

United States Department of the Interior National Park Service

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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 Ducey, Elizabeth, House other names/site number

2. Location

street & number 2773 NW Westover Road city, town Portland state Oregon code OR county Multnomah code 051 zip code 97210

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, and Number of Resources within Property. Includes checkboxes for private/public ownership and building/site/structure/object categories.

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

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet. Signature of certifying official: Oregon State Historic Preservation Office Date: April 20, 1990

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. determined eligible for the National Register. determined not eligible for the National Register. removed from the National Register. other, (explain:)

Entered in the National Register

Signature of the Keeper: Melvyn Byer Date of Action: 6/1/90

Signature of the Keeper: [Signature] 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 20th Century Revivals:

Arts and Crafts/English Cottage

Materials (enter categories from instructions)

foundation brick

walls stucco

roof wood shingles

other

Describe present and historic physical appearance.

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Setting

The Elizabeth Ducey house, designed by Wade Hampton Pipes, was constructed in 1926 at 2773 N.W. Westover Road in Portland, Oregon.

Of very modest appearance from the street, this house is of very generous proportions when experienced from the inside. Situated on a steep hillside, sloping down from the street, the size of the house can be better appreciated when viewed from below. The site has a spectacular view of the city, although the development of the northwest industrial area has changed the foreground dramatically from what it was when the house was built 63 years ago.

Exterior Description

The general concept of the house is quite simple. It consists of a large rectangle about 28 feet by 42 feet, covered by a steep roof, hipped above the second floor and sloping down at the front and rear of the house to the first floor ceiling line. At the front of the house is a large gable which at the entrance side slopes to the first floor ceiling but at the opposite side stops at the second floor ceiling. A single car garage is notched into the corner of the main rectangle of the house and is roofed with a low hipped roof. A large brick chimney extends through the front of the main roof near the ridge to the right of the large gable. Small dormers, one hipped roofed and one flat roofed, are located at either side of the central gable.

At the rear of the house two octagonal towers with conical roofs are built into the rectangle of the house, placed symmetrically near either end and forming three-story high bays projecting from the rear wall. Not seen from Westover Road, these towers can be seen through the trees from the street below and are a dramatic feature which distinguish the house from its neighbors from as far away as the Fremont Bridge. At the first floor a large balcony with an iron railing extends between the two towers.

Exterior materials include a wood shingle roof slightly flattened at the eaves; wide board, bevelled lap siding at the second story and attic portion of the front gable which projects slightly from the stucco wall; and all other walls stuccoed with cement plaster having its surface coarsely striated horizontally. Windows at the front of the house are wood casements, generally two lights wide

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by three lights high. At the rear and sides of the house casements are leaded with a similar breakup into small lights. The front door and the door to the mud room adjoining the kitchen are panelled with four vertical panels, full height at the front door and at the other surmounted by an opening at the top screened with vertical turned spindles. (This door has been temporarily replaced for repairs.) At present the garage has a horizontally panelled wood overhead type door but it is probable that this was originally a four-section, bifolding door on a barn door track; and it is speculated that it may have had the same vertical panel detail as the other two doors.

Interior Description

One enters the house through a large square entrance hall (about ten feet square) with a small vestibule to the left leading to the stair and the kitchen as well as a guest closet and lavatory. Opposite the front door and offset to one side is the door to the living room. This room (about 18 feet by 27 feet) has a very generous feeling of spaciousness, further enhanced by the large bay window with its magnificent view of the city. A marble fireplace is at the center of the inner wall, flanked on the right side by built-in bookshelves and cupboards. At the far end of the living room a wide opening with a pair of panelled doors leads to the dining room (about 15 feet by 18 feet), further enhancing the spaciousness. At the outer end of the dining room is another large bay matching that in the living room except that it has a built-in window seat.

From the dining room one goes through a large pantry to the kitchen, a large square room at the front of the house. The kitchen has received some remodeling but retains much of its original cabinetry. From the kitchen one goes to the garage or to the outside through the mud room with its original skylight.

