

United States Department of the Interior
National Park Service

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NATIONAL REGISTER

National Register of Historic Places
Registration Form

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 Isom, Mary Frances, Cottage
other names/site number Library Cottage

2. Location

street & number 37465 Beulah Reed Rd., Neahkahnie Beach N/A not for publication
city, town Nehalem vicinity
state Oregon code OR county Tillamook code 057 zip code 97131

3. Classification

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

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

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

John M. Hamm 1/3/91
Signature of certifying official Date
Oregon State Historic Preservation Office
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. *Autumnelle Lee* 2/19/91
 See continuation sheet. _____
 determined eligible for the National Register. See continuation sheet. _____
 determined not eligible for the National Register. _____
 removed from the National Register. _____
 other, (explain:) _____

for Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC / single dwelling

Current Functions (enter categories from instructions)

DOMESTIC / single dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and Early 20th C. American Movements

Arts and Crafts

Materials (enter categories from instructions)

foundation CONCRETE BLOCK AND WOOD

walls WOOD: Shingle

roof WOOD: Shingle

other

Describe present and historic physical appearance.

See Continuation Sheet

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Built in 1912, the Mary Frances Isom Cottage is located at the base of Neahkahnie Mountain on the Oregon Coast.¹ It was designed in the Arts and Crafts style by prominent architect A.E. Doyle for use as a vacation dwelling by the Head Librarian of the Multnomah County Library in Portland. The main wing of the one and a half story shingled cottage faces the Pacific Ocean and is symmetrical on the east/west axis. Primary features include a projecting bay with mullioned windows at the first floor, a jerkinhead roof with shed dormer above, and at the south, a large hip roofed entry porch centered on the north/south axis of the main wing. To the rear (east) is a gabled wing housing the minor rooms. Except for the stone fireplace, wood was used throughout: shingle siding and roof; and wood floors, walls and ceilings, all with natural finishes. Alterations have been made over the years, particularly to the windows and chimneys, but the essence of Doyle's design remains intact and the structure is generally in good condition.

SETTING

Neahkahnie, a small and remote beach community, is situated in one of the most dramatic settings on the Oregon Coast. With the towering mountain to the north and the Pacific Ocean to the west, along with access to nearby Wheeler by railroad, it was an ideal vacation spot. The original plat was filed in 1911. During the next year, the Isom Cottage, along with the Neahkahnie Inn and several other cottages were the first vacation dwellings built in the area.

The original plat (see map) generally consisted of 50'x100' lots on long blocks, two lots deep with east/west streets perpendicular to the mountain slope. The Isom site, situated on two lots, is located on the west side of the block closest to the ocean and the cottage is typically located on the plateau at the rear of the lot, high above the steep bank that descends to the frontage road at the beach line.

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

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Vehicles enter the Isom site along a narrow driveway from First Street to the east, (The driveway property was acquired in 1965) and arrive at a level gravelled area on the south side of the cottage. Along the east edge of the main property line is a wood storage bin. Grass extends from the drive along the length of the house to the west edge where it begins a gradual slope to the bluff. From the bluff edge, steep wooden stairs extend down about 15 feet to the frontage road.

Native coast shrubbery surrounds the house on the east and south, and on the front bank toward the beach. Ten feet from the cottage on the north is a house dating from the 1960s.

PLAN AND STRUCTURE

While the plan appears to be rectangular, its functional organization and exterior expression are "T" shaped (see attached floor plans). The main west wing is a 24'x19' living/dining space that occupies 45% of the ground floor area. It is symmetrical along the east/west with the mullioned projecting bay centered on the west and the fireplace centered on the east. North and south elements are also organized around a central axis: three mullioned windows on the north, entry door and sidelights on the south, and further south, the symmetrical entry porch.

The east wing, slightly set in from the front wing, contains the pantry, kitchen, two bedrooms, hall and stair, bathroom, and a back porch at the northeast corner. Housed on the upper level is a large bedroom on the axis of the west wing, a sleeping loft to the east, and a half-bath at the northeast corner (not original).

The structure is wood frame throughout. Originally the foundation consisted of cedar posts set on stones. Through the years as post bases deteriorated, they were replaced with 4x6 or 6x6 pressure treated fir posts and concrete block footings. Most of the original 6x6 first floor beams are intact, as are original 2x8 fir floor joists. Exterior and interior walls are framed with 2x4 fir studs which support the wood joists of the upper level. Wall and floor sheathing are 1x12 boards. Typical rafters are 4x4 fir. In general, the cottage is in good structural condition.

The projecting bay at the west facade is not original, but was installed about three years after the cottage was built.² Doyle was also the architect for this work.

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EXTERIOR

The most salient features on the exterior are the symmetrical elements of the west wing and the south porch. Atop the west wing is a jerkinhead roof with a central shed dormer containing three windows that provide light to the second floor bedroom. Single windows, centered on the north and south serve the same purpose. At the first floor the "oversized" projecting bay covers two thirds of the west facade and is filled with tall mullioned windows, seven on the west and a single window on the north and south sides. The bay has its own hipped roof which terminates just under the eave of the main roof. Typical roofs have projecting rafters and an 18" overhang.

