

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 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 Haycox, Ernest, Estate

other names/site number \_\_\_\_\_

2. Location

street & number 4700 SW Humphrey Boulevard N/A not for publication

city or town Portland N/A vicinity

state Oregon code OR county Multnomah code 051 zip code 97221

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 Hamrick December 15, 1993  
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:)

for Signature of the Keeper Entered in the Date of Action  
National Register  
Mr. Lapley 1/28/94

Haycox, Ernest, Estate

Name of Property

Multnomah County OR

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	2	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
1	2	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)

Late 19th and Early 20th Century

Revivals: Georgian Colonial

**Materials**

(Enter categories from instructions)

foundation concrete

walls brick

roof wood: shingles

other trim: wood

**Narrative Description**

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

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### SETTING

The Haycox House is located on a 5.97 acre site on the edge of Greenhills, at an elevation of approximately 900 feet.

The approach to the house is from Humphrey Boulevard by a long, curving, paved driveway, which leads to a circle, centered on the main entrance of the house. From the circle, the drive extends on to a paved parking area adjoining the double garage at the east end of the house. From this parking area an unpaved road leads down to a second double garage and adjoining shed. Further down, the road leads to the tennis court. The house is centered in a beautifully landscaped area with a large lawn. Beyond the landscaped area the property is a natural woodland.

### EXTERIOR

This is a very large house, having 3,900 square feet on the first floor and 3,300 square feet on the second floor. There are also 3,000 square feet in the basement, a large attic over the main part of the house, and a large storage area over the garage and service wing.

The plan of the house is symmetrical, with the center section a full two stories high, flanked by story-and-a-half wings at each side. The main entrance is at the center, facing north, emphasized by a projecting bay surmounted by a gable. Over the entrance door is a Palladian window with an iron railing in front of it, suggesting a balcony. There are simplified classical pilasters with entablature framing the entrance. A wood-framed house on a concrete foundation, the exterior walls are brick veneer laid in common bond and painted white. At the corners of the projecting bay quoins have been built into the brickwork. In the walls at either side of the entrance are paired, double-hung windows with louvered shutters, painted black. The windows are six over six at the second floor and six over nine at the first floor.

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The one-and-a-half story west wing, housing the library, has a recessed connecting link to the main house. A similar wing to the east of the main house is the service wing, also with a recessed connecting link. Beyond the service wing is the one-story garage wing, which has a nicely designed dovecote at the ridge of its roof. Two small dormers at each side of the roof light the storage area over the garage.

The gabled roofs of the house are of wood shingles. Large chimneys, cement plastered and painted white with a black cap, are located at both ends of the center section of the house. A third chimney is at the west wall of the library wing.

At the back of the house, facing south, is a two-story portico, whose slender columns are in a simplified Classical style. The roof of the portico has a railing in the Chinese style, with small, turned urns set on top of each railing post. At the center of the portico a large curved bay, two stories high, projects slightly from the wall. There is a large terrace projecting beyond the portico, now paved in green slate, but originally paved in quarry tile.

The connecting links to the two wings each had a covered porch facing south. The porch at the library wing has been enclosed by the present owners with a glass wall to create a room for arranging flowers. Each of the two wings has a projecting bay window facing south, above which is a Palladian window, and a porch on the bay roof, having a Chinese-styled railing. The north gable of each wing has an ocular window.

### INTERIOR

Entrance to the house is through the very dramatic two-story space of the oval reception hall, with its beautifully detailed curved stairway. This 20-foot-high space is lighted by day from the Palladian window over the entrance to the house, and by night with a large chandelier, suspended from a cast plaster medallion in the ceiling. The reception hall opens through the charming garden room, itself a truncated oval shape with its long dimension at right angles to the reception hall. The garden room, filled with large potted plants, is well lighted by the large curved bay window, which opens onto the terrace.

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To the right of the reception hall is a large round-headed doorway, opening into the 20 x 32 foot living room. A pair of raised panel doors is matched by a similar opening from the living room to the garden room, with an intriguing view all the way into the dining room. Opposite this wall is a large fireplace with a cream-colored marble surround and hearth, flanked by fluted wood pilasters which extend to the wide crown molding at the 10-foot high ceiling. A doorway to the right of the fireplace opens into a pleasant short hall, leading to the library. The three living room windows opening onto the terrace have raised paneling from their sill to the base.

The library is a two-story space with a 16'6" ceiling. The 18 x 24 foot library has its walls lined with bookshelves from floor to ceiling. A fireplace is at the center of the wall opposite the entrance, and a bay window opens onto the terrace at the back of the house. The upper ranks of bookshelves are accessible from a balcony, which runs around the entire perimeter of the room, reached from the library floor by a spiral cast-iron staircase, concealed in the wall. The balcony railing is in the Chinese style. This is the ultimate private library, to gratify the taste of the successful author. The present owners devote a section of the shelving to a collection of Ernest Haycox's works.

The dining room, nearly square, is 18 x 20 feet in size. It is reached from the garden room through a round-headed door opening with a pair of raised panel doors, which is matched by a round-headed niche for sculpture. The opposite wall has a narrower, round-headed opening to the pantry, and a similarly shaped doorway to the terrace, flanking the Adamesque fireplace with marble surround and hearth.

All of the living areas have floors of bleached oak, whose light color contributes to the quality of light in these spaces. The beautiful, well-detailed woodwork is all painted white. These rooms are all virtually unchanged from their original construction.