Other than the slight kitchen remodeling, the first floor is in original condition with the exception of light fixtures; however, the original bracket lights are still in place in the living room.

On the lower floor is a pleasant finished bedroom encompassing a bay window and a bathroom which were originally occupied by Miss Ducey's live-in housekeeper. This suite is all in original condition. The rest of the lower floor, smaller than the first

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floor, is unfinished. The original furnace is in place although now oil fired.

On the second floor at the rear of the house are two large bedrooms, each of which includes a large bay. Between the two bedrooms is a large bathroom which has the original tub and tiled shower but with a new lavatory in a counter and a new water closet. At the front of the house is a smaller bedroom which may originally have been used as a study.

Throughout the house are large closet spaces and many storage cupboards. Hardware is all good quality and except in the kitchen and baths where it is chromium plated, is all brass. Floors in the living room, dining room and entrance hall are 1-1/2 inch wide quarter sawn oak.

The stamp of its architect, Wade Pipes, is all over this house. The expression of each element of the house is very clear. The wall offsets and the projection of upper wood sided portion of the front gable are all Pipes. The tower-like bays had been used by Pipes on a number of other houses but always singly and not paired. Despite the many family resemblances which make Pipes designed houses unmistakable, each Pipes house is a unique creation.

One can feel the thought and care of the architect in very detail of the house as one walks through, especially in the placement of doors and windows and in the provision of ample wall spaces for furnishings and pictures on the wall. The house is wonderfully lighted throughout with natural light. The perceived effect of the floor plan is of great simplicity, despite the skill with which it is fitted together. An example of the architect's concern for the livability of the house was his insistence that the windows of the living room bay extend lower than the other windows so that people sitting down could still see out to appreciate the magnificent view of the city.

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

1927

Significant Dates

1927

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Wade Hampton Pipes

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

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: _____

10. Geographical Data

Acreeage of property less than one Portland, Oregon-Washington 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 area is legally described as Lot 18, Block 4, Westover Terraces Addition to the City of Portland, Multnomah County, Oregon.

See continuation sheet

Boundary Justification

The nominated area is the entire urban tax lot developed for Elizabeth Ducey in 1926.

See continuation sheet

11. Form Prepared By

name/title John M. Tess, President with Richard E. Ritz, FAIA
organization Heritage Investment Corporation date August 16, 1989
street & number 123 NW Second Avenue, Suite 200 telephone (503) 228-0272
city or town Portland state Oregon zip code 97209

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INTRODUCTION

The English Cottage built in 1926 for Elizabeth Ducey in the Westover Terraces Addition of northwest Portland, Oregon, was designed by Wade Hampton Pipes, generally acknowledged as Oregon's foremost exponent of Arts and Crafts architecture.

Wade Pipes studied in England from 1906 to 1911 before he returned to his native state to enter the practice of architecture in Portland. He had studied at the Central School of Arts and Crafts in London and consequently absorbed both vernacular traditions and the work of such leading architects of the Arts and Crafts movement as C. F. A. Voysey and Sir Edwin Lutyens.

The Ducey House in an exceptionally well-preserved and outstanding example of the English Arts and Crafts as translated by Pipes to a narrow, steeply sloping lot commanding a view of the city and river plain spreading out to the north and east. As such, it meets National Register Criterion C.

The dominant feature of the stucco-faced house is the massive, shingled jerkin-headed gable roof with slightly bellcast, near hood-like eaves reminiscent of thatched roofs of English archetypes. On the front roof slope, a broad, straight chimney shaft and a dormer offset the long slope of an asymmetrical forward-projecting gabled section which, in turn, is fronted by a shallow cedar-clad overhanging gable end. In its original, dark-stained form, this gable front added to the pictorial quality created by the strong contrast between light colored stucco and dark voids of wood-trimmed multi-paned windows and window banks.

