

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instruction in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classifications, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

### 1. Name of Property

historic name Rice, Richard and Helen, Residence  
other names/site number Rice Northwest Museum of Rocks and Minerals

### 2. Location

street & number 26385 N. W. Groveland Drive  not for publication  
city or town Hillsboro  vicinity  
state Oregon code OR county Washington code 067 zip code 97124

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 X meets        does not meet the National Register criteria. I recommend that this property be considered significant        nationally        statewide X locally.

[Signature] 10-16-06  
Signature of certifying official/Title Deputy SHPO Date

Oregon State Historic Preservation Office  
State or Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that the 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):

[Signature] 11-29-06  
Signature of the Keeper Date of Action  
Edson H. Beall

Rice, Richard and Helen, Residence  
 Name of Property

Washington County, Oregon  
 County and State

**5. Classification**

Ownership of Property  
 (check as many 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

Contributing	Noncontributing	
3	2	buildings
		sites
1		structures
		objects
4	2	Total

Name of related multiple property listing  
 (enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously  
 listed in the National Register

N/A

0

**6. Function or Use**

Historic Functions  
 (enter categories from instructions)

Current Functions  
 (Enter categories from instructions)

Domestic/single dwelling  
Recreation and Culture/museum  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Recreation and Culture/museum  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**7. Description**

Architectural Classification  
 (Enter categories from instructions)

Materials  
 (Enter categories from instructions)

Modern Movement/Ranch  
 \_\_\_\_\_

foundation: Concrete  
 walls: Stone: sandstone  
 roof: Terra Cotta tile  
 Other: Stone: sandstone chimneys; Glass windows; Ceramic tile.

Narrative Description  
 (Describe the historic and current condition of the property on one or more continuation sheets)

See continuation sheets.

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### NARRATIVE DESCRIPTION

#### Setting

The Richard and Helen Rice Residence is a one-story, rambling Ranch House built between 1951 and 1953 in rural Washington County. The house is located at 26385 N.W. Groveland Drive, approximately four miles northeast of downtown Hillsboro, Oregon, on a knoll within a rural 24-acre wooded lot. Groveland Drive is a rural frontage road that runs north of and parallel to US Highway 26. The Rice Residence faces south, toward Groveland Drive and Highway 26.<sup>1</sup> A manicured lawn extends from the front and back of the house, creating a landscaped two-acre island of green on the deep, densely wooded lot. A paved driveway extends north from Groveland Drive; veering left, it turns into a circular drive that parallels the front facade as it draws near the house; continuing forward, it runs north to provide access to several outbuildings on the property. There are three contributing buildings on the nominated parcel: the house (including the garage), the pump house, and the workshop, all of which are original and retain integrity to the period of significance. There is one contributing structure, the outdoor barbeque. The two non-contributing buildings include a metal storage building, built in 1994, and a caretaker's residence, constructed in 2000, both outside the period of significance.

#### Summary

The one-story Rice Residence has an irregular footprint. Largely rectangular, the house is a string of connected hipped-roof blocks on an east-west axis. Near the east end, the house angles north, terminating with a semi-detached garage. The Rice Residence has a 12-inch-thick concrete foundation that contains a full basement. Displaying a distinctly southwestern architectural theme, the structure is wood frame, with exterior walls finished with quarry-faced, random-laid, Arizona Sandstone ashlar. The rambling, multi-hipped roof has a very low pitch, (4/12) and is covered with red clay Spanish tiles, regularly laid. A dramatic interior chimney extends through the broad slope of the roof at the front facade. Oriented perpendicular to the facade, the deep chimney runs nearly from the eave up to the roof ridge. Faced with sandstone ashlar to match the house, the chimney is pierced through, near the front, with a vertical row of three, square apertures. The apertures are mirrored on a decorative ashlar baffle, directly below the chimney, that projects from the front facade. Wide, boxed eaves and deeply recessed entrances create deep overhangs sheathed with fascia boards and soffit panels of raked Oregon cedar. There is a wide breezeway between the main volume of the house and the garage at the east end, connected by the roof. A covered walkway extends along the north, or rear, facade. Windows throughout the house are aluminum sash, in fixed-plate-glass, ribbon, and casement configurations. Exterior doors are solid wood of Oregon myrtle and maple. The broad sweep of the low-pitched roof, single-story walls, ribbons of plate-glass windows, and ground-level entrances combine to give the house a strikingly horizontal appearance.

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<sup>1</sup> The Rice Residence is actually located on southwest/northeast axis, with the front facade facing southeast. For purposes of clarity, this text references an east/west axis, with the front facade facing south.

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The 3,682-square-foot main floor interior of the Rice Residence reflects the hallmarks of the Ranch House residential building type with a flexible, open-space plan, large picture windows, ornamental stonework, and high-quality woodwork utilizing native Oregon myrtle and maple woods. The full basement also has an open plan that uses native Oregon woods, and holds a flagstone open fireplace with raised hearth and flagstone wall, and a refreshment center detailed with colorful Mexican ceramic tile.

### Exterior

#### South Facade

The south, or front, facade consists of views of the main volume of the house, which holds the living room; the bedroom block to the west; the angled kitchen wing; the breezeway; and the garage. Manicured lawn in a shallow strip against the house gives way to an asphalt circular drive and parking area, before a broad swath of lawn continues down the slope toward the south. Cultivated shrubbery and ornamental trees mark the landscaping in the front and back yards. Low planter boxes, sheathed in matching ashlar, line the entire facade of the house at ground level. A ribbon of three, enormous picture windows illuminate the living room in the main volume of the house. The primary entrance is deeply recessed under the eaves of the main volume, just west of the living room. It consists of a large, Oregon myrtle wood single door and a ribbed-glass vertical window adjacent. A quarry-tile floor marks the entry, contrasting with the flagstone walk connecting the entry with the driveway. Additional plate-glass windows mark the dining room and kitchen area to the east, and triple-sash casements and long, narrow fixed-sash windows light the bedrooms and library. A single, long, roll-up garage door replaced the original in 1992. The breezeway between the house and garage contains a pedestrian door to the garage and one that enters the house's rear vestibule. A quarry-tile floor begins in the breezeway and continues through to the back of the house where it widens to an open-air patio.

#### West End

The west end of the house consists of the ashlar wall and windows at each corner. An emergency-exit stairwell was installed here in 1999. Concrete stairs descend to the basement level. Short walls of matching ashlar conceal the stairs, blending nearly seamlessly into the west end wall of the house.

#### North Facade

The north, or rear, facade consists of views of the bedroom and library blocks to the west; the main volume; the breezeway-patio transition; and the back of the garage. Foundation plantings of large ferns line the perimeter of this facade. Windows here include smaller plate-glass fixed sash, both square and horizontal, combined with casements. The eaves at the main volume shelter a quarry-tiled walkway that runs the length of the main volume, terminating in an open-air patio by the garage. Where the walkway begins, adjacent to the bedroom block, is an alteration completed in 1998. The original sliding glass doors here were removed in order to install an ADA accessible entrance to the building. The new door is not myrtle wood, as lumber was not available at the time of this alteration. To be consistent with the other entrances, a birch door was used and is finished to resemble myrtle wood. At a right angle to the new

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door is an ADA accessible restroom. The back of the garage features a ribbon of horizontal plate-glass window with end casements.

### East End

The east end consists of the blank ashlar side wall of the garage, parking spaces directly adjacent, and at the north corner, a small pump house and barbeque structure, both sheathed in matching ashlar and Spanish tile. In addition, there is a raised rock garden, original to the house, that borders the yard here.

### **Outbuildings**

A 31-foot by 61-foot workshop is located 72 feet northeast of the house. Constructed at the same time as the house, it is wood frame on a concrete slab with an exterior finished in sandstone ashlar and a low, pitched roof with roof tiles, both finishes matched to the house. The original interior of the building was an open unfinished shell used for a workshop and storage, but has been altered to provide another gallery for the museum. The interior finish now is painted sheetrock and oak woodwork on the glass front, lighted exhibit cases. The open rafter ceiling is lined with foam insulation, painted black. The exterior originally had large overhead opening doors as well as pedestrian doors at the front and rear of the building. Those doors have been removed and a commercial glass door installed at the front (west) entrance and a steel, painted, locking security door installed as a rear (east) exit.

The asphalt driveway branches from the parking area and travels northeast to a 30-foot by 42-foot metal storage building located 46 feet northwest of the workshop. The metal building was built in 1994 and enlarged in 2004. The gravel drive continues north and west to the caretaker's residence, built in 2000, all located on the north side of the acreage approximately 233 feet from the original museum building. The buildings and parking areas are surrounded by plantings and forest.

### **Interior**

The Rice Residence has an open floor plan typical of a 1950s Ranch House, and is finished in hallmark Ranch House touches including fine woodwork of indigenous materials, natural stone, decorative tile, and lots of glass. The central volume contains the living and dining rooms and a back hallway; the two blocks to the west hold four bedrooms, a library and two bathrooms, and the angled wing to the northeast includes the kitchen and another bathroom. In typical Ranch House fashion, the entry hall divides the interior into public and private spaces, with a hallway to the left leading to the bedrooms and to the right, the living and dining rooms. The walls and ceilings are constructed of lath and plaster and finished with a textured plaster. All of the interior walls on the main floor are covered with wallpaper, grass cloth, or paint, except for the library, which has myrtle wood paneling. The floor covering is linoleum in the north entrance hallway, storage area, and kitchen. The dining room, living room and hallway on this floor are covered with carpet. At the south entry, worn carpet has been replaced with a section of domestic tile that resembles dark green marble stonework that is in keeping with the original décor. Original woodwork throughout the house is Oregon myrtle and maple. The interior doors are of two different types; pocket style and hinged. Arizona sandstone ashlar

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covers decorative, raised planters in three areas of the house. There is not enough sunlight in these areas to support live plantings, so plants were replaced with plastic greenery. Two of the planters now serve as unique bases for mineralogical displays. The third box still houses the original "greenery."

### Entry

The front door opens into this open entry hall, where visitors may walk immediately forward to the bedroom hallway; forward and to the right, to enter the living room; or step down to descend to the basement. Arizona sandstone ashlar covers planter boxes that contain the stairway opening and define the entry hall space. A coat closet to the right of the door features a set of myrtle wood doors.

