United States Department of the Interior
National Park Service

National Register of Historic Places
Date Listed 5-23-16
NRIS No. 16000291
Oregon SHPO

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name James, W. Leland, House

other names/site number James, Lee, House

Name of Multiple Property Listing N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number 5303 SW Westwood View ☐ not for publication

city or town Portland ☐ vicinity

state Oregon code OR county Multnomah code 051 zip code 97239

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: ___ **national** ___ **statewide** X **local**

Applicable National Register Criteria: ___ A X B X C ___ D

Christine Curran 3.31.16
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

Signature of the Keeper Date of Action

James, W. Leland, House
Name of Property

Multnomah Co., Oregon
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only one box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
1	1	buildings
		site
	1	structure
		object
1	2	**Total**

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: single-dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC: single-dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH & 20TH CENTURY REVIVALS:
Tudor Revival
LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS: Arts & Crafts

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: STUCCO; WOOD
roof: WOOD: shingle
other: BRICK (chimneys)

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The 1929 W. Leland James House was designed by Portland architect Harold Doty in the English Arts & Crafts style with some elements of the Tudor Revival style. The house has an irregular plan with two stories plus an attic and basement comprising 6,416 square feet. It is located at 5303 SW Westwood View in southwest Portland, Multnomah County, Oregon. It sits on an irregular, sloping corner lot at the northeast corner of SW Westwood View and SW Westwood Drive and faces north onto SW Westwood Drive, filling much of its original lot with its 2,276 square foot footprint. The house is considered a superb example of its style. It displays the following design features that are emblematic of the style: relatively unembellished forms, in contrast to the Craftsman style; steep, gabled roofs with intersecting gables; massive chimneys; asymmetrical façades; small-paned casement windows; natural cladding material, including brick, wood and stucco; and features from the medieval English vernacular tradition.[1]

The 0.58-acre property contains the house, as well as a below-grade attached garage at the east end, a pool house and in-ground swimming pool at the west end, and a terraced lawn with simple gardens south of the house. An evergreen laurel hedge borders most of the property. Several mature, mostly deciduous trees are beyond the hedge within the property, including a Japanese maple and a spruce at the front.

The residence has complex gable and hip roofs clad in thick cedar shingles. The roof is hipped at the west and east ends of the building. Three sets of gables—one cross-gable, one subordinate gable, and one dormer—are featured on each side of the ridge of the main hipped roof in symmetrical pairs. The house has two character-defining brick and stucco chimneys. The larger exterior wall chimney is at the front (north), near the northeast corner. The other chimney extends from the roof near the west end.

There are several non-contributing features on the property. Along the west end of the north frontage are a pool equipment room (building, 1999) and a retaining wall. South of the retaining wall is a swimming pool (structure, 1966). In the middle of the present tax lot, south of the house, is another retaining wall that terraces the property into two levels. The pool and pool equipment building are non-contributing, as they were completed more than 25 years after W. Leland James sold the property in 1938.

Narrative Description

Setting

The W. Leland James House is set on a steep, terraced hillside in the southwest hills of Portland, Multnomah County, Oregon. The south and east sides of the property are shielded from public view by tall hedges and ivy. The property is entered from the north along SW Westwood Drive, west of its intersection with SW Westwood View in an exclusively residential neighborhood, characterized by large lots. It is among the oldest houses in the neighborhood (Figure 5).[2] It is located at 5303 SW Westwood View in southwest Portland. It sits on an irregular, sloping corner lot at the northeast corner of SW Westwood View and SW Westwood Drive, facing north onto SW Westwood Drive, filling much of the original lot with its 2,276 square foot footprint. The house sits a short distance from the street to allow as

[1] William John Hawkins and William F Willingham, *Classic Houses of Portland, Oregon: 1850-1950* (Portland, OR: Timber Press, 2005); Rosalind Clark, *Oregon Style, Architecture from 1840 to the 1950s* (Portland, OR: Professional Book Center, 1983).

[2] Sanborn Map Company, "Portland, Multnomah Co., Ore.," *Digital Sanborn Maps 1867-1970*, 1950, https://multcolib.org/resource/digital-sanborn-maps-1867-1970.

much possible space for the rear and side yards and their spectacular views east to Mount Hood and the Cascade Range. The lot is essentially flat at the house level, but slopes slightly southward to a retaining wall, which also slopes southward (Photo 4). Along the north property line is a retaining wall against Westwood Drive, beginning roughly in line with the west chimney, and sloping upwards to a height of several feet, which allows the leveling of an area for a pool at the west end of the lot and shielding the pool from street view with the assistance of a laurel hedge. The hedge continues to border the property to the west and south, stopping only for the driveway on the east. Within this level area is a non-contributing large rectangular pool, set within a flagstone patio. To the south is another retaining wall creating a visual break between the main yard on the house's level and the lower garden area and lawn area, which are excluded from the nomination boundary. Several mature, mostly deciduous trees are beyond the hedge within the property; these include a Japanese maple and a spruce at the front (north) (Photo 2).

Exterior

North Façade

The north, street-facing façade boasts multiple cladding materials, including stucco, brick and decorative wood panels. The complex roof features two gable roofs that project north from the elongated hip roof. From east to west, the elevation includes a portion of the cedar-shingle-clad hipped balcony roof that wraps around the northeast corner, and a pair of casement windows at the second story. The large stucco and brick chimney follows near this northeast corner, as well as another pair of second story casement windows (Photos 1 & 2). Copper gutters and downspouts line the bottom of the hips.

The entry gable, situated at the center of the elevation, is clad in unique wood paneling with horizontal and vertical members that create a cross pattern with four rows of inset wood panels within the detailing. This gable jetties out over the entrance, supported by angled brackets, and contains two vertical aligned, two-leaf, leaded-glass casement windows with diamond panes, with a wrought iron planter box and pendant lamp below the lower windowsill. At the entrance area, polychrome brick surrounds the oversized, twelve-panel wood door with wrought iron hardware and a peephole (Photo 1). An original paver path flanked by ornamental plants leads to a curved brick landing at the entry.

The west gable projects slightly further than the entry gable and is clad in stucco. This gable has two eight-pane casement windows on the ground floor and a combined pair of the same windows in the second story gable peak. The west elevation of this gable contains a single eight-pane casement window on each floor. Between this gable and the second chimney, situated where the hip roof slopes toward the west addition, are two more pairs of casement windows, one on each floor. The west addition contains a band of wood panels with a clerestory above on the north elevation (Photo 3).

East Elevation

Due to the building's elongated plan, the east and west elevations are comparatively narrow relative to the north and south elevations. The east elevation faces SW Westwood View and includes access to the original basement garage. The garage is situated below grade on a sloped driveway. A multi-panel wood overhead garage door has replaced the three original wood-panel sliding doors shown in the architectural drawings. Above the garage is a tile-floored balcony with a wrought iron railing and planter box, matching that which is suspended over the front door. Two multi-pane wood and glass doors open onto the balcony. The main hipped roof has wide overhanging eaves over the balcony, supported by square brick columns. At the center of the second floor level, over the porch, is a small, segmental arched dormer with a diamond-paned window (Photo 6).

South Elevation

The south elevation overlooks two patios and the rear lawn. The most prominent features are three gabled projections, which decrease in size from west to east (Photos 4 & 5), with a leaded-glass,

diamond-paned bay window in the easternmost gable, in a style after Wade Pipes. This feature was in turn after the work of British master architects C. F. A. Voysey and Edwin Lutyens, who were key figures in Britain's Arts & Crafts movement.[3]

The southwest corner contains a single-story addition built within the building footprint originally intended for the garage, which was never constructed. The addition overlooks a patio near the pool. A curved roof with copper panels extends over the patio, shading a multi-pane picture window, and a wood six-pane glass door. A three-pane sidelight that aligns with the picture windows is located east of the door. Below the picture window is a concrete bulkhead.

East of the addition is the brick chimney, followed by the roof's long slope to the first floor. The corbelled chimney is clad in stucco to just above the addition's roofline, where it transitions to standard brick. Within the brick portion, the center is recessed, visually separating it into two flues until it terminates slightly above the height of building's primary gable. Within this portion of the roof is a flat-roof dormer with a pair of eight-pane casement windows. The elevation's largest gable roof projection is east of the chimney and includes paired, wood frame, two-leaf, eight-light casement windows on both the ground floor and second story. A small, non-historic, exterior light is attached at each of the east and west gable peaks.

The central gable is immediately to the east, and includes a shed roof-covered patio and three individually placed, equally spaced, single-leaf, eight-pane casement windows in the second story (Photo 4). The rear patio is covered by a shed roof, which features decorative rafter tails and a curved notching in the frieze board (Photo 5). This roof rests on two metal poles. The patio floor is finished in wide red brick laid in a herringbone pattern. A single brick step leads to an arched, diamond-pane entry door flanked by two narrow vertical leaded-glass fixed windows (Photo 5).

The east gable is the narrowest of the three on the south elevation and contains a two-leaf, eight-pane casement window at the second story flanked by two identical windows just below the side gable roof line. Below the gable at the ground floor is a wood-frame, lead-glass, diamond-pane, three-sided bay window that contains one-over-one panes on the angles and five-over-five panes on the projection (Photo 5).

West Elevation

The west elevation consists of the one-story addition and patio fronting the pool, as described above. The west elevation features the same multi-pane window as the south elevation, composed of 24 panes with a wide central mullion. The window is framed by square pillars at the room's corners that are clad in a brick running bond with a pattern of thin brick at every fifth course. Due to the main hipped roof and band of windows at the ground floor, no other fenestration or detailing is present on this elevation (Photo 3).

Interior

The interior retains the house's original floor plan, with the excepting of a ground floor addition to the west end. The main floor includes the entry and stair hall, dining room, living room, kitchen, breakfast area, and servant quarters, as well as the west addition. The second floor contains four bedrooms and two bathrooms (one located in the stair hall and another within the master bedroom), as well as a small wood stairway to the unfinished attic within the closet of a secondary bedroom. The basement includes the garage, a "ballroom," bathroom, and a canning kitchen/darkroom area, as well as utilitarian areas such as laundry and storage. Throughout the house, the interior includes original wood flooring, arched entries, and wood base, crown, and window molding, as well as original window hardware.

[3] Hawkins and Willingham, *Classic Houses of Portland*, 445; Clark, *Oregon Style*, 140–144.

Main Floor

At the main floor, the front entry opens to a small barrel-vaulted vestibule with a floor of hexagonal terra cotta tile, leading to a two-story elliptical stair hall, which features a curved wood staircase and wrought iron railing. Every second baluster in the railing has a cage-like flourish in the iron at its center (Photo 8). An iron chandelier, hanging from the full height of the ceiling was installed by the current owners c. 2010 (Photo 15). No maker's mark was found on any ironwork. Wood-paneled, arch-top French doors (Figure 18) lead into the living room at the east end of the house, which features molded wood coving, an original wood paneled mantel with yellow marble trim panels (Figure 17), and a diamond-pane bay window. West of the entry is the dining room, which features wood paneling. The kitchen, located at the west end of the original floor plan, has been remodeled with new fixtures and cabinets. The kitchen and breakfast room, located south of the kitchen, have wood parquet floors (Photos 12 & 13). The servant quarters, situated west of the entry hall, contain a bedroom and bathroom. The west addition has boxed beams, gridded wood detailing and molded wood coving, at the ceiling, and contains wood paneling below the two walls of windows (Photo 14). The chimney, which forms the east wall, is parged with concrete with exposed polychrome brick detailing (Photo 13).

Second Floor

Along the stairway to the second floor, is a large landing with a window alcove, set into the jetty above the front door, with storage behind wood-paneled side walls (Photo 15). Continuing around the ellipse to the south, the second floor includes a long hallway with wood doors leading to the bedrooms and the hall bath. The master bedroom, located at the east end of the house, features wood floors, an arched entryway, a fireplace clad in stone at the west end of the north wall, and a bathroom. The master bedroom's fireplace does not match any of the original detail drawings, but appears original, except for the marble front (Figure 17, Photo 16). The other three bedrooms also have wood floors. One bedroom overlooks the south lawn, one overlooks the street to the north, and the large bedroom at the west end has views to the north and south, like the master on the east end. In some instances, the angled roofline is visible at the top of the interior walls. The west bedroom contains a fireplace aligned with the west chimney in the kitchen with painted wood molding and granite trim panels, header, and hearth. The molding matches the "Owner's Bed Room Fireplace" on Doty's drawing No.8 of the building details (Figure 17, Photo 17).[4]

Basement

The basement contains both finished and unfinished space. The party room/"ballroom," has carpet floors and a drywall ceiling and walls. A large fireplace sits on the north wall in the northeast corner of the space. It is faced with polychrome brick, and has a concrete slab hearth and an oak mantle, all matching the original plans (Figure 17). Up a short few steps at the center of the west wall is a two-panel door leading to an L-shaped hallway. To the north, along the west wall of the hall, is a small cedar closet (c. 2000) and off the north end of the hallway is a small bathroom with a sink, toilet, and shower (created in the 1966 renovations and altered several times since). Around the corner to the west are three large storage rooms. At the west end of the hall on the north wall is a door to the main utility room featuring laundry and mechanicals. The utility room features distinct areas with an abandoned concrete service staircase in the southwest corner, a storage room (dubbed the "Christmas Room" by the current owners) at the north end of the west wall, and a small canning kitchen with wood flat-front cabinets and wood countertops at the northeast corner. The canning kitchen also features overhead drying wires for photographic prints from William Gruber's time in the house. Interior access to the garage is also from the basement, through the ballroom. Storage areas are unfinished; they reveal the building's board-formed foundation and are marginally lit by original window wells in the concrete.

[4] Harold W. Doty, "Harold W. Doty Architectural Papers" 1941, Mss 3104, Oregon Historical Society.

Pool Equipment Building and Pool (non-contributing)
A rectangular in-ground swimming pool is located immediately to the west of the house and is surrounded by a flagstone patio. A stone retaining wall wraps around the north and west edges of the pool area. A single-story pool house is set back at the northwest corner of the house. The small building is finished in stucco and has three wood-panel, louvered doors and a hip roof clad in thick cedar shingle (Photo 7). A cast iron gate attached to both the main house and pool equipment building leads to the front yard (refer to site plan, Figure 7). Both features are non-contributing.

Alterations

The property remained generally unaltered from construction until 1964 when the Gruber family acquired it. They began a wave of modest modernizations on the interior along with significant changes in the landscaping.

Beginning shortly after acquiring the property in early 1964, the Grubers added a bathroom to the basement with a shower, remodeled the kitchen, remodeled the basement "party room," re-plumbed much of the main house (including re-orienting the fixtures in the servant's bath on the ground floor), and replaced the furnace. Work continued on the kitchen into 1965 with the installation of a dishwasher and garbage disposal.[5]

In 1966, the widow Gruber re-landscaped much of the property with a new patio, pool, and other significant alterations to the northwest end of the property, leveling the ground for the pool and patio and replacing an existing retaining wall with a much taller one. Although they used multiple landscaping contractors, the stone masonry was completed by Yugoslavian immigrant masons who had worked for the Grubers at several of their previous homes.[6]

As discussed above, in 1999-2000, the kitchen was completely remodeled with new fixtures and cabinetry and connected to a 225-square foot addition on its west end. The exterior of the addition is described in the primary narrative on pages 4-5 and the interior is described on page 6 under the heading "Main Floor." Richard Brown Architects of Portland designed the addition, kitchen remodel, and pool equipment building. This project included alterations to the basement, including subdivision areas in the west of the end with new interior walls, installation of the cedar closet, abandonment of the service staircase, abandonment of a dumbwaiter, and partial remodel of the basement bathroom. The year 2013 brought a remodel of the master bath on the upper floor, though it remained within its original footprint.[7]

A former window on the east elevation was plastered over on the interior of the master bedroom at an unknown date, likely after 1966 (Photos 6 & 16). Most upstairs fireplace trim panels have been replaced or covered with different material, generally marble. The date of the fireplace trim alterations is unknown, but is believed to be have been completed during the Carter ownership (1977-2008).

[5] Portland, City of, "Records of the Bureau of Development Services, 1928 - Present" 2015, Portland Bureau of Development Services (Permits dated 3/6/1964, 3/10/1964, and 3/11/1964).
[6] Ibid.; Gretchen Jane Gruber, *View Master: The Biography of William B. Gruber* (Minneapolis, MN: Mill City Press, 2014).
[7] City of Portland, "PortlandMaps," 2015, http://portlandmaps.com/.

James, W. Leland, House
Name of Property

Multnomah Co., Oregon
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.
- [x] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

TRANSPORTATION
ARCHITECTURE

Period of Significance

Criterion B, 1929-1938
Criterion C, 1929

Significant Dates

1929, Construction complete
1938, James family sells house

Significant Person

(Complete only if Criterion B is marked above.)

W. Leland James

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Doty, Harold W. (architect)
Saucerman, E. F. (builder)
Richard Brown Architects (addition)

Period of Significance (justification)

Under Criterion B, the period of significance extends from the completion of construction in 1929 through the tenancy of the original owner, W. Leland James, the significant person, in 1938. For Criterion C, the period of significance is the year construction was completed, 1929.

Criteria Considerations (explanation, if necessary) N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The W. Leland James House, located in Portland, Multnomah County, Oregon, is significant at the local level under Criterion B in the category of Transportation, as the only single-family and long-term residence directly associated with W. Leland James during the years he was involved with Consolidated Freightways. James founded Consolidated Freightways—a nationwide trucking firm that evolved into the recently dissolved firm of Con-Way—and its long-time subsidiary Freightliner, a manufacturer of semi-trucks. Both had headquarters in Portland. The house is the primary residence in Oregon associated with James during his tenure at Consolidated Freightways and his residence at the time of its founding (1929-1938). No industrial or commercial buildings related to either company that also existed during his affiliation with the companies have survived with any integrity to the present in the Portland area.

