

United States Department of the Interior
National Park Service

National Register of Historic Places
Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (form 10-900-a). Use a typewriter, word processor, or computer to complete the forms.

New Submission Amended Submission

A. Name of Multiple Property Listing

Speculative Homebuilding in East Portland, Oregon, 1891-1940

B. Associated Historic Contexts

Robert B. and Archie R. Rice Domestic Architecture

C. Form Prepared by

name/title Kimberli Fitzgerald, Historic Preservation Consultant

organization _____

date July 12, 2007

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city or town Portland

state OR

zip code 97205

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 and Guidelines for Archeology and Historic Preservation. (See continuation sheet for additional comments.)

Signature and title of certifying official _____

Date _____

State or Federal agency and bureau _____

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

Signature of the Keeper _____

Date of action _____

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

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Primary location of additional data:

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

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

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STATEMENT OF HISTORIC CONTEXTS

The Statement of Historic Contexts section of this Multiple Property Documentation Form provides a historic overview of the role of speculative housing in developing residential neighborhoods in East Portland between 1891 and 1940. Houses built on speculation by construction companies for purchase by middle class home buyers became a growing trend in the early twentieth century throughout the United States. Prior to that time, houses were typically designed and constructed by architects for wealthy homeowners. Low to middle class families would often raise their families in rooming houses, apartment houses or rental properties because they could not afford to buy their own single family residences.

The national trend of speculative homebuilding was clearly evident in East Portland. According to the data included in the City of Portland's Historic Resources Inventory database¹, ninety-four separate builders and contractors built one hundred thirteen residences in various styles across the eastside of Portland from 1891 to 1955. The residential construction patterns of these eastside residences generally coincide with the growth patterns of Portland. Of the one hundred thirteen residences listed in this database, one hundred and six were constructed between 1891 and 1940. Due to a slowing economy, no houses were constructed by contractors between 1940 and 1947. Seven houses were constructed between 1948 and 1955.

National trends: Development Patterns

Streetcar Suburb: 1870-1910

In the late nineteenth and early twentieth century, the electric streetcar revolutionized transportation. Lines radiated from central business districts, opening a vast suburban ring. This had the effect of opening up the suburbs for the average middle class family. Transportation tycoons participated in land speculation, bought land in future suburban areas, and then built electric railways through to provide easy access for everyone. "By the end of 1903 America's 30,000 miles of street railway was 98 percent electrified."² This type of development was very profitable for developers between 1870 and 1900. "By the turn of the century, a "new city," segregated by class and economic function and encompassing an

¹ City of Portland's HRI database; table of Eastside Homes constructed by contractor's located in the supplemental information. Contractors completed work either for specific clients, or built purely on speculation. Additional research would be required to distinguish which properties were constructed for clients or which were built purely on speculation. In addition, the Portland HRI database is limited. It is expected that additional resources exist within Portland that have not been identified.

² Jackson, Kenneth T. *Crabgrass Frontier: The Suburbanization of the United States*. Oxford: Oxford University Press, 1985, 111)

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area triple the territory of the older walking city, had clearly emerged as the center of the American urban society.”³

These new suburbs had similar characteristics around the country. Houses usually included single-family, two-family, and three-family dwellings, plus some commercial and apartments. In the East, row houses or ‘trinity’ houses were developed. In the Midwest and West, single-family cottages or bungalows were constructed. Many were of a similar style and were not usually designed or constructed by architects. Lots were typically small in size, and houses located close together. As Hayden describes, “Today the streetcar build outs may not be thought of as suburbs, because of their density and proximity to the center of the city.”⁴ In part due to the improved technology available, involvement by trained architects in streetcar suburbs was minimal. Developers sometimes constructed the houses themselves, but more commonly small builders took over, or the owners built houses for themselves.

In Chicago, Samuel Gross platted several large subdivisions between 1879 and 1900. He subdivided tracts, sold lots, and built houses, offering mortgages. Gross was a businessman who profited from the effects of improved mass transit, by purchasing large areas of land, subdividing and building. Gross was an early example of the large-scale speculative builders, which began to be seen more often during the 1920s.

In contrast, the three Boston suburbs of Roxbury, West Roxbury, and Dorchester, developed quite differently between 1870 and 1900. During this time period, the population grew from 60,000 to 227,000. Nine thousand individual builders built homes for 167,000 people by constructing a total of 22,500 houses. “For the most part, the builders were very small operators, and 70 percent were building in the towns where they lived, 40 percent within two blocks of their own residences.” They were carpenters and draftsmen from rural backgrounds, and most of them built between one and four dwellings.⁵

Auto-Age: Large-Scale Speculative Builders: 1910- 1930

A direct result of the increased availability of the automobile during this time period was an increase in the size of cities nationwide. Since people no longer had to rely on their proximity to the city center, or streetcar and rail lines, they had the freedom to live and work where they wished. In addition, the industrialization and mass-production of the automobile were viewed as a highly successful business model, which could be adapted for use within the domestic architecture market. “During the 1920s the achievements of the auto industry caught the popular imagination. The assembly-line production of cars

³ Ibid, p 114-115

⁴ Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth, 1820-2000*. New York: Pantheon Books, 2003.p, 71

⁵ Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth, 1820-2000*. New York: Pantheon Books, 2003. p. 71-73.

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raised productivity and reinforced a virtuous circle of declining costs, growing demand, larger production runs and further improvements in productivity. By the mid-1920s this method had become the ideal and was viewed as the benchmark against which house building was to be judged.”⁶ Interestingly enough, the Ford Motor Company developed the Ford Homes project in order to achieve success in this market themselves. Dearborn Realty & Construction Company were developers who were organized and staffed by associates of Henry Ford for the purpose of building 250 homes near Ford factories in Michigan. Distinct from a company town, the objective was to use the same principles of assembly-line production used in Ford factories and apply them to efficient construction procedures for developing domestic architecture. “In North America and Australia, the benchmark for the building industry from the 1920s to the early 1970s was a specific ideal of mass production. In its essentials, this ideal called for the heavily capitalized, large-scale fabrication of a limited range of dwelling types using standardized parts and dimensions on factory assembly lines. For many decades the automobile industry was invariably invoked as the model. In the United States, the ideal of mass production was bound up with a belief that its complement, mass consumption, was a defining quality of American life, one that was coming to define the very nature of citizenship.”⁷

During World War I, a housing shortage occurred due to a shifting of the population. People flocked to the cities to work in factories related to the war industry. The focus of the economy was on production for the war effort, rather than meeting local needs like housing. When the economy recovered from a post-war depression, there was a response to this increased demand for affordable housing, and there was a significant increase in large-scale speculative building throughout the country. An average of 703,000 new dwellings per year were built during the 1920s. The majority of this construction was in the form of single-family houses in the suburbs and on the fringes of cities.⁸ Housing production boomed, peaking in 1925.

There were generally three types of builders of domestic architecture during this time period. There were those who worked for a particular client, those who built on speculation, and amateur builders who did the work themselves. As described by Harris, “A common alternative [to the traditional builder who worked for a particular client] was for the builder to operate ‘on spec’, meaning that he built before knowing the identity of the buyer. This was an unremarked norm in most consumer industries and “speculative” builders usually operated on a larger scale than general contractors, and most observers regarded them as the progressive force in the industry...The larger of these were commonly involved in

⁶ Harris, Richard and Michael Buzzelli. “House Building in the Machine Age, 1920s-1970s: Realities and Perceptions of Modernization in North America and Australia.” *Business History* 47:1. January 2005. p 60.

⁷ Ibid, p 76.

⁸ Loeb, Carolyn S. *Entrepreneurial Vernacular: Developers’ Subdivisions in the 1920s*. Baltimore and London: The Johns Hopkins University Press, 2001. p 6

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land development, and grew into the “merchant ‘ or community builders of post-war fame. Many smaller builders, however, bought lots and blocks piecemeal and retained a focus on construction.”⁹

As Gross had done in Chicago in the late nineteenth century, speculative developers became more common throughout the nation through the 1920s. Examples include Westwood Highlands in San Francisco, Brightmoor in Detroit, and Ford Homes, Dearborn (Michigan). Large developments where the developer sold both developed lots and unimproved lots with only infrastructural improvements, (such as streets and sewer) within subdivisions was widespread in this period throughout the country. The sale of undeveloped lots allowed owners the freedom to hire a builder or construct their own homes themselves, through the use of pattern books or mail order housing.

National Trends: Industrialization of Homebuilding

Background: Evolution of Construction Methods 1840s-1900

Typical until the 1840s, the post and beam method of construction was previously the most commonly used in residential construction and required a lot of labor because of the weight. This method also required a labor force with specialized knowledge. In this type of construction the whole weight of the building rested on thick horizontal beams held up by bulky vertical posts.

Balloon style framing was first used in Chicago in 1839 and radically transformed the work of building a house from the earlier method, in which heavy pieces of lumber were connected by hand-cut pegs and mortise-and-tenon joints. The balloon frame “made possible the new suburban neighborhoods that would absorb most of the population growth of the United States over the next one hundred and fifty years.”¹⁰ This new construction method spread the stress over a large number of light boards of a few of the wood studs. This meant that it took fewer workers to construct a house, and people could build their own homes. It typically took a whole crew of men to create a frame wall, which was fitted on the ground, then lifted upright. The balloon frame got its name from the association of being light. It used pre-cut pieces of lumber joined together by nails. “The factory production of nails and the mill cutting of standardized sizes of lumber made the balloon frame available to carpenters and self-sufficient individual builders along any well-traveled route”¹¹

⁹ Harris, Richard and Michael Buzzelli. “House Building in the Machine Age, 1920s-1970s: Realities and Perceptions of Modernization in North America and Australia.” *Business History* 47:1. January 2005. p. 62.

¹⁰ Ibid

¹¹ Wright, Gwendolyn. *Building the Dream: A Social History of Housing in America*. New York: Pantheon Books, 1981. p. 87.

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Often houses were constructed with the new products available to builders through the development of large lumberyards, which had developed mass production techniques. These companies produced stock moldings, window sashes, and doors, and elaborate precut wooden ornament. Architectural historian Gwendolyn Wright has traced the development of new mass-production techniques in the manufacture of building materials in this era. Everything from ready mix plaster to plumbing fixtures became the subject of new entrepreneurial efforts aimed at increasing demand. New machinery in the second half of the 19th century accelerated and systemized the production of construction materials. Rough blocks of stone were made in factories for stone foundations and facades. Brick fabrication was done by machine by the late 1870s. Machines produced finish work for house facades, these included strips of detailing in a various shapes/sizes, fancy shingles made to look like fish scales or snowflakes.¹²

In the early twentieth century, large lumber companies also entered the field with mass-produced prefabricated construction materials. They targeted two types of buyers: homeowners, and speculative builders who wanted a fast way to develop. Most of the changes that affected house building after 1918 involved the adaptation of existing methods and extension of continuing trends. Wartime shortages encouraged the use of new materials, which the lumber industry like to refer to as wood 'substitutes'. Except for wall plaster, these eroded rather than displaced the demand for traditional materials.¹³

Pattern Books and Mail Order Housing: 1900-1930

The pre-cursor to the mail-order housing catalog were the pattern books of the first half of the 19th century. These relied on improvements in printing technology that made it less expensive to print illustrated materials. Books included plans, elevations, and details that helped builders. Gustav Stickley developed his design for the bungalow in the early part of the twentieth century. Born in 1858 in Osceola, Wisconsin, he was a furniture maker and architect as well as a leading spokesman for the American Craftsman movement. In 1901, Stickley founded *The Craftsman*, a periodical that spread his ideas about domestic architecture. The magazine published over two hundred house plan designs between 1901 and 1916. Stickley also founded the Craftsman Workshops in Syracuse, New York in 1904. He made furniture in the mission oak style. Stickley believed that:

- A house ought to be constructed in harmony with its landscape, with special attention paid to selecting local materials
- An open floor plan would encourage family interaction and eliminate unnecessary barriers;
- Built-in bookcases and benches were practical and ensured that the house would not be completely reliant on furniture from the outside;

¹² Ibid, p. 100-101

¹³ Harris, Richard and Michael Buzzelli. "House Building in the Machine Age, 1920s-1970s: Realities and Perceptions of Modernization in North America and Australia." *Business History* 47:1. January 2005. p. 66.