In contrast to the street front, the north face of the house, organized to receive the panoramic view, is strictly symmetrical in character. It has a pared down simplicity of detail with emphasis on twin multi-story polygonal bays with conical caps around which windows are wrapped in continuous faceted banks. The roof of the main block flares out to shelter a balcony deck cantilevered between the bays. This remarkable exterior elevation reveals a modern emphasis on form without abandonment of its roots in medieval architecture.

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Wade Hampton Pipes

Wade Hampton Pipes was a very talented Portland architect whose practice was confined to residential work. He practiced for 50 years, from 1911 to 1961, and created a Wade Pipes style which was often imitated by builders and other architects, but the imitations always fell short of the achievement of a Pipes house.

Pipes was born at Independence, Oregon on July 31, 1877, the son of Martin Luther and Mary Skipworth Pipes. They were married in Louisiana in 1874 and came to Independence, Oregon in 1875. Wade Pipes was the second of five Pipes children. In 1882 the Pipes family moved to Dallas, Oregon. Four years later, in 1886, Martin Pipes became the editor and owner of the Corvallis newspaper The Benton Leader, and the family moved to Corvallis.

Wade Pipes grew up in rural surroundings in small towns learning to love nature. Taught by his father he became a skilled woodworker. He loved camping, reading, and life with his family, and attended the public schools in Corvallis while they lived there.

About 1895 the Pipes family moved again, this time to Portland. There Wade worked as a clerk for two years, first for a farmers and mechanics store and then for the Great Eastern Shoe Co.

It is not known to what extent Pipes attended college, if at all, but about 1906 he went to England where he studied at the Central School of Arts and Crafts in London, and travelled around the countryside absorbing domestic English architecture, both old and new. He was strongly influenced by the work of such English house architects as Phillip Webb, W.R. Lethaby, Richard Norman Shaw, Charles F.A. Voysey and Sir Edwin Lutyens. Of these he was most influenced by the work of Voysey and Lutyens. He also studied and absorbed the ideas of the Arts and Crafts movement and its founders, A.W. Pugin, John Ruskin and William Morris.

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In 1911 at the age of 33, Wade Pipes returned to Portland and commenced the practice of architecture. His first house was for his brother John and his wife, located in Sellwood on the east bank of the Willamette River. In this house, completed in 1912, Pipe's characteristic style was already well defined and his career firmly launched. Commission followed commission and he was never without projects, even in the great depression of the 1930s.

The birth of the Wade Pipes style with his first house does not mean that this style was without growth and development. He explored infinite variations in the application of his vocabulary of materials and details. He also employed a great variety of concepts, always adapting concept and development to the site. In the 1930s he explored designs using Georgian concepts and details, but these were apparently not much used on executed designs. In his later years some of his designs could be described as leaning toward the Northwest Style, and even a few which might be called "Modern," but these retained a flavor which was especially his own.

Some of his commissions were for large country houses, others for small cottages; but the majority were for city houses of moderate to large size. All of them were livable and incorporated his great attention to detail and a style which seems to be timeless.

Wade Pipes died at Portland on July 1, 1961, a month before his 84th birthday. He was devoted to his profession but cared little for business. He never learned to drive a car and either took public transportation or walked to his projects.

During construction he spent much time on the job and developed many details on the spot, making sketches on a scrap of paper or a piece of lumber. He wore a hat with the brim turned up one side, a cape over his shoulders, and carried a cane which he used to measure with and to point out things on the job. It is said that he only opened mail when he thought there was a check inside; the rest he put aside or threw away. Pipes left a wealth of legend about his eccentricities and the way that he designed and supervised his projects. He also left to Portland a legacy of some 75 distinctive houses, most of which are still standing.

