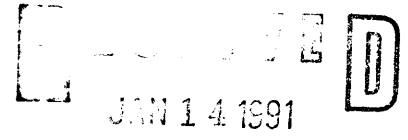


United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

NATIONAL REGISTER

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

1. Name of Property

historic name Black, Dr. Walter, House
other names/site number _____

2. Location

street & number 1125 Maple Street N/A not for publication
city, town Lake Oswego N/A vicinity
state Oregon code OR county Clackamas code 005 zip code 97034

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>2</u>	_____ buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>2</u>	<u>0</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
James M. Hamrich December 24, 1990
Signature of certifying official Date
Oregon State Historic Preservation Office
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register. 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:)

Delores Byrum 2/20/91

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwelling

Current Functions (enter categories from instructions)

Domestic: single dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and Early 20th Century Revivals:English Cottage

Materials (enter categories from instructions)

foundation concretewalls woodbrickroof wood/shinglesother

Describe present and historic physical appearance.

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Section number 7 Page 1

The Walter and Anna Black Residence was designed by local architect Richard W. Sundeleaf and constructed in 1933. The date of construction is based on the architect's records and confirmed by tax assessor data. The house, designed in the Arts and Crafts tradition, is in excellent condition, retaining integrity of design, materials and workmanship.

The dwelling is located in the city of Lake Oswego, Oregon, in northern Clackamas County. Sited on the north side of Maple Street in the South Shore-McVey neighborhood, the surrounding area is predominantly residential in character with dwellings dating from the 1920s through the present. The majority of residences date from the post-World War II era. Large, generally quite prominent homes are situated along the shore of Oswego Lake which defines the northern boundary of the neighborhood.

Oriented to the south, the Black House is set back from the street approximately 50 feet on a lot which slopes steeply down to Oswego Lake. The dwelling is approximately 300 feet above the water. The landscape is articulated by brick pathways, rock gardens and a variety of mature native plant materials. A one and one-half story garage, contemporary with the house, is located near the street to the southwest of the house.

The Black House is a two-story wood-frame building sheathed in horizontal lap siding and brick. The dwelling is asymmetrical in plan and capped with steeply pitched intersecting gabled roofs covered in wood shingles. Small gabled dormers pierce the roof on the north, south and west slopes. The house rests on a concrete foundation and has a full basement. The primary entrance is located on the south elevation. A simple, shed roof porch supported by large, rustic, tooled posts and braces

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shelters a handsome vertical-plank door. The door handle and knocker are made of hand-wrought iron. Most of the remaining doors are the multi-light two-panel type each with its original screen door. A massive endwall brick chimney is located on the west elevation. A second massive interior chimney is located at the ridge of the central volume.

Fenestration consists primarily of small, multi-light casement windows arranged in groups of twos and threes. The windows are fitted with screens which roll up into the wall cavity, and shutters. The windows of the central volume have leaded glass. A rectangular bay on the north elevation illuminates the dining room.

A brick deck is located off the north elevation of the westernmost volume of the house. A smaller brick deck is located off the kitchen on the east side of the house.

The only major alteration to the exterior of the building is the replacement of the lower portion of a front porch post with a small brick base (n.d.).

Interior

The spatial arrangement of the Black Residence remains intact as built. The first floor of the building consists of six rooms--living room, dining room, kitchen, half bath, and service porch--radiating from a central hall. An arched opening separates the living room from the hall. A finely crafted open staircase with turned balusters and handsome newel post rises to the second floor. The second floor consists of four rooms: master bedroom, two smaller bedrooms, and bathroom. The rooms are entered through polygonally arched doorways.