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- Exposed structural elements, light fixtures, and hardware are all considered to be decorative; and
- Artificial light should be kept to a minimum, so large groupings of windows were necessary to bring in light.¹⁴

Stickley's Craftsman Bungalow was designed as a small but efficient house for the middle class family. They were typically about 600-800 square feet in size, with a large central area, a combined living/dining space, kitchen and compactly designed bedrooms. Rarely did the houses have a single-purpose room, such as a library, pantry, sewing room or spare bedroom. The houses had many built in bookshelves, benches and closets. Rows of simple casement windows with small leaded panes often eliminated the need for curtains. Bathrooms often had built in bathtubs and sinks. Kitchens included modern appliances, built in cabinets and sinks.

The Rural Free Delivery Act (1896) greatly improved mail service to suburban and rural areas, which resulted in an expansion of a variety of mail-order businesses. By the turn of the century one could order an entire house by mail and have it shipped by railroad. Many companies provided this type of service, and they were both local and national in scope. These kits helped make construction of small houses by the homeowner easier—although many frustrated homeowners would start a job to have a contractor complete it when it became too difficult.¹⁵

Mail Order Home, Sears, Roebuck and Company

Sears operated a mail order "Modern Homes" program beginning in 1908 through the thirties. According to Sears, they sold more than 100,000 homes with 447 different designs.¹⁶ While Sears was not an innovative home designer, they did provide consumers with popular home designs with the added advantage of allowing consumers to modify houses and hardware according to their personal tastes. Individuals could even design their own homes and submit the blueprints to Sears, which would then ship off the appropriate precut and fitted materials, putting the home owner in full creative control.¹⁷

Sears was able to reduce the cost of construction by mass-producing building materials. Sears utilized "balloon style" framing and materials were precut and fitted to reduce construction time. Materials were

¹⁴ Stickley, Gustav. *Craftsman Homes: More than 40 plans for Building Classic Arts & Crafts-style Cottages, Cabins, and Bungalows*. Format: Guilford, Ct. : Lyons Press, 2002.

¹⁵ Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth, 1820-2000*. New York: Pantheon Books, 2003. pp. 101-103, 110-111).

¹⁶ Hayden acknowledges that Sears Co. likes to boast that it sold 100,000 homes, but she states the actual figure was likely closer to 50,000 (Hayden, 105).

¹⁷ <http://www.searsarchives.com/homes/index.htm>

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shipped by railroad directly to the customer. Everything was provided, even the nails. Generally, one contractor was able to construct the homes because much of the labor was already complete.

Effects of Mass Production

Jackson notes that the balloon frame was as important as mass transportation in making the private home available to middle- and working-class people. The combination of new technology and improved transportation caused a significant shift in the development of domestic architecture across the nation in the early part of the twentieth century. "Within a generation, home building was transformed from a specialized craft into an industry. As new transit developments made commuting easier, speculators bought large tracts of farmland adjacent to the city and carved them into lots. Individual families and small contractors then built houses modeled upon a common design. Entrepreneurs developed kits that could be delivered to any railroad depot in the nation."¹⁸

Some critics felt that the improved technology utilized for the mass production of domestic architecture was not a positive development for the nation. Critics believed that the use of mail order housing weakened ethnic communities and neighborhood bonds because the focus was more on single-family homes that could be built anywhere, wherever there was cheap land. People began to feel more connected to their houses rather than their neighborhood as they invested so much sweat equity and money into their individual homes. Along with the increased use of the automobile, there was a growing sense of importance of individuality over community.

As Hayden describes: "With the rise of mail-order houses and the growth of companies such as Sears, Montgomery Ward, Aladdin, and Pacific-Cut Homes, all selling tens of thousands of units apiece, the American house was disconnected from questions of site and neighborhood. In the 1920s members of the American Institute of Architects (AIA) deplored what they saw as the poor design of mail-order houses and made an attempt to win back recognition for the architectural profession"¹⁹

Because a single-family house was usually a small job [thanks to innovations in building methods], the differences between a carpenter, a small builder, and a developer, or between a draftsman and an architect, were not rigid. All of them could handle the design of a small house, although not always gracefully. The role of the builder-craftsman as well as the role of the architect was diminished during this period due to changes in industrialization of the construction industry. There was a stronger focus within the construction industry on production processes and ways to cut costs with rationalized building practices. In the past, architects supplemented their work by producing stock plans, but with other large-

¹⁸ Jackson, Kenneth T. *Crabgrass Frontier: The Suburbanization of the United States*. Oxford: Oxford University Press, 1985. pp. 125-127)

¹⁹ Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth, 1820-2000*. New York: Pantheon Books, 2003. p. 116.

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scale entities providing this service, they instead focused on providing professional services. Architects, particularly “elite architects,” during this period increasingly distanced themselves from small-house design. Loeb argues that the role of the builder-developers/professional realtors gained importance in community building and organizational skills became more important than craft-based abilities.²⁰

National Trend: Own Your Own Home Campaign

Across the country, recurring outbreaks of yellow fever, cholera, smallpox and typhus caused a widespread desire for housing reform. Inexpensive cottages in the suburbs, accessible by public transportation were planned by architects and planners of the period especially in newly developing areas in the Midwest. Industrial and manufacturing employers developed housing for their workers in places like: “Iron Workers Addition to South Chicago”. The Silicon Steel Company constructed 1,000 houses in this area to house its workers. These “company towns” were defined by rectilinear street grids, narrow lots, and tiny houses. Between 1880 and 1884 Pullman, Illinois was also constructed as a model industrial town.

By the early 1900s the small affordable bungalow began to appear, and was an alternative for middle class families. But for many even the small bungalow was well outside their financial reality. On the east coast many lower and middle-income families could not afford single family residences in cities and were forced to live in substandard housing. Tenements were typically located in cities and were usually three to four stories high. These usually had two families on each floor, and only offered a minimum of space, light and ventilation. The average tenement in New York or Boston contained 65 people.²¹ Better Homes in America reported to the 1921 National Conference on Housing that a child’s sense of individuality, moral character, and intellectual efficiency could only develop in a private detached dwelling. They described the evils of tenement living as eating away at the fabric of the family: “*It is hard to think of a real home stored in diminutive pigeon-holes... the quarters are so crowded that not only is it necessary to use folding Christmas trees, but the natural, free intercourse of the family is crowded out; there is no room to play, no place for reading room and music and hearthside; and so families fold up their affections too.*”²²

Robert Treat Paine was a philanthropic developer who encouraged residents of streetcar suburbs to become members of building-and-loan associations. He thought workers of modest means should be

²⁰ Loeb, Carolyn S. *Entrepreneurial Vernacular: Developers’ Subdivisions in the 1920s*. Baltimore and London: The Johns Hopkins University Press, 2001. pp. 1-15.

²¹ Mawson, Rob & Tess John. *MPS: Middle Class Apartment Buildings in Portland*. Portland, OR 1996; p4

²² Cope, Reverend Henry F., “The Conservation of the Modern Home.” *The Child Welfare Manual*, 2 Vols (The University Society, New York, NY) vol 1, p 21.

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able to afford home ownership and published *Own Your Own Home*.²³ This was a precursor to the campaign by Better Homes in America, a group that worked closely with the federal government [Hoover administration] to develop “Own Your Own Home” campaigns. The Industrial Revolution brought prosperity to many Americans and many more wanted to participate. The American dream came to be symbolized by the ability to own a home.

Mortgages became available and many middle class families were able to afford the American dream of homeownership for the first time. In addition, the federal government allowed personal home mortgage interest to be deductible, encouraging home ownership over rental housing. The MacFadden Act in 1927 permitted national banks to invest as much as one half of their savings deposits in realty loans for periods of up to five years. This had the effect of encouraging banks not only to lend money to developers for real estate developments, but also caused banks to finance and develop their own construction projects.

East Portland: Periods of Growth & Local Trends

The City of Portland was incorporated in 1851.²⁴ With the influx of settlers arriving in the area, the city began to grow and much of the surrounding land, especially the land on the east side of the river across from Portland, was claimed and developed into farms. To accommodate the need to get back and forth across the river, the Stark Street Ferry began operation in 1853 (and incidentally, provided continuous service until 1895).²⁵ With a continually growing number of settlers arriving in the area and improved access between both sides of the river, small communities began to appear on the east side of the river. These communities included Albina and East Portland.

The incorporation of the two east bank cities of East Portland and Albina into Portland in 1891-92 was not insignificant to the important role the east side played in the overall development of the city. In large part because of the extensive tracts of land those two cities added to Portland, but also for the industrial capabilities they brought to the city, primarily in Albina.²⁶ Considered by some to be essentially the company town of Oregon Railway and Navigation, Albina was a developing industrial area, with a population over 6,000 at the time of the merger, and its land holdings began at the waterfront and included the old village of St. Johns to the northwest. East Portland’s northern border virtually adjoined

²³ Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth, 1820-2000*. New York: Pantheon Books, 2003.p. 78.

²⁴ *Portland Historical Timeline*, City of Portland Auditor’s Office website [www.portlandonline.com/auditor/index]; accessed February 20, 2007.

²⁵ Ibid.

²⁶ E. Kimbark MacColl and Harry H. Stein, *Merchants, Money, & Power: The Portland Establishment, 1843-1913*, Portland: The Georgian Press, 1988, 285.

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Albina's southern edge and extended as far south as the town of Sellwood and several miles east. Once those extensive tracts of land were platted and built up, Portland's population center permanently shifted to the east side of the Willamette River.²⁷

Portland's eastside neighborhoods²⁸ primarily originated as streetcar suburbs and along the inter-urban railway system. Privately owned companies constructed and operated a network of tracks and rails that radiated out from the city's core. Streetcar lines extended north to the Piedmont and Woodlawn neighborhoods, east along Stark Street to the Montavilla and Mt. Tabor developments, and up Broadway and 15th Streets to service the Irvington and Sullivan's Gulch neighborhoods. Inter-urban railways stretched easy access to downtown Portland to the outlying cities and towns of Estacada, and Troutdale. Streetcar junctures fostered smaller commercial centers, many of which can still be seen today, and spawned an architectural genre "streetcar commercial." From 1890 to 1920 thousands of acres of land were platted and single-family dwellings constructed to meet the needs of the city's growing population.²⁹ Because of the substantial electric streetcar system, residents from the eastside of Portland could be in the city's commercial and industrial districts in thirty minutes or less.³⁰ Massive public works projects—sewers, water pipelines and reservoirs, and transportation bridges across the Willamette—occurred between 1904 and 1914, which significantly aided eastside development.

Home Ownership

In Portland, especially on the east side, those who were white and middle class were buying, not renting their homes. In 1910, 58% of those on the east side owned or were buying their homes, compared with 46% citywide and an average of 32% among all large cities.³¹ Home ownership was even promoted by a local 1917 "Buy-a-Home-First" campaign. Claiming to be part of a national movement, the campaign desired to "impress the public with the idea that the home owner is the happiest man," and that owning

²⁷ MacColl, *Merchants*, 285-7.

²⁸ For the purposes of this MPS the Portland Eastside is defined as east of Martin Luther King Blvd., south of Highway 30, west of 82nd Ave and north of Highway 26 and SE Powell. As defined by current City of Portland Neighborhood Association maps²⁸, this area generally includes about 13 neighborhoods which are located north of Highway 84: Woodlawn, King, Vernon, Sabin, Irvington, Concordia, Alameda, Grant Park, Madison South, Rose City Park, Cully, Sumner and Roseway. Approximately 9 neighborhoods are located south of I-84 and include: Kerns, Center, Buckman-East, Hosford-Abernathy, Sunnyside, Mt. Tabor, Montavilla, South Tabor and Richmond. The City of Portland has established a conservation district for the neighborhood of Irvington. In addition, districts have been established in the neighborhoods of Ladd's Addition and the Grand Avenue area.

²⁹ The neighborhoods were St. Johns, University Park, Overlook, Piedmont, Concordia, Alameda Irvington, Rose City Park, Montavilla, Mount Tabor, Richmond, Ladd's Addition, Woodstock, Sellwood, and Westmoreland.

³⁰ Abbott, *Portland*, 27.

³¹ Mawson, Rob & Tess John. *MPS: Middle Class Apartment Buildings in Portland*. Portland, OR 1996; p12

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one's home was "an incentive to good citizenship . . . and a cornerstone of the community's life and solidity." Red and yellow placards, signs, street-wide banners, and fifty thousand individual notices slipped into citizen's utility bills spread the campaign's message. Local mills and factories promoted the campaign to their workers and many local business organizations supported the goals of home buying.³² As Portland grew it maintained one of the "highest proportions of home ownership in the country, 48 percent compared to an average of 32 percent for all large cities."³³

Beginning in late 1919, with the aid of hired city planners, Portland adopted its first uniform housing code. The motivation behind the code was to "ensure decent living conditions in the congested core of Portland and to protect the character of outlying neighborhoods."³⁴ In 1924, the City of Portland passed its first zoning laws, dividing land use into four categories: single family dwellings, multiple family dwellings, business and industrial use. The laws were designed to protect residential neighborhoods from uses that might lower home values.