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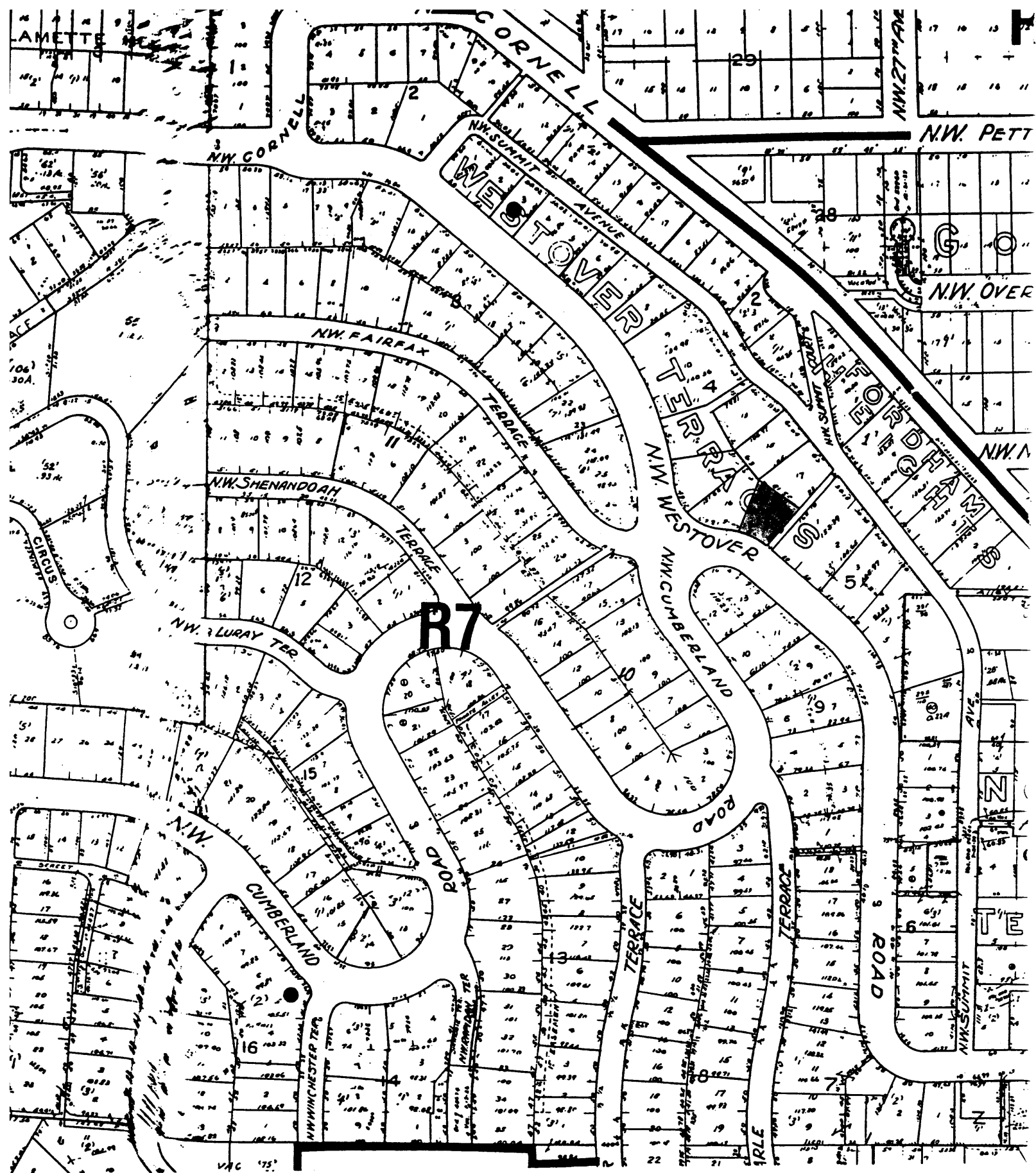
Each Wade Pipes house was a unique design in which he synthesized the comfort and beauty of the English country house with its site and his client's needs into a house which was his own special creation.