Interior finishes are simple. All walls are lathe and plaster. The walls of the living room, dining room and entrance hall, as well as the ceiling of the dining room, are textured plaster. Woodwork is simple with the exception of the living room which is paneled and has coffered ceilings. Throughout the rest of the house woodwork consists of simple fir mop boards and picture moldings. Original lighting fixtures remain intact throughout the house. Fireplaces are located in the living room and master bedroom, and have simple quarry-tile hearths. Built-in cupboards

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in the dining room are finished with leaded glass doors. A window seat is located in a bedroom in the western volume of the house. Floors on the first level consist of narrow, 2 3/4 inch white oak. Second floor floors are 4 inch, tongue-and-groove fir boards.

Late in his life the architect designed a two-story addition to the house that would have included an additional bathroom and bedroom. The addition was never constructed.

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

ARchitecture

Period of Significance

1933

Significant Dates

1933

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Sundeleaf, Richard W.

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

See continuation sheet

9. Major Bibliographical References

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

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

Specify repository:

City of Lake Oswego Cultural Resources Inventory

10. Geographical Data

Acreeage of property ca. 0.62 Lake Oswego, Oregon 1:24000

UTM References

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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

The nominated property is located in NW $\frac{1}{4}$ SW $\frac{1}{4}$ Section 10, Township 2S, Range 1E, Willamette Meridian, in Lake Oswego, Clackamas County, Oregon. It is legally described as lots 70 and 71 of Oswego Lake Villas, at said location and is otherwise identified as Tax Lot 3800.

See continuation sheet

Boundary Justification

The boundary reflects the legally recorded urban lot lines historically associated with the property, including the original two-story house and garage.

See continuation sheet

11. Form Prepared By

name/title Jane Morrison
organization Koler/Morrison Consultants date August 1, 1990
street & number PO Box 445 telephone (503) 654-2786
city or town Oregon City state Oregon zip code 97045

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The English Cottage style residence built for Dr. Walter Black in Lake Oswego in 1933 is significant under National Register Criterion C as a well preserved and locally distinctive example of historic period architecture designed by Richard Sundeleaf shortly after his entry into independent practice.

Sundeleaf (1900-1984), a native of Portland, was trained in architecture at the University of Oregon and gained his early professional experience with such leading firms as A. E. Doyle and Sutton and Whitney. Findings of the comparative analysis are that between 1930 and 1940 the architect designed 33 residences in Lake Oswego environs, of which 18 were included in the City's Historic Resource Inventory of 1989. Each of the 18 houses is well preserved and has been designated a local landmark. Nearly all of them are English Cottages. The Black House is a choice representative of Sundeleaf's early work in the traditional style.

The house is situated on a sloping site and contains a daylight basement and two stories above grade. It is a masterly continuation of the Arts and Crafts ideal in which the plan, mass, picturesque asymmetries and surface variations imitate 16th and 17th Century English country archetypes.

Exterior elevations are clad with stretcher bond brick and lapped weatherboards. The gable roof of the rectangular main volume and those of the narrow, telescoping wings and various dormers have an exaggerated slope, or attenuated quality that recalls the late medieval manor houses on which the design is based. Other characteristic features of the historic style embodied in the design are multipaned windows, both casement type and fixed bays, jetties with pendills, and braced porch posts of squared timbers. The exterior, expressed in a taut and restrained historicism, encloses living space traditional in its Arts and Crafts detailing but modern in its layout for comfort and convenience. Everywhere, from corbelled bracket to dining room cabinetry and jar-shaped finials of a well-proportioned stair banister, is evidence of the fine, sleek craftsmanship and inventive detail that are associated with Sundeleaf houses of the genre.

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The house is surrounded on its irregular lot of over half an acre by a mature garden of scope and distinction. The site, located on the south shore of Lake Oswego, overlooks Lake Front Road on its north slope, and fronts Maple Street on the south. The garden was developed by Dr. Black, who occupied the property to the time of his death in 1952. A detached garage, carried out in fully articulated, matching English Cottage style, stands at the southwest corner of the lot, accessible from Maple Street. It is counted as a separately contributing feature.

