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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Green, Bertha M. and Marie A., House

other names/site number _____

2. Location

street & number 2610 SW Vista Avenue N/A not for publication

city or town Portland N/A vicinity

state Oregon code OR county Multnomah code 051 zip code 97201

3. State/Federal Agency Certification

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

James Hamrick 8/31/92
Signature of certifying official/Title Deputy SHPO Date

Oregon State Historic Preservation Office
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Signature of the Keeper

Delores Byrum

~~Entered in the~~
National Register

Date of Action

10/15/92

Bertha M. and Marie A. Green House
Name of Property

Multnomah, Oregon
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
_____	_____	_____ buildings
_____	_____	_____ sites
_____	_____	_____ structures
_____	_____	_____ objects
_____	_____	_____ Total

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

_____ N/A _____

Number of contributing resources previously listed in the National Register

_____ N/A _____

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic: single dwelling _____

Current Functions
(Enter categories from instructions)

Domestic: single dwelling _____

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement: Mixed: _____

Modernistic _____

Georgian Revival _____

Arts and Crafts _____

Materials
(Enter categories from instructions)

foundation concrete: stucco _____

walls concrete: stucco _____

roof asphalt: composition shingle _____

other _____

Narrative Description

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

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The Green House is a modernistic version of the Georgian style exhibiting influences from British Arts and Crafts architect C.F.A. Voysey. The house was constructed by Misses Bertha and Marie A. Green in 1937 in Portland, Multnomah County, Oregon in the Georgian Court Plat of the Portland Heights neighborhood. It is representative of a "new stage" in design by noted Portland architect Wade Hampton Pipes. Departing from Pipes earlier tradition of Arts and Crafts style, the Green residence exhibits restrained classical composition with elements of Georgian style with its rectangular massing, hip roof with a central chimney, essentially symmetrical composition and the bellcast copper hood. Modernistic overtones are present in its sparsity of detail, flat surface, multi-pane metal casement windows with horizontal lights and the elongated oculus windows.

The concrete garage associated with the property was constructed after the period of significance. The residence is in excellent condition and is essentially intact except for an addition in 1950, and landscaping modifications.

SETTING

The Green Residence is located on the south side of Vista Avenue, Tax Lot 10 of Lot 23, GEORGIAN COURT a plat of record in in the SE 1/4 of Section 5, Township 1 North, Range 1 East, Willamette Meridian in Portland, Oregon. Vista Avenue winds generally south up into the Portland Heights neighborhood from the more densely populated edges of the city's urban core area. Older, well crafted homes built by many of the city's past business and civic leaders are found along Vista Avenue and the Portland Heights neighborhood.

The building is sited on a north facing hillside with a view of the city and Willamette River. Elevated above the street level, the building is set back approximately 25 feet from the public right-of-way. The wedge shaped lot encompasses .21 acre and was split from the original one acre parcel, Lot 23, in 1977 by Gail and Willard K. Martin. The southern boundary

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runs parallel along a stone retaining wall above the residence, the northern boundary is delineated by a concrete sidewalk adjacent S.W. Vista Avenue, the eastern boundary is open to the adjoining parcel. A concrete and asphalt driveway extends across the adjacent south parcel on an easement.

The residence is situated in the center of the parcel on a shelf of an otherwise steeply sloped hillside. Deciduous and coniferous trees surround the site with landscaping focused in the terraces and patios on the southern and western sides of the property. Rhododendrons, camelias and ferns line the upper southern stone retaining walls. Boxwood shrubs line the front entry porch and camelia shrubs line the eastern wall along the later addition. Wooden steps added by the current owners cover stone steps leading to the upper terraces. Stone steps continue to the upper western terrace up to the sod covered garage. A concrete patio is adjacent to the one story back addition.

EXTERIOR

The two story residence is rectangular in plan with two ells extending south. The overall dimension of the first floor, measures approximately 28 feet (north facade) by 39 feet (west facade) with the back addition measuring 16 feet by 24 feet. The main mass of the second story overhangs approximately one foot on the east, south and west facades. It has an east-west orientation, neither entry oriented toward the street. The roof is comprised of a low pitched hip gable with two hip gable ells extending south, the southern most gable has been extended to accommodate a bedroom and bathroom addition. The wall and roof juncture of this eaveless house are delineated by a simple molded cornice and copper gutter detail. A single brick chimney is found at the center of the roof peak. The overall mass is rectangular and relatively symmetrical in composition. Each of the three main facades are bisected by upper floor windows. All facades are "flat and uncluttered".² reflecting the influence of Voysey.