The James House is also eligible at the local level under Criterion C as a superb example of the Arts & Crafts style in the English Arts & Crafts tradition in the city of Portland, as discussed in the book *Classic Houses of Portland*.[8] It was designed by noted local architect Harold Doty, a prominent Portland residential architect whose other local works were published in the national publication *Architectural Record*. Doty was active as a lead architect in Portland from 1926 to 1941. He often collaborated with better-remembered local masters Wade Pipes and Herman Brookman. Doty received the honor of a memorial retrospective of his works at the Portland Art Museum in 1943.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Completed in 1929, the W. Leland James House is nominated for listing in the National Register under Criteria B and C. Under Criterion B it is significant at the local level as the home of W. Leland James in the area of Transportation, for James' work and status as founder of Consolidated Freightways and Freightliner. The James house is the only single-family home in Oregon built specifically for W. Leland James and was his residence during the founding of Consolidated Freightways and during the company's first decade. No commercial building directly associated with Leland James or either of his companies—Consolidated Freightways and Freightliner—survives with good integrity.[9]

The house is also significant at the local level under Criterion C for architecture, as a superb example of the Arts & Crafts style in the English Arts & Crafts tradition in the city of Portland and as "Harold Doty's finest work." It features most of the characteristic features of the style, both interior and exterior, including unembellished forms, in contrast to Craftsman style residences; steep, gabled roofs with intersecting gables; massive chimneys; asymmetrical façades; small-paned casement windows; natural cladding materials, including brick and stucco; and features from the medieval English vernacular tradition. (Photos 1 through 7). Interior features include stairs with varnished risers and iron rails in a rounded structure, hidden interior chimneys, and a terra cotta tile entry (Photo 8).[10]

The house has been minimally altered over the years, the only exterior alterations being a carefully designed, compatible, single-story addition of 225 square feet on the west and a patio roof on the south. Interior integrity is exceptional, with no significant changes to the floorplan. Interior changes that have occurred are the subdividing of the basement, an addition off the kitchen, and the conversion of the servant staircase to storage space. There are also no changes to interior finishes of significant spaces, except the kitchen and the upstairs fireplace trim panels. Overall, integrity in the seven aspects of integrity is essentially intact with minor alterations to setting and design seen in the 1999-west addition and the 1960s landscaping.

[8] Hawkins and Willingham, *Classic Houses of Portland*.
[9] Sanborn Map Company, "Portland, Multnomah Co., Ore."
[10] Hawkins and Willingham, *Classic Houses of Portland*, 441–47, 468; Clark, *Oregon Style*.

Neighborhood: Terwilliger Heights

The Terwilliger family, in association with the Edgemont Investment Company, developed the plat of Terwilliger Heights in the late 1920s. It was first mentioned in local papers in June 1926 and ads began to appear in the *Oregonian* around April 1927.[11] The subdivision was an exclusive development in all senses of the term. Lots in the Terwilliger Heights subdivision could be exceptionally expensive. One of the original lots was recorded as costing $1,875 in 1928-1929.[12] There was also a substantial set of deed restrictions with a 25-year expiration running from 1928. The most significant of these restrictions included a minimum expenditure on a house ($10,000), mandatory setbacks of 10 feet for outbuildings, prohibition of any use except a single-family dwelling, and a requirement that the property "not be in any manner used or occupied by Chinese, Japanese, or Negroes."[13] Such racial restrictions were common at the time in Portland and the language used in Terwilliger Heights was very similar to that used in the city's Irvington neighborhood.[14] The U.S. Supreme Court did not determine such racial restrictions unconstitutional until addressing a series of cases from 1948-1953, with 1953 being precisely the year the restrictions would have expired in Terwilliger Heights.[15]

Terwilliger Heights came to be known for the "'high-powered' methods" of its sales representatives.[16] These tactics caused at least 25 lawsuits against the owners—the Edgemont Investment Company—and their sales agents at N. B. Clarke. One purchaser accused them of misrepresenting the size and location of the lots in the subdivision.[17] At least two of these suits were successful and the plaintiffs received refunds and had their sales contracts cancelled.[18] Still other problems arose, as the developer Edgemont sold a substantial portion of Terwilliger Heights to the First National Bank of Oregon in what appears to be a short sale in lieu of foreclosure in 1932. They sold several more lots to the same bank in 1935.[19] More lots were sold in a tax auction in 1940 for failure to pay the sewer assessment from 1930.[20]

With the actions of the developers, the high prices of lots, and the onset of the Depression in late October 1929, the James house stood out as a rare site of development in the subdivision for quite some time. Many of the neighboring properties were not developed until the 1960s and the house sat alone on Block 13 until at least 1958 (Figure 5), while Block 14 to its east contained just three pre-Depression homes spread out over 21 lots. [21]

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[11] "Big Development Seen," *Oregonian*, September 26, 1926; Edgemont Investment Co. and Hiller Bros. Inc., "[Ad] Where a King Would Build His Castle," *Oregonian*, April 24, 1927.

[12] "Land 'Sharks' on Trial," *Oregonian*, March 30, 1929.

[13] Multnomah County Deed 1142/186, 1928. See Table 1.

[14] Eric David Hart, "The Process of Neighborhood Development: The Role of Restrictive Covenants in the Development of Residential Neighborhoods" (M. Urban Studies thesis, Portland State University, 1991); Kirk Ranzetta and Heather Scotten, "Irvington Historic District, Portland, Multnomah Co., Oregon" (National Register Nomination, 2010), 14, Oregon SHPO; Roy E. Roos, *The History & Development of Portland's Irvington Neighborhood* (Portland: s.n., 1997), 22.

[15] Hart, "The Process of Neighborhood Development: The Role of Restrictive Covenants in the Development of Residential Neighborhoods," 10 & 30.

[16] "Lot Payment Refund Sought," *Oregonian*, March 31, 1929.

[17] "Land 'Sharks' on Trial."

[18] "Court Voids Contract," *Oregonian*, June 7, 1929.

[19] Multnomah County Deeds: 167/277, 1932; 291/304, 1935.

[20] Multnomah County Deeds: 585/41, 1941; 585/55, 1941.

[21] City of Portland, "PortlandMaps"; Sanborn Map Company, "Portland, Multnomah Co., Ore."; Multnomah County, "Survey and Assessor Image Locator (SAIL)," *Multnomah County, Oregon*, 2015, http://www3.multco.us/slv/?Viewer=SAIL. The west end of the modern block was platted as Westwood Heights in 1947 and has a house dating to 1949 (1625 SW Westwood Drive) at distance of over 660 feet to the west.

CRITERION B

W. Leland James

William Leland "Lee" James was born in Clackamas County, Oregon, on September 10, 1892.[22] His parents Thomasina (nee Lowry) and Captain Alonzo James—a Columbia River pilot—raised him near Oregon City. He moved with his parents to Portland by 1910 where he attended Washington High School.[23] After high school, Lee found a job with Portland General Electric (PGE) where he learned how to drive trucks and for which he drove a repair vehicle. James spent about two years at PGE, spending his evenings studying a correspondence course in law. In 1913, he quit both PGE and the correspondence school, purchased a dump truck, and began his own sand and gravel delivery business. He also met and married Millie Catlin.[24] James managed to make enough profit with his delivery business to buy an automotive repair business in 1916, known as the Oregon Garage Company.[25] His business success here was short-lived, as the garage burned down in 1921. Fortunately, he was able to find business partners and started a tire retail business before the end of that year with Jack Fletcher, naming it Fletcher & James.[26] Lee and Millie James moved often during these early years of his career, living in a series of modest bungalows in Sunnyside, Irvington, and Alameda Park.

James continued in the tire business for a while, investing his profits in buying out a bankrupt intercity bus line—the Portland-Tillamook Stages—in 1923, the same year his daughter Ann was born. He turned the operation into a success with enough profits to buy out numerous other small intercity bus companies running in the Portland area, adding new routes that included Newberg and McMinnville, among others. James renamed them all Pacific Stages.[27] By 1928, the routes were competing so effectively with passenger railroads that Southern Pacific purchased the company from James, eventually merging it into Pacific Greyhound.[28] With the funds from this sale, James and the other main investors in the company formed the Peerless Investment Company in early 1929 to pursue new options in automotive transportation with the intention of working only in freight.[29] Come April, they began business as Consolidated Truck Lines (later to become Consolidated Freightways).[30] Further history of the company is detailed below in a separate section.

While still owning Pacific Stages, James hired Harold Doty to design the subject house for him in late 1927 or early 1928 on a site he had not yet purchased in the new Terwilliger Heights subdivision.[31] While the subject house was under construction, the Jameses resided at the Ambassador Apartments in Portland at 1209 SW 6th Avenue.[32] Lee James, his wife Millie, and daughter Ann, moved in at the end of construction in 1929. By mid-April 1930, they were joined by Millie's widowed mother (Alida Catlin), Lee's widower father (Alonzo James), and a servant (Nellie McKinney).[33] They remained in the house until 1938. Upon selling the subject house, the James family settled into the Envoy Apartments. It appears that they resided at the Envoy when James and his

[22] Oregon Secretary of State, "Case #2629: James, William Leland, Delayed Birth," *Oregon Secretary of State Archives Division: Oregon Historical Records Index*, 2013, http://genealogy.state.or.us/detail.php?id=270551.

[23] Ancestry.com, *U.S., School Yearbooks, 1880-2012 [database on-Line]* (Provo, UT: Ancestry.com Operations, Inc., 2010), http://ancestry.com (Washington High School, Portland, OR, 1910).

[24] Kenneth D. Durr and Philip L. Cantelon, *Never Stand Still: A History of CNF Transportation Inc.* (Rockville, MD: Montrose Press, 1999), 20.

[25] Jeffrey L. Rodengen, *The Legend of Con-Way: A History of Service, Reliability, Innovation, and Growth*, ed. Heather Lewin (Fort Lauderdale, FL: Write Stuff Enterprises, 2008), 12; Ancestry.com, "U.S. City Directories, 1822-1989 [database on-Line]," 2011, Ancestry.com (Portland 1916 & 1917).

[26] Rodengen, *The Legend of Con-Way*, 11.

[27] Ancestry.com, "U.S. City Directories, 1822-1989 [database on-Line]" (Portland 1930).

[28] Frank J. Taylor, "Battle of the Hotshot," *Saturday Evening Post*, November 16, 1940.

[29] Durr and Cantelon, *Never Stand Still.*

[30] Ibid., 27; "New Firms Incorporate," *Oregonian*, May 1, 1929.

[31] Doty, "Doty Papers." Multnomah County Deed No. 1142 / 186 (1938).

[32] Ancestry.com, "U.S. City Directories, 1822-1989 [database on-Line]" (Portland 1914-1929).

[33] Ibid. (Portland 1929-1931); Ancestry.com, *1930 United States Federal Census [database on-Line]* (Provo, UT: Ancestry.com Operations, Inc., 2002), http//ancestry.com.

colleagues formed Freightways Trucks (later Freightliner) as a subsidiary of Consolidated in 1939-40.[34] Later, by 1953, they had moved to the Vista St. Clair building, which had opened in 1951.[35]

By the 1940s, Mr. James was spending significant time in the Palm Springs area of California.[36] In 1956, he moved to California permanently along with the company's corporate headquarters, maintaining residences in both Menlo Park and Palm Springs, California.[37] The following year he retired from both Freightliner and Consolidated Freightways due to degeneration from Parkinson's disease.[38] In October 1964, he died in a La Jolla, California, hospital.[39]

Millie Ann Catlin James

Millie was born in southern Minnesota on August 16, 1892 to parents Alida (nee Grout) and Abraham Catlin.[40] The family moved to Portland sometime between 1905 and 1910, in time for her to graduate from Portland's Lincoln High School in 1911.[41] After her husband's death, she continued living in La Jolla, California, until passing away in 1973.[42]

Consolidated Freightways

April 1929 brought the incorporation of Consolidated Truck Lines in Portland with a capital stock of $100,000. James led a group of two other major investors: Eric Rendahl and Roy Swint.[43] Overall, it consisted of eight officially independent firms with a formal route-sharing and single-price agreement. Early main routes were Tacoma, Medford, Spokane, and Pendleton, but they soon reached Chicago with various operating agreements and buyouts. By the end of that first year, they were the country's first transcontinental truck freight line and had a payroll of $200,000.

Given such quick success at the onset of the Depression, they remained unaffected by it until about 1932, when they began to delay payroll and issue stock in lieu of payments of other debts.[44] In addition to being affected by the economic downturn, roads in the West were in a poor state at the time. There were long waits for ferries, a lack of bridges in Oregon, and mountain roads that became impassable in winter. Still, by the end of 1930 the company owned 85 trucks, bought out four more small trucking firms, and won the delivery contract for the Portland Ford Assembly Plant.[45]

While not the first trucking company, James' primary concept for the company was to establish long-haul routes (over 200 miles), which almost no trucking company to that point had been able to do successfully, particularly on the West Coast. By working at a larger scale than other companies, Consolidated was able to route cargo efficiently in ways that were competitive with railroads. This scheme had two key points. First,

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[34] Robert Gabrick, *Freightliner Trucks: 1937 through 1981 Photo Archive*, Photo Archive Series (Hudson, WI: Iconografix, 2002), 6.

[35] Ancestry.com, "U.S. City Directories, 1822-1989 [database on-Line]" (Portland 1940 &1953); City of Portland, "PortlandMaps"; "New Vista St. Clair Apartments...," *Oregonian*, November 11, 1951.

[36] Ancestry.com and United States, Selective Service System, "World War II Draft Cards (4th Registration) for the State of California; State Headquarters: California; Microfilm Roll: 603155," in *U.S., World War II Draft Registration Cards, 1942 [database on-Line]* (Provo, UT: Ancestry.com Operations, Inc., 2010); Ancestry.com, "U.S. City Directories, 1822-1989 [database on-Line]." Directories: Palm Springs 1946, Menlo Park 1959

[37] "NW Trucking Magnate Dies at 72 in California," *Oregonian*, October 22, 1964.

[38] Rodengen, *The Legend of Con-Way*.

[39] "NW Trucking Magnate Dies at 72 in California."

[40] Ancestry.com, "Minnesota, Births and Christenings Index, 1840-1980 [database on-Line]," 2011, Ancestry.com.

[41] "65 Lincoln High Pupils Graduated," *Oregonian*, June 21, 1911.

[42] "Obituaries: Millie Ann James," *Oregonian*, February 15, 1973. Millie does not appear to have been related to Ruth Catlin, founder of the Miss Catlin's School for Girls, predecessor of the Catlin Gabel School. "Catlin Gabel School: History," *Catlin Gabel*, accessed October 8, 2015, http://www.catlin.edu/page.cfm?p=511; Ancestry.com, "Ruth Catlin, Certificate 239737, Roll 2155 - Certificates: 239476-239849, 27 Dec 1922-29 Dec 1922" (U.S. Passport Applications, 1795-1925 [database on-line], 2007), Ancestry.com.

[43] "New Firms Incorporate."

[44] Durr and Cantelon, *Never Stand Still*.

[45] Taylor, "Battle of the Hotshot," 105; Rodengen, *The Legend of Con-Way*, 13–14.

James embraced the already well-known and obvious advantage of trucking over rail: direct service to small, distant communities and farms, although given the state of roads in the era, freight rail could still be faster than trucks. Second, railroads were not interested in freight if a customer could not fill an entire car. Given their heavy proprietary infrastructure needs, putting multiple orders into one car significantly increased loading and unloading time on side tracks, and required complicated record keeping. Railroads accepted these less than carload/truckload (LCL/LTL) shipments only reluctantly, with high prices to reflect their lack of interest.[46] With this for competition, Consolidated adopted "anything that will fit into a truck" as an early slogan and embraced the LCL/LTL cargo.[47]

Railroads still had one last advantage: they were federally regulated. They did not require or receive licenses from each state in which they operated. States licensed the trucking industry for intra-state service and only granted licenses sparingly. Further, each state could have significantly different laws as to the weight and length of trucks allowed on their roads. As such, Consolidated's entire existence was defined by its Consolidated name: it bought out existing companies along with their state licenses rather than creating new businesses or attempting to get licenses anew. As such, James spent much of his professional life arguing for standardized regulation of the trucking industry.[48] They also often used operating agreements instead of direct purchases of smaller firms, though these operating agreements would soon lead to legal trouble. Despite the troubles, growth continued and by 1939, they had a staff of 1,000.[49]

From the very earliest years, Consolidated made significant customizations to the trucks they purchased. The first purpose in these customizations was to reduce downtime for repairs and maintenance. Among Consolidated's technical innovations in the early 1930s was manufacturing their own longer-lasting, larger brake shoes, which were needed for the steep mountain roads of the West, and inventing a new method of re-treading tires to avoid patent royalties. The laws of Oregon inspired one of the most significant customizations. As noted above, states tended to have differing truck regulations and Oregon had lower truck length and weight limits than neighboring Washington and California. Washington and California had even agreed on a standard between themselves, but Oregon did not adopt them. This difference in laws would soon famously cause a competing firm to back out of a defense contract in 1941. Even for war preparations, Oregon made no exceptions and required vehicles to be changed before entering the state. For Consolidated, that meant anything that reduced weight and length could potentially save a costly vehicle change at the Oregon state line.[50]

In 1937, Consolidated acquired a newly designed truck from Fageol, in which Consolidated engineering staff played a large role in designing at the Fageol facilities in California. Rather than having a hood in the front, this vehicle placed the cab atop the engine. This arrangement allowed an extra four feet of cargo space in the back and was deemed a great success. Unfortunately, Fageol promptly went bankrupt. Within this context, James and other members of management concluded that they simply must begin building their own trucks and began producing experimental vehicles in the Portland shops. By 1939, the company reincorporated as Freightways, Inc., in Salt Lake City, an airline hub and closer the center of its route system than Portland. Salt Lake City would thus also become the home of the first assembly plant for the new Freightways Manufacturing Company (Freightliner after 1941). Salt Lake City was only home to the assembly works; most manufacturing and machining was performed in Portland.[51]

The new Freightliner company did not last long. With World War II going on, continuing manufacturing at Freightliner became impossible. Materials were rationed or unavailable, their vehicles deemed non-essential, and 20% of the employees went into the military. In the midst of all this, the company was broken up in a

[46] Durr and Cantelon, *Never Stand Still*; Taylor, "Battle of the Hotshot."
[47] Rodengen, *The Legend of Con-Way*, 14.
[48] "Portland Truck Operator Named," *Oregonian*, October 29, 1935; Rodengen, *The Legend of Con-Way*.
[49] Rodengen, *The Legend of Con-Way*.
[50] Gabrick, *Freightliner Trucks*; Durr and Cantelon, *Never Stand Still*.
[51] Gabrick, *Freightliner Trucks*.

federal antitrust case in 1942. James simply took the liquidated assets, re-formed the company, and returned it to Portland.[52]

Nonetheless, while truck manufacturing was deemed not essential for the war effort, Consolidated's freight services became instrumental to the war effort. Cargos increased significantly and Consolidated made a point of giving all defense contracts the highest priority. Therefore, for the duration of the war, rather than shutting down entirely, Freightliner became an oversized and over-talented internal repair shop and re-manufacturing center. They made do with parts that were available and undertook creative solutions to keep Consolidated's trucks working for as long as possible. After the war, the operation was essentially mothballed for over a year until a new leader for Freightliner was found and the company was re-incorporated in 1947 with headquarters in Portland.[53]

Consolidated parted ways with Freightliner in 1981, selling it to Daimler-Benz, a large German automotive company. In 1983, Consolidated formed a subsidiary named Con-Way, which eventually came to be headquartered in Michigan. The many successor companies of the original Consolidated Freightways reorganized many times in later years, including after a bankruptcy in 2002. This 2002 bankruptcy seems to have been the death of the name Consolidated Freightways, leaving only Con-Way as a remnant of the former freight empire.[54] Now it appears that Con-Way will also end its existence in 2015. It has been sold to XPO Logistics, which announced plans to cease use of the Con-Way name.[55]

CRITERION C

Architecture

The James House is designed in the English Arts & Crafts style, though it features elements of the Tudor Revival style, particularly the wood-paneled jetty over the main entry. The styles are closely related due to the medieval and early modern period English antecedents. The Arts & Crafts movement begin in Britain in approximately the 1850s, responding to the industrial revolution's mass-production of poorly made consumer goods. Its goal was to revive the value of the craftsman and to re-emphasize the value of good design, while taking inspiration from Britain's medieval heritage in architecture and material goods.[56]

Arts & Crafts Architecture

By 1859, the movement had begun to work its way into architecture, as exemplified by Philip Webb's Red House for William Morris in Bexleyheath, Kent (now Greater London), England (Figure 20). (Morris was a leading proponent of the movement, designer, theorist, and incidentally a vocal socialist.) The house was utterly innovative in its return to medieval vernacular forms with subtle hints of the Gothic in its chimneys, arched windows, and well enclosure with red brick and tile roofs. It set the stage for the primarily larger homes that were being built in the style. Despite the movement's aspirations to reach the common man, the expense of the craftsmanship was ultimately out of reach of all but the wealthy. The Red House and nearly all that followed it on both sides of the Atlantic can trace much of its heritage to Britain's rural medieval vernacular, such as the Great Coxwell [Tithe] Barn that was prized by Morris as the "finest piece of architecture in England" (Figure 21).[57] The Barn and Red House both feature steeply pitched gables and unadorned masonry walls with varying eave lengths.

