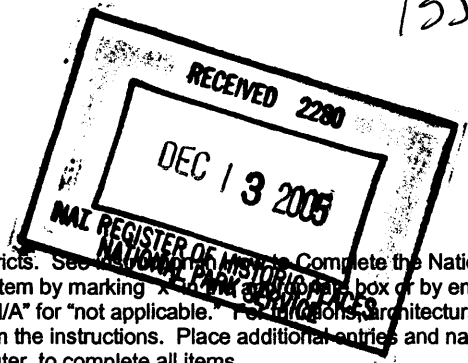


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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For regions, architectural classifications, 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 Ruby, Alfred C. and Nettie House

other names/site number _____

2. Location

street & number 211 NE 39th Avenue not for publication

city or town Portland vicinity

state Oregon code OR county Multnomah code 51 zip code 97232

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.

James Hamrick
Signature of certifying official/Title - Deputy SHPO

8 Dec 05
Date

Oregon State Historic Preservation Office
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
Action

entered in the National Register
See continuation sheet.

determined eligible for the National Register
See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain):

Edson H. Beall
Signature of file keeper

1-26-06
Date of

Ruby, Alfred C. and Nettie House
Name of Property

Multnomah, Oregon
County and State

5. Classification

Ownership of Property
(check as many as apply)

Category of Property
(check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- private
- public - local
- public - state
- public - Federal

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing
(enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(enter categories from instructions)

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

LATE 19th AND 20th CENTURY PERIOD STYLES
Tudor Revival

foundation: concrete
walls: stucco & brick
roof: composition shingle
Other: _____

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

See continuation sheets.

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OVERVIEW

The Alfred C. Ruby House, built in 1926-27, was designed by architect Walter Kelly. The house is significant under criterion C as an excellent example of the English Tudor Revival style. The residence is located at 211 NE 39th Avenue in the Laurelhurst neighborhood. Designed in the Tudor Revival style, the two-story brick and stucco house features a mock thatched roof with rolled eaves. Walter Kelly is known primarily for the 62 churches and other large-scale buildings he designed; there is one other known house of his design, in the Portland neighborhood of Eastmoreland.

The Ruby house consists of two-and-one-half floors and a basement. The first floor contains a separate entry, an entry hall, living room, dining room, sun porch/solarium, study, maid's room and bathroom, a half-bath, breakfast room, and kitchen. The second floor contains four bedrooms and three bathrooms. The attic has been finished and is used as a TV room, computer room, and general recreation area. The basement is also finished. The present owners have lived there for five years and are gradually restoring the seven bathrooms to their original condition along with restoring the windows, many of which have deteriorated metal framing and leaded lights. The building is generally in good condition.

The house is remarkably intact and has been well taken care of. The only significant change that has occurred is in the enclosure of the small back porch on the west elevation, and no change of floor plans occurred there. The house is well-suited for entertaining, and this was an important factor in its fifteen-year history as the home of the Japanese consul and his family. The decorative elements are in keeping with the 1920s, the use of leaded and metal-framed windows, the distinctive Tudor arches, the emphasis on the grape motif, and the generous spaces all add to the charm and grace of the house.

SETTING

The A. C. Ruby House is located on lots 7 and 8, Block 79 in the Laurelhurst plat of the City of Portland. The house is located in the center of a double lot on the north side of NE Davis Street at the intersection of NE 39th Avenue. The surrounding residences are large, well-cared for single family homes. The main entrance to the house is on the east side facing NE 39th Avenue. Mature street trees including chestnut and horse chestnut line 39th at this point.

The landscaping, which was minimal, has been altered over the years. A recently completed concrete retaining wall with a brick border runs along the south and east sides of the lot. Two sets of steps, one on the south side and one on the east, are marked by concrete globes resting on short square brick standards. A small fountain and pond on the south side of the front entrance lawn adds an air of formality. Another globe marks the east side driveway entrance on the north property line. A patio area on the west side of the lot is paved with large stones and is shaded by a very old Italian plum tree and a younger, large laurel tree.

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A hipped roof with rolled eaves is one of the main style-setting features of the house. A conical roof covers the two-story turret which houses the first floor entry and second floor balcony. The first floor of the house is faced with brick, with the exception of the entry turret which is faced with the second floor material, a rough stucco. There is a small dormer on the south elevation and large gutters under the eaves on the second floor. There are two chimneys; faced with concrete, one chimney has two stacks, the other shorter chimney has one stack. The windows are mainly fixed and casement, many with metal framing and sash; all windows have the original concrete sills.

EXTERIOR

East Elevation

The main entrance to the Ruby House is on the east (front) elevation facing NE 39th Avenue. A two-story circular, stuccoed turret forms the entryway. A heavy, wooden door with a large glass panel and a Tudor arch is further emphasized by a surround of cast stone quoins. The original heavy, brass hardware is in place. Just above the door is a small neon light forming "211", a very early addition to the entry. The original circular metal light fixture is in place above the neon. The initials of the first owner, ACR, decorate a small plaque. There are two small operational gargoyles, one on each side of the balcony section of the turret.

The main part of the first level of the house is finished with brick, the bricks are slightly striated and a dusky, reddish brown in color. This elevation of the house is mainly symmetrical in arrangement with a large picture window flanked by metal casement windows on either side of the turret. A one-story sun porch/solarium addition with a gable roof extends southward from the living room. There is a small porch on each end of this addition. Providing a dramatic contrast to the first floor, the second floor is stuccoed and features mock half-timbering. North and south elevations, divided by the turret, both exhibit a straightforward half-timbered panel topped by a multi-light window which is flanked by a curved panel. On the second level of the turret, a small, curvilinear balcony is supported by curved braces; the balcony provided a viewing space for parades which passed on NE 39th. Tri-partite multi-light casement windows flank the balcony which has a door to a second floor hallway.

The Ruby House is a symmetrical example of the Tudor Revival style, and features a hipped roof. Rolled eaves convey the look of thatch as intended and accentuate the decorative half-timbering, also typical of the Tudor style. Many Tudor houses have a shingled, steeply-pitched gable roof, however, quoting from *A Field Guide to American Houses*, authors Virginia and Lee McAlester state under *Eclectic Houses, Tudor*, "False Thatched Roof - this rare but very distinctive subtype attempts to mimic with modern materials the picturesque thatched roof of rural England. Typically, composition roofing materials are rolled around eaves and rakes to suggest a thick layering of thatch. The original composition materials frequently had irregular surface textures, also suggesting thatch, but these have usually been replaced by later coverings with regular shingled patterns." The rolled eaves of the Ruby House illustrate how appropriate the rolled roof can be as a feature of the Tudor

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Revival style, emphasizing the strong vertical lines of the two-story Ruby House as opposed to the more common practice of the rolled roof on the rather horizontally-oriented English Cottage style house. The prominent chimney with two flues also draws attention to the rooflines.

North Elevation

The north side of the house is the "utility" area, accommodating a back door with 12 lights. Centered on this north wall is a one-story three-sided multi-light bay window with leaded lights. This feature is clad with the rough stucco of the second story. Elaborate half-timbering continues around the house at the second level. Second-story windows are metal casement and a third floor window is a small, leaded casement. A large, square attached garage occupies the northwest corner of the lot. The garage is stuccoed and has a hip roof, it has the original folding double doors featuring two rows of three windows in the upper half of each wooden door. The garage is painted the same yellow as the house; the double doors are painted brown, matching the half-timbering. A driveway along the north property line leads to the garage and is separated from the lawn area by a low concrete wall with a brick cap. Near the rear of the house an outside stairway provides access to the basement.

West Elevation

This is the back yard of the house. It has a shady patio with large paving stones set at random and two substantial trees. A small bump-out near the north end has been remodeled for use as a porch; the floorplan was not changed to accommodate this feature. Multi-light casement windows are featured in the maid's bed room and bathroom and in the study, near the south portion of the house. A multi-light door from the sun porch opens onto a small porch. A wooden fence marks the property line.

