NPS Form 10-900 OMB No. 1024-0018 (Expires 05/31/2020)

United States Department of the Interior
National Park Service

National Register of Historic Places
Date Listed 7-15-2019
NRIS No. SG100004161
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: Amundsen, Roy E. and Hildur L., House

other names/site number: N/A

Name of Multiple Property Listing: N/A

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

2. Location

street & number: 477 NW Overlook Avenue ☐ not for publication

city or town: Gresham ☐ vicinity

state: Oregon code: OR county: Multnomah code: 051 zip code: 97030

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 ✓ 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** ___ **B** X **C** ___ **D**

[signature] 5.23.19

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

Amundsen, Roy E. and Hildur L., House
Name of Property

Multnomah Co., OR
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	3	buildings
		site
		structure
		object
1	3	**Total**

Number of contributing resources previously listed in the National Register

0

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.)

MODERN MOVEMENT: Wrightian

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: WOOD: Board-and-Batten
roof: ASPHALT
other: GLASS

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 Roy E. and Hildur L. Amundsen House, at 477 NW Overlook Avenue, is located west of downtown Gresham, Multnomah County, Oregon, in a neighborhood of mid-century houses (Figures 1 and 2). Completed in 1961, the house was erected on an irregularly shaped lot, facing east toward Overlook Avenue (Figure 3).[1] The house sits on 0.32 acres (13,950 square feet). It has a large front and back lawn with perimeter plantings along the foundation. The 1,554 square foot, single-story residence is a wood-framed structure with intersecting flat roofs. It sits on a concrete foundation. The Amundsen House is significant as an intact, Wrightian-styled, architect-designed house built in one of Gresham's fast developing mid-century neighborhoods. The house has most of the character-defining features commonly found in Frank Lloyd Wright's Usonian house designs, including horizontal orientation; single-story; no basement or attic space; a small size—around 1,500 square feet; floor-to-ceiling wood-framed windows and clerestory windows; a prominent hearth; a slab-on-grade foundation with radiant floor heating; a flat roof with wide overhanging eaves; simple entrance; and minimal ornamentation. Usonian houses used flush cabinets to create efficient storage without degrading the clean, simple lines of the design, and the Amundsen House features flush cabinetry. The home uses natural and local materials, such as sandstone quarried from Wilkinson, Washington, to construct the central hearth and western red cedar for the interior and exterior walls.[2] Windows are wood-framed fixed, with some casement and levered windows. The residence has a built-up, asphalt flat roof over the main body of the house and a clerestory roof over the living room, with a slight pitch. The pitch was added in 2017 when the roof was repaired after failure. The pitch is not visible from the public right-of-way. The Amundsen House's interior walls are finished with natural wide horizontal board-and-batten siding that matches the exterior of the house. Original fixtures and hardware are present throughout. The entrance to the house is centered on the façade and opens into the main body of the house. The house has three main volumes; the southernmost houses the kitchen, utility area, a bathroom, and a bedroom; the central volume (where the front entrance is located) contains the dining area and living room; and the northernmost section has two bedrooms and a bathroom. A two-car carport is located on the south façade. A concrete drive curves slightly from the street to the carport, and a sidewalk leads from the driveway to the front entryway. There are three non-contributing outbuildings on the site: two garden sheds, and a shed-roof, wood storage structure, all of which are outside of the period of significance. The house has undergone few alterations since its construction and has retained its character defining features.

The Amundsen House has had only three owners since its design and construction. The house has retained its original materials and it has not been adversely altered from its original design. Necessary repairs have been sensitive to the house's design, and the largest alteration to the building was the addition of a slight pitch to the roofline, which is not visible from the right of way. Therefore, the house has retained a very high level of historic integrity in its location, design, setting, materials, workmanship, feeling and association. The Roy E. and Hildur L. Amundsen House is an excellent example of the type and is remarkably intact and unaltered.

[1] Amundsen, Roy, in discussion with the author, October 7, 2018 and Barsanti, Jan. Original Amundsen House Drawings Sheets 1-8. Personal collection of owner, Gresham, Oregon.
[2] Amundsen, Roy, in discussion with the author, October 7, 2018.

Narrative Description

Location and Setting

The Amundsen House is located west of NW Overlook Avenue and north of NW 4th Street. The house is centered on an irregularly shaped triangular lot covering 0.32 acres (13,950 square feet). The tax lot map shows the lot is 177.76' 0" on the south, 160' 0" on the north and on the east, curved side, 148.68' 0" (Figure 4). The house is set back from the street approximately 50' up a gently sloping grass lawn. The front of the house faces east. A shed-roofed garden shed is located to the north of the house and a gable-roofed shed is located in the back yard, west of the house between the south bedroom and the property line. A shed-roof wood storage area is located to the west of the carport, connecting to the carport's west façade. The driveway curves to the carport on the south side of the house from NW Overlook Avenue.

The house's perimeter has a rock maintenance strip along the foundation filled with river rock. The perimeter of the front, east façade of the house is landscaped with a variety of perennial shrubs and trees. A flowering dogwood tree is located to the south of the front entrance, and along the walk to the front entrance are several mugo pine trees. A rhododendron and an azalea are located in the planted area to the north of the door (Photo 5). There are several large, established rhododendrons to the west of the house, which may have been planted shortly after the house's construction. The main section of the back yard is raised slightly more than a foot up from the foundation of the house and is retained by a rough cut, irregularly coursed rock wall finished with a concrete cap (Photo 8). Along the north end of the wall are several well-established rhododendrons. To the west (rear) of the house is a large concrete patio, tucked between the rear bedroom projections. A door leads from the dining area to the patio. A planting area to the south of the door is filled with a rhododendron, several ferns, a hosta, and a dense ground cover of Asiatic jasmine. There are several concrete sculptures accenting this garden area. The back yard is enclosed by wood board fences.

North Shed: The shed to the north of the house, constructed in ca. 1974, has a shed-roof with small eave overhangs (Photo 9). The structure is clad in grooved wood sheet and has a lighted wood door on the east façade.

West Shed (out-of-period): The shed on the west side of the house is sited just west of Bedroom #3 and was constructed ca. 1982 (Photo 10). The structure has a low-pitched gable roof with small eave overhangs. The shed's only door is on the north façade along with a side-sliding aluminum window. The door has a vertical rectangular window, giving it a very modern look. A second side-sliding aluminum window is on the east façade. The windows and door are finished with a simple board trim and the house has simple corner boards. The shed is clad in wood sheet with vertical grooves.

Wood shed (west of carport): A wood shed, constructed in ca. 1974, is located to the west of the carport. The shed is open on the north façade and has a shed-roof.

Exterior Description

The single-story, 1,554 square foot house has its primary façade facing East (Photo 1). The carport is connected to the south façade of the house (Photo 3). This small, single-story plan with a carport is typical of Usonian design. The house has three main volumes. The southernmost houses the kitchen, utility area, a bathroom, and a bedroom. The central volume of the house contains the dining area and living room, and the northernmost section of the house has two bedrooms and a bathroom. This zonal planning was common in Wright's designs with the living spaces central in the layout. Without the carport, the main body of the house is shaped like a capital "I" with the living room and dining room in the central portion of the design.

The large, rough-faced sandstone chimney is to the north of the front entrance, and both the raised clerestory roof and the lower roof intersect with the chimney. The sandstone for the fireplace was quarried locally. The

use of local, natural materials was an important aspect to Wright's theory of organic architecture. Natural materials were used throughout, which helps to incorporate landscape and site into the interior of the design.

Measured on its north/south axis (including the carport) at the structure's longest point, it is approximately 83'. At its widest point on the north volume of the house, it is approximately 50' from east to west. The irregular roof has varying heights and projections and long-spanning sections with wide eaves that cantilever over floor-to-ceiling glass windows, which include glass-to-glass corners. The central portion of the ceiling is raised, creating a clerestory with small wood-framed windows that provide natural light and ventilation. The clerestory roof over the living room was replaced and has a very low-pitched hip roof. This pitch is not evident from the street making the roof appear to be flat. It in no way detracts from the horizontal orientation of the building. Eave overhangs vary considerably from just a single foot to 7' 0". The 2' 0" x 10' 0" fascia boards sit at a 60-degree angle out from the base, creating a crisp, modern line. The plans called for all the fascia boards to be clear-grain, western red cedar. The underside of the eaves is clad in cement stucco, giving a modern, finished look. The exterior is simply clad in wood and glass. The main body of the house is covered in wide horizontal boards and a decoratively angled batten. The designer and builder created a custom piece to cut the profile of these boards.[3]

Windows are all wood-framed. Window types vary throughout and include various sizes of floor-to-ceiling fixed, casement, clerestory, and corner windows. Floor-to-ceiling wood-framed windows were prominent features in Wright's Usonian designs. The abundant use of glazing allowed for ample natural light and allowed the landscaping and site to become part of the home's interior.

The house is painted. The structure sits on a slab-on-grade foundation. The house is heated with radiant floor heating constructed with black iron piping.[4] Radiant floor heating was found in most of Wright's Usonian homes. Radiators and forced air systems at the time were inefficient. Radiant floor heating was more efficient and helped keep the house uncluttered—maintaining the home's clean, modern lines.

East Façade (Primary)

The front entryway is in the central section of the house and enters into the open dining room and living room area. The open, central living area with the natural stone fireplace is a common character-defining features of Usonian houses (Photo 17). The large basalt fireplace is on the north of the recessed entrance and the roof from the kitchen massing overhangs approximately 7' to cover the entryway (Photo 6). The entrance door is solid wood. A modern wood screen door with three rectangular, evenly spaced panes is a decorative element. An original fixed wood sidelight is to the north of the door.

The chimney, which forms the north wall of the recessed entryway, is constructed of local sandstone, which was quarried from Wilkinson, Washington, north of Mount Rainier[5]. The rock is laid in irregular courses (Photo 5). The majority of the stones were cut in long thin rectangles that help to enhance the overall design and the house's horizontal relationship with the site. A single stone near the junction with the roofline is triangular and the surrounding stones are cut to accommodate the shape. A metal flashing is along the top edge of the chimney.

The area to the south of the entrance houses the kitchen and utility area. There is a bank of eight windows that wrap around the corner of the house, giving the kitchen a view to the east and south. The corner window allows for an all-glass view. Each of the eight windows is set into a two-foot grid and is divided by a 2" x 6" jamb. Historic plans indicate that all the windows were to be kiln-dried fir, but all the wood procured was

[3] Amundsen, Roy, in discussion with the author, October 7, 2018.
[4] Ibid.
[5] Ibid.

western red cedar.[6] The roof overhangs approximately 4' in this area to cover the concrete walkway from the driveway to the front door.

To the north of the entrance and chimney is a bank of four floor-to-ceiling wood-framed windows that then wrap around the corner. Another window is placed between the fireplace and east façade. These windows are set in a two-foot grid. The center portion of the house is raised over the main body of the house, the intersecting roofline of the main body extends through the wall and is visible in the living room. This roofline meets with the clerestory roofline and extends from the front façade. One of the house's three bedrooms is located in this projection. The south facade of this projection has a bank of four windows that then wrap around the corner and meet another two windows. The corner junction of these windows is a butt joint and allows for an unobstructed view to the yard.

The area between the two rooflines has clerestory windows on all façades. These windows continue around the living room area on the other three facades, bringing in ample natural light. Some of the windows are fixed, while some have a hopper sash opening, offering natural ventilation.

North Façade

The main body of the north façade of the house has four rectangular windows just below the main body of the house's roofline. The first, near the east façade, is located in the front bedroom. Two, roughly centered on the façade, are located in the bathroom, and a final single window is placed toward the west end of the façade and is located in a bedroom. The clerestory is visible above this roofline with five rectangular casement windows in the clearstory. The clerestory covers the living room and the north hallway, to bring extra light to the interior.

South Façade

The south façade of the house has the attached carport and driveway. A side door, which enters into the kitchen, is located under the roof of the carport next to the roof's east edge. The screen door has six panels that are in line with the house's horizontal siding. There is a low concrete step to the door that creates a small porch area. Also located on this concrete pad is the home's original, historic in-ground trash bin, which is no longer in use.

On the east side of this façade are the prementioned wrap-around kitchen windows. To the west of the door, under the carport, is a single horizontal, rectangular casement window. An opening above the window in the carport's roof provides light to the window. At the west end of the carport roof is another horizontal rectangular window set near the roofline. This window brings natural light into the house's southwest corner bedroom.

Carport: To the south of the kitchen is the two-car carport. Usonian houses almost never had full garages, instead opting for a more affordable carport, often under an extension of the house's main roof. The roof of the Amundsen House extends across the driveway to create the carport. Two large structural beams protrude from the ceiling and run from the house south to the stone carport support. The carport's south wall is created from the same stone as the chimney. The wall is constructed to house two large closets that open to the interior of the carport. The two sets of double doors are centered on the interior of the carport to access outdoor storage.

On the west side of the carport is a series of vertical boards with a plexiglass piece used to help shield the carport from inclement weather. These do not appear to be historic, but they are set along the same two-foot module that the rest of the house's windows use, and they do not detract greatly from the design.

West Façade (Rear)

The central portion of the west façade is recessed, and a patio and planted area is enclosed by three exterior walls of the house. The central portion of the west façade is entirely floor-to-ceiling windows with clerestory

[6] Jan Barsanti. Original Amundsen House Drawings Sheets 1-8. Personal collection of owner, Gresham, Oregon.

windows above. These windows are large and cover the entire west wall of the living room and dining room. A patio door is located in line with the front entrance and leads to the back patio, with a planted area to its south and a sitting area to the north. There are two 4' wide, floor-to-ceiling wood-framed windows to the south of the patio door and three 4' wide floor-to-ceiling windows to the north of the patio door. At each end of this bank of windows is a single casement floor-to-ceiling window allowing for ventilation of the space.

The southern and northern projections on this façade both have corner window banks that look into the patio and garden area. The windows on the south projection are floor-to-ceiling and the corner widow has a small metal clip holding the butt-jointed edge together. Three windows look north to the patio and two windows wrap around to the west façade.

The northern projection has six half-windows that start just under the roofline and end approximately 3' from the ground. Two windows face east and four others are on the south façade of the projection, overlooking the patio.