### Living Room-Dining Room

The largest room on the main floor, the living room is a rectangular space. Its south wall is comprised primarily of glass; its north wall serves as a divider between the living room and a hallway that runs behind it. The top of the north wall features four-foot-wide by three-foot-high, frosted glass panels with myrtle wood framing. There is a long exhibit table along this wall. The east end of the living room is defined by an ashlar-sheathed divider wall that contains a floor-level fireplace, three staggered shelves for knick-knacks, and a built-in wood box with a copper door decorated with a large "R" for "Rice." On the other side of the wall is the dining room, which also features a fireplace in the divider wall. In this room the wall is painted sheetrock and the fireplace is at table height, with a raised built-in hearth that extends along the wall on both sides of the fireplace. The entire unit is covered with colorful Mexican tiles. There is a picture window on the dining room's south wall; to the north is a curved floor-to-ceiling built-in myrtle wood buffet with sliding glass doors and shelves above and cabinets and drawers below. There is a door to the kitchen on the east wall. Exhibit cases and tables line the remaining wall area.

### Kitchen

The kitchen is one large room divided into two spaces by a low counter. The kitchen area has a U-shape with top and base cabinets of Oregon quilted maple. Counters are original decorative tile in green and cream. A large window over the sink is framed with green tile. The low counter forms the east leg of the "U" and contains the stove. On the other side of the counter is an eating area. There is a picture window in the south wall looking out at the front yard, and a horizontal fixed window with casement ends in the north wall, looking out to the breezeway and backyard. A built-in quilted-maple counter, with drawers below, runs the length of the north wall.

### Back Hallway

From the northwest corner of the kitchen, one enters the house's rear vestibule. From here, one may turn right to an exterior door to the breezeway, forward to the back hallway and a bathroom, or left to descend to the basement. The back hallway runs behind the dining and living rooms and provides access to the house's north side backyard. The ADA accessible entrance and a residential-style elevator, installed in 1996, are located near the west end of the back

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hallway, just before it flows back into the front entry area. The hallway features built-in exhibit cases on its south wall and built-in myrtle wood cabinetry and windows on its north.

#### Library and Bedrooms

The hallway that leads to the west end bedrooms receives traffic from the back hallway in a seamless transition. Continuing west from the back hallway, directly adjacent to the elevator door is an ashlar-covered planter box that serves as a base for a later-built exhibit case. Past the case is the library, which features double doors of myrtle wood with an inlaid box pattern. Inside the room, built-in myrtle wood bookcases, cabinets, paneling, and a desk are remarkable.

Moving west down the double-loaded hallway are four bedrooms and a built-in linen closet at the far end. There are two bedrooms on the south side of the hallway, and two on the north. The master bedroom is located at the end of the hall, in the northwest corner, and features a small bathroom. All bedrooms have large closets complete with built-in, full-height drawer and storage units. All wood is myrtle.

#### Bathrooms

There are three original bathrooms on the main floor of the house. All display their original ceramic tile floors, walls, ceilings, and countertops in stunning geometric designs, in contrasting colors such as pink, black, green, and burgundy, all popular during the 1950s. The American Standard plumbing fixtures are original, boasting colors that compliment the ceramic tile. The bathrooms differ in size and style of fixtures, ranging from utility sinks to a double-bowl sink in a full-length, tiled counter with myrtle wood cabinets below. The bathrooms still serve the public and have been maintained in excellent condition.

#### **Basement**

There are two ways to descend to the basement galleries. One is from the primary stairs in the entry hall (west stairs), and the other is from the stairs in the rear vestibule, just north of the kitchen (east stairs). Both stairs have finished myrtle wood handrails. The west stairs are carpeted and the east stairs are covered with original asphalt tile in marbled red and white and blue. The rooms in the basement include the original gallery space, a kitchen-refreshment area, a lapidary lab, a bathroom, a laundry room, a hallway gallery, and a newer gallery space. All the rooms, except the newer gallery space and the lapidary lab, have custom-laid asphalt tile on a 3-1/2" -thick poured concrete slab floor. Wall finishes vary from room to room.

#### West Stairs/Hallway Gallery

From the bottom of the west stairs, one may turn left into the new gallery space, or right into a hallway gallery. The hallway contains an original myrtle wood cabinet and mounted petrified wood specimens on the walls. Continuing

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east down the hallway, the elevator and built-in exhibit cabinets fill the west end of the original laundry room. The door to the remaining laundry room space terminates the hallway gallery.

### Main Gallery/Refreshment Area

From the hallway gallery, one may also enter the main gallery. The north wall in this large room is sheathed in a checkerboard pattern of myrtle and maple veneer squares. Opposite, the remainder of the room's walls are lined with built-in, myrtle wood display cabinets. These cabinets are original to the house and feature scalloped edges on top and sides, plate-glass fronts and interior lighting. In the center of the floor in the main gallery, a large square of custom flooring depicts a pick, shovel, and rock hammers, symbols of the rock and mineral hobby, and the name "Rice," inlaid in asphalt tile. The main gallery flows into the refreshment area around a sandstone-ashlar-covered divider wall, much like the one above it in the living room. The leading end of the wall holds a fireplace, open on three sides, on a raised, six-sided hearth inset with polished stones. From here, one may ascend the east stairs to the rear vestibule and kitchen upstairs, or shift right into the refreshment area, located under the upstairs dining room. The refreshment area has maple top and base cabinetry and a countertop bar. Counters and the backsplash are covered with Mexican ceramic tile. The east wall of the room is covered with the same myrtle/maple checkerboard-pattern veneer as in the main gallery. A dumbwaiter access door, covered with the same veneer, vanishes seamlessly into the wall above one of the tiled counters. The west wall is the ashlar-covered divider wall and fireplace.

### Lapidary Lab

A narrow angled hallway leads from the refreshment area to the lapidary lab, located under the upstairs kitchen. This room serves as a classroom and workstation for lapidary arts and other earth science projects. The walls, ceiling and cabinets here are painted.

### Bathroom

A small bathroom is tucked into the northeast corner of the basement. Like the bathrooms upstairs, it displays original tile in contrasting colors, with original fixtures to match.

### Laundry Room

Behind the main gallery's north wall runs a long, narrow laundry room with painted cabinets and Formica countertops. The west end of the laundry room was altered in 1997 to create a gallery for petrified wood and basement access for the elevator.

### New Gallery

Underneath the upstairs bedroom block is a large gallery. This was originally an unfinished area used for storage, although it was always the family's intention to finish it as another gallery. Completed in 2001, the room's walls are



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lined with wood finished, glass front, lighted display cases similar to those in the original gallery. The floor is finished with vinyl tile. Off the southeast corner of this gallery is a small storage room. In the center of the east wall of the room is a doorway to the mechanical room that houses two oil-fired furnaces, electrical panels, and the controls and equipment for the elevator. (A heat pump that serves the upstairs air conditioning and heat is located in a planting bed adjacent to the north side of the house. The oil-fired furnaces are now used as back-up heat when temperatures drop below levels that can be served by the heat pump. The fans run continuously to provide adequate ventilation.) In the southwest corner of the room is an emergency exit. The door, and stairs up to ground level, were added in 1999.

### Alterations

Alterations all completed with materials and design to maintain the integrity of the property:

Air conditioning was added for the main floor, 1980.

Garage door replacement, 1992

Residential type elevator installed for handicap use to basement area, 1996.

Small gallery completed, utilizing the west end of laundry room in the basement, 1997.

Replacement of master bedroom carpet and painting of all four bedrooms completed, 1997.

Removal of patio sliding glass doors and installation of accessible entrance and restroom, completed, 1998.

Original Spanish tile (Bartile) roof was replaced in-kind (Monier Lifetile), 1998.

Garage area was furnished as a Museum Gift Shop with no architectural changes, 1998.

Caretaker's residence added, 1999.

Basement emergency exit and stairway alteration were completed, 1999.

Bedrooms were furnished as Museum galleries with no architectural changes, 1999-2000.

Unfinished basement area was finished as a museum gallery, 2001.

Dining room converted to a museum gallery, replacement of light fixture is only change, 2004.

Exhibit cases built in hallway to house meteorite exhibit, with no structural changes, 2004.

Gutters replaced and repairs to the fascia board completed, 2005.

Outbuilding converted to museum gallery, 2005.

Rice, Richard and Helen, Residence  
 Name of Property

Washington County, Oregon  
 County and State

**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).

**Areas of Significance**

(Enter categories from instructions)

Architecture  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- 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.

**Period of Significance**

1953  
 \_\_\_\_\_  
 \_\_\_\_\_

**Significant Dates**

1953  
 \_\_\_\_\_  
 \_\_\_\_\_

**Criteria Considerations**

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

Property is:

**Significant Person**

(Complete if Criterion B is marked above)

N/A

- 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 of age or achieved significance Within the past 50 years

**Cultural Affiliation**

N/A  
 \_\_\_\_\_  
 \_\_\_\_\_

**Architect/Builder**

Wayman, William F., Designer  
Batchelar, Victor, Builder  
Walters, Charles F., Landscaper

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets)

**9. Major Bibliographical References**

Bibliography (Cite books, articles, and other sources used in preparing the form on one or more continuation sheets) See continuation sheets

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36CFR67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey
- recorded by Historic American Engineering Record

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Washington County Library, Rice Northwest Museum of Rocks and Minerals

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## STATEMENT OF SIGNIFICANCE

Completed in 1953, the Richard and Helen Rice Residence embodies the distinctive characteristics of the Ranch House residential building type, and is being proposed for nomination to the National Register of Historic Places under Criterion C in the area of Architecture. The Rice Residence evokes a distinctly southwestern architectural theme with its liberal use of Arizona sandstone and its Spanish tile roof, while incorporating finish materials native to Oregon. The property is located on approximately 24 wooded acres in rural Washington County, just north of US Highway 26. The house and several outbuildings are situated on a two-acre site located on a landscaped knoll within the larger forested acreage. The original owners, Richard and Helen Rice, purchased the property in 1951 and began construction of their Ranch House as they prepared to move from downtown Hillsboro to the larger home in the countryside, about four miles northeast of downtown Hillsboro. The rambling sandstone-clad house is visible from US Highway 26 West and over the years has become a landmark for travelers between Portland and the Oregon Coast.