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The Walter and Anna Black House is locally significant under Criterion "C" as a well-preserved and excellent example of the early residential work of prominent local architect Richard W. Sundeleaf. Constructed in 1933, it is one of Sundeleaf's earliest residential designs and served as a model for much of his subsequent work, particularly during the decade of the 1930s.

Dr. Walter Wright Black, a Portland proctologist, and his wife Anna Mae Owen Black, a registered nurse, were the original owners of the subject property. Dr. Black was born in Massachusetts in 1886, was graduated from the University of Oregon Medical School in 1916, and married Anna Mae Owen in 1917. In addition to his private practice, he was a member of the Oregon Medical School faculty for many years. He retired from private practice in 1946. An avid gardener and landscaper, Dr. Black built extensive stone structures including retaining walls and paths on the subject property. As a devoted Columbia River fisherman, he also built a smokehouse on the property although this structure no longer survives. After her husband's death in 1952, Mrs. Black lived in the house with her mother for some time before entering a retirement home in Washington. (Oregonian 2/9/80:p.A8; Campbell Interview 1982:n.p.)_

Architect Richard W. Sundeleaf was born in Portland, Oregon in 1900. He was trained at the University of Oregon School of Architecture, then in dynamic transition from traditional Beaux Arts philosophy to the contemporary innovations of Frank Lloyd Wright, the Bahaus and Arts and Crafts movements. He received his architecture degree in 1923. (Bosker 1985:153-167; Sundeleaf Interviews 1982:n.p.)

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Subscribing to what he considered best in both historic/traditional design and the new modernism, he entered the Portland architectural scene in 1923 when he was employed by the prestigious firm of A.E. Doyle. He remained with Doyle only 12 months, leaving the firm after Doyle himself suggested that he should abandon architecture. With no intention of following Doyle's advice, Sundeleaf went to work in 1925 for Sutton and Whitney, a Doyle competitor, but stayed with them only two years. He felt his architectural philosophy would be best served by self-employment. His foresight was on target, for his career took wing only after he established his own practice in 1927. (Bosker 1985:160-161)

Sundeleaf's first commercial commission--and the job which would catapult him into prominence--came in 1928 from Jantzen Knitting Mills, long established and growing as a swimwear manufacturer. He designed an administration building far different from the basic utilitarian concept of his peers. Richly ornamented, the building was a Romanesque structure, in Willamina brick, sculpted by local artist Gabriel Lavare with classical shells, sea monsters and the famous "Diving Girl" that became the Jantzen trademark. The ornamentation was, however, subdued with architectural emphasis on the corporate entity represented within. The building's interior was spacious, functional, modern. Jantzen was highly pleased with the architect and employed him for multinational corporate designs as their reputation continued to expand. Sundeleaf gained international recognition through his extensive design for Jantzen. Their London building by Sundeleaf was based on the Portland design, which in 1932 was named by the American Institute of Architects as the "outstanding commercial building in Oregon." (Bosker 1985:162-168)

The acclaim which followed his work for Jantzen opened the door to numerous local residential commissions from prominent Portland-area residents. Most of his residences were designed for clients in the affluent Portland suburb of Lake Oswego where he made his home.

Sundeleaf's residential designs spanned the years from approximately 1927 to 1984; however, unlike the experience of many of his colleagues, Sundeleaf's most prolific period of

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residential design was during the Depression of the 1930s (Sundeleaf Job List n.d.). Between 1930 and 1940 he designed some thirty-three residences in the Lake Oswego area alone. Of these, eighteen dwellings have retained sufficient physical integrity for inclusion in the 1989 City of Lake Oswego Historic Resource Inventory. All the houses are designated as local landmarks, a testimony to the fine design and craftsmanship inherent in Sundeleaf's work. Testimony too, to the significant contribution Sundeleaf made to the character of this lakeside community.