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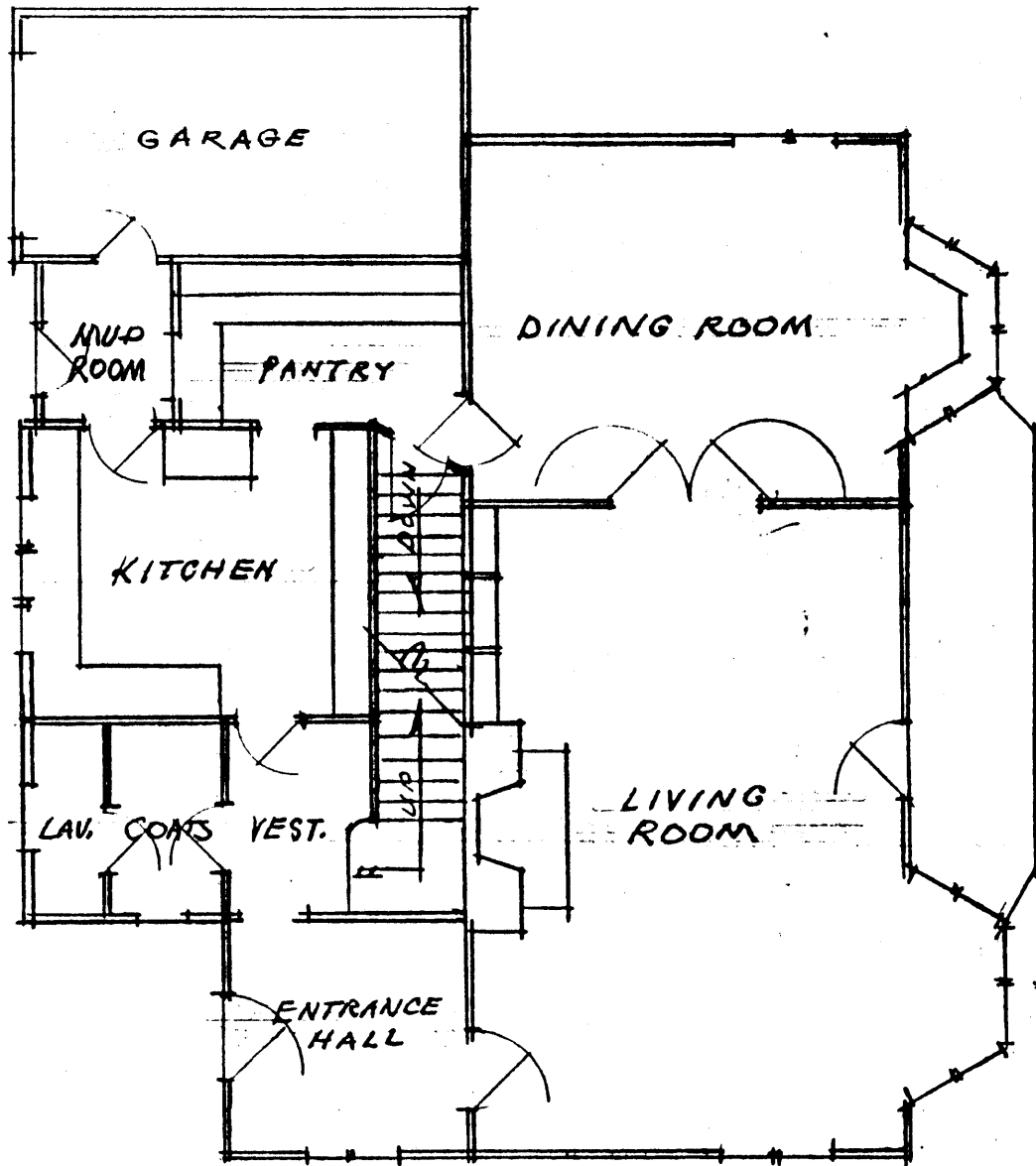
