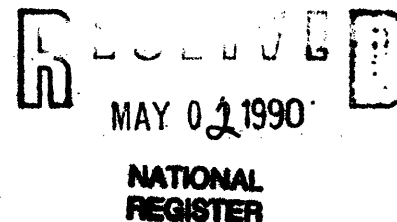


United States Department of the Interior
National Park Service



**National Register of Historic Places
Multiple Property Documentation Form**

This form is for use in documenting multiple property groups relating to one or several historic contexts. 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. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

Pipes, Wade, Residences for John and Elizabeth Bates

B. Associated Historic Contexts

Pipes, Wade, Arts and Crafts Style Residences in Multnomah and Clackamas Counties,
Oregon, 1911-1961

C. Geographical Data

City of Portland, Multnomah County, Oregon.

City of Lake Oswego, Clackamas County, Oregon.

☐ See continuation sheet

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.

✓

Signature of certifying official

April 15, 1990

Date

Oregon State Historic Preservation Office

State or Federal agency and bureau

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

for Antoinette A. Case
Signature of the Keeper of the National Register

6/12/90
Date

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INTRODUCTION

The multiple property submission presented under the title Wade Pipes Residences for John M. and Elizabeth Bates involves a small and finite group of four buildings within the body of work by Portland architect Wade Hampton Pipes, who is generally acknowledged to be Oregon's leading exponent of the Arts and Crafts style. Within the narrow limits of the chosen framework for evaluation, the representation in nominated properties is complete. There were no more than four houses designed by Pipes for his patrons, John and Elizabeth Bates. The nomination claims each house is individually eligible as a distinctive, intact illustration of the evolution of Pipes's work from more obvious dependence upon historical English vernacular architecture to modern emphasis on abstract form and regional materials.

The nomination discusses the four nominated houses built between 1934 and 1954 in the context of the complete span of Pipes's career (1911-1961). The characteristics of residences designed by Pipes and the distinction and significance of his body of work, generally, are covered. As registration requirements, the qualities or hallmarks of design, relation to landscape and integrity which the properties must have to be eligible in this context have been set forth.

Finally, a justification for exceeding the 50-year rule in the case of the house or latest date is given, based on the fact that House No. 4 is adjudged in the published work of an authority on Pipes to be the culminating work in Pipes's architectural development.

Bates House No. 1 is a two-story, hip-roofed, stucco-clad house located on SW Edgewood Road in the Portland Heights neighborhood of Portland. The house was designed and built in 1935 and 1936 for John M. and Elizabeth Geiser Bates. This, the initial commission, was a natural consequence of the family friendship between the Bateses and Pipeses that originated in the generation of Mrs. Bates's mother. The documentation points out how the relationship between client and architect in this case deepened on the basis of a shared interest in gardens and matters of design. The initial Bates House presented the challenge of a small hillside lot hemmed in by neighboring development, yet offering views of the city and Cascade Range to the north and east. Its design is thought to represent a transition to pared-down historicism, with unarticulated wall planes, horizontally-set rectangular casement window lights, and an angular, two-story polygonal bay.

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Bates House No. 2 is located on SW Bryant Road in Lake Oswego. John Bates was an investor with his father and brothers in commercial garages in downtown Portland. He was a friend of Paul Cole Murphy, the real estate developer who in the 1920s and '30s was promoting the Forest Hills subdivision at Lake Oswego among other properties of the Ladd Estate Company. The Bateses purchased several lakefront lots near the tract on which the parents of John Bates had settled. In 1938, the younger Bates engaged Wade Pipes to design for one of the lots a country house, which was completed in 1939. The single-story house is considered noteworthy for its return to an unconventional "butterfly" plan type with which Pipes had experimented early in his practice, and its relationship to the emerging Northwest Regional style has been noted in the wood exterior, greater expanse of window glass and low, double-pitched roof. The house was featured as the cover illustration for the May 1942 issue of Western Building* and was published in The American Home in 1944. In keeping with regional convention, the exterior of vertical red cedar boards was naturally finished.

