

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

For NPS use only

**National Register of Historic Places  
Inventory—Nomination Form**

received JAN 28 1986  
date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Ainsworth, Maud and Belle, House Number of contributing resources 1  
and/or common Same Number of non-contributing resources 0

**2. Location**

street & number 2542 SW Hillcrest Drive N/A not for publication  
city, town Portland N/A vicinity of First Congressional District  
state Oregon code 41 county Multnomah code 051

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> N/A being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

**4. Owner of Property**

name Judith and Carter Case  
street & number 2542 SW Hillcrest Drive  
city, town Portland N/A vicinity of state Oregon 97201

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Multnomah County Courthouse  
street & number N/A  
city, town Portland state Oregon 97205

**6. Representation in Existing Surveys**

title City of Portland Historic Resource Inventory has this property been determined eligible?  yes  no  
date 1982-84  federal  state  county  local  
depository for survey records City of Portland Bureau of Planning  
city, town Portland state Oregon 97204

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____ N/A
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

### Describe the present and original (if known) physical appearance

The Maud and Belle Ainsworth House was designed by William C. Knighton and built in 1907 on a 1.34 acre hilltop site in a section of Portland's West Hills known as Portland Heights. At the time of its construction the surroundings were semi-rural. Today the neighborhood is exclusively residential and developed to a relatively low density. The house is two and a half stories high, of wood frame construction. Its massive gable roofs, shingled walls, heavy timber brackets, red brickwork and latticed windows are characteristic of Knighton's residential work in Portland. Although its style is most appropriately termed "Arts and Crafts," it could also possibly be called "Chalet" or "Craftsman."

In 1916, after Belle married and moved away, Maud Ainsworth made several changes made to the house. Architects for the modifications were Root & Kerr. Edward T. Root had collaborated with Knighton on other houses and so it is not surprising that he designed the alterations for the Ainsworth House in a compatible style to the original construction. There have been only a few minor changes in the ensuing 69 years. The house is in good condition and remains in residential use.

### Site

The Ainsworth House is located on Hillcrest Drive just off Ravensview Drive in the Ravensview Addition of Portland. The present site of approximately two-thirds of an acre includes portions of Blocks 5, 6, 7 and 8 of Ravensview Addition, and a part of Block Q of Grover's Addition, all in Multnomah County, Oregon.

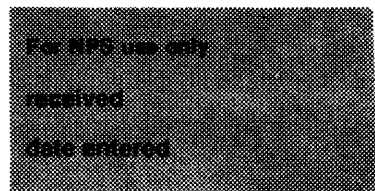
The original site included all of Blocks 5 through 8 of Ravensview Addition, as well as part of Block 9 located across Ravensview Drive to the south, and Block P and part of Block Q of Grover's Addition. Block 9, and with it the small structure apparently built there by the Ainsworths in 1912, has been in separate ownership since 1920. A portion of Block 8 of Ravensview Addition and Block P of Grover's Addition were recently established as a separate parcel. This parcel, and the Ainsworth stable (constructed between 1907 and 1910), are now owned by Helen Malarkey and Stephen Eberley Thompson, owners and occupants of the Ainsworth House from 1941 to 1985. They have renovated the stable as their own dwelling.

Deed records show that the Emerys, who owned the house from 1926 to 1941, also owned an additional 1.3 acres to the east of the original property, but there is no indication that the Ainsworths ever owned this land.

Early photographs of the house show that Hillcrest Drive was unpaved in the earliest years of the historic period and had rubble retaining walls. There was a turn-around in front of the main entrance, and second drive, also with a rubble retaining wall, turned off to the east, running between the house and stable. Stepping down the hillside between the house and the second drive was a latticed pergola with beam ends cut to match those on the house. Scattered over the site were numerous medium-sized fir trees. There were also what appear to be young fruit trees in the front yard. A flower bed bordered Hillcrest Drive. Of these

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original landscape features, the turn-around, two bays of the pergola and some of the fir trees remain on the nominated property. The historic stable is now under separate ownership and has been extensively remodeled for housing units.

Existing planting materials on the nominated property include azaleas, rhododendrons, camellias, magnolias, lilacs, dogwood, roses, lace leaf maples, birch, flowering cherries and a Katsurra. Of special note are the grape vine on the pergola, a wisteria vine over the front entrance and a juniper at the northwest corner of the house. Although some specimens probably date from the original construction, the large majority were planted by Helen Malarkey Thompson, an avid gardener.