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The east and west entry facades are framed in mass by the second floor overhang, bisected by elongated oval windows with an operable square casement and recessed ground floor entries. Metal casement windows composed vertically with horizontal rectangle panes are grouped in twos and threes. Roughcast stucco covers the wood framed body of the residence and the concrete foundation.

A copper bellcast hood protects the recessed main entry (east) supported by two decorative wrought iron trellis members. The door features six lights with simple brass hardware. The west and most used entry is recessed and protected by a covered breezeway extending to the garage.

The street facing north facade is symmetrically composed. It is centered by second floor french doors which access a cantilevered balcony with wrought iron railings ornamented by intersecting arcs forming an elliptical motif. Three light wide casements flank the door. On the ground floor three two light wide casements correspond in placement with the upper floor openings.

Two rear two story ells extend south housing the bedrooms. The eastern most ell was extended in 1950 by architect and owner H. Rollin Boles. Built at a cost of \$4,000 by contractor Reder and Parker the addition houses a master bedroom bath and two hallways. The detailing was painstakingly matched using the roughcast stucco surface punctuated by metal casement windows, the low pitched hip eaveless roof with cornice band and metal gutter. The outer hallway is lighted by a large multi-pane window adjacent to a four pane full-lit door. A square bay with a bellcast copper roof relieves the expanse of wall on the east facade created by the addition.

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INTERIOR

MAIN FLOOR

The ground floor of the Green House is contained within the concrete foundation, the back portion partially built into the hillside. Bisected by two hallway, the kitchen and dining room occupy the north half, while the maid's room and utility room/fruit room are found on the south half. The living room is found on the second floor above the kitchen and dining room, enabling the primary spaces to take advantage of city view on an otherwise confining site.

Entrance Hall and Stairway

The entry is composed of small foyer accessing the dining room (north), maids quarters (south), powder room (east) and the hall housing the stairway (west). All interior doors are solid core four panel doors with brass hardware. A round arched opening leads to the stairway it is met by a curved wall which extends to a round arched door to the utility room. The railing is adorned by an small urn on the newel post and "a novel balustrade of Union Jack panels."³ The original wall fixtures which light the room have been replaced. The stairway is illuminated by a full lit door and upper transom lite on the landing. Originally an exterior door, it now opens on to a solarium-like hallway.

Dining Room

The dining room, measuring approximately 13 feet by 16 feet, is well lighted by 3 vertically composed double casement windows on the north wall and two on the east wall. Stained wood bookshelves and cabinets, that do not appear to be original to the house, line the base of the windows. Structural beams adorn the ceiling of both the dining room and kitchen. They extend to the exterior supporting the second floor balcony. A single simple glass fixture hangs from the center of the ceiling.

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Kitchen

Many of the upper original cabinets remain intact, including the hardware. The original white tile backsplash with an orange colored accent also remains intact. The lower cabinets were extended and rebuilt, the top resurfaced, appliances replaced and a butcher block counter constructed during the tenure of the current owner. Two doors access the kitchen, one from the dining room, the other from the service hall leading to the backdoor. A three light wide casement punctuates the west wall and a double wide casement lights the north wall.

Maids Quarters and Utility Room

Maids quarters, powder room, utility space and fruit room are located on the south side of the ground floor. The powder room is adjacent to the main door and next to the maids quarters which features a full length closet on the south wall. The utility room is accessed from the service hall across from the kitchen and from the stair hallway. A fruit room adjoins the utility space.

SECOND FLOOR

The stairway ascends in two directions from the landing of the original portion of the house to the north, extending the addition to the south. Two bedrooms, each with its own bath, are found at the south end of the building. The living room is found at the north end of building. Oak flooring is found through out the second floor

Living Room

A pleasing, yet formal scale is found in the living room which extends across the north end of the second floor. Two doors are found on the south wall, the east door enters the living room, the other accesses a closet. The walls have a white painted dado rail and wainscoting. The upper walls were

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originally papered in square silver foil tea papers which have been covered by gold mylar squares to correspond with the original gridwork pattern. Centered french doors leading to a second floor balcony are flanked by casement windows. A fireplace is centered between the two doors of the south wall with a simply detailed surround and hearth of rust colored marble and a mirror above the mantel.

HARDWARE/WOODWORK

Most of the original hardware and custom millwork remain intact. Simple brass hardware is found on the upper kitchen cabinets, and interior doors. An unusual custom-made reeded molding, found in at least one other Pipes' house, adorns the doors and windows.

GARAGE (non-historic, non-contributing)

The reinforced concrete two car garage was constructed between 1944 and 1946 for former Governor Dan Burns by contractors Pederson and Ellas. Built into the hillside the one story building has two exposed walls, one housing the door opening (north) and the wall facing the house (east) punctuated by a nine light metal window similar to those used on the residence. The flat roof is covered by sod and is incorporated into the landscaping as an upper terrace. A breezeway connecting the garage and house was also constructed during this time.