From the left side of the reception hall a doorway leads to a small hall which opens into the powder room, telephone room, and the service hall, leading to the pantry and kitchen. The kitchen, pantry and breakfast room have been completely remodelled into one large, open space, and a floor of Mexican tiles in an octagonal pattern installed, unifying the area. A service stair to the basement and to the servants quarters above is located at the far end of the kitchen.

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The second floor is on two levels, with the center section of the house, containing the family bedrooms at the higher level. The sewing room and library balcony and the servants' bedrooms in the two wings are a few steps lower.

The oval stair hall at the second floor opens into the large owner's room at the southwest corner of the house. A 20-foot square space, it has a fireplace of white marble, in a Victorian design, set diagonally at one corner, which looks as though it may have come from one of Portland's pioneer mansions. The floor is bleached oak. The bath and dressing room have been remodeled. Three steps down from the dressing room is what was originally Mrs. Haycox's sewing room, from which a door leads to the library balcony, and the spiral stair down to the library below.

Directly south from the stair hall is a room which was originally the guest room. A door has been cut through to the owner's room, and this space is now used as a walk-in closet. However, all of the built-ins have been carefully constructed so that the room can be returned to its original state without damage to its original finishes. The guest room originally shared a bath with the adjoining daughter's room. This bath, with a cream-colored, 3-inch hexagonal tile floor, is in essentially original condition.

Across the hallway from the daughter's room is the son's room. Its bath, with a floor of white 3-inch hexagonal tiles is also largely original. The shower may be new. From the hallway serving the son's and daughter's rooms four steps lead down to the hall of the servants' wing and the service stair.

The attic, partly finished and partly unfinished, has no special interest, except for a heavy wood truss in the unfinished portion, necessary to span the oval-shaped hall below.

The basement is cavernous. Much of the area is spanned by I-beams, supported on 6-inch pipe columns. It included a reinforced concrete vault, laundry room, trunk room, and two furnace rooms. The present furnace is a modern gas-fired air conditioning system with four zones. A major portion of the basement under the center section of the house is labeled on the original plans "Stack Room", evidently intended by Haycox to store copies of the many books that he wrote.

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At the west end of this stack room, a subsequent owner built dressing rooms for use of guests in connection with the swimming pool. The balance of the large stack room space is used by the present owner as a hobby room, involving large pieces of fabric.

### ALTERATIONS

With the exception of the extensive remodeling of the kitchen area, the changes to the house have been superficial, and the house stands today as Haycox constructed it in 1940.

### NON-CONTRIBUTING BUILDINGS

The property contains two non-contributing buildings, located off an unpaved road by the tennis court. The first is a second double garage, a relatively standard one story wood frame clapboard structure built in the mid-1950s. The second is an adjoining shed, also added in the mid-1950s and also one story wood frame and clapboard.

### SUMMARY

Although the general concept, symmetrical plan and detailing of the Ernest Haycox house label it as Georgian-Colonial Revival Style, it is well adapted to today's living, and is, on a grand scale, very comfortable and livable. Despite having been designed for live-in servants, and having formal spaces suitable for entertaining large groups, the house nevertheless is arranged for the needs of the modern family, with separation of children's rooms from those of the parents, and special spaces for Ernest Haycox's professional work and for Mrs. Haycox's sewing hobby. One especially personal feature of the house is the set of four footprints pressed into the concrete of the upper landing of the stair to the basement, labeled "Ernest, Mary Ann, Jill and Jim", as fresh-looking today as when they were made more than 50 years ago. The architect has also given careful attention to proportions, orientation and relationship of rooms; and has created a very artistic sequence and flow of spaces, affording very pleasant spacial experiences and vistas, both within and outside of the house.

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The exterior design suggests that the architect did not wish to merely make a "Colonial" copy, but wanted the house to be a "Modern" house. This is evident in the simplicity of the exterior detailing, and especially in the modern portico with its slender columns.



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)

Literature

Architecture

Period of Significance

1940-1943

Significant Dates

1940

Significant Person

(Complete if Criterion B is marked above)

Ernest Haycox (1899-1950)

Cultural Affiliation

N/A

Architect/Builder

Arthur Glenn Stanton

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:

Haycox, Ernest, Estate  
Name of Property

Multnomah County OR  
County and State

**10. Geographical Data**

Acreage of Property 5.97 acres Portland, Oregon-Washington 1:24000

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 

1	0
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5	2	1	5	8	0
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5	0	3	8	8	6	0
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Zone Easting Northing

3 

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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 John M. Tess, President, and Richard E. Ritz, FAIA

organization Heritage Investment Corporation date June 14, 1993

street & number 123 NW Second Avenue #200 telephone 503/228-0272

city or town Portland state OR zip code 97209

**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 Leonard and Lois Schnitzer

street & number 4700 SW Humphrey Boulevard telephone \_\_\_\_\_

city or town Portland state OR zip code 97221

**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.

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**SHPO SUMMARY**

The country estate house of western author Ernest Haycox in the Green Hills district of southwest Portland, Oregon was designed in the Georgian Colonial style by Glenn Stanton and brought to completion in 1940. The house is the centerpiece of a tract of just under six acres. It commands a view toward the Tualatin Valley to the south.