Along the north side of the house is an expansive terrace, built in 1961. The terrace, brick retaining wall and large stepping blocks west of the terrace were designed by landscape architect Arthur Erfeldt. Erfeldt was noted for his "sophisticated" and "stylish" residential designs. (See essay by Wallace K. Huntington in Space, Style and Structure; Building in Northwest America.) To the north of the terrace the site drops off sharply. The view across the Wilamette River to North Portland and beyond is spectacular.

Exterior - General

The roof consists of two enormous intersecting gables, with smaller gables on dormers and other projections. The pitch is steep (45 degrees). The original finish was wood shingles, four and a half inches to the weather. Moldings were placed horizontally on the roof, approximately three feet apart. Shingles were doubled over these moldings, creating strong shadow lines and thereby breaking up the mass of the large roof planes. The roof is presently covered with black composition shingles.

Elevations are all asymmetrically composed. The exterior walls were originally finished with stained wood shingles, nine inches to the weather. In 1916 Maud Ainsworth had the lower portion of the house (which had originally had brick only at the chimneys and porches) faced entirely with brick. To cover the top of this new brickwork, shingle courses directly above were flared out in bellshape fashion. At the same time falsework in the gables was removed and new brackets added to match those existing. Bracket ends are decorated with a shield-shaped motif, which occurs on so many of Knighton's buildings that it has been called his "logo." The massive cedar vergeboards are original.

Windows on the house are typically double-hung, with latticed lights over a single pane.

Chimneys are red brick (original) with concrete caps.

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West (Entrance) Elevation

Projecting from the main gable is a two-story gabled bay with a recessed entrance porch. The original brick piers for this porch were rebuilt in 1916. Its segmental-arched wood lintels were replaced with brick. The original entrance door--oak with a single beveled-glass light and ornamental iron grille--remains, but the oak has been painted white. The porch floor and steps are paved with quarry tiles, probably dating from 1916. There are wrought-iron lanterns on each side of the entrance door.

At the time other changes were made in 1916, the sleeping porch above the entrance porch was enclosed with transomed, leaded glass casement windows.

To the right of the entrance porch bay is a bracketed polygonal bay window. Its walls project upward to form a parapeted roof area out of which a gabled dormer rises.

To the left of the entrance bay there was originally a crenellated oriel window. It was removed in 1916. At the northwest corner at the first floor was a recessed porch with a small balcony that had a decorative sawn wood railing. In place of the oriel window and porch there is now a brick wall with a large window group composed of matching pairs of latticed casements flanking a large fixed light.

Centered in the main gable at the attic story is a pair of double-hung windows. Below these is a window-box shelf.

North Elevation

A massive central chimney dominates the gable wall on this facade. On each side of the chimney at the attic story are pairs of double-hung windows. At the second story are symmetrically placed window groups composed of double-hung windows flanking a fixed light. At the first floor are large single-light windows.

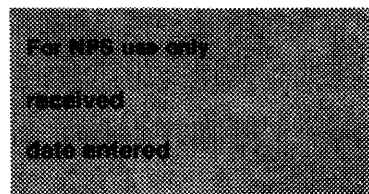
At the west end of the north elevation, where the porch was enclosed, is a Palladian entrance to the library. Latticed wood pilasters set on brick pedestals support a latticed hood. Paving and steps at this entrance are brick.

A first-floor porch at the northeast corner was also enclosed in 1916. Brick foundation walls and piers were replaced by a new brick wall. The original single-light window was relocated at the new exterior wall, with a new single-light casement on each side.

The original second-floor sleeping porch at the northeast corner remains, as does the half-round basement window below.

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East Elevation

The south half of an open terrace running along the north half of this facade was covered in 1916. Pairs of six-by-six-inch wood posts were set on brick pedestals. These posts support the wood beam and wired prism glass roof. New brickwork was laid up in front of the brick pedestals and brick foundation walls below. The ornamented iron railing between the pedestals was retained. This end of the porch was subsequently glassed in. At the northeast corner of the terrace a bracketed pent roof (a continuation of the pent roof along the north facade) was removed in 1916.

The main gable for the east facade has a group of three double-hung windows at the attic. Other windows are freely composed.

