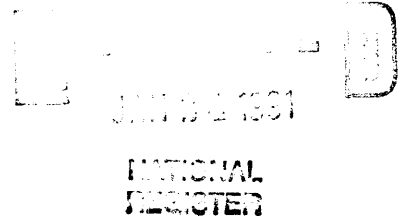


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations 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 Flanders, Caroline W. and M. Louise, House
other names/site number _____

2. Location

street & number 2421 SW Arden Road N/A not for publication
city, town Portland N/A vicinity
state Oregon code OR county Multnomah code 051 zip code 97201

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: N/A
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.
James M. Hamrick January 3, 1991
Signature of certifying official Date
Oregon State Historic Preservation Office
State or Federal agency and bureau

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. Patrick Andrews 3/1/91
 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 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)

Late 19th Century and Early 20th Century
Revivals: English Cottage

Materials (enter categories from instructions)

foundation concretewalls stucco on wood frame

roof asphalt: composition shinglesother wood casings and trim

Describe present and historic physical appearance.

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Continuation Sheet

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The Caroline W. and M. Louise Flanders House, at 2421 SW Arden Road, is a well preserved, intact example of the Arts and Crafts style home in the English country house mode. Planned and constructed in 1926, the property retains all of its originally designed elements and nearly all of the spatial divisions created by architect Jamieson K. Parker.

SITING AND NEIGHBORHOOD: The residence is situated along SW Arden Road in the Portland Heights neighborhood. Irregular topography divides Arden Road so that along its western perimeter the lots rise above the street. On the opposite side homesites are located at street grade or have been built up to reach the street level. The Flanders home, on the west side, occupies a lot approximately 100'x 156' deep. Generally secluded by a historic, rubble wall and by densely planted trees and shrubs, the finely landscaped lot reveals only its perimeter at its Arden Road entry.

The neighborhood is one of the city's best preserved, containing many comparable homes by major architects and builders, Arden Road having two others planned by Parker--one an Arts and Crafts Tudor and the other a Twentieth Century Colonial style residence. There are a total of fourteen Parker-designed homes in the immediate vicinity. In this context the Flanders house is one of the architect's finest endeavors executed in the enduring English country house manner where the Arts and Crafts Tudor has been adapted to American customs and materials.

Some changes are evident in the landscape plan of the Flanders house but a considerable number of original trees and shrubs have been retained. Bordering the street, parallel to the primary (east) exposure is a 4' random rubble basalt wall, mortar laid, but with the appearance of a dry stone wall. It is topped by a course of capstone. The entrance steps are near the northeast corner, almost a hidden defile in the massive wall. Curving steps between the basalt side walls lead up to the lower front yard level. At the edge of the lower yard, screening the house from the street, are mature fir, cedar, and rhododendron. A curving front sidewalk, replacing the original pavement, connects the house with the rustic stair entrance.

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Continuation SheetSection number 7 Page 2

The present lawn is new and is complemented with replanted flower beds. However, the overall appearance of the landscape is dominated by a variety of plants and trees which are original to the house, including large laurels along the south edge of the lot, and evergreens, rhododendron, and sycamore trees along the north and west sides. At the north, the landscape screening is broken to provide access from Talbot Place. The plan is informal, though private, and emphasizes the retention of existing plant material.

EXTERIOR: The house is a two story wood frame structure with an unfinished attic and 2/3 cellar. It rests on a concrete foundation. Approximating a cruciform plan, the exterior dimensions measure nearly 72' long (north-south) by 40' deep (east-west). There is a composition-shingled, cross-gabled roof in a 12/12 pitch.

The front (east) exposure of the house consists of three volumes including a dividing end gable bay heavily clad in English ivy. At the south is the largest wing, recessed behind a tiled front entrance terrace. The entrance treatment is a unique accommodation to the site, combining the customary front door sheltered by a shed roof cover on brackets, with a large room size terrace designed for sitting and entertaining. To the right (north) of the door is the two story projecting gable bay, and beyond at the extreme north is a smaller recessed wing with a low garden shed addition covered by shrubs.

The other three elevations are secondary to the front but continue the spirit of its design elements. At the second story rear (west) exposure there are french doors that open onto a balconette. At the opposite end (north) of the west exposure, in one of two parallel projecting gables, is the altered garage, now a bedroom. This sympathetic conversion occurred in 1971 under the direction of Portland architect George McMath.