South Elevation

The main feature of the south elevation is the sun porch or solarium, a one-story block projecting from the house and featuring a gable roof and windows on three sides. On each end of the solarium a multi-light double door and a large, identical-sized fixed window illuminate the room; the south elevation has six sets of multi-light windows. All have wood frames and leaded lights. Woodwork in this room is fir, including the window frames. There is also a decorative half-circle stained glass window centered above the south side windows. Windows on the second floor are multi-light casement; the third floor has a gable with a small leaded casement window flanked by decorative wooden shutters. The second floor stucco with mock half-timbering is the more dominant siding material, covering a larger area than the first floor brick.

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INTERIOR

Plan

The two and one-half story Ruby House is formal in plan. The semi-circular entryway projects from the front of the house and opens into an entry hall which forms the center of the main floor. To the left, or south, a double door with a Tudor arch opens into the living room; a study extends to the west from the living room. The sun porch or solarium is a one-story addition onto the south side of the living room. To the right, or north, of the entry hall a double door with a Tudor arch opens into the dining room, which opens into a breakfast room to the west which in turn opens into the kitchen. Across the west end of the house are the study, a small bedroom and bathroom for a servant, a half bath and the small, enclosed back porch. The open, central stairway is also part of the entry hall, making short runs with two landings between the first and second floors. The woodwork is varnished walnut except in the solarium. Ceiling height in the first floor is nine feet. Door hardware on the first floor is brass with no escutcheons. Hardware on the second floor consists of small crystal door knobs and again, no escutcheons. With the exception of the servant's bathroom on the first floor, the four half baths and remaining two full bathrooms have white "subway" tile with a contrasting decorative color tile. All bathroom floors are small white hexagonal tile.

As the stairway accesses the second floor, it opens onto a large stair landing, referred to by the family as "the mezzanine." The front balcony is off of this room, the balcony door has a diamond patterned leaded window. Each of two large bedrooms has a full bath, one with a Roman shower and the other with a tub and shower. The fourth full bath is between the two smaller bedrooms, which also have half baths. Closets are numerous and large. A stairway continues to the finished attic space.

First Floor

Extending from the east elevation of the house, the curved-wall entryway is a separate room featuring a wainscot-height tile wall; the small tiles have a row of intermittent decorative tiles near the top. The upper walls are plaster. A rectangular leaded window with a modernist design highlights each curved wall between the interior wall and the front entry door. Flooring is red tile pavers and there are two steps leading up to the main entry hall in the house proper. A wrought iron railing with twisted balusters extends about three feet from each side of the room marking the steps. The railing then extends up the outer wall and forms a decorative lamp on each side of the entryway. A heavy door with a large glass panel opens into the main entry hall. The outside door has a Tudor arch and features a heavy, wide walnut surround that is elaborately carved with flowers and leaves. All hardware is the original brass. The circular ceiling is decorated with an egg and dart design.

The curved entryway opens into a central entry hall. This space, with an open staircase, reaches the second story ceiling. To the south, or left, Tudor-arched multi-light double doors open into the formal living room. A coved

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ceiling molding with a decorative egg-and-dart design is in place in this room and also in the study, and the dining room. The walls are plaster, painted, and floors are oak stained a medium brown. The woodwork is a rich varnished walnut. The fireplace, on an interior wall, is the focal point of the room. It is faced with individual tiles with a grape motif. A centered keystone in the slightly-arched opening anchors one set of picturesque tiles across the top of the fireplace, and there are flanking rows of similar tiles down each side of the fireplace. At some point in time the tiles were painted. Efforts have been made to remove the paint, but were not wholly successful. Nevertheless, the fireplace is quite attractive and in keeping with the rest of the room. Two original brass wall sconces flank the door to the sun porch/solarium; other sconces are newer. The only window in the room, on the east wall, is a large fixed pane flanked by multi-light casement windows with metal frames.

The sun porch/solarium is accessed through a door and steps down on the south side of the living room. Multi-light doors on east and west ends of the room each open onto a small porch or landing on either side. These porches have a space for plantings in a brick base and a mid-height wrought iron fence and railing. The porch on the west end of the sun porch also has a door opening to the outside. The windows on the east and west ends, like most of the windows in the house, have metal frames and sash. There are six large multi-light casement windows across the south elevation of the sun porch. These windows have wood frames and leaded sash. A tri-color semi-circular window emphasizing the lavender and purple tones of grapes is centered above the bank of south-facing windows. This room has a more casual air than the rest of the house and features a sloping, beamed ceiling. Inset into an interior wall is a small tiled drinking fountain. The woodwork in this room is fir.

A small study is situated to the west of the living room and is accessed through a multi-light double door from the living room. There are multi-light casement windows on south and west elevations. The main feature of this room is a built-in bookcase with leaded glass doors which covers most of the north wall of the room; copper-colored caning is used in the bookcase doors. Wallpaper covers the walls. The unusual original metal light fixture is present in the center of the room.

Continuing around the back of the house off of the hallway are a half bath and a servant's modest bedroom and bathroom. This half bath has been completely and historically restored. A small back porch that was originally open to the elements has been closed in and a window added. There is also a door leading to the outside.

The kitchen occupies the northwest corner of the house and has been modernized with new cabinets, new flooring, and new appliances. To the east of the kitchen a breakfast room is identified by its three-sided bay window with wood frames and leaded lights. This room is wallpapered with figured paper emphasizing wine making. This room was originally a butler's pantry and has a built-in buffet with glass doors flanking centered glass shelves on the upper section and wooden drawers on the lower section. The buffet is painted. A door from this room leads to the dining room. The oak floors in this room and in the dining room have been refinished.

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The dining room opens off the front entry hall and also features the coved ceiling with egg and dart motif. The main access is through a multi-light double door with Tudor arch framing matching the door to the living room on the opposite wall. It has a front window identical to that in the living room, a large, fixed pane flanked by a metal framed multi-light casement. A large floor-to-ceiling mirror, original to the house, is situated on the north end of the room and is flanked by multi-light casements. There are no built-in cupboards. An elaborate chandelier lights the room.

The first floor is centered around the open staircase with a decorative wrought iron railing and balusters with a scroll design; the original velvet covering remains on the stair railing.

Second Floor

As approached from the central staircase, the second floor opens onto a room referred to as "the mezzanine" by the owners. The good-sized open space encloses the rounded second floor portion of the entry turret; the small turret balcony is accessible through a door with diamond-shaped leaded lights. Highlighting the unusual shape of the room is a coved ceiling with egg and dart trim. Two large bedrooms on the east elevation, one on the north side and one on the south side, each have a bathroom and double closets. The bathrooms are finished with white "subway" tile set with a contrasting color. There are two more bedrooms on the west elevation; they are separated by a central room containing a bathtub and a half bath on either side. On the south elevation a narrow stairway leads to the attic.

Basement

The basement is finished; a large recreation room occupies part of the space. This room features a fireplace with a brick Tudor arch element and a colorful linoleum tile floor. Three or four other rooms in the basement are used as workshops or storage space. Thick, concrete walls define the spaces.

Third Floor

The third floor is finished as one large space, there are two small leaded lights, one on the north side and one on the south side. Ceiling height is 10 feet except in a small room which has a rounded ceiling, the top of the entry turret.

CURRENT AND FUTURE REHABILITATION PLANS

Much of the rehabilitation centers around the bathrooms which need a general overhaul including cleaning and repair of the metal window frames, replacement of any broken or missing tile, and upgrading plumbing if it is necessary. There are no plans for changing the floorplan or the general use of the rooms.

Ruby, Alfred C. and Nettie House
Name of Property

Multnomah, Oregon
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing).

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

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance
1927

Significant Dates
1927

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

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Walter E. Kelly

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

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

- Previous documentation on file (NPS):
- preliminary determination of individual listing (36CFR67) 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: _____

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SIGNIFICANCE SUMMARY

The Alfred C. and Nettie Ruby House is nominated under criterion C as a property which possesses the distinctive characteristics of a type and period representing a significant and distinguishable entity. It is an outstanding example of the Tudor Revival style of architecture, which in turn is representative of a relatively brief period in Portland real estate development, mainly the time between 1920 and 1930 when it assumed great popularity as one of the "period styles" in vogue at that time. It is significant because it illustrates the broader theme of "Tudor Revival" with the use of rolled eaves, half-timbering, and characteristic multi-light windows in groups. The Ruby House is also representative of the development of planned neighborhoods, such as Laurelhurst, where financial and social restrictions were assumed by property owners as a part of the sale contract. Its period of significance is the decade between 1920 and 1930, and the level of significance is local.