ADDITIONS AND ALTERATIONS

In 1950 architect and owner Rolin Boles added a 16 by 24 wood framed, stucco clad space housing a master bedroom, and bathroom. The master bedroom can be accessed from either the southwest bedroom and adjoining hallway, or from an adjacent hall entered from the second story landing doorway which originally opened to the exterior. Natural lighting in the latter hallway is provided by a large multi-pane metal window and a full lighted door creating the effect of a cheery

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solarium. Its floor is concrete with a terra-cotta colored finish. The master bedroom is lighted by three light wide casement windows which match those of original house. The moldings and trim work match the original detailing of Pipes' design.

Kitchen modifications were made by the current owner; these include extending the base cabinets and adding a base cabinet from the east wall, and replacing counter tops and dishwasher.

Landscape modifications include the garage and driveway addition of 1944 and 1946. A reinforced retaining wall was built for Rollin E. and Ann Boles in 1956 for a cost of \$2,000. It replaced a rock wall destroyed by a land slide.⁴ A concrete block wall constructed prior to the current owner's tenure is located at the northwest corner of the residence. Fencing along the hillside sloping to the street include a cyclone fence and gate which run parallel to the concrete block wall and a wrought iron railing which partially extends across the facade of the house.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1937-1940

Significant Dates

1937

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Pipes, Wade Hampton

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Bertha M. and Marie A. Green House
Name of Property

Multnomah, Oregon
County and State

10. Geographical Data

Acreage of Property 0.21 acres

Portland, Oregon-Washington 1:24000

UTM References

(Place additional UTM references on a continuation sheet.)

1 | 1 | 0 | | 5 | 2 | 3 | 2 | 9 | 0 | | 5 | 0 | 3 | 9 | 2 | 6 | 0 |
Zone Easting Northing
2 | | | | | | | | | | | | | | | | | | | | | |

3 | | | | | | | | | | | | | | | | | | | | | |
Zone Easting Northing
4 | | | | | | | | | | | | | | | | | | | | | |

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Elizabeth O'Brien, Consultant

organization _____ date February 28, 1992

street & number 17035 SW 108th telephone (503) 692-4847

city or town Tualatin state Oregon zip code 97062

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Gail Martin

street & number 2610 SW Vista Avenue telephone (503) 243-2100

city or town Portland state Oregon zip code 97201

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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SHPO SUMMARY

The taut and meticulous two-story stucco-clad house that is settled into a steeply-sloping site at 2610 Vista Avenue in the Portland Heights neighborhood of southwest Portland was completed in 1937 for Bertha M. and Marie A. Green. It is a later masterwork of architecture in the early modern vein from the hand of Wade Pipes, whose career spanned a period of 50 years, between 1911 and 1961.

The house hints at a basis in traditional Georgian architecture, freely and economically interpreted. This was the second house in Portland Heights designed by the architect for the Misses Green, the first having been built nearby in 1925. Formal exterior elevations are characterized by large expanses of unbroken wall area pierced by casement windows having rectangular lights that are enframed by subtle, sunk relief.

The central entrance in the east-facing, downslope facade is marked by a bellcast hood. The cornice line of the low hipped roof has no eave overhang, merely a striated molding meeting the lip of the roof. Reeded moldings are seen on the interior, also, where custom millwork displays the architect's characteristic sense of proportion and restraint of detail. Especially fine features are the living room wainscot paneling and the staircase with its conventional urn finial, miniaturized, and a novel balustrade of raking Union Jack panels.

The well-preserved house was enlarged in 1950 by a subordinate addition at the south end designed by the architect H. R. Boles, who owned the property for a time. A detached garage of concrete construction post dates the period of significance and is counted a non-contributing feature.

The applicant conducted a comparative analysis of houses in the body of Wade Pipes's work. Of 15 modernistic houses of classical composition, the Green House is considered to be outstanding. The house meets National Register criterion C as the best example of the architect's fusion of life-long allegiance to Arts and Crafts principles with a developing interest in Georgian Colonial Classicism after 1930.

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STATEMENT OF SIGNIFICANCE

The residence built for Bertha M. and Marie A. Green in 1937 in Multnomah County, Oregon in the Portland Heights neighborhood of Portland is proposed for nomination under Criterion C. It is representative of 'new stage' for prominent Portland architect Wade Hampton Pipes based in traditional Georgian architecture, yet freely interpreted including allusions to early modern style and influences of the Arts and Crafts architect C.F.A. Voysey.