The south entry porch, centered on the north/south axis of the west wing, features a central wood stairway, wood porch deck, shingled walls to rail height, 4x4 wood columns - grouped at the corners - supporting wood beams and a shallow hipped roof. Rafters and board sheathing are exposed at the ceiling. Also centered are the entry door and sidelights. Some porch elements were replaced in kind during 1989.

A gabled roof lower than the west wing roof, covers the east wing. At the intersection with the main roof on the south side is a shed dormer with a window located opposite the interior stairway to the second floor. Centered on the ridge is the plain brick fireplace chimney. (The present chimney replaced the original corbeled brick chimney after a fire in 1985). Windows at the first floor of the east wing serve the bedrooms, kitchen and related spaces.

Original specifications called for roofing to be cedar shingles, 4-1/2" to weather; dormer walls to have cedar shingles, 9" to weather; and lower walls to be covered with 1x12 fir boards, lapped 2". Installation of the board siding is problematical. Examination of early photos (all distant views) is inconclusive. Long time residents who remember the cottage from the late teens and early 1920s believe that it was always shingled. There is no evidence of board siding under the present shingles. In any event, the original or very early shingles have been replaced on several occasions. In 1980, wall shingles were replaced in kind, and roof shingles were replaced with cedar shakes in 1987. Metal gutters and downspouts were added for the first time in the 1970s and a small skylight was installed on the north side of the east gable in 1985.

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Over the years, shingles have been allowed to weather to the silver-grey color characteristic of untreated cedar in the coastal atmosphere. Casings and trim are plain fir boards and have been painted a cream color for many years. (Photos prior to 1920 suggest a trim color similar to the siding color.)

All original windows were multi-paned with fixed, double-hung and casement sash. In c. 1960 the nine original fifteen light sashes in the west bay, and the ten light sashes at the entry sidelights were replaced with single fixed panes of clear glass (See 1955 photo #5). Original mullions and trim remain. Since the 1960s, many windows have deteriorated beyond repair and have been replaced with bronze anodized aluminum sliding sash with clear glass. Four original windows remain. During 1986-87, the single thickness glass in the west bay and at the entry sidelights was replaced with clear insulating glass, and the original paneled wood entry door was replaced with a flush panel steel door.

INTERIOR FINISHES

From the central entry door on the south, one enters the large Living/dining space with a view of the Pacific Ocean through the bay windows on the west, and Neahkahnie Mountain looming through the triple window to the north. All surfaces are original. Woodwork is fir with a flat varnish finish: Floors are 1x4 t&g; walls are board and batten - 1x12 boards with 1x2 battens, 12" on center; exposed 2x10 joists and 1x4 t&g boards with a beaded edge comprise the ceiling. Original five stacked panel fir doors are intact throughout the cottage. Baseboards are 1x6 with a quarter-round shoe mold. Door and window casings are also plain 1x6 fir boards.

Opposite the projecting bay on the east is the massive stone fireplace and hearth, similar in form and materials to fireplaces in Doyle's other Neahkahnie cottages. The smooth faced irregular stones - basalt or andesite type - were gathered from the beach and laid up as rubble. A shallow stone arch spans the four foot wide opening. Above, supported by cantilevered stones at either end, is the mantel, a single fir slab, arched on the underside to match the profile of the fireplace opening. From the mantel line, the masonry tapers upward to the ceiling and chimney at the second floor.

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East of the fireplace is the stairway to the loft and a narrow central hall leading to the bedrooms on the south, the kitchen and pantry on the north, and the bathroom at the east. Original fir floors, board and batten walls and exposed structure ceiling in the hall match the treatment in the living/dining space, except that walls and ceilings have been painted. The stairway is also original: Fir treads, risers and skirtboards, 2x2 balusters and 2x4 rail, all varnished.

First floor bedrooms originally had board and batten walls and exposed joist and deck ceilings. In 1975, exterior walls were insulated and walls were recovered with prefinished plywood. Original fir flooring is intact.

The kitchen, pantry and bathroom have been refinished on several occasions. At present, kitchen and pantry floors are covered with vinyl tile and the bathroom floor with sheet vinyl. Walls and ceilings are painted.

The stairway leads to the second floor loft, and the original fir handrail and balusters continue around the stair opening as a guardrail. A trap door covers the opening when the upper level is not in use. Interior walls are sheathed with original boards and battens, as at the first floor. Boards and battens were removed from exterior walls when insulation was installed and were then recovered with fir plywood. Ceilings were originally exposed rafters and shingle stripping. These too were covered with fir plywood and battens after insulation was placed in the rafter spaces. Finishes in the west bedroom are the same as in the loft.

HEAT AND LIGHT

When built, the cottage was heated by the fireplace and the wood stove in the kitchen. In c. 1980, electric baseboard heat was installed and the wood stove and its chimney above the first floor were removed.

Porcelain light sockets seen in the hall, loft and bedrooms may be original. Chandeliers in the living/dining space and other fixtures date from the 1960s and 70s.

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REHAB POLICY

Since 1989, when the Owner became aware of the architectural significance of the Isom Cottage, they have adopted a policy that all future work will be restoration or compatible rehabilitation, and that such work will be performed with the guidance of an historical architect.