[52] Rodengen, *The Legend of Con-Way*; Gabrick, *Freightliner Trucks*.

[53] Freightliner Corporation, "Twenty-Five Years of Professional Truck Building" 1972, OREGON 629.11 F86t, Multnomah County Library; Durr and Cantelon, *Never Stand Still*.

[54] Barney Lerten, "(Don't) Keep on Truckin': Consolidated Freightways Goes under," *Bend Bugle*, September 3, 2002, http://www.bendbugle.com/2002/09/dont-keep-on-truckin-consolidated-freightways-goes-under/; Simon Romero, "Consolidated Freightways Nears Collapse," *New York Times*, September 3, 2002.

[55] Matt Durr, "Ann Arbor-Based Fortune 500 Company Con-Way to Be Sold as Part of $3B Deal," *MLive.com*, September 10, 2015, http://www.mlive.com/business/ann-arbor/index.ssf/2015/09/ann_arbor-based_fortune_500_co.html; Lerten, "(Don't) Keep on Truckin': Consolidated Freightways Goes under."

[56] Mel Byars, *The Design Encyclopedia*, New ed. (New York: Museum of Modern Art, 2004).

[57] Ann Brewster Clarke, *Wade Hampton Pipes: Arts and Crafts Architect in Portland, Oregon* (Portland, OR: Binford & Mort, 1986),

Design features of the Arts & Crafts style include unembellished forms, in contrast to Craftsman style residences. Rosalind Clark's *Oregon Style* calls out the following common features as defining the style, which can be found in the James House:

- Steep, gabled roofs with intersecting gables and multiple gable dormers
- Dominant chimneys
- Asymmetrical arrangement of features
- Casement and sash windows with many small panes
- Natural material siding (including brick and stucco), often with multiple types of siding on the same building
- Features from the medieval English vernacular tradition.[58]

Arts & Crafts Architecture in Oregon

As with most trends in American architecture before the 1930s, new ideas travelled slowly to the Pacific Northwest. Arts & Crafts societies with direct ties to Britain started in Boston in 1897.[59] While the Arts & Crafts movement's effects on most American architecture began a rapid decline after World War I, it had an extended life in the Pacific Northwest, continuing well into the 1930s.[60] Specific examples of actual English Arts & Crafts work could be spotted in Portland with examples displayed at the Lewis & Clark Centennial Exposition in Portland in 1905 and the Alaska-Yukon-Pacific Exposition in Seattle in 1909 (not as completed buildings).[61] A near copy of C.F.A. Voysey's (a key figure in the British movement) Sanderson Wallpaper Factory design was completed in Portland in 1908 as an Odd Fellows Hall (Orient Lodge, 706-710 SE 6th Avenue, Portland, a contributing building in the East Portland Grand Avenue Historic District).[62]

Into this environment came Wade Hampton Pipes, who would become the acknowledged master of the style in Oregon. Any discussion of the English Arts & Crafts style in Oregon must include Pipes, who would also become Doty's mentor, friend, and business partner.[63] Pipes was born in 1877 and raised in the smaller towns of the western Willamette Valley in Oregon, eventually moving to the college town of Corvallis. Before beginning his architectural practice in Portland, he attended the Central School of Arts of Crafts in London, where he met and studied under the key figures in the English Arts & Crafts movement. At the beginning of the 1910s, Pipes returned to Portland to begin a five-decade career in residential architecture in which he became one of the first to apply the English Arts & Crafts style to architecture in Oregon. It is believed that only Ellis Lawrence did significant original work in the style prior to Pipes, beginning with a home for himself in 1906.[64] Pipes used this one style successfully for his whole career, though his design sensibilities evolved over time, showing subtle differences as his work matured.[65] A typical example of Pipes' work is his 1927 Elizabeth Ducey House in Portland (2773 NW Westover Road, Portland), which is shown in Figure 22. Its close relationship between the Red House, the Coxwell Barn, and the James House can be seen in the steep gable roofs, a parapeted or rakeless gable-end, and masonry construction.

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[58] Clark, *Oregon Style*, 140.

[59] Monica Obniski, "The Arts and Crafts Movement in America," Heilbrunn Timeline of Art History, *Metropolitan Museum of Art*, accessed December 6, 2015, http://www.metmuseum.org/toah/hd/acam/hd_acam.htm.

[60] Lawrence Kreisman and Glenn W. Mason, *The Arts and Crafts Movement in the Pacific Northwest* (Portland, Oregon: Timber Press, 2007), 12.

[61] Kreisman and Mason, *The Arts and Crafts Movement in the Pacific Northwest*.

[62] Oregon State Parks, "Oregon Historic Sites Database," accessed May 1, 2015, http://heritagedata.prd.state.or.us/historic/index.cfm?do=v.dsp_disclaimer.

[63] Kreisman and Mason, *The Arts and Crafts Movement in the Pacific Northwest*; Clarke, *Wade Hampton Pipes*; Richard E. Ritz, *Architects of Oregon: A Biographical Dictionary of Architects Deceased, 19th and 20th Centuries* (Portland, Oregon: Lair Hill Pub, 2002); "City News in Brief: Architects to Talk," *Oregonian*, March 18, 1943; Thomas Vaughan and Virginia Guest Ferriday, eds., *Space, Style, and Structure: Building in Northwest America* (Portland, OR: Oregon Historical Society, 1974), 484.

[64] Kreisman and Mason, *The Arts and Crafts Movement in the Pacific Northwest*.

[65] Clarke, *Wade Hampton Pipes*; Ritz, *Architects of Oregon*.

Harold Doty, Architect

Harold Doty was a native northwesterner, born in Spokane in 1895.[66] He moved to Portland with his family sometime prior to 1910 and had a newspaper route for the *Oregonian* during his teenage years.[67] Doty appears to have gone straight from high school to work in drafting. He became known for having a "sense of design that was inborn," which led to an impeccable career working with multiple noted Portland firms. He began with Portland's Whitehouse & Fouilhoux in the 1910s, leaving them to complete distinguished service in World War I.[68] Upon his return from the war, he worked briefly with Lucas & Caughey in New York City and Pierpont and Walter Davis in Los Angeles.[69] He soon returned to Portland and began to work for Lawrence & Holford, and then Wade Pipes. He had an ongoing professional relationship and friendship with Pipes, beginning as an associate with Pipes in 1922 and becoming independent in 1926, though remaining in the same offices. They began to work together again formally, this time as equals, in 1929.[70]

The Portland architectural community had great esteem for Doty and elected him regularly as an officer of the local chapter of the American Institute of Architects.[71] Much of his later career work was published in the *Architectural Record* and the *Oregonian*.[72] Of particular note was an early (c. 1939) split-level design for V. J. Hamar House "near Portland" in the *Architectural Record*.[73] Additionally, he served as contributing editor to the journal *Architect and Engineer*, for which he penned a diatribe against mail-order plan services.[74]

Pipes and Doty's nearly 20-year relationship had clear and profound impacts on Doty's work, particularly in the design of the subject house (see Photos and Figure 22). They appear to have shared offices at the time of this design.[75] Nonetheless, Doty eventually moved away from the Arts & Crafts style. A 1929 work by Doty for Frank Cohan was showcased in the *Architectural Record* in 1933 with a similar floor plan to that of the James House. One can take this project as a first step in the evolution of Doty's work away from pure Arts & Crafts, but still reflecting its emphasis on siting and linearity while applying the newly evolving Minimal Traditional style. This continued for the rest of his career, with further work moving into Northwest Regionalism and further efforts in the Minimal Traditional style. These are evidenced in some of his last works for V. J. Hamar, P. Westernoff, and, finally, the Kenneth Eckert House with Herman Brookman, which were all published in the *Architectural Record* in the last two years of his life (1940-41).[76]

In March 1941, Doty and his wife Donna disappeared for several weeks. They were eventually found in their car, having committed suicide together.[77] Portland architect Glenn Stanton soon wrote a glowing obituary in the *Architect & Engineer*, of which Doty had served as an editor.[78] His death was also noted in *Pencil Points*, *Architectural Forum*, *Architectural Record*, and, mysteriously, the *Weekly Bulletin* of the Michigan Society of

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[66] Ritz, *Architects of Oregon*, 106; Capitol Publishing Co., "Doty, Harold W.," *Capitol's Who's Who for Oregon, 1936-1937* (Portland, OR: Capitol Publishing, 1936).

[67] Ancestry.com, *1910 United States Federal Census [database on-Line]* (Provo, UT: Ancestry.com Operations, 2006).

[68] G. Stanton, "Harold Doty—A Tribute," *Architect & Engineer* 146 (July 1941): 55.

[69] "Harold Doty Memorial Exhibition," *Bulletin [Portland Museum of Art]* 4, no. 7 (March 1943): 1–2.

[70] Ritz, *Architects of Oregon*, 106–107; "City News in Brief: Architects to Talk"; Vaughan and Ferriday, *Space, Style, and Structure*, 484.

[71] Ritz, *Architects of Oregon*; "City News in Brief: Architects to Talk."

[72] "Common Brick Home Noted for Beauty and Interesting Features of Design," *Oregonian*, March 3, 1929; "In Doty Memorial Show," *Oregonian*, March 14, 1943; "Portland Home for P. Westernoff; H. W. Doty, Arch; Views and Plans," *Architectural Record* 87 (June 1940): 73–75; "Eastmoreland, Portland, House; H. Brookman and H. W. Doty, Arch; Views and Floor Plan," *Architectural Record* 88 (November 1940): 72–73; ibid. The location of most of the *Architectural Record* houses could not be determined and do not appear to be listed in the Historic Sites Database, with one exception. The Eckert House is at 3510 SE Tolman Street, Portland.

[73] "Portland Residence for V. J. Hamar," *Architectural Record* 87 (April 1940): 64–65; "Portland Home for P. Westernoff"; "Eastmoreland, Portland, House"; Vaughan and Ferriday, *Space, Style, and Structure*, 484.

[74] Harold W. Doty, "Blue Prints and the Pauper," *Architect & Engineer* 109 (May 1932): 35–38.

[75] "Archtects Move Offices," *Oregonian*, August 5, 1928.

[76] "House of Frank D. Cohan in Portland, Oregon—Harold W. Doty, Architect," *Architectural Record*, August 1933; "Cohan Home Completed," *Oregonian*, December 1, 1929; "Portland Residence for V. J. Hamar"; "Portland Home for P. Westernoff"; "Eastmoreland, Portland, House"; Vaughan and Ferriday, *Space, Style, and Structure*, 484.

[77] "Help to Find Couple Sought," *Oregonian*, March 20, 1941; "Dotys' Bodies Found in Car," *Oregonian*, March 26, 1941.

[78] Stanton, "Harold Doty—A Tribute"; Ritz, *Architects of Oregon*.

Architects.[79] After his death, the Portland Art Museum held a lecture on him alongside a retrospective exhibit of his work in the spring of 1943. His business partner and mentor Wade Pipes presented the lecture and, along with Glenn Stanton, organized the exhibit.[80]

James House Design

Arts & Crafts style as employed in the James House is strictly in the English tradition rather than its loosely related American cousin, the Craftsman style.[81] The style had medieval and early modern English origins, favoring the "honesty" of vernacular design over houses by trained architects.[82] In American terms, it thus becomes an awkward hybrid of Tudor Revival and Craftsman, so it is best treated as a direct English derivation rather than as part of an American movement.[83] Given Wade Pipes' London training under the founders of the Arts & Crafts movement and his mentor status with Harold Doty, treating the style of the James House as a English import rather than the product of American movements is appropriate.

Doty's plans for the house indicate that the James family hired him no later than January 1928—the earliest date on the surviving drawings (curiously there is no "Drawing No. 1" for the James house in the Doty materials at the Oregon Historical Society). This was several months before James acquired legal title to the land in June at what was then 1760 Mountain View at the corner of Austin Street.[84] This may be explained by the fact that Doty had a contract with Edgemont Investments to produce several model home designs for Terwilliger Heights.[85] It is doubtful any of these model designs were ever constructed.

Given dates on drawings, the James House design was essentially final by the end of February, though there were changes to come. The basement was the last to be designed, in early March, likely because of a realignment of the garage. Elevation and plan drawings for the upper floors retain an aboveground garage on the west side that was never built. Instead, a garage with a similar elevation to what was drawn was tucked into the basement on the west end, under the living room. Additionally, a skittle alley was planned for the attic, but was ultimately scrapped. The attic was only ever used as storage space, awkwardly accessed through the closet of a secondary bedroom. The plans were presumably complete on March 19, 1928, when the contractor filed the building permit.[86]

The analysis by Hawkins and Willingham in their *Classic Houses of Portland* merits repeating here as the final word on the topic of Doty's design:

> Clearly, Harold Doty had exceptional talents, which are revealed throughout the [James] House. With great skill, Doty balances proportions and differing materials, always with the restraint of a master. All interior and exterior detailing is exceedingly well done. On the garden, or view side, he created a fine terrace, defining the connection between the windows of the main rooms and the distant views of the city and mountains....This is Harold Doty's finest work.[87]

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[79] "Harold Wade Doty," *Pencil Points* 22 (June 1941): 66; "Obituary.," *Architectural Record* 89 (June 1941): 14; "Obituary, Harold Wade Doty," *Weekly Bulletin [Michigan Society of Architects]*, June 24, 1941; "Obituary," *Architectural Forum* 74 (June 1941): 84.

[80] "City News in Brief: Architects to Talk"; "Memorial Exhibition of the Work of Harold Doty"; Catherine Jones, "Art Field Offers Variety of Exhibits During March," *Oregonian*, March 14, 1943.

[81] Byars, *The Design Encyclopedia*, 34–35; Hawkins and Willingham, *Classic Houses of Portland*.

[82] Clarke, *Wade Hampton Pipes*; Clark, *Oregon Style*; Hawkins and Willingham, *Classic Houses of Portland*.

[83] Byars, *The Design Encyclopedia*; Virginia McAlester, *A Field Guide to American Houses*, Revised edition (New York: Alfred A. Knopf, 2013).

[84] Multnomah County Deed No. 1142 / 186 (1928), see Table 1.

[85] Doty, "Doty Papers."

[86] Ibid.; Portland, City of, "Records of the Bureau of Development Services, 1928 - Present."

[87] Hawkins and Willingham, *Classic Houses of Portland*, 468. It is debatable how much Doty had to do with the terracing present at the time Hawkins and Willingham visited the property (c. 1999), given the significant landscape redesign in the 1960s, which was unknown to them. Nonetheless, it is known that the lot was originally steeply sloped. Doty's siting and intended views survive regardless of the present terracing, giving the same ultimate effect described by the authors.

E. F. Saucerman, Builder

The builder for the James House was E. F. Saucerman. Both the original building permit and a local newspaper report on the permit give his name. They note that Saucerman was to construct a $15,000 residence for Leland James at 1760 Mountain View, the original address of the subject property—well over the subdivision's $10,000 minimum.[88] Little information was uncovered on Saucerman. He was listed in Portland city directories throughout the 1920s and 1930s as a general contractor, a carpenter, or generally engaged in building.[89] A limited search revealed only two other works by him: 1) DeYoung & Roald's Francis Marion Apartments at 1436 SE Stark Street, Portland, from 1927 and 2) Pipes' and Doty's 1931 Zimmerman House (see comparative analysis below).[90]

Other Notable Occupants

Norton Ralph Cowden 1938-1942

Norton Ralph Cowden and his second wife Maude Ellen (nee Seehorn) moved into this house in 1938. Sadly, they were robbed in their new home that same year.[91] They remained in the house until 1942, when they sold it and moved to Deep River, Washington, near the mouth of the Columbia River, to work for the Deep River Timber Company.[92] They lived in Washington exceptionally briefly before moving to southern California. Norton (1891-1968) was the son of Ralph A. Cowden, president of the Silverton Lumber Company of Silverton, Oregon.[93] In 1940, they had a resident maid named Martha E. Dewyn or Dervyn, who had been born in Iowa.[94]

William Gruber 1964-1965

William Gruber was the famed inventor of the View-Master 3D photographic system and viewer. He lived at the subject property at the very end of his life. He was born in Munich, Germany, in 1903 and immigrated to Oregon in 1924, where he first worked as a piano tuner and piano and organ builder. Nineteen thirty-eight was a momentous year for Mr. Gruber. He invented the 3D camera for what would become the View-Master and married Norma Lenz that year. During 1938, Gruber took a trip to the Oregon Caves with his new View-Master camera where he met Harold Graves, a photographic equipment company executive. Graves was intrigued by the new camera and worked with Gruber to make its photos a marketable product. Thus was born the View-Master, which debuted at the 1939 New York World's Fair with slides of the same.[95] The primary innovations in his new device were the compact viewer, having multiple sets of images on one card, and the use of newly invented Kodachrome color film.[96] Gruber purchased the James House in 1964 and resided there with his wife

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[88] Portland, City of, "Records of the Bureau of Development Services, 1928 - Present" (Permit #191381, March 19, 1928); "Daily City Statistics: Building Permits More than $1000," *Oregonian*, March 21, 1928.

[89] Ancestry.com, "U.S. City Directories, 1822-1989 [database on-Line]."