Primary exterior design elements are stucco finished walls, wood trim, and the steep, shingled roof. Eaves are a nominal 12" at the sides; end gables have close trimmed edges. Rain gutters and downspouts are recent replacements, the original ornamental leader boxes having been removed. The massive red rug textured brick chimney employed for the three fireplaces and furnace is a major element in the southwest corner but it is not prominent on the main elevation. The stucco is originally as specified in the plans, of "two colors of California Stucco, as selected, under Architect's direction." Originally left unpainted, the

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present reddish-ocher painted treatment has been added for maintenance and decoration. The stucco is sand-finished and roughly wood-floated to emphasize its hand application and tool marks. The fir trim, originally specified as stained, has been painted bluish gray. Red rug-textured brick has been used to border the front terrace which is red quarry tile paved, and for the shoulders of the stucco-covered lower chimney and the top corbel band ornamented stack. Wrought iron has been used in the terrace railings and in the replacement balconette railing in the rear (west elevation). The front door, articulated by four narrow vertical panels, is stained and varnished fir. Surrounding it is a Tudor arched fix transom panel and diamond pattern leaded glass sidelights.

There are a variety of window openings in the Flanders house. On the principal elevation, paired and multilight windows in 6 light casement sash and 4 light transom sash, predominate. On other elevations, openings illuminating the kitchen, service and rear elevation interior spaces are six over six double hung. All are glazed, but some of the rear windows have had outside aluminum frame storm sash added. Cellar sash are the original Truscon sash, painted black.

INTERIOR:

The architectural significance of the interior spaces is defined by the entrance hall and stairway, living room, dining room, and library. The bedrooms and service areas are significant to the total plan but less architecturally distinguished. All bathrooms and lavatories occupy their original spatial divisions, but have been modernized with new finishes and fixtures.

The entrance treatment is reflective of Parker's creative skills. Above the fir Tudoresque door the transom panel is carved to the architect's design. The stain and varnish-finished door opens into the reception hall, which is the circulation center of the house. To the right is a doorway leading to the dining room and to the left is the doorway to the living room. Directly ahead is the library. Back and to the right is the balustraded stairway to the second floor and the passage to the rear hallway and service areas. Parker's interpretive abilities are again evident in the composition of the stairs--in the neat and restrained turned fir balustrade, which he detailed full size and had made to his pattern, and in the sugar pine handrailing. The stairs rise to a turn with winders in a dogleg configuration and lead (left) to the main

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bedrooms and (right) to the north wing containing the former servants' quarters. In the hall toward the master bedroom is a closet finished in Port Orford cedar.

The reception hall, living room, and dining room share common details: narrow wood molding casings, 6" high base, and wide cornice of ovolo, crown cavetto, and beaded picture molding. The lath and plaster walls and ceilings are sand-finished and in a texture applied in a "whisk broom" treatment, as the architect directs, roughly trowled and brushed with water. The same plaster finish is used throughout, except for the bathroom, kitchen, and service areas where a smooth lime putty finish is specified. Except for the library, all other frames, casings, and trim throughout the house is painted. Two inch oak flooring is used throughout the family rooms while hemlock has been applied in the service areas.

To the right from the front entrance, through a six-panel pocket door, is the dining room, a well-exposed and sunlit room. There are a pair of six-panel french doors on the right, giving access to the entrance terrace; four pair of casements on the east; and a single pair of window openings on the north wall. The west wall is unbroken. At the west end of the north wall is the doorway to the pass-pantry extending to the kitchen. In the center of the ceiling is an eight-arm brass chandelier with four matching double-arm wall sconces.

To the left from the hall, through a matching pocket door, the living room extends south. It is also brightly sunlighted with multiple pairs of casement and transom lights. The windows have been fitted with wood shutter blinds. There are four original double-arm wall scone lighting fixtures as well as added track lighting for highlighting artwork. The outstanding feature of the living room is Parker's fireplace with its 4" x 4" rustic quarry tile hearth, light yellowish-red brick face, and finely executed carved mantle face. The carving, to Parker's full-size design, employs a grape vine and cluster motif. It is crafted in fir and is stained, varnished, and waxed.