Interior Description

The house is organized into three main sections. The central section has the living room and adjoined dining room. The south side of the house contains the kitchen and utility room on the front (east) half and a bathroom and bedroom on the west (rear) half. The north portion of the house has a bedroom on the east and west sides and a bathroom in the middle. Usonian houses were typically laid out in zones with three primary living areas: living spaces, kitchen-dining areas at the intersection, and small bedrooms. This house roughly follows that plan with the dining room behind the kitchen and the central living room, and with the bedrooms separate on both sides of the house. The north hallway is separated from the living room by a partition wall. The partition provides privacy for bedroom access, and also allows light to enter the space from the clerestory windows of the living room. The floor plan and window placement allow each room to have substantial natural light and a connection to the outdoors. This is particularly evident in the house's five corner windows, which give unobstructed views of the exterior landscape (Photo 7).

Interior features include hand-crafted, built-in cabinets and storage areas. These cabinets provide efficient use of space and maintain the clean, simple, modern design. This resourceful use of space was paramount to Wright's designs: he strove to provide storage without compromising the architecture. Cabinet hardware is simple and extant throughout the house. Interior cabinets and bedroom closets are all simply finished and are mainly floor-to-ceiling installations, keeping with the clean lines of the design. The house has radiant floor heating throughout, a defining feature of Wright's Usonian homes. The interior walls are clad in the same wood siding as the exterior of the house: horizontal boards with angled decorative battens between.

Entry: The entryway begins on the exterior with the covered patio and the stone of the fireplace, which then continues into the interior of the house (Photo 6). The roofline appears to move into the interior as well, with an interior fascia board above the entrance wrapping around a portion of the fireplace. The siding on the north side of the entry also continues into the space, bringing the horizontal lines of the design into the interior. The door opens into the dining and living room area, and a hall closet is located on the south wall immediately west of the door.

Living Room: The main living area, with the raised clerestory roof, houses both the living room and the hallway to the north bedrooms. The living room and dining room have the slab concrete foundation exposed. The concrete is dyed a warm harvest brown. The west wall of the room is constructed almost entirely of wood-framed glass windows of varying sizes. Five windows and the patio door are on the west side of the room. Above the door and windows is an interior fascia board, angled at 60 degrees, which mirrors the fascia boards on the exterior of the house. The northeast corner of the living room has the lower intersecting roofline extending into the interior of the space (Photo 11). The glass windows on the east façade of the room allow the entire roofline to be seen, furthering the feeling that the interior is part of nature and the landscape.

Dining Room: The dining room adjoins the living room and shares many of the same features. The clerestory roof rises above the living room, but not the dining room, defining the two spaces. The south wall of the dining room is clad in the house's signature horizontal board-and-batten siding (Photos 13). An entrance to the kitchen is to the east of the dining area, just south of the house's main entrance. The west wall of the dining area is defined by floor-to-ceiling glass windows. The door leading from the dining area to the back patio is constructed almost entirely of glass with a narrow wood trim.

Kitchen: The kitchen is located in the southeast corner of the house. Cabinets and the sink are located on the east wall, with a walkway running from north to south. The stove and oven are on the west wall of the kitchen, and the refrigerator is set into the wall on the north side of the room. The countertops are Formica and appear to be original. The Frigidaire oven, which is built-in next to the stove, also appears to be original. Wood cabinets have a natural finish that accents the wood and have the same simple hardware that can be found elsewhere in the house. An original wood door leading to the carport is located on the south façade. The sink is centered under a bank of windows that wrap around the corner of the house and look out to Overlook Avenue.

Utility Area and South Hall: The utility area is along the south façade, between the kitchen and the bathroom. A row of built-in storage cabinets is located on the north side of the hall. The cabinet closest to the kitchen has vented doors, as it contains the boiler and hot water heater (Photo 12). The utility area is an alcove to the west of the kitchen's door to the carport. The washer and dryer are located on the west wall of the area and cabinets are along the south wall. A half partition wall, which is clad in the house's signature horizontal board-and-batten siding, divides the kitchen area from the utility area. A utility sink is along the east side of the area set into a countertop with Formica that matches the kitchen countertops.

Bedroom #1: The house's largest bedroom is located in the northwest corner of the residence. The bedroom measures approximately 14' x 16' and has four built-in closets, two just as you enter the room on the south side and two more on the west wall. A rectangular casement window is located on the north wall next to the closets, near the ceiling. The bedroom has a bank of 6 windows that wrap around the southwest corner of the room and overlook the back patio. The north bedrooms and north hallway all have carpet over the concrete slab foundation.

Bedroom #2: Bedroom #2 is located in the northeast corner of the house and measures approximately 10' by 13'. Two built-in closets are located on the north wall of the bedroom. A rectangular casement window is located on the north wall next to the closets, near the ceiling. Corner windows are located on the southeast corner of the room.

Bedroom #3: Bedroom #3, located in the southwest corner of the house, measures approximately 10'9" x 11' 6' at its widest points. Corner windows are on the northwest corner of the room and built-in closets with wood doors are located on the north side of the room, just west of the door (Photo 14 and Photo 18). A small rectangular window is located on the south wall near the ceiling. The walls are clad in the house's signature horizontal board-and-batten siding.

Bathroom #1: The house's largest bathroom is located on the north side of the house between the two northern bedrooms. The bathroom has a built-in cabinet with a large sink with wide edges. The top of the cabinet is tiled. A large mirror is centered over the cabinet. The toilet is located in the northeast corner of the room. A 5' inserted bathtub is on the west wall. The walls around the bathtub are finished with a simple square white tile. Two rectangular casement windows are on the north wall next to the ceiling.

Bathroom #2: Bathroom #2, located on the south side of the house, measures approximately 7' by 5'. A wall-mounted sink and toilet are on the east wall, and a bathtub with a sliding frosted door is along the west wall. A mirrored medicine cabinet is above the sink. The sink, cabinet, and bathtub are original. A single rectangular, horizontal casement window is near the ceiling.

Alterations: The only major alteration to the original design was the replacement of the clerestory roof after the flat roof failed during the harsh winter of 2016-2017. The new roof is slightly pitched to avoid a repeat failure. The roof pitch is not visible from any viewpoint from the street and was done to maintain the original design. A HVAC unit was built into the new ceiling. The unit is flush with the ceiling and does not adversely affect the house's design. There have been no additions to the massing of the house or other major alterations to interior features.

Amundsen, Roy E. and Hildur L., House
Name of Property

Multnomah Co., OR
County and State

8. Statement of Significance

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

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [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.

Areas of Significance
(Enter categories from instructions.)

Architecture

Period of Significance

1961

Significant Dates

N/A

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Designer: Amundsen, Harold
Consulting Architect: Goodrich, Burton Jared
Consulting Architect: Grevstad, Barney
Builder: Grevstad, Hans B. & Amundsen, Harold

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.

Period of Significance (justification)

The period of significance is the year of construction, 1961.

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 Roy E. and Hildur L. Amundsen House is locally significant under National Register Criterion C in the area of Architecture at the local level as an excellent, intact example of a Wrightian-styled, architect-designed residence in Gresham's Northwest Neighborhood. The house displays many distinctive characteristics of Wright's Usonian designs in its small size, slab-on-grade foundation with radiant floor heat, horizontal emphasis, natural ornamentation, use of floor-to-ceiling glass windows, central hearth, and minimal ornamentation. The period of significance is the year the house was constructed, 1961. The Amundsen House was designed by Harold Amundsen for his parents, Roy and Hildur, in 1960 when he was a student at University of Oregon. Amundsen was listed as the designer of the plan with Burton G. Goodrich and Barney E. Grevstad as the A.I.A consulting architects. Goodrich was one of Frank Lloyd Wright's most trusted Taliesin apprentices (1934 to 1942) and Grevstad (who was Harold Amundsen's uncle) was a successful Seattle architect who had designed many modern commercial structures by this time, as well as several residential designs, including his own similarly-styled house in Seattle, Washington. Barney Grevstad's father, Hans B. Grevstad, a Seattle homebuilder, came to Portland to build the Amundsen House.

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

Historic Context: Development of Gresham

The City of Gresham was founded like most rural Pacific Northwestern towns. A collection of landowners began to assemble in the fertile valley in the mid-1800s. Congress passed the Donation Land Claim Act of 1850, which granted free acreage to white male citizens and their wives who wanted to start a homestead. With Johnson Creek providing a constant water source, Donation Land Claim owners quickly began harvesting timber and clearing land for farming.[7] This process was helped in 1854 when Clackamas County approved the construction of a road along the "Base Line," as established by the federal survey process. This road is now SE Stark Street and runs from the Sandy River to the Willamette River.

Gresham's first post office was established on May 14, 1884, and named after U.S. Postmaster General Walter Quinton Gresham.[8] The community developed around Main Street and Powell Valley Road, and was initially called Powell's Valley.[9] In 1893, the Bull Run water pipeline extended through the area from Portland, bringing potable water to the small community. This was described as some of the best water in the country and was distributed in two 48-inch mains joined to a distribution system of ten-inch cast iron pipes.[10] An "Interurban" streetcar service began running to Gresham in 1903 and, within a year, the streetcar ran hourly all day. In 1911, a second interurban line owned by the O.W. & P Co. ran from the Montavilla neighborhood in East Portland to Gresham. The trip took less than one hour, and the standard fare was 25 cents.[11] Even before the town was officially incorporated, a dedicated group of citizens organized a reading room at the post office that eventually grew into the city's first library.[12] The "Town of Gresham" was officially incorporated in 1905, by the Oregon State Legislature and filed with the Secretary of State.[13]

Sunset: The Pacific Monthly magazine highlighted the community of Gresham in its January 1912 issue. The first several sentences are dedicated to describing the fine roads leading into town: the Powell Valley wagon road, the "Section Line" wagon road, and the Base Line highway (which was only one-and-a-half miles to the north). Beyond the easy access to the suburb, Sunset described in great detail the fine quality of the fruit

[7] W. R. Chilton/ *Gresham: Stories of Our Past*. 1993, 27.
[8] Lewis A. McArhtur. *Oregon Geographic Names*. 1992, 335.
[9] George R. Miller. *Gresham*. 32.
[10] Southern Pacific Company. *Sunset: The Pacific Monthly*. Menlo Park, Calif: Lane Pub, 1912. Volume 28: 128.
[11] By 1912 there were 30 trains a day running on this line. Southern Pacific Company: 128.
[12] Chilton, 215.
[13] Ibid, 119.

orchards in the valley surrounding the town: for fruit "it cannot be excelled in the world," and that the apples, Royal Anne cherries, peaches, pears, apricots, prunes, and cane fruits were equal to any in the world. The strawberries were described as the most luscious that had ever "touched the lips of a human."[14]

With the continued growth in population, city services were organized. The city's water and fire departments were established, and a Carnegie Library constructed. The automobile became more common, and a variety of new businesses opened to serve the growing community. In 1911, the semi-weekly Gresham-based newspaper, *The Outlook*, was first published. By 1912, the city had "over three miles of cement sidewalks" and ten blocks of businesses. Dairy, vegetable, and berry farmers all did good business, as the O W. & P. Company ran regular trains allowing owners of dairies and farms to ship products to Portland regularly. Gresham was described as a "lovely, moral, progressive, home town" with "fine churches, the best schools, and every modern improvement to make life worth living."[15] The area continued to prosper through the 1910s and, by 1920, the town's population had grown to 1,103. The 1920s continued to be a period of growth for the town and the region as a whole.

Gresham's population continued to rise and was recorded at 1,635 in 1930. The Great Depression of the 1930s slowed growth and building activity. Both of Gresham's banks were forced to close and jobs were scarce.[16] Only a handful of residences in the Northwest Neighborhood were constructed during this period. In the late 1930s, the Northwest Neighborhood still consisted of residences surrounded by larger acreages associated with small farms. These houses had been constructed between 1880 and 1930, and included a wide range of styles, from Queen Anne (such as the ca. 1890 H. E. Davis House at 637 West Powell Boulevard) to bungalows (such as the ca. 1912 J. C. Hessel House at 900 West Powell Boulevard).

By the mid-1940s, subdivisions were being platted; however, most residences outside of the town center were still on larger parcels of land ranging from three to 20 acres. A tour book of Oregon described 1940 Gresham as the "business center of an extensive berrying area and the scene of the Multnomah County Fair."[17] After World War II, this rural landscape began to urbanize, and development patterns shifted from being based around train routes to embracing the automobile. Roads were built quickly with new technologies, and population throughout the area began to rise. The post-World War II era brought tremendous growth to the Gresham area. Easy access to Portland made it one of the most desirable automobile suburbs on the east side. The need for housing for returning military personnel and their families coupled with the opportunities for new businesses made Gresham a very attractive community. The inexpensive price of land and availability of building materials led to one of the most prosperous periods in Gresham's history. This post-war suburbanization occurred throughout the country. American suburbs saw three times the increase in population than core cities in the 1950s. [18] Fueling this trend, Interstate 84, historically known as the Columbia River highway, was constructed in the late 1940s and 1950s, once again improving travel to Gresham. Farmland continued to be annexed into the city to create new housing developments. Population growth was strong through the 1950s and 1960s as suburban living became the focus of the American Dream. Modern houses on standard lots began to be developed in the 1940s in early subdivisions such as Wallula Heights (near NW Florence and Wilson Avenues) and Wonder View Acres (near NW Birdsdale Avenue & West Powell Boulevard).[19]

Original owners Roy E. and Hildur R. Amundsen's purchase of property to build their home in the budding Portland suburb of Gresham was part of that American narrative during the post-war period. The movement to

[14] Southern Pacific Company: 128.
[15] Ibid.
[16] Ibid, 162.
[17] Federal Writers' Project (Or.). *Oregon: End of the Trail*. 1940: 406.
[18] David L. Ames and Linda Flint McClelland. *Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places*. 2002. 2.
[19] Metsker Maps. Multnomah County, Oregon. 1927, 1944, and 195X. Available at Multnomah County Library. Accessed September 4, 2018.

larger parcels in suburban neighborhoods appealed to middle -ncome earners. Suburban living was sought after, and the ranch house had become the standard American home. Single-floor living was the new norm. Modern architecture, with its clean lines and open floor plans strongly, appealed to buyers during the 1950s and 1960s. The area around the Amundsen House began to be developed into suburban lots in the early 1950s. Numerous houses on Overlook Avenue were constructed between 1951 and 1955. Only a few lots on Overlook Avenue remained undeveloped in 1960 when the Amundsens began construction of their house.

