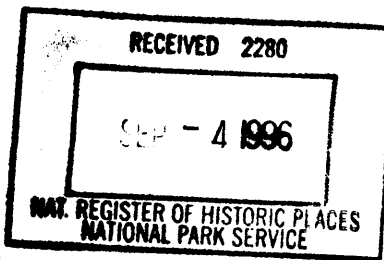


United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions 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 classification, 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 Rogers, George, House

other names/site number N/A

2. Location

street & number 59 Wilbur Street not for publication

city or town Lake Oswego vicinity

state Oregon code OR county Clackamas code 005 zip code 97034

3. State/Federal Agency Certification

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

James Hannah August 28, 1996

Signature of certifying official/Title Deputy SHPO Date

Oregon State Historic Preservation Office
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____

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:)

Edson H. Beal
Signature of the Keeper

Date of Action

10-3-96

Entered in the
National Register

George Rogers Residence

Name of Property

Clackamas Oregon

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
2		structures
1		objects
4		Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

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)

Arts and Crafts

Mediterranean

Northwest Regional

MODERN MOVEMENT

Materials

(Enter categories from instructions)

foundation Concrete

walls Stone/Brick

roof Clay Tiles

other

Narrative Description

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

George Rogers Residence

Clackamas, Oregon

Name of Property

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.)

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Community Planning/Commerce

Period of Significance

1929-1945

Significant Dates

1929

Significant Person

(Complete if Criterion B is marked above)

George Rogers

Cultural Affiliation

N/A

Architect/Builder

Van Evera Bailey

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

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 #

Primary location of additional data:

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

Name of repository:

George Rogers Residence
Name of Property

Clackamas Oregon
County and State

10. Geographical Data

Acreage of Property 0.34 acres Lake Oswego, Oregon 1:24000

UTM References

(Place additional UTM references on a continuation sheet.)

1

1	0	5	2	6	4	9	0	5	0	2	8	6	9	0
Zone		Easting				Northing								

3

Zone		Easting				Northing								

2

Zone		Easting				Northing								

4

Zone		Easting				Northing								

See continuation sheet

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 Barbara Grimala

organization NA date 3/1/96

street & number 2046 S.E.55th telephone 1-503-233-0841

city or town Portland state Ore zip code 97215

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

(Complete this item at the request of SHPO or FPO.)

name Philip and Olivia Rossi

street & number 59 Wilbur Street telephone 1-503-635-6658

city or town Lake Oswego state Oregon zip code 97034

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. 470 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, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Site:

The George Rogers residence is a large two storied, single detached stone and brick clad building sited on a 100 x 150 foot lot in Lake Oswego, Oregon. The 2,028 square foot residence is located on the northwest corner of Wilbur and Durham street in Block 3, Lots 1-3 Oswego, Oregon. The unique Arts and Crafts/Mediterranean vernacular styled residence was designed by Van Evera Bailey in 1929 and features fine craftsmanship and detailing throughout the residence. Architectural drawings, building specifications and personal family notes identify Van Evera Bailey as the designer. The house served as the residence for prominent Lake Oswego resident George Rogers and his wife Lottie for 62 years. It is currently owned by the grandson of George and Lottie Rogers, Philip Rossi. The Rossi family continues it's historic function utilizing it as a family residence.

The Rogers property is anchored on the southern periphery of the Old Town historic design district as defined by the City of Lake Oswego, Oregon. Old Town is characterized as having "early 20th century residences including a few of the small cottages that remain that were built circa 1880's and were constructed for the workers of the Oregon Steel Mills during its heyday of operations in 1890s" according to the Clackamas County Historic Resource Inventory completed in 1988-89.

The house was constructed less than one block away from State Street and approximately eight blocks away from the main location of the Rogers Grocery store (1925) at the corner of B and State Street.

The 15,400 square foot site is rectangular in shape with the original lot lines maintained since the purchase of the property by George Rogers. The site is entirely surrounded by a handsome stone fence constructed of uncoursed rock which circles the perimeter of the site and dates back to this historic period of significance. The stone fence has a gap on the eastern boundary which originally led back to the front entrance of a smaller cottage that housed the Roger's family from 1918 to 1929. The original cottage was demolished according to George Rogers daughter Alice after completion of the existing residence in 1929. Sanborn Insurance maps dating back to 1927 indicate that the original cottage was sited inside current lot lines.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Neighborhood uses that surround the Rogers house include: an alley on the western boundary that parallels a shopping center which fronts on State Street and a partially vacated alley owned by the City of Lake Oswego that parallels the northern lot lines and the back yard. Impact of the alleys are minimized by matured landscaping which includes ornamental trees.

An extraordinary unique feature that encompasses both the size and scale of the residence and its relationship to the site is in the use of decorative rock work. In addition bricks used to pave the driveway, create a back patio and barbecue pit were salvaged by George Rogers and used at 59 Wilbur Street. Current family owners of the residence indicate that the latter bricks imprinted with Scottish names were used as ballast on ships sailing from Scotland and finally became permanently sited at 59 Wilbur Street, Lake Oswego, Oregon via George Rogers and his then unknown architect Van Evera Bailey.

Exterior:

Van Evera Bailey designed the Rogers residence as a two story T shaped building. The residence was built with a concrete foundation, two stories in height, finished off with a brick and stone facade. The house and garage remain historically intact as originally designed by Van Evera Bailey in 1929 with the exception of the windows and kitchen.. The relatively low roof line is composed of intersecting gables with exposed rafters and is crowned off in red clay tiles, typical in Mediterranean style buildings. Exterior elevations were executed in uncoursed rock and brick. Wood frame construction was utilized with interior rooms finished off in textured stucco.

Casement windows are finished off with a variety of stone and wood lintels on all four elevations. Two exceptions to these are the east bay windows with stone voussoirs and the two stained glass windows on the northern elevation in the room defined in the architectural plans as the shrine. Lottie Rogers updated the original window panes with clear glass, date unknown. Current owners have also installed security doors due to the proximity of the residence to State street.

The formal approach to the Rogers residence is on the southern elevation with a main axis which parallels Wilbur Street. The southern elevation features the introduction of the unique stone/brick facade accented by a gabled hood that covers the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

main entry. The gabled hood is also clad in red tiles. The massive wooden front door is flanked by sidelights and serves as the main entrance. A stone stoop extends out to the paved sidewalk that leads out to Wilbur street and also to the bricked driveway. Building specification plans written by Van Evera Bailey specifically dictate how the stones and bricks selected by George Rogers were to be installed: "Laid as directed using care to select the larger stones for work near the ground and gradually working into smaller stones as the height is gathered. Make flat stone arches of irregular size over the basement windows and front door, taking care to make no pattern effects. Occasional stones of granite are to be used in walls and corners as furnished. Utilize as near as possible the stone in its present shape." The stonework continues up for approximately 9 feet to culminate in the window casings.

Second floor windows on the southern elevation continue the placement of windows initiated on the first floor. Windows are asymmetrically placed a typical Mediterranean feature found in residential architecture. A final accent that reflects the Mediterranean origins of the house is the exposed breezeway with a screened porch and tiled covered gabled canopy that connects the two car garage to the residence. Supplementing the house is a bricked driveway which leads up to the garage located directly west of the house. The garage was constructed in 1929 and exhibits similar brick/stone treatment.