Bates House No. 3 is located on the lot adjacent to House No. 2 on SW Bryant Road in Lake Oswego. It was commissioned in 1939 as an investment property and was not occupied by the Bateses. Architecturally, it echoed the careful site planning, integration of interior space and external views, and craftsmanship which were common to Pipes houses of any period. This property, like its neighbor, was arranged to conserve as much of the site as possible for private view and outdoor living. Exterior cladding of the single-story house is horizontal, beaded cedar.

Bates House No. 4, on South Shore Boulevard in Lake Oswego, is a single-story house on daylight basement. It was designed as the Bateses' retirement house in the 1950s after John Bates had completed a term in the Oregon Legislature. It was completed in 1954. In this rough-cast-clad house with gables of vertical cedar, the architect is thought to have accommodated regional preferences for view window space and low, sheltering rooflines while at the same time maintaining continuity with the English Arts and Crafts tradition. The east elevation, on which a gabled wing with polygonal bay having its uppermost story enclosed entirely with glass, is most expressive of this reconciliation. The property represents a complete and unaltered spectrum of the architect's control of design, extending from building and furniture to landscaped setting.

*The trade journal Western Building was published in Portland and Seattle from 1911 to 1963. To 1939 it was issued under the title Western Retail Lumberman.

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The residences designed by Wade Pipes for John M. and Elizabeth Bates represent the evolution of work of a master architect in his mature years. Pipes, trained in England, worked in northwest Oregon from 1911 until his death in 1961. During that period he produced a limited, high quality series of residential designs in the Arts and Crafts Style. While English vernacular elements informed much of his work in the years 1911-30, the mature years of his work showed increased interest in geometric shapes, new construction techniques, and the emerging Northwest Regional Style. Between 1934 and 1954 Pipes designed four residences for John and Elizabeth Bates. Close friends for many years, the Bateses and Pipes shared an interest in architecture, gardening, and nature.

The Bates houses are part of a clear historical context. They are all residential structures designed by the same architect and commissioned by the same patrons. Each building site posed challenges, including terrain, ground stability, acoustical problems, and views, and each represented a highly satisfactory solution to the conditions impinging on the location. Each house bears the hallmarks of Wade Pipes' commitments to the Arts and Crafts Style. The fourth house at 4101 South Shore Boulevard in Lake Oswego confirms the culmination of that style. In that structure Pipes not only included the signature elements of custom closets, linen cupboards, cabinetry, fine moldings, and brass fittings, he designed principal furniture pieces and worked closely with the owners on the landscaping.

The Bates houses, dating from 1935 to 1954, were designed and constructed in an era of important development of suburban residential areas for the city of Portland. These included the Portland Heights, the location of Bates House #1, and Lake Oswego, the location of Bates Houses #2, #3, and #4. In spite of the Great Depression a number of families of means commissioned architects to design residential properties in these areas. Wade Pipes, a master in residential designs, secured a number of those commissions. A total of 27 houses designed by Pipes are included in the Historic Resources Inventory, City of Portland (Ferriday et al. 1984) and seven are listed as "Additional Properties" in the Historic Resources Protection Plan: Lake Oswego Study Unit (Koler/Morrison 1989). A well-documented chronological assessment of 69 residences designed by Pipes in the Arts and Crafts Style was made by Ann Brewster Clarke in her biography of Pipes (Clarke 1986:77-81).

The four Bates houses are part of the design chronology of the mature years of work by Pipes and reflect his creative responses to the interests and needs of his major patrons and friends, John and Elizabeth Bates. The houses fit chronologically into the development of the Portland Heights and Lake Oswego as fairly exclusive, residential areas

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for professional people. The houses display a sensitive response to the environment and the designing of interior spaces to take advantage of exterior views of gardens, lakes, and the distant horizon. The houses are of quality construction and confirm the commitment of Pipes to the values of the Arts and Crafts Movement.