The white-painted brick house is formally composed as a two-story, side gabled central volume of 32 x 60 feet with one-and-a-half-story dependencies at either end. The long axis is east-west, with the library wing on the west and the kitchen/utility and garage wing on the east. Parapet chimneys surmount either gable of the main block. The north front, approached by a circular drive from SW Humphrey Boulevard, is distinguished by a pedimented central entrance pavilion handsomely detailed with a denticulated cornice with returns, rusticated quoins and second story Palladian window in the image of Georgian mansions of the Colonial era. The south, or private elevation is fronted by a two-story bow window and colossal portico on slender columns. Eclectic touches, employed with restraint, include polygonal bays and railings on the portico, bays and library gallery that evoke the late 18th century taste for Chinoiserie. The overall scheme, with its strong axial orientation, is a visually interesting attenuation of counter-oriented gabled volumes, the complexity of which is heightened by ranks of gabled dormers.

Among the notable period features of the well-crafted interior are the dramatic two-story oval entry hall with open-string, or geometric staircase and an Adamesque diningroom chimneypiece. In the Haycox house, Stanton distilled the spirit of late 18th century high style architecture and adapted it to a sequence of spaces for modern living. While clearly historical in reference, the composition achieved that modern emphasis on form which characterized better traditional work of the late 1930s and early '40s. Archeological detail was distinctly subordinate.

Ernest Haycox (1899-1950) was a native of Portland and successor to Zane Grey in the development of the western novel. He launched his career in the 1920s by writing pieces for pulp magazines.

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**Free Grass**, his first novel, brought out in 1929, established his reputation in the literary genre. His work was serialized in **Colliers Magazine** and **The Saturday Evening Post** for good payment. He prospered through the Depression with his publishers, Doubleday and Little Brown and Company. Noteworthy among the 25 novels to his credit is **Stage to Lordsburg**, which was adapted for the screen as the John Ford classic, "Stagecoach."

Haycox's writing evolved over 30 years from formula westerns to more universal themes in western settings. The last, and in the estimation of some, the best of these was **The Earthbreakers**, which he wrote shortly before his death in 1950. The author's contribution to Oregon letters was significant and justifies listing at the statewide level of his last long-term place of residence under Criterion B. A separate office which the author maintained in northeast Portland before 1940 is no longer extant.

The documentation discloses five other addresses assumed by Haycox and his wife, the former Jill Chord, during their life together in Portland. Whereas most were short-term stations over the career span, the Green Hills country estate was the dream house Haycox commissioned after selling the film rights to **Stage at Lordsburg** in 1938. In residence at this place for nearly ten years, to 1949, the author established his longest presence at any one location in Green Hills.

Glenn Stanton (1895-1969) received his training in architecture at the University of Oregon and MIT. Principal for a time in the prominent firm of Whitehouse, Stanton and Church, he entered independent practice in 1935. A knowledge of historical architecture, particularly of classical styles, was common to traditionally educated architects of his day, and the residential work in which Stanton specialized after his departure from the Whitehouse firm consisted of a number of fine, freely-adapted versions of Colonial houses. The Haycox house on its generous view lot allowed the architect unusual scope for formal design and is in the top rank of his work. The house, therefore, is considered eligible also under National Register Criterion C.

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### GREENHILLS

The area surrounding the Haycox estate is generally known as "Greenhills". It was originally part of a 640 acre land grant made to the Davenport family in 1860. The family cleared the land and farmed it until the 1880s.

In the 1870s, the area was generally known as Mount Zion. The name had been applied by Albert Kelly, who lived in the area. Before emigrating to Oregon, he had lived near the Mount Zion meeting house in Pulaski, Kentucky and had sentimental attachments to the biblical name. In 1872, when a schoolhouse was built at the Green Hills crossroad, Kelly applied the name to this "meetinghouse".

In the 1880s, the Davenports sold 80 acres of their parcel to Henry Hewett. Hewett had been born in England in 1847 and came to the Pacific Coast about 1864. In 1870, he settled in Portland, working in shipping as an exporter and marine insurance representative for Lloyd's of London. Hewett used the 80 acres to establish a country estate until he died in 1915.

On May 11, 1911, the area was platted and established as "Greenhills" by the surrounding property owners. These included the Labbe family and the extended Hewett family. Roads were named after the families. The name was suggested by Henry Hewett, although he preferred "Green Hills".

For the most part, the area remained relatively isolated and remote. It was home to farms and country estates. As Portland grew in the 1910s, development spread westward into the Arlington Heights and Portland Heights neighborhoods. Starting about 1920, John Wilcox started subdividing Greenhills and over the years, development pressures continue to ebb and flow with the real estate market. Yet, even today, the area surrounding the Haycox estate consists of large multiacre parcels.

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### ERNEST HAYCOX

Pulitzer Prize winning cultural historian, Bernard De Voto, believes Ernest Haycox played a pivotal role in the development of the fictional western. "The old pro of horse opera", Haycox "came closer than anyone else to making good novels" of the western.

In the first two decades of the 20th century, author Zane Grey created a new genre of literature: The western. They were simple formula sagas of rugged individuals living on the wide open spaces facing clear-cut moral decisions and always opting good over evil, right over temptation. In his lifetime, Grey wrote over 80 books. Grey died in 1939.

Haycox was the undesignated heir to Grey's audience.

Haycox was born in Portland on October 1, 1899 and attended public school here and in Seattle. To get through Lincoln High School, he worked as an apartment house bell hop, dishwasher and newsboy. At the age of 17, he joined the Oregon National Guard and served on the Mexican border in the Army under John J. Pershing. He also served in France during the First World War. Upon returning, wanderlust took Haycox to Alaska, where he worked as a fisherman out of Ketchikan.