[90] Khris Soden, "Francis Marion Apartments," *Oregon Historic Sites Database*, 2012, http://heritagedata.prd.state.or.us/historic/index.cfm?do=v.dsp_siteSummary&resultDisplay=672757; "Two Homes Going Up, Zimmerman and Kistner Houses Progress," *Oregonian*, September 20, 1931; John M. Tess and Richard E. Ritz, "Walter S. Zimmerman House, Portland, Multnomah Co., Oregon" (National Register Nomination, 1991), Oregon SHPO.

[91] "Silverware, Jewelry Stolen by Prowlers," *Oregonian*, September 23, 1938.

[92] Ancestry.com and United States, Selective Service System, "Norton Ralph Cowden" (Selective Service Registration Cards, World War II: Fourth Registration. Records of the Selective Service System, Record Group Number 147, St. Louis, Missouri, April 25, 1942), Records of the Selective Service System, Record Group Number 147, Ancestry.com/National Archives and Records Administration.

[93] Ernestina Fuenmayor, "Ralph A. and Corina R. Cowden House, 258 Mill Street" (Silverton Landmarks Registration Form, Salem, OR, 2014), Oregon SHPO.

[94] Ancestry.com, "1940 United States Federal Census [database on-Line]," *Ancestry.com*, 2012, http://search.ancestry.com/search/db.aspx?dbid=2442.

[95] Paul Fattig, "Oregon Caves Meeting Led to Invention of the View-Master," *MailTribune.com*, August 22, 2013, http://www.mailtribune.com/apps/pbcs.dll/article?AID=/20130822/NEWS/308220327.

[96] "Caves, History and Invention - Story of the View-Master - Oregon Travel Experience," accessed September 25, 2015, http://ortravelexperience.com/news-press/caves-history-and-invention-story-of-the-view-master/; Library of Congress, "Stereograph Cards - Background and Scope," *Prints and Photographs Online Collection*, 2015, http://www.loc.gov/pictures/collection/stereo/background.html.

Norma and daughter Gretchen. He was soon diagnosed with cancer and died in Boston, Massachusetts, while undergoing treatment in 1965.[97] Mrs. Gruber remarried and remained in the house until 1976.

Criterion B is not believed to be applicable to this house for William Gruber. Gruber occupied it only for the last two years of his life, well after his invention of the View-Master. Several other homes in both Oregon and Washington are better associated with Gruber's productive period, though they have not been examined for integrity.[98] The primary production facility and offices for View-Master products in Washington County, Oregon, was demolished sometime between 2004 and 2011.[99]

Comparative Analysis

Criterion B

The W. Leland James house is the only house in Oregon built specifically for James. Later buildings in which he lived in the state included only large apartment buildings: the Vista St. Clair at 1000 SW Vista Ave, and the Envoy at 2336 SW Osage Street, both in Portland. The Envoy is individually listed in the National Register, but only under Criterion C, and James is mentioned nowhere in the text of the nomination.[100] Further, the length and regularity of his occupancy of these buildings is questionable, as his primary residence appears to have changed to California as early as 1942.[101] Earlier bungalows in which James resided do not appear to have been custom-built for him. Further, the bungalows lack the grandeur of the Westwood View home, are not reflective of his business success, and his residency in them pre-dates the formation of Consolidated Freightways.[102]

No Portland area buildings directly associated with the business and manufacturing operations of Consolidated Freightways from the time of James' affiliation with the companies survive without severe alterations. Most do not survive at all.[103] What may be the best surviving business location of Consolidated Freightways from James' lifetime is the company's Klamath Falls Depot and office at 645 Broad Street. [104] That building, however, is not directly associated with James, as he never worked out of Klamath Falls.

Criterion C

Terwilliger Heights has become the high-end residential area it was originally intended to be. Though most development was delayed by decades, the view lots it provided were eventually used for large, expensive homes. As stated above, the home sat alone on its block from 1929 to 1958. The block to the east contains three pre-Depression homes, with only two on the scale of the James House (5240 SW Westwood View and 1059 SW Westwood Drive). The closest National Register properties are all part of the entirely unrelated development of the South Portland Historic District or South Portland neighborhood at roughly a mile away to the northeast; most are nineteenth century buildings. To the west and south, there are no listings within 2.5 miles.[105]

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[97] "W. B. Gruber Dies in East," *Oregonian*, October 19, 1965.

[98] Gruber, *View Master*.

[99] Dominique Fong, "Two Studies Bolster Concerns of Former Beaverton View-Master Employees about TCE Contamination," *OregonLive.com*, October 5, 2011, http://www.oregonlive.com/beaverton/index.ssf/2011/10/two_studies_bolster_concerns_o.html.

[100] John M. Tess, "Envoy Apartment Building, Portland, Multnomah Co., Oregon" (National Register Nomination, 1988), Oregon SHPO.

[101] Ancestry.com, "U.S. City Directories, 1822-1989 [database on-Line]"; Ancestry.com and United States, Selective Service System, "World War II Draft Cards (4th Registration) for the State of California; State Headquarters: California; Microfilm Roll: 603155."

[102] Ancestry.com, "U.S. City Directories, 1822-1989 [database on-Line]."

[103] Sanborn Map Company, "Portland, Multnomah Co., Ore."

[104] Timothy Askin, "Section 106 Programmatic Agreement Memo, Klamath Falls Street Paving CMAQ, ODOT Key No. 18278; Federal Aid No. 3970(024)," February 5, 2015, Oregon Department of Transportation Records.

[105] Oregon State Parks, "Oregon Historic Sites Database."

As of 2015, there are no buildings by Harold Doty's individual practice listed on the National Register in Oregon and no Doty buildings are known to exist in Washington.[106] As noted above, much of Doty's Portland work was published in *Architectural Record*, suggesting he had the talent, skill, and connections to be worthy of national publication. *Classic Houses of Portland* highlights two of his works: the James House and the Walter Zimmerman House (see below) as key representative properties in the Arts & Crafts style in the Portland area. Curiously, the James House seems to have received no significant local press acknowledging its construction. The only newspaper record of the house's construction that was found was a simple daily permit listing.[107]

The comparative properties listed below represent a cross-section of similarly situated or designed homes in the Portland area. They universally lack the restrained style and simple lines found in Doty's "finest work," the James House.[108]

Harry Turney House, 1928
The Turney house is directly across the street to the east of the James House at 5240 SW Westwood View. The house was designed by Bruce McKay, who advertised himself only as a builder. He appears to have designed and built primarily speculative properties.[109] The Turney house is in the Tudor Revival style with subtle notes of Spanish influence. The house is finished in stucco over rough rubble masonry, giving an undulating surface. Windows are diamond-paned and parapets are capped with glazed terra cotta tile in front of red clay tile roof. The garage projects from the largest gable below an oriel window. While an attractive home, McKay did not possess Doty's design skill and it reflects a styling more at home in Southern California than Portland.

Dr. Morris House, 1928
Downhill from the Turney House is 1089 SW Westwood Drive, the Dr. Morris House. No information is known about the builder who designed it in the English Cottage style. The house featured an imitation thatched roof that wraps over gable ends, which was replaced with a less imitative material after 1981.[110] Like the Markham House below, it features a brick-clad main floor with an upper level in false half-timbering. The house features a variety of fixed picture windows, clerestory, and diamond-paned casements. The diamond panes are original, but so large as to be historically inaccurate, unlike the careful detail applied in the James House.

Walter S. Zimmerman House, 1931
The property that likely best compares to the James House is the Walter S. Zimmerman House, 1840 SW Hawthorne Terrace, Portland (Figure 23). It is presently the only National Register-listed property on which Harold Doty worked. The nomination "credits" Pipes alone for the Zimmerman design, but gives no reasoning for this conclusion, which is likely incorrect.[111] Two newspaper articles from the time state only that the design came from the office of Pipes & Doty, giving no specific credit, even when referencing an interview with Pipes.[112] Further, newer research by Hawkins and Willingham also indicates Doty's involvement in the design.[113]

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[106] Ibid.; WA DAHP, "Washington Information System for Architectural and Archaeological Records Data," *WISAARD*, accessed October 13, 2015, https://fortress.wa.gov/dahp/wisaard/.

[107] "Daily City Statistics: Building Permits."

[108] Hawkins and Willingham, *Classic Houses of Portland*.

[109] Bruce McKay, "[Ad] Just Completed, Never Been Shown," *Oregonian*, March 2, 1930; Oregon State Parks, "Oregon Historic Sites Database."

[110] Oregon State Parks, "Oregon Historic Sites Database."

[111] Tess and Ritz, "Walter S. Zimmerman House, Portland, Multnomah Co., Oregon."

[112] "Fine New Dwelling Houses to Be Erected Upon West Side Hills," *Oregonian*, June 14, 1931; "Two Homes Going Up, Zimmerman and Kistner Houses Progress."

[113] Hawkins and Willingham, *Classic Houses of Portland*.

While there is significant overlap between the styles of Pipes and Doty, there are stylistic similarities to the James House and the Markham House (see below) that are strongly indicative of Doty's participation in the design process for the Zimmerman House. The Zimmerman House slightly post-dates the James House, though it reflects very similar styling in the Arts & Crafts mode. The main staircase is similar, although in the Zimmerman house, the round form is exposed to the exterior as a full round tower appended to the rear rather than an ellipse hidden within the structure.[114] This tower, along with a nearby projecting breakfast nook, give an awkward shape to the rear that lacks the elegance of the subtle projections of the James House. It should be noted that the Zimmerman House used the same construction contractor as the James House.[115]

O. L. Markham House, 1929

The O. L. Markham House, at 5940 SW Terwilliger Boulevard, Portland, is a pure Doty work that immediately followed the James House in construction and is relatively near it (less than a half mile, as the crow flies, but 1.3 miles by road). The Markham House received extensive local publicity when completed, although some of it seemed to be primarily an extended advertisement for the brick and masonry manufacturing industries.[116] The house reflects a Tudor or Jacobethan styling placed loosely into an Arts & Crafts mode with false half-timbering above a brick main floor with shingle detailing on the dormers and the rear. The house is built into a hillside, creating numerous floor levels, to take advantage of magnificent mountain views. In this case, the stair is again similar in wood detailing and railings; however, it lacks the curved detailing of the Zimmerman and James houses and is rectilinear, contained inside a square tower. Original concrete balconies detract from the overall rustic effect when viewed from the rear.

[114] Hawkins and Willingham, *Classic Houses of Portland*, 474–76.

[115] "Two Homes Going Up, Zimmerman and Kistner Houses Progress."

[116] "Common Brick Home"; A. H. Wethey Jr., "Brickwork Is Gaining Rapidly in Appeal to the Prospective Home-Builder," *Oregonian*, March 18, 1928.

Title History

The title history for the property is complicated by the four whole and partial platted lots within the present tax lot. Title research has revealed that the James family only ever owned Lot 1, on which the original house sits. Presently the house, pool, and outbuildings occupy all of Lot 1 and portions of Lot 2, Block 13, Terwilliger Heights. Starting in 1944, Lots 11 and 12 became associated with the house, but have never been developed with any buildings or structures. It was not discovered precisely when Lots 2 and 11 were first subdivided.

Table 1. Chain of Title

Date	Grantee	Lots Purchased (Block 13)	Deed #
1927	Edgemont Investment Company	Terwilliger Heights platted	Plat 1074 / 049
1928	Wm. L. & Millie A. James	1	1142 / 186
1938	Norton & Corina Cowden	1	459 / 161
1942	Robert C. & Helen Paulus	1	674 / 20
1944	Robert C. & Helen Paulus (from Multnomah County)*	2 and 12	900 / 340
1945	Robert C. & Helen Paulus (from Daisy Volland)	11	990 / 152
1956	Frank & Ellen Berry†	1 & 12, east parts of 2 & 11	1807 / 1
1964	William B. & Norma M. Gruber†	1 & 12, east parts of 2 & 11	2206 / 672
1968	*Erwin T. Bender et ux.‡*	*2 (additional west part)*	*677 / 1095*
1976	Denis M. Dant (contract)	Current configuration	1109 / 2456
1977	Denis M. Dant (filing of contract satisfaction)	Current configuration	1213 / 1031
1977	Richard B. & Patricia R. Carter	Current configuration	1213 / 1032
1998	From 1998-2008 Richard and Patricia Carter conducted numerous transactions between themselves transferring the property in and out of trusts and making other legal arrangements.	Current configuration	98-117252
2000		Current configuration	2000-094426
2003		Current configuration	2003-199940
2004		Current configuration	2004-064419
2008		Current configuration	2008-124665
2008		Current configuration	2008-126244
2010	Shawn M. Smith Revocable Trust	Current configuration	2010-129904

Source: Multnomah County Department of Assessment, Recording, and Taxation and First American Title Company of Oregon (formerly Pacific Northwest Title).

* Lots 2 and 12 were auctioned in 1940 for delinquent sewer assessments and purchased by the City of Portland and later transferred to Multnomah County.

† The west 32.45 feet of Lots 2 and 11 were not included in these transactions.

‡ Erwin Bender only acquired an undeveloped portion of lot 2, never any portion of the subject property.

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James, W. Leland, House
Name of Property

Multnomah Co., Oregon
County and State

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
_X_ Other
Name of repository: Oregon Historical Society

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates
Datum if other than WGS84: N/A
(enter coordinates to 6 decimal places)

	Latitude	Longitude		Latitude	Longitude
1	N 45.484714	W 122.690218	3		
2			4		

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary consists of Lot 1, Block 13 Terwilliger Heights, the parcel originally associated with the house, and an irregular eastern portion of Lot 2, Block 13 that contains a small portion of the addition to the house as well as integral landscaping. The included portion of Lot 2 is the portion conveyed in Multnomah County Deed 2010-129904 (see Table 1). All land in Lots 11 and 12 is excluded.

Boundary Justification (Explain why the boundaries were selected.)
The boundary is established as the smallest practical enlargement of the land originally held by W. Leland James. James only ever held title to Lot 1, Block 13 of Terwilliger Heights and none of the adjoining land. The 1999 addition crosses the original tax lot boundary and encroaches slightly on Lot 2 and includes, functionally, but not historically, integral landscaping that cannot realistically be excluded. The land to the south (Lots 11 and 12, is excluded as A) it was not legally attached to the residence until the 1940s, after the James family had sold the property, and B) it has never been developed with any buildings.

11. Form Prepared By

name/title Timothy Askin date 11/2/2015
organization Pacific History Services, LLC telephone 503-208-4681
street & number 934 SE 15th Ave email tim.askin@gmail.com
city or town Portland state OR zip code 97214

Additional Documentation

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

James, W. Leland, House
Name of Property

Multnomah Co., Oregon
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: W. Leland James House

City or Vicinity: Portland

County: Multnomah **State:** OR

Photographer: Timothy Askin

Date Photographed: August 22, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1 of 18: Looking southwest at main entry (north façade)

Photo 2 of 18: Looking southwest at north façade

Photo 3 of 18: Looking northwest at west addition and south façade

Photo 4 of 18: Looking north at south façade

Photo 5 of 18: Looking northeast at east end of south façade

Photo 6 of 18: Looking west at east elevation with basement garage

Photo 7 of 18: Looking northeast at south elevation of non-contributing pool equipment building.

Photo 8 of 18: Stair hall looking northeast with entry door

Photo 9 of 18: Living room looking northeast

Photo 10 of 18: Living room looking southeast

Photo 11 of 18: Dining room looking southeast

Photo 12 of 18: Breakfast room looking southeast

Photo 13 of 18: Kitchen looking west into addition

Photo 14 of 18: Interior of addition looking west

Photo 15 of 18: Upper stair hall looking north

Photo 16 of 18: Master/east bedroom looking north

Photo 17 of 18: West bedroom looking north

Photo 18 of 18: Basement canning kitchen / dark room, looking north

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 100 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

List of Figures
(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.

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Figure 2. USGS Topographic Quad, Lake Oswego, Oregon, 2014, indicating location of James House.

Figure 3. Multnomah County tax map, with subject property indicated.

Figure 4. Aerial view of James House with present tax lot boundary indicated in red. Proposed National Register boundary is the area north of the white line.

Figure 5. 1950 Sanborn map, updated from December 1940, with subject property indicated.

Figure 6. Terwilliger Heights plat map with subject property indicated.

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Figure 8. Current basement plan.

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Figure 14. Original attic plan. The skittle alley was not built.

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Figure 19. W. Leland James with an early model of a Freightliner (with the original Freightways name on the nameplate), c. 1940.

Figure 20. William Morris' Red House by Philip Webb, 1859, Bexleyheath, London, UK. Photo by Ethan Doyle White.

Figure 21. The Great Coxwell (Tithe) Barn in England, c. 1350.

Figure 22. Wade Pipes' 1927 Elizabeth Ducey House in Portland in 2008.

Figure 23. Perspective sketch of Walter S. Zimmerman House by Pipes & Doty, as published in the *Oregonian* on June 14, 1931.