Tudor architecture takes its name from the time of its appearance in the early 16th century during the reign of Henry VIII, one of the Tudors, in England. One of his legacies was the dismantling of the monastic system, freeing money and land for other purposes. The newly-created nobility responded by building larger, more elaborate houses incorporating new building materials and techniques. Building practices expanded with the use of half-timbering, where the post and beam construction is visible and in-filled with stucco or brick, an emphasis on the roofline, for example with a decorated bargeboard, and the expanded use of windows with lead caning set in banks.

An early proponent of the revival of period styles was William Morris, the English artist whose "Red House" was designed by English architect Philip Webb in 1859, and heralded the beginning of the Arts and Crafts movement in the late 19th century. "Period styles" followed the Arts and Crafts movement and were free interpretations of this break from classically-inspired houses.

The Eclectic movement gained momentum in the United States in the late 19th century as European-trained architects began to design landmark period houses for wealthy clients. Popular styles included the Italian Renaissance, Chateausque, Beaux Arts, Tudor Revival, English Cottage, Jacobethan, and Colonial Revival. Adding to the interest and authenticity of these styles were the Centennial International Exhibition in Philadelphia in 1876 and Chicago's Columbian Exposition in 1893. These international gatherings emphasized correct historical interpretations of European and American architectural styles. American styles beginning to be popular at that time were the Prairie style and the Craftsman Bungalow.

After World War I, fashions in domestic architecture shifted toward the period styles which had formerly been favored principally in architect-designed landmarks. This enlargement of the style base was partially due to a technical change in building practices. For many years English houses were constructed of solid masonry, while in the United States, wood-frame construction was more common. In the early 1920s, inexpensive techniques were perfected for adding a thin veneer of brick or stone to the exterior of the traditional balloon-framed house. Soon even modest cottages began to mimic, in brick veneer, the masonry facades of Old World

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landmarks. This was the beginning of the wave of period style houses that dominated residential architecture during the prosperous economic period between World War I and the Great Depression.

Perhaps the most prominent distinguishing feature of the Tudor Revival style is the mock half-timbering with the post-and-beam support system of the house brought to the surface and in-filled with contrasting stucco or brick resulting in a bold statement of construction. Curved support pieces are sometimes used creating an even more accentuated feature. Different use of exterior wall materials on first and second floors is common with brick most often used on the first floor and stucco, wood, or stone on the second story. Roofs are often steeply-pitched hipped or gable with decorated bargeboards or parapets. The false thatched roof is a less common interpretation and employs a shingled roof with rolled eaves suggesting a thick layering of thatch. Another identifying feature is the use of multi-pane windows, sometimes using metal frames or leaded mullions. Windows are often arranged in groups of two, three or more. Chimneys are usually prominent in either exterior or interior placement. A decorative brick pattern and separate flues are common.

The Tudor Revival style was very popular in Portland, particularly in developments that were underway in the 1920s and 30s. There are many Tudor Revival houses in the Laurelhurst neighborhood, each expressing a different interpretation of the style. Most of these houses are among the larger and more outstanding in the neighborhood.

A search through the Portland Historic House Inventory brought up only one other Walter Kelly-designed home, an English Cottage/Tudor in Eastmoreland built in 1926. Some characteristics shared by the two houses are (1) the heavy, rolled roof, (2) different materials for first and second floor finish, (3) mock half-timbering on the second floor, (4) second-story diamond pane window, and (5) many leaded glass windows.

Laurelhurst

Development in East Portland was much slower than on the west side of the Willamette, due in part to the better deep water docking opportunities on the west side. The east side of the Willamette was a series of estuaries and swamps, necessitating the construction of expensive trestles and wharves over the land. Another important factor was the relatively flat landscape that was much more suitable for growing crops than the steep West Hills. East Portland was incorporated in 1870 and with the arrival of the railroads in the 1870s, development picked up. The completion and opening of the Morrison Street Bridge in 1878 and the simultaneous development of steam car lines to Sunnyside in 1886 and three years later in 1889 to Mount Tabor hastened the rapid settlement of the outlying eastside.

In 1869 William S. Ladd, a Portland businessman, purchased 462 acres in what is now the Laurelhurst area. The western portion of the area is bounded today by 32nd, 39th, Halsey, and Stark streets, and was purchased from Terrence Quinn. The eastern part of the area is bounded today by 39th, 44th, Halsey and Stark streets and was purchased from Thomas Frazer. Frazer called his property Hazelwood Farm and operated an orchard on it.

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Ladd renamed the property Hazel Fern farm and built the homestead ranch house near the middle of the farm at an elevation of over 200 feet. Much of the land had been cleared, and in the southeast corner of the farm there was a grove of trees surrounding a small lake. Ladd operated a dairy farm on the property, later expanding to breed cattle, horses, sheep, and hogs. By 1880, Ladd's farm was well known for the breeding of draft and light-harness horses. In 1891 Portland, East Portland, and Albina were consolidated into the City of Portland. In 1893 the land from 24th Avenue to about 41st Avenue was annexed to the city and the remainder of the farm was annexed in 1906

In 1881 Ladd had granted an easement to the Oregon Railway Company and shortly thereafter a streetcar line ran through the northeast corner of the farm through Sullivan's Gulch (where the Banfield Freeway is today). After the opening of the Morrison Bridge in 1887, streetcar lines began to operate in the east side leading to population growth with the expansion of transportation possibilities.

William S. Ladd died in 1893; his estate took 15 years to settle. In 1908 Hazel Fern Farm was deeded to one of his sons, William M. Ladd, who formed the Ladd Investment Company in 1909. One month later the entire property was sold for 2 million dollars in one of the biggest sales of vacant land in Oregon history. The buyer was the Laurelhurst Company, a corporation formed by Paul C. Murphy, Frank Mead, Charles K. Henry, and H.R. Burke. They planned to develop the farm into home sites. The City of Portland bought 31 acres of the farm, including the lake, to develop into a park, paying \$93,000.

The name Laurelhurst was chosen because the owners had a subdivision in Seattle of the same name. The company promised a "Neighborhood with Character." They also hired the Frederick Law Olmsted firm, which had advised the City of Portland with the Lewis and Clark Exposition in 1905, to lay out Laurelhurst. The result was curved, tree-lined streets, abundant landscaping and a large park. Other services included water, sewer, and electrical service. The production and sale of alcohol was not permitted, nor was the construction of any apartment or commercial building. No sales were permitted to African Americans, Japanese, or Chinese.

Standard sized lots were available for \$2,500 and houses must cost at least \$3,000. By 1910 construction of the first homes was completed, the Glisan Street trolley was operating, and 2,300 of the 2,800 lots were sold. In 1911 the sandstone arches, built to announce the entrances of the new neighborhood, were finished and more than 2,200 trees had been planted.

By 1914 the neighborhood had expanded to 500 homes and residents enjoyed the newly-completed Laurelhurst Club, which offered nine tennis courts, shower facilities, and a dance floor. It was described as "one of the most progressive social clubs in Portland. Its almost daily entertainments are a never-ending source of interest and value to the residents of the addition."

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The 26-acre park was designed by Emanuel Tillman Mische, an internationally known botanist who became Portland's parks superintendent. The park has 105 varieties of trees including old growth Douglas fir and sequoias, 15,000 linear feet of curving pathways, Firwood Lake, Boomerang Island, plus ducks and geese.

With the advent of World War I in 1914, the city real estate market slowed, but picked up again by 1917 as growth on the east side continued. By 1920, 700 houses, designed by such distinguished architects as Ellis Lawrence, John DeYoung, Knut Roald, Walter E. Kelly, and A. E. Doyle, had been constructed in Laurelhurst.

Growth continued during the 1920s with the addition of the Laurelhurst School in 1923. Dr. Waldo Coe donated the Joan of Arc statue, which was placed on the Glisan Street circle at the intersection of NE 39th and Glisan. A park playground was added in 1925.