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
1912-1936

Significant Dates
1912

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Doyle, Albert E, Doyle, Patterson and
Beach, Architects
Humke, F.P., Builder

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

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See continuation sheet

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

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

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

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

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

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

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The Mary Frances Isom Cottage, designed by prominent Portland architect, Albert E. Doyle in 1912 is significant under Criterion "C" as an excellent and forward-looking example of Arts and Crafts design with its organic plan emphasizing significant views and the overall expression of the Oregon Coast character. In addition, it was the first of four Neahkahnie Beach cottages designed by Doyle between 1912 and 1916 that would have an important influence on the later work of Pietro Belluschi, John Yeon and the development of the Northwest Style in the 1930s. The cottage was designed at the same time that Doyle was completing work on Portland's Central Library where Miss Isom was Head Librarian. It was also among the first group of vacation houses built in Neahkahnie Beach.

NEAHKAHNIE

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

The area remained in its primitive state until 1908 when Samuel Gordon Reed began buying property along the beach and lower slopes of the mountain. "Sam" Reed, a distant relative of Simeon G. Reed whose bequest founded Reed College, came to Portland in 1902 and worked as an engineer for the Oregon Railroad and Navigation Co. and later for the Portland Electric Power Co. In 1910, Reed moved to Tillamook County to engage in farming and continue the purchase of land for his planned beach development. By 1911, he had acquired 800 acres and filed the first plat of 52 acres (See Map). That year Reed built a home for his family on Neahkahnie Mountain Road between Second and Third Streets. (Altered but still standing.)³

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

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

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1912 also saw completion of the railroad from Portland to Wheeler on the south side of Nehalem Bay. Vacationers traveled across the bay by boat and then by "jitney" to their cottages.

Development was slow - by 1935 only 22 cottages had been built and during the Depression many lots were sold for taxes.⁵ But the designs were harmonious, generally in the Arts and Crafts mode and later variants. All were clad in shingles or horizontal siding with natural finishes.

Shortly before his death in 1941, Sam Reed sold all of his unplatted property north of Neah-kah-nie Mountain Road to Barney Lucas, a prominent north coast builder who would later develop the Palisades and Surfplines in the Gearhart area.

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

ALBERT E. DOYLE

A. E. Doyle was born in Santa Cruz California on 27 July 1877. The family moved to Portland in c. 1881 where his father James was a building contractor. Upon completion of the eighth grade in 1891, Doyle apprenticed with Whidden & Lewis, Portland's most prominent architectural firm of the era. During his twelve year tenure with the firm, he was involved with all aspects of their work: Colonial Revival houses, Neo-Classic Commercial Structures, and American Renaissance Institutional Buildings like Portland's City Hall (1895). In 1903 under the supervision of partner, Ion Lewis, Doyle designed the Forestry Building of the Lewis and Clark Centennial Exposition which opened in 1905. After completion of his work on the "Log Parthenon", as the Forestry Building was often called, Doyle went to New York where he took design and engineering classes at Columbia and worked in the office of Henry Bacon.⁶

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In the spring of 1906, Doyle received a traveling scholarship from the American School of Archaeology in Athens and spent the next six months on a "Grand Tour" in Europe. Early in 1907, after his return to Portland, Doyle opened his own office with a partner, construction supervisor, William B. Patterson.⁷

By 1910, Doyle had the largest and most prestigious architectural practice in Portland. His clients included most of the City's leading developers, and many who had previously used Whidden & Lewis as their architects. Among Doyle's most prominent works were the Meier & Frank Store, Northwest Bank Building (now American Bank Building), Central Library, Benson Hotel, Reed College, U.S. National Bank Building, Pacific Building and the Public Service Building.

Prior to Doyle's death in January 1928 (age 50), he reorganized the business so that the firm would continue under the direction of his associates, among whom was Pietro Belluschi, who joined the firm in 1925 and had been elevated to chief designer in late 1927.

During his first year of practice, Doyle became involved in all of the building types that would characterize his brief twenty year career: major commercial and institutional structures, urban houses and vacation cottages on the Oregon and Washington coast and in the Columbia Gorge. In the view of many architects and historians, the little known vacation cottages would become Doyle's primary architectural legacy for their influence on the development of the Northwest Style in the mid 1930s.

Doyle designed two vacation cottages in 1907: A modest Arts and Crafts cottage for Fred Page (razed) in Seaview, Washington, a historic community on the Long Beach Peninsula and a Shingle Style house for E.J. DeHart (a National Register property) in the Columbia Gorge on the bluff west of Hood River. Both dwellings were completed in 1908. During that year Doyle completed plans for an Arts and Crafts cottage at Klipson Beach also on the Long Beach Peninsula. The house was designed for the Shoegren sisters, Mae and Ann, who were Portland's most prominent dressmakers of the period. The following year Doyle designed another Arts and Crafts vacation house for the Shoegren sisters - this time in the Columbia Gorge on the hills east of Mosier, Oregon. The house in Mosier, completed in 1910, had shingled walls and roof, as did Doyle's earlier vacation homes.⁸

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These early cottages were all competently designed and detailed. Floor plans were conventional and exterior treatments were quite typical of their respective styles. In the Isom Cottage, designed and built in 1912, Doyle presents a much more organic approach. The large living/dining space which occupies nearly half the total first floor area is situated to take advantage of views of the Pacific Ocean and Neahkahnie Mountain and it expresses the casual life style of an Oregon coast vacation. And framing the ocean view is the projecting bay of mullioned windows, very much larger than was characteristic of Arts and Crafts fenestration.