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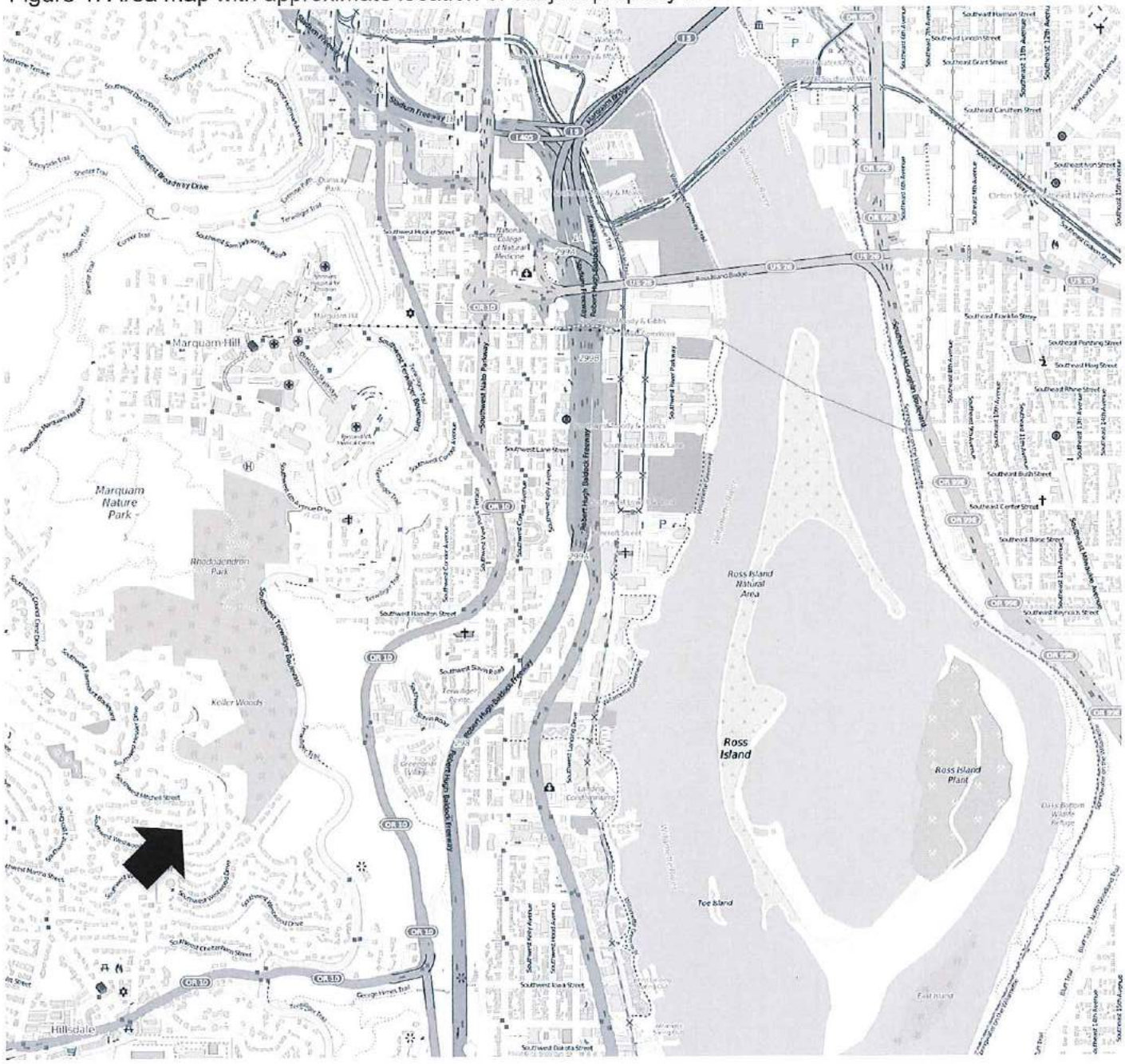

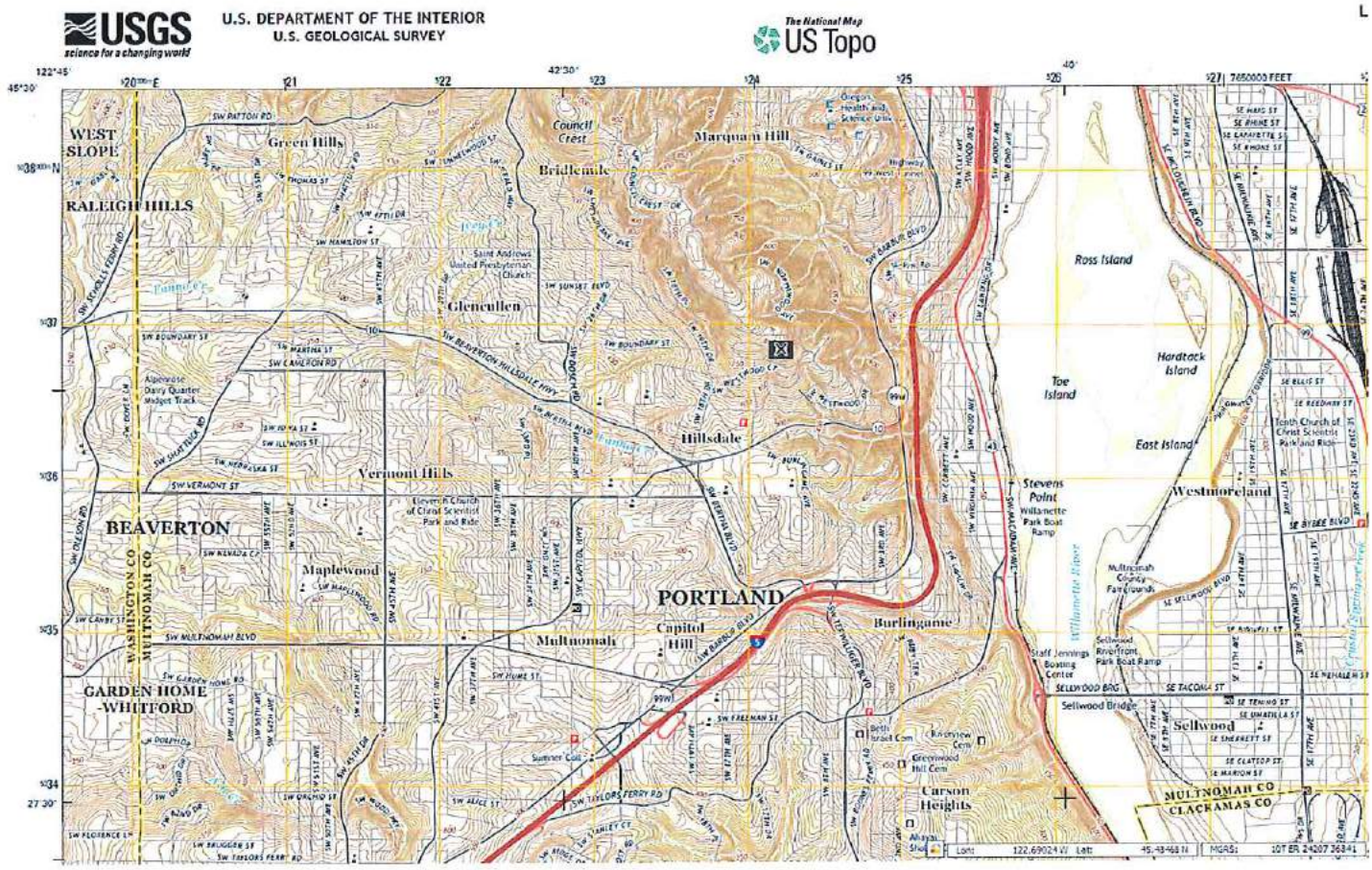

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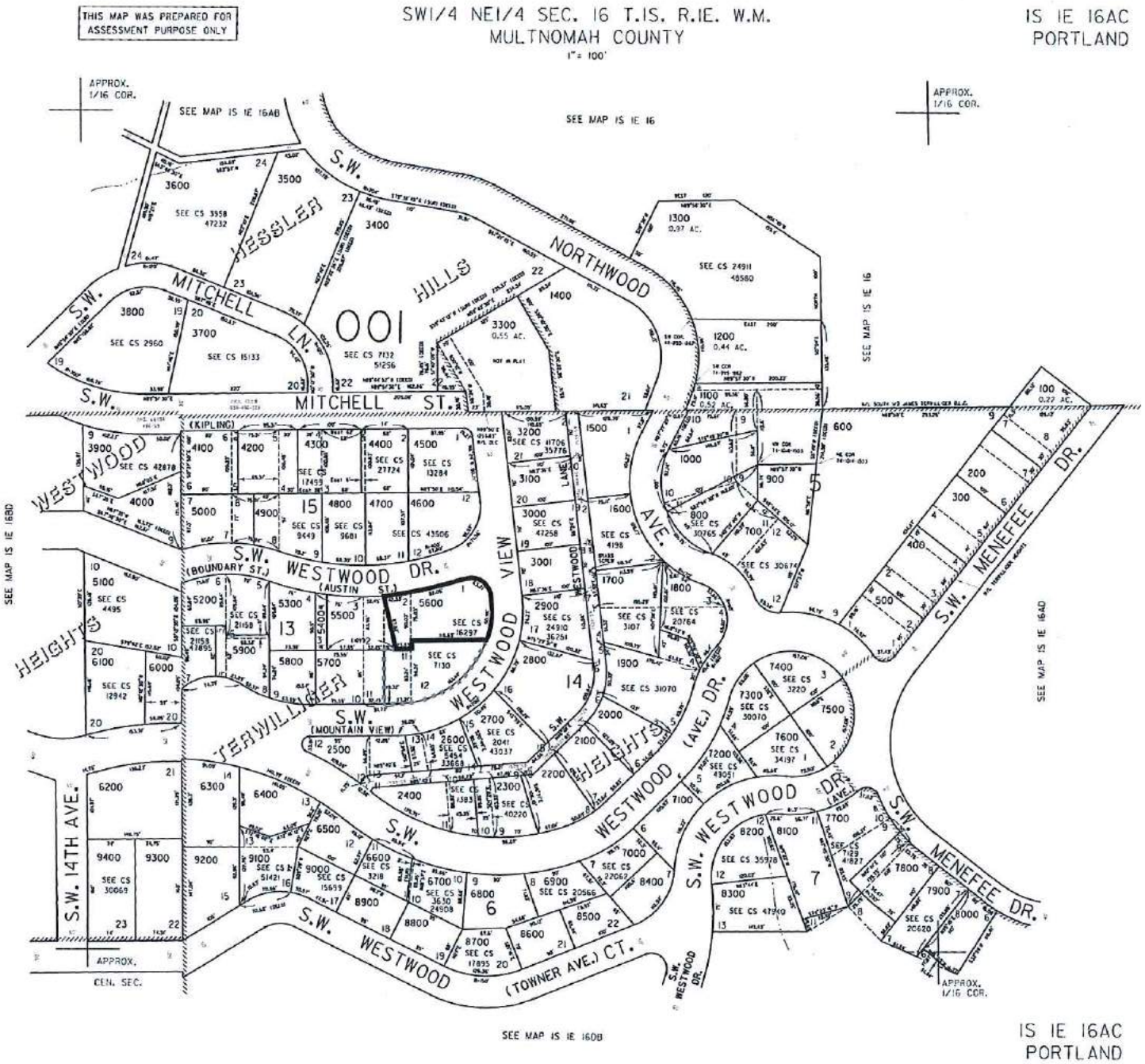

Figure 3. Multnomah County tax map, with subject property and its nomination boundary indicated by a heavy black line.

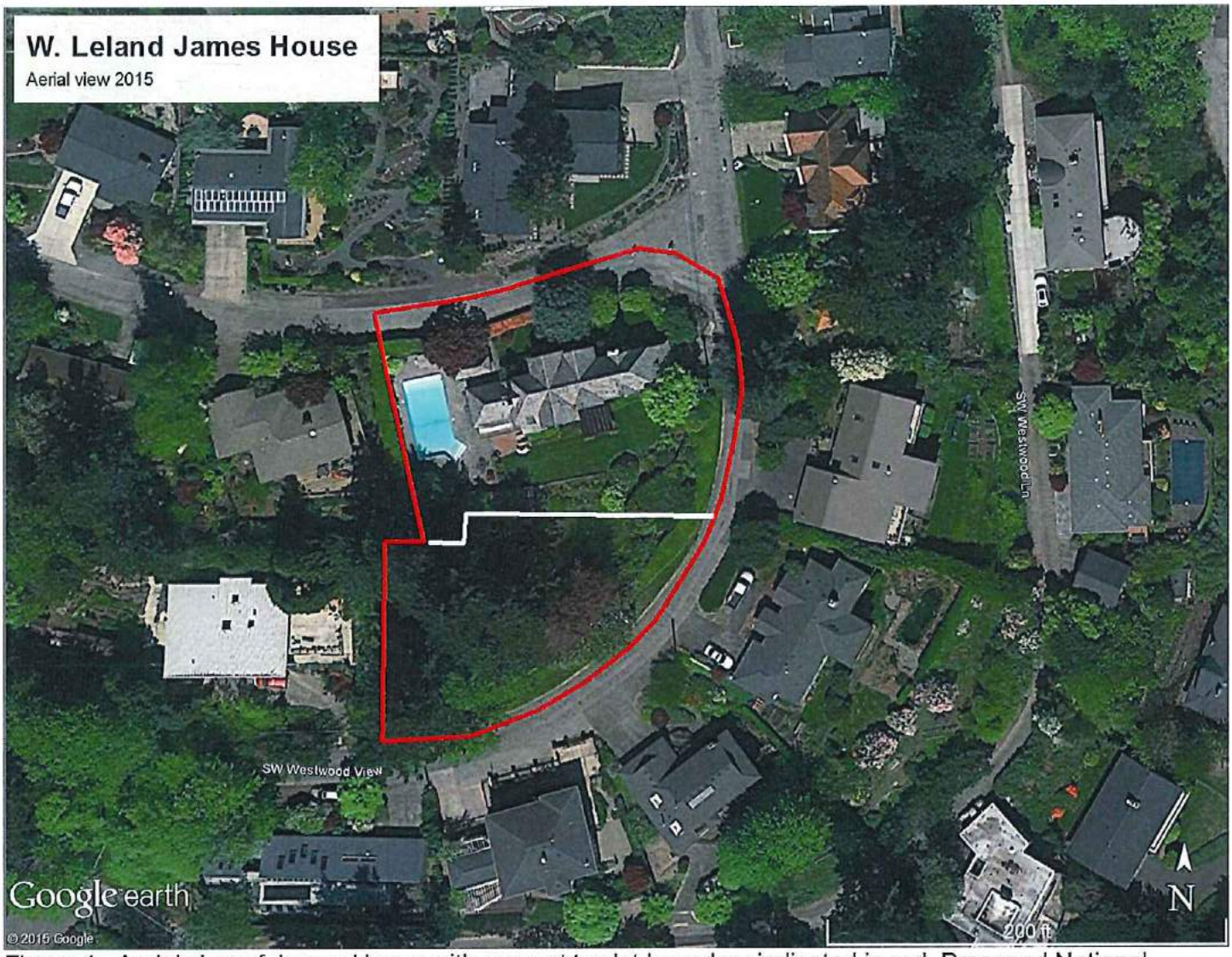

Figure 4. Aerial view of James House with present tax lot boundary indicated in red. Proposed National Register boundary is the area north of the white line. Courtesy of Google.

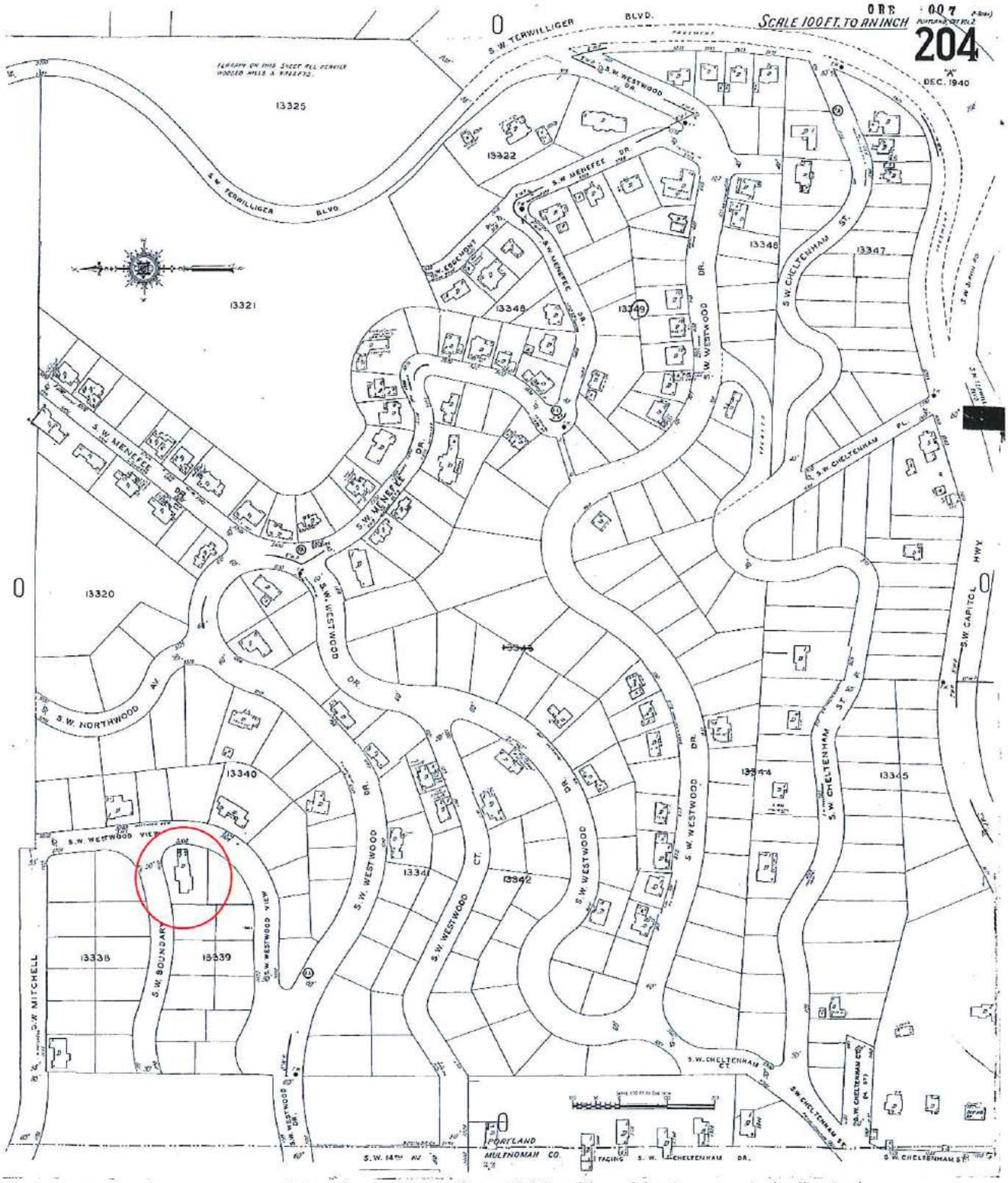

Figure 5. 1950 Sanborn map, updated from December 1940, with subject property indicated.