The eastern elevation is treated in a very straightforward fashion with little excess ornamentation typical for the Arts and Crafts and Mediterranean influence. A massive fireplace chimney extends up through the roofline and is balanced by one window flanking each side of the chimney. Stonework is also repeated on exterior walls.

The northern elevation is characterized by a more complex interaction with projecting gables that cover both the small chapel and exposed breezeway. The northwest corner of the residence located over the breezeway reveals a second story sun porch enclosed in a bank of windows reached via a second story bedroom.

The western facade is consistent with the remaining three elevations. The western facade reveals the detailing finish work in brick and stone that accents the corners of the garage that front Wilbur Street.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

INTERIOR:

The interior of the Rogers residence is as impressive as it's corresponding exterior and remains well preserved throughout. The original salient features, interior scale, wall and color treatments as designed by Van Evera Bailey remain as originally executed. Van Evera Bailey incorporated design elements in the George Rogers residence that would reassert themselves as dominant principles in the Northwest Regional Style. These principles include: clear cut simplistic definition of interior spaces, sparseness of finishing materials including built in furniture that speaks of shaker simplicity, inclusion of natural motifs, materials which tied together interior and exterior space and designation of communal rooms such as the living room and dining room and which encouraged group participation.

Rooms flow smoothly into one another with few visual distractions to distort the flow of movement. A strong sense of geometric rhythm supplements this sense of space and defines the first floor hallway and introduces the stairwell. Window treatments are sparse and unobtrusive except the stain glass windows found inside the chapel on the northern elevation. The living room, dining room, chapel and interior hallways on first floor all feature the original textured stucco finish and colors which defined the rooms when constructed and finished in 1929. George Rogers daughter described it as "a rose colored paint with a gold overlay." The results of this decision are as striking as they were 67 years earlier. The stucco finish typifies Mediterranean styled buildings. The living room dominates the scale of the first floor and reveals no alterations since the date of construction in 1929 other than updating the window panes. The living room features a massive stone fireplace which dominates the eastern wall, exposed interior roofing beams in the vaulted ceiling and the original french doors that still lead out to the brick patio. Original hardwood floors also remain relatively untouched in the living room.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

Separating the living room from the dining room and directly opposite the front entrance is a private chapel. Flanking the entrance to the chapel are built in bookcases which extend from the floor to the vaulted ceiling. The small room is accented by two Gothic inspired stained glass arched windows on the northern wall and which provide diffuse lighting. The chapel has not been altered or compromised since date of construction 1929.

The dining room features exposed beams and includes a built in china hutch. The hutch is reputed to have been built from a tree felled in the yard according to current owners. The china hutch serves as another precursor to Van Evera Bailey's architectural concepts in the Northwest Regional style in which he would incorporate elegantly designed and built in features in future residential designs. Hardwood floors remain untouched and exposed.

The kitchen is entered via the dining room and leads out to the breezeway and garage. The kitchen was updated by Lottie Rogers in the 1950's and has had no subsequent changes. Access to the basement is through the exterior breezeway with screened porch. The basement retains the original furnace. The first floor also features one bedroom and the original bathroom.

A stairwell finished in maple connects the first and second floor and serves to introduce the first floor hallway which leads to the bedroom and bathroom. The wrought iron stairwell railing is simple in design and draws the eye up to the clerestory window that bathes the stairwell in natural light.

Directly at the top of the stairs lies a short hallway which connects three additional bedrooms, a sunroom and a full bath. The upstairs hallway features an octagon layout with doors leading out from its central axis. Bedrooms are executed in a simple and straightforward design with no unnecessary ornamentation. The second story sunroom is located off the western bedroom and features bands of windows on three sides. The sunroom still retains the original textured yet unfinished stucco finish.

The Rogers residence is an architectural showpiece which reflects the stylistic origins of the emerging Northwest Regional Style combined with vernacular overtones. It is architectural significant due to its date of construction, historic integrity, finishing materials and design work completed by Van Evera Bailey. Perhaps equally important to understanding the vernacular ties is noting that the residence served as a symbol of George Rogers's success in the United States while honoring his Portuguese heritage.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page A

ROGERS, GEORGE, HOUSE (1929)

59 Wilbur Street

Lake Oswego, Clackamas County, Oregon

SUMMARY COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE.

The Arts and Crafts-style house faced with uncoursed stone and brick which stands at 59 Wilbur Street in Lake Oswego, Oregon was built in 1929 for grocer-entrepreneur George Rogers from plans by one of the state's leading exponents of the modern Arts and Crafts movement, James Van Evera Bailey. That the house displays Mediterranean overtones owes to the client's expressed preference for Spanish clay roofing tiles, rough cast plaster, and native rock characteristic of the vernacular architecture of his homeland, the Portuguese Island of Madeira in the North Atlantic.

The house occupies a generous lot of a third of an acre at the northwest corner of the intersection of Wilbur and Durham Streets on the isthmus that separates Lake Oswego from the main channel of the Willamette River. The house is a two-story rectangular front gable volume measuring 26 x 35 feet. The gable ridge is perpendicular to the long axis, which parallels Wilbur Street. Consequently, the roof is asymmetrical in its extended east slope. A single-story, cross gable living room wing measuring 20 x 26 feet is attached to the east end of the main volume. A semi-detached, front-gable garage finished in harmony with the house is joined at the west end by a breezeway and screened porch at the second story. A diminutive chapel projects from the private elevation of the livingroom wing. The main entrance on the south, streetfront elevation, is marked by a hood-like cantilevered gable sheltering a stone and brick stoop. Centered on the end of the east wing is the massive, straight shaft of stone with clay flue pots that vents the livingroom's stone fireplace.

The yard is dotted with mature trees, including conifers, and is distinguished by a circulation system of driveway, sidewalks and patio entirely paved with of stone and ballast bricks. This feature is counted collectively as a contributing structure, as is a finely-built low stone perimeter wall. A stone outdoor cooking fireplace near the kitchen patio is counted a separately contributing object.

The Rogers House is a skillful asymmetric composition affording comfortable and efficient living space. Its striking visual impact is derived from the contrasting textures of facing and roofing materials, which include uncoursed stone for the ground story, random varicolored brick

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page B

for the upper story, and clay roofing tiles. Consistent with the Arts and Crafts aesthetic, the overhanging eaves rest on exposed purlins. Linteled, but frameless openings in exterior elevations include a variety of picture windows and three-part casements, some of those on the private elevation being full length. Lighting the stairway landing is a tall, triangular arched lancet with stretcher brick voussoirs. The chapel cubicle is lighted by a pair of pointed-arched windows fitted with diapered leaded glass. The livingroom's picture window was not glazed with a single plate of glass originally. The window was membered with over 30 panes 12 inches square. Such a window was used at "Stonecrop," the house which the 26-year old architect had designed for his brother the previous year in the neighboring community of Oak Grove on the opposite side of the Willamette River.