### The Ranch House in America

Most scholarly sources on the subject begin the story of the Ranch House in the American Southwest. There, in the early nineteenth century, the ranch house was a form, not a style, born of necessity, to meet the needs of California's earliest white and Hispanic settlers. Warm weather, rough terrain, and lack of any but indigenous building materials, combined with specific functional needs to create the house type widely believed to be the precursor to today's Ranch House. Ranch houses in nineteenth-century California reflected the heavy influence of Spanish settlers in their form, materials, and decorative features, as well as building methods used at the early missions in the area. Whether built in town or as part of a larger ranching complex, a typical ranch house of this period would have been constructed of adobe, with plastered walls, and clay tile roofs. It would have been built around a courtyard with a covered open-air walkway connecting each room to each other and to the courtyard. The mild weather allowed the courtyard to serve as an extension of interior living spaces, and the U-shape of the house provided protection from sun, wind, wandering livestock, and wildlife. Houses had overhanging eaves and recessed doorways to protect from sun. They were most often one story, although the "Monterey"-style ranch house developed during this time as well, with a full second story.<sup>1</sup>

This residential building form persisted through the late nineteenth century, but remained a primarily regional phenomenon. Henry H. Saylor, editor of *The American Architect*, called attention to the vernacular ranch, in an article written in 1925, looking back on fifteen years of residential building on the Pacific coast:

“There was still another type that stood out from the medley of jumbled styles, lack of styles, or mere affectations, and that was the California ranch house. It never put forth any great claims of merit, it never really entered the lists to establish itself as the vogue. Apparently it just grew, naturally, inevitably, a logical result of meeting definite needs in the most direct, workmanlike manner possible with the materials at hand. It borrowed none of the finery of other architectural

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<sup>1</sup> *Sunset Magazine* and Cliff May, *Western Ranch Houses* (San Francisco: Lane Publishing Company, 1946), 11-21.

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styles; it sounded no blatant note of self advertisement; it never, so far as I know, laid claim even to a name, and yet there it stands, a vernacular that is as unmistakably a part of its California foothills as the stone houses of eastern Pennsylvania. . . Unfortunately, there were few of these ranch houses compared with the multitude of suburban bungalows, and they were usually well off the beaten track where their quiet influence could have little effect on public taste."<sup>2</sup>

The California ranch house finally got its chance to affect public taste in the 1930s and 1940s, as thousands of Americans migrated to California to work in the agriculture industry during the Depression, then later, in the war industries. Architects such as William Wurster, O'Neil Ford, and Cliff May pioneered the urbanization of the traditional California ranch house for custom commissions and semi-custom designs for developers. These early examples were rustic in style, inspired by popular culture's perception of the romantic west so prevalent at that time. By 1963, California had surpassed New York as the most populous state in the country. Contemporary popular literature was still fascinated with the culture of the southwest and western coast, and new technologies allowing more control than ever over the interior environment made it possible for even landlocked midwesterners to bring a little piece of sunny, casual, and gracious California living into their lives. Quiet influence no more. The open plan, large areas of glass, low profile, and courtyard patios and breezeways that had been popular in southern California, Arizona and New Mexico for years held wide appeal, fitting the bill for millions of Americans seeking one-story houses with flexible spaces and outside areas that were easy to expand as incomes and children increased.<sup>3</sup>

Additional social and economic forces combined in the 1940s to propel the Ranch House to the forefront of the architectural lexicon of mid-century America. In 1946, the country was emerging from nearly twenty years of restrictions on the housing market. Reduced incomes and government regulations during the Depression in the 1930s, and material shortages and scarce labor during World War II combined to push housing costs up to an unprecedented level. The construction cost of an average house almost doubled during the 1940s. In an effort to appeal to house-hungry families who were looking to get the most out of their money, designers began experimenting with floor plans that maximized the flexibility of each room's function. Architectural Record and Architectural Forum both published articles and house plans calling up features reminiscent of the cutting-edge work of Louis Sullivan and Frank Lloyd Wright, such as the combination living room-dining room, open floor plans, and radiant panel heat. Technologies such as zone-controlled radiant heat built into concrete slab floors allowed houses to ramble as far as suburban lots would allow, now that rooms did not have to be clustered around a central heat source. Single story plans proliferated; they were cheaper to build and provided for easy access to high-appeal outdoor patios and courtyards.<sup>4</sup>

In addition, 13 million servicemen and women returning from war in 1945 created both a profound housing shortage as well as a staggering increase in the birthrate, which rose from 2.2 births per woman in the 1930s to 3.51 by the end of the 1950s. The great need for housing was met by government loans and mortgage programs that created incentives for returning soldiers to buy or improve houses. Companies that manufactured building materials, home décor, and home appliances responded to the massive expansion in the housing market with an onslaught of advertisements and

<sup>2</sup> Sunset, 21.

<sup>3</sup> Alan Hess, *The Ranch House* (New York: Harry N. Abrams, Inc., 2004), 27-28.

<sup>4</sup> Clifford, Edward Clark, Jr., *The American Family Home, 1800-1960* (Chapel Hill: University of North Carolina Press, 1986), 194-198.

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articles in the popular literature of the day. Magazines such as *Life*, *Better Homes and Gardens*, *McCall's*, and *Good Housekeeping* helped spread the image of the middle-class, postwar, ideal life and all its accessories. The Ranch House was often featured in these ads, embedding the association of the modern Ranch House with popular mid-century ideals into the minds of millions of Americans.<sup>5</sup>

Finally, the collision of mass-production technology developed during the war, on-site assembly techniques perfected after the war, and the flexible design of the Ranch House allowed this residential building type to proliferate across the country on a scale unmatched by any other housing type.<sup>6</sup>

### Defining Ranch

Designers liked the Ranch House because it was a flexible building type, able to gracefully accept virtually any style applied to it, interior or exterior. The custom-designed urban Ranch House might have a flat roof, vertical or horizontal flush board siding, and floor-to-ceiling glass walls and aluminum-frame windows. In contrast, California architect Cliff May's rustic Ranch Houses from the 1940s displayed stucco or board-and-batten siding, shallow gable roofs with exposed beams inside, wood windows, and brick details. However, the low profile and clean lines inherent in the Ranch House made it a perfect canvas for avant garde design expression. The character-defining features of the modern Ranch House shared a lot of similarities to the early-twentieth-century work of the Prairie-school architects of the Midwest, as well as the Arts-and-Crafts designers in California. The Ranch House's emphasis on bringing the outdoors inside; wide, overhanging eaves; low, horizontal profiles in structure and decoration; the open plan; flexible interior spaces; focal fireplaces and chimneys; use of indigenous materials; and connection to the site, recall earlier efforts to steer residential design away from traditional forms and functions. A half-century later however, new technologies, materials, and social structures allowed architects to lift these aspects to the next level. Some of the most cutting-edge architects of the day found in the Ranch House the fundamental bones on which to flesh out exciting, new, non-traditional design ideals.

Most scholars agree that the term "Ranch House" refers to a twentieth-century residential building type, not a style, and that the type has specific character-defining features. Ranch Houses constructed from the late 1930s through the 1960s shared similar traits, whether located on urban or rural lots. The lot size itself is character-defining, as an expression of the exodus to the suburbs that many cities experienced during this time, and because newly constructed interstates and major cross-country highways allowed easier access to large lots outside city limits. Exterior siding and roofing materials ranged from Spanish-tile roofs and stucco, stone, or brick siding reminiscent of the earliest California ranch buildings, to cedar shakes and flush or lapped natural-wood board siding more common in the Pacific Northwest. Chimneys were low, wide, and narrow, and located wherever the architect wanted the fireplace inside. The emphasis on bringing the outside in inspired floor-to-ceiling window walls, plate-glass "picture" windows, sliding glass walls (called sliding glass doors by the 1960s), covered walkways and patios, breezeways, and same-story access to outdoor spaces, which often contained barbeque structures. Windows would have been wood or aluminum frame.

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<sup>5</sup> Ibid, 205.

<sup>6</sup> Hess, *The Ranch House*, pp. 51-57.

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Planter boxes defined front-yard landscapes and interior spaces. Inside, open-plan rooms were divided, not always by walls, but by glass, bamboo, or shuttered screens, open shelving, cabinets, and fireplace walls. Kitchens, long seen as back-of-the-house service rooms, came up to the front of the house, reflecting a servant-less, less formal, family life. Eating areas and family rooms shared space with kitchens, separated by pass-through counters, or low cooktop counters. Because of their higher profile, kitchens received more attention than ever from interior designers, often featuring decorative ceramic tile in the popular colors of the day: pink, black, green, turquoise, yellow, and coordinating neutrals. Bathrooms were similarly coordinated. Walls were plastered, painted, or covered with grass cloth or wallpaper. Floor coverings ranged from concrete rough aggregate, brick, flagstone, slate, terrazzo, and quarry tile outside, to rubber tile, asphalt tile, vinyl asbestos tile, linoleum, sheet vinyl, wood, or stone inside. Always, the emphasis was on natural and indigenous materials both on the exterior surfaces and inside the house: natural wood, stone, and Roman or natural brick.<sup>7</sup>

### The Rambling Rice Residence

Hillsboro couple Richard and Helen Rice commissioned a custom Ranch House from designer Bill Wayman in 1951. At the time of the commission, the Rices lived in the city limits of Hillsboro, in a small house on Oak Street. The Rice family had an expanding collection of rocks and minerals that they had been amassing since an agate-gathering trip to the beach in 1938. Richard Rice was an independent logger; his wife Helen was his bookkeeper and office manager. During the winters, when work was scarce, he and his wife Helen traveled extensively in Arizona, New Mexico, and Mexico during the 1940s, collecting rocks, gems, and minerals, from active mines and gem shows in these areas.<sup>8</sup> During their travels through the southwest, the Rices were struck by the rambling Ranch Houses they saw there. It is highly likely that the Rices were influenced by suburban Phoenix neighborhoods such as Encanto Vista, Campus Vista, and Encanto Manor, all developed during the 1940s, containing blocks and blocks of custom and semi-custom large Ranch Houses displaying character-defining features at the height of architectural fashion. Back in Oregon, the Rices purchased the nearly 24-acre rural lot in Washington County in 1951 as crews completed U.S. Highway 26, a main route between Portland and the Oregon Coast. The family obtained access off the newly constructed highway, and, with ideas firmly in mind, approached William (Bill) F. Wayman, a designer with a Portland firm called Home Planners Clinic. It is unclear how the Rices became connected with Wayman; it has been speculated that it may have been by word-of-mouth. Wayman was not a formally trained architect, but was a prolific designer of mortuaries, medical clinics, restaurants, and high-end, custom houses in and around Portland in the 1950s and 1960s.<sup>9</sup>

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<sup>7</sup> Ibid, 211-215; Kirkpatrick, W.A., *The House of Your Dreams* (New York: McGraw-Hill Book Company, Inc., 1958), 46-60, 87-99; Sunset, 24-26, 58, 61, 117.