The Green House occupies a steeply sloped site above Vista Avenue between Southwest Isabella and Southwest Georgian Place with an expansive northern view of the city and the Willamette River. Oriented to the east, the stucco clad building is squat, two stories in height and consists of a rectangular plan with a later one story addition to the south.

The house exhibits many of the salient features of a Wade H. Pipes House, but is representative of the 1930s design period where he freely interpreted from English Renaissance sources and experimented with geometry using cubes and rectangles in composing his designs.⁵ Departing from Pipes' prior preference for the elongated rectangular form broken by multiple gables the subject exhibits a simple rectangular form, symmetrical composition and exhibit Pipes' free interpretation of the Georgian style. The austerity of Arts and Crafts architect C.F.A. Voysey is reflected in the plain, flat facade, roughcast stucco, and casement windows style at the same time hinting to modern influences. This is the only known example designed by Pipes in this modern vein.

Bertha and Marie Green lived in the house from the time of its completion in 1937 until 1943 when they moved to Carmel, California. This was the second Wade Pipes home for the Green sisters having built an earlier residence circa 1925 several blocks away.

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PIPES' INFLUENCES

Arts and Crafts is the style most associated with Pipes. Pipes was directly influenced by the masters of the Arts and Crafts movement while training at the Central School of Arts and Crafts in London, England. Many of his works reflect the influences of C.F.A. Voysey, one of the significant architects of the English Arts and Crafts Movement.

The Arts and Crafts style was inspired by The Red House (1859) of Philip Webb who designed the residence for William Morris and by the work of Richard Norman Shaw. Morris was "a founder of the Arts and Crafts Movement (which stood for the renewal of craftsmanship in the face of the ravages inflicted by industrialization on artistic production in Great Britain)."⁶ The style and the philosophy were to renew and redefine domestic architecture and free it from the encumbrances of prior classical styles.

Pipes brought back this new style and mode of thought to Portland at a time when many styles were accepted by the growing population of Portland. "Pipes adapted the English vernacular to the Portland environment when he began his practise in 1911, and continued this modification for fifty years."⁷ He influenced the work of several contractors. "Walter Thorn, a contractor who had worked for Pipes, built speculative houses on Portland Heights."⁸ As a result many examples of the style were constructed during the 1920s. Variations can found throughout Portland Heights and other prospering neighborhoods.

During the 1920s and 1930s Pipes began to incorporate Colonial and Georgian styling into many of his designs. These styles regained popularity for residential architecture from 1910 to 1935. They were based on seventeenth and eighteenth colonial architecture.⁹

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THE GREEN HOUSE

The Green residence carries on Pipes' tradition in the Arts and Crafts philosophy, "which forbade superfluous ornament"¹⁰, but demonstrates a shift from work prior to 1930 which generally reflected the influences of the English vernacular and in the 1920s some works reflecting a "classical genre."¹¹ Pipes' work of the 1930s reflected the influences of "English Renaissance sources."¹² but more importantly demonstrated Pipes' fascination with geometry in his experimentation of "cubes and rectangles."¹³ The massing of this period was rectangular rather than horizontal. He used a hip roof rather than multiple gables, and combined symmetry with severe austerity. Ann Clarke identifies in Wade Hampton Pipes an entry made by Pipes in the 1929 Better Homes Architectural Competition which seemed to represent the beginning of this shift. This example in its "Georgian dressing" demonstrated a play of cubes and rectangles which Clark finds evident throughout Pipes' work the the 1930s.

The Green House represents one of the more modest versions of the 1930s period. Decidedly classical in form, showing the restraint utilized by Arts and Crafts architect, Voysey. The residence blends the austerity associated with some of Voysey's work simulating the flat facade, rough stucco surface, horizontal emphasis¹⁴, and recessed front door. It is suggested by Ann Clarke in her book Wade Hampton Pipes that the Green House's "specific inspiration can be traced to Voysey's "Forster House of 1891", Bedford Park, London".¹⁵ Part of this comparison may arise in how the Green house too, echoes the modernism which Voysey cast into the Bedford Park, England residence. The "Forster House" was one of the first buildings built during the English architect's practise. The significance of the "Forster House" is how it alludes to the modernist style in the early Victorian suburb of Bedford Park, London.¹⁶ Later many of the architects of the Modern Movement "claimed a debt to [Voysey]."¹⁷ The Pipes design too reflects some of the austere qualities of the

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Modern Movement, but for Pipes the Green House was an acknowledgement of his contemporaries.

Pipes most clearly articulates this modern style in the Green House. It is known from the memory of Pipes' niece that he discussed the Green Sisters house while in construction and commented on the new type of home he was designing.¹⁸ Pipes' unusual layout placing the living room on the second floor and his hints to the modern period both unusual design considerations for Pipes.