The interior is characterized by textured plaster wall finish, fine, hardwood flooring, and plain dark wood window, door and archway trim, and beamed ceilings. The livingroom space is given loft by a pitched ceiling with exposed 4 x 6-inch rafters. Outstanding among the understated built-in features and well-crafted fittings is the staircase railing of wrought iron in a streamlined Moderne dart and wavy spear motif.

The George Rogers House is significant under National Register Criterion C as an exceptionally well preserved, early residential project by Van Evera Bailey (1903-1980), the talented protégé of Prairie School architect William Gray Purcell. The elder and younger architect's careers intersected in Portland, where Bailey was born and educated. Bailey espoused the Arts and Crafts principles of simplicity, fine craftsmanship, and the use of native materials in homage to vernacular antecedents. Bailey's residences were early modern versions of the Arts and Crafts which increasingly evolved as expressions of a peculiarly Northwest Regional style. While "Stonecrop," the 1928 residence of Lawrence D. Bailey at Oak Grove remains the earliest documented residential work of the architect, the Rogers House ranks as an important early work which exhibits confident individuality along with familiar aspects of the Arts and Crafts tradition.

The house is presently occupied by the grandson of the original owners. It is reported that, as client, George Rogers selected all the brick and rock used in the building's construction, much of it salvage from the 1929 dismantling of the nearby foundry of the Oregon Iron Company, the blast furnace of which remains as the focal point of George Rogers Park, the urban tract which Rogers worked to preserve in commemoration of the abandoned pioneer industrial site. Within a block southeast of the Rogers property, on Oswego Creek, the foundry and blast furnaces of the Oregon Iron Company operated from 1867 to 1908. The impressive remaining furnace of basalt masonry was listed in the National Register in 1974.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page C

George Rogers (1888-1961), a native of Campanario, on the Portuguese Island of Madeira, emigrated to the New World early in the 20th century. Upon becoming a naturalized citizen of the United States, he changed his surname, Rodrigues, to the Anglicized form. Arriving in Oregon in 1911, he continued a pattern of industrious application to a variety of occupations which eventually enabled him to marry and acquire property. As early as 1915, he held the lots in Lake Oswego that would be developed for a cottage and, later, the house of 1929. Rogers opened his first grocery business in Lake Oswego about 1923 or 1924 and steadily expanded his business interests and civic activities to become one of the community's leading citizens. The property meets Criterion B, as the best preserved and most importantly associated with Rogers, whose enterprise in building a chain of stores set the standard for grocery service locally and whose Mediterranean style stores of 1925 and 1927 on North State Street shaped the modern business district of Lake Oswego and established its visual character.

While the historic period of significance of the nominated property draws to a close in 1945 for purposes of this application (1945 was the year of Rogers's retirement from the grocery business), Rogers is noted in the annals of historic preservation in Oregon as the promoter of a public park commemorating the Oregon Iron Company. In this effort, he was effective in his capacity as City Councilman from 1949 onward.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

The George M. Rogers residence is locally significant for listing on the National Register of Historic Places under several categories. It is listed under Criterion B for its close association with prominent Lake Oswego resident George Rogers who resided here from 1929 when the house was constructed until his death in 1961 and Criterion C for architectural significance. It serves as one of Portland's premier architect's Van Evera Bailey earliest residential commissions that remains as a rare, well preserved and unique example of Arts and Crafts styled residential architecture with Mediterranean overtones. The finely crafted home was designed in 1929 by architect Van Evera Bailey and built at a cost of \$9,000.(1) Architectural drawings, building specifications and personal family notes identify Van Evera Bailey as the designer. Van Evera Bailey would subsequently become after completing the Rogers commission one of Oregon's most prominent architects introducing the Northwest Regional style to Oregon along with John Yeon and Pietro Belluschi.(2) Reviewing the Rogers residence allows us a rare view of Van Evera Baileys skill and expertise as a fledgling architect prior to the development of the Northwest Regional Style. The completion of the Rogers residence serves as one of Van Evera Bailey's earliest residential commissions completed before his licensure as an architect in the State of Oregon in 1932.(3)

George Rogers requested that his house include elements of Mediterranean inspired vernacular architecture found in Portugal where he had lived as a child. Van Evera Bailey combined historical styles to construct this unique residence which includes elements of Mediterranean, Arts and Crafts and the evolving Northwest Regional style. Van Evera Bailey is also accredited with designed the multi use commercial building constructed at 456 North State Street in 1929 and which was owned by the Rogers family at the time of construction.

Van Evera Bailey's career which spanned over 30 years in Oregon and California, is now noted for his ability to give "Oregon a sense of place" through his work in the Northwest Regional style. He is described as an innovative architect who combined "progressive ideas, practical approaches and organic elegance."(4) Local architect William Purcell served as his mentor during the early formative years of his career in which included working in both California and Oregon. Bailey combined Purcell's

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 2

knowledge coupled with innovative building concepts observed while abroad leading him to develop the stylistic roots of the Northwest Regional Style. Van Evera Bailey eventually became known in the 1950s and early 1960s as "Portland's most sought after architect". (5)

Marion Ross architectural historian wrote in: A Century of Architecture in Oregon 1859-1959 that the Rogers home is an "an early modern design that freed the house from historical precedent."(6) Van Evera Bailey's unique contribution was his ability to create a house that went beyond the traditional definition of period styles yet included vernacular inspired architectural elements. The Rogers residence represents an early transitional link for Van Evera Bailey into the development of the Northwest Regional Style. The Northwest Regional Style would eventually create a new sense of visual aesthetics which would be borne out of traditional styles and methods such as those used in the Rogers residence. The Arts and Crafts and Mediterranean influence are visible throughout the residence but would soon be discarded by Bailey in favor of more contemporary organic designs.

The Arts and Crafts origins and Mediterranean influence in the Rogers residence design shows marked similarities to the descriptions defined by Ann Brewster Clarke in Wade Hampton Pipes Arts and Crafts Architect in Portland: "showing the form of the building expressed its general utility and specific needs for light and space....constructed of local materials which made them harmonious with their surroundings and ...use of local craftsmen employing traditional methods of construction for authenticity ...designs based on vernacular sources rather than historical stylesminimal ornamentation inspired by nature." The Rogers residence exhibits all of the above mentioned ideas from the architectural design to the selection of finishing materials used both on the exterior and interiors. These materials include the use of wrought iron, textured stucco wall treatments for interior walls, lighting which included wall scones and ceiling chandeliers, vaulted ceilings with exposed beams and built in furnishings.(7)

Rosalind Clark, author of Architecture Oregon Style: further comments on the characteristics of Mediterranean style as being based on " vernacular stucco buildings and towns found along the Mediterranean sea. They generally have a low pitch or gabled roof that is often tiled, wooden or wrought iron railings, balconies or window

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 3

grilles, asymmetrical shape, wood frame construction with smooth or textured stucco wall surface and round arched window and door openings. "(8)

The Rogers residence also matches the benchmark elements of this style as described in the statement of significance completed for Lake Oswego Historic Resource Inventory for Clackamas County: "Mediterranean in form and massing as well as materials and is unique for its exterior wall treatment and fine craftsmanship. The Mediterranean vocabulary includes elements such as asymmetrical massing, masonry exterior walls and low pitched roof covered with tiles." (9)