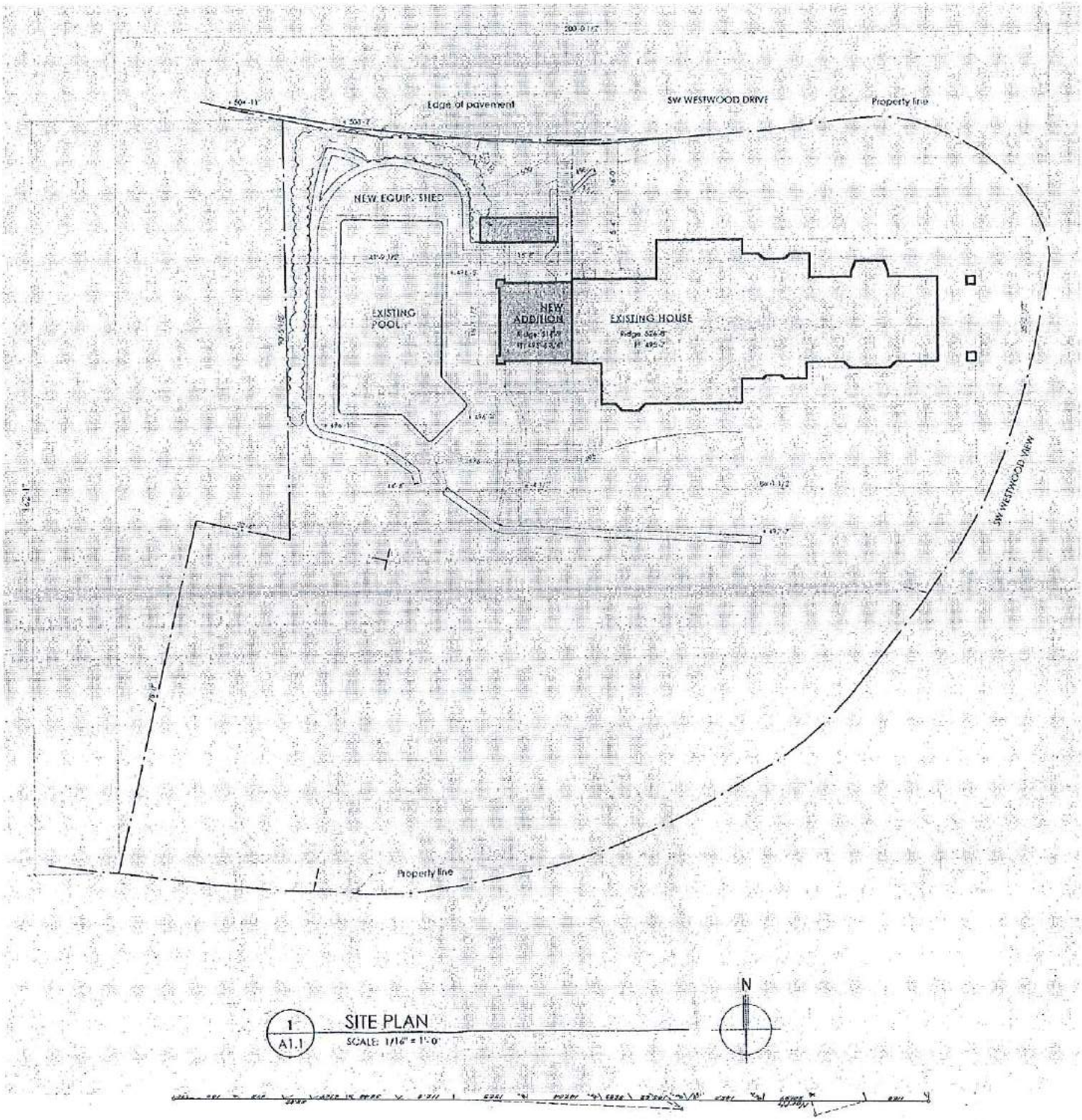

Figure 6. Terwilliger Heights plat map with subject property indicated (courtesy of Multnomah County).
Figure 7. Current site plan. Courtesy of Richard Brown Architects (1999). The nominated area is the portion of the property north of the thick black line.

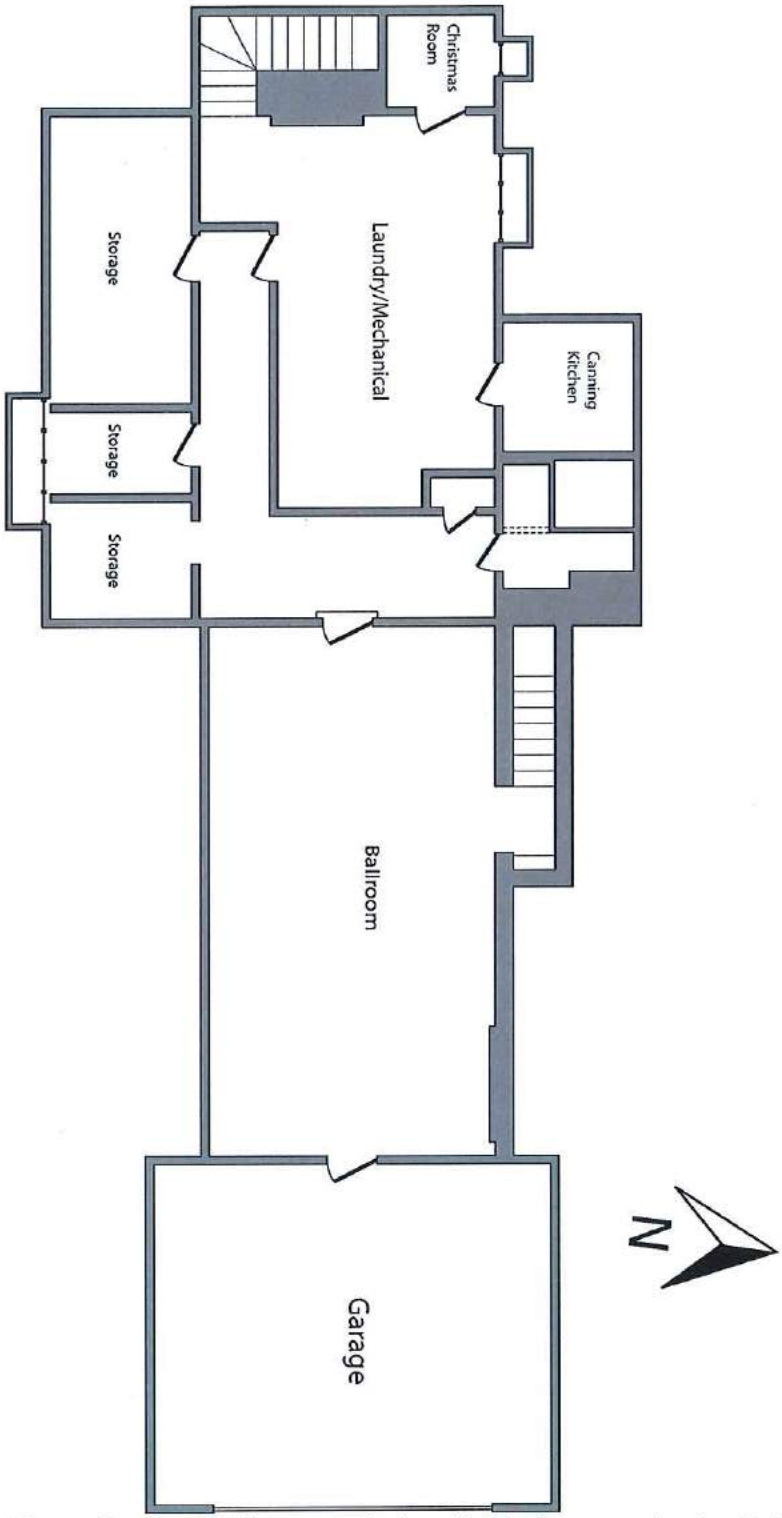

Figure 8. Current basement plan. Scale is approximate. Delineator: Peter Henne.

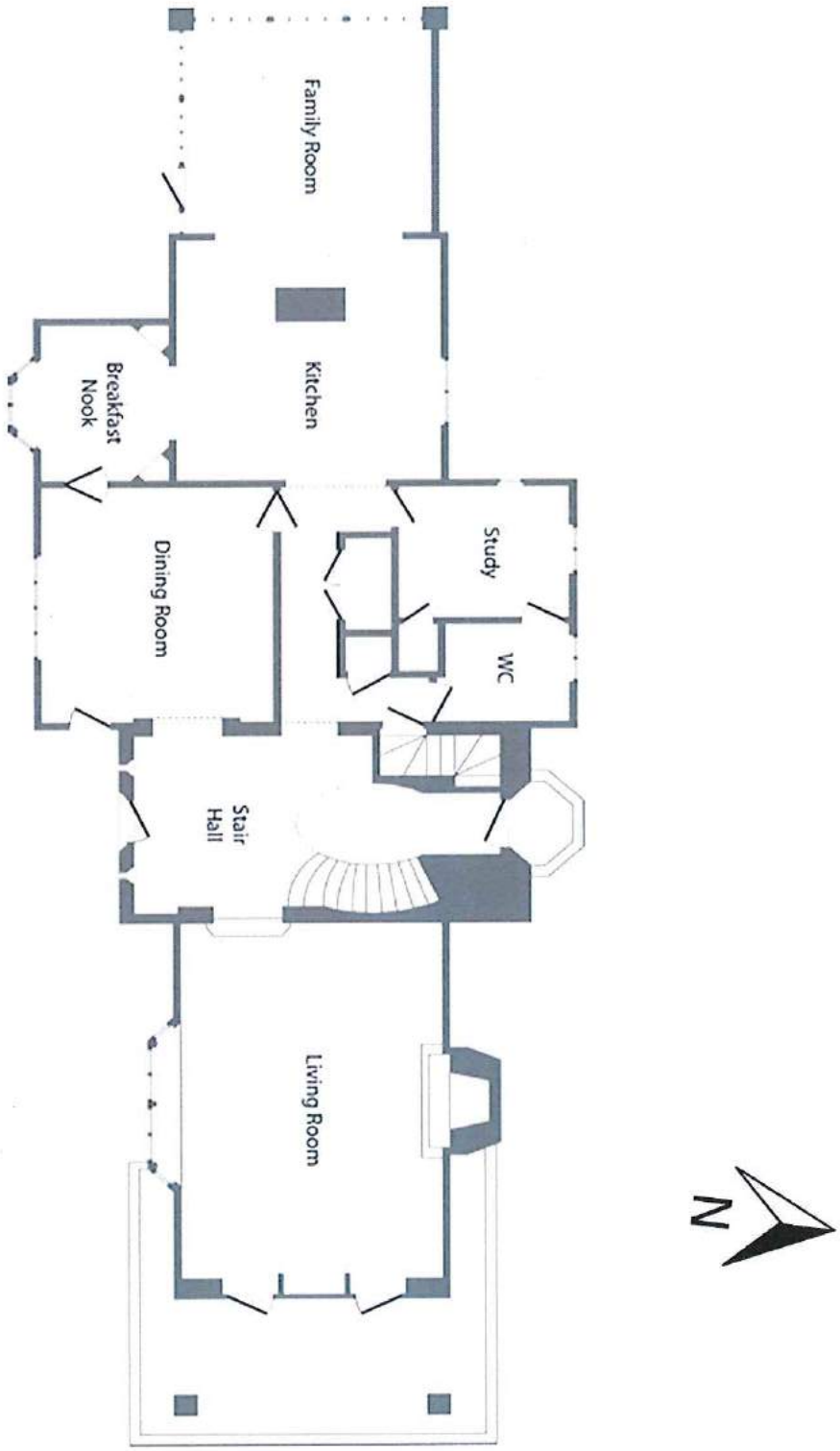

Figure 9. Current main floor plan. Scale is approximate. Delineator: Peter Henne.

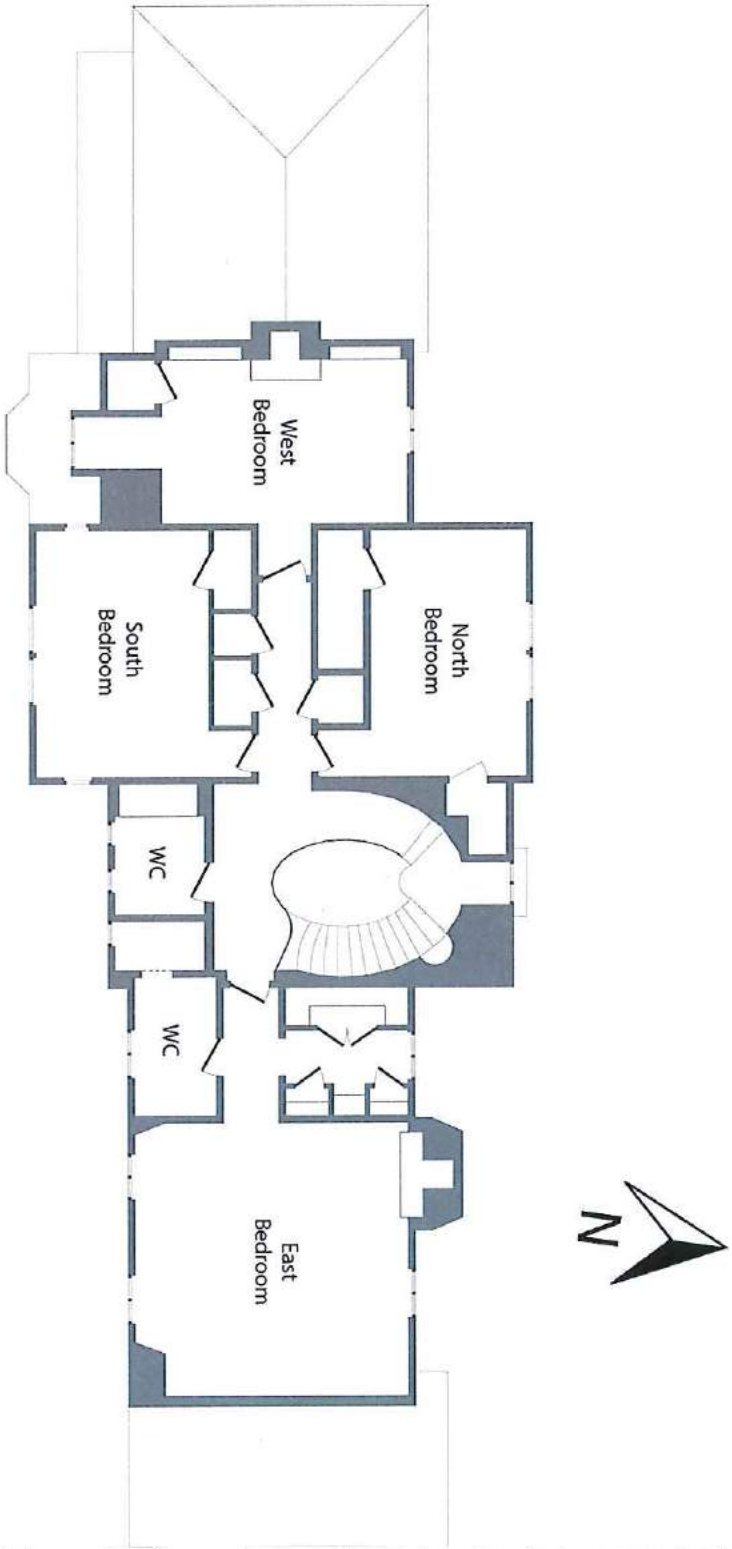

Figure 10. Current upper floor plan. Scale is approximate. Delineator: Peter Henne.

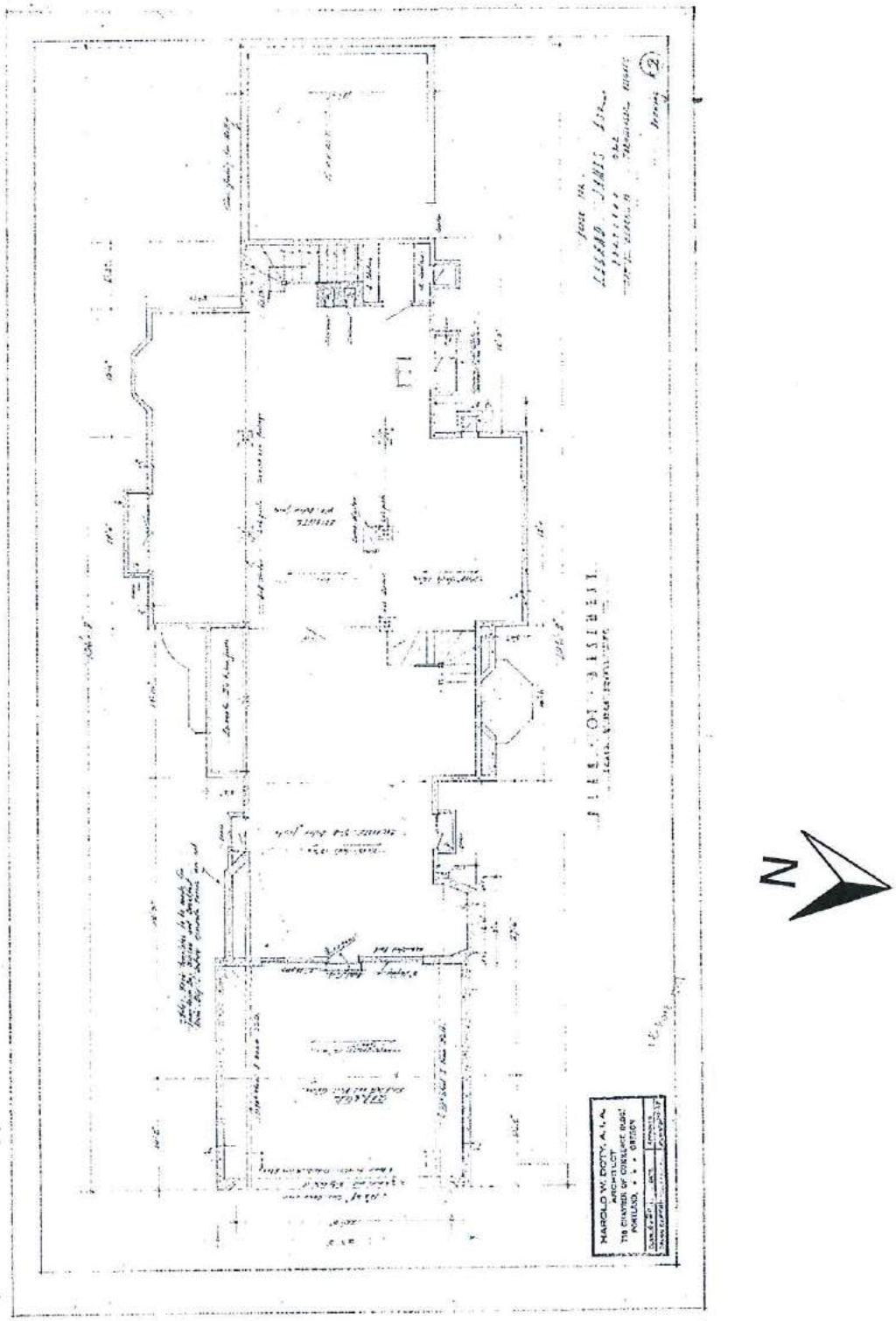

Figure 11. Original basement plan. Courtesy of Oregon Historical Society, Mss 3104.