Directly south of the covered porch is the octagonal summer dining room. Each wall originally had a large, fixed single-light with latticed transom above. Three of the lower lights have been replaced with solid panels.

Above the summer dining room is another porch, originally completely open, but also roofed with glass in 1916 and later enclosed. The paneled railing was left in place. A two-story bracketed dormer with bracketed gable roof rises behind this porch.

At the southeast corner on the first floor was a covered kitchen porch, now also enclosed. In 1916 shingle posts were replaced with brick piers. The bracketed roof is original. The two kitchen windows on this facade have been replaced with single-light casements.

South Elevation

There is a semi-circular bay with a conical roof projecting from the main gable. Windows on this facade are variously sized and arranged. One kitchen window has been replaced with single-light casements. A bracketed hood shelters the back door.

The south face of the main entrance projection is similar to the west face.

Interior - General

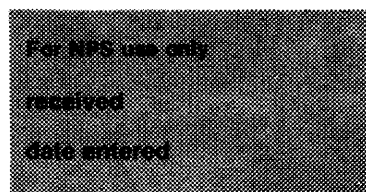
With the exception of the porches that were enclosed and the kitchen, which has been remodeled several times, the interior is essentially unchanged.

Floors in all the principal rooms are oak. With the exception of the mahogany stair railing and newell posts and mahogany buffet in the dining room, all woodwork is painted. Woodwork in the living room, dining room, hall and principal second-floor rooms was all originally painted with white enamel and remains so. Ceilings are generally coved and walls typically have picture moldings and



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Pantry and Storeroom

These rooms have been incorporated into the kitchen. The original safe remains in the pantry, as does an original hammered tin sink with original faucets.

Servants' Sitting Room

This simple room is essentially unchanged.

Stair Landing

In 1916 the sleeping porch that was originally located to the west was enclosed, creating a sunroom which opens into the stair landing. Latticed columns frame the opening between the two spaces. The windows between the landing and porch, which were originally art glass, were not reused.

Bedrooms

Each of the three major bedrooms was provided with a fireplace, one or more closets and a private bathroom. Bedrooms No. 2 and No. 3 each had sleeping porches. Bedroom No. 1 opened onto the hexagonal porch above the summer dining room. Bedroom No. 3 had a dressing room. With the exception of the porches for Bedrooms Nos. 1 and 3, all of these features remain.

Bedroom No. 4 has a closet and polygonal bay window. Its original sink has been removed.

The bathrooms are finished with white tile, two inch hexagonal tiles on the floors and rectangular tiles for wainscoting. Most of the original fixtures are in place.

Sewing Room

Locations of the two double-hung windows in this semi-circular room were, according to the working drawings, to be located "subject to view."

Studio

Maud Ainsworth's photography studio was located in the attic. A very large room (22'9" x 35'), it has a fireplace, with bracketed mantel and red tile hearth, and a large north-facing skylight. Adjacent to the south wall are a darkroom and a print room, each with a sink. The darkroom originally had a light lock, now converted to a walk-in closet. A pair of small casements set back from the roof plane provide light and ventilation for the print room. There is built-in storage in the print room. A built-in cabinet with slides for print storage projects into the studio. Directly above this cabinet is a small window to the darkroom.





# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) photography

**Specific dates** 1907-1926 **Builder/Architect** William C. Knighton(1907); Root & Kerr(1916)

**Statement of Significance (in one paragraph)**

The Maud and Belle Ainsworth House is a noteworthy Arts and Crafts style residence prominently sited in the Portland Heights neighborhood. Located at 2542 SW Hillcrest Drive in Portland, Multnomah County, Oregon, the balloon-frame structure covered with cedar shingle and brick is the design of noted Oregon architect William C. Knighton, with alterations dating from 1916 being the work of Knighton's collaborator Edward T. Root and John T. Kerr.

The building is locally significant and meets criterion "c" for its associations with Knighton, whose accomplishments in the field of architecture have statewide importance. As a representative of the Arts & Crafts style, the residence displays such character-defining features as asymmetrical, highly textured elevations, massive gable projections, numerous bay projections of varying shapes, and an equally varied and textured interior. Most alterations occurred early in the historic period and do not adversely affect the building's integrity.