A particularly unique historical feature that encompasses both the size and scale of the residence and it's relationship to the site is the use of decorative stone and rocks for defining exterior walls and landscaping. The building specification list also indicates that George Rogers selected all bricks and rocks that were used in constructing the home as he was according to Lottie Rogers "in the stone business and picked up rocks all over Oswego, sold them to different places and thats what our house is built of, the botton part of stone and the upper story is brick from the old furnace". The bricks were salvaged from the Oregon Iron Company located in Lake Oswego within close proximity to his new residence. The foundry was dismantled in 1929.(10)

The architectural significance of the Rogers residence has been significantly documented in numerous planning studies; Frozen Music: A History of Portland Architecture written by Gideon Bosker supplemented by additional planning studies undertaken by the City of Lake Oswego and Clackamas County Bureau of Planning that identify historic architectural within city and county boundary lines. The Rogers residence has local landmark status listing with the City of Lake Oswego. These studies all document the influential role that Van Evera Bailey played in defining architectural styles in Oregon and California through out his career.

Additional local planning studies evaluate the impact George Rogers had on the development of Lake Oswego from the 1920's to his death in 1961. Particularly noteworthy is the 1984 Ladd Street-Terwilliger Boulevard Cultural Resources Report that evaluates the historical and architectural significance of buildings on State street in Lake Oswego, Oregon. The 1925 Rogers building at 402 North State and the Rogers building located on 456 State Street are identified as historic resources due to their association with the Rogers family history. The design of the building at 456 State Street has also been attributed to Van Evera Bailey.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

Architect:

Van Evera Bailey was born in 1903 and graduated from high school in Portland, Oregon. He subsequently trained for his future profession working as a draftsman in numerous engineering and architectural firms in both Oregon and Idaho. These firms that utilized his services included Portland architect William Purcell, Otis J Finch and the architectural firm of Toulett and Hummell in Boise, Idaho and Oregon.

William Purcell met Van Evera Bailey in 1925 while Bailey was training with Otis J. Finch. Purcell had trained with George Elmslie whose work was affiliated with Chicago school and Louis Sullivan and he shared that expertise with Van Evera Bailey. In 1927 Purcell gave Bailey his first commission which the two of them worked on together. They would continue to work together until the early 1930's when Purcell developed tuberculosis. Purcell subsequently moved to California and Van Evera Bailey chose to leave Oregon. (11)

The Rogers house serves as one of the few remaining examples of Van Evera Baileys residential architectural commissions completed prior to his departure from the United States in 1930. Gideon Bosker author of Frozen Music A History of Portland Architecture states that Van Evera Bailey found very little work in Portland after completing the Rogers commission in 1929. Bailey subsequently moved to Pearl Harbor in 1929 and became the Port architect. In 1930 he moved briefly to New Zealand and continued on to Europe. While Bailey was in Europe he observed building techniques not being utilized in the United States and which he would incorporate into future residential design commissions. He eventually returned to the United States became a registered architect and operated an office in Hollywood, California with the assistance of William Purcell. He was licensed as an architect in the State of Oregon in 1932.(12)

Beginning in the early 1930's after he completed the Rogers commission great professional success unfolded for Van Evera Bailey. While in California he began to design and market speculative housing in the Palm Springs area. He also garnered individual commissions such as the Thomas Slaven residence constructed in Palm Springs, California in 1937. The floor plans of the Slaven residence published in California Arts and Architecture magazine describe the focus of the house as reflecting "Sunshine, the out of doors, and simplicity of living were guiding factors in planning this informal desert home".(13)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 5

The Northwest Regional style would also characterize these same elements described in the Slaven floor plans. Rosalind Clark describes these architectural elements that define the Northwestern Regional Style as: "viewed in the integration of structure and environment, asymmetrical open floor plans and large plate glass windows."(14)

For the next 10-15 years Bailey's work completed in Oregon and California was highly visible via numerous architectural magazines; Architectural Record, Architectural Forum and California Arts and Architecture. Between 1930 and 1950 his career peaked. He found a growing audience attracted to his designs in which simplicity of forms and materials, clear-cut understanding of the surrounding physical environment were smoothly integrated into residential designs. He also continued to contribute to the development of Northwest Regional style through his experimental designs. Van Evera Bailey's work began to win national recognition for his innovative designs and unique use of building materials, particularly for steep hillside sites. Well known Portland families such as the Hoffmans, Naitos and John Gray chose him to design residences perched up into the west hills and which technical expertise in handling difficult building sites was imperative.

Van Evera Baileys professional associates perceived his architecture in Frozen Music as such: John Yeon: "A little scratchy for his taste..... architecture that should be appreciated without making architectural history. Pietro Belluschi described him as: "Who ^{might} not have been terribly educated in doing the right thing according to academic standards, but he could make up for it by being a very creative person." (15)

Gideon Bosker equates Van Evera Bailey as the architect to the stars of Portland between 1937 and 1950. Bailey's career coincided with a particularly flush economy in the United States after World War II, a new era of prosperity which included designing numerous construction projects. He was able to successfully pursue building projects which became stylistic cornerstones of the Northwest Regional style.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 6

The Rogers residence completed in 1929 was just the beginning of a very long and successful career for Van Evera Bailey. The design work completed on the house shows his drafting skill and building knowledge that became an effective component of the Northwest Regional style. It is not surprising that prominent Lake Oswego resident George Rogers would pick him as a fledgling architect to design his new home in 1929. Van Evera Bailey is now accredited with building numerous large homes throughout the Portland metropolitan area which were tailored to the northwest landscapes, combined with innovative building techniques and fit the definition of the Northwest Regional Style. The George Rogers house remains as one of his earliest commissions which reflects a sense of vernacular domestic architecture before he moved on into the Northwest Regional Style.

George Rogers:

George Rogers(Rodrigues) was born in the City of Campanario on Madeira Island, Portugal in 1888 and emigrated to the United States in the early 1900's. He arrived in the United States via South America landing in New York City He subsequently continued traveling up to Boston where he obtained training as a cook and worked at Wellesley College from 1908-1909. While in Boston he became friends with George Guthrie, Harvard law student, who convinced him that he should come out west to live.

In 1911 he moved to Oregon and opened a restaurant in the St. Johns neighborhood of Portland which remained in business for a very short time. He then obtained employment at the Glenmmorie farm located near Lake Oswego and was owned by Fred Morey. The Glenmorrie Farm had been developed by P.F.Morey president of Portland General Electric Company in the 1890's in which he "conceived of the idea of owning a country home which should be at once a productive farm and an ideal residence."(16) P.F.Morey chose a 600 hundred acre site in Oswego, Oregon located eight miles south of Portland. George Rogers managed the Glenmmorie farm and had the responsibility of taking farm produce to Portland for marketing. While working for Fred Morey he sent for many of his remaining brothers and sisters to come to the United States. His brother Augusto would eventually become his future business partner. In 1913 he met his future wife Lottie Smoke whom he married on April 2nd,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 7

1914. George and Lottie Rogers purchased a farm in Sherwood where they lived until 1915 and then moved back to the Glenmorrie farm for a short time before moving to Wilbur Street, Oswego, Oregon He chose to anglicize his name to Rogers after his arrival in the United States.