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

A sense of orientation to the setting and the use of natural materials is also seen in Doyle's own cottage, designed and built in 1915, one terrace up the mountain from the Isom Cottage. Here the primary view is toward the mountain with the projecting window bay facing north and a large porch at the northwest corner. The hipped roof is shingled and the walls are clad with shingles and weatherboards.

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

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

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

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

By 1933, Belluschi had become the lead partner in the Doyle office and would maintain the firm name, A.E. Doyle and Associate, until 1943 when he reorganized the business under his own name. In 1936, he designed his own house on Council Crest in Portland. The characteristic elements - overhanging hipped and gabled roofs with cedar shingles, weatherboard siding and the projecting bay of mullioned windows - are all evident, and as Belluschi stated in a 1986 interview, the inspiration for the design of his Portland house was the Doyle cottages in Neahkahnie.⁹ These distinguishing features, modified and developed by Belluschi's own genius, are again seen in many of his early house designs: The Sutor House (1938), the Platt House, Kerr Beach House and the Myers House in Seattle (all 1941).

MARY FRANCES ISOM

In 1912 when her beach cottage was under construction, Mary Francis Isom was Head Librarian for The Library Association of Portland. At the same time, Portland's new Central Library (a National Register property) was also under construction and also designed by A.E. Doyle. (A more complete discussion of Mary Frances Isom as a significant person can be seen in the Central Library National Register Nomination.)

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Mary Frances Isom was born in 1865 in Nashville Tennessee. She studied at Wellesley College and received a degree in Library Science from Pratt Institute in 1901. Her first position in her chosen profession was with The Library Association of Portland. A year later, upon resignation of the Head Librarian, Miss Isom, then 37 years old, was appointed to the post. Except for service in the Red Cross during WWI, she remained as Head Librarian until her untimely death in 1920.¹⁰ Miss Isom, who never married, willed the Neahkahnie Beach cottage to her adopted daughter Berenice Langton. Miss Langton would subsequently marry Henry A. Ladd whose family had long been supporters of the Library. In 1935, the Ladd's granted the beach property to The Library Association of Portland for use by library employees, a use that continues to the present day.

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FOOTNOTES

1. The 1912 construction date is based on A.E. Doyle office records in George A. McMath files.
2. A 1913 panoramic photo shows only a slight projection at the mullioned windows on the west, and the interior finish floor boards in the present bay butt to the original floor boards in the main room. A. c. 1915 panoramic photo shows the projecting bay in place. Long time residents recall exposed knee-braces supporting the bay which were later shingled over. Due to deterioration, the bay support structure was reframed in 1979 to its previous configuration. (See photos #3 and #4)
3. Interview with Jean Reed Prentiss, daughter of Samuel G. Reed, 8 October 1988.
4. Ibid.
5. Ibid.
6. McMath, George A., Doyle office and family records.
7. Ibid.
8. Ibid.
9. Interview with Pietro Belluschi, 24 November 1986.
10. Van Horne, Bernard, "Creative Pioneer in Library Work in the Northwest." Unpublished typescript, The Library Association of Portland, 1958.

9. Major Bibliographical References

See Continuation Sheet

Previous documentation on file (NPS):

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

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 0.21 acres Neahalem, Oregon 1:24000

UTM References

A 10 426740 5064110
 Zone Easting Northing

C _____

B _____
 Zone Easting Northing

D _____

See continuation sheet

Verbal Boundary Description

See Continuation Sheet

Lot 5, Block 3, Neah-kah-nie Mountain, Tillamook County, Oregon. Tax Lots 1400, 1500.

The nominated area of 0.21 acres is located in SW $\frac{1}{4}$ SW $\frac{1}{4}$ Sec. 10, T.3N., R.10W., Willamette Meridian, in the Neah-Kah-nie Mountain Plat in rural Tillamook County, Oregon. It is more particularly described as follows.

See continuation sheet

Boundary Justification

The nominated area follows the legally recorded lot lines of the property (approximately one quarter acre) historically associated with the Mary Frances Isom/Library Cottage.

See continuation sheet

11. Form Prepared By

name/title George A. McMath, FAIA

organization George A. McMath, Historical Architect date 15 June 1990

street & number 1209 SW Sixth Av, 503 telephone (503) 228-5154

city or town Portland state Oregon zip code 97204

United States Department of the Interior
National Park Service

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MAJOR BIBLIOGRAPHICAL REFERENCES

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

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

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

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

Van Horne, Bernard, "Creative Pioneer in Library Work in the Northwest." Unpublished typescript, The Library Association of Portland, 1958.

McMath, George A. Personal Files: A.E. Doyle office records; copy of original specifications; and Doyle family records.

Oregon Historical Society. Photograph Collection.