In 1926, with the work of the Laurelhurst Company largely completed, the company was sold. It had achieved its goal of creating "a neighborhood of character". Distinguished homes lined the curved, tree-lined streets, a beautiful park offered open spaces, and an adequate public transportation system was in place. By 1935 all the land in Laurelhurst had been sold and only 10 percent of it remained vacant.

Tudor Revival Residences in Portland

Tudor Revival residences in Portland date from the turn of the century with the 1920-1930 decade showing the majority of construction. There are varied components of these houses illustrating the broad brush that the Tudor Revival style encompasses. Among them are the half-timbering, different cladding materials for first and second stories, distinctive eave treatment, including bargeboards and rolled eaves, and multi-paned windows in groups.

3574 East Burnside Street (1916) Ellis F. Lawrence designed this large English Cottage/Tudor Revival house in Laurelhurst for Paul F. Murphy, one of the Laurelhurst developers. The design is strongly asymmetrical. The steeply-pitched roof has a jerkinhead gable on the main elevation, dropping off in a long gable on one side. There is a round-arched hood over the main entry, somewhat like the round turret of the Ruby house.. Windows are multi-light casement and sash. The exterior finish is stucco.

3608 East Burnside Street (c.1920) This Laurelhurst house features a multi-gable roof with multi-light casement windows, a stucco exterior, and a rolled roof that does not accommodate the water drainage system as does the Ruby House roof. It also has a curvilinear wall dormer and massive joined chimneys. While it has some of the characteristics of the Tudor Revival style, it does not have the stately quality of the Ruby House. The architect is not known.

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01905 SW Greenwood Road (1924) This Ellis Lawrence designed house in Dunthorpe combines the Tudor Revival and Arts and Crafts styles in an elegant version of the English countryside home. Half-timbering is prominent and there are leaded casement windows. The architect moves the stucco to the first story, using shingles on the second level. He also uses the Tudor-inspired round-arched eave, this time on a second floor balcony. Major chimneys and a long gable add to the vertical emphasis of the building, once again showing the versatility of the style.

2208 NE 28th Avenue (1925) This period style house designed by Carl Linde embodies the traditions of both the Tudor and English Cottage styles, with the English Cottage characteristics the more prominent. In common with the Ruby House, this two-story structure has a hip roof with rolled eaves. A minor gable roof and an arched dormer also feature rolled eaves. The multi-pane windows are double-hung and casement. An artistic touch is a leaded spider web window with an insect in the corner. A prominent hooded, stuccoed chimney has multiple arched openings. Mock half-timbering is relegated to the main entry along with a wrought iron lamppost and door decoration. The house is in the Grant Park neighborhood.

2260 NE 28th Avenue (1925) Architect Carl Linde designed this impressive Tudor Revival house illustrating some other characteristics of the style and showing the different aspects of English architecture.. It has a multi-gable roof and a gabled dormer, plus an eyelid dormer. Brick and stucco cladding with mock half-timbering form the exterior walls. Windows are multi-light. A much-used feature of the style is the round-headed entry door with glass panels and sidelights. Tall brick chimneys feature corbeled caps.

6633 SE 29th Avenue (1926) This Walter Kelly designed house in Eastmoreland was built one year before the Ruby house. It has a first story of stone, the second story is stucco with half-timbers, and the end sections are stone and brick. The medium-pitched roof has rolled eaves, as does the Ruby House, and an oriel window on the asymmetrical front gable. A large stone chimney with arched niches graces the front of the house while the nearby entrance has a stone arch. Leaded glass windows flank the entry door. A second story window with diamond-paned lights features a simulated thatched hood. There is a battlemented brick bay on the south side.

3641 NE Couch Street (1927) This impressive Portland home illustrates some different aspects of the Tudor Revival style, including the multi-gable jerkinhead roof and hip-roof dormers. The half-timbering is plain and elegant, there is a decorated bargeboard over the round-arched entry. Multi-light windows are another feature of the style. Architects were DeYoung and Roald.

2425 NE Alameda Drive (1927) A very large and notable house in the Tudor Revival style and designed by the well-known architect Kirtland K. Cutter occupies all of a block in the Alameda district. Brick and half-timbering are used at the gabled extension, along with the stuccoed exterior and the entry is emphasized by a hand-carved wooden lintel. Windows are multi-light, some with leaded glass, in groups. The house also illustrates how the style can be designed to fit comfortably on an oddly-shaped lot.

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1796 SW Montgomery Drive (1931) This hillside house is attributed to Ellis F. Lawrence and features some of his trademark details. The first floor is brick, the remainder of the house is half-timbered. Heavy timber columns and curved brackets support the entryway portico roof. A circular balcony, somewhat akin to the Ruby House balcony, is directly above the entry door and has multi-light windows in a group of four. A massive exterior brick chimney gives the house a distinctive presence.

1792 SW Montgomery Drive (1933) This fine example of the Tudor Revival style employs a muted brick for most of its front elevation; half-timbering is used for the second floor of the front and the remainder of the house. A wide bargeboard emphasizes the gable end on the front elevation. The front entrance is highlighted by a hand-carved bargeboard and lintel above the recessed entrance. The windows are leaded diamond-shaped lights and multi-light casement, mainly in groups. A tall, fluted brick chimney with several flues further emphasizes the verticality of the house. The architect was Henry Herzog.

2050 Mount Hood Lane (1936) This fairly late example of the Tudor Revival style puts forth one of its main identifying features at the front door, a circular entry turret, somewhat in the manner of the Ruby House turret although this tower is used to enclose the staircase. It features a conical roof and curved leaded windows. The tower unites the two flanking units of the house, one side with a massive brick chimney and the other with a distinctive library. The house is sided with clinker brick with extra mortar giving it a rustic look. Half-timbering is relegated to the gable ends. Leaded windows add to the overall charm of the house.

Walter E. Kelly, architect

Walter Kelly was born in Oakley, Wisconsin in 1880 and arrived in Portland in 1922 after working in Detroit, Michigan with the Ford Motor Company, and in Spokane, Washington and Calgary, Canada. He designed few houses, concentrating on churches and other large-scale buildings. Mr. Kelly designed 62 churches in Oregon, Washington, California, and Idaho; two of these are listed in the Portland Inventory of Historic Buildings, the Swedish Baptist Church, now the Temple Baptist Church, 1327 NE 7th Avenue near the Lloyd Center, and the Centenary Methodist Church, 215 SE 9th Avenue, now in use as a community center and undergoing renovation. Other buildings listed are the Parish House, a three-story auxiliary structure housing church offices and classrooms, associated with the Mt. Tabor Presbyterian Church at SE 55th and Belmont, and a theater/commercial building at 3000 NE Alberta Street. Mr. Kelly also designed the Willamette View Manor on River Road in Milwaukie and the Capitol Manor in Salem; both are large-scale retirement homes. He died at his home in the Capitol Manor in Salem in 1967.

Alfred C. Ruby

First owners and occupants of the large Tudor house at 211 NE 39th Avenue were Alfred C. Ruby and his wife, Nettie. Alfred C. Ruby was born in Butler, Pennsylvania in 1865, one of 12 children. His father was a farmer, and he developed a great affection for horses early in life. His ticket out of near-poverty was the horse. He

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specialized in work horses and by the age of 20 had four teams and employed drivers for them. He gradually acquired a livery stable and contracts for hauling in the newly-found oil fields in Pennsylvania. In 1892 he married Nettie Simpson.

The Rubys moved to Oregon in 1903, first living in Eugene in 1903, then Pendleton in 1905, and finally Portland in 1907 at which time Mr. Ruby began importing blooded horses. He also owned livery stables, several farms, a golf course, and finally a bank, the Montavilla bank, and other business interests. Mr. Ruby was a trustee and president of the Pacific International Livestock Exposition for a number of years. His particular favorite event was driving a six-horse team in contests. A 1932 newspaper article cites a long address by Mr. Ruby entitled "I Am For the Horse"; it is juxtaposed against an article by C. L. Seranous, a Portland tractor dealer, entitled "I Am For the Machine."