Lottie and George Rogers eventually purchased a modest cottage located at 59 Wilbur Street, Oswego and opened a grocery store in Oswego, Oregon in 1923. Lottie Rogers stated in an oral interview completed in 1977 that "Mr. Rogers had a lot of vision and had he had a little more we could have had half of Oswego at that time."(17) The cottage served as their residence until 1929 when they moved into their new house designed by Van Evera Bailey and located on the same lot.

The Rogers family chose to open their store during a particularly robust economic period for Oswego, Oregon Much of this prosperity can traced to Paul Murphy prominent Portland developer and capitalist. Murphy had purchased 3,000 acres in 1912 from the Oregon Iron and Steel Company for proposed residential development. He subsequently designed the prestigious Iron Mountain Country Club project and utilized surrounding acreage around the lake for residential development. It was through his efforts that Oswego became a prestigious suburban address to reside in. Paul Murphy is also noted for designing Laurelhurst, East and Westmoreland, Irvington and the Ladds Addition tracts in Portland during this same period. Unwritten covenants determined by Murphy and used as benchmark for design and construction included: minimum number of square feet per building according to the section of lake it was built on, view restrictions and boat houses and marinas had a maximum size so as not to obstruct lake views.(18)

Supplementing Paul Murphys speculative activities at the same time was the division of the Glemmorrie farm for residential development into another high brow residential tract. According to advertising brochures trying to entice buyers Glemmorrie residential sites could be purchased in size ranging from 1 to 5 acres where one could "get away from the city out into the clean green country-out next to natures heart".(19) Prices for these lots ranged from \$3,000, 00 to \$5,000, 00 per acre depending on location.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

The availability of reliable mass transportation after 1912 further encouraged the development of Oswego from a small town into an affluent suburban community. The opening of the electrified "Red Electric" train in 1912 and which was owned and operated by the Southern Electric Railway allowed Oswego residents to commute daily to Portland. The commute via train to Portland was a mere 25 minutes. Paul Murphy advertised his lake side homesites as "Live where you can play....Come to Lake Oswego." The Rogers grocery store specialized in high quality foods and home deliveries throughout the Oswego area targeting these new residents who were purchasing lots and constructing permanent homes. (20)

The Rogers grocery store was located at the corner of State Street and B Avenue in Oswego, Oregon. It proved to be so successful that less than two years later they were able to purchase a corner block and build a new store at 402 North State Street, Oswego, Oregon. Rogers chose the northwest corner of A street and State street for his commercial building which was well within the emerging downtown business district of Oswego, Oregon.

George Rogers chose Charles Ertz to design his new store constructed in 1925 which reflected Mediterranean styled architecture. The statement of significance completed for Clackamas County describes the building as "reflecting the popular commercial style of the day with smooth stucco walls and cast ornamentation which were typical features of a commercial building from the 1920's and 1930's. The prominent turreted corner entrance signifies the importance of the intersection and the pedestrian. The embellishment of the entrance shows inspiration from classical architecture. Griffins in bas-relief decorate a set of panels above the entrance. The panel design is repeated at the top of each pilaster.

The building has been significantly altered with the replacement of doors, transoms covered and ceramic tile applied to the pilasters and bulkheads. It still remains historically significant as the best preserved example of early 20th century commercial architecture in the city as well as for its strong association with prominent citizen and businessman George Rogers. The building also contributes to the historic character of State Street. Original tenants of the building included Allen's pharmacy, a bakery, barber shop, shoe store and warehouse. At the time of it's construction it was considered to be the largest commercial structure in Oswego, Oregon."(21)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

In 1927 a second grocery store was opened at 456 State Street. This site served as a cash and carry grocery and was located three doors down from their existing store location. Less than one month before the Rogers family was scheduled to move into their new residence on Wilbur Street a fire gutted their store at 456 State Street. George and August Rogers chose to rebuild at the same site. The statement of significance for 456 North State Street completed for the Clackamas County Historic Resource Inventory indicates that the replacement building might have been designed by Van Ever Bailey in 1929. The Mediterranean styled building features stucco exterior walls, round headed window openings and a red clay tile roof. If designed by Bailey it serves as his earliest commercial commission constructed in Oregon.(22) The Rogers grocery store chain was active from the 1920's to the 1940's and included a third location in Dunthorpe which was opened in 1934. In 1945 George Rogers retired, the Dunthorpe store was sold, and family property was divided.

After George Rogers retired he became an active member of the local government. He was appointed to the Lake Oswego City Council in 1949 and served several terms prior to his death in 1961. He is described as having an "untiring devotion in the City's development." (23) Rogers took on the responsibility serving as a council member to lobby for and create a public park which straddled the Willamette River and the mouth of Oswego Creek. His ultimate goal was to connect the two points with a city park that provided public access from Oswego Creek into the Willamette River and also preserve the old smelter that remained from the Oregon Iron and Steel Company. At that time Lake Oswego had no city parks other than a municipal swimming area on Lake Oswego and 11 acres of undeveloped land. The 11 acres purchased from the Oregon Iron and Steel Company in 1945 for \$12, 833. 00 would become the focal point of what is now known as George Rogers Park.(24)

The proposed park site originally served as the location of the Oregon Iron and Steel Company which was located at the end of Furnace Street in the Old Town District of Oswego, Oregon. The company shares a colorful history that reflects the development of Lake Oswego in its early formative years. The Oregon Iron and Steel Company originated in 1865 with investment funds provided by Portland capitalists Henry Failing, Henry W. Corbett, William S. Ladd, Henry Green and H.C. Leonard. The first

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 10

iron furnace built west of the rockies was constructed near the river bank where Sucker Creek flows into the Willamette River. It was hoped that large amounts of cast iron could be manufactured locally and used supply the water system being installed in Portland via Bull Run and also in the construction of cast iron buildings through out the west coast. William John Hawkins wrote in "The Grand Era of Cast Iron Architecture in Portland that the "the majority of fronts after 1864 were made locally with ore produced by the Oregon Iron Company and its successors the Oswego Iron Company and the Oregon Iron and Steel Company." The iron smelter used for the process was constructed in 1865 by Richard Martin an English stone mason out of basalt that was quarried nearby. The furnace was 32 feet tall, 36 feet square and had a 40 foot chimney rising from the top, producing 10 tons of pig iron every 24 hours. Production of pig iron began on 8/24/67 and would continue intermittently for the next 28 years. Oswego Creek provided water power via a dam for the Oregon Iron Company in the 1880's. Ore for the furnace was found according to Hawkins "on the south side of Sucker Creek, in a deposit extending for about one and a half miles from the source at the Willamette River. The vein was under about two feet of soil which was stripped away. " In 1877 the company was sold and the Oswego Iron Company was formed. The furnace operated intermittently until 1881. A third company took over in 1882 and renamed it to Oregon Iron and Steel which remained open for another 12 years.