Building Booms

Portland's two greatest building booms of the early twentieth century occurred from 1905 to 1913 and again from 1922 to 1928.³⁵ These cycles coincided with large population increases in Portland. In 1902, the civic leaders of Portland, in an effort to promote the city's many opportunities, developed plans to host a fair in 1905 to celebrate the anniversary of Lewis and Clark's expedition to the Pacific Northwest. The Lewis & Clark Centennial Exposition and Fair became an international extravaganza with over 2.5 million visitors in attendance. Its success was immediate and Portland quickly became a prominent west coast city (third in size after San Francisco and Seattle). It became the number one lumber manufacturing city in the country and, as the terminus for some of the country's agricultural exports, it flourished. Portland's population grew rapidly. Between 1900 and 1910, the population more than doubled from 90,426 to 207,214 launching the greatest building boom in the city's history.³⁶

³² "Buy-a-Home-First' Campaign Invades Portland as Measure Intended to Prevent Flow of Case East for Luxuries and to Encourage Thrift," *The Oregonian*, May 6, 1917; "Mills and Factories Encourage Employes to Buy a Home First," *Oregon Journal*, May 2, 1917.

³³ *Ibid*, 55-6.

³⁴ Abbott, 78.

³⁵ Carl Abbott, *Portland: Planning, Politics, and Growth in a Twentieth City*, Lincoln: University of Nebraska Press, 1983, 27.

³⁶ William J. Hawkins, III and William F. Willingham, *Classic Houses of Portland, Oregon 1850-1950* (Timber Press, Portland, OR, 1999), 210.

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The decline of the price of wheat and lumber following the outbreak of World War I in Europe led to a region-wide depression in 1914-15, and halted Portland's first period of growth and building. A renewed economy following the war stimulated some additional development in the area, but the growth was at a much slower pace in the 1920s than it had been between 1905 and 1915. For the most part, building during this time consisted of filling in previously undeveloped lots with new home construction.

Although Portland's economy stabilized and the boom leveled off, home building activity on Portland's eastside continued at a good pace. The market for middle-to-upper-class housing initially was focused in the Irvington neighborhood, and later shifted to the Alameda, Rose City Park, and Laurelhurst neighborhoods as these areas were aggressively marketed and had the advantage of fewer deed restrictions on building.³⁷

Most residential construction slowed during the Great Depression of the 1930s; construction on Portland's eastside was no exception. Few lots remained and prices of those lots fell. Occasionally a new lot was placed on the market as owners who had originally purchased more than one lot began to divide their property and sell the vacant lots. The houses that were built during this period continued to be trendy, although perhaps somewhat smaller than the homes built during the first quarter of the century. Contractor building on Portland's eastside was not severely impacted by the economy until the 1940's, when it ground to a halt. No contractor designed houses were constructed on the eastside between 1940 and 1948.

Home Construction Companies

Many well-crafted and architecturally significant homes in East Portland sprang from construction companies and building contractors. Pattern books had been in wide use since the 1890s and their popularity continued with the advent of Gustav Stickley's periodical *The Craftsman* and other similar magazine publications. Since most of the development in east side neighborhoods occurred during the two major building booms of Portland, the need for quality design and construction could not have been met by the architectural community alone. While the Rice Brothers Company was prominent in Irvington, other companies functioned with the same eye for good design and solid construction across the east side of Portland. Some of the largest firms were the Mautz Building & Investment Company, the Matot Construction Company, Universal Plan Company, and the F.E. Bowman and Company.

According to a Matot pattern book from 1920, their company alone was responsible for—"over 800 homes in Portland."³⁸ Four identified Matot homes reside in the Irvington neighborhood, at 3122 NE

³⁷ Roos notes in his book that Archie Rice constructed at least one house in Laurelhurst in 1923 for Joseph Franz. The address for the property is not provided. It is noted that this house was featured in "Better Homes and Gardens" in April 1928, but this article could not be located. P. 62.

³⁸ Matot Construction Company, *Matot Distinctive Homes*, n.p.: 1920.

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13th Ave, 2725 NE 20th Ave, 3314 NE 25th Ave, and 1927 NE Stanton. One other facet of the building trade influenced development of East Portland—pre-fabricated or pre-cut homes. Sears, Roebuck and Company was one of the largest and most influential purveyors of houses by mail, and their homes dot the Portland landscape.

In addition to mail order houses from national companies, Portland boasted several pre-cut house businesses, from a regional plant of the nationally known Aladdin Company located in the North Portland district of Kenton (1919), to the homegrown Fenner Company located on McKenna Ave in Northeast Portland from 1913-1927. Owned by John Harvey Fenner, this local company provided plans and materials for all types of buildings, and employed expert draftsmen to accommodate client's ideas and desires. The Fenner Company provided the plans and materials for at least two homes in Irvington.³⁹

Residential Development in East Portland

Drawing from the data included in the City of Portland's Historic Resources Inventory database⁴⁰, ninety-four separate contractors or construction companies built one hundred thirteen buildings in various styles across the eastside of Portland from 1891 to 1955. The most common architectural styles were bungalows (23%), English cottage (16%), Tudor (14%), and Queen Anne, Colonial Revival, and Mediterranean (each at just less than 1%). The remaining homes were built in almost every other recognized architectural style ranging from American Basic, Mission, Prairie, Modern, Norman Farmhouse, Gothic, to Ranch and Rural Vernacular.

The residential construction patterns of these eastside residences generally coincide with the growth patterns of Portland noted elsewhere. Of the one hundred thirteen residences listed in this database, one hundred and six were constructed between 1891 and 1940. Specifically, fourteen were built between 1905 and 1913, and thirty-nine were constructed between 1922 and 1928. Twenty-three were constructed between 1930 and 1940.

By 1939 most lots in Irvington had been sold and built upon. While garages continued to be built, additional construction was largely limited to alterations to existing homes. Following World War II, a number of single-family homes were converted to multi-family dwellings. No houses were constructed between 1940 and 1948. Seven were constructed between 1948 and 1955.

³⁹ One on NE 26th Ave and another at 2738 NE 21st Ave, (1923). The house on 21st Avenue cost \$7,000 and stands on the same block as a Rice Brothers home at 2816. Roos, 125; Barbara Grimala, "Mail Order Houses," lecture given for Bosco-Milligan Foundation, 1999.

⁴⁰ City of Portland's HRI database; table of Eastside Homes constructed by contractor's located in the Appendix.

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With the absence of uniform deed restrictions in neighborhoods like Irvington, occasional non-residential buildings appeared within residential areas in 1950s. Commercial ventures appeared along Broadway after it became a major traffic arterial and after the completion of the Lloyd Center in 1960, commercial (retail and office) buildings sprang up in the areas near there.⁴¹

The vast majority of the contractors listed in this inventory are associated with only one or two homes. Of those who constructed multiple homes (three or more), most built in a variety of architectural styles. One exception is contractor John Buckner; the four residences attributed to him are all Queen Anne Vernacular style. A more common approach taken by contractors was to build in a variety of architectural styles. Chandler Construction Company, one of the two companies who built numerous homes in east Portland, built homes in Georgian, Mediterranean, English Cottage, Mission, and Tudor styles.⁴² The other prolific eastside building contractor, Oregon Home Builders, included residential projects that covered 20th century Colonial, Colonial Revival, Bungalow, Prairie, and Tudor styles. An advertisement for the Oregon Home Builders offers a hint into the reason for this wide variation: "Let Us Build Your Home According to Your Ideas."⁴³

While roughly seventy percent of the contractor-built homes were constructed in North and Northeast Portland and distributed throughout the neighborhoods of Alameda, Irvington, Laurelhurst, Piedmont, and Rose City Park, and Wilshire- Beaumont, the remaining thirty percent were built in the Buckman, Creston-Kenilworth, Foster-Powell, Hosford-Abernathy, Ladd's Addition, Richmond, Sunnyside, and Woodstock neighborhoods in Southeast Portland.

Irvington

The Rice Construction Company was part of a growing trend of speculative homebuilding which occurred in East Portland between 1891 and 1940. Since a majority of the Rice Construction was located within Portland's Irvington Neighborhood, a brief discussion of the history of this specific neighborhood has been developed.

⁴¹ Ibid, 38-40.

⁴² The HRI lists four entries for Chandler Construction Co. and one each for George Chandler and William Chandler. Without further research I was unable to determine if they are one and the same.

⁴³ *Polk City Directory*, 1917, p. 1455.

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Irvington's History

The Irvington neighborhood was named for Captain William Irving, who came to Oregon in 1849. He and his wife, Elizabeth, obtained a land claim totaling 644 acres on the east side of the Willamette River in 1851. On October 24, 1887, David Thompson filed a plat for Irvington. Irvington included 119 blocks, each with twenty 50'x100' lots, and a small number of fractional blocks.

The first bridge across the Willamette River opened in 1887; the second opened the following year, in 1888, bringing the electric streetcar to the Albina and East Portland areas.⁴⁴ This provided impetus for growth and in 1889, the City of Albina annexed the Irvington Addition into their city limits. The area began to grow and in July 1891, East Portland, Albina and Portland consolidated into one city.⁴⁵

In October 1890, Elizabeth Irving-Ryan and her second husband, Anthony Ryan, replatted a portion of their land within the Irvington plat and filed it as the plat for West Irvington. Deed restrictions on the lots included sale for residential use only, the limit of one dwelling per lot, and a minimum construction cost of \$1000. Lot prices ranged from \$800 to \$1100. Commercial development was prohibited. In 1892, the Ryans opened additional blocks in West Irvington, with initial prices ranging from \$800 to \$1250 per lot. The lots in these two areas were the first to be developed in the Irvington neighborhood. Sales and construction were initially slow, but mortgages for lots and home construction were provided by Elizabeth Irving-Ryan, which stimulated sales and by the end of 1892, there were more than twenty houses in the neighborhood.⁴⁶

All of the new development in Irvington was affected by the Bank Panic of 1893, which began in April that year and created a national economic depression that worsened through 1894. Thousands of businesses failed across the country. Portland's shipping and timber industries were especially sensitive to market conditions; several businesses and banks in Portland closed by June 1893 and never reopened. The demand for high-priced lots in Irvington fell and construction of homes essentially ceased during the depression.⁴⁷

Economic recovery began by late 1897. Sales of lots in Irvington were reopened in 1898, but sales were slow, prices were lower (lots in West Irvington ranged from \$400 to \$650; lots in East Irvington

⁴⁴ *Portland Historical Timeline*, City of Portland Auditor's Office website [www.portlandonline.com/auditor/index]; accessed February 20, 2007.

⁴⁵ *Albina, Oregon*, Wikipedia website [en.wikipedia.org/wiki/Albina,_Oregon]; access February 20, 2007.

⁴⁶ *Ibid*, pp. 20-21.

⁴⁷ *Ibid*, p. 24.

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averaged \$700), and the development owners no longer provided mortgage services. At the turn of the century, sales in Elizabeth Irving-Ryan's West Irvington development steadily picked up and the pace of the construction of homes increased. The installation of concrete curbs and sidewalks and the paving of some streets in portions of the Irvington area made it an attractive neighborhood. A new streetcar line down East Broadway in 1899 made commuting to Irvington easier and by 1904, the area gained favor with wealthy residents.⁴⁸

Land prices soared as newcomers searched for neighborhoods in which to build their homes. In order to maintain the middle-to-upper class nature of the Irvington neighborhood, lot prices were raised substantially. Some prominent corner lots were fetching as much as \$2000 each. To keep the prices high, the developers released only limited numbers of lots at a time so as to keep from having too many buildable lots on the market at the same time.⁴⁹

In 1903 Robert B. Rice moved to Portland and chose to settle close to Irvington in Holladay Park Addition. The Rices began their construction company during this time period, most likely because they saw a great opportunity to build in the Irvington area at this time. The Rice's concentration there in the early part of the twentieth century left its imprint on the Irvington neighborhood.

Rice Construction Co.

