2 IE 17 100

PART OF 2 IE 8 100

PART OF 2 IE 8 100

SEE MAP 2 IE 178A

SEE MAP 2 IE 8 100

OSWEGO

LAKE VIEW

SOUTH SHORE

LAKE

Bates (John and Elizabeth) House #4
4104 South Shore Blvd., Lake Oswego, Oregon