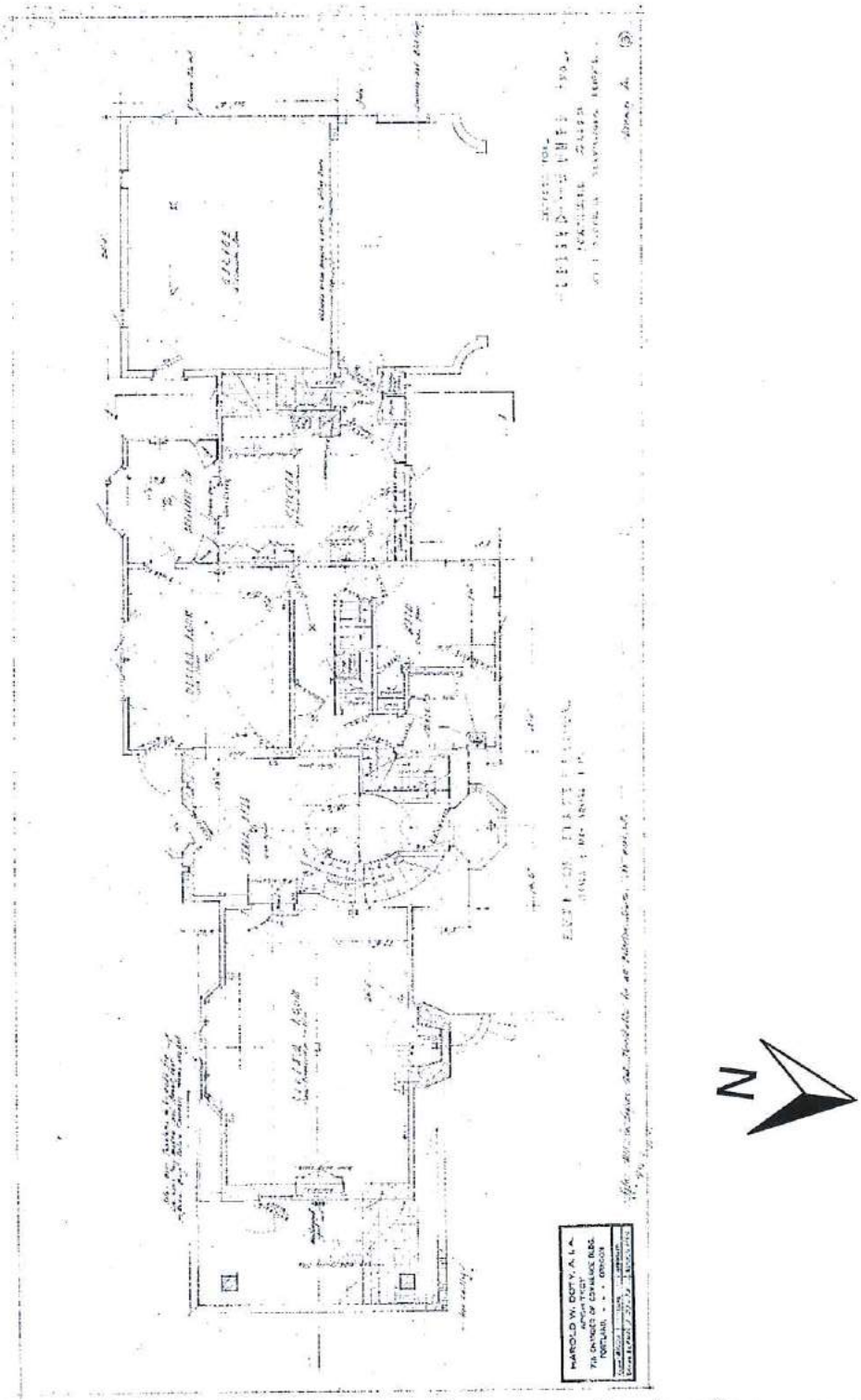

Figure 12. Original main floor plan. The garage at top (west) was never built and the adjacent stairwell was built in modified form. Courtesy of Oregon Historical Society, Mss 3104.

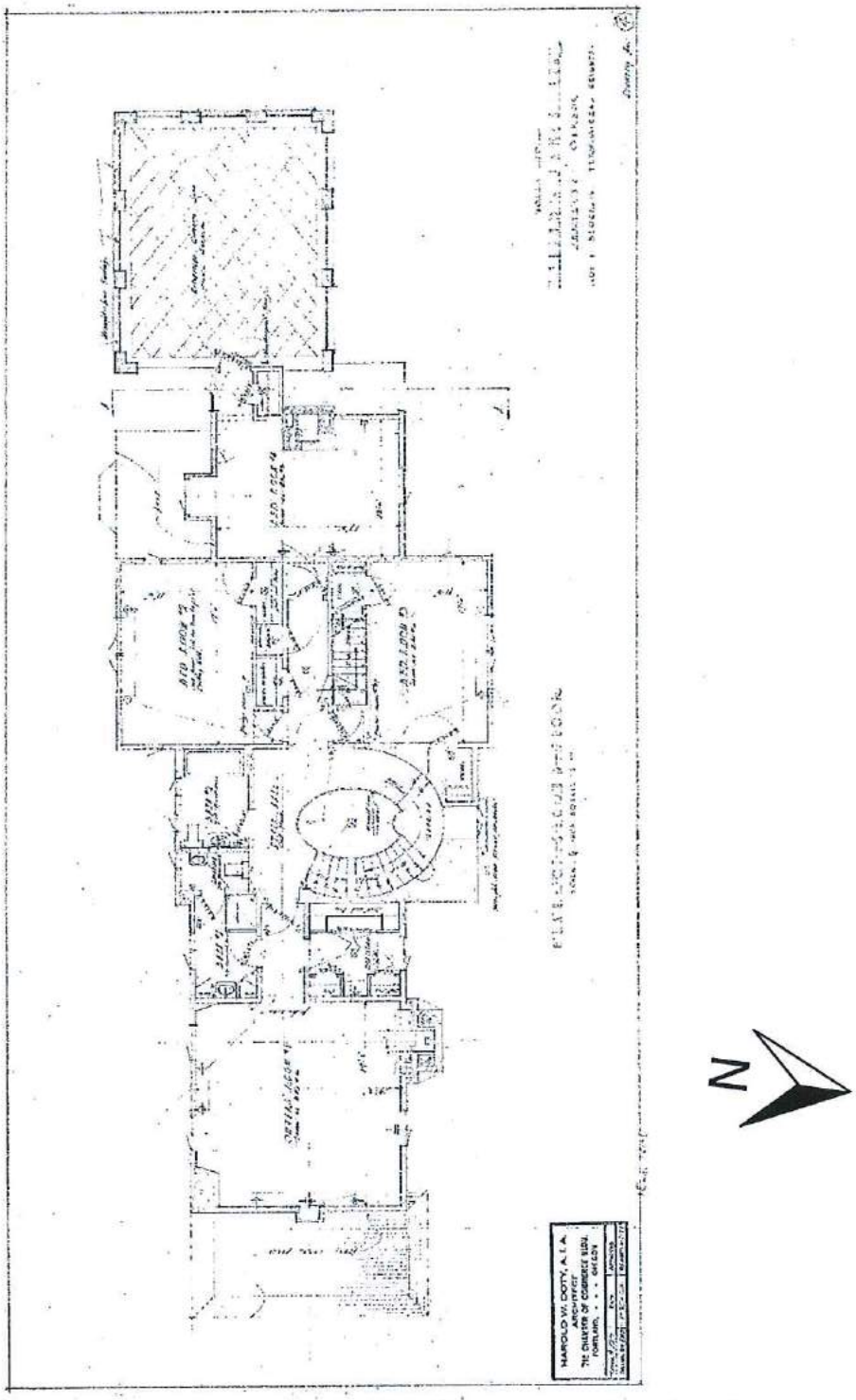

Figure 13. Original upper floor plan. The terrace at top (west) was never built. Courtesy of Oregon Historical Society, Mss 3104.

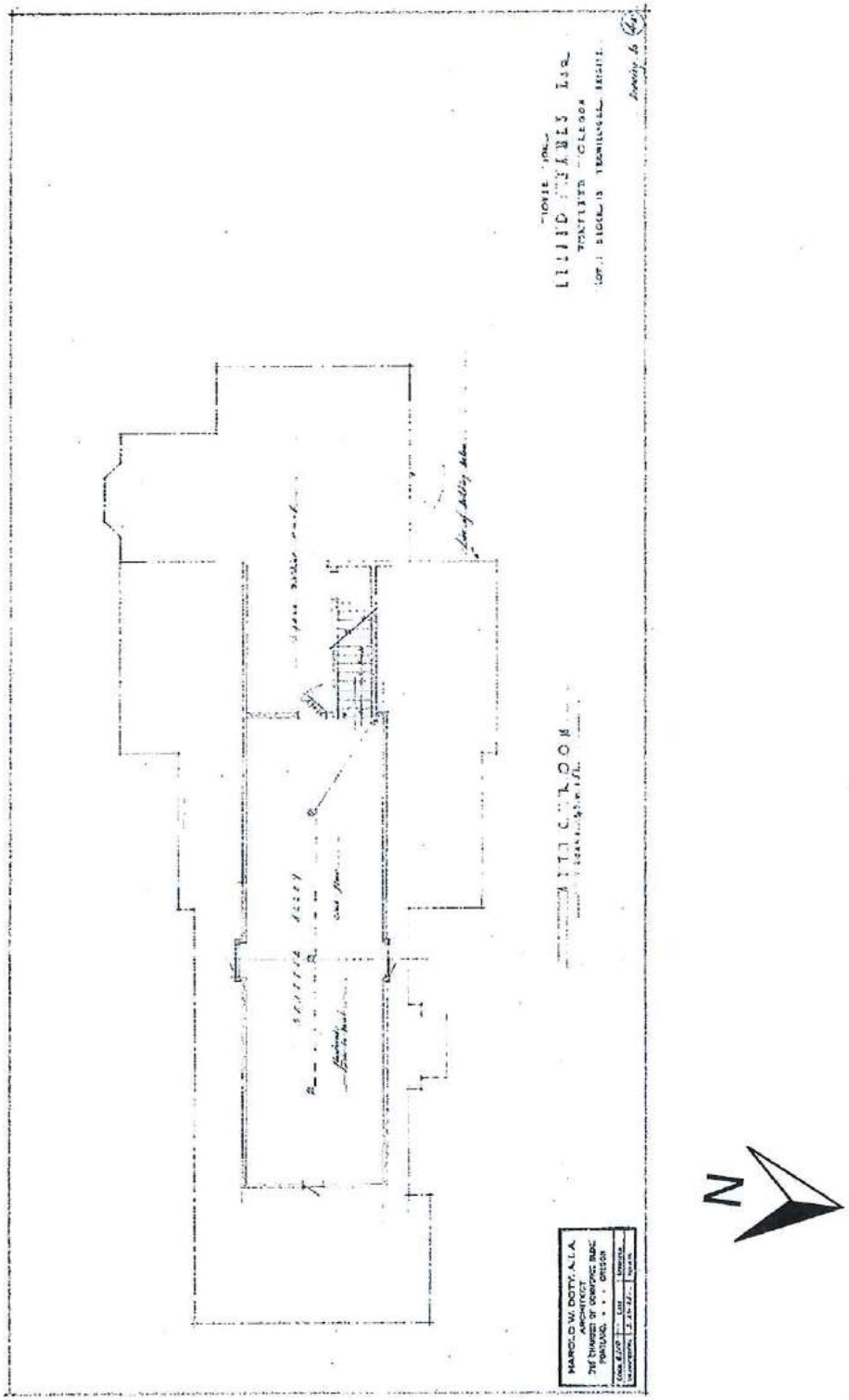

Figure 14. Original attic plan. The skittle alley was not built. Courtesy of Oregon Historical Society, Mss 3104.

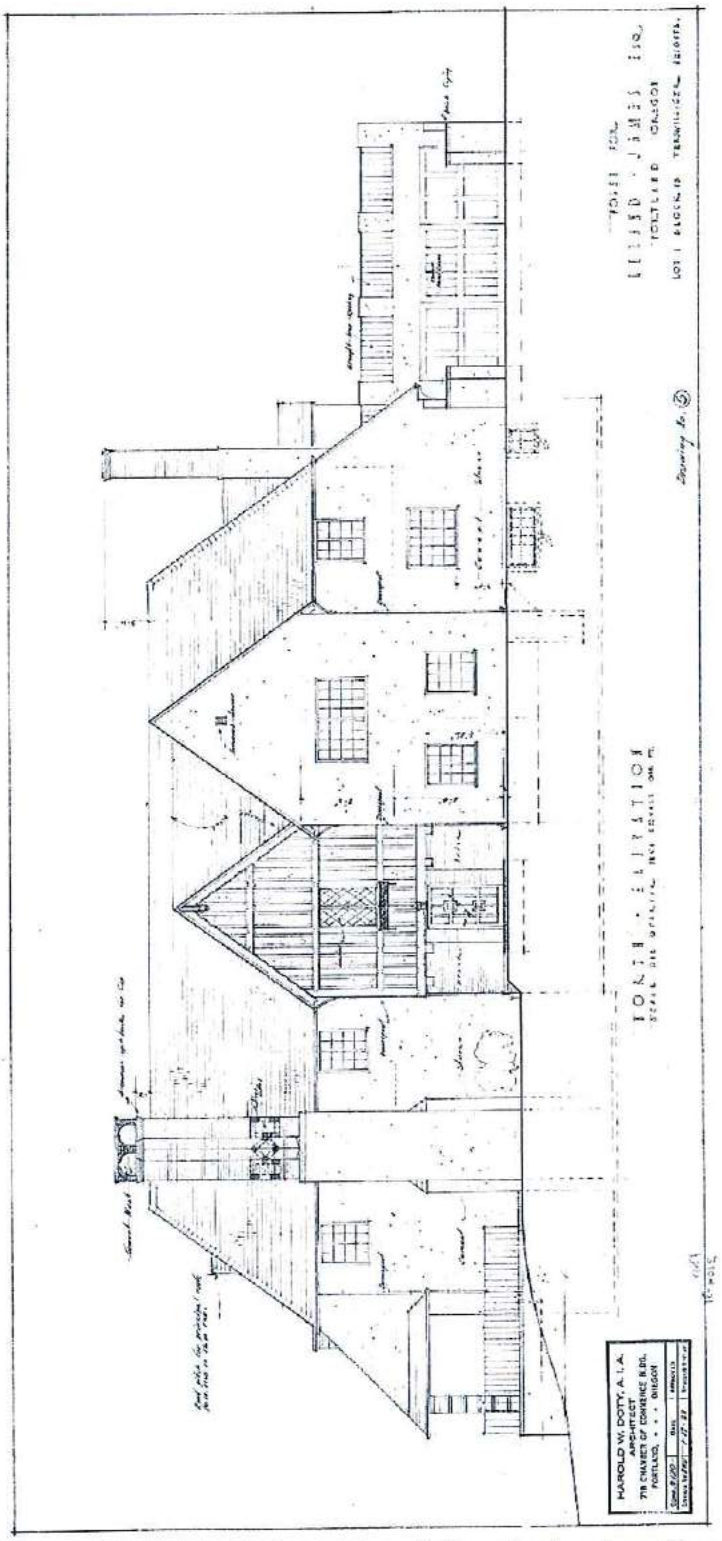

Figure 15. Original primary / north façade drawing. Courtesy of Oregon Historical Society, Mss 3104.

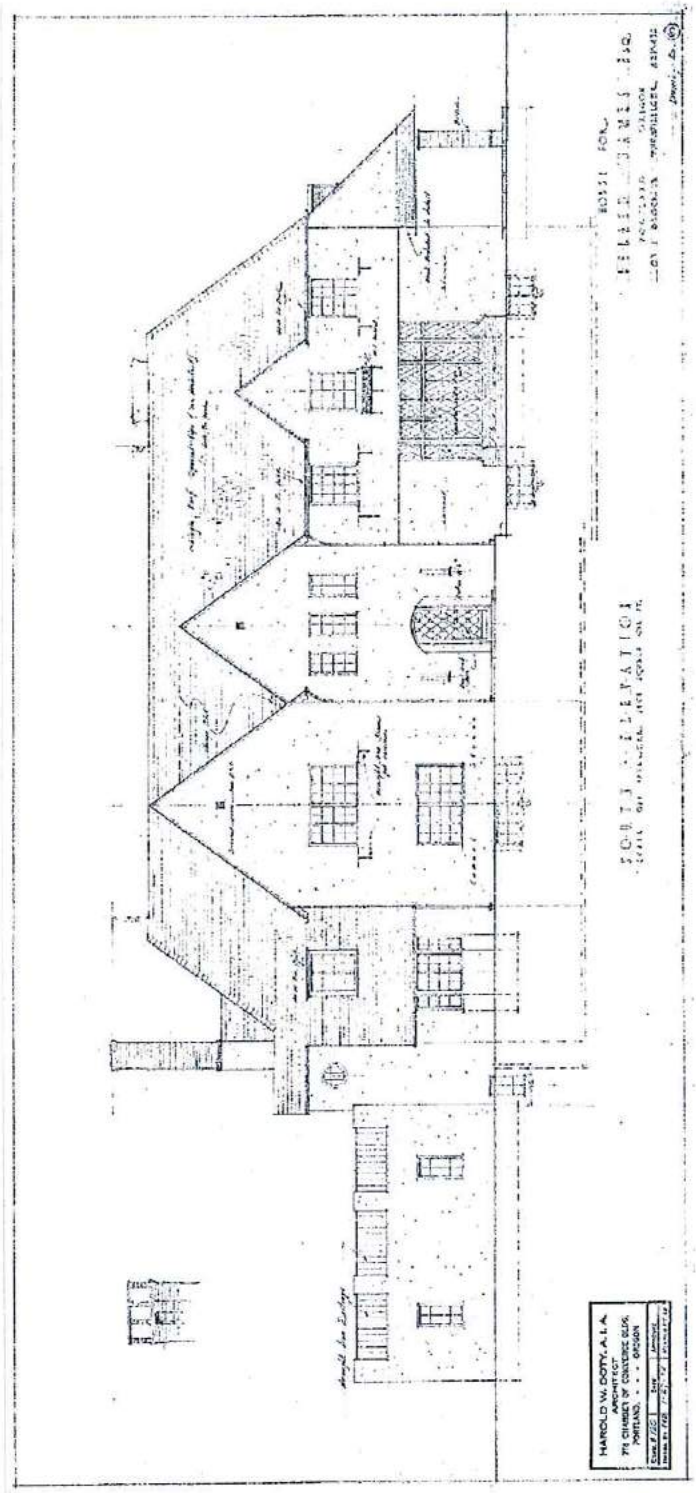

Figure 16. Original secondary / south façade drawing. Courtesy of Oregon Historical Society, Mss 3104.