The period of significance of the labors of Wade Pipes reaches from 1911 to 1961. His first design in 1911 was for the home of his brother, John M. Pipes, and it was in the garden of this property that John and Elizabeth (Geiser) Bates were married in 1925. Following two decades of design influenced by English vernacular architecture, Pipes in the 1930s shifted to more geometric shapes with minimal ornamentation. The Bates houses mirror both this maturing commitment of the architect as well as his experimentation in 1939 and 1940 with poured concrete slab foundations, terra cotta duct systems for cold air returns, increased use of wood for exterior finishes, and low, gable roofs. The use of wood and the gable roofs confirm Pipes' awareness of and interest in the emerging Northwest Regional Style of the 1930s.

The Bates houses underscored the amenities of suburban living. Each had a level lawn area, usually fringed with rhododendrons, azaleas, and camelias, as well as privacy screening secured by plantings of bamboo or the construction of a privacy fence. Houses #2 and #3 retain outdoor fireplaces which date from an era of increasing popularity in cooking and dining outdoors following a day of work. The fullest development of the combined interests of Pipes and the Bateses in landscape design, however, was achieved in the random plantings of genera of the Ericaceae family in a setting of stone walls, boulders, and walkways on the margins of Lake Oswego at 4101 South Shore Boulevard.

Ann Brewster Clarke has addressed the historical context of the corpus of works by this architect in Wade Hampton Pipes: Arts and Crafts Architect in Portland, Oregon (1986). She has assessed his residential designs and their relationship to an international architectural movement:

Wade Pipes's 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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II. Description

The physical characteristics which became hallmarks of the work of Wade Pipes between 1930 and 1961 included the use of geometric shapes, undecorated exterior walls of stucco or rough concrete, metal casement windows (usually with the lights laid horizontally), and hip roofs; or, poured concrete floors as foundations, terra cotta tiles for cold air ducts beneath the floors, low gable, shingled roofs, and exterior walls of horizontal boards. The residential structures displayed unusual attention to cabinetry, closets, moldings, vaulted ceilings, and brass pulls and hinges. Pipes carefully integrated the house into its environment and met challenges imposed by traffic, noise, terrain, and ground stability.

The residential designs by Pipes in the Arts and Crafts Style are concentrated in the Portland Heights, Dunthorpe, and Lake Oswego, affluent suburbs of Portland, Oregon. These houses are often found in association with other architect-designed, custom homes contemporary to the period of construction but not necessarily of the same style. The Pipes designs are generally found on generous-sized lots where the landscape is intact and has continued to play an important part of the total ambiance of the property. Garden porches, a feature favored by Pipes, proved almost unusable and a number of owners have enclosed these areas with glass to secure additional living space.

The works of Wade Pipes fall in the period 1911 to 1961 and are concentrated in Multnomah and Clackamas counties, Oregon.

III. Significance

The work of Wade Hampton Pipes in Multnomah and Clackamas counties, Oregon, 1911-61, confirms the importance and influence of the Arts and Crafts Movement on American architecture. This 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

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the contractor, monitored the work of the carpenters, masons, painters, and others, and ultimately produced a finished work, a virtually work of art. A house conceived and created with such care, observed Ann Brewster 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 found 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 the movement. Some have traced other influences in this style to Country Life and The Studio, English magazines which published the designs of Edwin L. Lutyens (1869-1944) (Clark 1983:140-144).

Wade Pipes (1877-1961) was an Oregonian who studied architecture in England from 1907 to 1911. His biographer has noted: "Timing was therefore a critical element in Pipes's career. In London, he absorbed the philosophy and technique of the Arts and Crafts Movement at its height, the first years of the new century. He brought that information to Portland when conditions in this growing community allowed for the reception of new ideas. Pipes adapted the English vernacular to the Portland environment when he began his practice in 1911, and continued this modification for fifty years" (Clarke 1986:xv).