In 1920, he returned to Portland. Haycox attended Reed College and later the University of Oregon School of Journalism. After graduating, to support himself as a struggling writer, he became a police reporter for the Oregonian. In 1922, he sold his first story to the magazine "Sea Stories". It was a tale about his days fishing in Alaska. He was paid \$30.

In trying to establish himself as a writer, Haycox left Portland twice to go to New York, where the publishing houses were. The first time, he nearly starved himself. The second time, he met fellow Oregon-emigrant Jill Chord of Baker. They were married in 1925.

In the first decade of his literary career, beginning in the 1920s, Haycox served an apprenticeship writing pulp Westerns. Writing for magazines such as Western Story and Sea Stories, Haycox imitated the style, subject and format of these magazines, learning what editors and readers wanted. By 1928, he was a known author among the readers of Western Story.

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In 1929, he wrote his first novel, Free Grass, the story of a cattle drive from Texas to the Dakotas. It sold about 3,000 copies and was critically well received. In this time, he also broke into the top ranks of American magazines with his stories appearing in *Colliers* and *Saturday Evening Post*. Through the 1930s, Haycox was prolific with *Colliers* buying virtually every serial he wrote. He was also making a comfortable living; Haycox earned \$800 for short stories and up to \$20,000 for novels. He was making over \$25,000 a year writing westerns.

By the end of the decade, he was at the pinnacle of his career. Eastern newspapers were reviewing his works. The more prestigious Little Brown and Company replaced Doubleday as his hardcopy publisher. And John Ford purchased the film rights to "Stage to Lordsburg" which he turned into "Stagecoach" starring John Wayne. Other Haycox stories ended up as "Union Pacific", "Apache Trail" and "Canyon Passage"--the latter taking place in the gold rush days of Jacksonville, Oregon.

Almost reflecting the plot of one of novels, at the pinnacle of his success Haycox began to turn against the formula western that had brought him success. He didn't want to write simple good/evil western novels, he wanted to write novels that took place in the west. He wanted to write large panoramic novels that looked at the totality of human existence. He wanted to write about "Hamlet of the Plains" heros, often using the historical west as his backdrop. Here, Haycox increasingly battled formulaic success with artistic needs, and often sacrificed success. Works include The Border Trumpet, The Wild Bunch, Alder Gulch, Bugles in the Afternoon, Canyon Passage. The Earthbreakers was his last and best work, written just before his death. In total, Haycox wrote over 25 novels and 300 short stories during his thirty year career.

Haycox died suddenly in 1950. Doctors discovered he had incurable cancer and following two operations, Haycox died on October 14. He was survived by his wife, daughter Mrs. Mary Ann Wallace, son Ernest Haycox, Jr., and his parents William J. Haycox and Mrs. Joel Cartwright.

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In addition to his literary career, Haycox served on the board of trustees of the Oregon State Library, the Multnomah Athletic Club, was President of the Rotary Club and the University of Oregon Alumni Association, and a charter member of the Willamette Heights post no. 102, American Legion. He was also an active speaker on behalf of the Republican Party.

### COMPARISON OF ERNEST HAYCOX' RESIDENCES

Over his adult life, Ernest Haycox lived in six distinct residences. Of those, the one that is most clearly associated with Haycox's career is the one at 4700 SW Humphrey.

After returning from New York the second time, Haycox set up housekeeping with his wife at 1344 Rodney Street. He lived there for one year. In 1928, the couple moved to 654 E. 56th and remained there for a year. In 1929, with continuing literary success, they moved to the first "home", located at 1769 Sacramento; they lived there until 1935.

They next moved to 6877 NE Sacramento where they remained until moving to the Greenhills property. It was at this same time that Haycox set up an hideaway office at 1739 NE 39th where he could maintain a writing routine.

In 1938, Haycox sold film rights for "Stage to Lordsburg" to John Ford. He used the money to purchase land in Greenhills and to hire architect Glenn Stanton to build his dream house. It was while living here that he wrote most of his novels and established his importance in transcending the pulp western into a more substantial literary form. He remained at that property until 1950, the year of his death, when he moved to 3185 SW Patton.



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### ARTHUR GLENN STANTON

The architect of the Haycox Estate was Arthur Glenn Stanton.

Glenn Stanton's office did not specialize in house design, most of his projects being commercial or institutional. However, before establishing his own practice, Stanton had been employed by, and was later an associate and partner of Morris H. Whitehouse, whose office produced a large number of fine houses, mostly designed in the Georgian Colonial Revival Style. The working drawings for the Haycox house were made by Albert W. Hilgers, who was working for Stanton at the time, but it can be assumed that Stanton was responsible for the design. Hilgers later practiced in Portland, alone and in partnership with others, for about 35 years.

Stanton was born in Humboldt, Iowa, on May 17, 1896, the son of John W. and Carrie Stanton. John Stanton was a cabinetmaker and came to Portland in 1912. Glenn Stanton attended local public schools and the University of Oregon. He graduated with a Bachelor of Science degree in 1919. In 1921, he then traveled to Boston, where he attended the Massachusetts Institute of Technology (MIT), receiving his MA in 1921. He then spent a year in France in post-graduate work, assisting French architects in school rehabilitation projects.