The third major room directly off the reception hall is the library, reached through a four-panel pocket door. It is a masterpiece of fine carpentry design and craftsmanship spanning the Victorian and 20th century Arts and Crafts traditions. Parker's plan for a traditionally styled, hemlock paneled library is an excellent complement for the two bookcase cabinets and fireplace relocated from the Flanders family home

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on NW 19th Street in Portland. Both the bookcases and fireplace have turned spindle moldings, marquetry panels, and brackets. The fireplace has its original antique tile hearth and fascia. The antique cabinetry employs fine woods--mahogany, birds-eye maple, rosewood and others, in addition to fir. Parker matched the wood finishes throughout the room so that the paneling, base, cornice molding, and added bookcases of his design are very compatible. Above the fireplace and on the south wall are a pair of single-arm bronze wall sconces.

Doors from the back hallway lead to the former garage, now a bedroom; to a lavatory; to the rear entrance; and to the kitchen and service stairway connecting the cellar and second floor.

The present kitchen is a combined area of the Parker-designed pass-pantry, kitchen, and maid's sitting room. The original spaces have been combined and modernized in an "L" plan. The maid's sitting room has been opened into the kitchen and furnished as a breakfast room. Some 1926 cabinets have been retained and remodeled to suit the 1971 plan. The projecting back porch, which contained the refrigerator, is now a storage area and no longer used for passage. A cabinet, once a California Cooler, is extant but it is now sealed for nonperishable storage.

The second floor north wing, over the kitchen, was the servants' quarters. It consists of two bedrooms with closets, and a bathroom. This area, now a bedroom and office, is reached by either the service stairway or by the main stairway.

Three large bedrooms and two bathrooms are contained in the second story center and south wings. The front east bedroom and south master bedroom-sitting room share a common hallway and the master bathroom. Both have walk-in closets, including dual ones in the south room. The third fireplace in the house is located in the master bedroom. It has a painted wood surround and mantle with a red breccia or onyx "marble" face. In Parker's specifications it was noted, "furnished by Owners," indicating that it may have been brought from the old Flanders estate. The third bedroom, over the garage on the west, appears to have been a guest room and has its own bathroom.

The attic, accessible by a steep stairway from the servants' quarters hallway, is unfinished except for rough sub-flooring. The framing is customary. Rafters are 2 x 4s at 16" centers. Spaced sheathing is

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used. The partial cellar is concrete and contains the laundry area in the northeast corner, a recreation/storage area along the west side and center, and the furnace/shop area at the south end. It is located under the central portion of the house and the north service wing.

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

Conservation

Period of Significance

1926

1930-1933

Significant Dates

1926

1933

Cultural Affiliation

N/A

Significant Person

Flanders, Caroline W. (1873-1970)

Architect/Builder

Parker, Jamieson Kirkwood, architect

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

Acreeage of property 0.54 acres Portland, Oregon-Washington 1:24000

UTM References

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See continuation sheet

Verbal Boundary Description

The nominated area is located in NW $\frac{1}{4}$ NW $\frac{1}{4}$ Section 9 and NE $\frac{1}{4}$ NE $\frac{1}{4}$ Section 8, Township 1S, Range 1E, Willamette Meridian, in Portland, Multnomah County, Oregon and is identified as Lots 6 and 9, Block B, Greenway Addition to the City of Portland. It is more particularly described as follows:

See continuation sheet

Boundary Justification

The nominated area follows the legally recorded lot lines of the parcel occupied by the house built for the Misses Flanders in 1926.

See continuation sheet

11. Form Prepared By

name/title Linda S. Dodds (Proprietor), with Alfred Staehli, AIA
organization History Resources date August 12, 1990
street & number 3127 NE 38th Avenue telephone (503) 288-1290
city or town Portland state Oregon zip code 97212

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SUMMARY

The two-story, stucco-clad English Cottage located on SW Arden Road in the Portland Heights neighborhood of southwest Portland, Oregon that was constructed in 1926 for the Misses Flanders was designed by Jamieson Parker. It is a compact and refined evocation of English Arts and Crafts architecture by a noted Oregon designer who, as a result of the Depression and the shortage of commissions, would enter into public service, first as Area Director of the Historic American Buildings Survey and then as State Administrator of the Federal Housing Authority.