The consistent hallmarks of Pipes' commitment to the Arts and Crafts Style were his attention to detail; prescription of custom moldings, railings, and quarter rounds; lack of ornamentation; custom design of cabinetry, closets, and bookcases; sensitive placement of the building on the site and responding to the challenges of the site; integration of outdoor views with indoor living spaces; use of brass hinges, pulls, and fittings; and creation of landscaping which fostered privacy and encouraged outdoor activities in a suburban setting. Each of the four houses Pipes designed for John and Elizabeth Bates confirms these hallmarks and bonds his work to the Arts and Crafts Style.

Bates House #4 at 4104 South Shore Boulevard in Lake Oswego falls

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under Criteria Considerations (Exceptions) category G, less than 50 years old. This property, however, was one of the last designs by Pipes, was the final commission from his primary patrons, is completely intact with the furnishings he designed for the house and the landscape as planted in the mid-1950s, and remains in the ownership of the Bates family. In her review of the lifeworks of this architect, Ann Brewster Clarke has concluded: "This is the consummate Arts and Crafts house and the culmination of Pipe's architectural development. . . The Bates house is, therefore, the most explicit example of Pipes' work as an Arts and Crafts architect, designing house, garden, and furniture" (Clarke 1986:56-57).

IV. Registration Requirements

Examples of this property type exemplify the Arts and Crafts Style and its particular interpretation by Wade Hampton Pipes, 1911-61. As a practitioner of this style in the Pacific Northwest, Pipes created a recognizable genre, informed initially by use of English vernacular architecture, but subsequently by use of unornamented exteriors, geometric shapes, casement windows, and fine, interior detailing. Hallmarks of Pipes' commitments--built-in bookcases, linen closets, custom cabinetry, brass pulls, polygonal or three-part bays, and massive chimneys--can be found throughout the corpus of his work. These hallmarks, when coupled with sensitive placement of structures on lots and landscaping which complements outdoor living and vistas from interior spaces, characterize the work of Wade Pipes.

Where works of Pipes less than 50 years old are considered, such designs must display the combination of his commitments to the Arts and Crafts Style. Namely, they should include the signs of his handiwork in the house, garden, and furniture.

Those structures designed by Pipes which remain in residential neighborhoods, which possess interior finish details characteristic of his Arts and Crafts commitments, which have an integrity of landscape, and which have either good integrity of design, exterior finishes, or the potential for the restoration of those elements meet the criteria considerations for registration.

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

This multiple property submission was developed by selecting four structures from the works of Wade Hampton Pipes which were commissioned by his primary patrons, John and Elizabeth Bates. The associations of commitment to fine design, love of gardening and nature, and friendship over several decades unite the four houses. Ann Brewster Clarke's assessment of the life and labors of Pipes, the Historical Resources Inventory, City of Portland, and the initial listing of Pipes buildings in the Lake Oswego inventory contributed to the identification and evaluation. The discussion of Pipes in other studies (McMath 1974, Clark 1983), the consistent commitment of Pipes to work in the Arts and Crafts Style, the common function of single dwelling residence, and the historical linkages all contributed to the methods.

☐ See continuation sheet

H. Major Bibliographical References

Please see Continuation Sheet.

☒ See continuation sheet

Primary location of additional documentation:

- ☐ State historic preservation office
☐ Other State agency
☐ Federal agency

- ☐ Local government
☐ University
☒ Other

Specify repository: Papers of John and Elizabeth Bates in possession of John Montague Bates, Jr., Lake Oswego, Oregon.

I. Form Prepared By

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

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Clark, Rosalind

- 1983 Architecture: Oregon Style. Professional Book Center, Inc.,
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Ferriday, Virginia Guest, et al.

- 1984 Historical Resources Inventory, City of Portland, Oregon.
City of Portland, Oregon, Planning Department, Portland, Ore.

Koler/Morrison Planning Consultants

- 1989 Historic Resource Protection Plan: Lake Oswego Study Unit.
City of Lake Oswego Planning Department, Lake Oswego, Ore.

McMath, George

- 1974 "Emerging Regional Style," Space, Style and Structure, 1:
341-351. Thomas Vaughan and Virginia Guest Ferriday,
eds. Oregon Historical Society, Portland, Ore.