The smelter's economic impact on Oswego, Oregon was so great that the first community newspaper published from 1891 to 1897 was titled The Iron Worker. Oswego was hoped to become the "Pittsburgh of the West", but because of personality, legal, mechanical and financial difficulties this dream never came true. The demise of all three companies was attributed to market fluctuations for iron and production costs. The last owners of the Oregon Iron and Steel Company closed down operations in 1910. (25)

The only structure that remained from the site of the iron works after the final closure was the smelter's stone chimney constructed in 1865. The furnace stood neglected until 1945 when the City of Lake Oswego purchased the acreage surrounding the furnace for a city park. At that time the land was being used for pasture and victory gardens. Between 1945-49 an additional 12 1/2 acres were added to the park with frontage on the Willamette River and both sides of Oswego Creek. George Rogers became involved in the acquisition of land for the city park after his nomination to city

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 11

council in 1949. He supervised the city work crews who completed the initial tree plantings in 1949 and all additional park alterations. He also worked with the Lake Oswego Garden Club members to plant flowers and shrubs. In 1951 George Rogers personally constructed a footbridge over Oswego Creek to help connect the park. In 1952 he lobbied for a two year bond levy to purchase additional acreage known as Diamond acres from the Lake Oswego School District. The Levy passed and \$15,000 was used to purchase an additional 15 acres.(26)

George Rogers Park is now according to the 1977 City of Lake Oswego Parks and Recreation Master Plan "of major community importance because of its unique natural setting and because the park offers the only public access to the west bank of the Willamette River between Powers Marine Park at the Sellwood Bridge four miles to the north and the West Linn Boat Ramp and Mary S. Young State Park three miles to the south." The 27.1. acre site located at the confluence of Oswego Creek and the Willamette River offers a wide variety of activities.(27).

Rogers obituary published in the Lake Oswego Review in 1961 states that his "own personal physical labor transformed the park from a pile of rubble to the beautiful site overlooking the Willamette and the mouth of Oswego creek."(28) Lake Oswego city council members thanked George Rogers for his efforts prior to his death by re naming city park to George Rogers park. Without George Rogers' persistence the historic resource of the Iron Smelter now listed as a National Register would no longer be visible to the general public. In addition to his untiring efforts to create a city park George Rogers also represented the City of Lake Oswego working to preserve the Tyron Creek area for use as a future park. This goal has been achieved since his death.

Additional activities undertaken by Rogers included serving as the director of the Citizens Bank of Oregon, Lake Oswego branch and as one of the early organizers of United Grocers Company. He is often referred to in bibliographic references as the leading citizen of Lake Oswego, Oregon due to his civic activities and his success in preserving the blast furnace from the Oregon Iron and Steel Company.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 12

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 13

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 1

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

Section number 9 Page 2

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

BOUNDARY DESCRIPTION

The nominated property is located in SE 1/4 NE 1/4 Sec. 10, T. 2 S., R. 1 E., Willamette Meridian, in the town of Lake Oswego, Clackamas County, Oregon. It legally described as Lots 1, 2 and 3 of Block 3 of the Original Town of Lake Oswego and is otherwise identified as Tax Lot 4700 at said location.

BOUNDARY JUSTIFICATION

The nominated area of 0.34 acres is the entire urban tax lot historically associated with the house of George and Lottie Rogers from 1929 onward.

SE.1/4 NE.1/4 SEC.10 T.2S. R.1E. W.M.

2 IE 10A
LAKE OSWEGO

CLACKAMAS COUNTY

1"=100'

1300 ALBERT DURHAM D.L.C. NO. 44

CANCELLED

3400	5001
4300	5100
1700	5101
300	5200
400	5300
500	5800
1000	5900
5500	6500
6600	
901	
600	
4200AI	
1200HI	
4800	
4900	

SEE MAP 2 IE 10AA

7-83UR

LEONARD STREET

STREET

SEE SUPPL. MAP

VIEW COURT

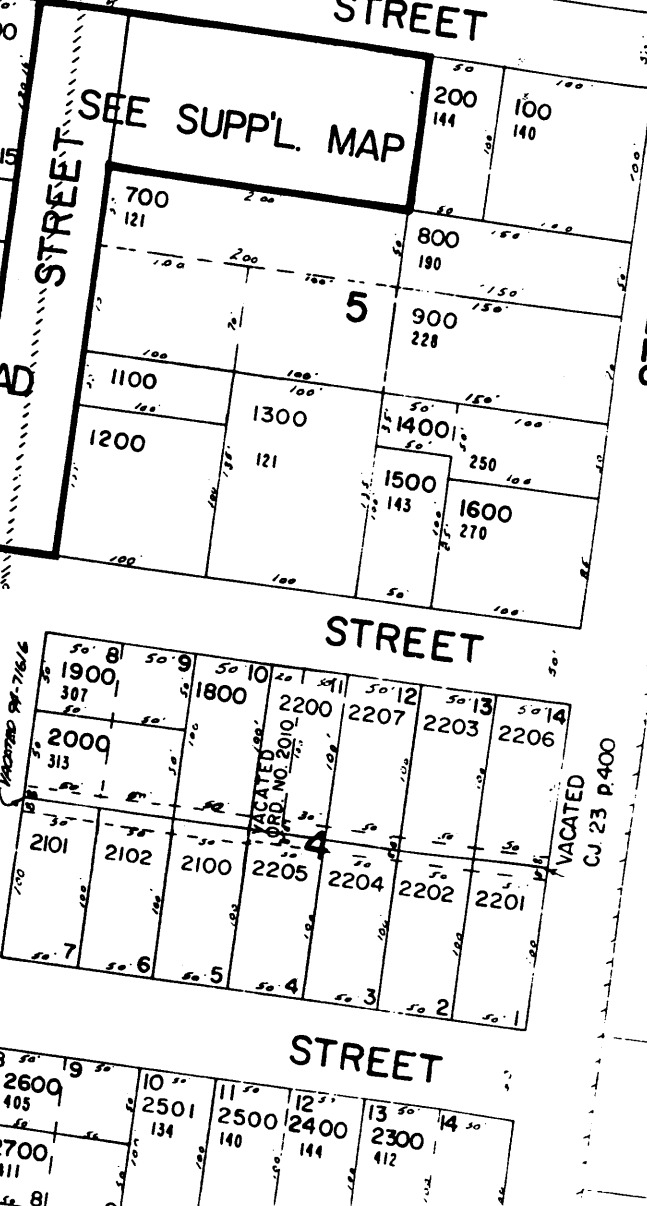
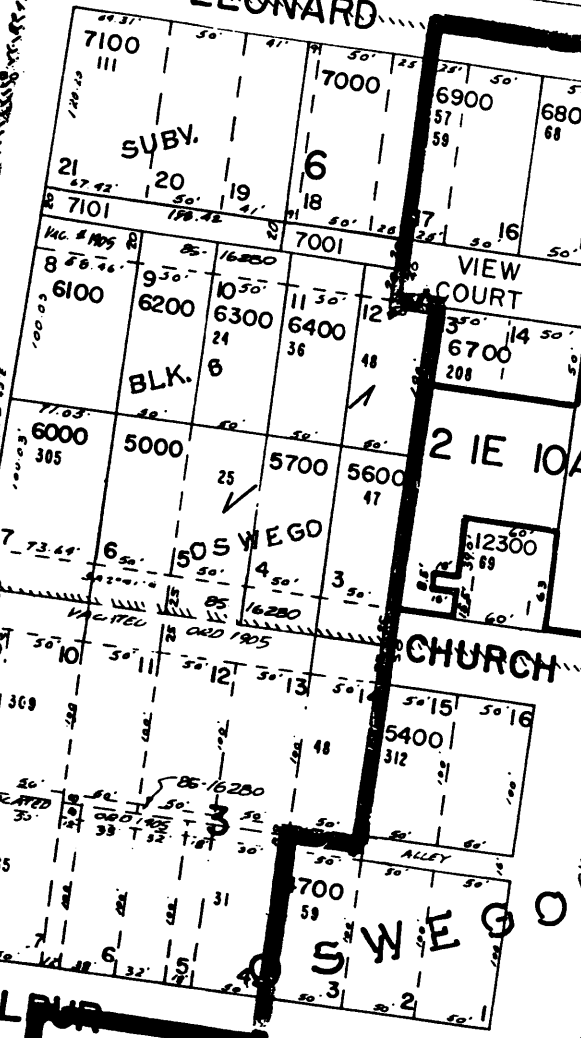
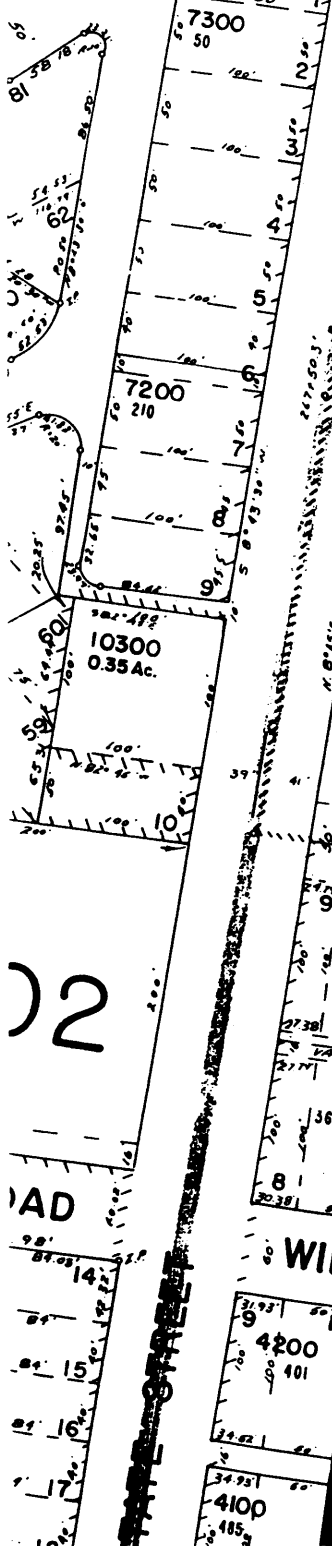
2 IE 10A

