

United States Department of the Interior  
National Park Service

Date Listed 2-28-2020  
NRIS No. SG100005019  
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 Keating, John A. and Hattie Mae, Residence

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street & number 2531 SW St. Helens Court  not for publication

city or town Portland  vicinity

state Oregon code OR county Multnomah code 051 zip code 97201

## 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

Christine Cuna 1.16.2020  
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

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**5. Classification**

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

- private
- public - Local
- public - State
- public - Federal

**Category of Property**  
(Check only one box.)

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

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

Contributing	Noncontributing	
1		buildings
		site
		structure
		object
1	0	<b>Total</b>

**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.)

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY

AMERICAN MOVEMENTS

**Materials**  
(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD

roof: WOOD: Shingle

other: \_\_\_\_\_

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### **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 John A. Keating residence is located at 2531 S.W. St. Helens Court, in the West Hills (Portland Heights) in Portland, Oregon, a residential neighborhood in the hills west of downtown Portland. The neighborhood consists of many excellent examples of early 20<sup>th</sup> Century period architecture built for prominent Portlanders between the turn of the century and the 1930s. (Fig. 13-15, Photo 1). The plans are dated 1912, and construction began and was completed in 1913.<sup>1</sup> The Keating Residence was designed by prominent architect Ellis F. Lawrence of the firm Lawrence and Holford. It has a concrete foundation, a nailed wood frame and the exterior walls are clad in wood shingles and there are two massive chimneys. The house is approximately four-thousand square feet, with a full basement and three floors above. It is actually sufficient to call it a one-room deep house, in the English tradition of medieval vernacular houses. It is a very tall, horizontally-spread structure, reflecting the Shingle Style and Arts & Crafts styles. In addition, there are subtle Classical Revival details on all four sides of the structure. It is an asymmetrical, eclectic amalgam of architectural details. The hipped roof structure with jerkinhead gables is set above and back from street level, only partially visible from the street. (Photo 2.) Character-defining features include its asymmetry and broad horizontality, the "mock thatch" roof with rolled eaves, a prominent polygonal two-story bay projection, two eyelid dormers, a painted wood string course across each side, and a large wrap-around terrace offering views to the east and Mt. St. Helens to the north. The house has casement, Simplex, double hung, and awning windows. In the living room, dining room and solarium are tall casement windows, and interior glass-paned flexible doors between the solarium and the hallway. The interior ceilings and walls were always painted. The plain walls with crown molding, open first-floor plan with rooms flowing into one another, and the curved shapes of the solarium and dining rooms, contribute to the unique character of the house. Lawrence showed hints, on the first-floor interior, of early modernism in residential architecture. While several alterations have occurred throughout the years, the only major alteration on the exterior façade is the removal of the two-sided glass-paned entrance porch, for which there is no recorded date. A separate, unattached garage structure on the south side was built in 1952, and removed in the 1970s. There is no recorded date for the removal of the kitchen chimney. The concrete wrap-around porch was resurfaced in 1959. The removal of straight metal supports for the railings of the porch with replacement classical balustrades was in 1999. The house was designed with an internal 1913 vacuum system throughout, which is not utilized now. A kitchen remodel in the 1970s updated the kitchen space but did not change the internal arrangement of any rooms. In 1999 mid-wall height windows to the terrace on the north side of the living room were replaced by full-height glass windows and a glass door. There is no date for the restoration of the lone exterior Doric column of the porch, which is in place where it was originally built. (Fig.13, Photo 4.) The plan shows a straight west wall (solarium), but no dates exist for the construction of the wall as a curved bay. It could have been a decision made during construction. Despite all of these alterations, the house retains its historic integrity as the house is in its original location and remains of the same design, the setting still relates to the historic period, the character defining features remain intact and reflect the residence's original construction and design of Lawrence's work.

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<sup>1</sup> K. Lakin, "Oregon Inventory of Historic Property, Ellis Lawrence Building Inventory, Keating, John A., House," Oregon State Historic Preservation Office, September 1988.

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## Narrative Description

### SETTING

St. Helens Court, a dead-end street, is on the south side of SW Montgomery Drive in Portland's West Hills (also known as Portland Heights). The street is rather steep as it rises to the south, with a variety of single-family houses on both sides, as well as mature trees and bushes. The tall Keating house is approached by steps and a walkway heading west up the slope of the property site. From the street below, only the upper half of the tall east end is visible. (Photo 2). One has to navigate the walkway to the front yard, face north and then the full south façade is in view. (Fig. 13-14, Photo 3.) Lawrence preferred to site his houses so that the visitor gets the whole house view after navigating an entrance approach. The house faces north and has a view of Mt. St. Helens from all north-facing rooms. It is an almost exclusively residential neighborhood, with many houses built in the first three decades of the twentieth-century.