Roy E. Amundsen was born on March 12, 1901, in Brooklyn, New York.[20] The 1910 U.S. Census shows the Amundsen family had moved to the Seattle area. Roy was still living in Seattle in 1935 and was married to Hildur Grevstad on August 1, 1936, at the Immanuel Lutheran Church there. [21 & 22] Hildur Amundsen was born March 16, 1909, in Washington. She attended Seattle's Lincoln High School and graduated from the University of Washington.[23] The 1940 U.S. Census shows the couple as living in Portland, Oregon, in a rented house located at 3575 NE Mathison Place. Roy Amundsen's occupation was listed as being a draftsman. The couple had two children, two-year-old Roy and Harold, who was less than a year old.[24]

In 1953, the couple lived on NE 43rd Avenue, in the Laurelhurst Neighborhood. The Laurelhurst house was constructed in ca. 1947 by Hildur's father, Hans B. Grevstad. At the time Roy worked as an engineer for the Bonneville Power Administration and Hildur was a teacher at the Girls Polytechnic High School.[25] They remained at this address until in 1959, when the city directory shows the couple living on 2014 NE Tillamook Street near U.S. Grant High School. At this time, Roy Amundsen was listed as being a United States Army engineer and Hildur a biology teacher at Madison High School. Roy designed recreational areas at dams in the Pacific Northwest during this period. Harold, their son, was also listed as being a student and living at the same address.[26]

Roy and Hildur Amundsen appeared ready to build a suburban home as early as 1959. In January of that year, the couple purchased a suburban lot in the Cliffgate Subdivision #3, an area near I-84 and 138th Avenue in Portland. [27] One year later, in October of 1960, the couple purchased the lot on Overlook Avenue, with a view of Mount Hood to the east.[28] At that time the area was not fully developed. There were cows that grazed nearby, and the occasional deer would run through the yard. The area to the east of the house was sparsely developed, with two houses completed across the street on Overlook Avenue, but only a few developed lots down 4th Street and 5th Street. This quickly changed, as several houses on their block were also constructed in 1960 and 1961. The neighborhood continued to develop quickly in the 1960s with the construction of the El Dorado Estates on lots in the subdivision. Day-Blaine Inc., the contractor who was developing the El Dorado Estates, sold Roy and Hildur Amundsen their lot in 1960.[29] The empty lots to the east were developed in the following decade, with a few lots being developed in the early 1970s.[30]

The house now sits in a fully developed neighborhood of predominantly mid-century houses. The Amundsen House, on its triangular shaped lot, with a view to the East, remains one of the Northwest Neighborhood's most interesting architectural stories of Gresham's modern period.

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[20] *U.S., Evangelical Lutheran Church in America Church Records,* Roy E. Amundsen. Confirmation. Immanuel Lutheran, Seattle, Washington. Available on Ancestry.com. Accessed September 10, 2018. *1916.*
[21] United States. Bureau of the Census. Roy Amundsen. 16th census, Census Place: Portland, Multnomah, Oregon, Enumeration District: 37-359. 1940. Washington, D.C.: Digitized by the National Archives.
[22] Washington State Archives: Marriage Records, 1936 for Roy E. Amundsen and Hildur L. Grevstad.
[23] "Hildur Louise Amundsen," *Seattle Times.* June 27, 2005: 8.
[24] United States. Bureau of the Census. Roy Amundsen. 1940.
[25] R.L. Polk & Co. Polk's Portland (Multnomah County, Ore.) City Directory. Seattle, Washington: R.L. Polk & Co, 1953. 41.
[26] R.L. Polk & Co. Polk's Portland (Multnomah County, Ore.) City Directory. Seattle, Washington: R.L. Polk & Co, 1959. 21.
[27] Amundsen, Roy and Hildur. Deed of Sale Clifford Orth Construction Company Inc to Roy E. and Hildur L. Amundsen. 29 January 1959.
[28] Amundsen, Roy and Hildur. Deed of Sale Day-Blaine Inc. to Roy E. and Hildur L. Amundsen. 20 October 1960.
[29] Ibid.
[30] Portland Maps, Assessor Data, Northwest Neighborhood, Gresham, 2018. www.portlandmaps.com

Architectural Significance: Frank Lloyd Wright and Organic Architecture

Frank Lloyd Wright (1867-1959) is widely considered one of the greatest architects of the 20th century. His designs have inspired generations of other practitioners, ultimately creating a style of architecture unique to the United States. Wright was born on June 8, 1867, in Richland Center, Wisconsin. In 1878, after several moves, his family settled in Madison. He worked at the University of Wisconsin for the dean of the engineering department, while taking courses in engineering. Wright knew he wanted to be an architect and in 1887, moved to Chicago. Wright worked at two architecture firms there before being hired by Adler and Sullivan, where he was able to work directly under Louis Sullivan (who is often described as the "father of skyscrapers").[31] Wright worked with Sullivan for six years before departing to start his own firm.[32]

On his own, Wright began designing houses and developing a style that would later become known as the Prairie style. The Prairie style or Prairie School of architecture is characterized by open floor plans, integration with surrounding landscape, horizontal lines, flat or hip roofs with wide eaves, and the use of indigenous materials.[33] The style emphasized craftsmanship, simplicity, and functionality. This was a major departure from the Classical Revival influence that was popular at the turn of the century. Wright's new direction was quickly noticed. The June 1900 issue of the *Architectural Review* described Wright's early work as "poetic translations of material into structure."[34] Wright's Prairie houses were inspired, in part, by the broad flat landscape of the Midwest. His Prairie style houses maintained the horizontal emphasis and open floor plans, while adding wide doorways, bands of windows, and unfinished surfaces. Wright's houses almost never included attics or basements.[35] This style was the basis for Wright's later work and many of the same principles were applied to his later designs.

Wright continued to build houses in the Prairie style, but he also began to develop a philosophy he called *Organic Architecture*. In 1914, Wright published an essay describing the nature of his organic architecture principles. He outlined organic architecture as a practice that "develops from within outward in harmony with the conditions of its being."[36] Wright was employing some of these principles in his Prairie house designs, but he described the art of designing in this style as being incredibly demanding, stating that nothing was "more difficult to achieve than the integral simplicity of organic nature."[37]

The Prairie style developed over the first part of the 20th century. Wright's mid-life career was slowed by upheaval in his personal life and unfavorable press. Commissions were less frequent and then the Great Depression began bringing architectural projects nationwide to a standstill. Wright spent the early years of the Depression giving lectures and writing. He published *An Autobiography* and *The Disappearing City* in 1932. It was also during this time that he opened the Taliesin Fellowship, where he trained many apprentice architects.[38] Wright's career was slowly rebuilt and gradually he emerged as a leading modern architect after completing several large commissions. One commission, the Falling Water house for Edgar J. Kaufmann in Bear Run Pennsylvania, was cantilevered over a waterfall and put into play Wright's vision of organic architecture— that a building must enhance the landscape and that architecture is a form of poetry.

While Wright was receiving acclaim for his larger, grander structures, he was also designing smaller homes for people with modest incomes. He added to his earlier ideas surrounding domestic architecture, maintaining his penchant for horizontal lines and open spaces, but he moved away from the detailed stained windows and hip roofs that defined his early career. These small houses, with cleaner, simpler lines, came to be known as

[31] "Frank Lloyd Wright Dies; Famed Architect was 89," *The New York Times"* 10 April 1959: 1.
[32] It is unclear if Wright resigned or was fired for breach of contract, both accounts appear regularly.
[33] "Frank Lloyd Wright Dies; Famed Architect was 89," *The New York Times"* 10 April 1959: 1.
[34] Robert Closson Spencer. *Architectural Review*. 1900. "The work of Frank Lloyd Wright from 1893 to 1900". Boston, Mass: 62.
[35] Hannah M. Sandoval. *People That Changed the Course of History: The Story of Frank Lloyd Wright 150 Years After His Birth*. 2017: 30.
[36] Frank Lloyd Wright. *Architectural Record Monthly*. May 1914. Vol. XXXV No. 5. Digitized by Google. Available on Google.Books.com: 406.
[37] Ibid. 413.
[38] "Frank Lloyd Wright Dies; Famed Architect was 89," *The New York Times"* 10 April 1959: 1.

Usonian homes—a term derived from USONIA, an acronym Wright coined standing for the United State of North America. The houses were still designed for the site, but building processes were streamlined, new technologies were tested, and these homes were modestly priced.

Wright wanted to design an inexpensive house with high architectural value. The Usonian homes were partly architectural design, but also part of Wright's ideology about home ownership and the decentralization of cities. Wright believed that if people lived in well-designed houses, outside of large cities, society would be happier, more harmonious, and enlightened.[39] These houses were designed with their cost at the forefront. Usonian houses had no attics, no basements, simple roofs, radiant heating, natural ornamentation, and boasted an efficient use of space.

Like the Amundsen house, Usonian houses were generally around 1,500 square feet and were generally single-story structures. Basements and attics did not exist, and storage was limited to built-in cabinets and closets. Wright prided himself on the efficient use of space and the natural use of light with the help of clerestory windows and skylights. These houses were designed on a flexible, modular grid, which was often etched into the slab concrete floor. Living spaces still had open floor plans (a core principle of Wright's designs) and designs still emphasized horizontal lines and worked to bring natural views of the landscape into the living area. Slab-on-grade concrete foundations with radiant heating were commonplace, and carports were used instead of garages. Wright encouraged the use of natural, locally available materials.[40] Wrightian-styled architecture was almost always wood-framed and clad in raw, unpainted, natural materials. The style includes a "concern for the setting and the integration of landscaping, the open functional plan," and the use of naturally finished native woods."[41] Even without ornamentation, the architecture appears highly stylized because of the use of geometric forms, floor-to-ceiling windows, and strong horizontal emphasis. The Amundsen House has most of these character-defining features including a single-story, horizontal orientation, no basements or attic space, a small size, floor-to-ceiling wood-framed windows and clerestory windows, a prominent hearth, a slab-on-grade foundation with radiant floor heating, a flat roof with wide overhanging eaves, simple entrance, and minimal ornamentation. The Amundsen House also has flush cabinets to create efficient storage without degrading the clean, simple lines of the design. The home uses natural and local materials, such as sandstone quarried from Wilkinson, Washington, to construct the central hearth and western red cedar for the interior and exterior walls. Windows are wood-framed fixed, with some casement and levered windows.

Wright's Usonian houses were built across the country and they inspired another generation of architects. His Usonian period started during the Depression based on a desperate need for inexpensive housing. The movement was strong and lasted until after his death in 1959. The Western Washington Docomomo (Documentation and Conservation of the Modern Movement) defines Wrightian Styled architecture as being derived from the architecture of Frank Lloyd Wright's Usonian period and prevalent in the Pacific Northwest between 1950 and 1975.

Both of the consulting architects for the Amundsen house were heavily influenced by Frank Lloyd Wright's architectural theory. Wright's principles were well known and studied by a generation of architects and designers. Harold Amundsen, only a student at the time of this design, thoroughly understood the principles of Wright's theories and employed them in the design of the subject property. The two consulting architects on the project were members of the American Institute of Architects and both were proponents of Wrightian design. Burton Goodrich, who spent seven years at Taliesin with Wright, was clearly influenced by Wright, and Barney Grevstad, a Seattle architect, used many of Wright's design principles when designing his own home.

[39] National Register of Historic Places. "The Gordon House." 28 July 2004: 2:9.
[40] Ibid: 8:1.
[41] Thomas Vaughan. *Space, Style, and Structure: Building in Northwest America*. Portland, Or: Oregon Historical Society, 1974:476.

Ownership History

The architectural plans for the Roy E. and Hildur L. Amundsen House were drawn in November of 1960 and list a designer and two architects (Figure 7). The designer, Harold Amundsen, was Hildur and Roy's younger child. He was pursuing an architecture degree at the time. The two listed consulting architects were Barney Elmer Grevstad and Burton Jared Goodrich. Harold Amundsen had a great affection for the work of Frank Lloyd Wright. When Harold sought employment in the field, he approached Burton Goodrich for a job. Goodrich was a graduate of Frank Lloyd Wright's Taliesin Fellowship and an A.I.A certified architect. He hired Harold Amundsen to run his office and answer the phone. In return, Goodrich mentored Amundsen in design and construction. This arrangement lasted for approximately two years, during which time Amundsen designed his parents' new house, with Goodrich giving advice and helping with the architectural plans. Barney Grevstad (Harold's uncle), a commercial architect working in Seattle, also is listed on the plans. Grevstad, who was very close to the family, offered insight and advice during the project. Grevstad had recently completed two residences in Seattle that used many Usonian design principles (Figures 8 and 9).[42]

After the design was completed, Roy Amundsen Sr. served as the general contractor, hiring the subcontractors for the house's foundation, electrical, and roofing needs. Hildur Amundsen's father, Hans. B. Grevstad, and Harold Amundsen did all of the framing and laid the rock for the fireplace. They finished the house at the end of 1961 and the family was living there by 1962. Roy Amundsen Jr. remembers pouring the concrete for the driveway after returning home from the Navy in 1963.[43]

The Amundsen House was owned by Roy and Hildur Amundsen until August of 1974, when they sold the house to John C. and Grace F. Chandler. Roy and Hildur Amundsen then moved to the Seattle area (Figures 7 and 8).

Second Owners: John C. and Grace F. Chandler: The Chandlers fell in love with the house at first sight and bought it on the spot. John Chandler worked for International Executive Service Corps (IESC), of the Rockefeller Foundation, encouraging retired businessmen to go overseas to help to establish new businesses. At the time of the purchase the couple lived in Singapore.

After purchasing the property in 1974 the couple remained in Singapore for five years, before retiring to Gresham. After her death in 1994, the house passed to Grace Chandler's daughter, Jan, who remains the owner at the time of this nomination.

Designer: Harold Amundsen: Harold Amundsen was born in Oregon ca. 1940. He graduated from Ulysses S. Grant High School in Portland in 1957. During his senior year Amundsen was the captain of the ski team.[44] Amundsen was recognized several times in the late 1950s and early 1960s in regional newspapers for his participation in various skiing championships. In 1960, he was chosen by the Pacific Northwestern Ski Association as one of seven skiers to compete in the National Alpine Ski Championships.[45] Amundsen went on to attend Oregon State College, where he continued to ski.

In November of 1960, Harold Amundsen designed the subject property under the consultation of A.I.A.-certified architects Burton Goodrich and Barney Grevstad. This would have been an early event in Amundsen's architectural training. Amundsen graduated from the University of Oregon with a B.A. in Architecture in December of 1964.[46] However, Amundsen did not practice architecture after graduation and this house is the only design of his that was constructed.