Construction of the residence was begun in 1936 and was completed in 1937 for Bertha and Marie A. Green. The Green sisters were already confirmed devotees of Wades Pipes architecture having constructed an earlier home of Pipes design circa 1925 at 2455 Broadway Drive. The earlier home most reflects the salient features associated with the Pipes style in the elongated rectangle broken by various gables but does have the plain, roughcast stucco of the later house.

WADE HAMPTON PIPES (1877-1961)

"Wade Hampton Pipes was born in Independence, Oregon on July 31, 1877 to Martin Luther and Mary Skipworth Pipes."¹⁹ Martin Pipes was born at the Houmas Plantation in Ascension Parish, Louisiana in 1850²⁰. He attended private schools and received a B.A. in 1871 from Louisiana State University.²¹ "Mary Curtis Skipworth, was born in 1856 in Eutaw, Alabama". Mary and Martin Pipes after their marriage in 1874 moved with her family, the Skipworths, in 1875²² to Independence, where Pipes was born. Pipes was one of five children born to Martin and Mary after their move (John in 1875, Wade in 1877, Nellie in 1879, George in 1881, and Harriette in 1830).²³ Pipe's father practised law in Polk County and served as a representative of the State Legislature in 1880.²⁴ The elder Pipes moved his family to Corvallis, where he became the editor and manager of the *Benton Leader*.²⁵ also practising law and serving as a

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Circuit Court Judge.²⁶ After leaving the bench Pipes moved to Portland to continue his law practise. He later became a prominent judge appointed to the State Supreme Court in 1924.²⁷

Wade Pipes left Oregon in 1907 at the age of 30 to study architecture at the Central School of Arts and Crafts. There he met many key figures of the art and crafts movement and was greatly influenced by their teachings and philosophy. After four years of study Pipes returned to Portland and began his career as a architect.

Pipes was never widely recognized by his contemporaries, choosing to work alone and not follow the business conventions of his day. He did receive a nod from fellow architect Herman Brookman and the Oregonian in July 18, 1937 for the Mrs J.J. Fitzgerald house in Oak Grove, which was recognized as a good example of local architecture.²⁸ Brookman was much better received by his contemporaries and to this day his designs reflect a high level competence. Both Pipes and Brookman were perfectionists demanding full control over their designs and worked primarily alone. Certainly the praise of this contemporary would be significant to Pipes, if he really cared about the opinions of his contemporaries. Pipes received his greatest appreciation from those he designed for, the proof in the repeating clients, such as the Green sisters.

BERTHA M. AND MARIE A. GREEN

Bertha and Marie Green were sisters, who lived most of their lives together. Bertha was born in Grandy, Missouri February 16, 1883, most likely Marie was born near this time. They were born to William H.T. and Addie Clark Green (1863-1925).²⁹ It appears that Mrs. Green and her daughters moved to Portland circa 1910 residing at 814 Clackamas³⁰ and later moving to 721 Patton Road in 1921³¹ Little is known about the

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sisters other than they were members of the Daughters of the American Revolution while their mother was alive. They were descendents of Private Timothy (1757-1818) and Hannah (Church) Mather. Mather served in the Vermont Militia.³²

After the death of their mother in 1925, they commissioned Wade Pipes to design their own residence at 1083 Broadway Drive, now known as 2455 S.W. Broadway Drive, no more than two blocks from their prior home. They lived in the residence for only several years, their departure coinciding with the depths of the depression. They rented several apartments rooming separately and together over the next several years. A permit application for the second house was made in 1936 and completed in 1937. The sisters lived in the house until 1942, then moved to Carmel. Bertha died in 1963 in Carmel and was buried in Portland at Riverview Cemetery.³³

SUBSEQUENT OWNERS

Mrs. W.E. Burns purchased the house in 1949 and deeded it to her daughter Ann Rees Burns Boles and son-in-law H.R. Boles in 1950. H. Rollin Boles was an architect and designed the back addition in 1950. He graduated from the University of Oregon (1937) and was later awarded the Ion Lewis traveling scholarship for 1939.³⁴ Ann Boles worked for the Associated Press during and after the war and was active in a variety of organizations.³⁵

Former Governor Robert D. Holmes purchased the home in 1960 upon his retirement from state office. The former governor was a highly principled politician. As a State Senator for Clatsop County, he refused to join anti-communists of the McCarthy era. He opposed loyalty oaths for teachers and was an early consumer advocate. In 1969 he was appointed to the State Board of Higher Education and served until 1974³⁶, when he resigned to protest legislative interference in the operation of state colleges and universities.³⁷

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Willard K. and Gail Martin purchased the home in 1974. Better known as Will Martin, Martin was a talented and well respected architect and artist. A 1954 graduate of University of Oregon, Martin received numerous awards and competitions including the Ion Lewis Travel Scholarship in 1955. He is most recognized as the designer for Pioneer Courthouse Square, a project awarded to him through a 1984 national competition sponsored by the Portland Development Commission. His career was cut short by a tragic accident in 1985. His wife, Gail, also an artist, continues to live in the home. It is her intent to maintain the home in its present condition with respect to the design of Wade Pipes.

