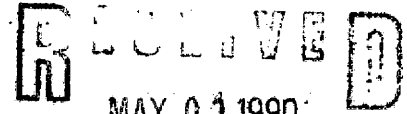


United States Department of the Interior  
National Park Service



MAY 02 1990

NATIONAL REGISTER

National Register of Historic Places  
Registration Form

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

1. Name of Property

historic name Bates, John M. and Elizabeth, House No. 3  
other names/site number \_\_\_\_\_

2. Location

street & number 16884 SW Bryant Road N/A not for publication  
city, town Lake Oswego N/A vicinity  
state Oregon code OR county Clackamas code 005 zip code 97035

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	_____ buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: Wade Pipes Residences for John and Elizabeth Bates  
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

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

Signature of certifying official [Signature] Date April 15, 1990  
State or Federal agency and bureau Oregon State Historic Preservation Office

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

Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. Autumette Lee 6/14/90  
 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 \_\_\_\_\_ Date of Action \_\_\_\_\_

**6. Function or Use**

Historic Functions (enter categories from instructions)

Domestic: single dwelling

Current Functions (enter categories from instructions)

Domestic: single dwelling

**7. Description**

Architectural Classification  
(enter categories from instructions)

Modern Movement: Arts and Crafts,  
Northwest Regional Style

Materials (enter categories from instructions)

foundation concrete slab

walls wood

roof asphalt composition shingles

other

Describe present and historic physical appearance.

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Wade Hampton Pipes designed this house in 1940 for John M. and Elizabeth Bates as an investment property on their acreage facing West Bay on Lake Oswego. The house was constructed during the summer of 1940 by W. C. Bauman, working closely with the property owner and the architect. Bauman had served as the contractor for Bates House #2 in 1939 at 16948 SW Bryant Road, Lake Oswego.

This house is closely related visually and by siting to the nearby house which the Bates family occupied as a primary residence commencing in 1939. Wade Pipes, however, approached the design of this building, his third commission from John and Elizabeth Bates, with significantly fewer constraints than in his design for their nearby home. The lot was distant from Bryant and thus did not necessitate either visual or acoustical screening from traffic. The terrain was low, barely above lake level, but contained sufficient stable ground to permit a rectangular design, while the landscape was placed largely on filled land between the house and the lake. Pipes was instructed to control costs. He was not expected, however, to make any compromises in his attention to detail. His solution was to design a simple, functional house with strong visual linkages and construction techniques to the nearby Bates residence.

As had been his interest in the 1930s, Pipes worked with a rectangular shape, but this time he was constrained by his patrons to design a single story, wood frame building. His solution was to try again the techniques employed at 16948 SW Bryant. He prescribed an underground, terracotta tile, cold air return duct system, a poured, weatherproofed concrete slab, wood framing, and a low gable roof. The house had horizontal, cedar siding, beaded with a deep grooving on each course. While he remained true to use of rectangular window lights, laid horizontally in casements, Pipes prescribed larger, single pane windows for the matching corners of the living room. These windows were a precursor to the even bolder window treatments Pipes employed in 1954 in his design for the fourth Bates house, a solution which provided expansive views of the lake.

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Construction documents confirm that Bauman purchased moldings from the Oregon Door Company in Portland, Oregon, in July, 1939. These interior and exterior moldings, used as quarter round and on the window surrounds, are in place today:

23 Pc.	20-0	1- 5/8"	Half Round
18 Pc.	27-0	"	"
39 Pc	14-0	"	"
		Sill Mold	1-5/8" x 6 net #1
		5/7-0	7/5-0 1/3-10 5/2-10 2/1-10
2 Pc.	3-10	1-5/8 x 6	#2
1 "	3-6		
325 Lin	1-1/16	x 2½	S4S.
66 Pc.	6-11	3/4 x 1 3/4	Dr. Casing
140 Lin		"	"
400 Lin		3/4 x 2½	S4S Base
150 Lin	1 x/ 12	S4S B & btr	
150 "	3/4"	quarter Round	
1		Bulls Eye Sash Frame	1-6 Bad

(Oregon Door Company 1939)

The plan for Bates House #3 is relatively simple. The visitor approaches, as in House #2, by the garage. This was originally an open, two bay carport. It was enclosed by the present owners, Tom and Nancy Apperson, in 1976. They had the same beaded siding which Pipes had prescribed for the exterior finishes of the house custom milled to enclose the carport and make it more suitable for Oregon weather. .