Erected for Maud and Belle Ainsworth, the two youngest children of pioneer shipping magnate John C. Ainsworth, the property can be equally evaluated under criterion "b" for its association, primarily, with Maud Ainsworth, a photographer of great merit, who joined with a select group of colleagues nationwide to spearhead the early 20th century movement in photography away from romanticism towards a realistic portrayal of natural, unretouched images. Her custom-designed studio occupied the attic floor of the house.

Maud Ainsworth (1874-1962) and Belle Ainsworth (1886-1963) were the two youngest of six children of John C. Ainsworth (1822-1893) and his third wife, Fanny Babbitt (1834-1905). The father of the two women was a prominent businessman in the pioneer era of the state. A Mississippi River steamboat Captain, J. C. Ainsworth went to California in 1850 at the time of the gold rush. He came to Oregon in 1851 to become the original captain of the Lot Whitcomb, the first steamboat built on the Willamette River. He became the first president of the Oregon Steam Navigation Company and was its president for all but one year of its independent existence (1860-1880). Under his leadership the OSNC connected the mining regions of Idaho, eastern Oregon, and eastern Washington with Portland. The company was efficient and profitable ("A millionaire making machine"); its stockholders used their profits to invest in banks and some of the first industries in Oregon. After abandoning his shipping interests, Ainsworth formed the Ainsworth National Bank of Portland (1883) and the Central Bank of Oakland, California (1892).

Maud Ainsworth was one of Oregon's prominent early photographers. She was born in Portland, but lived most of her early years in Oakland, California. After her father's death, she moved to Portland in 1894. In Portland she took up

# 9. Major Bibliographical References

See continuation sheet

# 10. Geographical Data

Acreeage of nominated property 0.66 acres

Quadrangle name Portland, Oregon-Washington

Quadrangle scale 1:24000

### UTM References

A 

1	0	5	2	3	4	0	0	5	0	3	9	2	0	0
Zone			Easting					Northing						

B 

Zone			Easting					Northing						

C 

Zone			Easting					Northing						

D 

Zone			Easting					Northing						

E 

Zone			Easting					Northing						

F 

Zone			Easting					Northing						

G 

Zone			Easting					Northing						

H 

Zone			Easting					Northing						

**Verbal boundary description and justification** Th nominated area is legally described as Tax Lot 2, Block 6 and 7, in the Ravensview Addition of Portland, Multnomah County, Oregon. It encompasses 0.66 acres, or 28,872 square feet.

### List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state N/A code county code

# 11. Form Prepared By

name/title Virginia Guest Ferriday, Architect, AIA

organization N/A date August, 1985

street & number 122 SW Marconi Avenue telephone (503) 223-9634

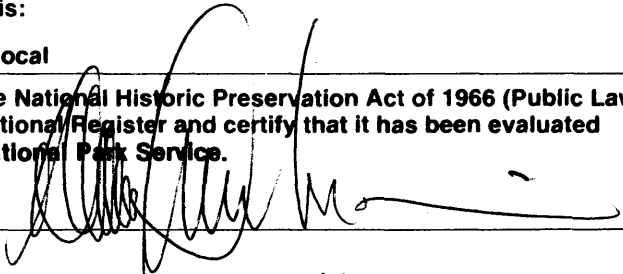
city or town Portland state Oregon 97201

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature 

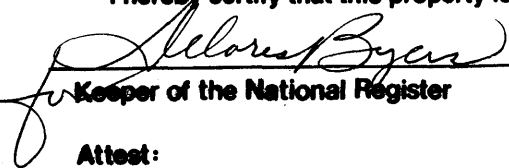
title Deputy State Historic Preservation Officer date January 16, 1986

### For NPS use only

I hereby certify that this property is included in the National Register

Entered in the  
National Register

date 2/27/86

  
Keeper of the National Register

Attest: \_\_\_\_\_ date \_\_\_\_\_

Chief of Registration

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photography and became a member of the Oregon Camera Club. In this organization she met Lilly E. White and Sarah Ladd Hall. The three women photographers collaborated in their work and produced excellent photographs of the natural environment of Oregon, concentrating especially upon scenes of the Columbia River and the Oregon Coast. To facilitate her work Maud Ainsworth had a photographic studio and darkroom built into her new home in 1907. She did all her own developing and printing. The studio was used for photographing models (dancers).