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[42] Amundsen, Roy, in discussion with the author, October 7, 2018, and Grevstad, Patra, in discussion with the author, October 4, 2018. The two houses included Barney Grevstad's own house (3830 Surber Drive NE, Seattle, WA, 98105) and a house for a close family friend (address unknown).
[43] Amundsen, Roy, in discussion with the author, October 7, 2018.
[44] Ulysses S. Grant High School. Memories 1957. Portland, Oregon. 1957: 248.
[45] "7 Skiers Named for U.S. Meet" *The Seattle Daily Times. 23* January 1960: 7.
[46] University of Oregon. Graduation Convocation. Official Degree List. University of Oregon. Friday December 18, 1964: 5.

Consulting Architect: Burton Jared Goodrich: Burton J. Goodrich was a Taliesin graduate and was rumored to have been one of Frank Lloyd Wright's favorite apprentices. Goodrich was born in New Hampshire ca. 1911 and was a graduate of University of New Hampshire, where he majored in architecture. After graduation he won a Taliesin fellowship, which took him to Wisconsin. Goodrich was a Taliesin Fellowship Apprentice from August 1934 to 1942. He reportedly helped to draw plans for some of the first Usonian houses and "oversaw the construction of the Broadacre City wood model for an exhibition at Rockefeller Center in New York City."[47] He was the supervising apprentice for the Rosenbaum House (completed in 1940) in Florence, Alabama. Goodrich also worked with Wright on a number of major projects, including the Johnson Wax company building at Racine, Wisconsin; buildings for the Florida Southern College at Lakeland; the Guggenheim Museum of Modern Art in New York; and the Kaufmann House at Falling Water, Pennsylvania.[48 & 49]

Goodrich occasionally authored a column titled "At Taliesin" that was printed in the *Wisconsin State Journal*. In these articles Goodrich mused about world wars, described the things being taught by Wright, reviewed the book he was reading, and described his days' work of threading, fitting, and connecting of pipes and radiators.[50] The articles appeared to be a diary, in a sense, of what it was like being a Taliesin Fellow. In 1941, Goodrich wrote in *Taliesin, Journal of the Taliesin Fellowship* an article entitled "How to Stay Out of the War (the American Way).[51]

Goodrich appears to have moved to Oregon between 1942 and 1946, when he married Alexandra M. Javarske on August 24, 1946, in Multnomah County. Javarske was a Wisconsin native. Initially he was thought to have a practice in Lake Oswego, but it appears he was living in Lake Oswego, and working elsewhere.[52] In 1950, *The Oregonian* reported Burton was opening his own firm in the Equitable Building in Portland. He had recently been associated with the offices of Richard Sundeleaf and Dougan, Heims, & Caine in Portland and Donald Stewart in Vancouver.[53]

Goodrich clearly believed in Wright's theory that quality architecture could be affordable, without compromising the design. In April of 1950, Bucher Realty Company was constructing the "Castlette," a custom-built home for residential use as a starter home or a beach or mountain cottage. The house measured 10' x 24' and comprised a 10' x 15' living room, a kitchen, a bath with a shower, and a bedroom for 4 persons with a bunk area on a second level. These homes "were designed in the modern styling' by Goodrich and were available to be constructed on a private lot for $2,485.[54] It is unclear how many of these homes were constructed, but for a short while in 1950 an advertisement ran in *The Oregonian* looking for real estate agents to sell the "Castlette" homes.

In the late 1950s Goodrich was quoted in papers across the nation as he discussed the need for "continuity of theme" to create a home. He argued for the continuity of decorative materials throughout a home with slight changes to color to define various spaces while maintaining that central theme.[55] Goodrich used these theories in his own designs, including the design for the Tofte House in Portland. The Tofte House appears to have followed many of the Usonian principles, with a small 1,370 square foot size, use of natural materials, and horizontal emphasis. Goodrich used fir plywood, stained driftwood grey, for interior walls. This wall surface continued from one room to another. Fir plywood was also used on the exterior. The Tofte House was featured in *The Oregonian* in March of 1954.[56] The article frequently mentions the "continuity of theme" as a grounding

[47] National Register of Historic Places, Gordon House, Silverton, Marion County, Oregon, National Register # 04001066: Sec 8: 5
[48] *The Oregonian,* "Oregon's First Wright-Designed Home Planned," Portland, Oregon. 11 August 1963: 119.
[49] *The Oregonian*. "*The Oregonian* Hostess House." 25 February 1957: 29.
[50] Wisconsin State Journal. "At Taliesin," Madison, Wisconsin. 4 November 1935: 7.
[51] Donald Langmead. *Frank Lloyd Wright: A Bio-Bibliography*. Westport, Conn: Praeger, 2003: 97.
[52] National Register of Historic Places, Gordon House, Silverton, Marion County, Oregon, National Register # 04001066: Sec 8: 6
[53] *The Oregonian*, "Architect Opens Portland Office," Portland, Oregon. 7 May 1950: 67.
[54] *The Oregonian*. "10 by 24-Foot Starter House offered on Portland Market. Portland, Oregon. 30 April 1950: 63.
[55] *The Herald Telegram*. "What Makes a House a Home?" Chippewa Falls, Wisconsin, 22 November 1957.
[56] The location of the Tofte House is unknown.

principle of the design.[57] This continuity of theme idea is also found throughout the Amundsen House, with interior wood paneling throughout the house, matching cabinet doors in each room, and simple, matching hardware in the kitchen, baths, and cabinetry.

Goodrich and Wright remained friends. In 1957, *The Oregonian* reported that Mr. and Mrs. Burton Goodrich were leaving to spend two weeks in the Mariposa desert to be the guests of Mr. and Mrs. Frank Lloyd Wright.[58] When Wright received a commission to design a Usonian house in Oregon for Evelyn and Conrad Gordon, he relied on Goodrich to be the supervising architect. The Gordon House was completed in 1964. When the Gordon House was moved in 2001, Goodrich was called back to supervise the dismantling and reconstruction of Wright's only house constructed in Oregon.

Polk City Directories show that in 1959, Goodrich was living in a house in Portland's SW Hills and operating an architecture firm in the Goose Hollow neighborhood near downtown Portland, at 1217 SW 19th Avenue.[59] Only a handful of buildings are known to have been designed by Goodrich in Oregon. One large commission was the First Methodist Church in Beaverton, which was completed in 1959.[60 & 61] It is unknown when Goodrich moved south, but after the mid 1960s, his name no longer appears regularly in *The Oregonian*. Burton Goodrich died in Corvallis, Oregon in 2007.

Consulting Architect: Barney Elmer Grevstad: Seattle architect Barney E. Grevstad was born in Seattle on March 19, 1913. His father, Hans B. Grevstad, was a Norwegian carpenter and homebuilder. The younger Grevstad graduated from Seattle's Lincoln High School and attended the University of Washington, where he received a bachelor's degree in architecture in 1936. The 1940 census shows he was living with his parents and working as an architect. In the early years of his career he held several jobs with local firms, including Bebb & Gould, Lytel & Shorrett, and Loveless & Fey. In 1939 he became a designer for the Seattle Housing Authority and in 1940 he became an assistant architect with the Austin Company.[62] In October of 1942, Grevstad married Alma E. Reddekopp at the Epiphany Church in Seattle.[63] The couple had two children, Patra Grevstad and Rand Grevstad.

During World War II Barney Grevstad left his position at the Austin Company to join the war effort and eventually rose to the rank of lieutenant in the Navy. After returning from the war, Grevstad formed the firm Carlson, Eley & Grevstad with Frederick R. Eley and Paul G. Carlson. In the 1940s and 1950s the firm took on a variety of projects, including commercial and religious buildings as well as a number of projects for education-related buildings.[64] In 1952, the firm filled out the American Institute of Architects questionnaire to be included in the Architects' Roster. At this time the firm was located in a new 1000 square foot office space they designed, and the firm's assets totaled $30,000. The new office building was designed to utilize the slope

[57] *The Oregonian*. "Designed for two with Pleasant View," Portland, Oregon. 14 March 1954.: 150.
[58] *The Oregonian*. "Portlanders Plan Visits Over Easter; Service Families Travel to Stations," 19 April 1957
[59] R. L. Polk and Company. Portland Polk City Directory. Portland, Oregon. 1959:384.
[60] *The Oregonian*, "Beaverton's Church Plans Sanctuary's First Service. September 26, 1959.
[61] The Beaverton First Methodist Church is located at 12555 SW 4th Street, Beaverton OR 97005
[62] Michael C. Houser. Grevstad, Barney E. (1913 - 1982). Wewa Docomomo. http://www.docomomo-wewa.org/architects_detail.php?id=173. Accessed August 8, 2018.
[63] Washington State Archives. Olympia, Washington: Washington State Archives. Marriage Records Barney E. Grevstad and Alma E. Reddekopp. 1942.
[64] Known projects undertaken by the firm include: "Temple Theater in Tacoma (1948); the Princess Theater in Prosser (1948); the H.C. Harrison House (1948, built by Grevstad's Dad); a parish hall in Everett (1950); the Everett Motor Movie Drive-in (1950); and a store building in Grand Coulee (1951) Engineering Building – University of Washington (1958); the Columbia Electric Office (1959); Petridge Mobile Homes Sales & Service Office (1959); Broadview Elementary School (1960); First Church of Christ Scientist (1960) Fairmount Park Elementary School (1963); in Bellevue; a $1 million dollar shopping complex near Northgate (1964); and Auburn House Elderly Housing (1966). an addition to Ruth School in Burien (c.1966); Montlake Elementary addition (1968).
Michael C. Houser. Grevstad, Barney E. (1913 - 1982). Wewa Docomomo. http://www.docomomo-wewa.org/architects_detail.php?id=173. Accessed August 8, 2018.

of the lot, clad in rough sawn cedar siding, and used plate glass extensively. The interior used bright shades of flat paint combined with bleached hardwood surfaces.[65]

Grevstad was an enthusiastic supporter of modern architecture and fully appreciated the work of Frank Lloyd Wright. In the mid-1950s Barney Grevstad designed his own home in Seattle using many of Wright's design principles, particularly from the Usonian period. Barney and Hans Grevstad constructed the house in Seattle themselves, hand-laying the stonework for the four fireplaces.[66] Only two other residential houses are known to have been designed, fully or in part, by Barney Grevstad. One was designed for a close family friend and is near the house he designed for his family, and the other is the subject of this nomination. Hildur Amundsen loved the design of Grevstad's Seattle home, which was constructed just a few years prior to the design of the Amundsen House on Overlook Avenue.

Grevstad was active in the community as a past president of the Kiwanis Club, board member of the Norse Home of Seattle, member of the Norwegian Male Chorus, the Group Homes of Washington, and Norwegian Commercial Club. He was a member of the American Institute of Architects, Tau Sigma Delta Fraternity and the Big W Club. Grevstad retired in 1972 and his firm dissolved. He passed away in Seattle on September 3, 1982.[67]

Builder: Hans B. Grevstad**:** Hans Bastiansen Grevstad was a well-known Seattle homebuilder during the first half of the twentieth century. Mr. Grevstad was a very successful Norwegian-born carpenter who is believed to have settled in Seattle ca.1902. Hans B. Grevstad was born in Norway in August of 1882.[68] He immigrated to the United States and initially worked in sawmills before becoming a contractor. Grevstad is thought to have constructed more than a hundred houses in the Seattle area over the course of his career.[69] Hans Grevstad married Josefine Aarflot and the couple had two children Hildur L. and Barney E. Grevstad.[70 & 71] Grevstad helped with the construction of his family's houses. He was known to be the supervising architect on his own home in Seattle as well as helping to construct homes for his children in both Portland and Seattle.[72] Hans Grevstad died on May 27, 1978.

Comparative Study

Roy E. and Hildur L. Amundsen House in Gresham, Oregon, is an excellent example of a mid-century modern home with many elements of Frank Lloyd Wright's Usonian design principles. Only one house in Oregon was designed by Frank Lloyd Wright, the Gordon House, now located in the Oregon Garden in Silverton. The Gordon House was designed in 1957, but construction was not completed until 1963. While there are other excellent examples of modern architecture in Gresham, the Roy E. and Hildur L Amundsen House is unique for its Wrightian and Usonian design elements.

There are no other known houses in Gresham designed using Usonian design principles. It is also unknown how many other houses in Oregon use principles from Wright's Usonian design. Oregon's mid-century architecture has not yet been comprehensively surveyed and Usonian and/or Wrightian are not generally listed as individual style type in Oregon SHPO's Historic Sites Database. The Washington State Department of Archaeology and Historic Preservation (DAHP) defines the Wrightian style as being derived from the architecture of Frank Lloyd Wright during his "Usonian" period and being brought to the Pacific Northwest by

[65] *Seattle Daily Times.* "Architect Firm in New Office. Seattle, Washington. 8 March 1953.
[66] Grevstad, Patra, in discussion with the author, October 7, 2018, October 4, 2018.
[67] *Seattle Times* "Memorial Services set for architect, Barney E. Grevstad." 5 September 1982: C4.
[68] United States. Bureau of the Census. Hans B. Grevstad. 15th census, Census Place: Seattle, King Washington, Enumeration District: 0048. 1930. Washington, D.C.: Digitized by the National Archives.
[69] Grevstad, Patra, in discussion with the author, October 4, 2018
[70] United States. Bureau of the Census. Hans B. Grevstad.1930.
[71] Find a grave database. Hans Bastiansen Grevstad. Evergreen-Washelli Memorial Cemetery. 1978. https://www.findagrave.com/memorial/60012271. Accessed September 15, 2018.
[72] Grevstad, Patra, in discussion with the author, October 4, 2018.

his students who created their own interpretations of the style. DAHP suggests the style can be found in limited quantities in the Pacific Northwest and was defined as spanning from 1950 to 1990.

