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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Bates, John M. and Elizabeth, House No. 1
other names/site number _____

2. Location

street & number 1837 SW Edgewood Road N/A not for publication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:
Wade Pipes Residences for John and Elizabeth Bates
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of certifying official [Signature] April 15, 1990
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.
 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] June 12, 1990
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 and 20th Century Revivals:

Arts and Crafts

Materials (enter categories from instructions)

foundation concrete

walls stucco

roof asphalt composition shingles

other

Describe present and historic physical appearance.

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Wade Hampton Pipes designed this house in 1935 for John M. and Elizabeth Bates. The structure is sited on a terraced lot on the margin of a steep hillside in the Portland Heights. Access to the site is via a one-lane, loop alley in a suburban setting of quality homes erected in the 1920s and the 1930s. The house faces west toward the alley but was designed so that the principal rooms had an east-facing orientation overlooking the city and the distant Cascade Mountains. The house is set on a lot eight feet below the street. The design responded creatively to the challenges of terrain. Pipes positioned the double garage at the street or second-story level and designed a descending, outdoor, concrete stairway to the main entry at the first floor level.

This house is two stories set over a full, concrete basement. In spite of its siting below the street, the house has good height, an appearance accentuated by the steep, hip roof and dominant, oversized, brick chimney which rises through the structure and serves to lift the viewer's eyes upward. The height of the house is further accentuated by the lack of eaves. The steeply pitched roof descends behind a facade of the exterior walls and pours into a hidden gutter system which feeds into carefully placed downspouts with urn-like, tapered rainwater heads. The house is of wood frame construction and is faced with stucco or rough cement. The exterior finish is severe and without ornamentation. The appearance is sleek, minimalist, and functional.

Pipes prescribed deeply cut, simple moldings to surround the window bays, a light wood molding on the side elevations of the dormers projecting in the upper half-story on the garage, and a signature panel, surrounded by stepped moldings for the placement of the house number above the recessed entry for the front door. The fenestration is regular with casement windows, each of four rectangular lights laid horizontally. The original fenestration consisted of single panes of glass (four lights per casement) set in opening steel casements. With the passage of 54 years, however, the casements rusted, expanded, and shattered the window panes. In 1989 the house had dozens of cracked and

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broken windows. Thus, the current owners, have removed all of the existing windows (save one in a weather-protected, exterior stairway to the basement) and replaced them with double-glazed, wood with metal-clad finish, casement windows which replicate the original, horizontal, four-light design. The present treatment has restored the fenestration to its original appearance yet met weatherization standards.

This house is of irregular shape, consisting of a primary rectangle--the full, two story volume--and an ell, a two story to one and one-half story wing which contains the double garage on the street level. Pipes experimented with this rectangular shape as early as 1929 in his design in the Better Homes Architectural Competition. That house was rectangular with a hip roof and, significantly, enclosed the gutters within the exterior walls. Pipes retained these elements in the Bates house of 1935, but departed from the Georgian elements of the 1929 competition submission. He moved the chimney to one side, used a plain hip rather than a bellcast hip roof, persisted in his preferred use of casement windows rather than double-hung sash, and made no use of quoins. The design of 1929 suggested, perhaps, Pipes' interest in English Renaissance sources, but his commitment to the Arts and Crafts philosophy of minimal ornamentation emerged strongly in his rendering of the Bates house (Clarke 1985:46-47).

The Bates house possessed two elements of exterior variation. On the west (front) elevation, Pipes designed a rectangular, two story projecting bay which accomplished two purposes. On the first floor it permitted a recessed entryway, providing weather protection for the main door, and in the upper story, a widened hallway facing a floor-to-ceiling linen closet and an area lighted by a pair of casement windows. On the east elevation Pipes designed a three-sided rectangular bay, a feature reminiscent of the polygonal bays he used between 1911 and 1920, but one consistent with his bay treatments in the 1930s (Clarke 1985:38-39). This bay permitted Pipes to experiment with interior spaces and add variety with little suggestion on the exterior of the impact of such a design.