Parker, a Portland native, was well grounded in the traditional, or period styles by his apprenticeship in the office of A. E. Doyle and his architectural training at the University of Pennsylvania. He commenced his practice in 1919 as a principal in the firm of Johnson, Parker and Wallwork, but soon became independent, practicing, though intermittently, through the Depression to his untimely death in 1939. In the span of his career Parker produced some 75 works that were characteristically fitting in detail and well crafted. The Flanders House is an exemplar of the architect's mature work of the ante-Depression years. Accordingly, it meets National Register Criterion C.

Briefly described, the Flanders House is a two-story volume, essentially cruciform in plan, entirely stucco-clad, and enclosed by a gable roof having slightly upturned eaves. Gable-end elevations have a picturesque quality that is heightened by their narrowness, the exaggerated pitch and subtle outward curve of roof slopes, and by plain, tapered fascia boards under close verges. Wall penetrations provide the only pictorial relief in the building's taut exterior planes. Windows are unframed, except on the ground story, where they are headed with bond beams. Typically, they are of the casement type, arranged singly or in banks. Ground story multi-part bays have strong, squared mullions and transom bars that are a fresh interpretation of traditional Arts and Crafts vocabulary. The chimney rising above its stuccoed exterior base in the southwest interior angle is a bold brick shaft nicely articulated with corbelled necking and cap. The interior is understated, but finely crafted and pleasingly detailed. The front doorway with its straight stilted arch, carved spandrels and diapered sidelights is an original composition. The hemlock-lined

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library is a foil for the elaborate Victorian marquetry-paneled chimneypiece and bookcases brought from the Flanders family mansion on NW Nineteenth Street.

The property is significant also under Criterion B for its association with Caroline and Louise Flanders, heirs of Captain George H. Flanders, who are remembered for their support and patronage of various worthy causes, but particularly for their donation of land on the northern Oregon Coast in Clatsop County in 1933 which formed the nucleus of Ecola State Park and helped form the framework of the modern state park system.

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The Caroline Wilson Flanders and Maria Louise Flanders house, a residential Arts and Crafts style property featuring English country house details, was designed by locally prominent architect Jamieson K. Parker and constructed in 1926. Exemplifying work from the middle of Parker's brief career and crafted to incorporate interior elements from the razed Captain George W. Flanders home, the house is primarily eligible for the National Register under criterion "C." In addition, the builders of the house, Caroline and Maria Flanders, provide historical associations under National Register criterion "B" for their donation of considerable acreage which formed the nucleus of Ecola State Park. Their gift of land, of statewide importance, significantly expanded, and indeed enhanced, the Oregon State Parks system in 1933.

Architect JAMIESON KIRKWOOD PARKER (1895-1939), a Portland native, was the son of Charlotte Boykin Parker of Alabama and Englishman Horatio H. Parker. Parker's father was a Portland business leader, scholar, Theosophist, and colleague of attorney C.E.S. Wood. Son Jamieson received his education at Portland grammar schools and at the Portland Academy. While still in high school the young man exhibited an interest in architecture and is said to have redesigned his family's modest beach cottage at Seaview, Washington. At about the same time he apprenticed as a draftsman in architect A.E. Doyle's office and is credited with designing the ornamental lettering adorning Portland's Central Library Building (1912) frieze and sidewalk benches. Parker worked for Doyle's firm until 1914 and again briefly in 1919.

Parker graduated from Portland Academy in 1912 and, although his family encouraged him to become a teacher, he chose to become an architect. Matriculating at the University of Pennsylvania, he studied and received a special certificate in architecture in 1916. The same year and in the early part of 1917 he worked for the New York firm of H. Van Buren

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Magonigle. During World War I he served with the Army's coast artillery in New York state, returning to Portland in 1918 and registering for his architectural certification in 1919. By 1920 he had associated with Folger Johnson and practiced in the US National Bank Building. Records suggest that from 1921 to 1924 Parker shared space with Johnson, but practiced independently. By 1925 he had formed a partnership with Johnson and Carl Wallwork. The partnership firm, Johnson, Parker, and Wallwork, existed until 1928. Parker lingered at the US Bank location until 1929 when he moved his practice to a handsomely appointed office in the Spaulding Building. Though he had few commissions--and took on an array of additional responsibilities-- Parker retained this location until his death in 1939.

The first building design known to be connected with Jamieson Parker (and also with Johnson and Wallwork) is the National Register listed Albertina Kerr Nursery, constructed in 1921 in Northeast Portland. Over the next two years Parker's work consisted of residential designs almost exclusively in the southeast area of the city. In 1924 the young architect received a large commission, which solidly established his career, for the National Register listed First Unitarian Church. It was to be followed in the succeeding year by a second--and final--ecclesiastical commission, St. Mark's Episcopal Church.