The Oregon Historic Sites Database shows 913 homes in the Gresham area that have been surveyed at least at the reconnaissance level. Of those homes, 586 were constructed during the modern period (1935-1970). Additionally, of the 913 homes, 409 were deemed to have potential eligibility for listing in the National Register of Historic Places individually or as part of a historic district, and six were classified as eligible-significant, meaning those resources were known to have historical significance. The Roy E. and Hildur L. Amundsen House was one of the eligible/significant examples and was classified as being of the Northwest Regional Style during a 2012 reconnaissance level survey.[73] Eleven resources in Gresham are classified as being designed in the Northwest Regional Style and 28 homes are defined as being of a Contemporary style. These modern style classifications may have similarities to some of Wright's organic architecture principles, although most appear to be less thoughtfully designed, split level or ranch styled homes. Two of the other eligible significant houses are listed on the National Register of Historic Places: the David and Marianne Ott House and the Charles and Fae Olson House.[74] Both are excellent local examples of modern regional architecture. The Amundsen house retains a similarly high level of integrity as these previously listed resources.

The David and Marianne Ott House, located 3.2 miles to the southeast of the Amundsen house, was completed in 1952. The home was designed by architect John W. Storrs, a pioneer architect of the Pacific Northwest Regional Style in Oregon.[75] The Ott House is located on a large parcel and is the residence for a successful agricultural business. The house has a low horizontal arrangement and uses natural wood siding on the interior and exterior. Storrs brought the landscape and site indoors through careful space planning and use of windows in clerestory and in floor-to-ceiling arrangements. The Amundsen House has many similar features as the Ott House in its horizontal emphasis, use of glazing, and natural materials, and retains a similar, high level of historic integrity. The Ott House emphasizes the Pacific Northwest Regional style with its horizontal emphasis, extensive use of glass, wide overhanging eaves, and the integration of setting. The Amundsen House has similar characteristic elements to Northwest Regional style with its horizontal emphasis, use of glass and natural materials, but the Amundsen house, with its interlocking flat roofs, clerestory roof above the living room, full-length windows, and radiant floor heating has nearly all the elements of the Usonian style making it a distinct local example.

The Charles and Fae Olson House was designed by Charles Olsen while he was serving overseas in World War II.[76] The single-story house has a horizontal roofline and sits high above the site over a daylight basement. The house was constructed by the original owner beginning in1946 and continuing into the 1950s. The Olson house was designed by the owner with influence from magazines, modern architecture, and books written by Frank Lloyd Wright, among others. The house has ample glazing, overhanging rooflines, and a horizontal emphasis. The design was unique, conforming to the site, and integrating the surrounding landscape. The Olson House was listed in the National Register of Historic Places under Criterion A for contribution to the understanding of the post-World War II housing boom. The Amundsen House, while also owner-designed and built, remains a better example of Wrightian styled architecture. Harold Amundsen, the designer, had received formal training and was working under two seasoned architects who were both experienced with modern construction and were proponents of Frank Lloyd Wright's ideas. Further, the Amundsen House retains character defining features of Wright's Usonian architecture.

[73] Oregon Historic Preservation Office, Oregon Sites Database, http://heritagedata.prd.state.or.us/historic/, data for 447 Overlook Avenue. Accessed December 10, 2018.
[74] National Register of Historic Places, David and Marianne Ott House, Gresham, Multnomah County, Oregon, National Register # 15000167. And National Register of Historic Places, Charles and Fae Olson House, Gresham, Multnomah County, Oregon, National Register # 07000921.
[75] The David and Marianne Ott House is located at 2075 SE Palmblad Road, Gresham, Oregon.
[76] The Charles and Fae Olson House is located, at 765 SW Walters Road, Gresham, Oregon.

One nearby eligible/significant house, the Paul E. and Miriam R. Emerick house, is located on the lot directly to the north of the subject property at 525 NW Overlook Avenue. The house was designed by Pacific Northwest architect Day W. Hilborn and the landscape design was completed by the Huntington & Roth Landscape Architecture firm. The Emerick house is an excellent example of Northwest Regional style. Completed in 1960, the house displays many of the most defining characteristics of this modern style in its massing, horizontal emphasis, low-pitched gable roofs, wide overhanging eaves with exposed rafters, simple entrance, ribbon and full story windows, and minimal ornamentation. The house retains a high level of integrity, having changed little since its construction. The Emerick house was listed on the Gresham Local Landmarks List in 2016 but is not listed in the National Register. The Emerick House and the Amundsen House both share high integrity and stylized modern design, but the Amundsen House's history is distinctive for its association to two architects, Barny Grevstad and Burton Goodrich, and their commitment to many principles taught by Frank Lloyd Wright.

The Amundsen house, while similar in style to these nearby Pacific Northwest Regional styled homes, is a unique candidate for listing in the National Register because of its use of Wright's Usonian design principles and its excellent integrity. The Amundsen House is the only known house in the Gresham area that uses Usonian design elements so thoroughly and, because of the home's high integrity, it easily conveys its historic period.

Conclusion

The Amundsen House is eligible for listing in the National Register of historic Places under Criterion C as an excellent local example of a modern, Wrightian styled house designed by the family's youngest son, and hand-built by the designer and his grandfather. The house demonstrates most of Wright's principles for Usonian houses and is in an excellent state of preservation. The structure only exists because Hildur and Roy Amundsen were willing to turn the design of the house over to their young son and his chosen mentors. The family has a history of working together to construct homes and this was no exception, with Barney and Hans Grevstad both intimately involved in the process. The Usonian elements of the design are present throughout and have been well maintained. There have been few changes to the house and its original design and the majority of the house's details and finishes are intact; accordingly the house retains a high level of integrity.

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"Frank. Lloyd Wright Dies; Famed Architect was 89," New York, New York. 10 April 1959: 1

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"7 Skiers Named for U.S. Meet," Seattle, Washington. 23 January 1960.

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"Hildur Louise Amundsen," Obituary. Seattle, Washington. 25 June 2005.

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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:

_X_ State Historic Preservation Office
____Other State agency
____Federal agency
_X_ Local government
____University
_X_ Other
Name of repository: Gresham Public Library

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

10. Geographical Data

Acreage of Property Less than one
(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)

1	45.500910°	-122.442890°	3		
	Latitude	Longitude		Latitude	Longitude
2			4		
	Latitude	Longitude		Latitude	Longitude

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary includes the entire 0.32-acre tax lot of the Amundsen House at 477 NW Overlook Avenue. The eastern boundary parallels NE Overlook Avenue at its junction with NW 4th Street. The north boundary of the lot runs west from NW Overlook Avenue 160' and from this endpoint runs to the southeast 177.76'. The property is legally defined as Section 09 1S 3E, Tax Lot 3300, in Multnomah County, Oregon.

Boundary Justification (Explain why the boundaries were selected.)
The boundary encompasses the historic boundary, the entire tax parcel which includes the house and the surrounding landscaping.

11. Form Prepared By

name/title Adrienne Donovan-Boyd date 10/3/2018
organization telephone 503-201-3592
street & number 5521 NE Davis Street email Adrienne.donovanboyd@me.com
city or town Portland state OR zip code 97213

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).

Amundsen, Roy E. and Hildur L., House
Name of Property

Multnomah Co., OR
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: Roy E. and Hildur L. Amundsen House

City or Vicinity: Gresham

County: Multnomah **State:** OR

Photographer: Adrienne Donovan-Boyd

Date Photographed: 7-15-2018

Location of Originals 5521 NE Davis Street, Portland, OR 97213

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

Photo 1 of 18: OR_MultnomahCounty_AmundsenHouse_0001
East façade (primary) camera facing west.

Photo 2 of 18: OR_MultnomahCounty_AmundsenHouse_0002
East façade camera facing southwest.

Photo 3 of 18: OR_MultnomahCounty_AmundsenHouse_0003
South façade (right) and carport (left), camera facing northwest.

Photo 4 of 18: OR_MultnomahCounty_AmundsenHouse_0004
North façade, cameral facing southeast (new HVAC system on left).

Photo 5 of 18: OR_MultnomahCounty_AmundsenHouse_0005
East façade (center detail) camera facing west.

Photo 6 of 18: OR_MultnomahCounty_AmundsenHouse_0006
East façade (center detail) camera facing west.

Photo 7 of 18: OR_MultnomahCounty_AmundsenHouse_0007
Southwest projection windows of Bedroom 3. West façade (right) north façade (left). Camera facing southeast.

Photo 8 of 18: OR_MultnomahCounty_AmundsenHouse_0008
Detail: Stone wall west of house. North façade (left). Camera facing southwest.

Photo 9 of 18: OR_MultnomahCounty_AmundsenHouse_0009
North shed. West façade (left) south façade (right) Camera facing northeast.

Photo 10 of 18: OR_MultnomahCounty_AmundsenHouse_0010
West shed. East façade (left) north façade (right) Camera facing southwest.

Photo 11 of 18: OR_MultnomahCounty_AmundsenHouse_0011
Living room detail. Camera facing northeast

Photo 12 of 18: OR_MultnomahCounty_AmundsenHouse_0012
South hallway. Camera facing northwest.

Photo 13 of 18: OR_MultnomahCounty_AmundsenHouse_0013
Dining room south wall (left) and west façade's floor to-ceiling windows (right). Camera facing southwest.

Photo 14 of 18: OR_MultnomahCounty_AmundsenHouse_0014
Bedroom 3 closets (typical throughout). Camera facing north.

Photo 15 of 18: OR_MultnomahCounty_AmundsenHouse_0015
Living room clerestory window on north façade (right). Camera facing northwest.

Photo 16 of 18: OR_MultnomahCounty_AmundsenHouse_0016
Cabinet hardware detail in south hall (typical throughout). Camera facing north.

Photo 17 of 18: OR_MultnomahCounty_AmundsenHouse_0017
Fireplace detail on south side of living room. Camera facing south.

Photo 18 of 18: OR_MultnomahCounty_AmundsenHouse_0018
Bedroom 3, corner window on west (left) and north (right) façade. Camera looking northwest.

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.

Figure 1 of 15 Regional Location Map

Figure 2 of 15 Local Location Map

Figure 3 of 15 Local Aerial Location Map

Figure 4 of 15 Tax Lot Map

Figure 5 of 15 Site Plan

Figure 6 of 15 Floor Plan

Figure 7 of 15 Original elevation drawings: Drawn by Harold Amundsen, November 1960.

Figure 8 of 15 Historic Photo: (from left to right) Barney Grevstad, Hildur (nee Grevstad) Amundsen, Hans Grevstad, Alma Grevstad (Barney's wife) Roy Amundsen Sr. and Roy Amundsen Jr. (centered, kneeling), Seattle, 1976.

Figure 9 of 15 Historic Photo: (from left to right) Roy Amundsen, Hans Grevstad, and Hildur Amundsen, Seattle, 1976.

Figure 10 of 15: Historic Photo: Roy and Harold Amundsen, June 1963.

Figure 11 of 15 Historic Photo: Amundsen House, east façade. Camera looking west, ca. 1965.

Figure 12 of 15 Historic Photo: Amundsen House, east façade. Camera looking southwest, ca. 1974.

Figure 13 of 15 Historic Photo: East façade, camera looking northwest, ca. 1974.

Figure 14 of 15 Newspaper clipping, The Oregonian."10 by 24-Foot Starter House Offered on Portland Mart." 30 April 1930, Page 63.

Figure 15 of 15 Newspaper Clipping: The Oregonian. "The Oregonian Hostess House." 25 February 1957, Page 29.

Figure 1: Regional Location Map, Latitude/Longitude Coordinates: 45.500910°, -122.442890°

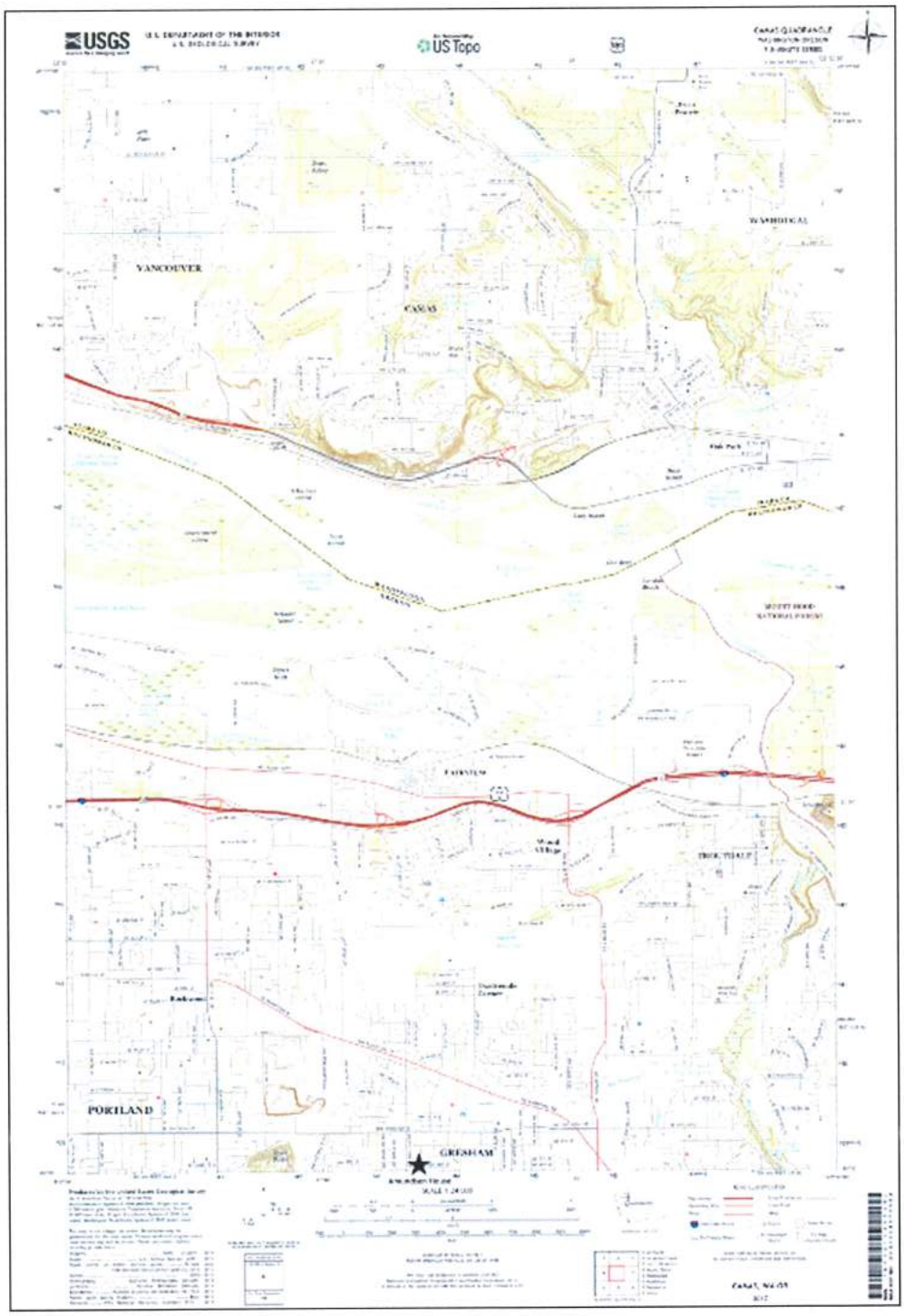


Figure 2: Local Location Map, Latitude/Longitude Coordinates: 45.500910°, -122.442890°