Maud Ainsworth and her collaborators, although geographically distant from international cultural capitals, were very much aware of the most current developments in the world of photography. This medium was affected by the currents of cultural change blowing about the western world at the turn of the century. These currents produced cubism and abstract art in painting; functionalism in architecture; and naturalism and realism in literature. Sculptors dedicated themselves to working with the grain of marble rather than attempting to shape it to the smoothness of human flesh on the weave of textiles.

The new approach in photography was the creation, more than any other person, of Alfred Stieglitz, one of the world's most illustrious photographers. Stieglitz proclaimed that photographers should do "pure" or "straight" photography. What he desired was counter to the late nineteenth century practice of retouching the plate with brush, finger, or gum, or glycerine to produce a desired--usually "romantic"--effect. Stieglitz did not want any manipulation of the negative or print. He wanted the scene or portrait to be printed as it appeared to the photographer's eye.

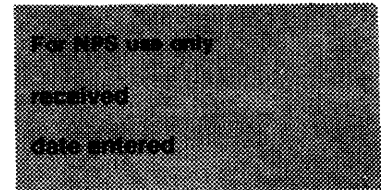
To foster this new approach Stieglitz formed a society in New York City in 1902 called the Photo-Secession. The organization published a journal, had a gallery in New York, and organized loan exhibitions. It popularized "straight" photography around the world. It also had associate members, one of whom was Maud Ainsworth (Lilly White and Sarah Ladd also belonged). They kept in touch, as was revealed in their photographs, with the avant-garde in their vocation.

Around 1924 when she was approximately 50 years old, Maud Ainsworth married her first cousin Major General Edwin Burr Babbitt (1862-1936). Babbitt was born in New York City, but spent his early boyhood at Vancouver, Washington, where his father, Captain L. S. Babbitt, was stationed. He left Vancouver in 1869, but came to Portland in 1877, where his father was on the staff of General O. O. Howard. After attending Portland High School for two years he entered West Point. Commissioned in 1884, he commanded the 4th Field Artillery in World War I and was awarded a distinguished service medal and the medal of the Legion of Honor. Prior to his retirement in 1924 he commanded the 3rd Division at Camp Lewis, Washington. He died in Santa Barbara, California, where he and Maud lived following his retirement.

Belle Ainsworth married Ralph Jenkins, a Portland hostler, a union causing dismay in the Ainsworth family and their social circle. Mrs. Jenkins' most notable

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aesthetic contribution was in developing a country estate (now on the National Register of Historic Places) in eastern Washington County near Beaverton in the early twentieth century. This rustic retreat, named Lolomi (an Indian word for peace and quiet), ultimately consisted of eight buildings and sixty-eight acres. It was staffed reportedly by twenty servants. The main house, designed by the Portland architectural firm of Root and Hoose, was completed in 1912. The plantings, both exotic and native, were as impressive as the main house. The Jenkinsees raised dogs and horses. At the estate a vigorous program of social activities unfolded for many years. Then, in the mid-1930s, Belle Jenkins became somewhat of a recluse and stopped all entertaining for the balance of her life.

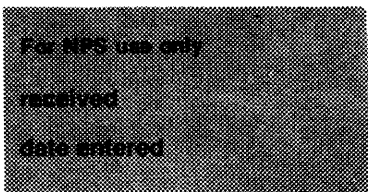
In 1926 the Ainsworth House passed to Susan Pittock Emery. Mrs. Emery was the oldest daughter of Henry L. Pittock (1836-1919) the founder of the daily (Portland) Oregonian. Pittock came to Portland in 1853 from Pennsylvania; he became a printer on the Weekly Oregonian in that same year. In 1860 he acquired the paper which he turned into a daily in the next year. He was also State Printer from 1864 to 1866. He published the Oregonian until his death and was also the effectual founder of the papermaking industry in Oregon. He built the Pittock Mansion in Portland in 1914. Susan Pittock Emery was born in Portland in 1861. She was one of the first class of nine students at St. Helen's Hall which opened in 1869. She later graduated from Portland High School. Her first husband was Frank Middleton, city editor of the Oregonian. Her second husband was E. Fred Emery who became vice president of the Spaulding Pulp and Paper Company. Mrs. Emery occupied herself mainly with the domestic concerns of house and garden, once telling Fred Lockley of the Oregon Journal, that "I have never taken an active part in anything outside of home." However, she was interested in the work of the Boys and Girls Aid Society and has a clematis plant named for her by a Portland florist. In 1941 Mrs. Emery sold her house in Portland Heights and moved to a residence on the Willamette River near Milwaukie where she died in 1952.