CHURCH STREET

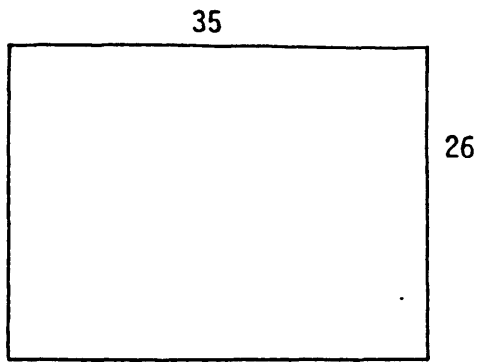
STREET

WILBUR STREET

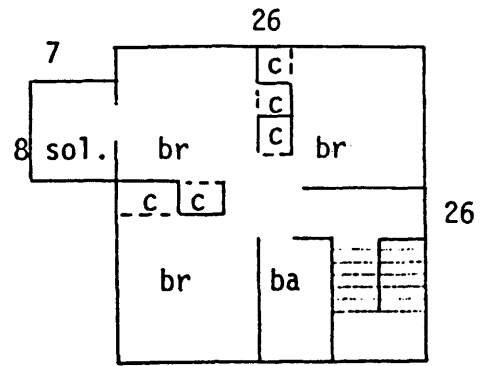
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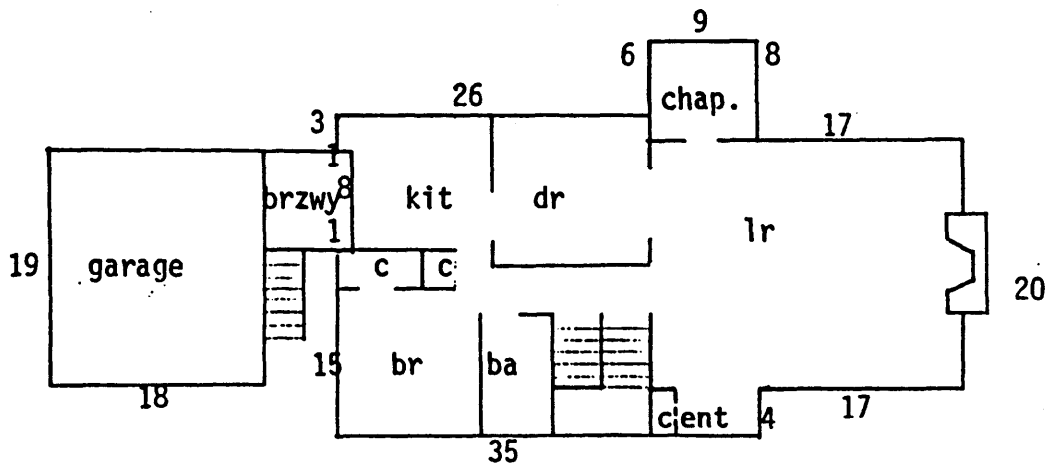
VACATED
CJ 23 p.400