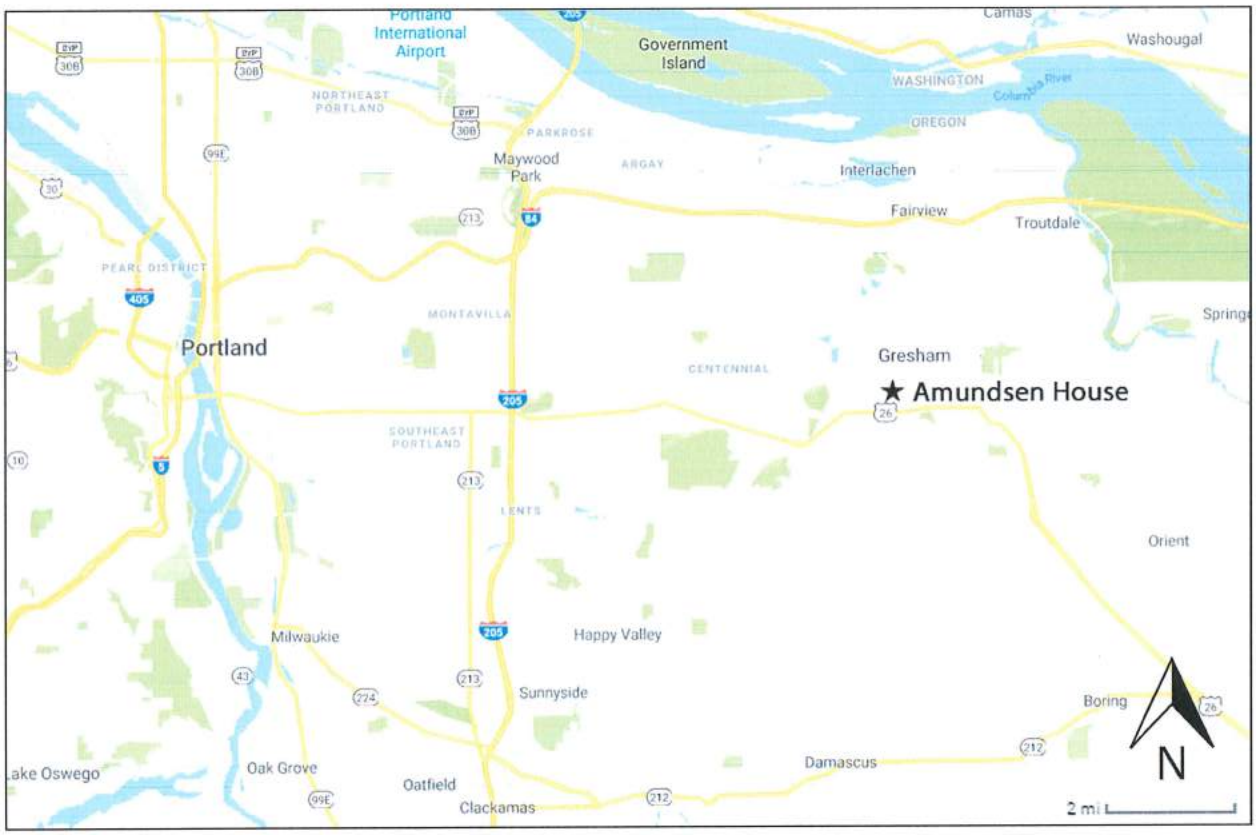


Figure 3: Local Aerial Location Map, Latitude/Longitude Coordinates: 45.500910°, -122.442890°

Figure 4: Tax Lot Map (House outlined in black)