<sup>8</sup> Independent loggers were often called "gyppo" loggers. A gyppo logger is defined by Margaret Elley Felt in her 1985 memoir, as "the small businessman of the logging game, the salvage man behind the big logging operations, the go-getter of small operations." Margaret Elley Felt, *Gyppo Logger* (Bend: Maverick Publications, 1985), 23.

<sup>9</sup> Interview with Sharleen Rice Harvey, January 12, 2006; Encanto Vista contains 79 single-family ranch houses developed between 1945 and 1959. Campus Vista has 190 ranch houses, built from 1939 to 1957. Encanto Manor contains 83 ranch houses, dating from 1945 to 1959. All are listed in the Phoenix Historic Property Register. National Register status is pending (Barbara Stocklin, City of Phoenix HPO); interview with Gladys Wayman, January 12, 2006.

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While Wayman designed the house, the Rice family gathered the high-quality and personal finishes that the house displays today. According to Sharleen Rice Harvey, one of the Rice daughters, Richard Rice logged all the myrtle wood and quilted maple himself, from Coos County and locations in Oregon's coast range. In addition, the Arizona sandstone ashlar used throughout the house was mined, cut, and finished under the watchful eyes of Richard and Helen, who had it shipped to Oregon themselves. In his design for their house, Bill Wayman captured the quintessential essence of the traditional Ranch House, as well as the style of the American Southwest, in an interpretation that was remarkably personal. Combining materials indigenous to both Oregon and Arizona, Wayman maximized the large suburban site to fully express the rambling, ground-hugging horizontality that characterizes the earliest designed Ranch Houses of the mid-twentieth century. Wayman strung a series of shallow hipped roofs along an east-west axis atop a one-story house, and let massive plate-glass windows and a wide breezeway serve as visual corridors to the landscaped exterior to the north and south. Carrying the Arizona sandstone and Oregon wood from the exterior to the interior, and placing stone-faced planter boxes inside and out, further merged the outside with the inside, a hallmark ideal of the Ranch House type. Wayman made use of natural materials consistently throughout the house, including stone, clay tile, wood and glass on the exterior, and stone, ceramic tile, ornamental wood, and frosted glass inside. The Rice Residence clearly conveys the essential modern Ranch House through a long list of character-defining features, including, but not limited to, dramatic plate-glass windows, an open floor plan that divides private and public spaces, a dramatic stone-faced fireplace wall that divides major living spaces on the main floor and in the basement, frosted-glass panels that allow light to pass between rooms, stone-faced planter boxes inside and out, highly decorative ceramic tile in the kitchens and baths, the placement of the kitchen at a front end of the house, the division of the kitchen space with a low cooktop counter, a covered walkway at the back of the house, a wide breezeway connecting the main house with the garage, and a barbeque structure in the back yard designed to match the house.

From the beginning, the property also included a pump house and a detached workshop north of the garage for Richard's lapidary work. The Rices housed what was to become a world-class rock and mineral collection in the main room of the basement of the house. Designed specifically for that purpose, the basement gallery still retains its original built-in myrtle wood and glass display cases, and a decorative asphalt tile floor. Helen and Richard managed the collection as a museum in an informal manner, showing the specimens to anybody who wanted to see them. Guest books show a continuous flow of visitors from 1953 to present. In addition to the mineral collection, the Rices ran an antiques business. Both Richard and Helen collected antique cut glass, furniture, and music boxes, displaying and selling fine pieces out of the house and the garage from 1969 through the early 1990s.

There have been minor changes at the site during the family's forty-four years there. Highway 26 was eventually widened, forcing the Department of Transportation to move the property's access to a frontage road, now called Groveland Drive, that runs 1.3 miles east from the southeast border of the property to Helvetia Road, providing immediate access from the overpass to the highway. In February 1997, Helen Rice passed away, followed by her husband, six months later. The Rices had willed their collection to a non-profit corporation, the Rice Northwest Museum of Rocks and Minerals, and following their deaths, Rice family members donated the museum buildings and property to the Rice Museum. At that time, galleries were expanded beyond the basement gallery, to include the upstairs rooms of the house, an effort that required very few, minor alterations. A few buildings were added to the lot, including a metal storage building and a caretaker's residence. The heavily wooded 24-acre lot has been logged in the

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past and continues to be selectively logged today, although the trees immediately surrounding the house remain thick, as they were historically. The new buildings are obscured from view of the house by the heavy woods in between. The museum currently operates as an IRS 501(c) 3 designated, non-profit, private operating foundation, governed by a five-member Board of Directors. The board continues to operate the museum, maintain the structures, and preserve the original integrity of the house.

### The Ranch's Local Lexicon

It is difficult to place the Rice Residence in a local architectural context, because there is little scholarly work available on the Ranch House in Oregon, and inventories do not reflect an accurate count or evaluation of local houses from this time period. There are no Ranch Houses listed individually in the National Register in Oregon. There is one contributing Ranch House in the Clark Historic District in Forest Grove, however it does not appear eligible for individual listing. Eight Ranch Houses were picked up in Multnomah County's inventory in the 1980s, one was noted in Washington County. Most houses that date from the 1940s and 1950s in Oregon that were either listed in the Register or noted on county inventories were designed in the Northwest style. This was a regional style that developed contemporaneously with, and shares some stylistic similarities to, the Ranch House, but had essentially separate roots. Of these, there are four listed in the National Register; two in Multnomah County: the Aubrey Watzek House and the Zion Lutheran Church, both in Southwest Portland. The other two are located in Tillamook and Lane counties. One Northwest-style example was picked up in the Washington County inventory; 110 were noted in Multnomah County's inventory.

While architects such as John Yeon, Pietro Belluschi, and Herman Brookman, were breaking ground in the 1940s with first-class examples of the Northwest style, architect Van Evera Bailey did some very fine work in what could be termed the Ranch House genre, in Portland's metro area. *Progressive Architecture* featured three of Bailey's houses in its 1947 published survey of "livable" homes. Two of them display Ranch House characteristics; one in particular is the L.H. Hoffman House in Northwest Portland. Also featured in Hawkins and Willingham's *Classic Houses of Portland*, the Hoffman House exemplifies some of the most character-defining features of the quintessential Ranch House, including wide, overhanging eaves, sliding glass walls and picture windows, an open plan, a covered porch that runs the length of the house, and natural exterior materials, such as Roman brick and wide wood weatherboards.<sup>10</sup>

The lack of specific examples with which to compare the Rice Residence in no way minimizes the obvious architectural significance of this house. The Rice Residence is a textbook example of the Ranch House building type. In its use of every character-defining feature associated with the type, the house conveys the essence of Ranch House ideals; ideals born in the American Southwest and translated, in stone and tile, to the Pacific Northwest. Clearly evocative of the Ranch Houses in California and Arizona that were on the frontline of the house type's surge in popularity during the 1940s, the Rice Residence also reflects indigenous materials in its use of raked cedar, and the now-rare Oregon woods of myrtle and quilted maple. The Rice Residence demonstrates that highly personal design

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<sup>10</sup> *Progressive Architecture, Homes* (New York: Reinhold Publishing Corporation, 1947), 24, 152, 176; Hawkins, William, III and William F. Willingham, *Classic Houses of Portland, Oregon 1850-1950* (Portland: Timber Press, 1999), 539.



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and the clear representation of historical architectural trends are not mutually exclusive. While there is no doubt that other fine examples of custom Ranch Houses exist in Portland and its environs, the classic stylistic references and the exquisite materials with which they were executed, place the Rice Residence indisputably among the best.

### Conclusion

The Rice Residence is eligible for listing in the National Register of Historic Places under Criterion C as a model example of the modern Ranch House. The house's natural materials, open plan, rambling footprint, and highly evocative decorative features clearly convey its associations with the historical trends that bred the staggering popularity of the Ranch House in this country between 1940 and 1960. Designed by Bill Wayman for Richard and Helen Rice in the early 1950s, the Rice Residence retains its historic setting on a large, wooded, rural lot evocative of this country's mid-century population shift to the country suburbs. For fifty-three years, the striking stone-faced Ranch House has served as a landmark for travelers on Highway 26 between Portland and the Oregon Coast. Today, the Rice Residence continues to house the world-class rock and mineral collection that inspired its conception, and operates publicly as the Rice Northwest Museum of Rocks and Minerals.

### Background on Richard and Helen Rice

Richard Lindsay Rice was born in Washington County, Oregon on December 28, 1910. Helen Margaret (Hart) Rice was born in Washington County, Oregon on June 17, 1913. Both Richard and Helen were educated in Hillsboro, Oregon schools. They were married on May 28, 1932, lived in Hillsboro, and had three daughters.