The house originally contained two bedrooms, one bath, living room, dining room, entry hall, kitchen with small utility, and a storage room. The front door opens into an entry hallway. Matching storage closets with brass pulls and black glass knobs are located on either side of the short passage between the entry hallway and the living room. The living room has a vaulted ceiling which rises nearly 14 feet against the fireplace wall. To the left of the entry is a small office (once a utility room) and the kitchen. The kitchen retains the original mahogany-stained cupboards, now faced with formica. Pipes designed cupboards in the sophets to insure maximum storage. The dining room faces the lake and has a built-in breakfront with storage cupboards,

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serving area, and drawers. It is similar to the built-in breakfront in the adjoining Bates House #2. The two bedrooms have a vaulted ceiling and, like in other Pipes' designs, are served by a floor-to-ceiling linen closet in the hallway. The closet has brass pulls, while other closet doors are brass with black glass knobs.

This house has had three owners since John and Elizabeth Bates. During the past 50 years the most significant change is the addition on the south (side) elevation of a bedroom and master bathroom. This addition was made by downscaling the former master bedroom which faced the lake and creating a hallway to the new bedroom-bath. The addition repeats the horizontal, beaded siding on its west (front) elevation, but has vertical board finishes on the south and east elevations. The storage room at the back of the carport has been opened up and is used as a family room off the kitchen. This change is not visible from the front elevation.

Pipes also designed the privacy fence between this and the adjoining property. The fence is strong in its use of rectangles, a series of three boards laid horizontally with an open space topped by a header. The yard also includes a brick, outdoor fireplace with marble counters, repeating the same brick and marble in the fireplace in the living room.

**8. Statement of Significance**

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

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

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

Areas of Significance (enter categories from instructions)  
Architecture

Period of Significance  
1940

Significant Dates  
1940

Cultural Affiliation  
N/A

Significant Person

N/A

Architect/Builder

Wade Hampton Pipes

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

See continuation sheet

**9. Major Bibliographical References**

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

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

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of property 0.28 acres Lake Oswego, Oregon 1:24000

UTM References

A 

1	10
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5	2	1	8	3	0
---	---	---	---	---	---

5	10	2	17	6	1	10
---	----	---	----	---	---	----

Zone Easting Northing

B 

--	--

--	--	--	--	--	--

--	--	--	--	--	--	--

Zone Easting Northing

C 

--	--

--	--	--	--	--	--

--	--	--	--	--	--	--

D 

--	--

--	--	--	--	--	--

--	--	--	--	--	--	--

See continuation sheet

Verbal Boundary Description The nominated property is located in NW $\frac{1}{4}$  NW $\frac{1}{4}$  Section 17, Township 2S, Range 1E, Willamette Meridian, in Lake Oswego, Clackamas County, Oregon and is described as follows: Beginning at the northwest corner of Tax Lot 600, Lake View Villas, Plat 5, Lake Oswego, Oregon, and running south 100' to the southwest corner of Tax Lot 600, then east 60' to the southeast corner of Tax Lot 600, then southeast 48' along the south boundary of Tax Lot 700, then northeast 28' to the northeast corner of Tax Lot 700, then northwest 108.85' to the northwest corner of Tax  See continuation sheet Lot 700, then west 60' to the point of origin

Boundary Justification

The nominated area includes the entire urban tax lot developed for John and Elizabeth Bates in 1940.

See continuation sheet

**11. Form Prepared By**

name/title Stephen Dow Beckham  
 organization USA Research-Oregon date December, 1989  
 street & number 1389 SW Hood View Lane telephone (503) 635-4935  
 city or town Lake Oswego state Oregon zip code 97034

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The John and Elizabeth Bates House #3 at 16884 SW Bryant Road is significant to the local community. The house is representative of the evolution of designs by Oregon architect Wade Hampton Pipes and his commitment to the Arts and Crafts Style. It is one of four structures designed by Pipes for his principal patrons and friends, John and Elizabeth Bates. The house's concrete slab foundation and use of horizontal cedar siding with low gable roof confirm Pipes' interest in and awareness of the emerging Northwest Style of the late 1930s. The structure fits in the chronology of Pipes' works and was one of five houses of his design constructed in 1940. World War II disrupted his career and, when Pipes resumed work in 1947, his designs moved in a different direction. This house is probably the most modest of Pipes' commissions during his mature years.