In addition to their home on NE 39th Avenue, the Rubys also had a large country house on Base Line Road near their golf course in the Gresham area; this house burned to the ground in 1930. A Max Stop, Ruby Junction, is located on the east county Max line at SE Burnside and 197th Avenue on a spur line near property formerly owned by the Rubys. Nearby is the Ruby Junction light rail transit maintenance facility which sees to the upkeep, repair, and maintenance of the Max light rail cars. This site has carried the Ruby name since before 1930 when it was a part of the Portland Electric Power Company interurban line to Estacada via the Springwater Corridor, which has just celebrated its 100th anniversary.

Mrs. Ruby died unexpectedly in 1931 and Mr. Ruby moved from the house in 1933. Mr. Ruby continued to live in the Portland area until 1936, when he moved to Sacramento where he died in 1942. His funeral service was held in Corvallis.

Later Occupants

The second occupants of the house were Milton and Eva Gumbert who lived in the house from 1934 to 1937. Mr. Gumbert's business was called "Retailors of Quality Furs"; he died in 1944.

Simon and Helen Director lived in the house in 1938 and 1939; Mr. Director was associated with the Jennings Furniture Company.

In 1942 the house was purchased by Abe L. and Ethel Cohn. Mr. Cohn was associated with the Cohn Brothers Furniture Company and in 1950 was president of the company. The Cohns lived in the house through 1952; in 1953 and 1954 it was vacant.

In 1955 the house was rented to the Japanese Consulate and began a 16-year stint as the home of the Japanese consul. The Consulate-General of Japan in Portland opened as an annex office of the Consulate of Japan at Seattle in 1900. In 1908 it became an independent office as Consulate of Japan at Portland. It was repatriated

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Section number 8 Page 8

because of World War II in 1941 and in 1952 was reopened as the Consulate. In 1966 it was promoted to the office of Consulate-General of Japan at Portland. Consuls changed every two or three years and at least five officials lived in the house during its association with the Consulate. The first Japanese Consul to occupy the house was Nabora Imago with his wife Shako from 1955 to 1958. From 1959 through 1963 it was the home of Katuma Urake. Resident from 1964 through 1967 was Takegaro Sato. In 1968 and 69 Mingru Ingue lived in the house, and the last of the Japanese to occupy the house were Keiake Ochi and his wife Sachiko in 1970 and 1971. The house was kept in excellent condition and was the site of many official receptions and meetings.

Ownership of the house has changed several times during the ensuing years. The present owners bought the house five years ago. There have been remarkably few changes in the house, these mainly in the kitchen and small back porch.

CONCLUSION

The Ruby House, in its prominent location on a heavily-traveled through street, 39th Avenue, has attained landmark status locally just because of its location and beautifully-kept distinctive appearance and design. Recent yard work in a style compatible with the house and garage has enhanced the setting, which also benefits from the large, old street trees on its east side. The house uses many of the Tudor Revival characteristics in ways that differ from some interpretations of the style; for instance, there are large, picture windows on the front elevation in living and dining rooms which are flanked by the more traditional multi-pane casement windows with metal frames. The unusual, but often-used circular two-story turret signifying the main entrance, appears in several of Portland's English-influenced houses. This often pairs with the typical round-headed arched entry. The traditional steeply-pitched roof is modified to a medium pitch in the Ruby House, but it employs a complicated and distinctive rolled eave structure with the windows penetrating the eaves. The rolled eave is more commonly used in a one-story structure, but is quite appropriate in this square, solid-looking residence. All in all, the Ruby House exemplifies one architect's version of the Tudor Revival style in a manner which opens our eyes to the variety possible in a much-admired and extremely popular period style.

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Section number 9 Page 1

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Oregonian, August 18, 1932

Oregonian, November 6, 1932

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Southeast Examiner, April 1992

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Ruby, Alfred C. and Nettie House
Name of Property

Multnomah, Oregon
County and State

10. Geographical Data

Acreage of Property under one acre

UTM References

(Place additional UTM references on a continuation sheet)

1 10 529510 5041160
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____

4 _____

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 Marianne Kadas

organization Marianne Kadas Consulting date November 20, 2005

street & number 3602 SE Alder telephone 503-238-9859

city or town Portland state Oregon zip code 97232

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

name Stanley and Jeniece Tonneson

street & number 211 NE 39th Avenue telephone _____

city or town Portland state OR zip code 97232

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.460 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, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Ruby, Alfred C. and Nettie House
Name of Property

Multnomah, Oregon
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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VERBAL BOUNDARY DESCRIPTION

The nominated parcel is located in the Laurelhurst subdivision of Portland, Lots 7 and 8 of Block 79.

BOUNDARY JUSTIFICATION

The nominated parcel includes the tax lots historically associated with the Alfred C. and Nettie Ruby House.

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Section number Photos Page 1

General Information

Information for items 1-5 is the same for all photographs.

1. Ruby, A. C. and Nettie House
2. Multnomah County, Oregon
3. Photographer: David Greene
4. Date of Photographs: May, 2005
5. Negatives: Marianne Kadas
3602 SE Alder
Portland, Oregon, 97214

Photo 1 East elevation, looking west
1 of 26

Photo 2 North elevation, looking south-west
2 of 26

Photo 3 West elevation, looking east
3 of 26

Photo 4 South elevation, looking north
4 of 26

Photo 5 Southeast elevation, looking northwest
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Photo 6 East elevation, balcony, looking south
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Photo 7 East elevation, original entry light, early neon house number
7 of 26

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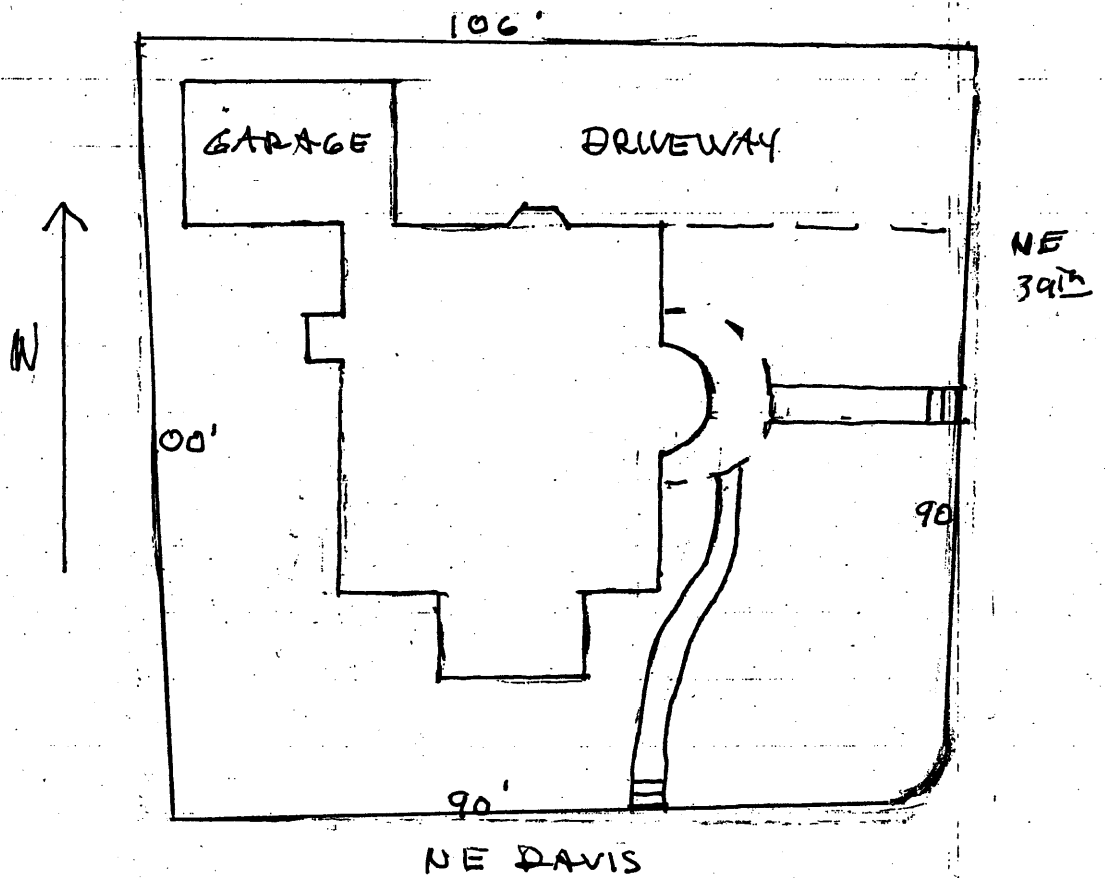
- Photo 8 East elevation, original heavy door handle
8 of 26
- Photo 9 North elevation, garage double doors, looking west
9 of 26
- Photo 10 North elevation, dining room window on left, breakfast room window on right,
looking southwest
10 of 26
- Photo 11 West elevation, back porch, looking north
11 of 26
- Photo 12 South elevation, sun porch, looking northeast
12 of 26
- Photo 13 East elevation, sun porch planter, looking north
13 of 26
- Photo 14 Entry turret, interior brickwork, stained glass window and wrought iron
railing/light fixture, looking north
14 of 26
- Photo 15 Entry hall, looking west
15 of 26
- Photo 16 Entry hall, open staircase with wrought iron balustrade
16 of 26
- Photo 17 Living room showing fireplace, looking north
17 of 26