Richard was raised on the family farm and began his life's work in the timber industry when he was hired by North Plains (OR) independent logging operator, Chester Bates as a caterpillar driver at the age of 14. He continued to drive "cat" for Bates, on and off as work was available, until World War II. During the war he worked in the Oregon Shipyards in Portland. Following WWII, he was able to purchase his own Caterpillar D6 track type tractor/bulldozer and worked independently for small timber owners as a "cat skinner." He soon began buying small lots of timber and, in his own words, became an "independent logging operator." He then upgraded equipment to a D7 cat. Amongst his peers, he held the reputation as "the best darned cat skinner in the county." Around 1943, Richard purchased at public auction a section (640 acres) of old growth timber near the town of Timber, Oregon for a price of \$4,600. This purchase was the principal source of income for the Rice family, including construction of their "dream house," acquisition of major mineral specimens for the collection, and retirement income. In addition, Richard purchased other small lots of timber and logged them. Depending on the price of timber, he would supplement income by other caterpillar operations. He built logging roads and fire access roads for the state; performed salvage operations for Multnomah County after the 1948 Vanport Flood; and cleaned up after the 1964 fire that destroyed the Forestry Building in northwest Portland, the last remaining in-situ building from the 1905 Lewis and Clark Exposition. Richard retired from logging at age 75 and sold the last quarter section of the 640-acre purchase to Hampton Lumber in 1993 at the peak of lumber pricing.

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- Craven, Jackie. *Home Styles – Ranch and Rambler House Styles* <http://architecture.about.com/library/bl-ranch.htm>
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[http://www.ragtime.org/arch/Arch\\_Mod.html](http://www.ragtime.org/arch/Arch_Mod.html)
- Progressive Architecture, ed. *Homes*. New York: Reinhold Publishing Corporation, 1947.
- Rice, Richard and Helen, Expense Log beginning with entry for land purchase on 5/3/51, entry for right of way off US Hwy 26 west on 5/3/51, well and pump house entry 7/51, architect fee 9/51, entries for construction of shop outbuilding 11/51 – 3/52, expense entries for house construction 1/52 – 4/54, landscaping 7/56 – 7/59 and entries for all subsequent alterations.
- Sunset Magazine, ed. with Cliff May. *Western Ranch Houses*. San Francisco: Lane Publishing Company, 1946.
- Whiffen, Marcus. *American Architecture Since 1780*. Cambridge: M.I.T. Press, 1969.

Rice, Richard and Helen, Residence  
Name of Property

Washington County, Oregon  
County and State

### 10. Geographical Data

Acreage of Property approximately 24 acres

#### UTM References

(Place additional UTM references on a continuation sheet)

1	<u>10</u>	<u>504009</u>	<u>5046821</u>	3	<u>10</u>	<u>504248</u>	<u>5046313</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>10</u>	<u>504243</u>	<u>5046821</u>	4	<u>10</u>	<u>504014</u>	<u>5046445</u>

#### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

#### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

### 11. Form Prepared By

name/title Sharleen K. (Rice) Harvey, daughter of Richard and Helen Rice, Volunteer Assistant Curator for the Rice Museum, and Christine Curran, National Register Coordinator, Oregon SHPO

organization Rice Northwest Museum of Rocks and Minerals date Oct 2005, Jan 2006, Oct 2006 (rev)

street & number 26385 N.W. Groveland Drive telephone 503-647-2418

city or town Hillsboro state Oregon zip code 97124

#### Additional Documentation

Submit the following items with the completed form:

Continuation sheets

Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.  
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative black and white photographs of the property.

Additional items (check with the SHPO or FPO for any additional items)

#### Property Owner

name Rice Northwest Museum of Rocks and Minerals

street & number 26385 N.W. Groveland Drive telephone 503-647-2418

city or town Hillsboro state Oregon zip code 97124

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 18.1 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 Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Rice, Richard and Helen, Residence  
Name of Property

Washington County, Oregon  
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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National Park Service

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## VERBAL BOUNDARY DESCRIPTION

Tax Lot No. 1N2 16 00 00600, County of Washington, State of Oregon

## BOUNDARY JUSTIFICATION

The boundaries of the nominated parcel reflect the property historically associated with the Rice Residence. The location of the house on a large, rural lot, but adjacent to a major highway, just outside a population center, reflects the broader trend of the American mid-century population shift to the suburbs. This shift was encouraged by the construction of major highways and interstates across the country.

The Rice Residence property consists of 23.94 rural acres. Small woodlands, metal storage building, and replacement residence for caretaker occupy 21.19 acres of the property. The nominated museum building, shop building converted to gallery, and landscaping occupy 2.75 acres within the total acreage.

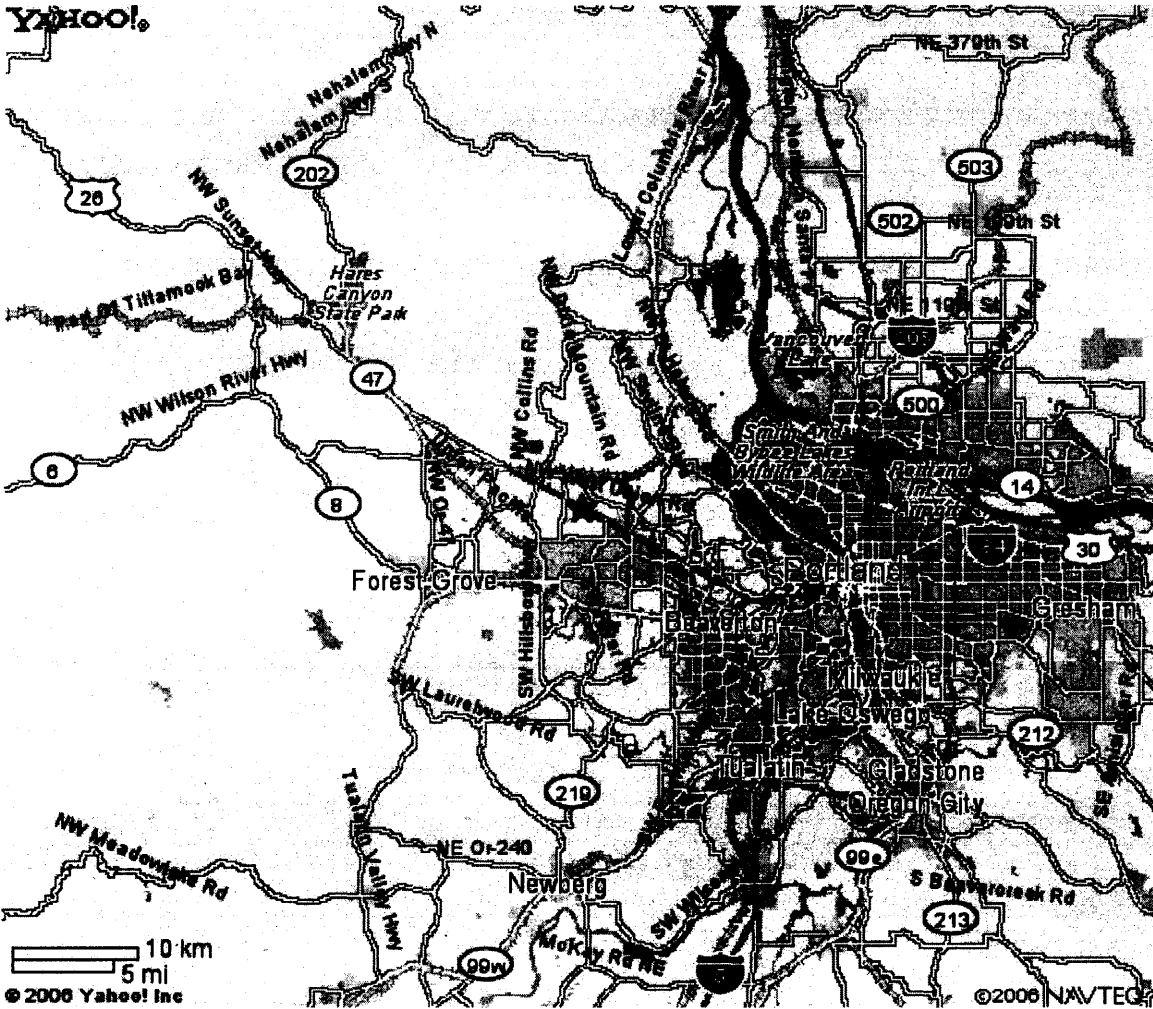
**YAHOO! LOCAL** Sign In  
Maps New User? Sign Up

Map:

Yahoo! Maps - Hillsboro, OR 97124-9351

<< Back to Map

★ 26385 Nw Groveland Dr Hillsboro, OR 97124-9351



ADVERTI

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FR**  
TO CHANGE  
ABOUT RI



**WITH  
LOSI  
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Apply

YOUR CHOICE

When using any driving directions or map, it's a good idea to do a reality check and make sure the road still exists, watch out for construction, and follow all traffic safety precautions. This is only to be used as an aid in planning.