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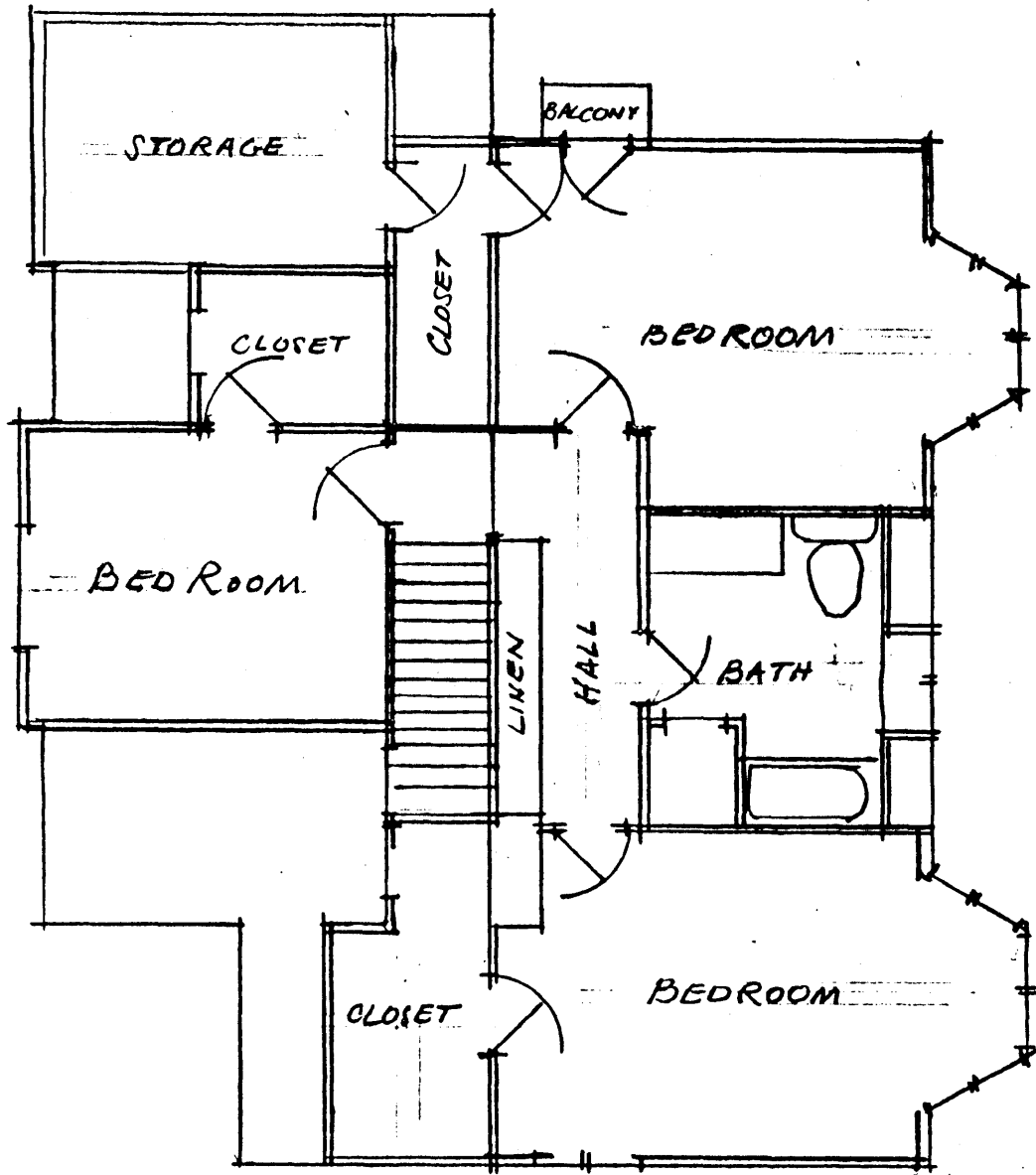