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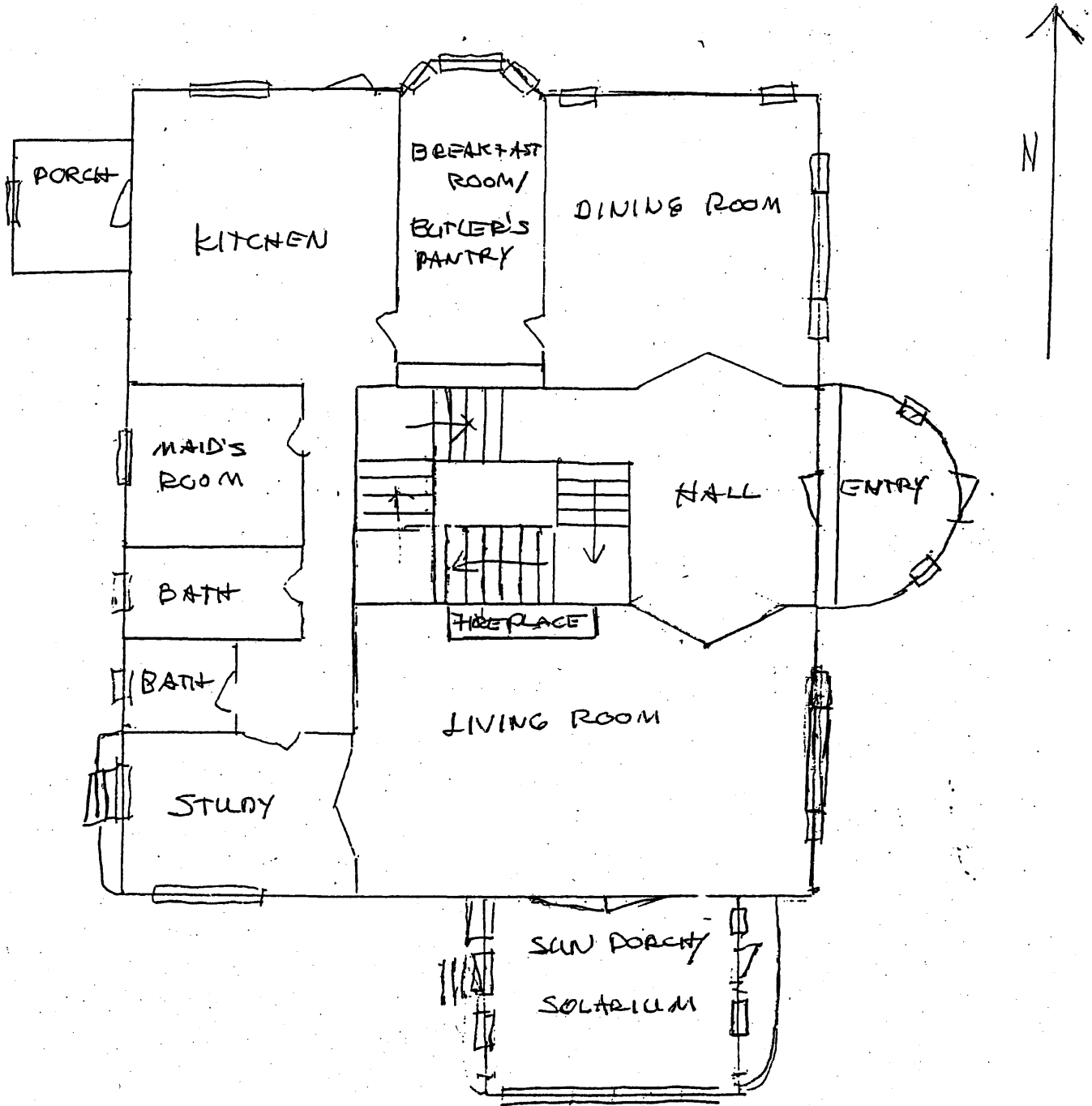
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- Photo 18 Living room, fireplace detail
18 of 26
- Photo 19 Sun porch from living room, looking south
19 of 26
- Photo 20 Study from living room, looking west
20 of 26
- Photo 21 Dining room, looking south to living room showing double doors
with Tudor arch
21 of 26
- Photo 22 Breakfast room/butler's pantry showing bay window, looking north
22 of 26
- Photo 23 Downstairs bathroom, looking west
23 of 26
- Photo 24 Upstairs bathroom, looking west
24 of 26
- Photo 25 Upper staircase landing or "mezzanine", looking east
25 of 26
- Photo 26 Basement fireplace with Tudor arch
26 of 26