The Rice Construction Company was significant in the development of Portland's Irvington Neighborhood not just because of the number of houses that were constructed by their company, but because of the trend that they symbolized. Houses built on speculation by construction companies for purchase by middle class home buyers became a growing trend in the early twentieth century throughout the United States.

Rice Family

Robert B. Rice was born in Ohio in 1860; when he was a young child, his family relocated to Michigan where Robert grew to adulthood, he became a steamboat captain and remained in Michigan for forty years. In 1903, Captain Robert B. Rice moved to Portland with his wife, Mary M., and their children. The Rices had two sons, Archie R. and Frank T., and three daughters, Mrs. R.T. Steinke, Mary and Mildred Rice.⁵⁰

⁴⁸Ibid, pp 24-25.

⁴⁹ Roos, Roy E. *The History and Development of Portland's Irvington Neighborhood*. (self-published, Portland OR. 1997), p. 26.

⁵⁰ Obituary for Captain R.B. Rice, The Oregonian, February 27, 1923.

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Upon relocating to Portland, Robert engaged in the construction business, initially with the assistance of his sons.⁵¹ They built a Craftsman Foursquare house (demolished) in 1903 at 690 Wasco in the Holladay Park Addition, where they lived and ran their business.

Rice Construction

The Rice construction business operated under various names, the early business was called the R.B. Rice Building & Realty Company.⁵² By 1909, the city directory listed the business as R.B. Rice & Co.⁵³ In the 1913 city directory, Robert's business is listed as the R.B. Rice Building & Realty Company and his son Archie is listed simply as a building contractor.⁵⁴ By 1918, the company name had changed to the Rice Construction Company. It is believed that the Rices designed most of the houses they built. A stash of drawings and sketches found in the attic of the 1919 Rice House years ago indicates that, in at least some cases, Archie adapted plans published in mail order pattern books.⁵⁵ When Robert died in February 1923, Archie took over the company. After his father's death, Archie renamed the company the A.R. Rice Construction Company.⁵⁶

Business partners

A local architect, P. A. Carlander and Rice worked together on several projects. Recently a sign was found under the porch at 1434 NE 17th Ave which states: "*We will build from Plans to Suit Purchaser. PA Carlander RB Rice, Phone Woodlawn 512, Both Phones.*"⁵⁷ It is not clear yet exactly how many houses Carlander and Rice worked on together, but clearly Rice's designs were influenced by his

⁵¹ It is not known how long Frank worked with his father and brother – by 1912, the city directory lists his occupation as "actor" and a year later, in the 1913 directory his occupation is shown as "mechanic"

⁵² Roos, Roy. *The History and Development of Portland's Irvington Neighborhood*. (self-published, Portland OR. 1997), p. 60.

⁵³ It is unclear if Archie was still part of his father's company at this point; Roos in his book *The History & Development of Portland's Irvington Neighborhood* claims that Archie started his own business with James E. Meehan, a real estate agent who may have provided financial backing for some of the speculation building.

⁵⁴ *Polk's Portland 1913 City Directory* (R.L. Polk & Co., 1913), 1022-1023.

⁵⁵ Unfortunately these drawings have since disappeared from the attic. All that remains is a box of newspaper clippings from various newspapers showing different designs by other architects or builders.

⁵⁶ Roos, Roy E. *The History and Development of Portland's Irvington Neighborhood*. (self-published, Portland OR. 1997), pp 61-62.

⁵⁷ It is possible that Carlander and Rice shared an office, although no confirmation of this could be found in the City Directories.

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work.⁵⁸ Rice appears to have also briefly shared an office with William Beck Jr, a Real Estate Developer. They are listed in the 1907/1908 Portland City Directories as “Beck & Rice” at the 308 Failing Building. It appears as though Rice retained an interest in real estate development. The 1912 city directory lists Archie as a building contractor and lists his father as the President of the Irvington Realty Company.⁵⁹

Rice developed a knack for constructing what local real estate agents often referred to as the ‘old Portland style’ house, or more specifically a Craftsman Foursquare. This house typically has four rooms on both the first and second floors. Stairs are usually on the right or left front, and the entry usually on one side with an entry hall. There is typically a broad front porch and a central front dormer. These houses have many elements of Stickley’s, but also a strong foundation in the American Foursquare style, which had emerged from the Midwest as an economical way to build a farmhouse.

As tastes shifted, the Rices adapted to building other architectural styles as well. By the mid-1910s, they were also building bungalows with either Craftsman or Colonial Revival detailing.⁶⁰ In later years they constructed houses with period revival styles. Their construction of domestic architecture can be divided into two distinct periods.

1909-1919- Craftsman Foursquare Period.

Between 1909 and 1919 the most predominant style of house the Rices constructed in Irvington was the Craftsman and the Craftsman Foursquare. *The Oregonian* reported that Irvington was the most popular neighborhood in which to build during this period, with 1910 proving to be a banner year. The average cost of homes in the area was over \$5000 at that time and some lots were selling for as much as \$2500.

Rice houses were modestly sized and most were designed for middle class home buyers. While they all share similar characteristics and fine craftsmanship, the details of each home differ, making each unique. One of the best examples of their Portland Craftsman Foursquare is the 1910-1911 Norris B. Gregg House (2538 NE 21st).⁶¹ During this period Robert B. Rice led the construction company and focused on obtaining land for their speculation houses.⁶² In the houses identified through this survey it appears

⁵⁸ For a list of possible Rice/Carlander residences see the supplemental information.

⁵⁹ *Polk’s Portland 1912 City Directory* (R.L. Polk & Co., 1912), 1250-1251.

⁶⁰ *Ibid*, 40-41.

⁶¹ Heuer, Jim, *Irvington Architects Ovation and Overview* (Historic Irvington website [www.irvingtonpdx.com/about/history.html]; accessed February 19, 2007), 37-39.

⁶² Polk City Directories from this time period list Robert B. Rice under the ‘Real Estate Section’.

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as though several lots were purchased together and then houses constructed close to the same time in this fashion.⁶³ Archie Rice built his first home during this period in 1914, a Craftsman Bungalow. Of the Rice properties identified for this MPS, fifteen properties can be identified in the Craftsman style and seven can be identified as a Craftsman Foursquare. The Rices were one of the leading proponents of the Craftsman Foursquare style house having designed and built many in the Irvington neighborhood.

Two properties have been identified as Colonial Revival. The largest home built by the Rices was the 1912-1913 Marshall A. Poppleton House (1609 NE Knott), which was their grandest example of the Colonial Revival style. The house was a foursquare form with a colonial revival style. Clearly not designed on speculation for their typical middle class client, this home had an exterior of glazed white brick, monumental ionic columns, dentil moldings and other classical details.

1919-1926 Revival Period

In 1919 Archie built a bungalow for himself and his wife. While this house was bungalow in form, Archie chose to sheath it in stucco, a popular material of the time, reflecting his sensitivity to the changing architectural trends of the period.

An ad from a 1926 Oregonian describes A.R. Rice Construction building a Tudor Revival house complete with a garage for only \$6,940. They claim to be affordable and: “*Just a little more than the bargain calls for. Can help you finance.*” It states to “ask for design # 172”, and that the design “*utilizes brick, shakes and stucco in a pleasing combination.*” It further states that: “*Our plan service is complete, and can incorporate your idea into artistic designs.*”⁶⁴

The Rices constructed the William Woodruff House in 1921, this is a Dutch Colonial style, pared down to reflect the modest middle class budget. Interestingly this lack of ornament most likely was a result of budget constraints and not a conscious pursuit of a transitional style, which architects like Brookman were achieving during this same period.

Robert B. Rice died in February of 1923 and his son Archie took over the construction company at this time. After his father’s death in 1923, Archie continued to adapt to changing style influences, designing and building houses in the Period Revival styles popular during the 1920s and 1930s.⁶⁵ Archie Rice

⁶³ including 2538 NE 21st & 2528 NE 21st; 2426 NE 16th & 2427 NE 16th

⁶⁴ An advertisement for a Tudor Revival “spec” house built by the A.R. Rice Construction Co., listed the price at \$6940).Roos, 61-62.

⁶⁵ Ibid, 42.

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also designed several houses in the English cottage style in the 1920's. The Louis J. Dittmar House (1924) is an excellent example of this style, which was becoming popular during that time period.

In the 1930s, Archie diversified the company in order to stay in business during the Great Depression. The company began to build commercial buildings and relocated their office to Union Street (now Martin Luther King, Jr. Blvd.). Archie continued his work designing and constructing homes until his retirement in 1952. His houses were designed to be practical for daily living, yet they had many definitive stylistic features. As a result the average size of their houses declined. He died in 1956.

Contemporary Building Contractors and Designers of the Rices

Beginning in the early part of the twentieth century, middle class families were able to achieve their dream of home ownership with the availability of home mortgage loans. As a result, there was an increased demand for affordable, well-designed single-family houses, in the latest styles. Most middle class families could not afford to hire a professional architect, so instead turned to building contractors and designers who offered a variety of pre-designed plans which could be customized to their desires if necessary. Similar to what happens today, many contractors built houses on speculation in the trendy styles of the period and then marketed them to middle class homebuyers. The following is a summary of the contractors and designers who were building houses during the same time period as the Rices on Portland's Eastside. Although much of their work has been found in the Irvington neighborhood, they constructed homes in Portland's many other developing eastside neighborhoods as well.

P.A. Carlander

Pierre Adolph Carlander was born in 1858 in Sweden. He first came to the United States in 1883⁶⁶ and worked as a draftsman in the East⁶⁷. He lived in Portland, Oregon from approximately 1906 until 1911, when he moved to California⁶⁸. In 1908, the *Portland Daily Abstract* described him as a "well known architect and builder."⁶⁹ While in Portland he designed and constructed numerous single-family residences and a few multiple-family residences, primarily on the east side of Portland in neighborhoods such as Holladay's Addition, and Irvington. He also designed or constructed numerous homes in University Park, including one he constructed on Cleveland Avenue in 1909 for his own residence. Some residences he built on speculation for middle and upper-middle class Portlanders. His houses and duplexes ranged in price from 1,000 to 10,000. Carlander also built a few business establishments in

⁶⁶ Interview with Robert Mercer, August 9, 2007.

⁶⁷ *Portland Daily Abstract*, 12 December 1908, p. 6, c. 3

⁶⁸ Interview with Robert Mercer, August 9, 2007.

⁶⁹ *Portland Daily Abstract*, 12 February 1908, p. 6, c. 3.

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Portland; for example, he served as the contractor for the Oregon Real Estate Company building in Holladay's Addition, which is no longer standing.⁷⁰

Frederic E. Bowman

Frederic E. Bowman was a prolific house designer and builder of houses in Portland, many of which are in the Irvington neighborhood. Little is known about his early life and education. He moved to Portland in 1908 and in 1909 formed the F.E. Bowman & Company, which engaged in designing and building houses. He favored the Arts & Crafts style for his early houses, designing variations on that theme from rustic to English-influenced to the popular Portland Craftsman style. Later he incorporated elements of the Arts & Crafts into Colonial Revival and Prairie Style homes. Although he accepted commissions for custom contracts, most of his building was on speculation. Business was apparently lucrative and he was able to hire several persons to assist with the building, as it was reported in *The Oregonian* in July 1910, that he was constructing nine houses at a time and had already built over thirty; a second article in September 1910, reported that he had constructed fifty houses in Portland (although neither article indicated how many of those homes were located in the Irvington neighborhood). Examples of the houses designed and constructed by Bowman include the 1910 Judge F.T. McBride House (2401 NE 23rd), the 1912 Ross Giltner House (1729 NE Siskiyou), the 1914 Bowman House (built for his family at 2603 NE 24th), the 1914 H.P. Barnhart-C.F. Wright House (1828 NE Knott), and the 1914 T.H. Richardson House (2521 NE 24th). By 1911, Bowman was also building four-plexes and apartment buildings; after World War I, most of his business focused on building multi-family units (some of which he engaged other architects to design). The Great Depression brought an end to Bowman's building career and his company ceased operations in 1931.⁷¹

Portland Cottage Building Association

A substantial number of homes in the Irvington neighborhood were built by builder/contractors as "spec" houses. One of the earliest construction firms involved in Irvington construction was the Portland Cottage Building Association. The firm, incorporated in 1892, was headed by Henry M. Lambert, who was also the president and owner of the East Portland Mill & Fixture Company that he started in 1888. Most of the houses constructed by the Portland Cottage Building Association were small Queen Anne cottages. The first house they built, believed to have been constructed on speculation, was in the West Irvington area (1137 NE Tillamook) where the majority of their Irvington homes were built (the company also built homes in other neighborhoods). Unable to maintain the business after the Bank Panic of 1893, the company dissolved in 1894.⁷²

⁷⁰ Shellenbarger, Michael. *An Index and Summary of Oregon Building Information in the Portland Daily Abstract*. Eugene, Oregon: Historic Preservation Program, School of Architecture and Allied Arts, University of Oregon, 1992; *Portland Daily Abstract*, 4 August 1909, p. 6, c. 3.