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

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

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

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

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

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

United States Department of the Interior
National Park Service

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VERBAL BOUNDARY DESCRIPTION

Lot 5, Block 3 includes the following properties from the 1911 Plat:

- Lot 5, Block 3 (1912) - Identified as Tax Lot 1400
- Lot 4, Block 3 (1939) - That portion identified as Tax Lot 1500, including:

Beginning at a point in the easterly line of Lot 10, Block 3, NEAHKAH NIE MOUNTAIN, 15.0 feet southerly from the Northeast corner of said Lot 10; running thence northerly, 15.0 feet, to the Northeast corner of Lot 10; thence westerly, along the northerly line of Lot 10, 100 feet to the Northwest corner of Lot 10; thence southerly, along the westerly line of Lot 10, 11.15 feet; and running thence easterly, 100 feet, more or less, to the Point of Beginning; containing 1307.5 feet square feet, more or less. (1965).

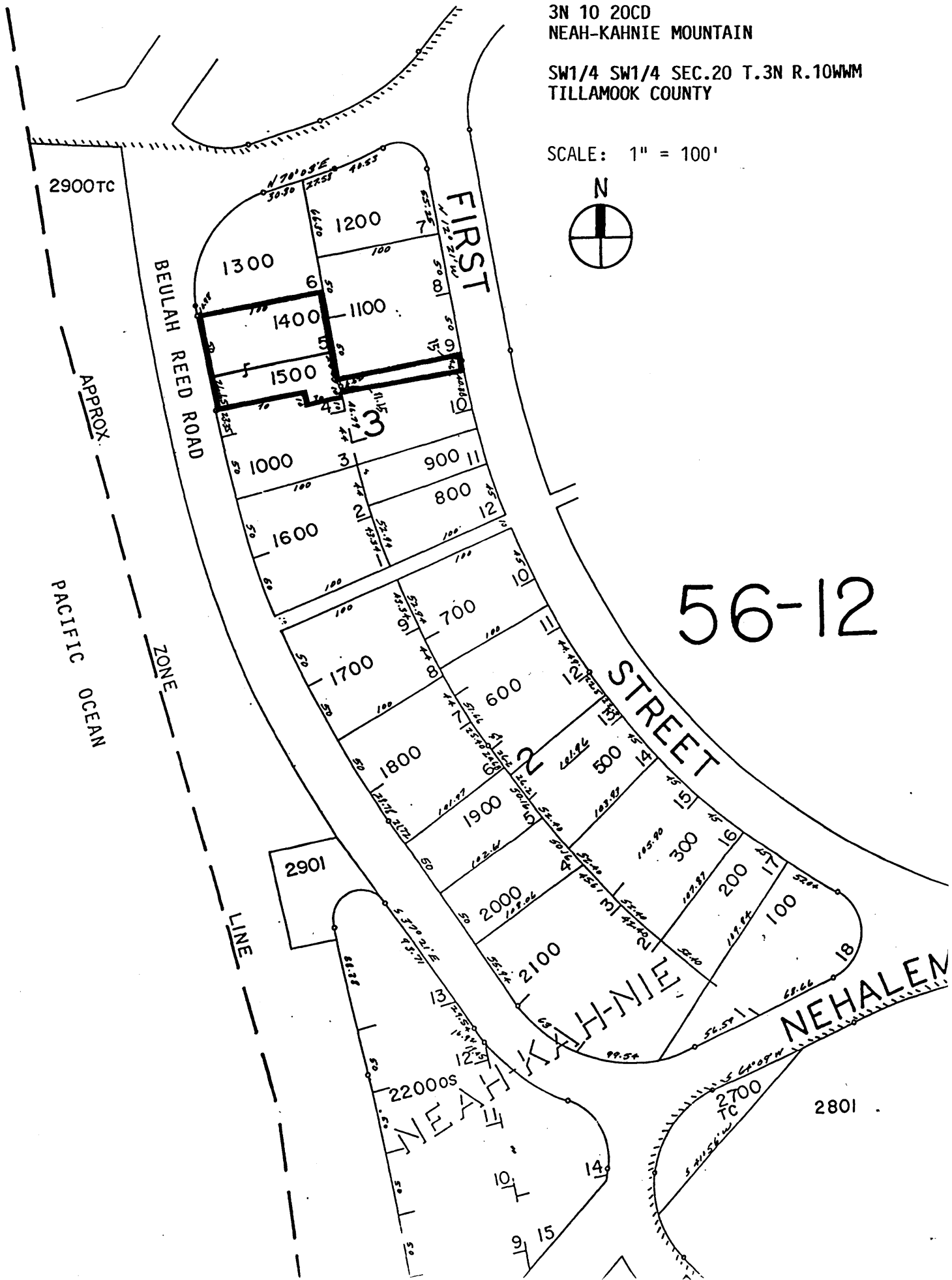
3N 10 20CD
NEAH-KAHNIE MOUNTAIN

SW1/4 SW1/4 SEC.20 T.3N R.10WWM
TILLAMOOK COUNTY

SCALE: 1" = 100'