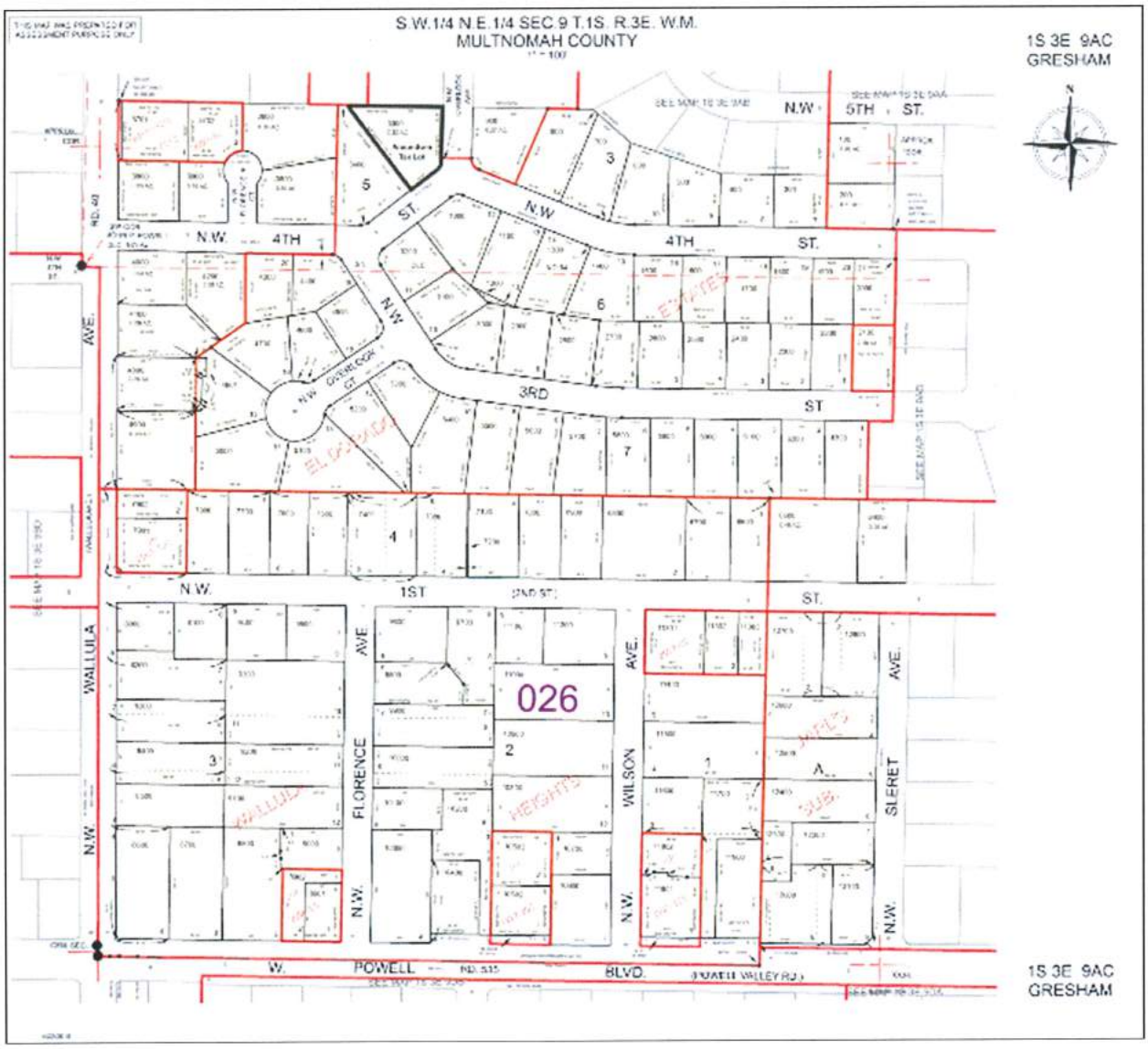


Figure 5: Site Plan

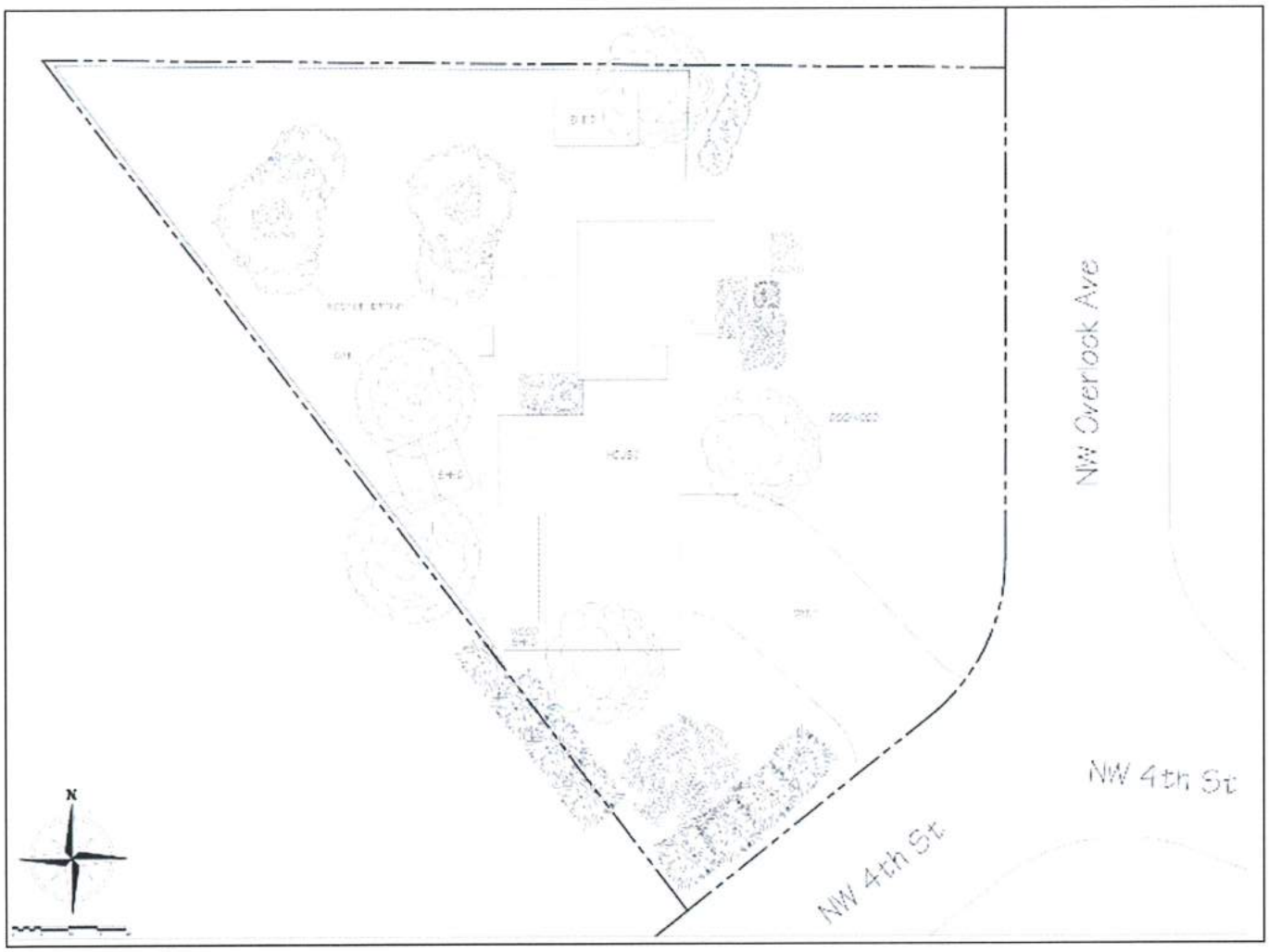


Figure 6: Floor Plan

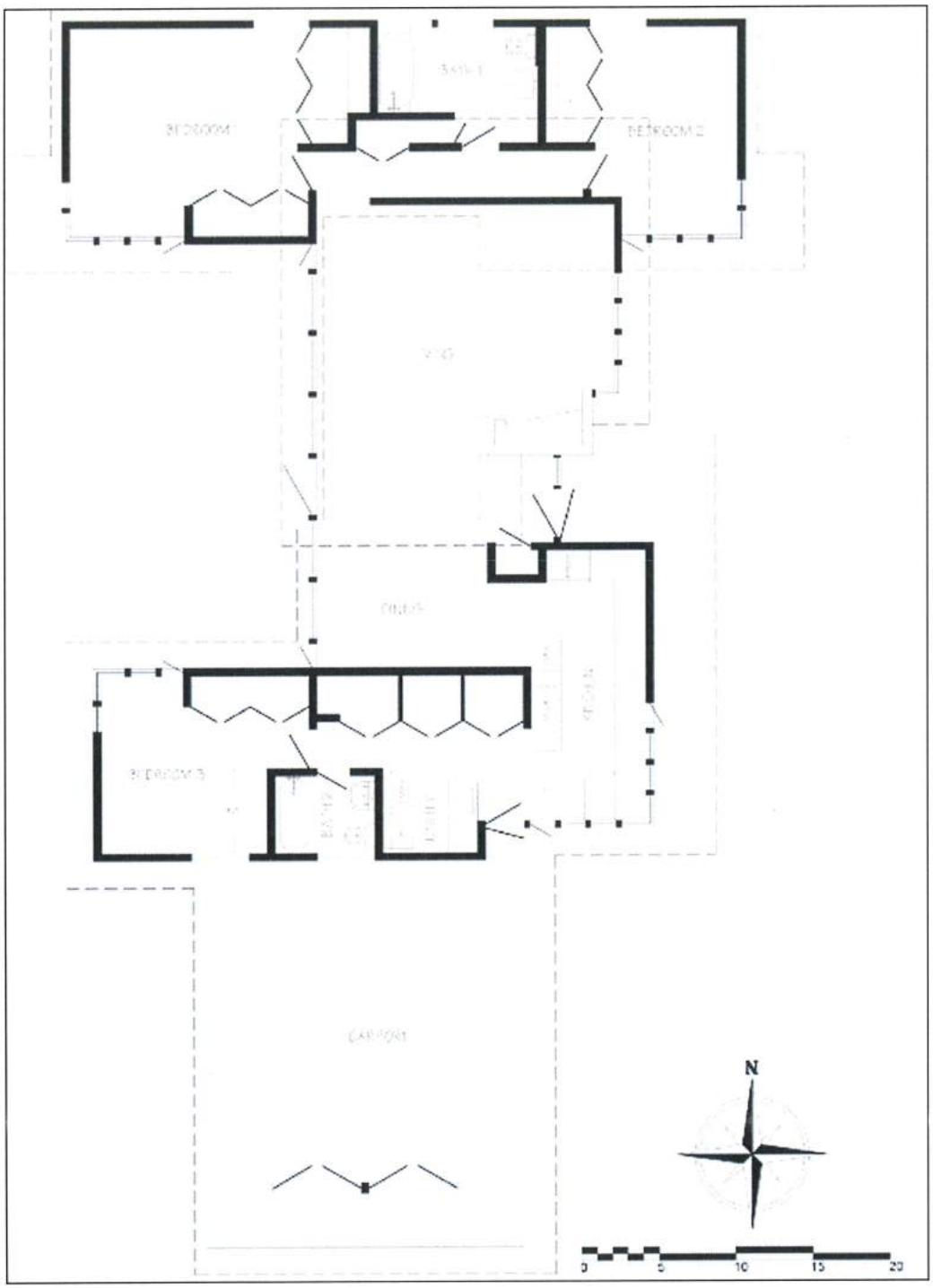
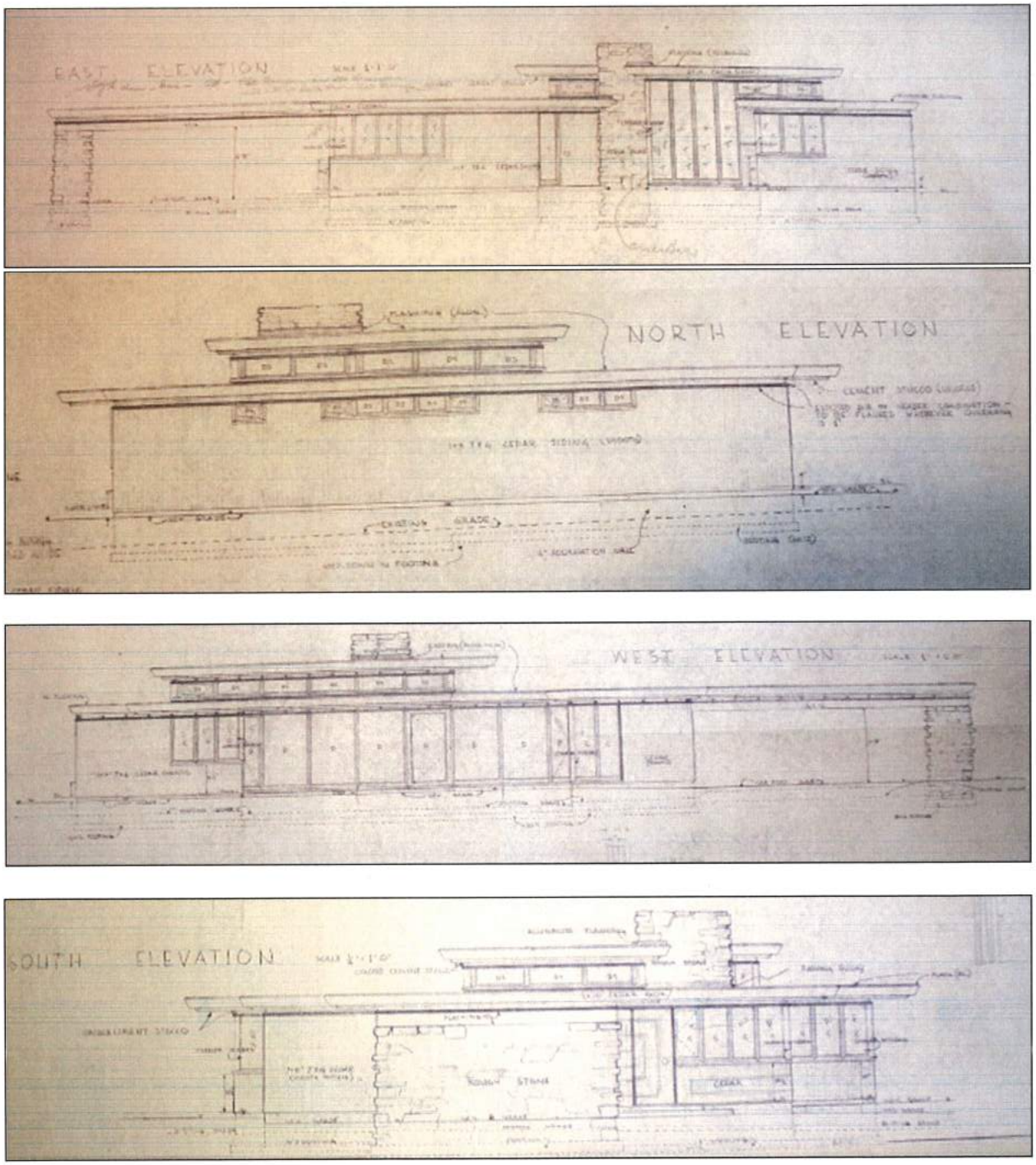


Figure 7: Original elevation drawings: Drawn by Harold Amundsen, November 1960.[77]



[77] Jan Barsanti, personal collection, ca. 1960.

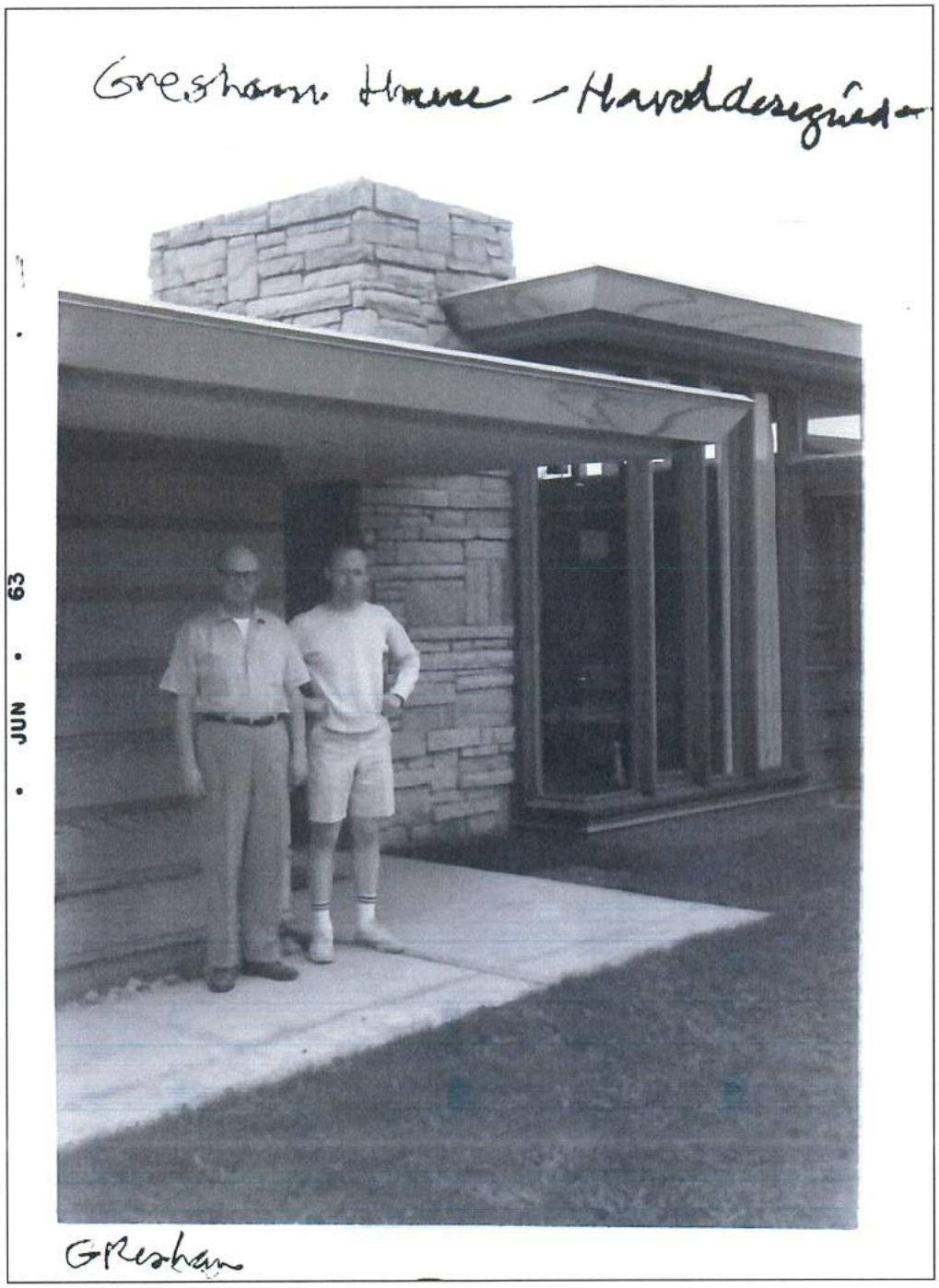
Figure 8: Historic Photo: (from left to right) Barney Grevstad, Hildur (nee Grevstad) Amundsen, Hans Grevstad, Alma Grevstad (Barney's wife) Roy Amundsen Sr. and Roy Amundsen Jr. (centered, kneeling), Seattle, 1976.[78]

[78] Petra Grevstad, personal collection, ca. 1976.

Figure 9: Historic Photo: (from left to right) Roy Amundsen, Hans Grevstad, and Hildur Amundsen, Seattle, 1976.[79]

[79] Petra Grevstad, personal collection, ca. 1976.

Figure 10: Historic Photo: Roy and Harold Amundsen, June 1963.[80]



[80] Roy Amundsen. Personal collection, ca. 1963.

Figure 11: Historic Photo: East façade, camera looking southwest, ca. 1965, prior to structure being painted.[81]

[81] Roy Amundsen. Personal collection, ca. 1965.

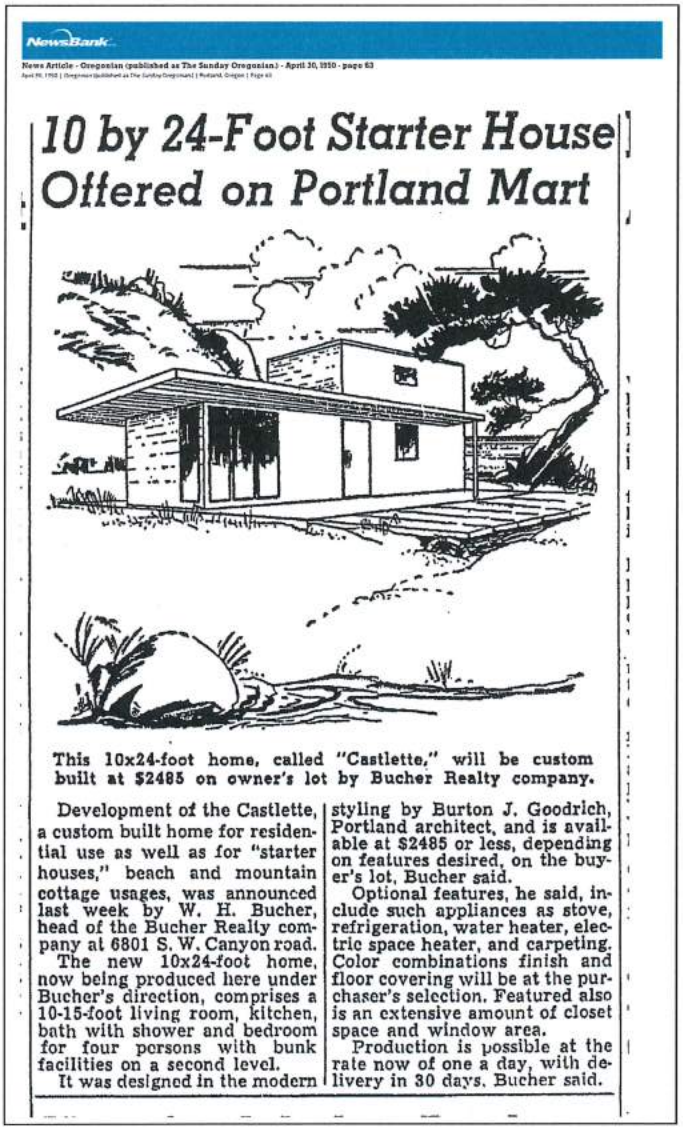
Figure 12: Historic Photo: East façade. Camera looking southwest, ca. 1974.[82]

[82] From the personal collection of Jan Barsanti

Figure 13: Historic Photo: East façade, camera looking northwest, ca. 1974.[83]

[83] From the personal collection of Jan Barsanti

Figure 14: Newspaper clipping, *The Oregonian*."10 by 24-Foot Starter House Offered on Portland Mart." 30 April 1930, Page 63.



NewsBank

News Article - Oregonian (published as The Sunday Oregonian) - April 30, 1930 - page 63

10 by 24-Foot Starter House Offered on Portland Mart

This 10x24-foot home, called "Castlette," will be custom built at $2485 on owner's lot by Bucher Realty company.

Development of the Castlette, a custom built home for residential use as well as for "starter houses," beach and mountain cottage usages, was announced last week by W. H. Bucher, head of the Bucher Realty company at 6801 S. W. Canyon road.

The new 10x24-foot home, now being produced here under Bucher's direction, comprises a 10-15-foot living room, kitchen, bath with shower and bedroom for four persons with bunk facilities on a second level.

It was designed in the modern styling by Burton J. Goodrich, Portland architect, and is available at $2485 or less, depending on features desired, on the buyer's lot, Bucher said.

Optional features, he said, include such appliances as stove, refrigeration, water heater, electric space heater, and carpeting. Color combinations finish and floor covering will be at the purchaser's selection. Featured also is an extensive amount of closet space and window area.

Production is possible at the rate now of one a day, with delivery in 30 days, Bucher said.

Figure 15: Newspaper Clipping: The Oregonian. "The Oregonian Hostess House." 25 February 1957, Page 29.