The Bates house shared some features with the commission of Bertha and Marie Green in 1935 to design a home at 2610 SW Vista Avenue, Portland, Oregon. Both houses have unadorned, stucco exteriors, horizontally-lain, casement windows, hip roofs, primarily rectangular shapes, and settings below the street on a terraced lots. The Bates house, however, has an exterior iron railing, functional and

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unornamented except for a turning at the termination of the top rail, which recapitulates the rectangular placement of the window panes, the raised panels in the front door, and the overall rectangular volume of the house.

The first story of the Bates house consists of an entry hall with stairway to the second floor, living room, dining room, kitchen, and bath. The living room is of rectangular shape and fills the entire south side of the main floor. It has a fireplace with a simple, narrow mantle. The dining room is the most interesting space on the main floor. The room is octagonal and uses the projecting three-sided bay on the east elevation to good advantage. The kitchen, the only room in the house to have any alteration, is now one space. Originally there was a kitchen and small breakfast room. Doors open from the dining room into the garden and from the kitchen onto a patio. A staircase leads from the main floor up to the two-bay garage, and another staircase descends to the full basement.

The second story of the house bears a number of hallmarks of Pipes' designs: a built-in bookcase on the landing of the full return on the main staircase, a floor-to-ceiling linen closet with brass pulls in the upper hallway, and a wall of built-in bookcases and cupboards, again with brass hinges and pulls, in the master bedroom. The master bedroom has a full bath, a walk-in closet, and a window bay of three casements, the only variant in window treatments in the house. An octagonal bedroom is situated on the floor above the dining room and a standard bedroom is situated above the kitchen. An upstairs bathroom is adjacent to a staircase leading to a fourth bedroom above the garage. This bedroom has dormers on the north and south elevations.

The Bates house has quality materials throughout: hardwood floors in all rooms, deeply cut moldings, and waist-high wainscoting finished with moldings, built-in bookcases, the linen closet, and brass hinges and pulls. The house has excellent integrity of fabric, spaces, and materials.

The landscaping surrounding this house was permitted to grow wild since about 1970. The owner was aged, unable to prune, and did not attend to the shrubbery. Over the past 55 years a grove of cedars has grown on the east margin of the lot and completely eliminated the vistas of the city and the Cascades. The present owner has begun the task of pruning, removing overgrown shrubbery whose roots have ensnared the

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downspout drainage tiles, and bringing order out of chaos. Cutting back the vegetation has revealed a handsome, dressed stone wall of large, rectangular blocks laid horizontally, which surrounds the level lawn on the west and south sides outside the living room. The yard retains original plantings of bulbs and a magnolia which grows on the south elevation.

The present owners anticipate replacement of the original furnace, removal of asbestos-treated heat ducts in the basement, and refinishing of the hardwood floors. Their plans are to preserve the integrity of this house and the design elements laid out by the architect. This house stands in a neighborhood virtually unchanged since its construction 55 years ago. The surrounding buildings are of similar size and quality. In fact an earlier Wade Pipes' house, one at 1840 SW Edgewood Road, was constructed in 1930 for Arthur W. Miner. This structure is due east and down the hill from the Bates house. The Miner house contains features common in Pipes' designs of the 1920s and is not visible from the Bates house.

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1935-1936

Significant Dates

1936

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Wade Hampton Pipes

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

See continuation sheet

9. Major Bibliographical References

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

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

Specify repository: _____

10. Geographical Data

Acreage of property 0.12 acres Portland, Oregon-Washington 1:24000

UTM References

A

1	0
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5	2	3	6	5	0
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5	0	3	8	8	1	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description The nominated property is located in NW $\frac{1}{4}$ NW $\frac{1}{4}$ Section 9, Township 1S, Range 1E, Willamette Meridian, in Portland, Multnomah County, Oregon, and is described as follows: Beginning at the northwest corner of Lot 5, Sheffield Court, Portland, Oregon, and running south 68.55 feet along the west side of Lot 5, then east 93.31 feet to Edgewood Road, then north 54.89 feet to the northeast corner of Lot 5, then west 70.21 feet to the point of beginning.

See continuation sheet

Boundary Justification

The nominated area includes the entire urban tax lot developed for John and Elizabeth Bates in 1935-1936.