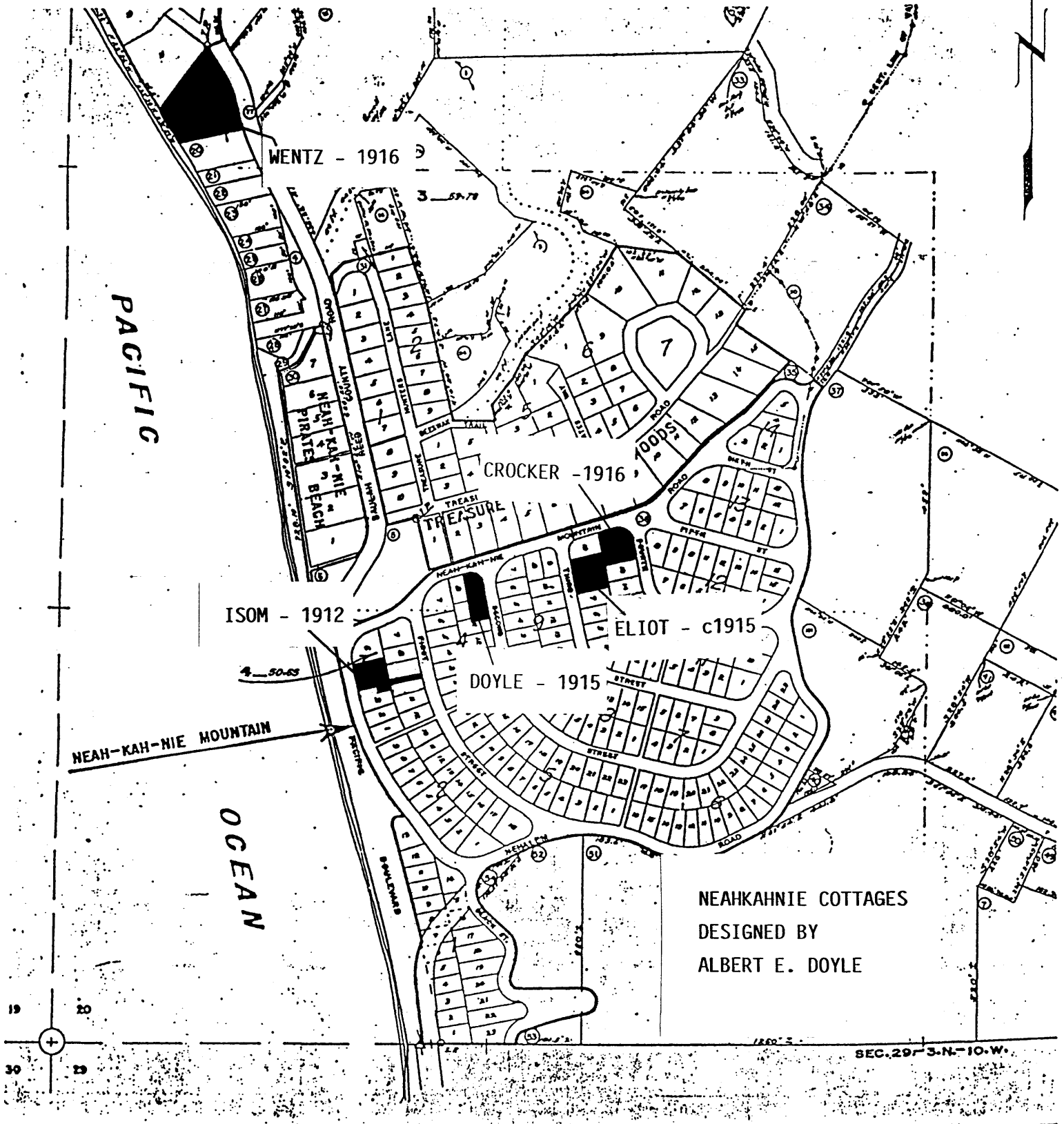


56-12



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

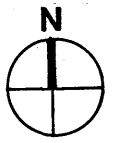
Title-Trust
COMPANY



NEAHKAHNIE COTTAGES
DESIGNED BY
ALBERT E. DOYLE