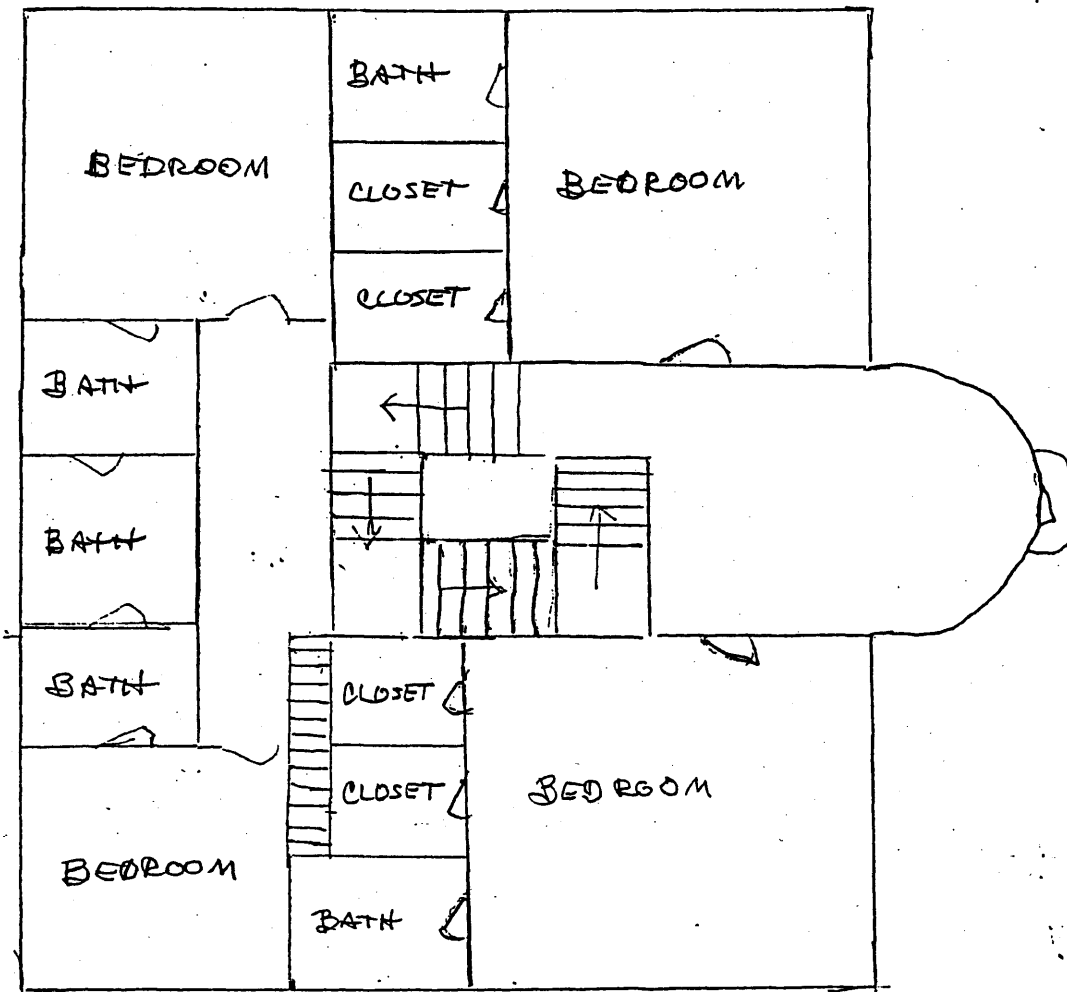


Site Plan
A.C. + NETTIE RUBY HOUSE
211 NE 39th AVENUE
PORTLAND, OREGON



FIRST FLOOR

A.C. + NETTIE RUBY HOUSE
 211 NE 39TH AVENUE
 PORTLAND, OREGON

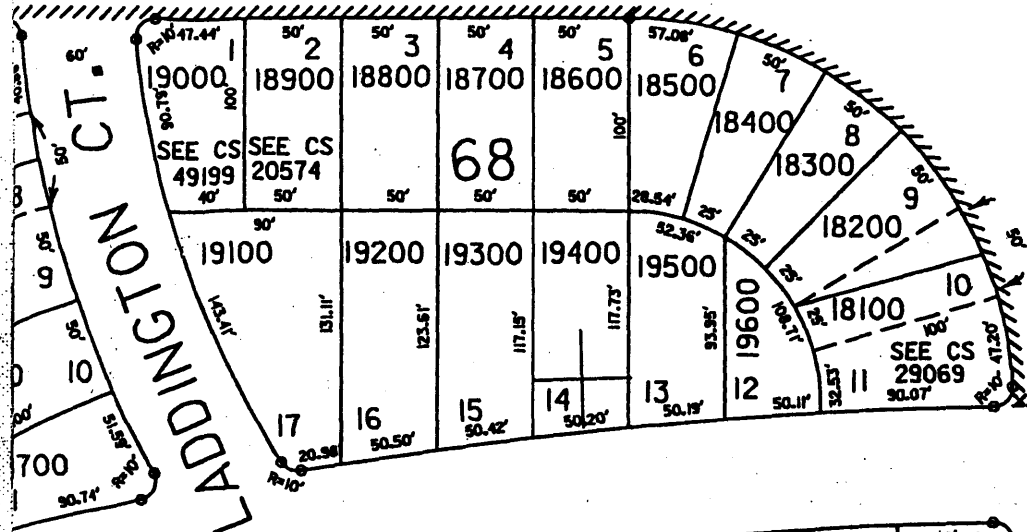


SECOND FLOOR

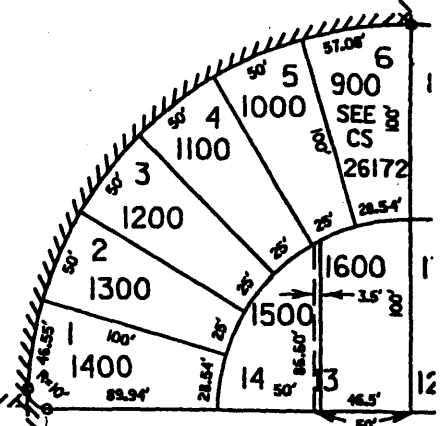
A.C. + NETTIE RUBY HOUSE
 211 NE 39TH AVENUE
 PORTLAND, OREGON

N.E.

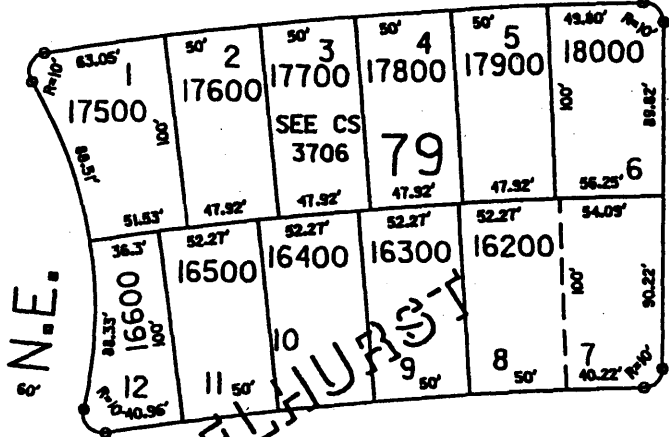
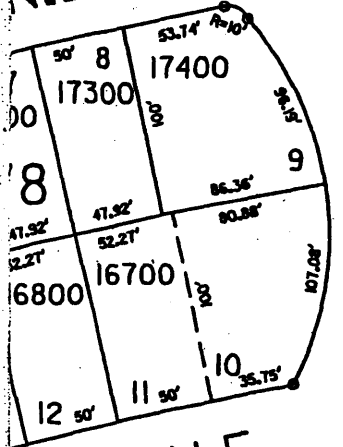
S/L LAURELHURST BLKS. 1 - 43



GLISAN

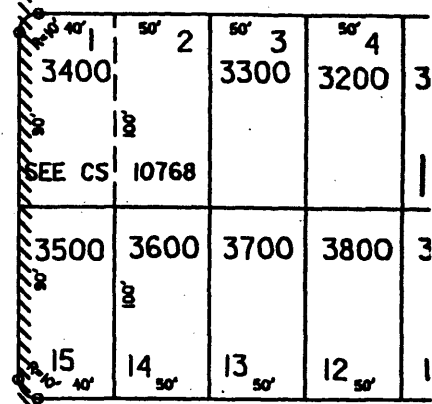


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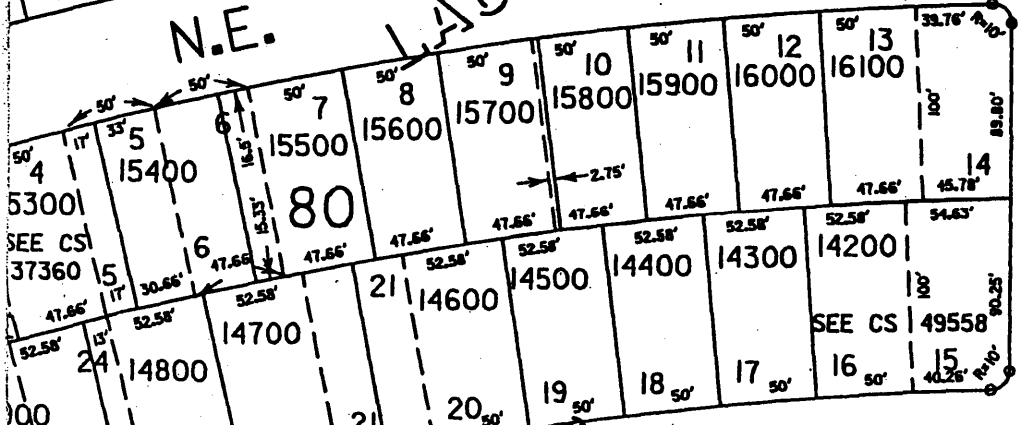