After creating the design for First Unitarian in 1924, Parker found himself in demand to shape residences in the southwest quadrant of the city, principally in Portland Heights. One of these, the Colonial Revival style Edward D. Kingsley house (1927) on SW Montgomery, was recently added to the National Register. In a career that covered less than fifteen years, the architect produced some seventy-five designs, including five in the state of Washington and at least one in Victoria, British Columbia.

Stylistically, Jamieson Parker preferred the popular revival modes of the early twentieth century which he used with skill and restraint. His early promise and design experience with A.E. Doyle's office, his architectural training at the University of Pennsylvania, his work in New York, and a 1928 tour to England contributed to his mastering the traditional forms of architecture and adapting them to modern purposes and building crafts. Parker's drawings exhibit fine draftsmanship skills and his architectural designs reflect an ability to invent and adapt the forms of tradition to produce new effects that especially fit within the spirit of the Arts and Crafts movement.

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Most often Parker chose the American Colonial Revival and English Arts and Crafts styles for his homes but he also expressed himself in the French Provincial and Italian Renaissance styles. His use of several revival styles is in contrast with the work of his contemporaries Wade Pipes, Ellis Lawrence, and Glenn Stanton, who tended to create in a single revival style and later adapted to the International Modern. Parker, who died in 1939 at the age of 44, did not live long enough to be influenced by the Modern.

Two of Parker's largest designs were the Phillip Jackson house (1927) in Riverwood, south of Portland, and the Frederick Greenwood home (1930) on SW Kingston, the first a Georgian country mansion and the second an Arts and Crafts property in the English country house fashion. The architect's own home in Waverly Heights, a Colonial Revival cottage, and a group of twelve or more residences in Portland's Eastmoreland area exemplify early designs of the architect. The Misses Flanders' house (1926) on Arden Road represents his mature development at midcareer, before the effects of the Depression affected his architectural practice and some nine years prior to the design of his last residence in Portland in 1935. Skillfully incorporating elements from an older Flanders home, Parker's design for Louise and Caroline Flanders is significant for its clarity of design, attention to the details of fine workmanship and appropriate use of materials, and the originality which the architect drew from the palette of traditional styles.

In addition to achieving distinction with his creative abilities, Jamieson Parker won recognition for his leadership capabilities. During the 1920s he became corresponding secretary for the Mazamas hiking organization; was elected president of the Portland chapter of the American Institute of Architects in 1928, 1929, and 1934; served on the Portland Art Commission in 1934 and was a trustee of the Portland Art Museum. Parker also received an appointment from Governor Charles Martin to the powerful State Planning Board, where he became secretary. While on the board from 1935 to 1939, he took special interest in matters of roadside protection and legislation enabling the construction of freeways. Earlier, in 1930, Parker demonstrated an interest in historic preservation when he served on an AIA committee to identify old Oregon buildings.

In the midst of the Depression, lacking architectural commissions, Parker took an appointment as district officer for the Historic American

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Buildings Survey (HABS) in December 1933. The project, a cooperative effort of the American Institute of Architects, the Library of Congress and the National Park Service, recorded significant pioneer buildings in Oregon. Parker participated in the survey fieldwork, all outside of Portland, and assisted the Federal Writers Project in developing historic narratives for the properties. Unfortunately, the work ended in May 1934 when funds for the project were curtailed. Parker then took another position as a public servant, this time as an executive assistant to the Oregon director of the Federal Housing Authority. By the end of the year he was promoted to associate director of the FHA. In June 1935 he became the state FHA director, a title he held until his death at the age of 44 in 1939.

CAROLINE WILSON FLANDERS (1873-1970) and MARIA LOUISE FLANDERS (1876-1952) daughters of city argonaut Captain George H. Flanders and Maria Louise Foster, were both natives of Portland. Raised in their parents' spacious Victorian Italianate home bordering on NW Nineteenth and Flanders streets, the sisters continued occupancy there long after their parents died (in 1892 and 1916 respectively). In September 1925 they sold their home on a double city lot to congregation Beth Israel which subsequently constructed its synagogue on the site. About the same time the two spinsters retained architect Jamieson Parker to design for them a new home. They purchased their Arden Road site from William J. and Reina C. Patton in January 1926.