BASEMENT: 910 sf



UPPER LEVEL: 732 sf



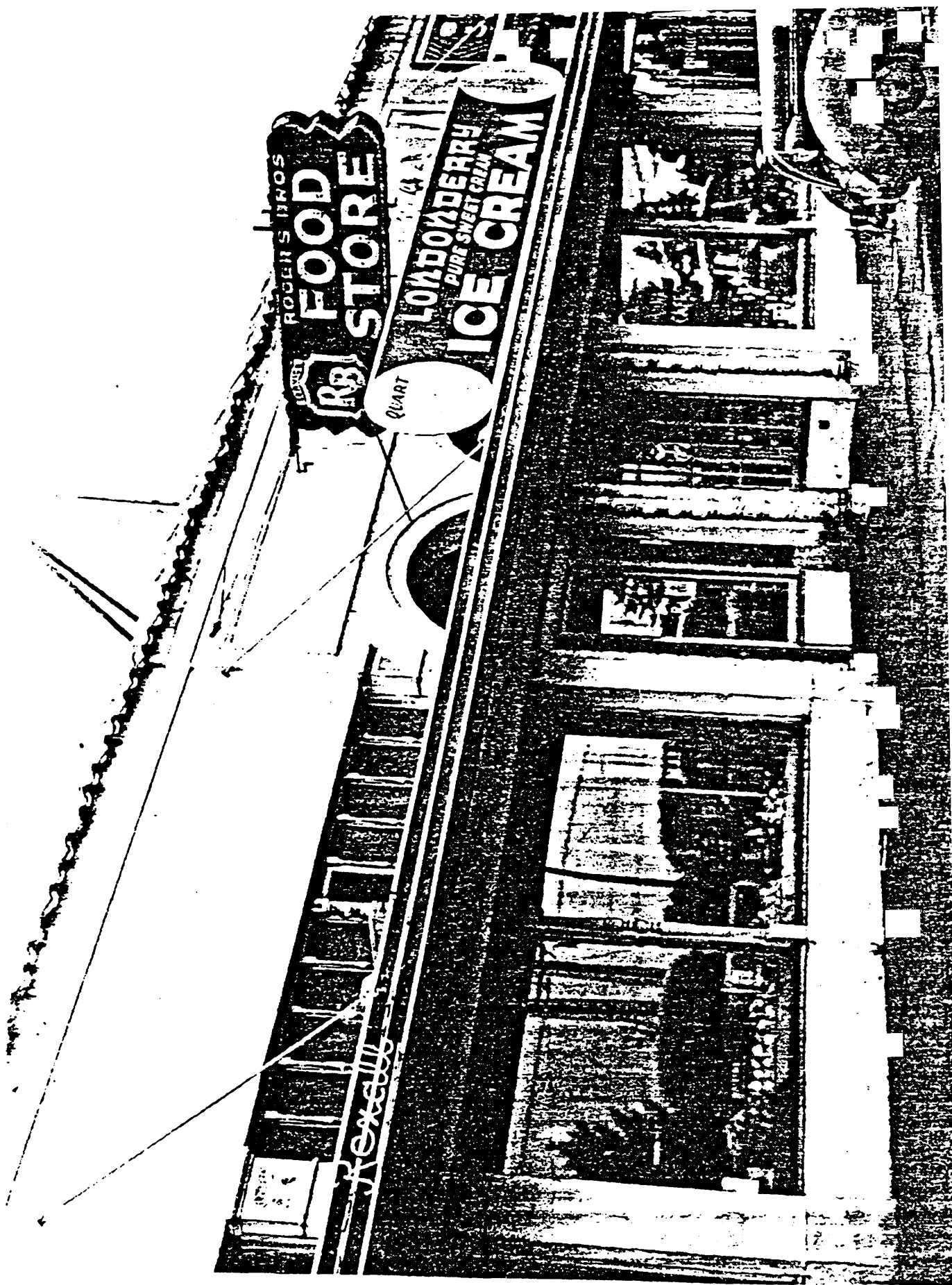
MAIN LEVEL: 1296 sf

GARAGE: 342 sf

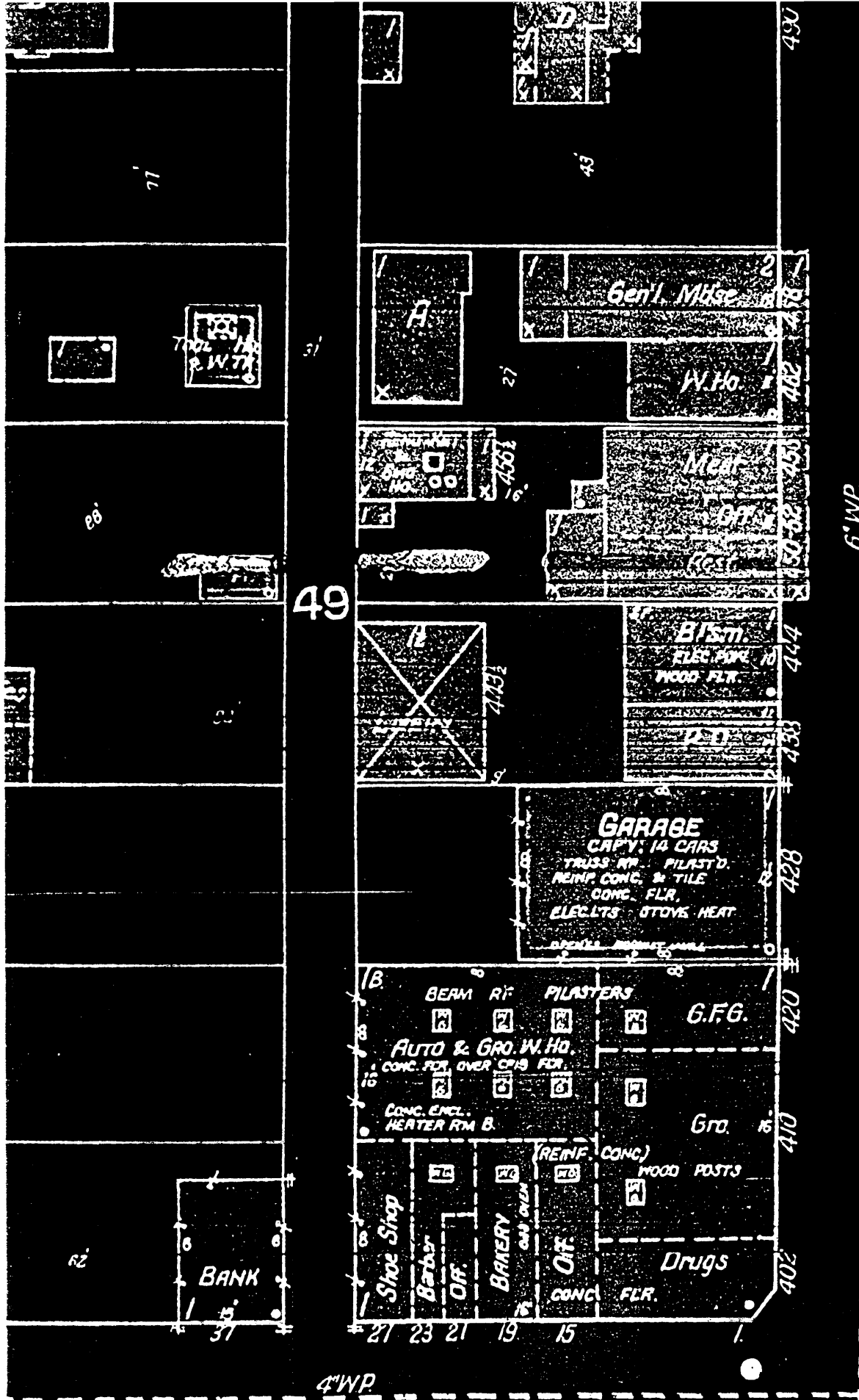
BREEZEWAY: 56 sf

TOTAL LIVING AREA: 2028 sf

**59 WILBUR STREET
LAKE OSWEGO, OREGON 97034**



14. Historic view of Rogers Bros. Food Store.



6'WP

49

STATE

Scale of Feet.

100'



B. YOUNG