Only two of the eighteen residences were designed in something other than the Arts and Crafts style. These include the Harry Coleman House designed in the Mediterranean style, and the Colonel Alfred Kelly House designed in an eclectic transitional mode. As a group, the remaining buildings represent a fine collection of Sundeleaf's work in the Arts and Crafts tradition. The Arts and Crafts style found its roots in Edwardian England in the English vernacular house, emphasizing the integration of site and structure, form and utility; the use of material and craftsmanship indigenous to the environment; design suitable to the time and place rather than restricted by the traditional/historic; minimal ornamentation; functional simplicity; and economy of line. The philosophy flowered throughout England and was welcomed by America in the early century. Sundeleaf proved an apt student of the tradition, no doubt influenced by Portland architect Wade Pipes, who is credited with adapting the principles of Arts and Crafts architecture to the region.

The style is particularly well defined in the subject house. Virtually intact as built in 1933, the Black House is the second oldest dwelling in the group, preceded by the Mildred Gordon House (1930). In the subject house, Sundeleaf articulates the architectural vocabulary which finds expression again and again in his designs of the 30s: house and landscape as a single entity; simplicity and economy of design; and use of indigenous materials.

After 1940 Sundeleaf residential designs shifted away from the romantic, picturesque qualities of the Arts and Crafts style toward a more modern idiom. Of the half dozen dwellings he

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designed in Lake Oswego between 1940 and 1950 only one, the W.R. Lake Residence, carries forward the Arts and Crafts philosophy embodied in his designs of the 30s.

As in his commercial/industrial work, Sundeleaf's residential architecture was always planned with recognition of the tastes and economy of his clients. Throughout his career his designs conveyed his farreaching eclectic philosophy. Although his work of the 30s is overwhelmingly influenced by the Arts and Crafts tradition, he designed as well in the Mediterranean style, Classical, Northwest Regional, and in non-academic designs depending on the site and the taste of the client. Throughout his career he held the populist view that architecture is a service profession and should coordinate as much as possible with the client's wishes. (Bosker 1985:1963-1965.)

His eclecticism combined with a deeply felt populism responsive to the tastes of the public. He avoided the radical in Modernism just as he abjured the hidebound in Traditionalism, choosing instead to blend the best of the old with the innovative demands of a dynamic contemporary culture. This resourceful individualism led to the Sundeleaf style in industrial/commercial building, as well as in residential architecture as superbly exemplified by the subject Black house.

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Section number 9 Page 1

Board of Medical Examiners, Oregon.

1990 Telephone interview with Jane Morrison.
Basic information regarding Dr. Black's
medical career.

Bosker, Gideon, and Lencek, Lena

1985 Frozen Music: A History of Portland Architecture.
Western Imprints, Portland, Oregon.

Campbell, C. Harold

1990 Telephone interview with Jane Morrison.
Friend of Dr. Black.

City of Lake Oswego Planning Department

1989 Historic Resource Inventory.

Clarke, Ann Brewster

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

Lake Oswego Review

1952 Obituary, April 27, 1952.

Oregonian, The

1927 May 19: P. 16.

Oregonian, The

1931 November 1: Sec. 2, P. 2.

Oregonian, The

1937 May 30: Sec. 2, P. 2.

Sundeleaf, Richard W.

n.d. Job List.

Sundeleaf, Richard W.

1982 Interviews with Linda Dodds.
November 4 and November 23.

Ticor Title Company Records. Oregon City, Oregon.