⁷¹ *Ibid*, 57-59.

⁷² *Ibid*, 45-46.

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Marcus J. Delahunt

Marcus J. Delahunt came to Portland in the late 1880s and worked initially as a lumberman. In 1892, he purchased two lots in Irvington where he planned to build his family's home. The Bank Panic of 1893 delayed any construction and the house was not built until 1898 (now demolished). It is a large Queen Anne style house with an unusual, large corner tower, marking the beginning of his career as a fine homebuilder. By the turn of the century, Delahunt was listed in the Portland directories as a house builder and although he apparently had no formal training in architectural design, was responsible for designing most of the houses he constructed in the Irvington neighborhood. Exceptions to this were the W.R. Hoover House (1909) and the H.N. Randall House (1909), both designed by John V. Bennes; the first was the first example of the Prairie Style in the neighborhood, the second was an example of the English Arts & Crafts style. Most of Delahunt's houses, built on speculation, were of his favored Craftsman style although there are examples of other styles, including Colonial Revival, Shingle Style and Tudor Revival. The price of his houses ranged from about \$9000 to \$12,000 and it is believed that Delahunt contracted with the Povey Brothers Art Glass Company to create beautiful stained glass windows for a number of his houses. Houses built by Delahunt include the 1908 Broughton House (2147 NE 15th), the 1911 Overbeck House (1427 NE Thompson), the 1912 Hatfield House (2526 NE 17th), and houses located at 2137 NE 15th, 1724 and 1734 NE Tillamook, and a row of houses on the west side of NE 15th south of Brazee.⁷³

Robert B. Beat

Robert B. Beat was another active builder of homes in the Irvington neighborhood, where he lived from 1912 until his death. Beat and his new wife (they married in San Francisco the night before the great earthquake) moved to Portland in 1906 where he was immediately hired as a carpenter. By 1907 he became an independent home builder. Although he had no formal design training, he admired the Arts & Crafts style and designed homes in this style that "were unique and distinguished his homes from the other builders."⁷⁴ In 1909 he built the M.A. Casey House at 2146 NE 17th, believed to be the first of his Irvington projects. In 1910, he engaged in building a number of "spec" houses in the neighborhood and found the business to be quite successful. In addition, he designed and built a series of houses in which his family lived. In the 1920s, he added several of the Period Revival styles to his repertoire of house plans, including examples of English Cottage, Spanish Colonial, and Mediterranean among others. Between 1907 and 1930 he reportedly built more than 100 houses in the Irvington neighborhood. His career ended tragically in 1930 when he died from a fall from the roof of an apartment house on which he was working.⁷⁵

⁷³ Ibid, 53-55.

⁷⁴ Ibid, 52.

⁷⁵ Ibid, 52-53.

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Mautz Building & Investment Co.

The Mautz Building & Investment Company was responsible for the construction of more than fifty homes built between 1910 and 1930 in the Irvington neighborhood. The company, founded by Edmund J. Mautz, specialized in Colonial Revival houses, many with a southern influence as Mautz moved to Portland from Texas, although there are examples Craftsman Foursquares and Tudor Revivals. Mautz custom-designed many of the homes built by the company, but he also hired local architects to prepare some of the residential designs, including A.E. Doyle. Although many of Mautz's houses targeted the upper class, he also built more modest homes for the middle class. Examples of the houses built by Mautz include his 1916 family home (2008 NE Siskiyou), the 1913 George W. Day House (1610 NE Siskiyou), the 1913 Emory Olmstead House (1700 NE Knott), the 1916 Paul Hedene House (3416 NE 22nd), the 1914 B.W. Richards House (2636 NE 20th), and the 1915 Edwin James House (1628 NE Knott).⁷⁶

Portland Realty Co- Luther R. Bailey

Luther R. Bailey designed and built approximately forty houses in the Irvington neighborhood. Born in Alabama in 1873, Bailey came to Portland in 1908. In 1910, he was the president of the Portland Realty and Construction Company. In 1911 he established a building contractor business under the name of L.R. Bailey & Company; he served as president and manager. Although listed as an architect in the Portland city directories between 1912 and 1940, there is no evidence that he was registered or licensed as an architect in Oregon.⁷⁷ Bailey's designs and buildings quickly earned a reputation that equaled Bowman's and included examples of Colonial Revival, Prairie School and Craftsman style homes. In addition to building his own houses on speculation, Bailey contracted with other real estate speculators, such as Edgar W. Smith for whom he built most of the houses on an entire block between NE 19th and 20th and Siskiyou and Klickitat Streets. Examples of the house designed and built by Bailey include the 1911 Eugene Langdon House (2722 NE 22nd), the 1912 H.P. Palmer House (2410 NE 22nd), the 1912 George W. Hazen House (2106 NE 26th), the 1916 P. Schoniger House (3446 NE 19th), and the 1917 Edgar W. Smith House (2338 NE 20th). By the 1920s, Bailey had moved his focus to building houses in the Alameda and Rose City areas, where he constructed perhaps more than 100 houses. Bailey and his family left Oregon in 1928 and moved to Arizona.⁷⁸

⁷⁶ Ibid, 55-56.

⁷⁷ Ritz, Richard Ellison. *Architects of Oregon* (Lair Hill Publishing, Portland, OR. 2002), pp. 17.

⁷⁸ Roos, Roy E. *The History and Development of Portland's Irvington Neighborhood*. (self-published, Portland OR. 1997), p. 62-64.

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Speculative Homebuilding in East Portland, OR, 1891-1940:
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CONCLUSION

The Rices were among the most prolific builders on Portland's Eastside. Robert's obituary claims that he was the builder of more than 100 homes. The number of homes built by Archie after his father's death has not been verified. To date thirty-five of their homes have been positively identified, in addition to a number of homes possibly designed in collaboration with P.A. Carlander. Research continues and it is likely that many more will be identified over time.

Like Bowman, Delahunt, Beat, Mautz and Bailey, the Rice father and son team designed and built a significant number of houses in Portland during the early part of the twentieth century, primarily in the Irvington neighborhood. They were not architects, but contractors, who used commonly available plans from sources like the *Craftsman*, newspapers or other sources to design their homes. They enjoyed constructing the Craftsman Foursquare, and designed and built many of these homes in Irvington. The Rices adapted to the needs of the times, and designed homes for their middle class clients that appealed to their tastes of the period.

The Rices focused their speculative construction primarily on the middle class home buyer with their homes having a modest size and price. However, some of the houses built by the Rices were among the most expensive in the neighborhood.⁷⁹ Examples of these higher priced homes are the 1914 Olson-Dean House (1617 NE Brazee), the 1914 E.L. George House (1627 NE Stanton), and the 1924 L.J. Dittmar House (3005 NE 16th), each of which cost between \$12,000 and \$15,000 to build. The Poppleton House was the most expensive of their work, costing approximately \$28,000 to build.

The Rices are significant in Portland because they were building contractors who satisfied the new demand of the middle class for affordable, well designed homes, designed in the most popular styles of the period. The Rices were part of a growing trend of speculative homebuilding which occurred in East Portland, a trend which continues today throughout Portland and its suburbs

Between 1891 and 1940 one hundred and three houses were constructed by various contractors on Portland's Eastside alone. This Multiple Property Listing and its Associated Context for Rice Domestic Architecture will serve as an important tool for owners of houses designed on speculation to preserve and protect part of Portland's significant architectural history.

⁷⁹ With additional research it may be possible to discern the difference between speculative houses and houses designed for specific clients by noting the attention to detail and the use of fine materials, such as exotic woods and stained glass, which most likely accounted for the additional costs in certain Rice houses.

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ASSOCIATED PROPERTY TYPES

Outline of Property Types for Rice Domestic Architecture

Foursquare Form
Craftsman Style

Bungalow Form
Craftsman Style
Period Revival Style

PROPERTY DESCRIPTIONS

***Rice Construction Co*¹**

Property types associated with this Multiple Property Listing include the houses (and any associated buildings or structures) designed and/or built by Robert B. and Archie R. Rice (together or separately).

Among the houses designed and constructed by the Rices are examples of Craftsman Foursquare, Colonial Revival, and various Period Revivals of the 1920s and 1930s. To date, thirty-five houses in the Irvington neighborhood have been positively identified as those designed and constructed by the Rices. As described in the previous section, Rice Houses in Irvington can be identified by period.

Foursquare Form: Craftsman Style

During the period prior to 1919 the most predominant style of house the Rices constructed in Irvington were Craftsman and the Craftsman Foursquare. Archie Rice built his first home during this period in 1914, a Craftsman Bungalow. These houses were modestly sized and most were designed for middle class home buyers. While they all share similar characteristics and fine craftsmanship, the details of each home differ, making each unique. Of the Rice properties identified for this MPS 15 properties can be identified in this in the Craftsman style and 7 can be identified as a Craftsman Foursquare. Two properties have been identified as Colonial Revival.

The Rice Houses of this period designed in the Craftsman style are typically two stories with a front gabled roof, exposed rafters or knee braces and often have side gable dormers. Those houses identified as the Craftsman Foursquare style have features common to the American Foursquare or Prairie School style, a low pitched roof with overhanging eaves, a central attic dormer with a band of two or three windows, and an offset main entry. Common to both the Rice Craftsman and Craftsman Foursquare is typically a front porch stretching the entire front façade with piers or columns that are either classical, heavy squared or slanted and larger at the base. There are a few examples of front entries with no large porch, but a front entrance gable over the entrance. Windows are typically wood double hung, however

¹ see the map and list of resources in the appendix.

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some are casement and some have a blank lower pane and a patterned or stained glass pane above. These houses typically have a foursquare plan with four rooms on both the first and second floors with stairs typically on the right or left front with an entry on one side with an entry hall.

Bungalow Form: Craftsman Style

There are several examples of Rice Houses with the Bungalow plan in the Craftsman style. Low-sloped, gable-ended roofs create interesting architectural lines and distinguish Bungalows from the straightforward style of Foursquare Craftsman. Additionally, the Bungalow form differs from the Craftsman form primarily in size and the definition of space on the interior. Bungalows are typically one to one and half stories, with a smaller total square footage (typically under 1,000 square feet). There usually is a large central area, a combined living and dining space and compactly designed bedrooms. On the exterior many architectural details are the same as the traditional Craftsman or Craftsman Foursquare. They can include boxed columns, alone or in conjunction with stone or rock piers, and distinguished entrances or porches that spanned the entire front facade. The extensive use of local materials in exterior and interior applications such as quarried stone or river rock for fireplaces and porch piers, and local woods, particularly Douglas Fir, for trim, boxed beams, and built-ins were distinguishing features of this style. These houses often also have many features common to Craftsman houses of the period, including an open floor plan, built in bookcases and benches, exposed structural elements and large windows to bring in natural light.

Bungalow Form: Period Revival Styles

Beginning in 1919 with the construction of his second house, Archie Rice began a transition into designing houses of a different style and materials. While his house was bungalow in form, it is sheathed in stucco, a popular material for this time period. After his father's death in 1923, Archie continued to adapt to changing style influences, designing and building houses in the Period Revival styles popular during the 1920s and 1930s. Of the Rice properties identified for this MPS 11 properties can be identified from this time period. Of these, eight were designed in a period revival style.

These houses are of various styles representing different revivals, including Classic, Colonial, Dutch Colonial and Tudor Revivals. An ad found in a 1926 Oregonian is for a Tudor Revival house "*utilizing brick, shakes and stucco in a pleasing combination*". These houses have many features common to the revivals of the period, but without much of the ornamentation and exterior decorative features. Rice also constructed English Cottage style houses.²

² Roos notes in his book that the Joseph Franz house, constructed in Laurelhurst in 1923 was featured in Better Homes and Gardens magazine in April 1928. However, it was not able to be confirmed that this house was a Rice house, and the article cannot be located. Roos explained in a phone conversation (7/2007) that this article was clipped out and marked by Rice, and was located in a box of clippings in the Rice's second home. A copy of this article could not be located.