Mr. and Mrs. (Helen Malarkey) Stephen E. Thompson were the next residents of the house in Portland Heights. Born in Portland, Mrs. Thompson was the granddaughter of Charles Malarkey and daughter of James A. Malarkey. In 1873 Charles Malarkey, her grandfather, came to Oregon from New York City and entered the paper and later the oil and paint business. He was an active member of the Republican Party and served as Multnomah County treasurer from 1893 to 1894. His son, James A. Malarkey, joined his father's paint business and became treasurer of the company by the time it was sold to the Fuller paint interests. He then worked for the Central Door and Lumber Company and founded, with his brother Charles, the M and M Wood Working Company in 1918. It became one of the largest firms of its type in the west as it established national and international markets. Mr. Malarkey was a pioneer in the plywood veneer business in the nation who converted a \$1,000 investment in the M and M Company into an estate worth more than \$2 million.

Helen A. Malarkey is one of Portland's most public-spirited citizens. Her principal interests are conservation, education and history. Among her many offices (past or contemporary) in organizations devoted to these concerns are

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president of the Portland Garden Club; vice president of the Garden Clubs of America; director of the Pacific Tropical Botanical Garden; director of Catlin Gabel School; director of the Parry Center; member of the Mayor's commission on the Pittock Mansion; director of the Oregon High Desert Museum; and Oregon member of the board of directors of the Robert E. Lee Memorial Association in Stratford, VA. Stephen Eberly Thompson is retired executive vice president of the M and M Wood Working Company and former president of the Douglas Fir Plywood Industry Association and of the Fir Door Industry Association. During the Second World War he was in the United States Navy and served as aide and flag lieutenant to Admiral George D. Murray, commander of naval air forces in the Pacific. Mr. Thompson is a former or present member of the board of directors of the Medical Research Fondation; Pacific International Exposition; and Pacific Gas and Electric Company. In 1985 the Thompsons sold their residence to Carter and Judith Case.

For several years prior to the move to their new house in Portland Heights, Maud and Belle Ainsworth had lived with their mother in what is now known as the Bates-Seller House, a National Register property at 2381 NW Flanders. (Following their move the Bates-Seller House was extensively remodeled by architects Whidden & Lewis.) Their brother, John C. ("J.C.") Ainsworth, moved from the family home to Portland Heights around 1901-02. (His house is no longer extant.) In 1905 Maud and Belle's mother died and that same year M. C. purchased the building site for his sisters' house near his own house. Plans were completed by architect Knighton in 1907 and the house was ready for occupancy by 1908.

At the time the Maud and Belle Ainsworth House was constructed, the area around the Ravensview Addition was still at the outer fringe of residential development. The streetcar line that had been serving the sections of Portland Heights to the north since 1890 was extended through the neighborhood and on to Council Crest to the south in 1906. The return route for this extension ran along Ravensview Drive, passing through the Maud and Belle Ainsworth property. (The Ravensview Driver route is followed to this day by the Council Crest bus line.) However, in spite of this urban amenity, the area remained sparsely developed for many years following construction of the Ainsworth House.

The design produced for the house by architect Knighton is reflective of its era, a period of transition from the Colonial Revival to Bungalows and Craftsman detailing. The exterior of the house conforms to the latter styles. The interior combines the foliate and other curvilinear ornament of the Colonial Revival style with the primarily angular ornament of the Bungalow and Craftsman styles. Knighton's keen artistic sense for both massing and detailing is evident inside and out.

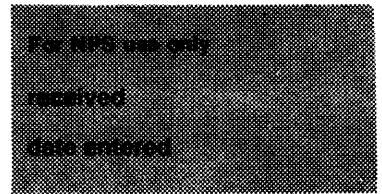
In 1916, after Belle had married and moved away, Maud Ainsworth undertook several modifications to the house. Architects for this work were Root & Kerr. Edward T. Root had been a collaborator (and, perhaps, partner) of Knighton's and was architect for Belle Ainsworth Jenkins' House in Washington County. The 1916 changes involved enclosing several porches. This phenomenon was prevalent in





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

**National Register of Historic Places  
Inventory—Nomination Form**



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Subject