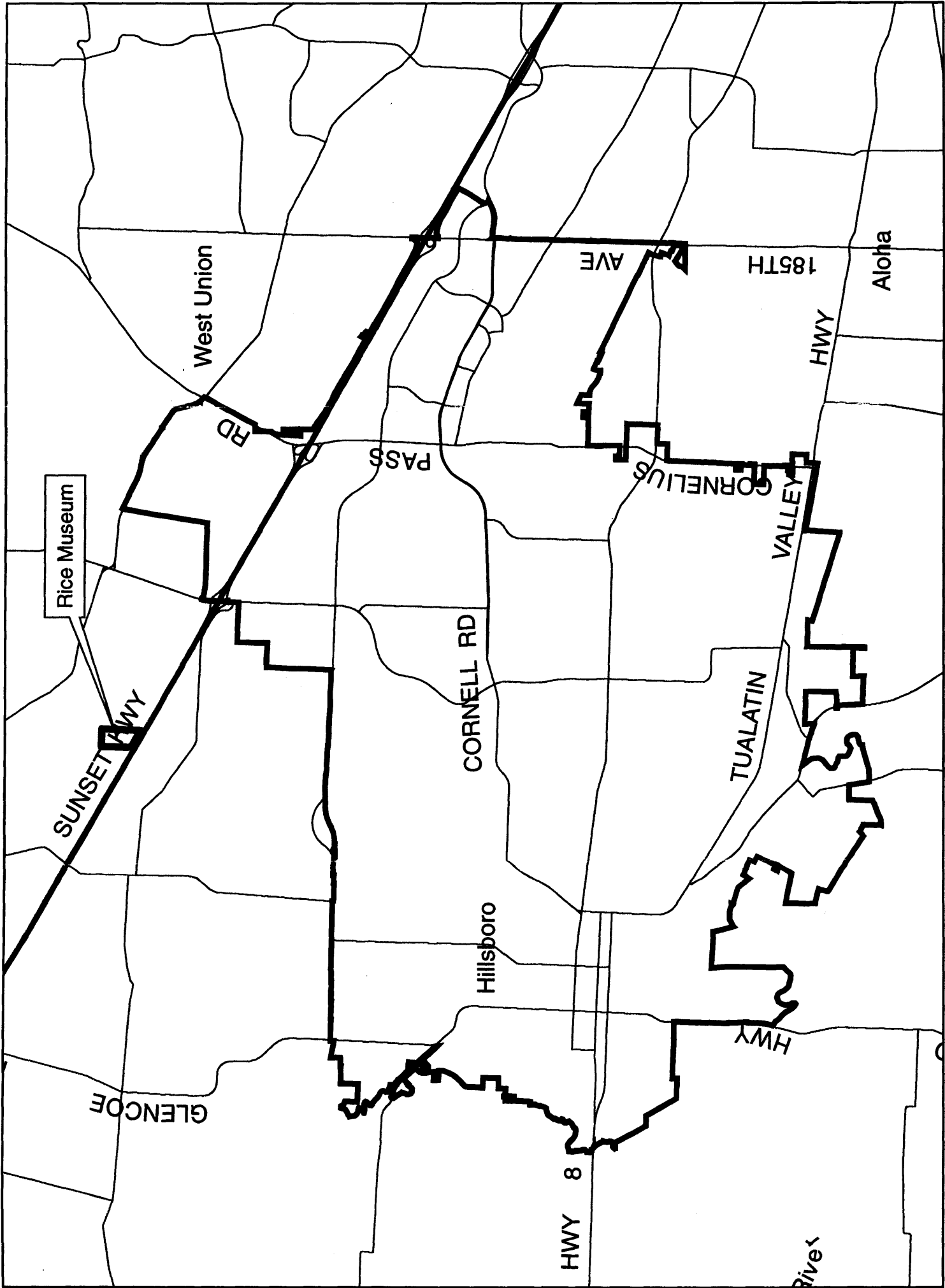
YAHOO! LOCAL

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Need Local information on the go?  
Simply text a business name and location to 92466 (Yahoo)  
Try "coffee 97124" or "Starbucks San Francisco, CA"

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Rice Museum

SUNSET HWY

West Union

RD

PASS

CORNELL RD

Hillsboro

TUALATIN VALLEY

CORNELLUS

HWY

HWY

HWY 8

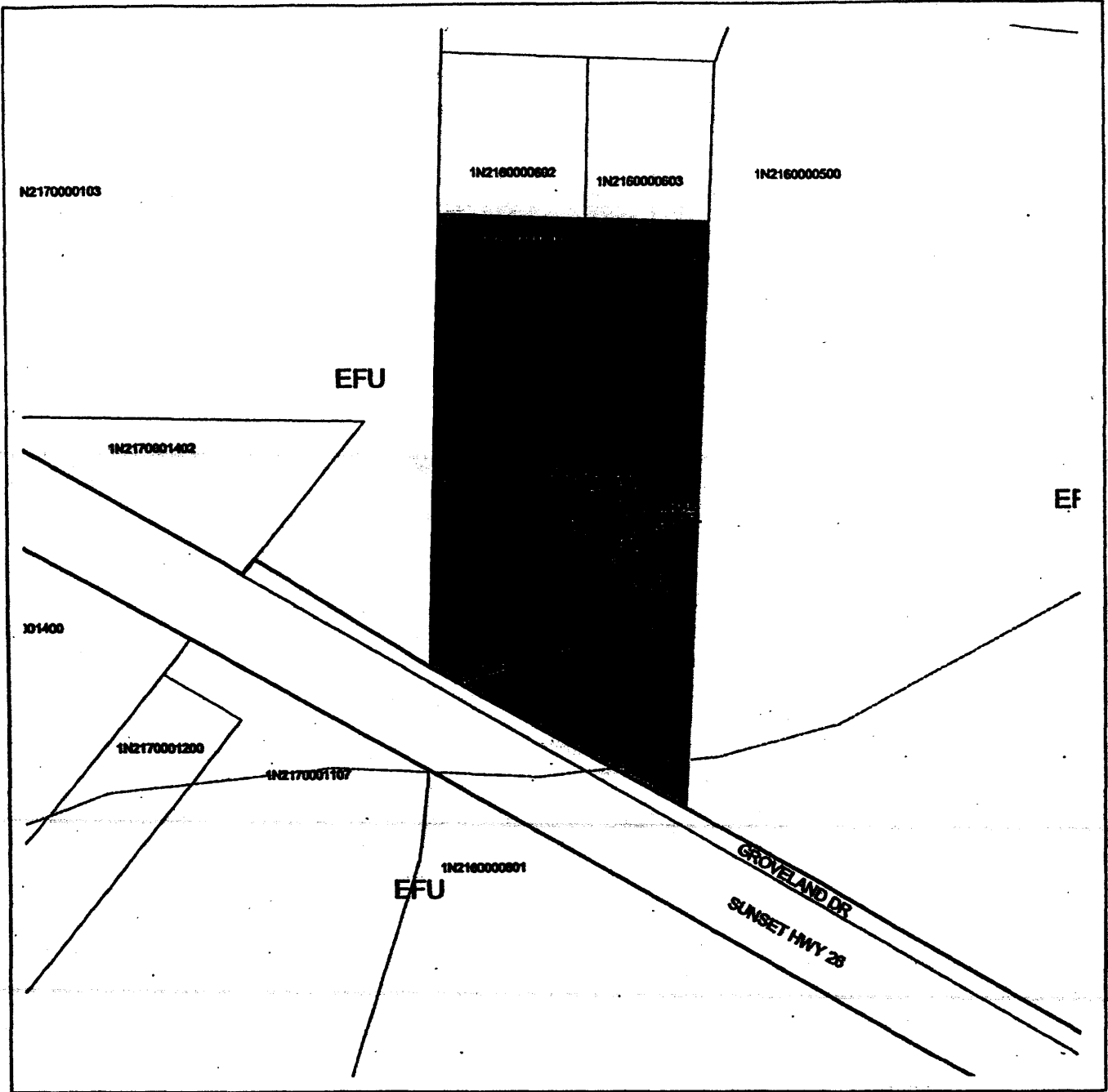
River

AVE

185TH

Aloha

GLENCOE



↑ NORTH

■ AREA OF CONSIDERATION

SCALE: 1" TO 400'

**SITE & SURROUNDING LAND USE DISTRICTS:**

EFU District (Exclusive Farm Use)

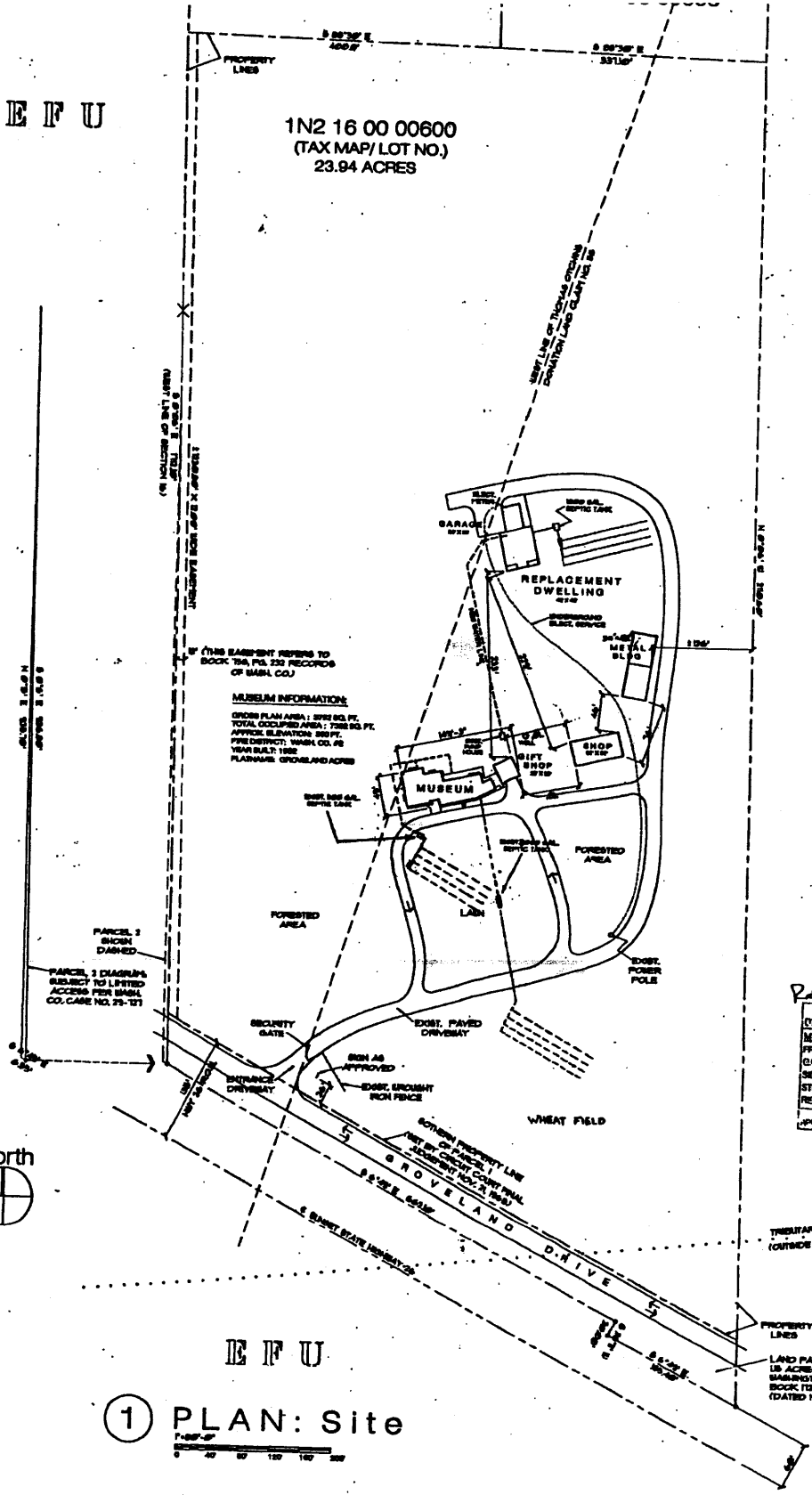
**REVIEW STANDARDS FROM CURRENT OR APPLICABLE ORDINANCE OR PLAN**

- A. WASHINGTON COUNTY COMPREHENSIVE PLAN
- B. RURAL/NATURAL RESOURCE ELEMENT
- C. TRANSPORTATION PLAN
- D. WASHINGTON COUNTY COMMUNITY DEVELOPMENT CODE:
  - ARTICLE I, INTRODUCTION & GENERAL PROVISIONS
  - ARTICLE II, PROCEDURES
  - ARTICLE III, LAND USE DISTRICTS
  - ARTICLE IV, DEVELOPMENT STANDARDS
  - ARTICLE V, PUBLIC FACILITIES AND SERVICES
  - ARTICLE VI, LAND DIV. & LOT LINE ADJUSTMENTS
  - ARTICLE VII, PUBLIC TRANSPORTATION FACILITIES
- E. R & O 86-06 TRAFFIC SAFETY IMPROVEMENTS
- F. ORD. NO. 524 UNIFORM ROAD IMPROVEMENT STANDARDS
- G. ORD. NO. 379 TRAFFIC IMPACT FEE