The Bates House #3 meets National Register criterion C. that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values. . . .

The John and Elizabeth Bates House #3 at 16884 SW Bryant Road is an example of Wade Pipes' response to his primary patrons and friends who desired to build a rental home facing West Bay in Lake Oswego. Pipes was faced with designing a modest building yet remaining true to his design commitments. He carried out that mission. The house retains the signatures of his style: vaulted living room ceiling, built-in breakfast room, floor-to-ceiling linen closet, and custom-designed kitchen cabinets. Further, the house repeated a construction technique which Pipes first employed in 1939--the poured concrete floor with terra cotta tile cold air duct system. As with the nearby Bates House #2, Pipes echoed the growing popularity of the Northwest Style. He used horizontal, beaded cedar siding, and a gently sloping, shingled gable roof.



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Pipes oriented the Bates House #3 to take advantage of a pleasing vista into West Bay, facing the house almost southeast on an irregularly-shaped lot which extended to the margin of the lake. Working with Elizabeth Bates, he selected special plantings. These include thickets of bamboo used as privay screening and a now mature True Tulip Tree which towers nearly 60' high. The front elevation of this house retains the original, horizontal siding and styling prescribed by Pipes. The enclosing of the carport has broken the rectangular feel of the house, but that is compensated, in part, by the bedroom extension on the south elevation which is faced with the original, horizontal siding. The present owners realize that the shutters and replacement front door were not part of Pipes' original design and plan, as they continue to rehabilitate the property, to remove the shutters and replace the door.

This house has significance to the local community. It represents the response of Pipes to his patrons and friends, John and Elizabeth Bates, who wanted to continue working with him as they developed the property surrounding their home in Lake Oswego. They asked Pipes to design a house which would blend in with their primary residence and be a subdued structure in a rural setting. Pipes met that challenge, designing one of the smallest houses in the corpus of his work, yet creating a dwelling which took admirable advantage of its views of the lake. As with Bates House #2, Pipes continued his experimenting with poured concrete floors and horizontal cedar siding. Although this was a small commission, he maintained his commitment to the Arts and Crafts ideal in the interior finishes and signature storage pieces and closets.

This house is one of four which the Bateses erected on their acreage on West Bay. They commissioned Wade Pipes to design their residence and this structure. They next turned to architect John Storrs and then to Sol Zaik to design residences on adjoining lots. This concentration of custom-designed homes on four adjoining lots is representative of the investment in Lake Oswego and confirms the special nature of this suburban community. In 1990 these smaller, custom homes are an "endangered species" in Lake Oswego. The "tear down" phenomenon, driven by the sharp appreciation in lake front property, has led to the destruction of perhaps 30 smaller residences in the late 1980s. Quality, architect-designed homes with mature landscapes have been destroyed for new construction to take advantage of views and the nature of the community.

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The Bates House #3 is identified in the enumeration of the works of Wade Pipes by Ann Brewster Clarke (1986). The house is listed in the Historic Resource Protection Plan: Lake Oswego Study Unit (Koler/Morrison 1989) but was not inventoried. Seven residences designed by Roscoe D. Hemenway, 24 buildings by Van Evera Bailey, six by Herman Brookman, two by Jamison Parker, and seven by Wade Pipes are listed by address as "Additional Properties" but were not photographed, described, or assessed. The inventory remains deficient in assessing the residential structures, designed by architects, which have given the primary character to the community in the twentieth century. The lack of detailed assessment of the Bates House #3 is the result of the current incomplete status of the Lake Oswego inventory.