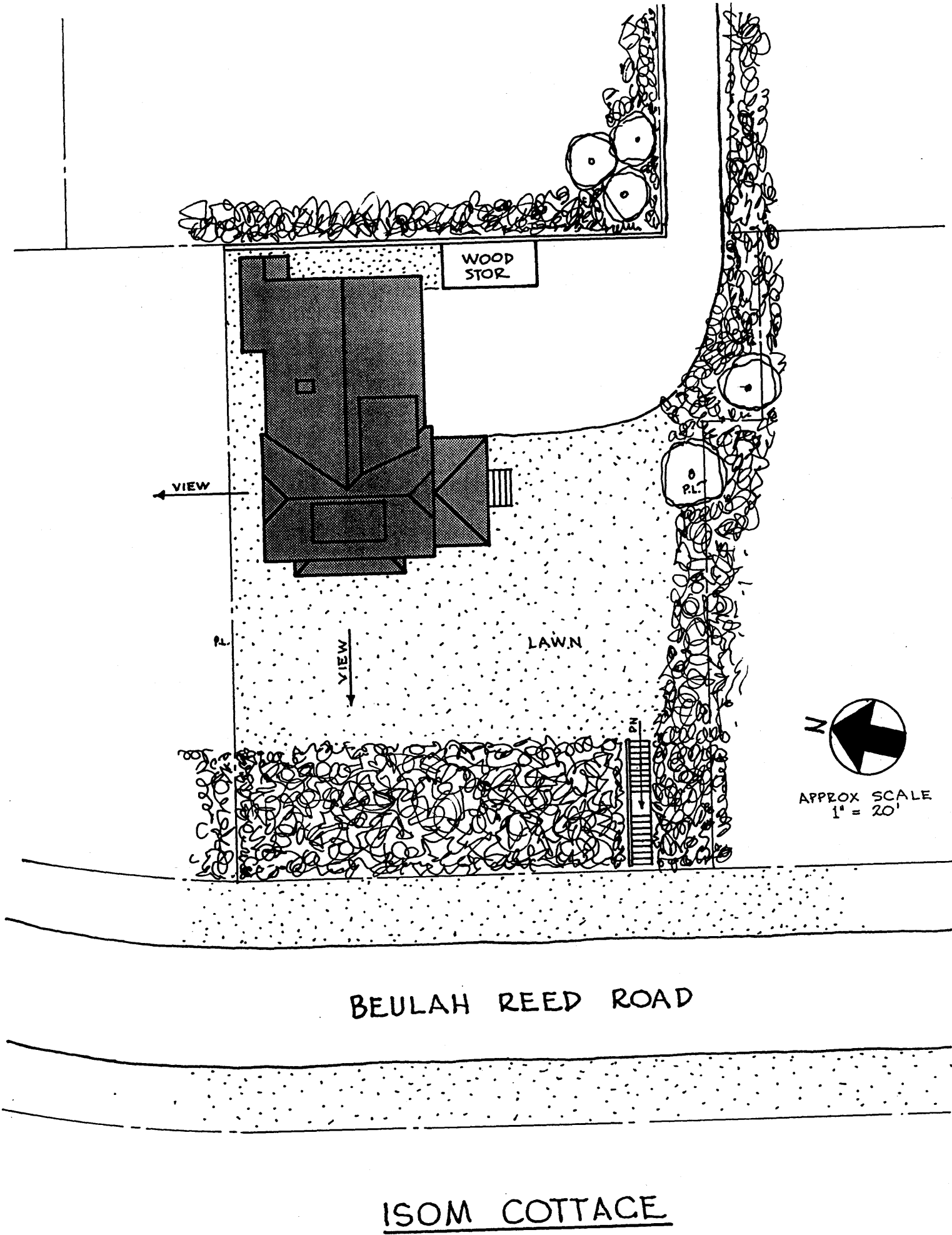
TILLAMOOK COUNTY
AERIAL PHOTO

PORTION OF
T.3N R.10W SEC.20



ISOM
COTTAGE



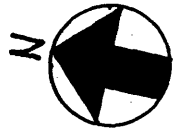


WOOD
STOR

VIEW

LAWN

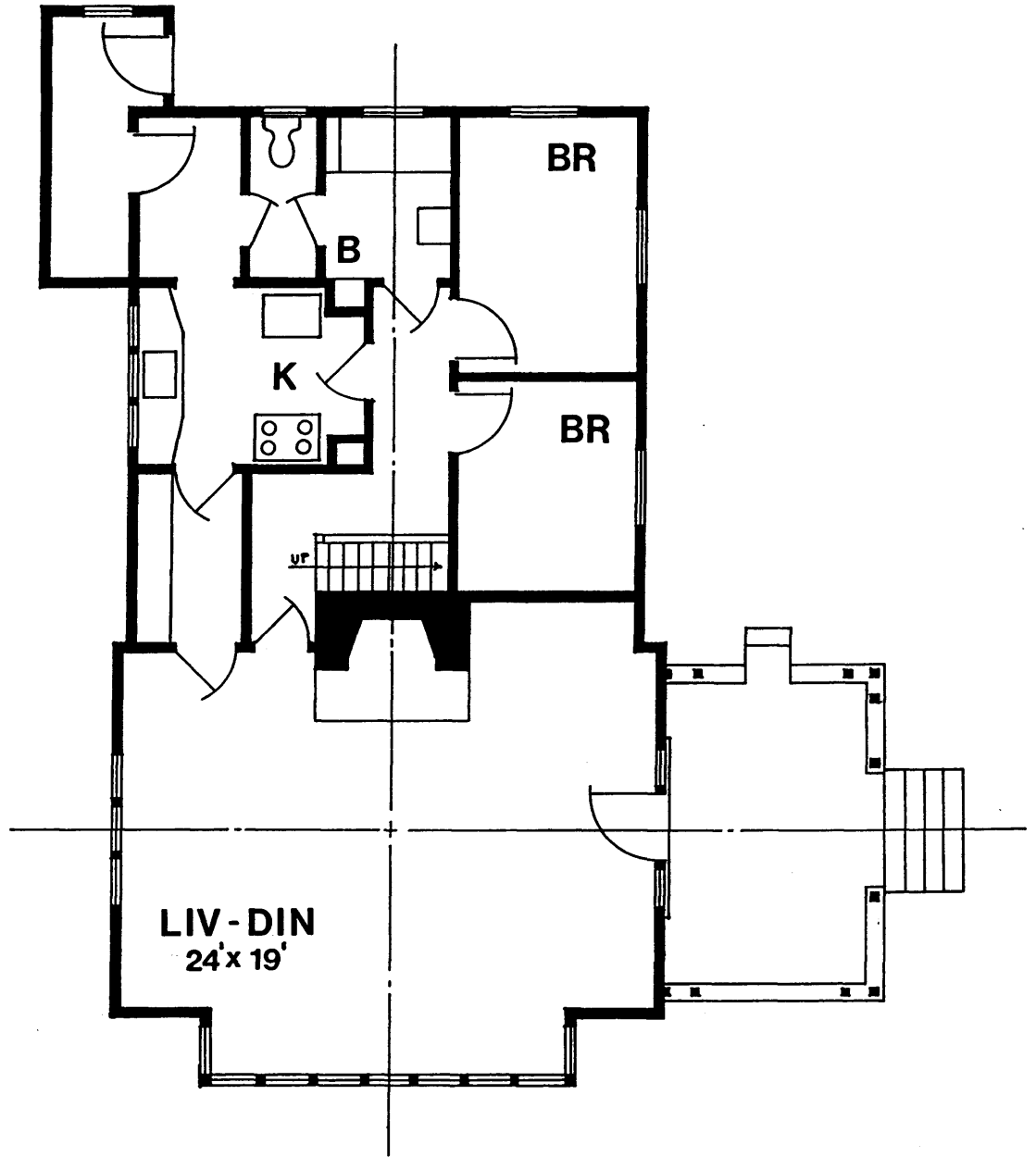