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 LAKE OSWEGO

ALBERT DURHAM NO. 44
 F. A. COLLARD NO. 45

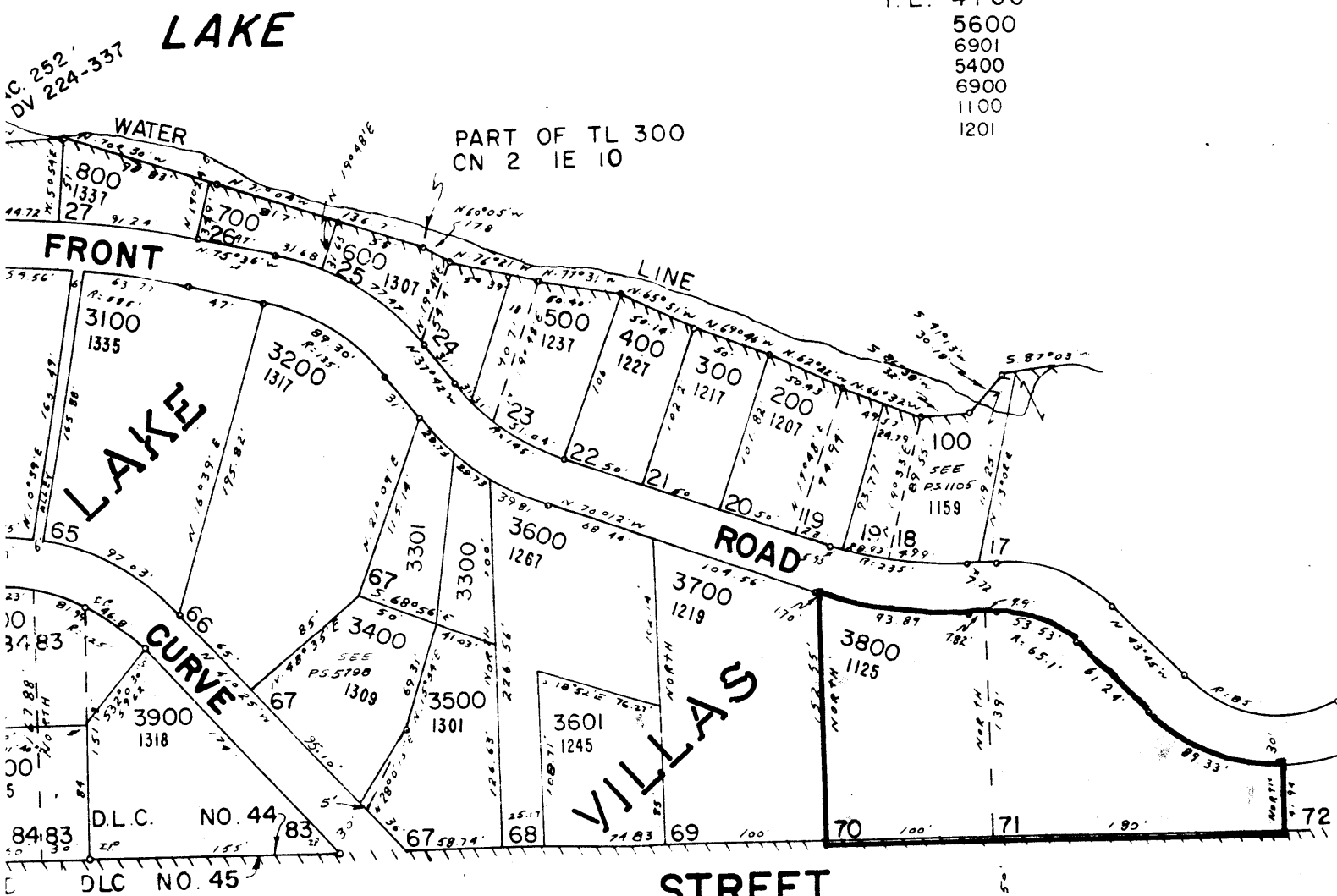