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Further research may yield information about the location of additional houses in the neighborhood. As this occurs, the information pertaining to the Associated Property Types may need to be modified. A list of the identified resources and their potential eligibility for listing on the National Register is included at the end of this section.

SIGNIFICANCE

CRITERION A

All eligible resources associated with this context will be significant under Criterion A. They are important in their association with the up-building of the Irvington neighborhood by Robert and Archie Rice, prolific builders of fine homes in the neighborhood for many years.

The development of the Irvington neighborhood was significant in Portland's history. It represents the patterns and trends of community development in urban areas – from being farm and timber land of the early settlement land claims to established residential neighborhoods within growing city limits. The Irvington neighborhood also represents the desire of the growing middle and upper class families in Portland in the early 20th century to live in pleasant neighborhoods with stylish architecture. The building of the neighborhood largely by developers and speculation builders is also significant as a direct link to the great Portland building boom between 1905 and 1915.

To be eligible under Criterion A, the house should be a documented Rice house and be able to convey its association with the Rices by clearly demonstrating stylistic attributes from either their first stylistic period as a Craftsman or Craftsman Foursquare, or their second stylistic period as a period Revival. Specific stylistic variations should be able to be explained within these defined periods depending upon whether the house is determined to have been constructed on speculation or for a particular client.

CRITERION B

Resources may also be eligible under Criterion B in this context if the original owner(s) or an owner of substantial duration or importance lived in the house being nominated. For a property to be considered eligible in association with a person or persons, the property must be associated with the person's productive life and it must be shown that the person gained importance within his or her profession or group. The resources must represent the most important property associated with the person, or be the last remaining property associated with that person, to be considered eligible.

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CRITERION C

Resources may also be eligible under Criterion C in this context. For a property to be considered eligible it must embody the distinctive characteristics of an architectural style and/or construction practice as well as be an exceptional example of a Rice style within one of their defined stylistic periods. Distinctive characteristics are the physical features or traits that commonly recur in specific types, periods, or methods of construction. A house must be a distinctive example of either a Rice Craftsman, Craftsman Bungalow, Rice Craftsman Foursquare or Period Revival. Resources must retain enough of those characteristics to be considered a true representative of the type, period or method of construction for which it is significant.

CRITERION D

Although it is unlikely that most of the resources associated with this context would be eligible under Criterion D, it is possible that a property may yield important archaeological information. It is recommended, however, that this criterion be used only if it has been determined that archaeological material is present.

REGISTRATION REQUIREMENTS

To be considered eligible for listing on the National Register in association with this context, the following must apply:

1. A property must be demonstrated to have been designed and/or built by Robert B. and/or Archie R. Rice.
2. Construction must have occurred prior to 1940 and be located in Portland, Oregon. If a Rice house is not located within East Portland, but is still located within the city limits of Portland, Oregon and fulfills all of the other Registration Requirements outlined here, this is acceptable provided additional historic context for the surrounding neighborhood and development is provided.³
3. A property should be considered significant on a local level under Criterion A. A property should be able to clearly convey its association with the Rices by demonstrating stylistic attributes from either their first stylistic period as a Craftsman, Craftsman Bungalow or Craftsman Foursquare; or their second stylistic period as a Period Revival. If a house has been documented to have been designed and

³ One such house has been identified located at 2670 SW Tichner Drive (1925).

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constructed by Rice within a certain time period and demonstrates particular attributes from the other stylistic period, this is acceptable. However, specific stylistic variations should be explained within these defined periods (for example, a variation could have been caused by the requests by a particular client).

4. If the property is also eligible under Criterion C, it should be considered significant on a local level under this criterion. For a property to be considered eligible under this Criterion it must embody the distinctive characteristics of an architectural style and/or construction practice as well as be an exceptional example of a Rice style within one of their defined stylistic periods. A house must be a distinctive example of a Rice Craftsman, Craftsman Bungalow, Craftsman Foursquare, or a Period Revival. If a property is also eligible under Criterion B, the level of significance (local or state) will depend on the significance of the person and whether he or she was significant to the history of the state or significant to local history only.

5. A property must possess sufficient integrity to convey its significance. Generally, a resource will possess several, and usually most, of the following seven aspects of integrity:

a. Location: Because the relationship between a resource and its historic associations is usually destroyed if the resource is moved, it is most desirable that the resource remain in its original location. If the resource has been moved for its original location must meet Criterion Consideration B for moved properties as indicated in the National Register guidelines.

b. Design: A resource should retain a combination of elements that conveys its original design. These elements may include the form, plan, organization of space, structural systems, technology, materials, and style. Generally, a resource should retain its overall original form and massing. Subsequent additions to resources should be set back so as to not obstruct the original form, should be of a compatible scale, and should not be on the primary façade of a building. Window replacement in buildings may be acceptable if fenestration patterns remain intact; enlargement of window or door openings may render a building ineligible if the alterations significantly change the wall-to-opening ratio. The filling of openings, if the original openings are readable, may be considered on secondary facades only. Original plans and organization of space should be evident, even if the use of the space has changed over time. Original surface materials should remain intact. The type, amount and style of ornamentation must reflect the original design.

c. Setting: The physical environment in which the resource exists should reflect its historic features, including topography, vegetation, simple constructed features, and the relationship between the resource and its surroundings. Natural and created landscape features should be evaluated for significance in relation to the resource.

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d. Materials: A resource must retain the key materials dating from the period of its historic significance. If a resource has been rehabilitated, historic materials and significant features must be preserved. A resource whose historic materials have been lost and then reconstructed may be eligible only if it meets Criteria Consideration E for reconstructed properties as indicated in the National Register guidelines.

e. Workmanship: A resource must retain the physical evidence of workmanship.

f. Feeling: A resource should retain sufficient original physical features that, when taken together, convey the resource's historic character. This will generally include the combination of original design, materials, workmanship, and setting. Because feeling depends on individual perceptions, its retention alone is never sufficient to support eligibility for the National Register.

g. Association: To retain association, the direct link between the resource and its association with an important historic event or person must be sufficiently intact to convey that relationship to an observer. Association, like feeling, requires the presence of original physical features that convey the resource's historic character. Because association depends on individual perceptions, its retention alone is never sufficient to support eligibility for the National Register.

6. Associated outbuildings should be included as contributing resources when appropriate.

In addition, if any of the National Register Criteria Considerations apply, the property must be demonstrated to meet the required degree of significance associated with the applicable criteria consideration.

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GEOGRAPHIC DATA

The general boundaries for this multiple property submission are based upon an assessment of the initial research conducted which demonstrated that a majority of speculation building was completed on Portland's Eastside during the period of significance identified. For the purposes of this MPS the Portland Eastside is defined as east of the Willamette River within the corporate limits of the city of Portland, Oregon.

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SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

The City of Portland's Historic Resources Inventory was utilized to identify domestic architecture constructed by contractors within the eastside area of Portland. The Associated Context of domestic architecture constructed by Robert and Archie Rice, is based primarily upon the Irvington building inventory completed and published by Roy Roos in 1997.

Roy Roos completed research on properties within Irvington between 1991 and 1997. His methodology is provided on pages 8 and 9 of his book, *The History and Development of Portland's Irvington Neighborhood*, but can be summarized as follows: Roos completed an initial windshield and walking tour of the neighborhood, and then completed intensive research on a percentage of the 2,500 structures in the neighborhood. Intensive research consisted of review of city and county records, permit cards from the Portland Water Bureau, deed research and extensive biographical research at the Oregon Historical Society Research Library. In many cases, Roos traced family members to try to obtain additional information. In researching the Rices, Roos was able to locate a surviving Rice family member, Bruce Fortune, to obtain several excellent Rice family photographs. The author also attempted to locate the Fortunes for the purposes of obtaining access to photos or additional information, but was not successful. In addition, Roos was able to locate a box of original plans in the attic of one of Rice's residences. Unfortunately when the author contacted the current owners of this property, this box of plans no longer remained.

Additional information and research was collected from Jim Heuer. Heuer had developed an extensive presentation and overview of the architects and architecture of Irvington. In the summer of 2007, after this project was well under way, a sign advertising building services from both Rice and Carlander was found by Eric Eaton, a contractor who was working on a large Craftsman 4-Square house at 1434 NE 17th Avenue. After the discovery of the sign, Jim Heuer and Robert Mercer provided additional data supporting the collaboration between Rice and Carlander, as well as additional research about Rice based upon the Shellenbarger Inventory.

Data collected from the original Roos inventory of Irvington as well as from the Shellenbarger Inventory was verified through primary research collected at the City of Portland permit department. Sanborn maps, Polk city directories for the period of significance and permit records from the City of Portland Bureau of Planning were also consulted. Some properties identified as possible examples of Rice domestic architecture through the Shellenbarger Inventory could not be verified through independent means and would require additional research and analysis. These properties are noted in the supplemental information provided.

Associated property types were chosen based upon the data collected about Rice domestic architecture. Two basic forms were identified (Foursquare and Bungalow) and two general categories of styles were identified (Craftsman and Period Revival). Registration requirements were derived from the Secretary of the Interior Standards for integrity of listing.

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

1. Name of Property

historic name Norris B. Gregg House

other names/site number _____

2. Location

street & number 2538 NE 21rst Avenue not for publication

city or town Portland vicinity

state Oregon code OR county Multnomah code 051 zip code 97211

3. State/Federal Agency Certification

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

Signature of certifying official/Title - Deputy SHPO _____ Date _____

Oregon State Historic Preservation Office
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

____ entered in the National Register
____ See continuation sheet.

____ determined eligible for the National Register
____ See continuation sheet.

____ determined not eligible for the National Register

____ removed from the National Register

____ other (explain): _____

Signature of the Keeper _____

Date of Action _____

Norris B. Gregg House
Name of Property

Multnomah, OR
County and State

5. Classification

Ownership of Property
(check as many as apply)

- private
- public - local
- public - state
- public - Federal

Category of Property
(check only one box)

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

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

Contributing	Noncontributing	
<u>1</u>		buildings
		sites
		structures
		objects
		Total

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

Robert B. and Archie R. Rice Residences in the Irvington
Neighborhood, Portland, Oregon 1903-1952

Number of contributing resources previously
listed in the National Register

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 & 20th Century American Movements:
Craftsman

Materials
(Enter categories from instructions)

foundation: concrete
walls: wood
roof: wood
Other: _____

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

See continuation sheets.

Norris B. Gregg House
Name of Property

Multnomah, OR
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1910-11

Significant Dates

1910-11

Criteria Considerations

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

Property is:

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

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Robert B. Rice, Archie R. Rice

Narrative Statement of Significance

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36CFR67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey
- recorded by Historic American Engineering Record

Primary location of additional data:

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

Name of repository: _____

Norris B. Gregg House
Name of Property

Multnomah, OR
County and State

10. Geographical Data

Acreeage of Property .11 acre

UTM References

(Place additional UTM references on a continuation sheet)

1 _____
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Kimberli Fitzgerald, Historic Preservation Consultant

organization _____ date February 27, 2007

street & number 1012 SW King, Suite 104 telephone 503 227-5146

city or town Portland state OR zip code 97205

Additional Documentation

Submit the following items with the completed form:

Continuation sheets

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

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

Photographs: Representative black and white photographs of the property.

Additional items (check with the SHPO or FPO for any additional items)

Property Owner

name Sarita & Bhupesh Dua

street & number 2538 NE 21st Ave. telephone 503 522-0090

city or town Portland state OR zip code 97211

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

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

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Summary

The Norris B. Gregg House is an excellent example of a Rice Craftsman Foursquare located at 2538 NE 21st Avenue in the historic Irvington Neighborhood of Portland. Built in 1911 by the Rices, it is a Craftsman style house with a traditional foursquare plan and foursquare elements such as a hipped pyramid roof with a central dormer. The 2 1/2-story house is set on a concrete foundation. It is of wood-frame construction and sheathed in clapboards. The main façade has a wide front porch with square columns and corner bays on the second story. The entrance is in the north bay of the west elevation. The interior has a traditional four-square layout with Craftsman details such as built-in benches and cabinetry in dark stained oak. Both the exterior and the interior of the Gregg house retain a high degree of integrity.

Setting

The Gregg House is situated on the east side of 21st Avenue about mid block between Brazee and Knott Streets in the well-preserved city neighborhood of Irvington. The house faces west on a 50-by-100 foot level lot, with a setback of approximately 15 feet from 21st Avenue. The street is lined by mature trees, and the house is surrounded by established as well as recently added landscape plantings. The driveway runs along the south lot line to the rear of the house, but there is no garage.