Wade Hampton Pipes played a unique role in the development and execution of Arts and Crafts architecture in Oregon in the twentieth century. "Wade Pipes was a man out of time: a free spirit living in uneasy truce with a technologically obsessed society," observed Pietro Belluschi. "He began as a skillful craftsman and became an inspired designer with a flair for good composition and fine detailing," continued Belluschi, "uncompromising in his principles and adamant in what he thought to be appropriate and beautiful." This former dean of the School of Architecture of Yale University concluded: "Personally and belatedly, I must admit to a feeling of admiration for Wade Pipes, for what he was--a shining example of rectitude, talent and wit--also to a feeling of envy for his personality, for his authentic detachment from the cares and worries which were so much a part of our daily practice of the time" (Clarke 1986:ix).

These comments confirm the stature and unique significance of Wade Pipes. Further, Ann Brewster Clarke, has lifted up the full chronology and controlled repertoire of the life works of this figure in Wade Hampton Pipes: Arts and Crafts Architect in Portland, Oregon (1986). She has focused upon his residential designs and their relationship to an international architectural movement:

Wade Pipes' primary legacy, however, is the group of houses he designed between 1911 and 1961. Together they form a body of work significant for quality of design and construction, variety within a discipline, and an evolution of style that kept pace with the approach of modernism. They are the best examples in Portland of English Arts and Crafts architecture. They are a testament to the lesson of William Morris: not to copy, but, following his principles, to create (Clarke 1986:xvi).

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The Arts and Crafts Movement originated in the labors, designs, and public pronouncements of Augustus Welby Northmore Pugin (1812-1852), John Ruskin (1819-1852), and William Morris (1834-1900). They stressed the importance of vernacular sources rather than historical styles, the limits of ornamentation and integration of structure into the environment, and the concept of total design. In their world, the architect exercised nearly total control over a project. He worked on siting, design, the color scheme, landscape, and even the furnishings. The architect stayed with the job and supervised the contractor, monitored the work of the carpenters, masons, painters, and others, and ultimately produced a finished work, virtually a work of art. A house conceived and created with such care, observed Clarke, achieved distinction as a "handmade object" (Clarke 1986:7-8).

The Arts and Crafts Movement attracted a number of Americans. Elbert Hubbard, author, editor, and craftsman, became a founder of the movement in the United States. Hubbard settled in 1895 in East Aurora, New York, where he founded the Roycroft Shop. His magazine, The Philistine, challenged widely held assumptions in American design. Hubbard had strong impact in printing and publishing (Malone 1932[9]:323-324). The International Studio Magazine, featuring the designs of C.F.A. Voysey, The Craftsman, which featured the work of Gustav Stickley, and the designs of Will Bradley in Ladies Home Journal in 1901 and 1902 confirmed the growing appeal of this movement.

On the West Coast a community of artisans, intellectuals, and patrons of the arts emerged in Pasadena, California, during the first decade of the twentieth century. In a series of lectures the members of the Pasadena Twilight Club heard practitioners of the Roycroft tradition. The Arroyo Craftsmen emulated Hubbard's work, while Charles Sumner Greene and Henry Mather Greene applied the movement's ideals to architecture, furniture design, and landscaping in their commissions between 1900 and 1930. Adam Clark Vroman, photographer and bookstore owner, extended the commitment to artistry and quality in his stunning platinotypes and albums of views of the missions and the Indians of the Southwest (Makinson 1977, 1979, 1988; Anonymous 1904, 1905).

Wade Pipes was an Oregonian. His commitment to the Arts and Crafts Movement, documented by his biographer Ann Brewster Clarke, was the product of a love of nature fostered by a childhood in western Oregon and by a pivotal period of study between 1907 and 1911 in England. Born in Independence on July 31, 1877, Pipes was the son of Martin L. and

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Mary Skipworth Pipes. His parents had emigrated to Oregon in 1875 from Louisiana to settle near Mary's parents. Her father, Nathaniel Skipworth, was a Methodist minister who had recently assumed duties in Polk County, Oregon. In 1886 Pipes' father became editor of the Benton Leader in Corvallis. The Pipes children (John, born in 1875; Wade; Nellie, born in 1879; George, born in 1881; and Harriette, born in 1883) grew up in that college town. The children had frequent opportunity to hike, fish, and explore the valley. These activities appealed to Wade Pipes as did his emerging, intense interest in English literature (Clarke 1986:1-4).