In 1922, Stanton returned to Portland, where he began work as a draftsman for architect Morris H. Whitehouse. He became an associate of the firm in 1925, and in 1927, a partner, when the firm became Whitehouse, Stanton and Church. In 1935, Stanton established his own firm, which continued until 1955, when he formed a partnership with three of his associates; that firm was called Stanton, Boles, Maguire and Church.

Stanton had a large and successful practice. Most of his recognized works are commercial in nature. Major projects include several buildings on the Lewis and Clark College campus, the Sixth Church of Christ Scientist, the YWCA Building, the National Biscuit Company factory, Mount Tabor Elementary School, and Marshall High School and the Main Post Office. He also designed additions to the Shriners Hospital and the Civic Auditorium.

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For 23 years, Stanton served on the Portland Planning Commission. For 14 years, he served on the Oregon State Board of Architectural Examiners. Active in the American Institute of Architects, he served as President of the Oregon Chapter, and Vice President of the national body. In 1949, Stanton was elected a Fellow of the AIA, and in 1951, became President of the national AIA--the first Northwesterner and only the 4th person west of the Mississippi so honored. Other architectural honors include membership in the Royal Architectural Society of Canada, the Royal Institute of British Architects, and Scarab, an honorary architectural fraternity.

Stanton was a member of the YMCA Board of Directors, the Metropolitan Board, the Portland Apprenticeship Council, the Civic Theater, the Chamber of Commerce, the University Club and the Arlington Club.

Glenn Stanton died in Portland from a stroke on October 16, 1969 at the age of 74. He never married, but was survived by his sister, Mrs. Joseph Trowbridge.

### **A COMPARISON OF STANTON'S RESIDENTIAL ARCHITECTURE**

Despite having a long and successful career, Glenn Stanton designed relatively few residences. Of the houses he did design in the 1930s and 1940s, they are more modest in size than the Haycox residence. Examples which have been discovered are comparable with those being designed by the majority of Portland architects of that period, being best described as simplified Colonial and Ranch style houses, with only slight leanings toward the Northwest style. Stanton was a follower, not a leader when working in the Modern idiom. According to Stanton's last surviving partner, Theodore Hoch, the last residential job in the Stanton office was a remodelling of the Haycox house in 1950.

Although a follower in the development of Modern trends in Northwest residential design, few of Stanton's Portland contemporaries in 1940 could have employed the vocabulary of the Georgian Colonial Revival better than did Stanton in his design for the Haycox house.

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### ALBERT W. HILGERS

Albert Hilgers worked for Glenn Stanton between 1937 and 1939, during which time he prepared the working drawings for the Haycox residence.

Hilgers was born in Portland on March 10, 1907. He attended public grade and high school in the city, graduating from Benson Polytechnic School. In 1930, he earned a Bachelor of Science degree in architecture from the University of Oregon.

Hilgers had a long and varied career, moving between government and private employment often. As a student, he had worked at various times for Oregon Home Designers and for the Universal Plan Service. After graduating, he worked for Margaret Fritsch and other architects between 1931 and 1935. In 1935, he joined Tourtellotte & Hummel in Boise, Idaho. One year later, he became the resident engineer for the Public Works Administration. He then left to work with Stanton for two years. From 1939 to 1941, he rejoined the Public Works Administration, this time as assistant engineer, working with the Bonneville Dam Project. In 1941, he entered into a partnership with Clarence Wick and Gerald Scott which lasted until 1943. He then became assistant director for development for the Housing Authority of Portland. He also worked during World War II for Stanton and others who had housing projects to design. In 1945, Hilgers was again a partner of Clarence Wick, in Wick & Hilgers, which continued until 1958. In 1959, Hilgers practiced briefly on his own and then in 1960 entered into partnership with Holman J. Barnes in Barnes & Hilger. In 1966, it became Barnes, Hilger & Maslen. Ten years later, Hilger retired.

Hilger designed a number of projects in the Portland area, including a large number of public schools, educational buildings at the University of Oregon, banks, commercial buildings and 13 fire stations for the city of Portland. Barnes, Hilger & Maslen were architects for the Oregon Mutual Savings Bank and the Portland Chamber of Commerce, both conversions of older buildings. They were also associate architects to the San Francisco firm of Anshen & Allen on the Bank of California high rise office building.

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Hilger was a member of the American Institute of Architects, holding several chapter offices including President of the Portland Chapter in 1959. He died on August 9, 1990 at the age of 80. He was survived by his wife Felice, to whom he had been married for 55 years.

### **OTHER RESIDENTS: WILLIAM B. GRUBER**

In 1949, Ernest Haycox sold the property to William B. Gruber who remained there until 1955. Born in Munich, Germany, on May 31, 1903, Gruber came to the United States and Portland in 1924. As a young man, Gruber worked as a piano tuner, often traveling with noted pianists, such as Walter Giesekeing, making concert tours. Eventually, Gruber settled down in the Portland metropolitan area, earning a living as a piano and organ builder.

Gruber was also a tinkerer. In 1938, while on visit to the Oregon Caves, he met Harold Graves, then president of Sawyer's. Both were taking photographs of the Caves, but Gruber was using a stereo camera which he had invented. Graves became interested in the camera and hired Gruber to "tinker" for Sawyers. The result was the Viewmaster. In addition to inventing the viewer, Gruber also was responsible for photographing the Viewmaster pictures.