See continuation sheet

11. Form Prepared By

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

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The John and Elizabeth Bates House #1 at 1837 SW Edgewood Road, Portland, Oregon, is a finely preserved example of the evolving repertoire of Arts and Crafts Style residences designed by Wade Hampton Pipes. The house fits logically in the chronology of Pipes' work and clearly integrates with his labors in the 1930s. Unlike his designs of the years 1911-1920 or 1920-1930 where English vernacular elements held much of his attention, Pipes favored more rectangular, geometric forms and minimal exterior decoration in the 1930s. His turning of the window lights to the horizontal, hiding of gutters, and clean designs in this period are characteristic of the Bates house. His overall concern with spaces, attention to interior details such as bookcases, linen closets, moldings, and wainscoating are consistent with his commitment to the ideals of the Arts and Crafts Movement.

The Bates House #1 meets the following National Register criterion: C. that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values

This structure is a finely preserved example of the architectural designs of Wade Pipes, a pivotal figure in the Arts and Crafts Movement in Oregon in the twentieth century. The contributions of this man are recognized in his recent biography (Clarke 1985), reference to his work in the Arts and Crafts Style in Architecture: Oregon Style (Clark 1983:140-44), and assessment of his works the "Emerging Regional Style," an essay by George McMath in Space, Style and Structure (1974[1]: 348-49). Ann Brewster Clarke has provided an analysis of the origins and course of Pipes' work and enumerated his commissions between 1911 and 1961 (Clarke 1986). Twenty-seven residences designed by Pipes are enumerated in the Historic Resources Inventory, City of Portland and three others, believed to be his work, are likewise included (Ferriday et al. 1984). Bates House #1 was not included in the Portland inventory, presumably an oversight and not a purposeful omission, and it has no rating assigned by the Portland Landmarks Commission.

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

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

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

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

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conceived and created with such care, observed Clarke, achieved distinction as a "handmade object" (Clarke 1986:7-8).

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

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

Wade Pipes was an Oregonian. His commitment to the Arts and Crafts Movement, documented by his biographer Ann Brewster Clarke, was the product of a love of nature fostered by a childhood in western Oregon and by a pivotal period of study between 1907 and 1911 in England. Born in Independence on July 31, 1877, Pipes was the son of Martin L. and Mary Skipworth Pipes. His parents had emigrated to Oregon in 1875 from Louisiana to settle near Mary's parents. Her father, Nathaniel Skipworth, was a Methodist minister who had recently assumed duties in Polk County, Oregon. In 1886 Pipes' father became editor of the Benton Leader in Corvallis. The Pipes children (John, born in 1875; Wade; Nellie, born in 1879; George, born in 1881; and Harriette, born in 1883) grew up in that college town. The children had frequent opportunity to hike, fish, and explore the valley. These activities appealed to Wade Pipes as did his emerging, intense interest in English literature (Clarke 1986:1-4).

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

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

Elizabeth (Geiser) Bates, born December 3, 1901, was the daughter of Albert and Bernice (Dodson) Geiser. Her father was identified the year after her birth as "among the great captains of industry who have figured in the development of Baker county." Albert Geiser was born in Colorado but educated in California, where, upon finishing high school in Oakland, he joined his father in mining. In 1881 he moved to Baker County and worked in several quartz mines. With his mother and sisters, Geiser developed the fabled Bonanza Mine in the Granite District and became a stockholder in the Brazos, Keystone Bell, Gold Boy, Pyx, and Greenhow mines in Baker County. He constructed the Geiser Grand Hotel, a hulking, three story brick building with cast iron facade which was once heralded as the finest hotel in eastern Oregon. The key to Geiser's financial success lay in the Bonanza Mine which he operated from 1891 to 1898 (Bowen and Small 1898:25; Anonymous 1901:327-328).