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RELATED RESOURCES

Wade Pipes houses in Portland from the 1930s period were reviewed in the field, and from Ann Brewster Clarke's book, Wade Hampton Pipes when not accessible from street view. From these five examples were extracted for some similiarity to the Green House, most based on the 1929 entry made to the Better Homes Architectural competition.

Most Pipes designs of the 1930s period bear some similiarity in their Georgian basis or their rectilinear composition, but most are fairly independent interpretations. The Green House is the only modernistic example of classical composition and is significant in skillfully melding this mode with his Arts and Crafts philosophy.

Janz residence:
11734 SW Riverwood Road

Constructed in 1937, the Janz House comes close in comparing with the Green House. The same orientation, massing, roof shape and composition are present. Similiar detailing include use of the elongated oculus, Georgian styled entry, and casement windows with horizontal lights.³⁸ The austerity of the Green House is replaced by a greater degree of ornamentation and the use of wood siding on the second story. This departure does much to change the character of this cousin to the Green house.

Creighton residence, 1936,
2629 SW Buena Vista

The Creighton House is an elegant, refined example which more closely adheres to Georgian and classical details reflected in the 1929 Better Homes competition entry. Constructed of white washed red brick, its massing is more elongated than the 1929 competition entry and demonstrates Pipes' play of geometry on the facade in the projecting elements such as the

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entry which features a central cartouche above the doorway. Further evidence of the 1929 example lies in this building's symmetry, central entry, central chimney, placement of windows, and the eaveless juncture delineated by a refined cornice and gutter detail similiar to that of the Green House.

Greer House, 1939
5330 SW Boundary Street

Built several years after the Green House, this home derives its origins from a design published in the Oregonian, 1937.³⁹ Pipes' goal was to provide an economical model for the housing market. The Greer House and the Oregonian example are more traditional, designed in a colonial vein with main gable roof, sash windows, wooden shutters, and shallow eave. Like the Green House the Greer House is striving for economy in design, but has a more traditional mass market appeal.

Belknap House, 1940
2510 SW Ravensview Drive

This distinctive classical design constructed of red brick is noted for its unusual curved entry walls which required "custom-made brick to accommodate the convex surface"⁴⁰. Pilasters, segmented dormer windows help set up the formal composition of this building. Although very different in appearance and feel from the Green House. Pipes again employs the off-street orientation of the entry, no doubt due in part to a rather challenging site.

Grondahl House, 1941
5323 SW Hewett Blvd

This two-story house is the last associated with the period of "rectilinear thinking."⁴¹ Freely composed from cubes and rectangles, it breaks away from Georgian influences.

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- ¹Clarke, Ann Brewster., Wade Hampton Pipes, Arts and Crafts Architect in Portland, (Binford & Mort Publishing, Portland, 1985)., p.46. This new stage was represented by a competition entry made to *Better Homes and Gardens* in 1929.
- ²Clarke, Ann Brewster. Wade Hampton Pipes, Arts and Crafts Architect in Portland Oregon, (Binford & Mort Publishing, Portland, 1985).
- ³Potter, Elisabeth Walton. Letter dating May 21, 1992.
- ⁴Bureau of Buildings. Building Permits, Bureau of Buildings, Portland, Oregon.
- ⁵Clarke, Ann Brewster., Wade Hampton Pipes, Arts and Crafts Architect in Portland, Oregon, (Binford & Mort Publishing, Portland, 1985), p.41.
- ⁶Flon, Christine. The World Atlas of Architecture, (Portland House, New York: 1988) p.356.
- ⁷Clarke, Ann Brewster. Wade Hampton Pipes, (Binford & Mort.,Portland, 1986), p.xv.
- ⁸Ibid.
- ⁹Clark, Rosalind. Architecture Oregon Style. (Portland: Professional Book Center, Inc., 1983), p.158.
- ¹⁰Clarke, Ann Brewster. Wade Hampton Pipes, (Binford and Mort, Portland, 1986), p.47.
- ¹¹Ibid. "confining himself to balanced proportions and symmetry and eliminating non-structural ornament".
- ¹²Ibid.
- ¹³Ibid.
- ¹⁴Ibid, p.40.
- ¹⁵Ibid, p.48.
- ¹⁶The Bedford Park Centenary Committee and The Victorian Society. Bedford Park, 1875-1975, (London: 1975), p.36."when he built his wildly provocative house in 1891 at 14 South parade for the artist Mrs. J. Forster, which points in a number of unattractive ways to the 20th century. It is obvious that in this house, Voysey is making a protest against what he saw as the smug red brick and white painted woodwork of the other houses in the suburb.."
- ¹⁷Sunday Times. (Times Newspapers Ltd., London), 2 July 1978., p.50.
- ¹⁸Cosgriff, Mrs. Mary. Phone interview, 24 February 1992.