E F U

1N2 16 00 00600  
(TAX MAP/ LOT NO.)  
23.94 ACRES

E F U



Replacement

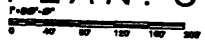
DEVELOPMENT	CONDITIONS
MINIMUM SETBACK	NO BUILDING OVER EASES
FRONT YARD 50 FT	NO BUILDING OVER EASES
GARAGE	NO BUILDING OVER EASES
SIDE YARD 10 FT	NO BUILDING OVER EASES
STREET SIDE	NO BUILDING OVER EASES
REAR YARD 20 FT	NO BUILDING OVER EASES

APPROVED BY: LF/BA 6-24



E F U

① PLAN: Site



WASHINGTON COUNTY BUILDING DIVISION  
DATE: 05/14/01  
PROJECT # 20099121  
ACTIVITY #  
BLOG: 05144458

RICE NORTHWEST MUSEUM  
OF ROCKS AND MINERALS  
26385 NW GROVELAND DRIVE  
HILLSBORO, OR 97124



HILLSBORO, OREGON 97123  
PHONE/EMAIL: 503 288 8888  
jeff@jefffelt.com





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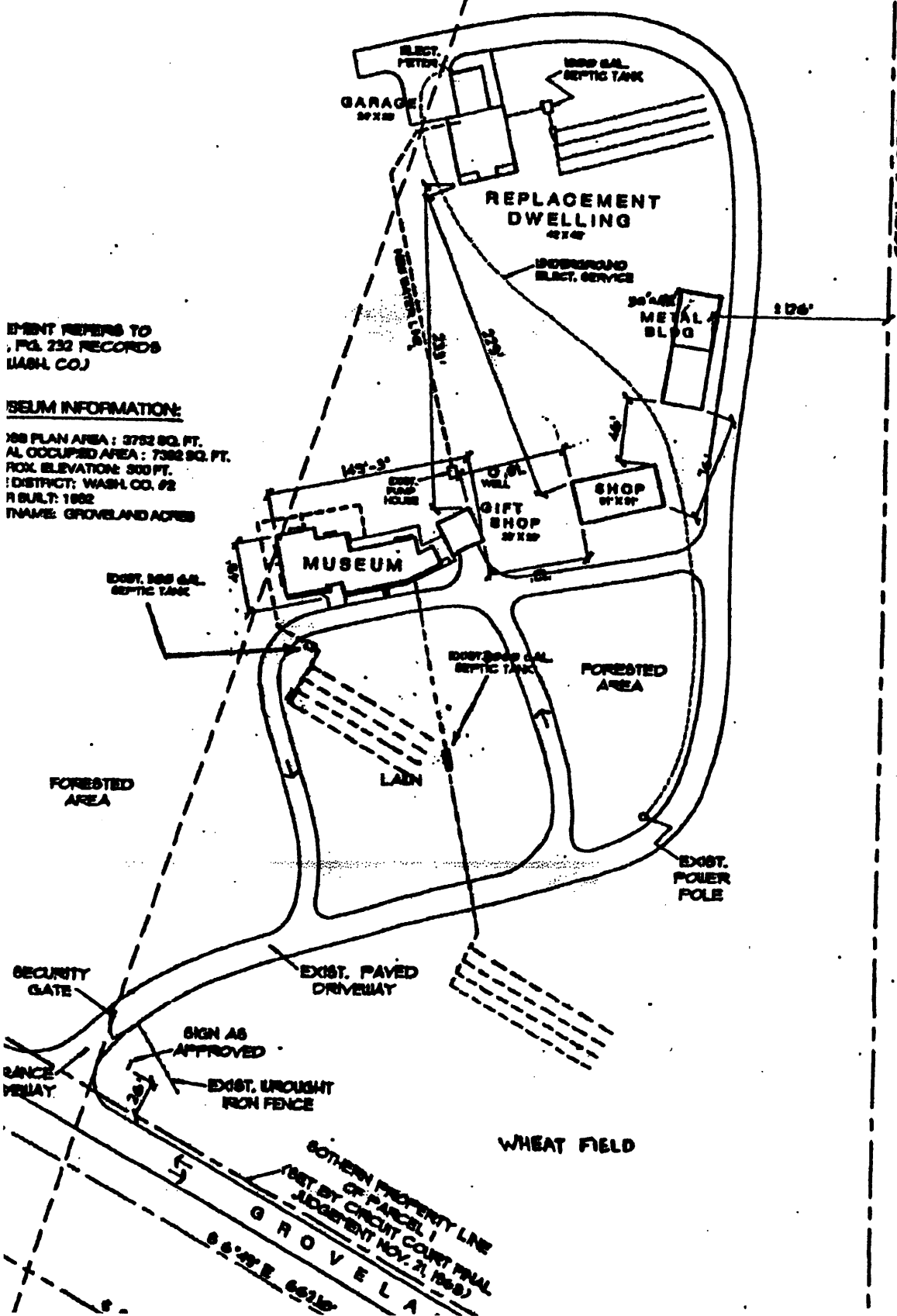
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 , PG. 232 RECORDS  
 WASH. CO.)

**SEUM INFORMATION:**

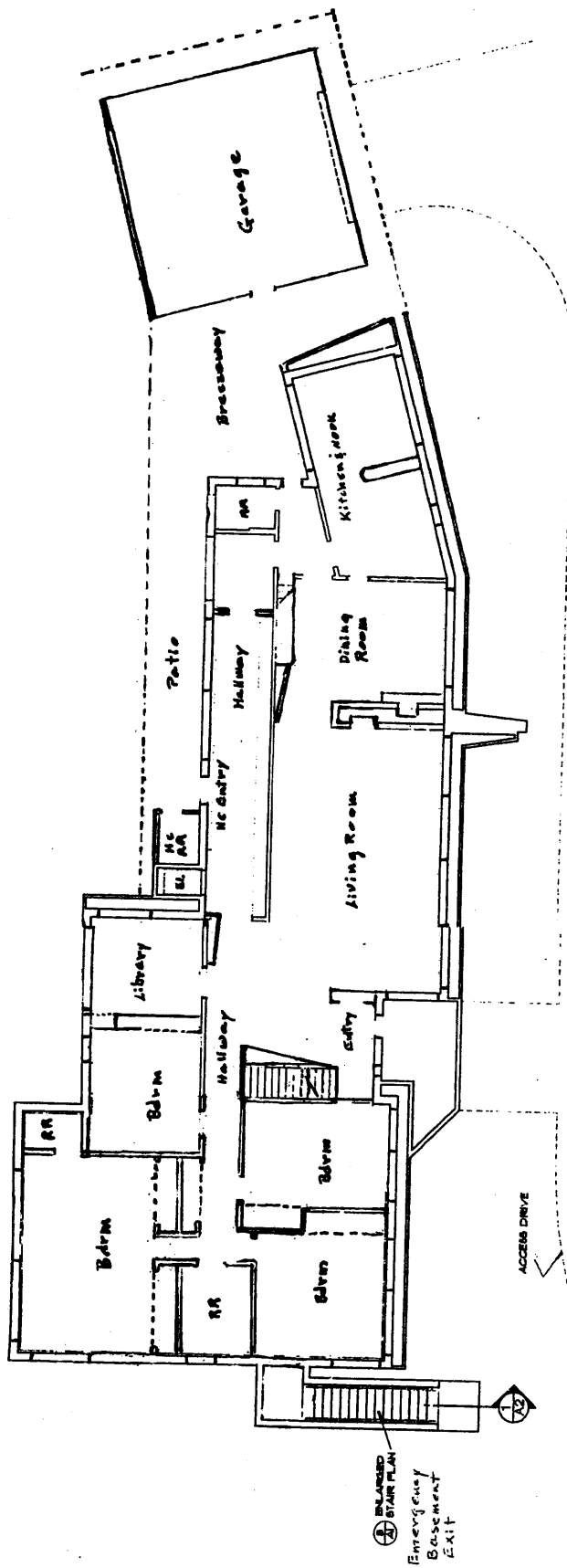
PLAN AREA : 3752 SQ. FT.  
 AL OCCUPIED AREA : 7382 SQ. FT.  
 ROX. ELEVATION: 300 FT.  
 DISTRICT: WASH. CO. #2  
 R BULT: 1982  
 INAME: GROVELAND ACRES



*Replacement*

SFR DEVELOPMENT	MINIMUM SETBACKS	CONDIT
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GARAGE	___ FT.	(INSTAL
SIDE YARD	10 FT.	(PLANT
STREET SIDE	___ FT.	(NO CH
REAR YARD	20 FT.	