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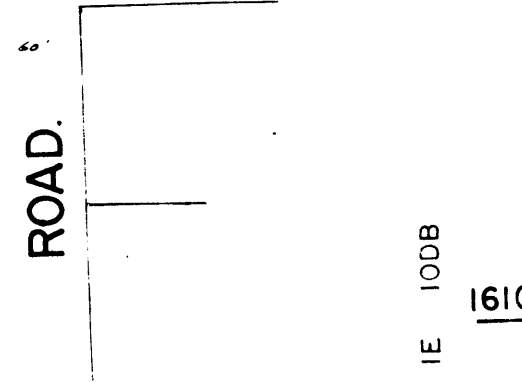
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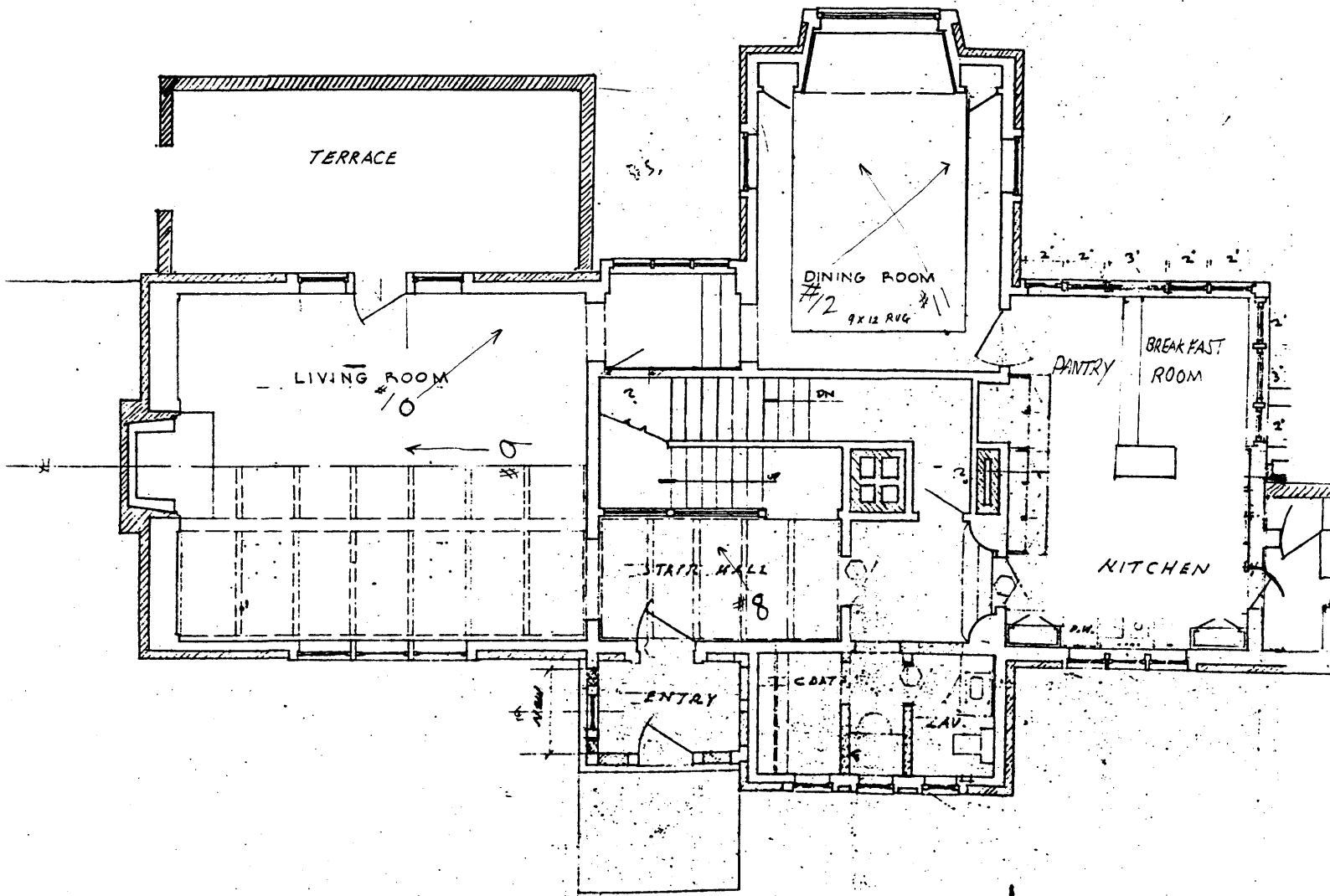