Perhaps inheriting their parents' interests in civic and spiritual pursuits, Caroline and Louise Flanders were widely known for their activities in the community. Both were active in their church, Trinity Episcopal. Louise worked on behalf of Good Samaritan Hospital and was affiliated with the Town Club. But by far the two sisters' most memorable endeavor, however, was their gift to the State of Oregon of 186 acres of prime beach front land, offered in 1930 and officially transferred in 1933.

Apparently initiated by Caroline and Louise Flanders, holders of three eighths of the Ecola Point and Indian Beach Corporation, the donation seems to have stimulated a second gift of adjacent beach front property. Cousins Rodney Glisan and Florence Minot also offered their holdings comprising approximately 40 acres. The remainder of the property, some 225 acres, was purchased at state expense from the fifth partner in the corporation, L. Allen Lewis. The tract comprised three miles of shoreline described by the Oregon State Highway Commission as

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"...unsurpassed by any similar area overlooking the Oregon coast."

The acquisition of the 450 acres that were to become Ecola State Park occurred in the formative years of the Oregon State Park system. Guided by its first superintendent, Samuel Boardman, the system emerged as a result of several factors, including the popularization of the automobile and the accessibility it provided; the back-to-nature movement; and progressivism in the form of government involvement in the conservation of natural beauty. Along the coast tourism had increased dramatically, especially with the construction of the new Roosevelt Highway (US 101). The sisters Flanders evidently responded to these new developments, which enhanced public interest in the establishment of more state parks, and to the energetic leadership of the new state parks superintendent. Caroline Flanders's inquiries, offering her and Louise's Ecola property, drew the attention of park administrator Samuel Boardman.

At that time, acquisition of land for state parks was a precarious pursuit. First, the parks program was just being established and, second, authority for the state parks superintendent had been granted almost simultaneously with the onset of the Depression in 1929. Budgeting for parks--especially for acquisition--was limited because of the economic crisis. Nevertheless, Samuel Boardman's small domain grew faster than state funds provided simply because he became successful in soliciting donations of properties, including cutover timberland, suitable for eventual park development.

When the offer of land was made by the Flanders sisters, the state superintendent was delighted. He later wrote in his account of state parks published in the Oregon Historical Quarterly, "We have had many gifts of a recreational nature, but never one quite like this. Attached to the gift was pure sacrifice. They [the donors] had lovely homes [on the acreage]. Search the coast and you couldn't find a more beautiful coastal setting. Would that every visitor to the park could know the history of the parks origin.... The park was given without solicitation. It takes an understanding heart to share with his fellowman a portion of that heart that others may live in the Creation that is a part of us all."

Commendably, the park carried its historic name, Ecola, thought to be an Indian word for whale. One of the very generous terms which the Flanders sisters requested was that the property continue to be known

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as such, even though it was common practice at that time to memorialize donors by naming parks in their honor.

Though the Flanderses had travelled frequently to their Ecola beach houses and made at least one international tour, the women kept their primary residence in Portland. In 1925 they sold their family home on NW Nineteenth but retained several architectural details from it before it was razed. Early in 1926 they purchased their property in Portland Heights and by February Louise Flanders' diary notes, she had met with "Jamie" (Jamieson Parker) at the site of her future home. The Arts and Crafts style residence which resulted was completed by the close of the year. Seven years later, while they lived on Arden Road, Caroline and Louise Flanders completed the historic transfer of their Ecola property to the state. Both sisters occupied their Portland home for rest of their lives. Louise died in 1958 and Caroline in 1970.

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Beginning at a point on the North line of Block "B," Greenway Addition, City of Portland, County of Multnomah, State of Oregon, which is 40 feet Westerly from the Northeast corner of Section 8, Township 1 South, Range 1 East of the Willamette Meridian; thence South 5°12'30" East 150.75 feet to the Southwest corner of the tract of land conveyed to Laurina S. Stoutemyer, by deed recorded November 24, 1926 in Book 1081 page 247, Deed Records; thence South 89°30' East along the South line of said Stoutemyer tract 156.8 feet to the Westerly line of SW Arden Road, as said street is now established and located; thence North 5°23' West along said Westerly street line 151 feet, more or less, to the North line of the aforesaid Block "B"; thence Westerly along said North block line 156.4 feet to the place of beginning.