VIEW



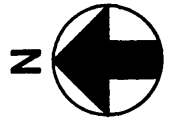
APPROX SCALE
1" = 20'

BEULAH REED ROAD

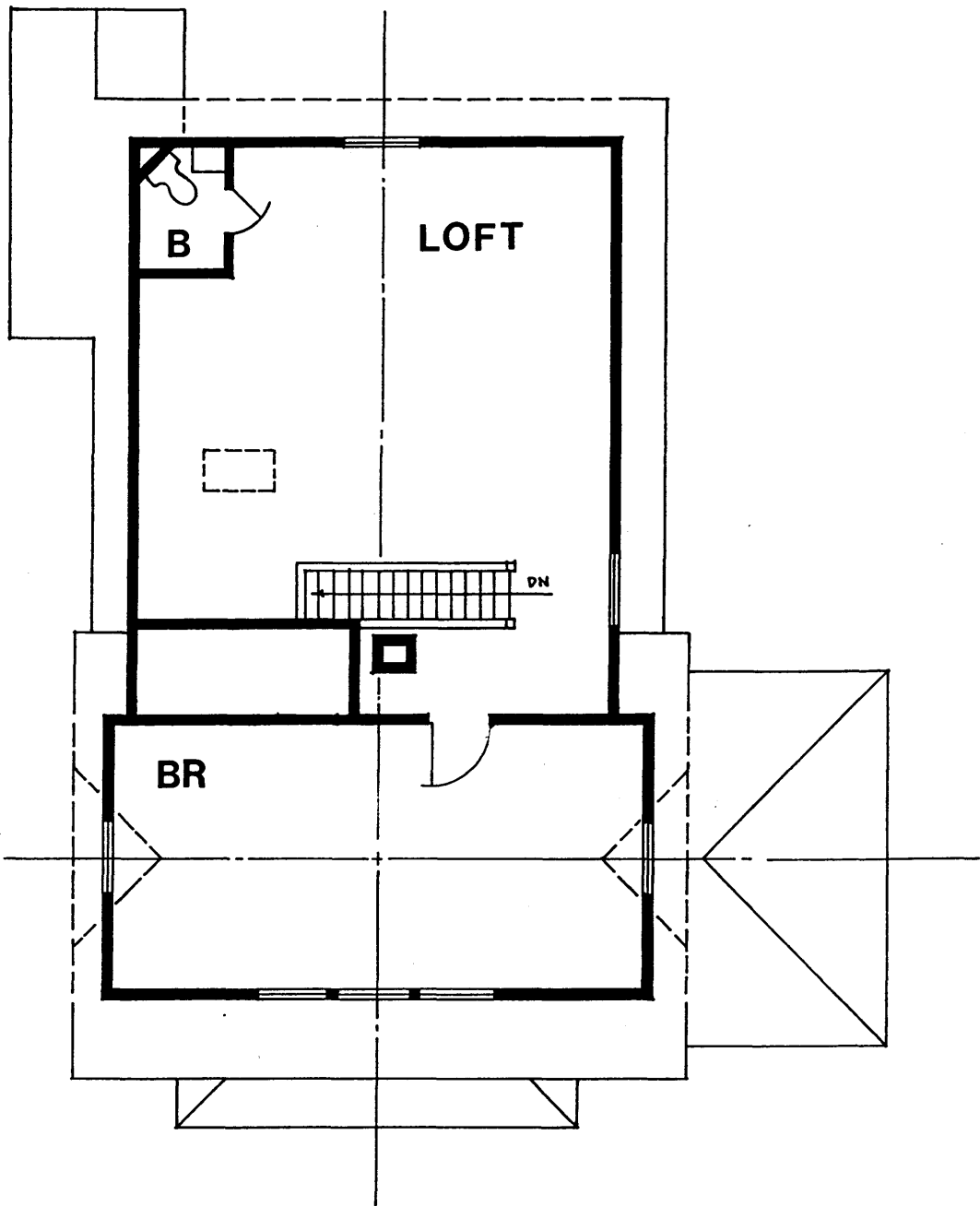
ISOM COTTAGE



FIRST FLOOR PLAN
1" = 8'



ISOM COTTAGE



SECOND FLOOR PLAN

1" = 8'