Pipes' early life suggests freedom, an open mind, a supportive family, and a setting where nature nurtured a sensitive, young man. Clearly the family appreciated the life of the mind. His father was a graduate of Louisiana State University, studied law, taught in Independence, Oregon, and in 1890 was appointed by Governor Sylvester Pennoyer a judge of the second judicial district. Martin L. Pipes subsequently engaged in a lengthy practice of law in Portland and, presumably, possessed the resources to sustain his son's four years of study in Great Britain (Carey 1922[3]:377-378).

John Montague Bates and Elizabeth (Geiser) Bates were close friends of Wade Pipes. Their acquaintance commenced in the 1920s and resulted, in part, from the friendship of Bernice (Dodson) Geiser and Susie (Fennel) Pipes. On August 27, 1925, John M. Bates married Elizabeth Geiser in the garden of the home of John and Susie Pipes overlooking the Willamette River in the Sellwood District of Portland (Bates 1989). The garden, designed by Wade Pipes, was singled out in 1919 in The Architect and Engineer of California as one of the "Three Most Notable Examples of Landscape Architecture in Portland." The house, constructed in 1912, was Pipes' first commission in Portland. Ann Brewster Clarke has written of it as "an excellent example of Wade Pipes' articulation of Arts and Crafts principles: incorporation of house and landscape, clean and simple design, materials and workmanship indigenous to the environment" (Clark 1986:31-32).

Elizabeth (Geiser) Bates, born December 3, 1901, was the daughter of Albert and Bernice (Dodson) Geiser. Her father was identified the year after her birth as "among the great captains of industry who have figured in the development of Baker county." Albert Geiser was born in Colorado but educated in California, where, upon finishing high school in Oakland, he joined his father in mining. In 1881 he moved to Baker

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County and worked in several quartz mines. With his mother and sisters, Geiser developed the fabled Bonanza Mine in the Granite District and became a stockholder in the Brazos, Keystone Bell, Gold Boy, Pyx, and Greenhow mines in Baker County. He constructed the Geiser Grand Hotel, a hulking, three story brick building with cast iron facade which was once heralded as the finest hotel in eastern Oregon. The key to Geiser's financial success lay in the Bonanza Mine which he operated from 1891 to 1898 (Bowen and Small 1898:25; Anonymous 1901:327-328).

Elizabeth Geiser attended the University of Oregon where she was a member of Kappa Alpha Theta. Her roommate was Cornelia Pipes, subsequently Corneila Meyers. Cornelia was a niece of Wade Hampton Pipes and thus the connections of friendship, established about 1920, cemented a relationship which has persisted between the Pipes and Geiser-Bates families to the present (Meyers 1989). While attending a sorority party, Elizabeth Geiser met John Montague Bates. She graduated from the University of Oregon and she and Bates married two years later (Bates 1989).

John Montague Bates was born November 6, 1895, in Olympia, Washington. He was the son of David Cole Bates and Elsie (Reese) Bates. His parents moved to Portland in 1910. John Bates attended Lincoln High School where he graduated in 1915. He then enrolled in the University of Washington in the School of Fisheries, though one account says the School of Mines. His education was interrupted by World War I when he enlisted in April, 1917. He served in the 116th Field Signal Battalion and saw duty in battles at Soisson, San Mihiel, Meuse, and the Argonne in France. Bates was wounded and awarded the Purple Heart and the Silver Star. He was discharged on March 20, 1919. His early career was varied: newspaper cashier, laborer on a farm near Roseburg, worker on a ranch at Pilot Rock, service as an oysterman at Willapa Bay, beach seiner at Sand Island in the mouth of the Columbia River, laborer in the salmon canneries of Alaska, employee in log-towing at Ketchikan, and worker in a mining camp in Oregon. Bates earned his B.A. in 1922 at the University of Washington and settled in Portland (Bates 1989; Capitol Publishing Company 1936:48; Lockley 1928[3]:431).