The surrounding neighborhood of Irvington is characterized by stately homes surrounded by mature trees and landscapes. The land in the neighborhood is generally level, and the streets are arranged in an orderly grid pattern. Sidewalks make the area an inviting and friendly place. The average lot size in the neighborhood is 50 feet (frontage) by 100 feet. Most residences in the neighborhood are single-family, with some duplexes and small apartment buildings scattered throughout. The southern portion of the neighborhood, between Broadway and Tillamook Streets, suffered in the 1960s from the unfortunate demolition of many beautiful homes and the building of architecturally unremarkable 2-story apartment complexes.

Exterior

2538 NE 21st Avenue is a two-and-a-half-story, wood-frame building set on a concrete foundation. It has a rectangular footprint, approximately 25-by-50-feet in dimension, with the primary elevation facing west. The house is sheathed in wood clapboards. The windows are primarily 1/1 double-hung wood sash with aluminum storm windows. The hipped roof has four hipped dormers, one on each roof slope, and a wide overhang supported by decorative rafter tails. A brick exterior chimney rises from the south wall of the house.

The primary (west) elevation presents a traditional foursquare. Concrete steps lead to a full width, hipped-roof front porch. The porch has square columns set on concrete bases and a simple rail marked with decorative banded "X" shaped elements interspersed with square balusters. The front entrance is located in the north bay of the west elevation. The Craftsman style door has three vertical panels topped with eight small lights. The door is flanked by six-light sidelights.

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The south bay of the main elevation has a rectangular bay with a large three-part window. Each of the three windows has a leaded, clear glass upper light with an oval pattern.

The second-story of the main elevation is symmetrical, with matched square corner bays supported by decorative carved brackets, and a small square casement window in the center. The third story bay has a pair of double-hung windows.

The north elevation is asymmetrical. It has a fixed single-light window on the first story of the westernmost bay. The center bay has a large hipped-roof, rectangular bay with two casement windows on the first story, and two small square casements on the second story. A door is located under the bay accessing the basement. The eastern bay of the north elevation has a paired 1/1 double-hung sash on the first story and a single 1/1 double-hung sash on the second story. The rear service porch and second story sleeping porch also open to the rear of this elevation.

The rear (east) elevation has wood stairs leading to the recessed service porch in the northern corner. A small fixed sash window is located in the center of the first story, and a single double-hung sash window marks the southernmost bay of the first story. The second story has a recessed sleeping porch above the service porch, and a single double-hung sash window in the southernmost bay.

The south elevation has the brick chimney in the western bay flanked by 1/1 double-hung sash windows, an octagonal bay in the center bay topped with a single light fixed window, and 1/1 double-hung sash on each story in the eastern bay.

Interior

The interior of the Gregg House retains a high degree of integrity in both organization and features. The house contains approximately 3300 square feet of living space on three stories, with an unfinished basement. The layout has a classic plan. The details are classical, with oak floors and dark-stained oak woodwork throughout. Window and door casings are flat, with a molded crown and picture rail.

The front door opens to a spacious entry hall. Directly in front of the entrance is a craftsman-style built-in bench, the back of which is built into the railing for the staircase. The balusters are simple and square, topped with a rectangular rail. A door to the right of the staircase leads straight back to the kitchen. To the south of the entry hall, through a wide cased opening, is the living room. A brick fireplace with a simple oak mantel is centered on the south wall of the living room, flanked by windows. On the west wall is a long built-in window seat set into the bay.

Wide oak pocket doors in the east wall of the living room open into the dining room. This room has oak paneling approximately two-thirds up the walls, topped with a bracketed plate rail. A built in hutch is centered

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on the north wall. It has drawers on the bottom and leaded glass doors on the top in the same pattern as the transoms in the living room. The ceiling has box beams.

To the east of the dining room is the library. This room has built-in cabinetry in the eastern corners. Paneled drawers are topped with glass front bookcases. Between the bookcases are built-in window seats set below large windows. A powder room is located through a door in the north wall of the library.

The kitchen is located in the northeast corner of the house. The kitchen has built in oak cabinets which match the cabinetry in the dining room. Finishes include molding and casings of the same stained oak wood found throughout the house.

The second floor is accessed from the stairwell on the north side of the house and leads to a large square main hall. Two large bedrooms are located on either side of this hall on the front and back of the house. On the back side of the bedroom on the southeast corner there is access to the open porch located at the back of the house at the northeast corner. A small bathroom is also located on this floor. The other rear bedroom at the northeast corner also has a door to the sleeping porch. This porch remains original and is not enclosed. The two front bedrooms have corner bay windows with window seats.

Continuing up the stairwell is access to the attic level which has been converted to the master bedroom. A bathroom and closet are located on the east side of this level. Even though this level has been remodeled, windows, exterior walls and floors retain their original integrity.

Access to the basement is through a stairwell just to the west of the kitchen, underneath the stairwell leading to the upper levels. The basement is large, spanning the entire footprint of the house, and is a typical unfinished utility space housing the furnace, water heater, laundry facilities and storage.

Alterations

The Gregg House retains a high degree of integrity. The kitchen and bathroom fixtures have all been updated. The third floor has been converted from an attic space to a master bedroom with a bathroom. It is also likely that a garage was originally located to the south of the house and has been torn down.

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Conclusion

The Norris B. Gregg house is eligible for the National Register under Criterion A, under the umbrella of the *MPS- Speculative Homebuilding in East Portland, OR, 1891-1940: Robert B. and Archie R. Rice Domestic Architecture*, because it contains many of the characteristics common to a Rice Craftsman Foursquare constructed in Portland's Irvington neighborhood in the early twentieth century. The house is a typical foursquare plan with Craftsman style detailing.

As described in the MPS, Rice houses have many features common to Craftsman houses of the period, including an open floor plan, built in bookcases and benches, exposed structural elements and large windows to bring in natural light. The Gregg House exhibits all of these features, on the exterior there are square columns and a simple rail marked with decorative banded "X" shaped elements, and decorative rafter tails under the wide overhang of the roof. On the interior, there are built in cabinets in the kitchen and dining room, a built in hutch and built in bookcases in the library. There are window seats both on the first and second floors.

The Norris B. Gregg House has excellent integrity and easily conveys its significance as an example of a Rice Craftsman Foursquare constructed on speculation in Portland's Irvington neighborhood in the early twentieth century.

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NARRATIVE STATEMENT OF SIGNIFICANCE

INTRODUCTION

The Norris B. Gregg House is a well-preserved example of the houses constructed by Robert B. and Archie R. Rice in the Irvington neighborhood in Portland, Oregon during the period of tremendous growth and development in that neighborhood by developers and builder/contractors. It is eligible for listing on the National Register under Criterion A for local significance in the area of architecture and building. It is being nominated in association with the *Speculative Homebuilding in East Portland, OR, 1891-1940: Robert B. and Archie R. Rice Domestic Architecture* Multiple Property Submission.

Detailed information about the history and development of Irvington and the Rices and their contributions to the up-building of that neighborhood can be found in that Multiple Property document.

THE NORRIS B. GREGG HOUSE

The Norris B. Gregg House was constructed in 1910-1911 by R.B. and A.R. Rice as a “spec” house for real estate developer Jonas M. Berry. The Rices favored the Craftsman Foursquare style house and this house is a good example of their work of this style.

In June 2006, Roy Roos of Old House Histories researched the ownership history of the Gregg House for the current owners.¹ His research found the following: Berry sold the house to Norris B. Gregg for \$8500 in October 1911 shortly after its completion. Gregg and his wife, Helen K., had been living in a house at 1411 NE Broadway. Gregg was born in Missouri in 1885 and moved to Oregon in the early 1900s. After arriving, he met Helen, who was born and raised in Oregon. The exact date of their marriage is unknown, but it was probably sometime before 1910. Gregg worked for the Burroughs Adding Machine company, having started as an agent when he moved to Portland; he was promoted to manager in 1910. The Greggs had a son, John N. (born 1911) and a daughter, Jacqueline (born 1915). The 1920 census indicates that they also had a servant living in the home with them.

In July 1919, the Greggs passed the title of the property to the International Realty Association, but remained living in the home until leaving the Portland area late in 1920. Records indicate that the house may have been used simply as a rental until at least the late 1920s when it was sold to the Laurelhurst Construction Company in 1928. City directories list Mrs. Alice Olinger Nelson, who operated the Nelson Sun School, as owner of the house around 1930, although no legal records show her has ever having owned the house.

¹ Roy E. Roos, *Norris B. Gregg House* (report to the owners, June 3, 2006).

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By 1932, Joseph A. West bought the house but apparently lived elsewhere as city directories do not show him residing at this address. Tax records show that the Southwall Corporation purchased the house in 1936. Apparently the house was a rental during these years. In 1938, Mrs. Pearl E. Lillie moved into the house and was listed in the directories as the owner.

William and Nancy Courtney bought the home in 1943. William was an accountant and the family lived in the house for nearly a decade before moving on. From 1952 to 1955, the house was occupied by new owners, Robert S. and Gladys D. Warnick; Robert was listed in the directories as a salesman. In 1955, Joseph R. Keys, the manager for Radar Pneumatics, bought the house and moved into it.

In 1960, James R. and Elsie J. Cunningham purchased the house. Cunningham, who was born in Colorado in 1913, moved to Portland in 1929. He became the sergeant for the Multnomah County Sheriff's office. The family, which included three daughters (Vicki, Carol and Karen) and two sons (James and Terry), resided in the house for many years. Cunningham died in 1974; his wife continued to live in the house until 1977 when she sold it to Arnold E. and Sherrill L. Jensen. The house is currently owned by Sarita and Bhupesh Dua.

ROBERT B. AND ARCHIE R. RICE, BUILDERS

Robert B. and Archie R. Rice, a father and son team whose building businesses spanned 50 years, built a majority of their houses in the Irvington neighborhood. Robert B. Rice was born in Ohio in 1860; when he was a young child, his family relocated to Michigan where Robert grew to adulthood, became a steamboat captain and lived for forty years. In 1903, Captain Robert B. Rice moved to Portland with his wife, Mary M., and their children. The Rices had two sons, Archie R. and Frank T., and three daughters, Mrs. R.T. Steinke, Mary and Mildred Rice.²

Upon relocating to Portland, Robert engaged in the construction business³. They built a Craftsman Foursquare house (demolished) in 1903 at 690 Wasco in the Holladay Park Addition, where they lived and ran their business.

They designed many houses, and chose to work primarily in the Irvington neighborhood. These houses and a context of other builders working in the Irvington neighborhood are described in the multiple property submission summarized below.

² Obituary for Captain R.B. Rice, The Oregonian, February 27, 1923.

³ *Polk's Portland 1900-1950 City Directories*, R.L. Polk & Co., 1913.

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MPS- Speculative Homebuilding in East Portland, OR, 1891-1940: Robert B. and Archie R. Rice Domestic Architecture

Overview of the Context

The Irvington neighborhood is located in Portland, Oregon on the east side of the Willamette River. It is named for Captain William Irving who, with his wife Elizabeth, owned the original land claim on which the neighborhood developed. It was the great Portland building boom of the early 20th century that had the greatest impact on the development of the Irvington neighborhood. The Lewis & Clark Centennial Exposition and Fair in 1905 brought over 2.5 million visitors to the city. Many of them decided to move to Portland and as the influx created new industries and boosted others, more and more people flocked to the city. Portland's population grew rapidly, more than doubling between 1900 and 1910 (from 90,426 to 207,214).⁴ Land prices soared as newcomers looked to build their homes in nice residential neighborhoods. In Irvington, some lots were selling for as much as \$2000. To keep the prices high, the developers released only limited numbers of lots at a time so as to keep from having too many buildable lots on the market at the same time.⁵

Several developers and contractor/builders were responsible for the substantial number of homes built in the Irvington neighborhood between 1905 and World War I, and to some degree again after the war in the 1920s. Among those that built substantial numbers of homes were Robert B. Beat, Marcus J. Delahunt, the Mautz Building & Investment Company, Frederic E. Bowman, Luther R. Bailey, and Robert B. and Archie R. Rice.