William Gruber died on October 18, 1965.

### **OTHER RESIDENTS: OWEN CHEATHAM**

Owen Cheatham, founder of Georgia-Pacific Corporation, lived in the house from 1955 until his death in 1970. Cheatham named the residence "Blueberry Hill", presumably because of the many blueberry bushes on the property.

Owen Cheatham was born on July 9, 1903 in Concord, Virginia, to a prominent southern family. He studied at Virginia Polytechnic Institute, the University of Georgia, Presbyterian College, University of Portland, Lewis and Clark College, and Clemson University. He received doctorates in both science and law.

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He began his business career with Porter Brothers in Naben, West Virginia in 1922. Two years later, he became treasurer of the Dolan Lumber Company in Lynchburg, Virginia. In 1927, he borrowed \$6,000 to start the Georgia Pacific Corporation. In 1955, he established the firm's headquarters in Portland. He served as its president until 1957, and chairman of the board until 1967.

In addition to building Georgia Pacific, Cheatham is noted for pioneering the concept of reseeded to ensure that more trees are planted than cut each year. In 1960, under his leadership, Georgia Pacific initiated a 60-90 year cutting cycle.

Mr. Cheatham was also a director of the Bank of America and the Prudential Insurance Company. Charitable activities include board membership with the Boys Club of America, the Metropolitan Opera Company, the Owen R. Cheatham Foundation, and the Giannini Foundation. He served as Vice Chairman of the National Fund for Medical Education and Chairman of the National Heart Fund. Socially, he was a member of the Arlington Club and the Waverly Country Club.

He died on October 24, 1970. He was survived by his wife, Celeste, who continued to live in the house until 1972. He was also survived by two daughters, Mrs. Roland Comerford and Mrs. Albert Kennerly--both of New York--four sisters and three brothers. He was buried in Lynchburg, Virginia.

### **OTHER RESIDENTS: SHELDON KAPLAN**

Mr. Kaplan lived in the house from 1972 until 1977. He was executive vice president of the United States Railway Equipment Company and subsequently became president and chief operating officer of Evans Products Company which acquired US Railway in 1965.

### **OTHER RESIDENTS: LEONARD SCHNITZER**

The current occupants, the Schnitzers, acquired the house in 1977.

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### VERBAL BOUNDARY DESCRIPTION

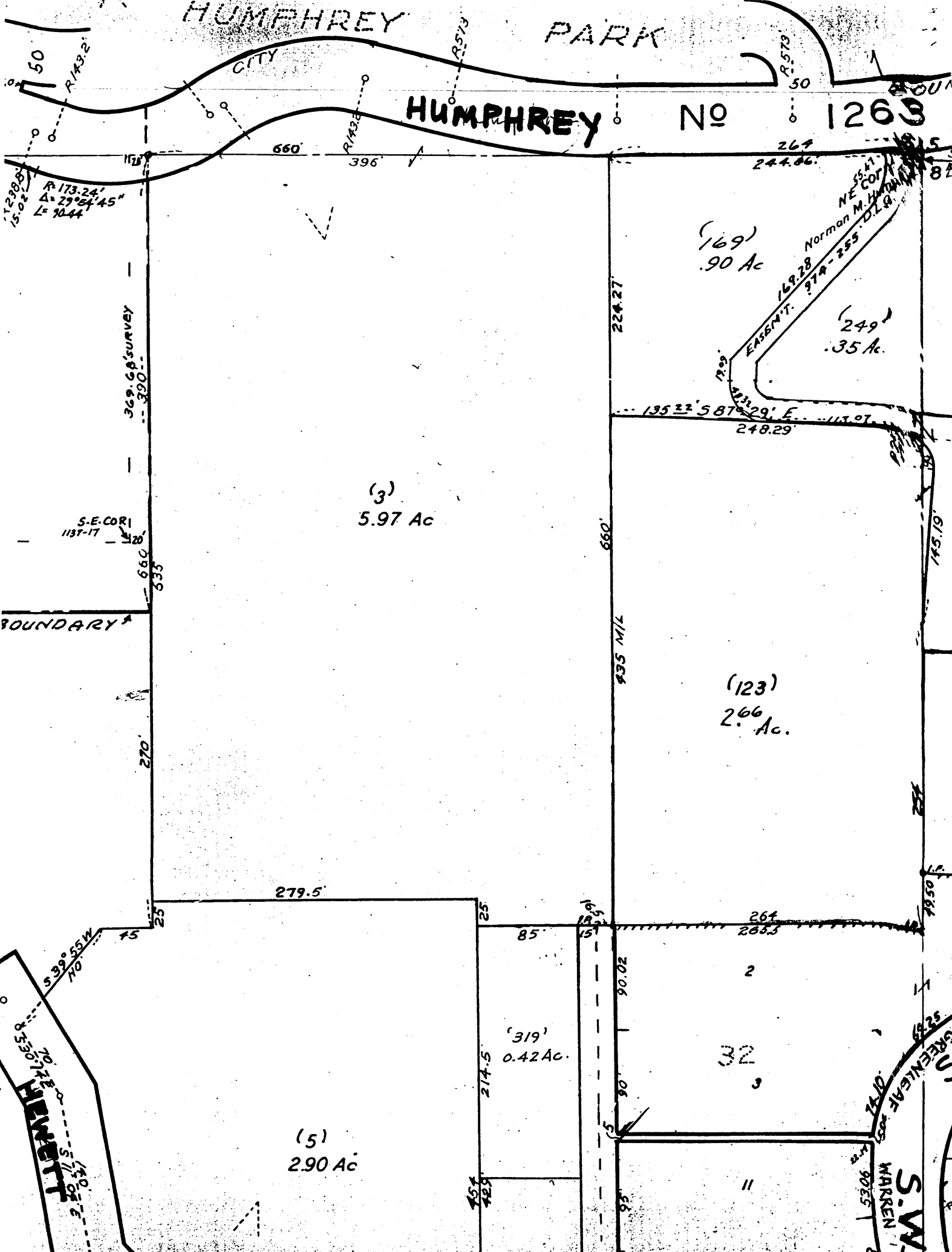
The Haycox Estate is located on Tax Lot 3 of Section 07, 1S, 1E of Portland, Multnomah County, Oregon.