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- ¹⁹Heritage Affiliates/Donovan & Associates. The National Register Nomination for the George Pipes Residence, (Portland: 1990).
- ²⁰Ibid., p.1.
- ²¹R.L. Polk and Company. Blue Book and Social Register, (R.L. Polk and Company, Portland: 1915), p.76.
- ²² Heritage Affiliates/Donovan & Associates. The National Register Nomination for the George Pipes House, (Portland: 1990).
- ²³Clarke, Ann Brewster. Wade Hampton Pipes, (Binford & Mort Publishing Company, Portland, 1986), p.1.
- ²⁴R.L.Polk and Company. Blue Book and Social Register, (R.L. Polk and Company,Portland, 1915), p.76.
- ²⁵Clark, Ann Brewster, Wade Hampton Pipes, (Binford & Mort Publishing Company, Portland,1986), p.2.
- ²⁶R.L. Polk and Company. Blue Book and Social Register., (R.L. Polk and Company, Portland, 1915), p.76.
- ²⁷Heritage Affiliates/Donovan and Associates. The George A. Pipes Residence, A National Register Nomination, (Portland, 1990).
- ²⁸Oregonian. 18 July 1937.
- ²⁹Daughters of the American Revolution. Tombstone Descriptions of Riverview Cemetery, Portland, Vol. 1, (Portland, 1939-1949). p.229.
- ³⁰R.L. Polk and Co.. Portland Directory (R.L. Polk and Company, Portland,1911), pp.608-09.
- ³¹Ibid, 1921, pp.513-14.
- ³²Goodrich, Mrs, George. Daughters of the American Revolution, Oregon Roster of Ancestors, (Daughters of the American Revolution 1963), p.240.
- ³³Oregonian. 26 October 1962, p.25, col.8.
- ³⁴Oregonian. 23 May 1939, p.11.
- ³⁵Oregonian. 7 April 1884, p.10.
- ³⁶Oregon Journal. 7 June 1976, p.41.
- ³⁷Oregonian. 8 June 1976, p.16.
- ³⁸Clarke, Ann Brewster. Wade Hampton Pipes.(Binford & Mort, Portland,1986), p.49.
- ³⁹Ibid, p.28.

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⁴⁰Ibid, p. 52.

⁴¹Ibid, p.50.

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VERBAL DESCRIPTION

The nominated area is .21 acre situated on Tax Lot 10 of Lot 23, Georgian Court plat in the SE 1/4 of Section 5, Township 1 North, Range 1 East, Willamette Meridian. The residence is commonly known as 2610 S.W. Vista Avenue, Multnomah County, Portland, Oregon. It is legally described as:

Beginning at a point that is N.30°16'W. - 10.00 feet from the Southwest corner of said Lot 23; thence, Easterly, along the arc of a 103.00 foot radius curve to the right, through a central angle of 88°42'29", a distance of 159.47 feet to the East line of said Lot 23; thence North - 68.00 feet, along the said Lot 23; thence N.73°35'W. - 47.21 feet along the Northerly line of said Lot 23; thence along the arc of a 69.78 foot radius curve to the left, through a central angle of 41°06". a distance of 50.06 feet, along the said North line; thence S.14°59'39"E. - 73.50 feet; thence S.46°15'15"E. - 104.00 feet to the true point of beginning.

BOUNDARY JUSTIFICATION

The nominated area encompasses 9,000 square feet or .21 acre and is the total amount of the original acre owned by the current owner. The site and its landscaping features are an integral part of the residence.



GREEN HOUSE
Drawn by Will Martin



JANZ HOUSE, 1937

Copy from Wade Hampton Pipes, Arts and Crafts Architect
in Portland, Oregon, Ann Brewster Clarke.



GRONDAHL HOUSE, 1941
Copy from Wade Hampton Pipes, Arts and Crafts Architect
in Portland, Oregon, Ann Brewster Clarke.