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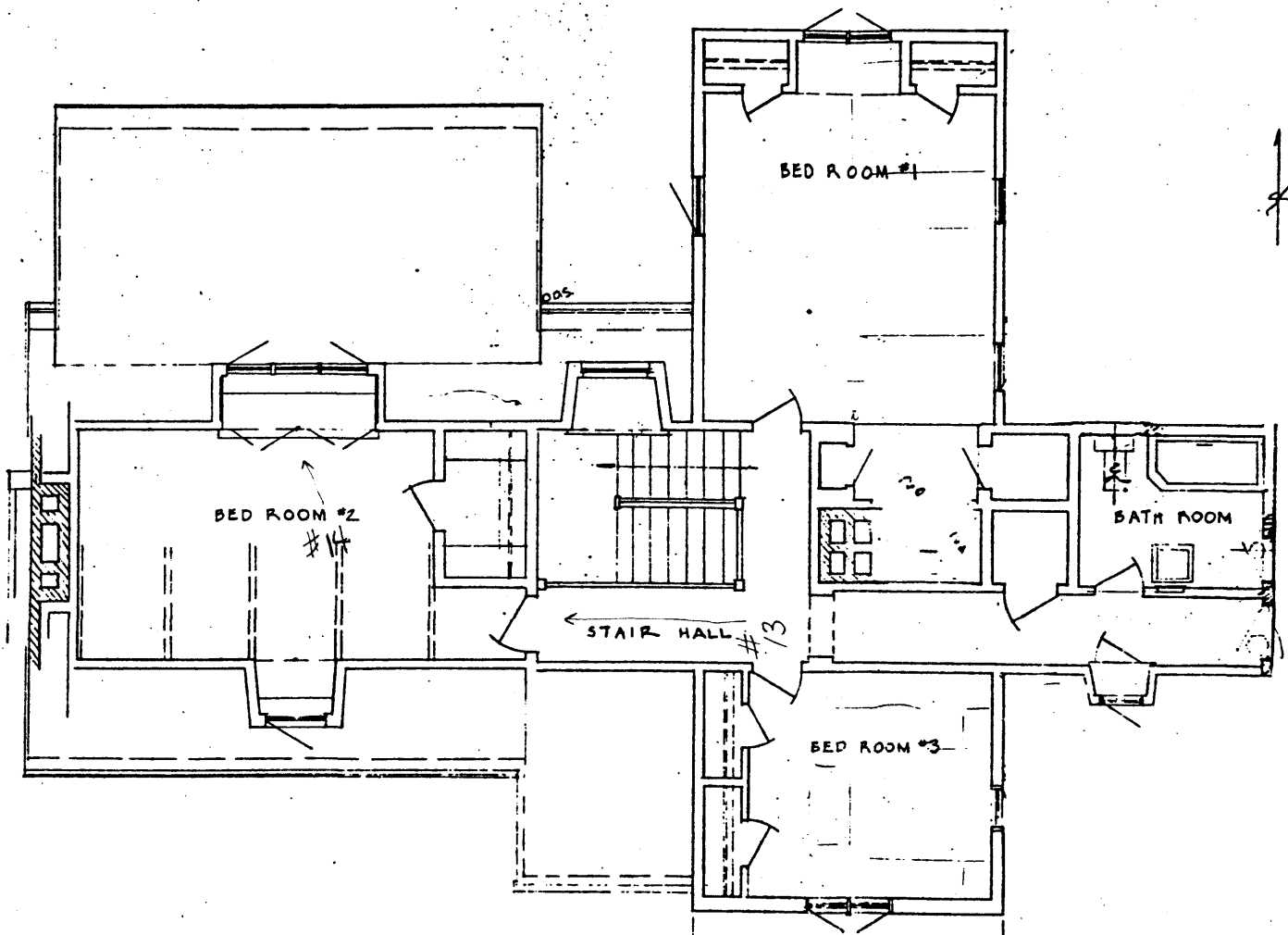
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