### BOUNDARY JUSTIFICATION

The boundary is the legally recorded boundary lines for the building for which National Register status is being requested. The two non-contributing features are a detached double, or two-car garage and an associated shed built during the 1950s.

# HUMPHREY PARK

## HUMPHREY No 1263



$R = 173.24'$   
 $\Delta = 29^{\circ} 54' 45''$   
 $L = 30.44'$

369.68' survey

S-E COR 1137-17

BOUNDARY

(3)  
5.97 Ac

(169)  
.90 Ac

(249)  
.35 Ac

(123)  
266 Ac

(319)  
0.42 Ac

(5)  
2.90 Ac

5.99° 55' W  
 70.74' E  
**HENNETT**

169.28' Norman M. Hartman  
 EASEMENT  
 374-255 D.L.G.

S.W. WARREN  
 GREENLEAF

50

50

660'

396'

267  
244.86'

224.27'

660'

7/16 SEC

270'

660'

635'

279.5'

25'

85'

214.5'

152'

125'

165'

15'

90.02'

90'

65'

261'

285.5'

2

32

3

11

82'

145.19'

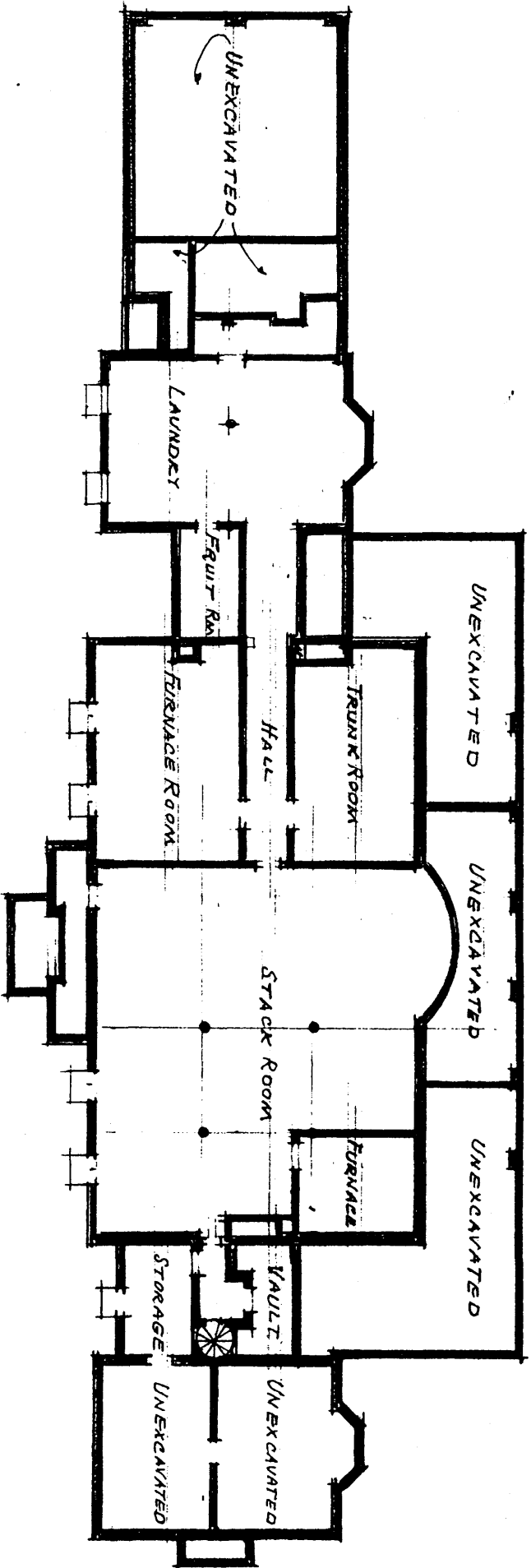
105.84'

52.5'

52.5'