GREER HOUSE, 1936

Copy from Wade Hampton Pipes, Arts and Crafts Architect
in Portland, Oregon, Ann Brewster Clarke.



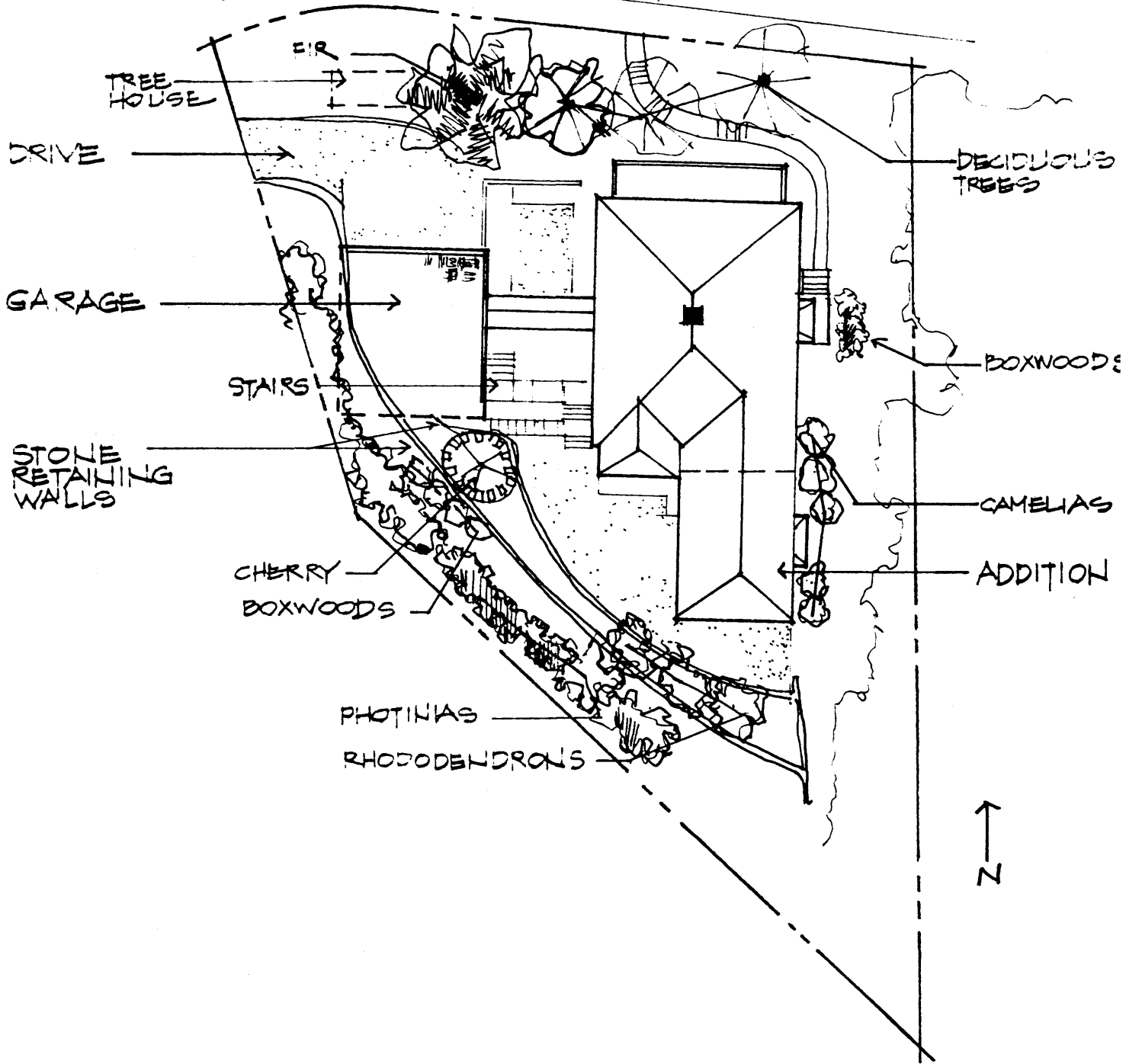
CREIGHTON HOUSE, 1936
Copy from Wade Hampton Pipes, Arts and Crafts Architect
in Portland, Oregon, Ann Brewster Clarke.



Belknap house, 1940. Formal Georgian plan articulated in brick, white millwork, wrought iron.

BELKNAP HOUSE, 1940
Copy from Wade Hampton Pipes, Arts and Crafts Architect
in Portland, Oregon, Ann Brewster Clarke.

S.W VISTA AVENUE



SITE PLAN
APPROXIMATE SCALE 1/20' = 1'-0'