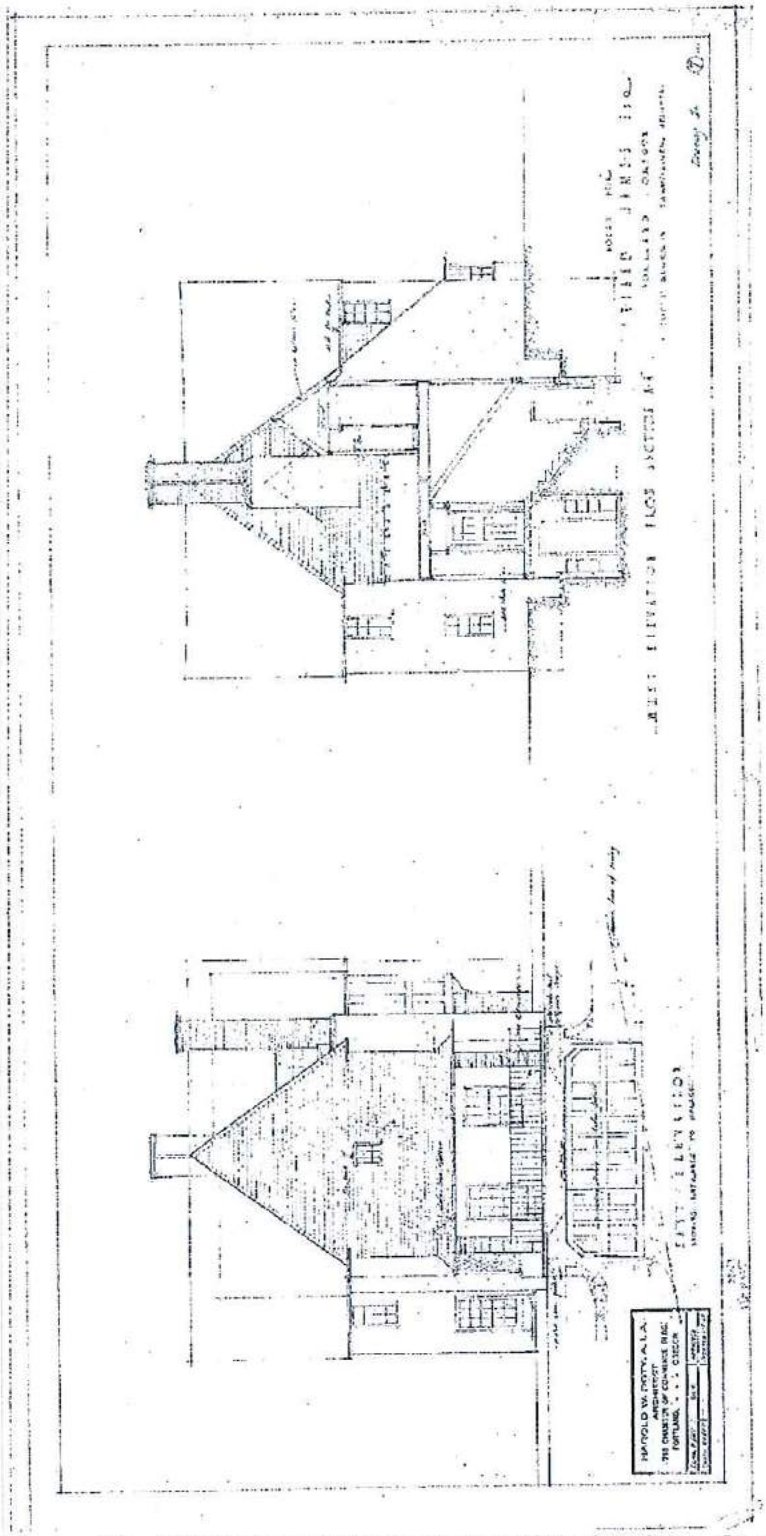

Figure 17. Original east and west elevation drawings. Courtesy of Oregon Historical Society, Mss 3104.

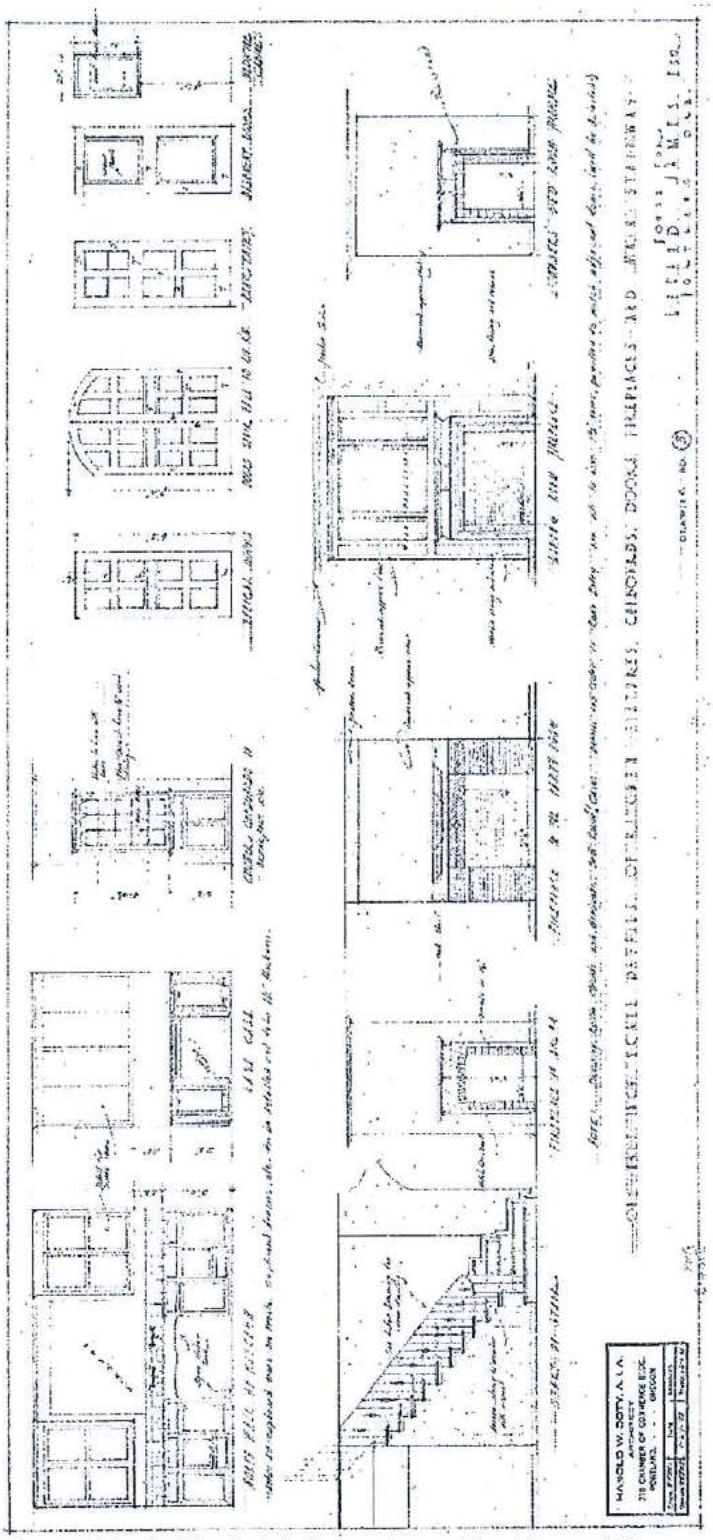

Figure 18. Original detail drawings. Courtesy of Oregon Historical Society, Mss 3104.

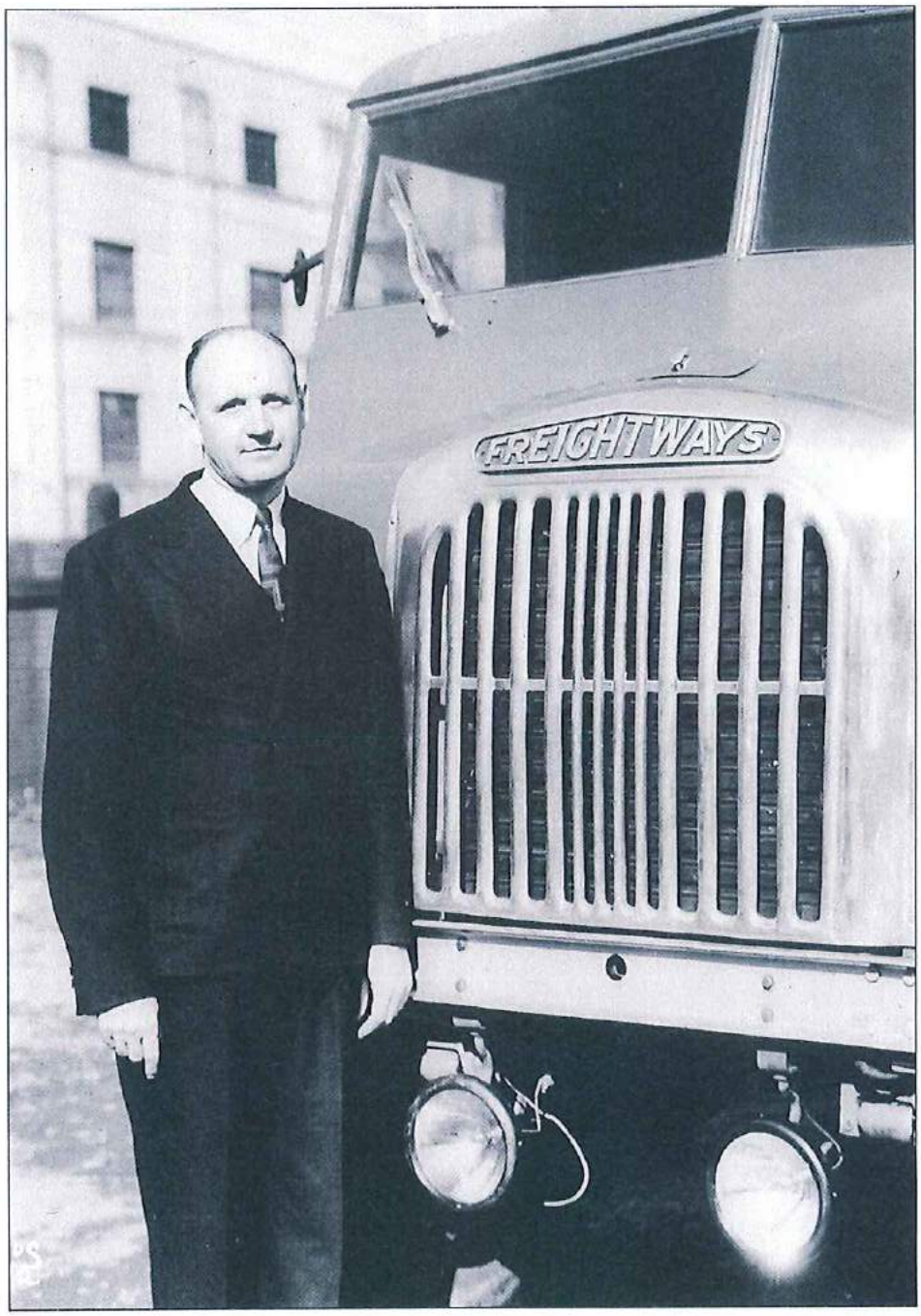

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Figure 21. The Great Coxwell (Tithe) Barn in England, c. 1350. By "Ballista" at the English language Wikipedia [GFDL (http://www.gnu.org/copyleft/fdl.html) or CC-BY-SA-3.0 (http://creativecommons.org/licenses/by-sa/3.0/)], from Wikimedia Commons.

Figure 22. Wade Pipes' 1927 Elizabeth Ducey House in Portland in 2008. By Ian Poellet [CC BY-SA 3.0 (http://creativecommons.org/licenses/by-sa/3.0)], via Wikimedia Commons.

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James, W. Leland, House
County: Multnomah, OR

Photo 1 of 18: Looking southwest at main entry (north façade)

Photo 2 of 18: Looking southwest at north facade

Photo 3 of 18: Looking northeast at west addition and south facade

Photo 4 of 18: Looking north at south facade

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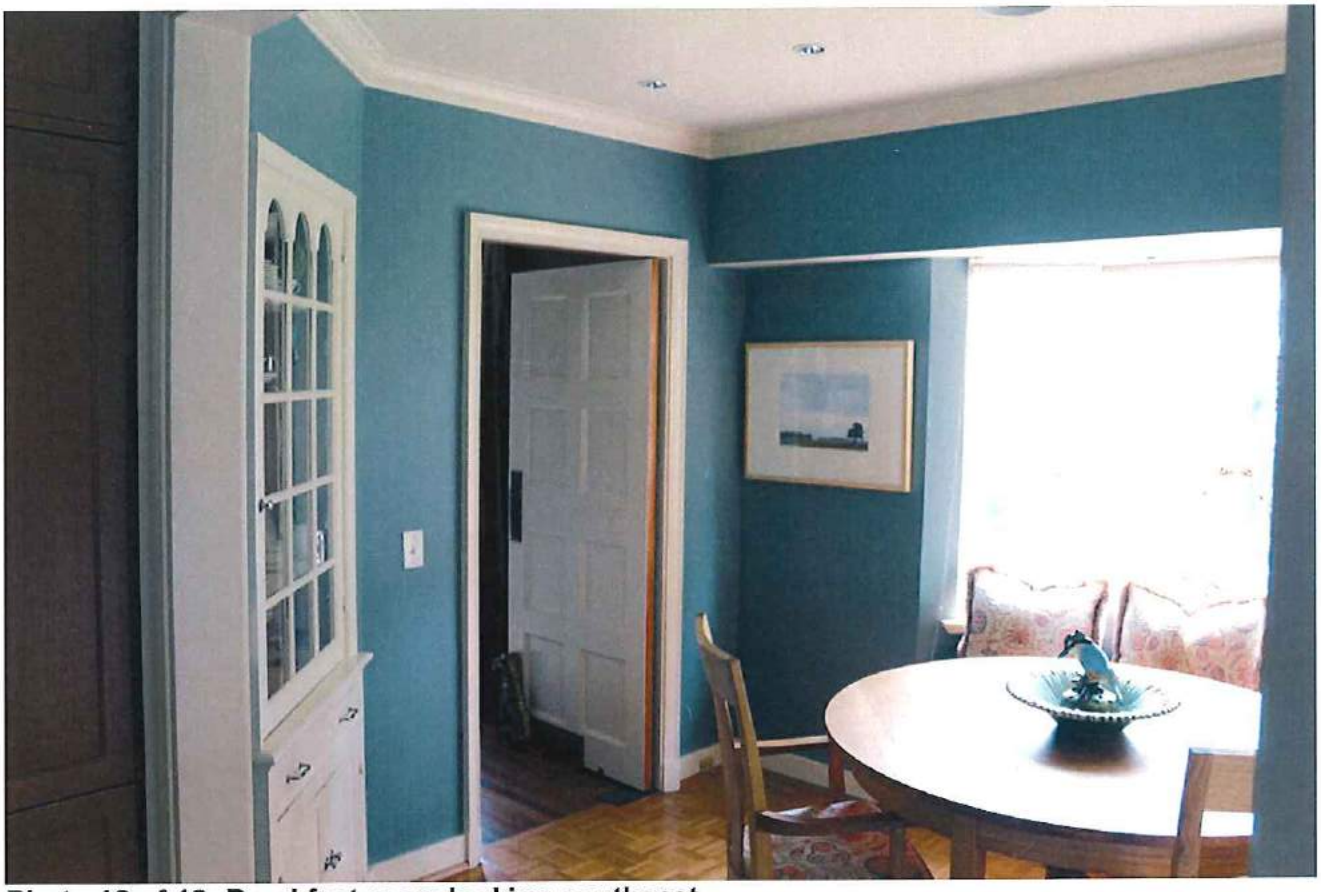

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James, W. Leland, House
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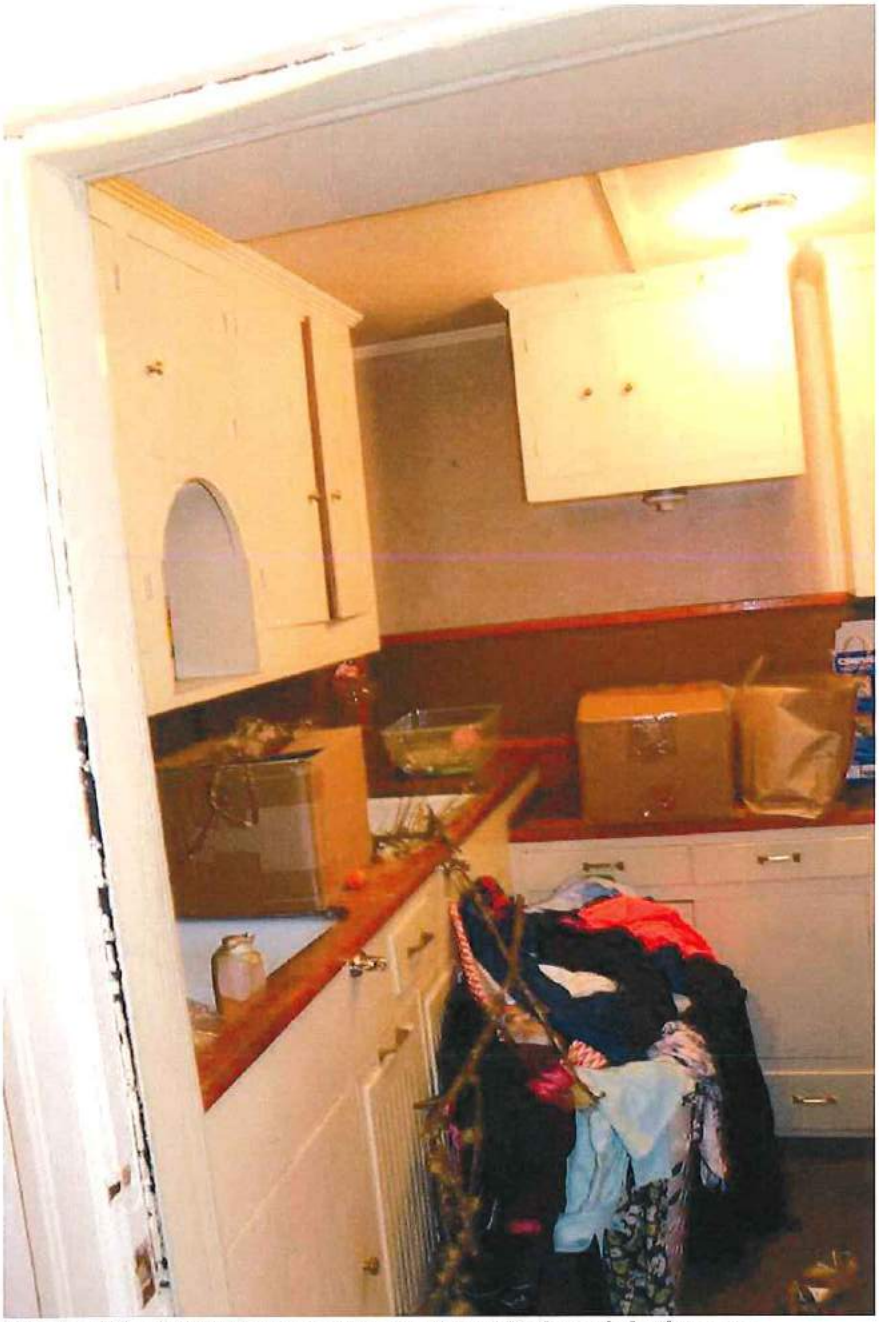

Photo 18 of 18: Basement canning kitchen / dark room