SECTION THREE 6M PAGES 1 TO 8

The Oregonian

Hostess House

NEWS FOR AND ABOUT WOMEN

PORTLAND, OREGON, MONDAY, FEBRUARY 25, 1957

'Let's Build House' Forum Slates Portland Architect

Burton J. Goodrich, Portland architect and former student of Frank Lloyd Wright, will be the featured speaker at the first of three "Let's Build a House" forums presented by the Women's Architectural league of Oregon beginning at 7:30 p. m. Wednesday at The Oregonian Hostess House.

BURTON J. GOODRICH
To advise home builders

This will be the third of this popular annual series designed to aid the prospective home builder and it is co-operated by the League and The Oregonian Hostess House.

Goodrich, who established his own office in this city in 1950, is a graduate of the University of New Hampshire. He received the Taliesin fellowship and studied with Wright for seven years, when he worked with the famous architect on such well known structures as the Johnson Wax company, building at Racine, Wis.; the Florida Southern college, Lakeland, Fla.; the Guggenheim Museum of Modern Art, New York, and the Kaufman house at Falling Water, Pa.

Locale Discussion Slated

At the Wednesday night meeting, Goodrich will discuss the essential physical and emotional needs which a modern home should fulfill, and the selection of the locale in relation to transportation, schools, churches, food sources and health recreation.

Richard W. Norman, member of the firm of Jacobberger, Stanton, Franks and Norman, will act as moderator for the evening's forum. Norman, Portland born, is a graduate of Benson high school and the University of Washington. He has been with his present firm for eight years.

All three sessions of the forum will be open without charge to the public and no reservations will be needed. A question and answer period, following the discussion, will allow audience participation. The remaining sessions will be held March 6 and 13 at 7:30 p. m.

Couple Home From Cruise

Mr. and Mrs. A. W. Gentner returned last week from a six weeks trip to the Caribbean and West Indies, during which they visited many 'out-of-the-way ports.

Mrs. M. L. Holzman and her daughter, Miss Sylvia Holzman, departed February 14 from New Orleans on the S. S. Del Sud for a cruise to South America. They plan to go ashore in Buenos Aires for a longer visit in Argentina. They are expected to return early in April.

Roy E. and Hildur L. Amundsen House
Multnomah County: OR

Photo 1 of 18: OR_MultnomahCounty_AmundsenHouse_0001
East façade (primary) camera facing west.

Photo 2 of 18: OR_MultnomahCounty_AmundsenHouse_0002
East façade camera facing southwest.

Photo 3 of 18: OR_MultnomahCounty_AmundsenHouse_0003
South façade (right) and carport (left), camera facing northwest.

Photo 4 of 18: OR_MultnomahCounty_AmundsenHouse_0004
North façade, cameral facing southeast (new HVAC system on left).

Roy E. and Hildur L. Amundsen House
Multnomah County: OR

Photo 5 of 18: OR_MultnomahCounty_AmundsenHouse_0005
East façade (center detail) camera facing west.

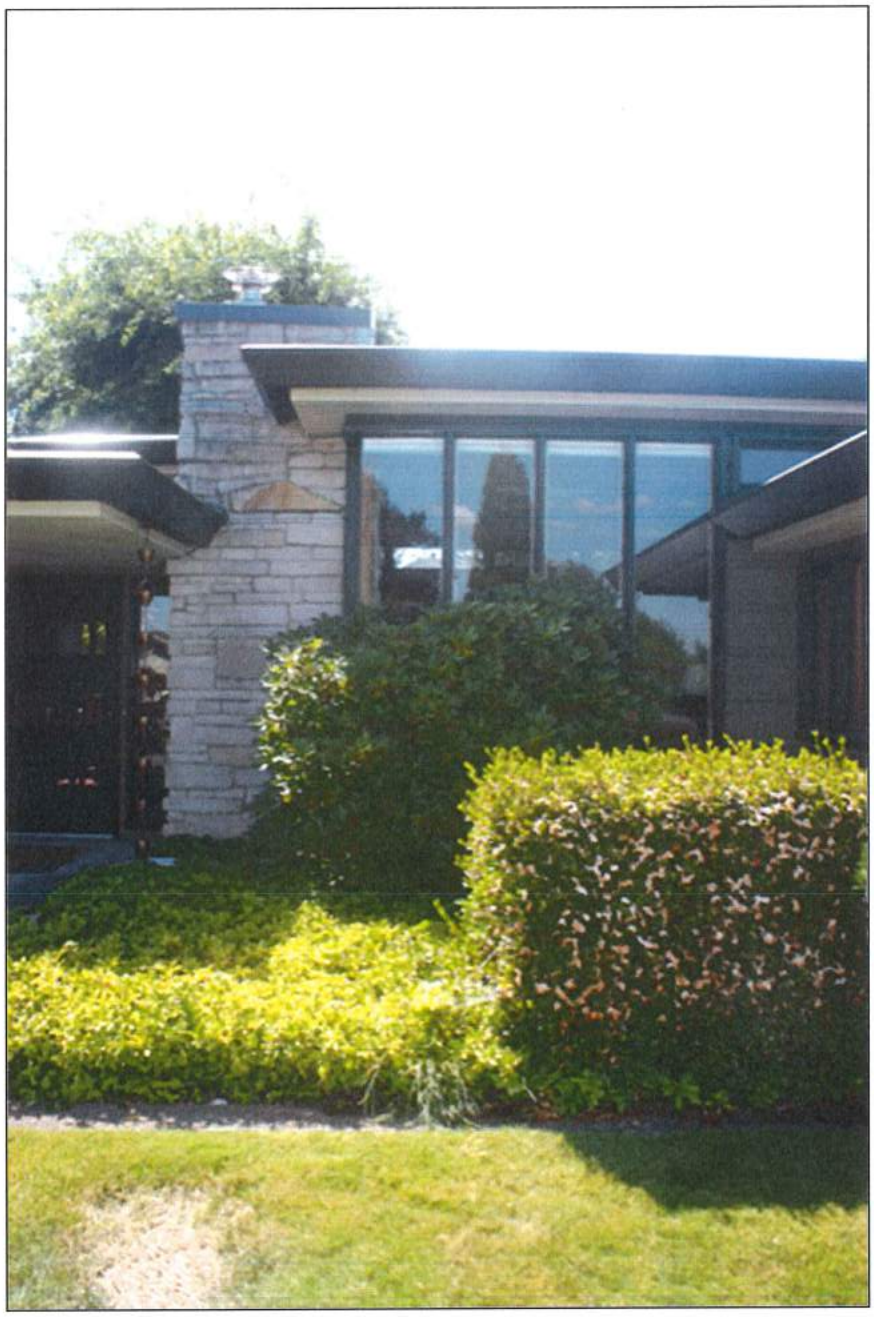


Photo 6 of 18: OR_MultnomahCounty_AmundsenHouse_0006
East façade (center detail) camera facing west.

Photo 7 of 18: OR_MultnomahCounty_AmundsenHouse_0007
Southwest projection windows of Bedroom 3. West façade (right) north façade (left).
Camera facing southeast.

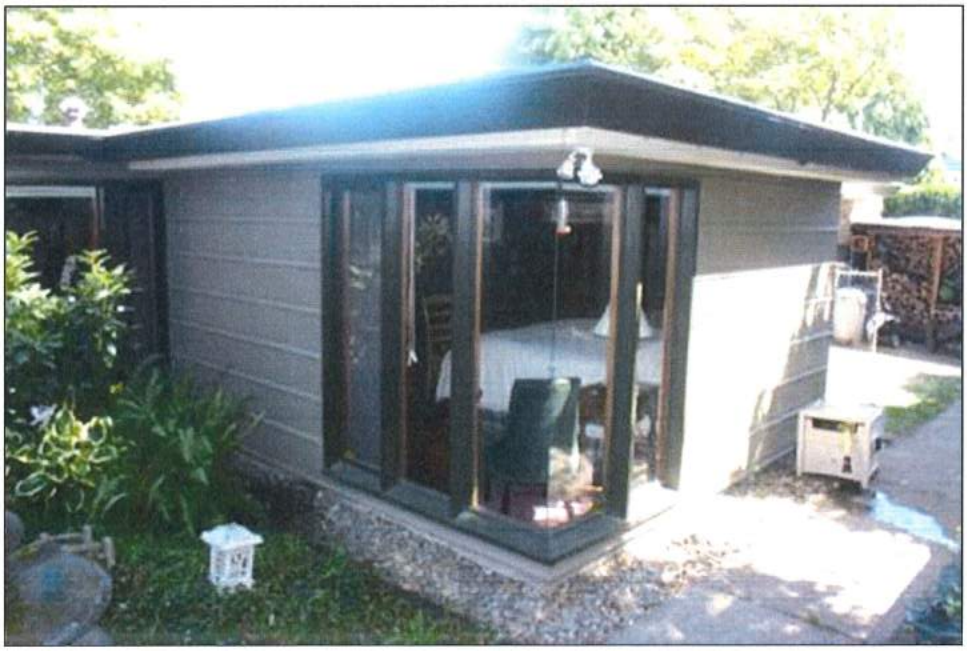


Photo 8 of 18: OR_MultnomahCounty_AmundsenHouse_0008
Detail: Stone wall west of house. North façade (left). Camera facing southwest.

Photo 9 of 18: OR_MultnomahCounty_AmundsenHouse_0009
North shed. West façade (left) south façade (right) Camera facing northeast.

Photo 10 of 18: OR_MultnomahCounty_AmundsenHouse_0010
West shed. East façade (left) north façade (right) Camera facing southwest.

Photo 11 of 18: OR_MultnomahCounty_AmundsenHouse_0011
Living room detail. Camera facing northeast

Roy E. and Hildur L. Amundsen House
Multnomah County: OR

Photo 12 of 18: OR_MultnomahCounty_AmundsenHouse_0012
South hallway. Camera facing northwest.

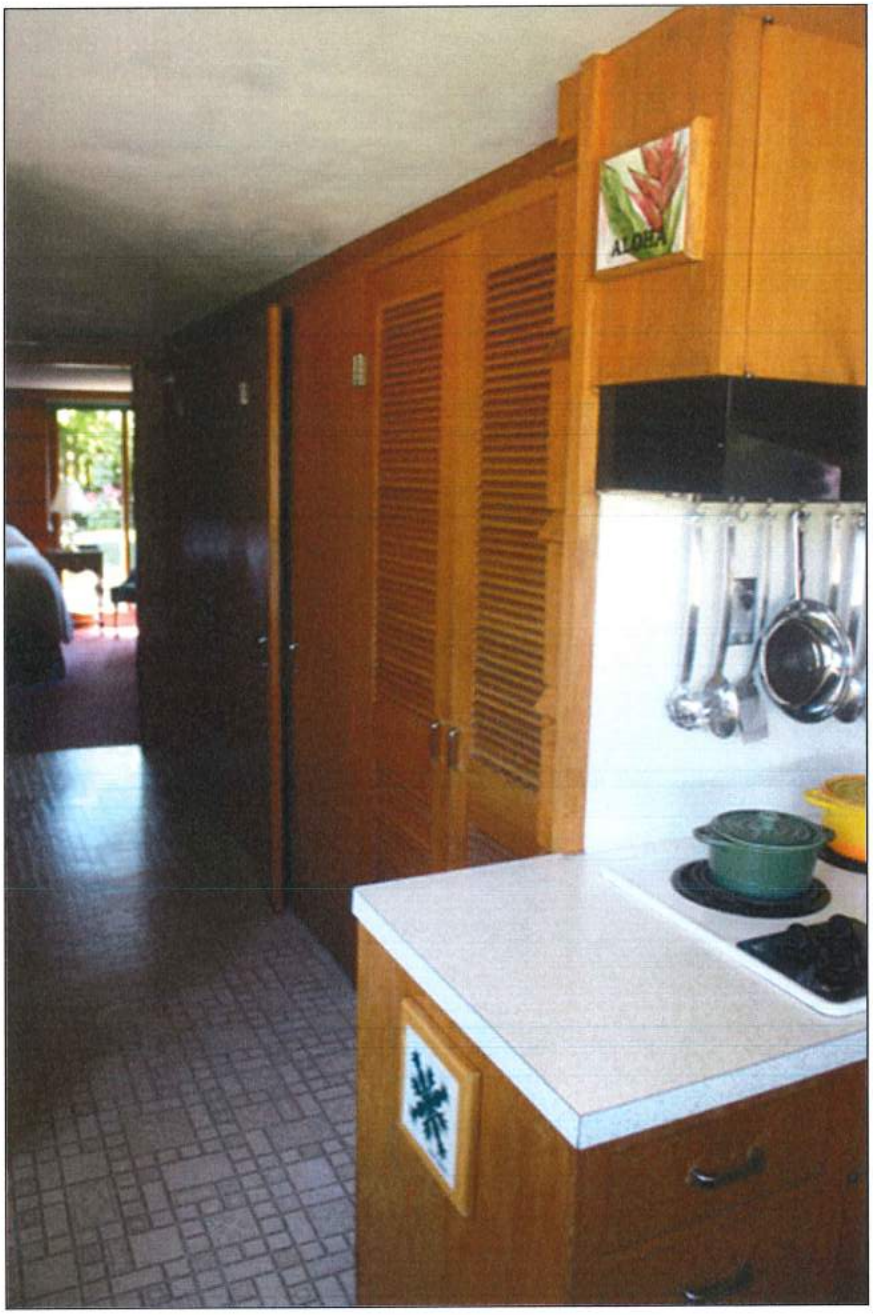


Photo 13 of 18: OR_MultnomahCounty_AmundsenHouse_0013
Dining room south wall (left) and west façade's floor to-ceiling windows (right). Camera facing southwest.

Photo 14 of 18: OR_MultnomahCounty_AmundsenHouse_0014
Bedroom 3 closets (typical throughout). Camera facing north.

Photo 15 of 18: OR_MultnomahCounty_AmundsenHouse_0015
Livingroom clerestory window on north façade (right). Camera facing northwest.

Photo 16 of 18: OR_MultnomahCounty_AmundsenHouse_0016
Cabinet hardware detail in south hall (typical throughout). Camera facing north.

Roy E. and Hildur L. Amundsen House
Multnomah County: OR

Photo 17 of 18: OR_MultnomahCounty_AmundsenHouse_0017
Fireplace detail on south side of living room. Camera facing south.

Roy E. and Hildur L. Amundsen House
Multnomah County: OR

Photo 18 of 18: OR_MultnomahCounty_AmundsenHouse_0018
Bedroom 3, corner window on west (left) and north (right) façade. Camera looking northwest.