ELIZABETH DUCEY RESIDENCE



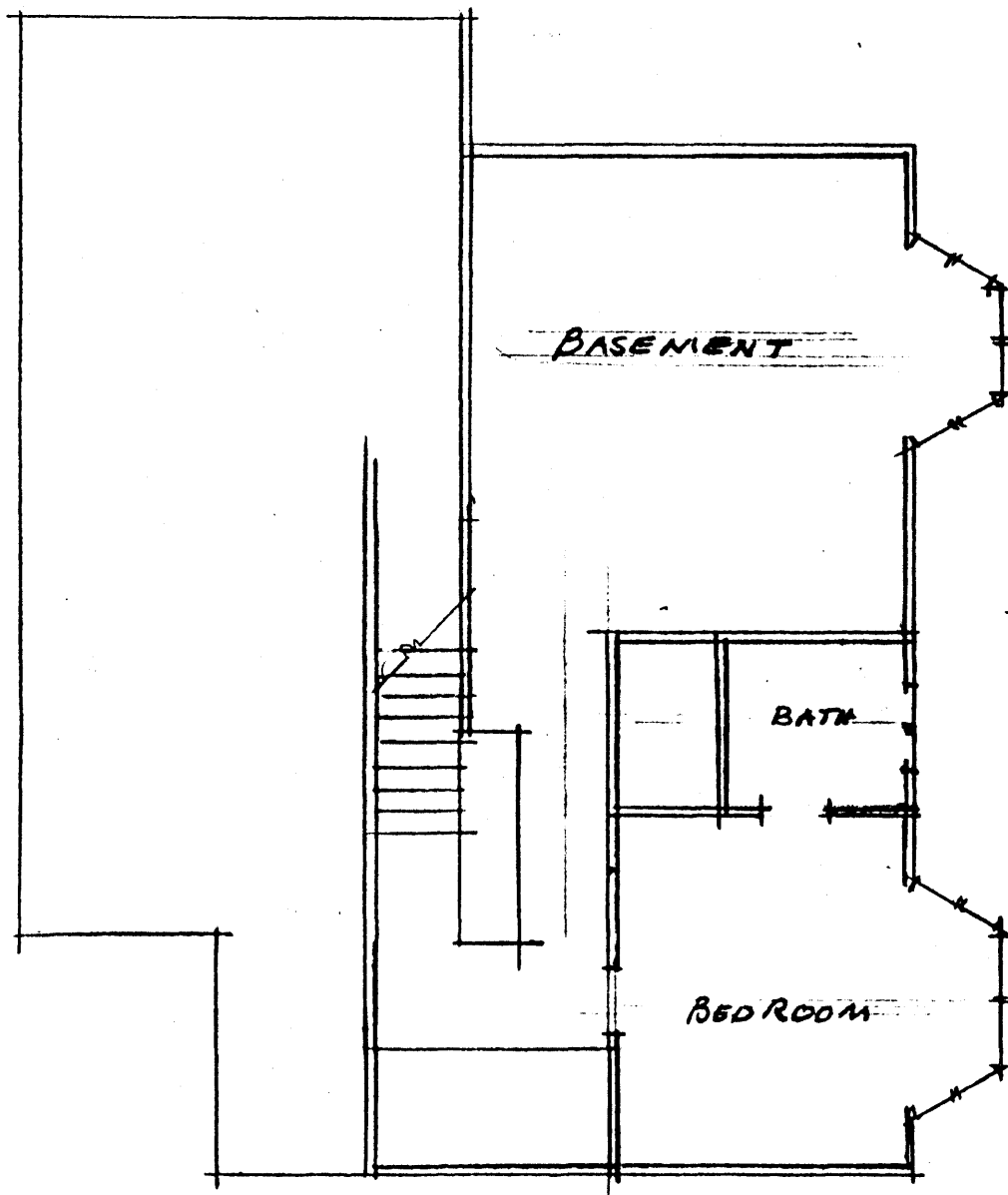
FIRST FLOOR PLAN SCALE: $\frac{1}{8}'' = 1'-0''$

ELIZABETH DUCEY HOUSE



SECOND FLOOR PLAN - SCALE: 1/8" = 1'-0"

ELIZABETH DUCEY HOUSE



LOWER FLOOR PLAN SCALE: 1/8" = 1'-0"

ELIZABETH DUCEY HOUSE