APPROVED BY LF/BA

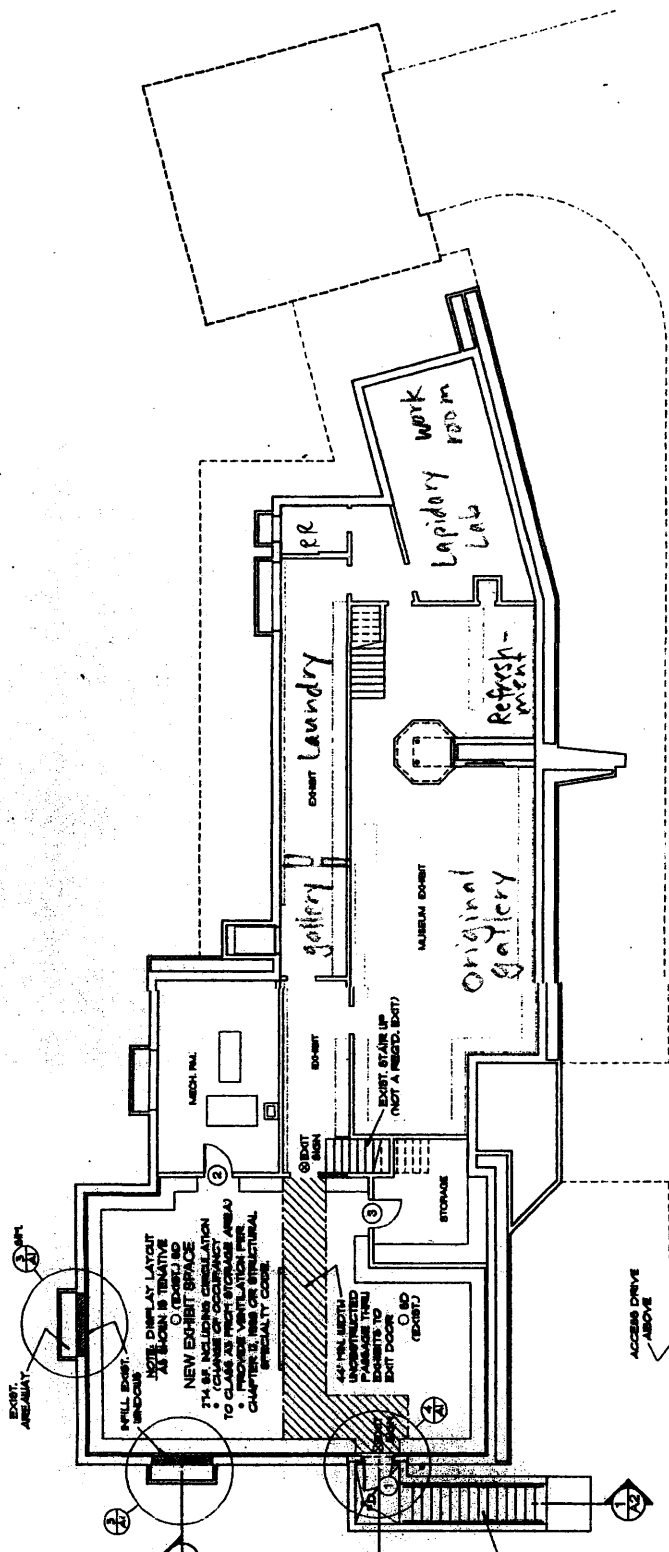


1 PLAN: MAIN Floor Level

0 2 4 6 8 10 12 14 16

Rice Northwest Museum of Rocks and Minerals  
Washington Co., OR





1. EXIT DOOR LOCATED AT  
 MILL EXHIBIT  
 2. EXIT DOOR LOCATED AT  
 MECH. RM.  
 3. EXIT DOOR LOCATED AT  
 STAIR UP (NOT A REG'D. EXIT)

1. EXIT DOOR LOCATED AT MILL EXHIBIT
2. EXIT DOOR LOCATED AT MECH. RM.
3. EXIT DOOR LOCATED AT STAIR UP (NOT A REG'D. EXIT)

1. NEW EXHIBIT SPACE 714 SF. INCLUDING CIRCULATION TO CLASS AS FRONT STORAGE AREA. PROVIDE VENTILATION PER CHAPTER 2. USE ONE STRUCTURAL SPECIALTY CODE.
2. 44" WIDE WITH UNRESTRICTED PASSAGE TO EXIT DOOR (REAR)
3. 80" WIDE (REAR)

1 PLAN: Basement Level Exit and Stair  
 10'-0" = 1"



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Section number \_\_\_\_\_ Photographs \_\_\_\_\_ Page \_\_\_\_ 1 \_\_\_\_

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### Photograph Index

**Name of photographer:** Gary Wilson

**Date of photography:** All photos taken June 20, 2005

**Name and address of negative holder:** Rice Northwest Museum of Rocks and Minerals, 26385 N.W. Groveland Drive, Hillsboro, Oregon 97124 (applicant)

**Total number of images:** 43

#### Exterior:

1. View of main (south) facade, looking north from front landscaped area of the circular drive.
2. View northeast of the workshop/outbuilding with tiled roof.
3. View of the east facade and attached garage, also shows sandstone backyard barbeque and pump house.
4. View of west facade shows original corner and side wall and new emergency exit stairwell.
5. View of north facade, seen from the landscaped and forested backyard.
6. View of the breezeway between the attached garage and the main building as seen from the north side of the structure and showing pedestrian entrance to garage (current gift shop).
7. View from the breezeway showing east entrance to the main building.
8. View of alterations on the north side of the main structure providing accessible entrance and restroom. The original sliding patio doors were removed to provide these ADA requirements for the conversion to a museum.
9. View of the interior of the ADA restroom shows a continuation of the exterior materials in the Quarry-tile flooring and raked cedar ceiling.

#### Interior:

10. View from the east end entry showing interior of one of the four original restrooms. This one with water closet, lavatory, shower shows the ceramic tile detail typical in all of the four restrooms.
11. View from the pocket door entering the kitchen area from the east end entry and looking south out windows at the front landscape.

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12. View from kitchen stovetop bar shows the original eating area, picture windows on both north and south walls, built-in sewing machine with convertible table-top providing workspace. This area now used for office and security monitoring. The original light fixture has been replaced with a fixture to provide additional light for office work.
13. View from pocket door leaving the kitchen, looking southwest in the formal dining room that now serves as a fossil gallery.
14. View of the built-in cabinets on the north wall of the dining room and the open exit from the dining room that leads into the living room.
15. View from the south end of the living room shows slightly vaulted ceiling, sandstone ashlar fireplace, and large picture windows. This room is now used as an orientation room for visitors and student tours.
16. View of living room north wall, a divider between the living room and the hallway that serves the full length of the building.
17. View of east end of the hallway showing pocket door that leads to the east entryway, original cabinetry and the alterations for the addition on the north facade of an accessible entry, restroom, and residential elevator to the basement area. One of the original windows was covered in the construction of the restroom and the interior is covered to allow display of plaques honoring patrons and benefactors of the museum.
18. View of an interior north wall from the house's front entry vestibule. Shows elevator door on the right, a raised plant box that has been converted as a base for an enclosed exhibit, and the double doors to the library.
19. View looking northeast from interior of the library.
20. View from west end of hallway shows sliding doors to the linen closet (now used for storage) and the pocket door entries to two of the four bedrooms now used as galleries.
21. View from pocket door at bedroom entrance showing bedroom closet arrangement, typical of five closets in four bedrooms. This bedroom is currently a fluorescent mineral gallery.
22. View from northwest corner of a second bedroom shows closed closet and window arrangement on south wall of the room.
23. View of the bedroom located in the southwest corner of the building shows closet and window arrangement as seen from the hinged door entrance to the room. Temporary cases are presently used for this gallery.

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24. View of main bathroom located at the west end of the hallway showing the built-in cabinets and lavatories as seen from the pocket door entrance to the room.
25. View of color-coordinated square tub and ceramic tile detailing in the main bathroom as seen from opposite side of the room.
26. View of the master bedroom located in the northwest wing as seen from the hinged door entrance to the room. Pocket door entrance to private bathroom is seen on the west wall. When drapes are open, the picture windows expose the expansive backyard and forest on the north side of the building.
27. View of master bedroom from the north windowed wall shows "his and hers" closets with entrance door in between. Room is currently a "Lapidary Arts" gallery.
28. View of south front entrance and guest closet from the center of the hallway. This shows the ashlar planter boxes that border the stairwell descending to the basement.
29. View of the lighted stairway from the base of the stairs.
30. View of the basement hall wall, opposite the base of the stairs. This original cabinet was moved to this location from the upstairs hallway in 1993 to allow the installation of an elevator. The cabinet is used for the storage of earth science magazines and reference materials.
31. View of the Richard and Helen Rice Petrified Wood Gallery is from the pocket door leading into this gallery from the hallway at the base of the stairs. This gallery was constructed in 1996-1997, utilizing the west end of the laundry room and the display cases are designed similarly to the original cases in the main gallery.
32. View of the Dennis and Mary Murphy Petrified Wood Gallery from the east entrance to the room, showing the emergency exit from the basement that was constructed in the west wall in 1999. This area was an unfinished storage area, intended to be finished with cases similar to the main gallery in the basement. The gallery was completed in 2000.
33. View of the Murphy gallery from the east wall entrance door showing the northwest corner of the gallery.
34. View of door entrance to the mechanical room, the east wall entrance to the Murphy gallery, and the door entrance to a small storage room located in the southeast corner of this room.

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35. View of the main basement gallery from the doorway off the hallway at the base of the central stairway. View is of original display cases for the Richard and Helen Rice Mineral Collection and the open polygonal sandstone ashlar fireplace with raised hearth.
36. View of the main gallery checkerboard wall as seen from the south wall display area. Note the asphalt flooring with the pick, shovel, and rock hammers, symbols of the rock and mineral hobby. The stairway at the northeast end of the room leads up to the rear entry vestibule near the upstairs kitchen area.
37. View of the Rice Collection display seen from the northeast end of the fireplace.
38. View is a close-up of the fireplace inlaid with polished agates and petrified wood and looking southeast into the basement kitchen area used for entertaining.
39. View of basement kitchen area from the base of the east end stairway.
40. View of working laboratory/classroom from southwest corner of the room. The lab is located off a short hallway in the southeast corner of the building's basement.
41. View of laundry room/work and storage area as seen from the east entrance to the room.
42. View of basement bathroom as seen from entrance. Bathroom is located off the short hall at the east end of the basement.
43. View of stairway at east end of the building that leads up to the entry/exit located near the upstairs kitchen/office area.