E/L TERRENCE QUINN D.L.C. 70
W/L ELJAH B. DAVIDSON D.L.C. 69

FLANDERS

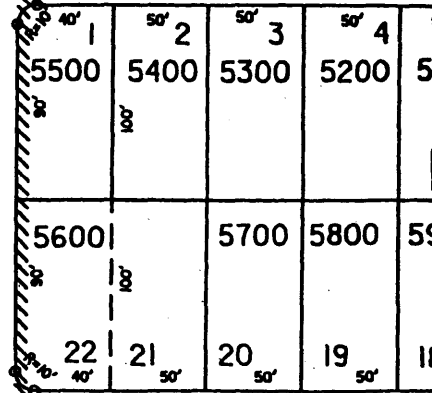


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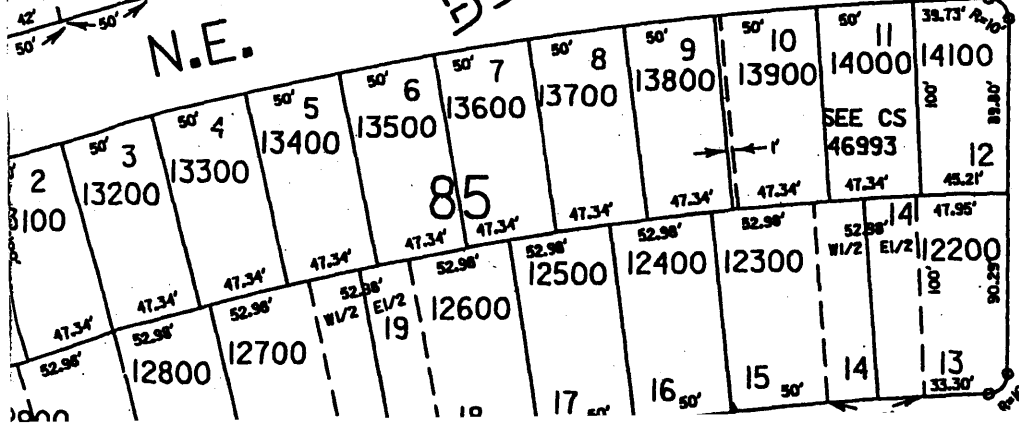


39TH

DAVIS

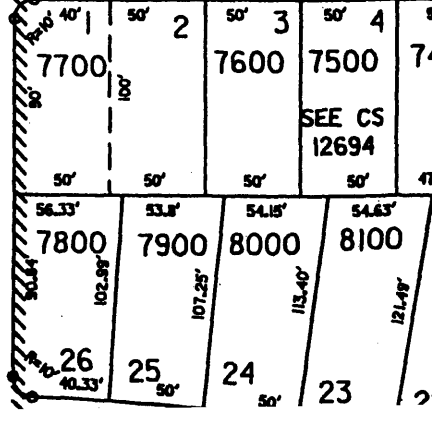


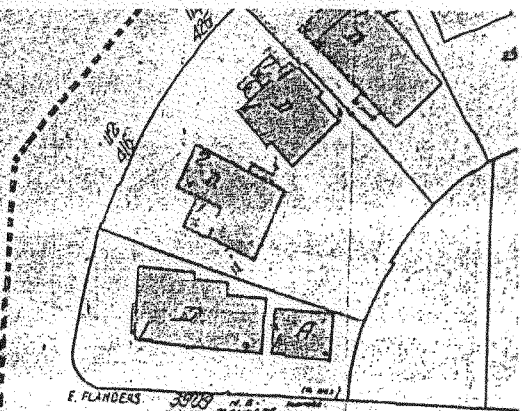
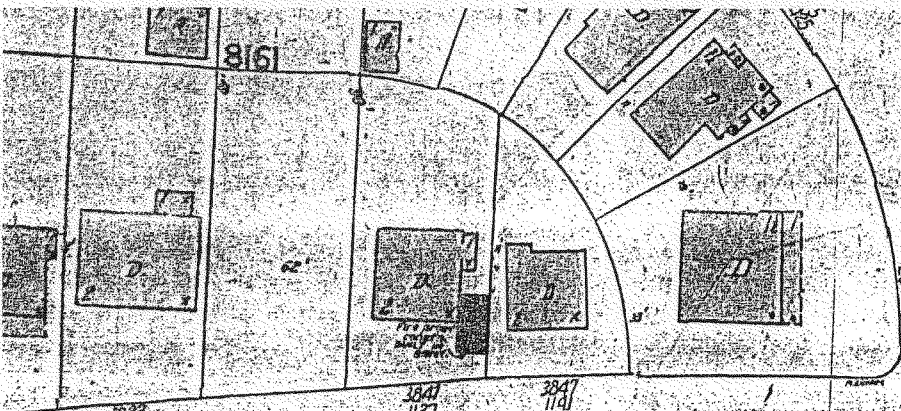
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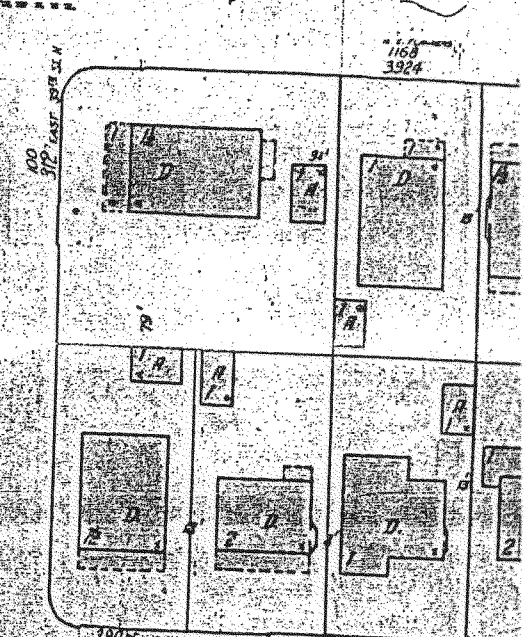
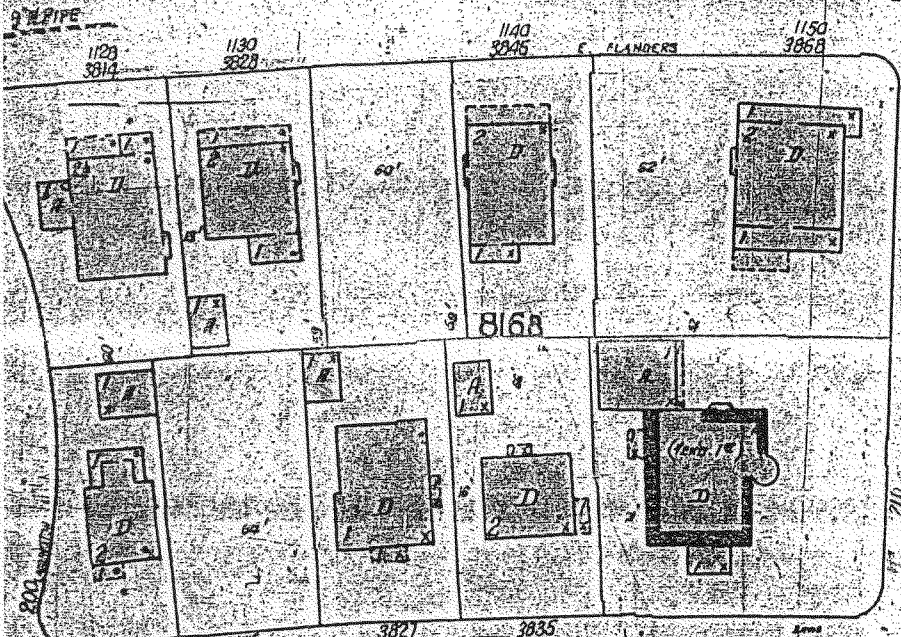
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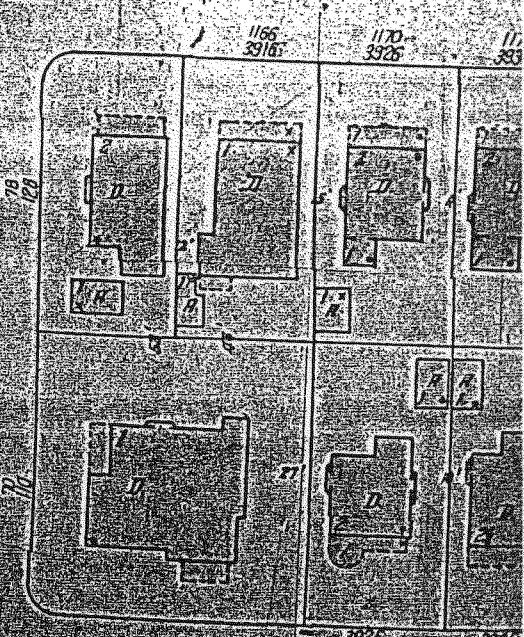




N. E. FLANDERS



N. E. DAVIS



ENSE 39TH AV (ST. N.)

N. E. COUCH