Elizabeth Geiser attended the University of Oregon where she was a member of Kappa Alpha Theta. Her roommate was Cornelia Pipes,

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

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

John M. Bates joined his father, a retired furniture manufacturer, and brothers in investments in Portland in the 1920s and the 1930s. They purchased or erected large, commercial garages. Their most substantial investment was the Motor-Ramp Garage, a six story, concrete building for 550 vehicles, completed in February, 1928. The Bates Portland Garage at Fifth and Taylor held 450 cars (Lockley 1928[3]:335-336). About 1935 John and Elizabeth Bates commissioned Wade Pipes to design a home at 1837 Edgewood Road in the Portland Heights. The property posed several challenges to the architect. It was a small lot, hemmed by other houses, yet a site possessing stunning views of the city and the distant Cascade Range. This house was constructed and occupied by the Bates family in 1936. The Bateses sold this property and moved to Lake Oswego in 1939 to another home which they commissioned Pipes to design (Bates 1989).

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

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

In the 1950s John and Elizabeth Bates were approaching their retirement years. Their interests were several. John Bates completed a term in the Oregon legislature in 1952 as joint representative of Clackamas and Multnomah counties. He was a Republican, member of the University Club, a Rotarian, and former chairman of the Multnomah County Red Cross. Bates also had served as a director of the Portland Rose Festival Association. He and his wife were originally members of Trinity Episcopal Church in Portland and subsequently of the parish in

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Lake Oswego. Elizabeth Bates was a founder of the Lake Oswego Garden Club, maintained an avid interest in botany, served on the committee to design the Japanese Garden in Washington Park in Portland, and was a master bridge player. The Bateses maintained a strong interest in gardening, a passion shared with Wade Pipes. John M. Bates served as president of the Oregon Chapter of the Oregon Rhododendron Society (Bates 1989; Capitol Publishing Co. 1948:48; Norman 1960-61:276).

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

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

John Montague Bates died on May 1, 1975. His widow, Elizabeth, remained in the home in Lake Oswego until her death in June, 1989. The couple's son, John Montague Bates, Jr., inherited the property and moved into the home in September, 1989 (Bates 1989).

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Anonymous

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- 1904 "Professor James on Roycrofters," Pasadena Daily News (Pasadena, Calif.), Jan. 20.
- 1905 "Elbert Hubbard at L.A.," Pasadena Daily News (Pasadena, Calif.), Feb. 8.
- 1942 "Lakeside House," Western Building, May.
- 1944 "House on a Lake: A Lesson in Logical Livable Planning, Home of John M. Bates, Oswego Lake, Oregon," The American Home, July.

Apperson, Thomas and Nancy

- 1989 Interview with Stephen Dow Beckham, December 16. Interview notes in possession of Stephen Dow Beckham, Lake Oswego, Ore.

Bates, John Montague, Jr.

- 1989 Interviews with Stephen Dow Beckham, August 24, October 6. MS notes in possession of Stephen Dow Beckham, Lake Oswego, Ore.

Bowen and Small

- 1898 Illustrated Souvenir Editon, Morning Democrat, Baker City, Oregon, May 20. Morning Democrat, Baker City, Ore.

Capitol Publishing Company

- 1936 Capitol's Who's Who for Oregon, 1936-1937. Capitol Publishing Co., Portland, Ore.
- 1948 Capitol's Who's Who for Oregon, 1948. Capitol Publishing Co., Portland, Ore.

Carey, Charles

- 1922 History of Oregon. 3 Vols. The Pioneer Historical Publishing Company, Chicago, Ill.

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- Clark, Rosalind
1983 Architecture: Oregon Style. Professional Book Center, Inc.,
Portland, Ore.
- Clarke, Ann Brewster
1985 Wade Hampton Pipes: Arts and Crafts Architect in Portland,
Oregon. Binford & Mort, Portland, Ore.
- Ferriday, Virginia Guest, et al.
1984 Historical Resources Inventory, City of Portland, Oregon.
City of Portland, Oregon, Planning Department, Portland, Ore.
- Gagnier, Thomas and Laura
1989 Interview with Stephen Dow Beckham, October 18, 1989.
MS notes in possession of Stephen Dow Beckham, Lake Oswego,
Ore.
- Koler/Morrison Planning Consultants
1989 Historic Resource Protection Plan: Lake Oswego Study Unit.
City of Lake Oswego Planning Department, Lake Oswego, Ore.
- Lockley, Fred
1928 History of the Columbia River Valley From The Dalles to the
Sea. 3 vols. S. J. Clarke Publishing Co., Chicago, Ill.
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