John M. Bates joined his father, a retired furniture manufacturer, and brothers in investments in Portland in the 1920s and the 1930s. They purchased or erected large, commercial garages. Their most substantial investment was the Motor-Ramp Garage, a six story, concrete building for 550 vehicles, completed in February, 1928. The Bates

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Portland Garage at Fifth and Taylor held 450 cars (Lockley 1928[3]:335-336). About 1935 John and Elizabeth Bates commissioned Wade Pipes to design a home at 1837 Edgewood Road in the Portland Heights. The property posed several challenges to the architect. It was a small lot, hemmed by other houses, yet a site possessing stunning views of the city and the distant Cascade Range. This house was constructed and occupied by the Bates family in 1936. The Bateses sold this property and moved to Lake Oswego in 1939 to another home which they commissioned Pipes to design (Bates 1989).

During the late 1920s the Bates brothers diversified their investments. Donald Bates joined L. B. Mennefee to purchase the Oregon Transfer Company, a firm incorporated in 1871 by Ben Holladay. Reese Curtis Bates became manager of the Mortoramp Garage in Portland. John and Reese Bates continued development of garages where patrons could drive to their parking places. They eliminated elevators and lengthy waiting for parking or retrieval of cars. John M. Bates, a friend of Paul Cole Murphy, a longtime real estate developer who was then promoting the Dunthorpe and Forest Hills subdivisions of the Ladd Estate Company, turned to lands in Lake Oswego. Bates' parents had settled in the 1920s at the south end of the lake in a gracious bungalow on a stunning lot on South Shore Boulevard. In the 1930s John and Elizabeth Bates purchased several lakefront lots nearby, a tract on Southwest Bryant Boulevard. They turned to their friend Wade Pipes in 1938 to design a country home, one suited for a rural setting on a waterfront lot in Lake Oswego. This structure at 16948 SW Bryant, erected in 1939, differed dramatically from the larger, more formal home Pipes had designed for them in the Portland Heights but three years before (Bates 1989; Anonymous 1942, 1944; Lockley 1928[3]:431).

No sooner had the Bates family settled in their new "lakeside house," than in 1939 they commissioned Pipes to design an investment house on an adjacent lot. This house, erected during the summer of 1939 at 16884 SW Bryant, commanded a finer vista of the lake but echoed many of the design elements and construction techniques in the nearby Bates' residence (Oregon Door Co. 1939). John M. and Elizabeth Bates held two other lakefront lots in this parcel and, in later years, hired John Storrs and Sol Zaik to design homes which they erected on the adjoining lots. One of these was also an investment property, a rental calculated to meet the college expenses of their son, John Montague Bates, Jr. (Apperson 1989; Bates 1989). John M. Bates volunteered for service in World War II. An avid yachtsman, he served in the merchant marine during that conflict (Bates 1989).

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In the 1950s John and Elizabeth Bates were approaching their retirement years. Their interests were several. John Bates completed a term in the Oregon legislature in 1952 as joint representative of Clackamas and Multnomah counties. He was a Republican, member of the University Club, a Rotarian, and former chairman of the Multnomah County Red Cross. Bates also had served as a director of the Portland Rose Festival Association. He and his wife were originally members of Trinity Episcopal Church in Portland and subsequently of the parish in Lake Oswego. Elizabeth Bates was a founder of the Lake Oswego Garden Club, maintained an avid interest in botany, served on the committee to design the Japanese Garden in Washington Park in Portland, and was a master bridge player. The Bateses maintained a strong interest in gardening, a passion shared with Wade Pipes. John M. Bates served as president of the Oregon Chapter of the Oregon Rhododendron Society (Bates 1989; Capitol Publishing Co. 1948:48; Norman 1960-61:276).

In 1953 John and Elizabeth Bates turned to their friend Wade Pipes to design a fourth and "final" home, their retirement property. They had moved in 1943 to the home of David Cole Bates at 4101 South Shore Boulevard. Their first job was to move the house of the elder Bates from the site and relocate it a block to the north. This task accomplished, Pipes proceeded to design the house which Anne Brewster Clarke has described as the "consummate Arts and Crafts house and the culmination of Pipes' architectural development" (Clarke 1985:56).