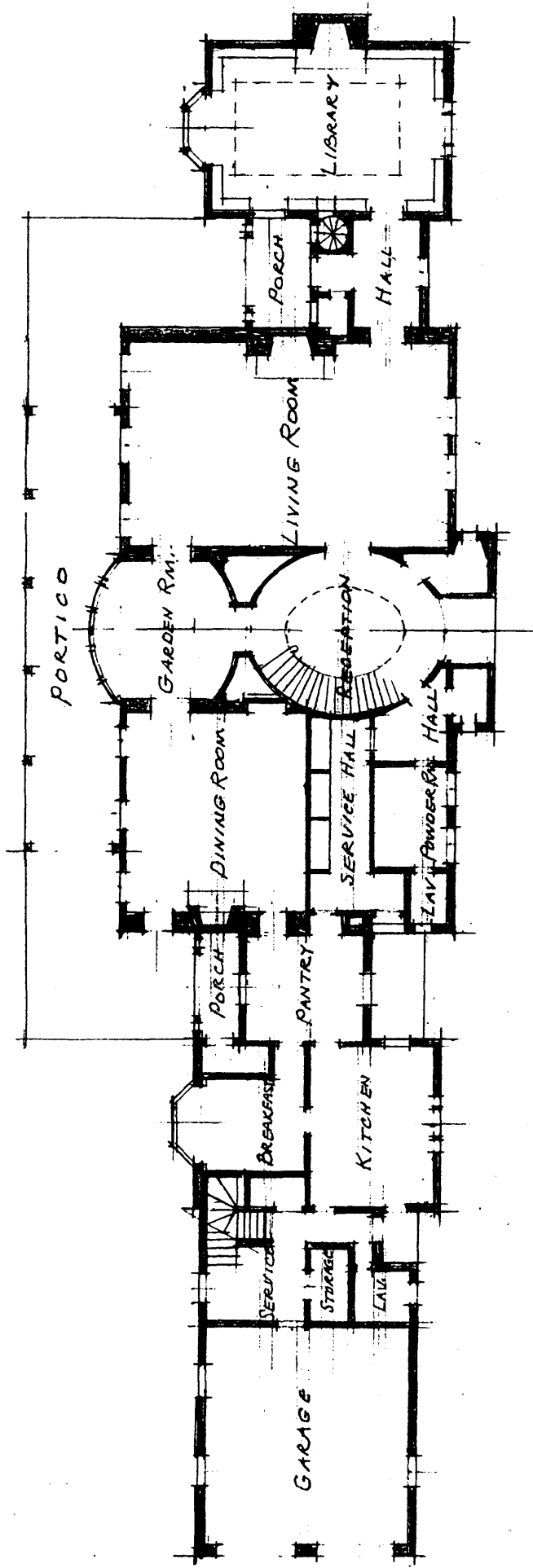
90.65'





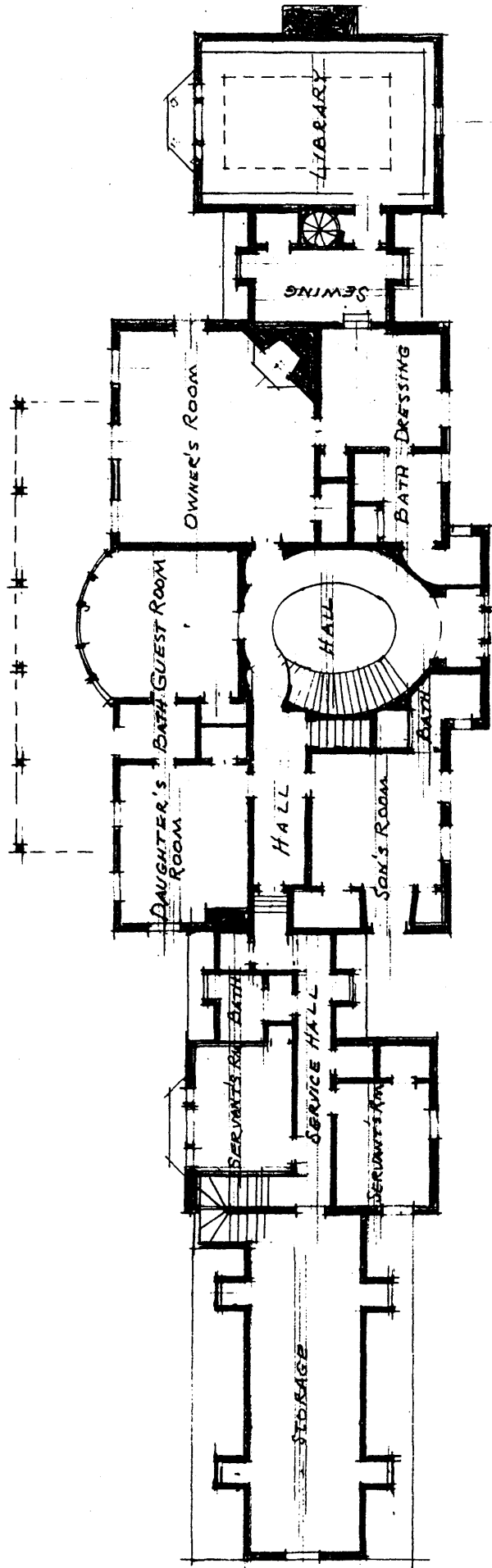
BASEMENT PLAN ... SCALE: 1/16" = 1'-0"

RESIDENCE FOR MR. & MRS. ERNEST HAYCOX · PORTLAND, OREGON · GLENN STANTON · ARCHITECT  
6-30-93



FIRST FLOOR PLAN · SCALE: 1/16" = 1'-0"

RESIDENCE FOR MR. & MRS. ERNEST HAYCOX · PORTLAND, OREGON · GLENN STANTON, ARCHITECT  
6-30-93



SECOND FLOOR PLAN • SCALE: 1/16" = 1'-0"

RESIDENCE FOR MR. & MRS. ERNEST HAYCOX • PORTLAND, OREGON. GLENN STANTON, ARCHITECT  
6-30-03