The neighborhood was intended to attract the middle to upper-class families and the houses built there reflected this. The sizes of the homes ranged from very large and grand to smaller (relatively speaking) more modest homes. A number of them were architect-designed and several significant Portland architects' work is represented in the neighborhood, including Whidden & Lewis, Ellis F. Lawrence, A.E. Doyle, and Emil Schacht. Many of the houses in Irvington, however, were designed by the builders who adapted plans they developed or plans from pattern books and built on speculation. Stylistically, the homes represent a full spectrum of architectural styles that were popular during the times in which the homes were built. The late 19th century homes were fine examples of Queen Anne and Colonial Revival (First Phase) architecture. The Colonial Revival carried over into the early 20th century, but was soon replaced with the more trendy Arts & Crafts and Craftsman Foursquare style homes, of which many were built in Irvington between about 1905 and 1915. The 1920s ushered in the popular Period Revivals of that era.

⁴ William J. Hawkins, III and William F. Willingham, Classic Houses of Portland, Oregon 1850-1950 (Portland, OR: Timber Press, 1999), 210.

⁵ Roy E. Roos, The History and Development of Portland's Irvington Neighborhood (self-published, 1997), 26.

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By 1907, as Irvington was becoming a desirable place to live for Portland's growing middle and upper classes, the Rices began to build houses in the neighborhood on speculation and found success. The business operated under various names.⁶ The 1912 city directory lists Archie as a building contractor but provides no information about a company name; that same directory lists Robert as the President of the Irvington Realty Company.⁷ In the 1913 city directory, Robert's business is listed as the R.B. Rice Building & Realty Company and Archie is listed simply as a building contractor.⁸ By 1918, the company name had changed to the Rice Construction Company. When Robert died in February 1923, Archie apparently took over the company. At some point after that time, the company was renamed again as ads for houses built by Archie listed the company as the A.R. Rice Construction Company.⁹

The Rices were one of the leading proponents of the Craftsman and Craftsman Foursquare style house having designed and built many in the Irvington neighborhood. While they all share similar characteristics and fine craftsmanship, the details of each home differ, making each unique. A good example of this Craftsman Foursquare is the 1910-1911 Norris B. Gregg House (2538 NE 21st).¹⁰ An excellent example of the Craftsman style is the Frost House (1911) at 2625 NE 15th.

The Rices built many houses on speculation and geared toward the middle class at affordable prices. Many of the houses were constructed on lots bought and developed side by side or in close proximity to each other. Several examples of these occur throughout Irvington. For example, 2426 NE 16th, 2427 NE 16th and 2412 NE 16th and 2417 NE 16th were all constructed on speculation between 1909 and 1910 in their Craftsman or Craftsman Foursquare style. It is also possible to see their most predominant styles of this period side by side at 2528 and 2538 NE 21st. The Gregg House (Craftsman Foursquare) was constructed on speculation along with its neighbor the Pernot House (Craftsman) between 1910 and 1911.

During their first period (1909-1919), where they constructed houses primarily in the Craftsman style, the Rices also built for specific clients and at least one example was found of two houses constructed for one specific client at different times, interestingly spanning their two identified stylistic periods.¹¹ The largest home built by the Rices for a client was the 1912-1913 Marshall A. Poppleton House (1609 NE Knott), which was their

⁶ At least one source indicates that the early business was called the R.B. Rice Building & Realty Company. By 1909, the city directory listed the business as R.B. Rice & Co.⁶ It is unclear if Archie was still part of his father's company at this point; Roos in his book *The History & Development of Portland's Irvington Neighborhood* claims that Archie started his own business with James E. Meehan, a real estate agent who may have provided financial backing for some of the speculation building.

⁷ *Polk's Portland 1912 City Directory* (R.L. Polk & Co., 1912), 1250-1251.

⁸ *Polk's Portland 1913 City Directory* (R.L. Polk & Co., 1913), 1022-1023.

⁹ Roy E. Roos, *The History and Development of Portland's Irvington Neighborhood* (self-published, 1997), 61-62.

¹⁰ Heuer, Jim, *Irvington Architects Ovation and Overview* (*Historic Irvington* website [www.irvingtonpdx.com/about/history.html]; accessed February 19, 2007), 37-39.

¹¹ August Olson, owner; 1617 Brazee (1913/1914) and 1533 Siskyou (1923).

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grandest example of the Colonial Revival style. The only other house constructed during their Craftsman period in the Colonial Revival style was the house at 2144 NE 22nd, most likely built for a specific client as well.

After his father's death, Archie continued to adapt to changing style influences, designing and building houses in the period revival styles popular during the 1920s and 1930s.¹² Houses were still constructed on speculation. For example, the houses at 3304 and 3305 NE 16th were constructed in the early 1920's and are identical in the Bungalow style. However, due to the wide range of period revival styles found in Rice houses of this later period it appears that more construction for specific clients was completed at this time.

In the 1930s, Archie diversified in order to stay in business during the Great Depression. The company began to build commercial buildings and relocated their office to Union Street (now Martin Luther King, Jr. Blvd.). The company continued to build homes and commercial buildings until 1952, when Archie retired. He died in 1956.

Norris B. Gregg House – A Rice Craftsman Foursquare

As described in the MPS, the Rice Houses of this period identified as the Craftsman Foursquare style have features common to the American Foursquare or Prairie School style, a low pitched roof with overhanging eaves, a central attic dormer with a band of two or three windows, and an offset main entry. Typically a front porch stretches the entire front façade with piers or columns that are either classical, heavy squared or slanted and larger at the base. The Gregg House has a porch of this type, with squared columns. Rice houses utilize windows which are typically wood double hung, however some are casement and some have a blank lower pane and a patterned or stained glass pane above. Demonstrating this characteristic, the Gregg House has predominantly wood double hung windows, with some casement. On the first floor, there is a rectangular bay with a large three part window which has leaded clear glass upper lights with an oval pattern. Rice houses from this period typically have a foursquare plan with four rooms on both the first and second floors with stairs typically on the right or left front with an entry on one side with an entry hall. The Gregg House has a foursquare plan with four rooms on both the first and second floors. The stairs are located on the left front with an entry hall.

¹² Ibid. 42.

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Registration Requirements:

The multiple property listing document details the criteria and registration requirements for being included under this umbrella. Below is a synopsis of the relevant sections, describing the Criterion A, the seven aspects of integrity, and general registration requirements for the multiple property listing *Speculative Homebuilding in East Portland, OR, 1891-1940: Robert B. and Archie R. Rice Domestic Architecture*. The Norris B. Gregg House meets the identified registration requirements as outlined below.

1. A property must be demonstrated to have been designed and/or built by Robert B. and/or Archie R. Rice. ***The Norris B. Gregg House was designed and constructed by Robert B. and Archie Rice, as verified by research completed by Roy Roos in 2006 and confirmed by research completed in 2007.***

2. Construction must have occurred prior to 1940 and be located in Portland, Oregon. If a Rice house is not located within East Portland, but is still located within the city limits of Portland, Oregon and fulfills all of the other Registration Requirements outlined here, this is acceptable provided additional historic context for the surrounding neighborhood and development is provided. ***The Norris B. Gregg House was constructed in 1910/11 in the Irvington Neighborhood, located on Portland's Eastside and meets this requirement.***

3. A property should be considered significant on a local level under Criterion A. A property should be able to clearly convey its association with the Rices by demonstrating stylistic attributes from either their first stylistic period as a Craftsman, Craftsman Bungalow or Craftsman Foursquare; or their second stylistic period as a Period Revival. If a house has been documented to have been designed and constructed by Rice within a certain time period and demonstrates particular attributes from the other stylistic period, this is acceptable. However, specific stylistic variations should be explained within these defined periods (for example, a variation could have been caused by the requests by a particular client).

The Norris B. Gregg House should be considered locally significant under A in the area of architecture and building. The Gregg House clearly conveys its association with the Rices by demonstrating stylistic attributes from their first stylistic period as a Craftsman Foursquare. The Gregg House meets this requirement.

4. If the property is also eligible under Criterion C, it should be considered significant on a local level under this criterion. For a property to be considered eligible under this Criterion it must embody the distinctive characteristics of an architectural style and/or construction practice as well as be an exceptional example of a Rice style within one of their defined stylistic periods. A house must be a distinctive example of a Rice Craftsman, Craftsman Bungalow, Craftsman Foursquare, or a Period Revival. If a property is also eligible under Criterion B, the level of significance (local or state) will depend on the significance of the person and whether he or she was significant to the history of the state or significant to local history only.

The Gregg House is not be nominated under Criterion B or C.

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5. A property must possess sufficient integrity to convey its significance. Generally, a resource will possess several, and usually most, of the following seven aspects of integrity:

a. Location: Because the relationship between a resource and its historic associations is usually destroyed if the resource is moved, it is most desirable that the resource remain in its original location. If the resource has been moved for its original location must meet Criterion Consideration B for moved properties as indicated in the National Register guidelines. ***The Norris B. Gregg House is in its original location and therefore meets this registration requirement.***

b. Design: A resource should retain a combination of elements that conveys its original design. These elements may include the form, plan, organization of space, structural systems, technology, materials, and style. Generally, a resource should retain its overall original form and massing. Subsequent additions to resources should be set back so as to not obstruct the original form, should be of a compatible scale, and should not be on the primary façade of a building. Window replacement in buildings may be acceptable if fenestration patterns remain intact; enlargement of window or door openings may render a building ineligible if the alterations significantly change the wall-to-opening ratio. The filling of openings, if the original openings are readable, may be considered on secondary facades only. Original plans and organization of space should be evident, even if the use of the space has changed over time. Original surface materials should remain intact. The type, amount and style of ornamentation must reflect the original design. ***The Norris B. Gregg House retains its original design and materials, and is able to convey its original association with the Rice Construction Company, and therefore meets this registration requirement.***

c. Setting: The physical environment in which the resource exists should reflect its historic features, including topography, vegetation, simple constructed features, and the relationship between the resource and its surroundings. Natural and created landscape features should be evaluated for significance in relation to the resource. ***The Norris B. Gregg House is in its original setting, and meets this registration requirement.***

d. Materials: A resource must retain the key materials dating from the period of its historic significance. If a resource has been rehabilitated, historic materials and significant features must be preserved. A resource whose historic materials have been lost and then reconstructed may be eligible only if it meets Criteria Consideration E for reconstructed properties as indicated in the National Register guidelines. ***The Norris B. Gregg House retains the original materials dating from the period of significance and therefore meets this registration requirement.***

e. Workmanship: A resource must retain the physical evidence of workmanship. ***The Norris B. Gregg House retains the original evidence of the Rices workmanship, and therefore meets this registration criteria.***

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f. Feeling: A resource should retain sufficient original physical features that, when taken together, convey the resource's historic character. This will generally include the combination of original design, materials, workmanship, and setting. Because feeling depends on individual perceptions, its retention alone is never sufficient to support eligibility for the National Register. *The Norris B. Gregg House retains original physical features which convey its historic character and feeling, the House meets this requirement.*

g. Association: To retain association, the direct link between the resource and its association with an important historic event or person must be sufficiently intact to convey that relationship to an observer. Association, like feeling, requires the presence of original physical features that convey the resource's historic character. Because association depends on individual perceptions, its retention alone is never sufficient to support eligibility for the National Register. *The Norris B. Gregg House retains its association with its original historic significance as a Craftsman Foursquare designed and constructed by the Rice Construction Company in Irvington. The House meets this registration requirement.*

6. Associated outbuildings should be included as contributing resources when appropriate. *No associated outbuildings are contributing.*

In addition, if any of the National Register Criteria Considerations apply, the property must be demonstrated to meet the required degree of significance associated with the applicable criteria consideration. *No criteria considerations apply*

CONCLUSION

The Norris B. Gregg house is an excellent, intact example of the Craftsman Foursquare style house constructed by Robert B. and Archie R. Rice in the Irvington neighborhood. It retains a high degree of historic integrity and is locally significant under Criterion A in the area of architecture and building under the umbrella of the MPS: *Speculative Homebuilding in East Portland, OR, 1891-1940: Robert B. and Archie R. Rice Domestic Architecture*. The Rices' contributed significantly to the up-building of Portland's Eastside, in particular within the historic Irvington neighborhood. The Norris B. Gregg House is an excellent example of the homes built by contractors and builders on speculation during the period of tremendous growth in the early part of the twentieth century in Portland.

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Norris B. Gregg House
Name of Property

Multnomah County, OR
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

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Verbal Boundary Description

The Norris B. Gregg House is located on lot 14, Block 19 of the Irvington plat in the City of Portland, Multnomah County, Oregon. The tax lot identification number for this property is #R187818.

Boundary Justification

The boundary is the legally recorded boundary lines for the building for which National Register Status is being requested. The boundary was determined by the lots lines of lot 14.