John and Elizabeth Bates were representative of a generation of Portland investors who found Lake Oswego an appealing, suburban residential setting. They kept a boat on the lake, played bridge, worked in their garden, and John Bates rode regularly at the Lake Oswego Hunt Club. He kept horses at that facility and, for a number of years, rode in the Clackamas County Sheriff's Posse and drill team. Wade Pipes was frequently part of their social circle. Pipes walked from his home in Dunthorpe to the Bateses' home on Lake Oswego. John Bates on numerous occasions drove Pipes to projects he had designed or was planning. The two talked about design, landscaping, and a mutual enthusiasm for the Arts and Crafts Movement. These mutual interests led Pipes to design the dining table, chairs, sideboard, and sofas for the Bates retirement home as well as special treatments for bookcases, linen closets, and other features (Bates 1989).

John Montague Bates died on May 1, 1975. His widow, Elizabeth, remained in the home in Lake Oswego until her death in June, 1989. The

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couple's son, John Montague Bates, Jr., inherited the property and moved into the home in September, 1989 (Bates 1989).

John M. and Elizabeth Bates sold this house to Irving and Frances Smith. The property then passed to Bud and Barbara Turner. Thomas and Nancy Apperson, who resided on the south side of West Bay, purchased this house in 1975 (Apperson 1989).



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Anonymous

- 1902 An Illustrated History of Baker, Grant, Malheur and Harney Counties, Oregon. Western History Publishing Company, Spokane, Wash.
- 1904 "Professor James on Roycrofters," Pasadena Daily News (Pasadena, Calif.), Jan. 20.
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4500

LOCATED BY  
OREGON COORDINATES  
N. 241,387.133  
E. 1,474,348.864

BOULEVARD

FOR INTERSEC.  
SEE CO. SURVEY  
DATED 12/16/66  
N. 50° 18' E

LAKEVIEW  
RD.



NEW VILLAS

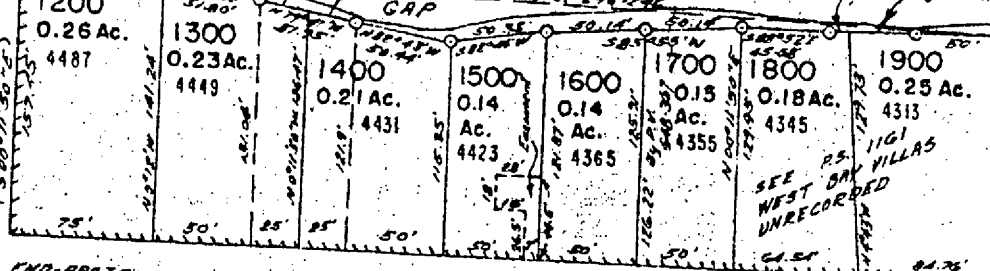
PART OF 2 IE 17 100

RD.

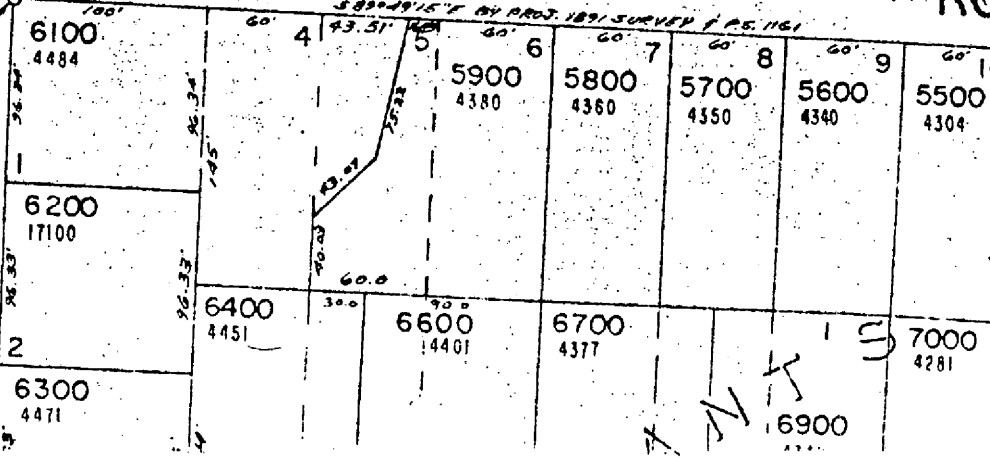
WEST

LAMONT WAY

SEE MAP 2 IE 18AA



WEST BAY



Bates (John and Elizabeth) House #3  
16884 SW Bryant Road, Lake Oswego, Oregon