### EXTERIOR

The Keating house sits on a 7,500 square foot lot on S.W. St. Helens Court. The wood-frame, shingled structure with concrete foundation is 3,923 square feet, with three floors above a full basement.<sup>2</sup> (Fig. 4). It is a very tall, horizontally spread house, reflecting the Shingle Style and Arts & Crafts styles. In addition, there are subtle Classical Revival details on all four sides of the structure. It is an asymmetrical, eclectic amalgam of architectural features including two massive chimneys, a broad hipped roof, jerkinhead gables, two eyelid dormers, and casement, double-hung, Simplex and awning windows. The south, east, and west sections are beneath a mock-thatched shingled roof which rolls over the edges, and overhanging eaves. (Photo 7.) It is very tall, with the broad south (entrance) façade 27' x 12" high, and the north side facing Mt. St. Helens 37' x 4" in height. The plan of the house shows an asymmetrical horizontal form, from east to west on the site, with a formidable two-story polygonal bay projecting off the plan to the south (dining room) and on the west end (solarium). Beginning at the east end of the south-side front porch, a large concrete balustraded terrace wraps around the east and north sides of the house and culminates in concrete steps descending to the basement level two-thirds from the end of this north side. (Photo 8). Every side of the Keating house is different in character and complexity from the others. A very detailed entablature or string course wraps around the entire house between the first and second floors. The back side faces north and is beneath a mock-thatched straight roof, without gables, peaks or ridges. (Fig. 16, Photo 1). The north side has a prominent stair-landing window that is two-stories tall. (Photo 18). Often, Lawrence's front facades were more complex and formal than the more relaxed, casual back sides, as in the Keating house. The south façade faces a small yard with mature trees and shrubs, and a patio. The north side is taken up mostly by the spacious wrap-around concrete terrace. The narrow basement area below the terrace has more mature trees and shrubs across this north side, and runs into the original brick wall as it ascends at the west end to the small yard up at the south side. It is difficult to photograph the entire north side due to terrace walls and trees blocking a clear stepped-back view. And it is not possible to have a photo of the entire south façade either, due to mature trees running east to west at the edge of the property in front of a low concrete wall separating the Keating house from the house next door a little higher to the south.

### SOUTH FACADE

There are four bays, or sections across this asymmetrical façade, and between the first and second floors runs a classical entablature, or string course, painted in white now to contrast with the gray shingled wall. (Fig. 13-15, Photo 2,3). The formal entrance to the house is off-center on the south façade. Looking at the whole side in one glance in the historical photo, each of the four volumes on this side has a different roof, in shape and height. Most notable is the prominent, massive jerkin-head main gable with unequal

<sup>2</sup> Site plan. portlandmaps.com. 9 August, 2019.

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sloping sides and the curved edge of the roof at the eave line imitating English thatched roofs. (Fig.13). At the top, directly beneath the straight edge of the gable, and under the overhanging eave, is a set of two small square six-over-one sash windows. Within and below this main gable is a prominent two-story polygonal bay. (Fig.13, Photo 3, 5). The ground-level bay section near the east end has five sets of tall, narrow paired casement windows each with a horizontal transom window above. This is the dining room on the plan. On the floor above in the same bay are five sets of Simplex six-over-one windows, with the upper and lower window of each set able to be opened outward. Mostly used in commercial construction, these unique windows are meant to allow the air to flow through the horizontal openings. More air could enter the house than with a double hung window, top and bottom. The east and longest sloping side of the jerkinhead gable under the overhanging eaves has a set of three rectangular second-floor windows that comprise a pair of narrow four-over-one sash windows on each side of a central larger six-over-one sash window. The east window of this set is an awning window. Under the same large gable is the covered entrance porch and front door. (Fig. 13). Up two steps from the walkway, the porch has a flat, painted wood ceiling now; it replaces the original glass-enclosed entrance, which had tall, narrow multi-paned windows on the south and west sides. It was originally like a sun-porch, with glass on two sides only. On the southwest corner was a prominent Doric column, serving as an anchor to the earlier glass-enclosed entrance vestibule, to help support the upper section of this lower wall. This is a large Tuscan Doric column today, and there is no documentation regarding the restoration on this column. The glassed-in entrance section was slightly inset beneath the shingled wall above. With the entrance now deeply inset into the space of the former glassed-in vestibule, the entrance consists of one central wood-framed glass front door, with narrow sidelights. There is one more window detail beneath this large jerkinhead gable. Directly above the sloping gable facing east is a shed dormer containing a small, rectangular six-paned window. The section of the south façade at the east end just beyond the front porch is situated beneath a roof with a straight, rolled edge consisting of an upper section with a small six-over-one window, next to a pair of two larger six-over-one windows. On the roof of this section, there is an eyelid dormer, with seven custom panes fitting into the shape of its own curved roof. The south façade living room windows are three sets of full-height, double-pane casement windows. All windows have the original brass fittings, and original custom framed screens. The west end section of the south façade, beyond the polygonal two-story bay and full-height chimney, is a two-story shingled wall beneath a straight rolled-edge roof. The upper level consists of a pair of six-over-one sash Simplex windows of the sleeping porch, and three small, narrow four-over-one awning windows. (Fig.14) On the ground level are the south-facing solarium windows, which are four sets of paired, tall casement windows, each with a transom window above, with one set able to open to a small yard outside. At each end of this set of windows are pilaster strips running from the ground up to meet the entablature.

#### **WEST END**

The west end of the house is almost completely hidden by trees and bushes as it is close to the steps and the original brick wall which ascends the property at the entire west end moving up to the south of the property. (Fig.14). It is a tall, narrow section beneath a jerkinhead gable. On the plan, this first-floor west end shows a straight solarium wall, but it is actually a curved solarium, as shown in an early photo. It probably was changed to a curve when it was being built. The basement windows are visible below the prominent polygonal bay in the solarium, which projects out slightly from the wall, supported by exterior brackets. The curved solarium bay has three sets of tall, narrow, paired casement windows, and each set has original fixtures and opens outward. Above are three transom windows that open. Interestingly, the exterior wall beneath each of the three sets of bay casement windows is made up of un-shingled wood panels that have decorative thin strips of wood in the form of a rectangle, which are painted white as a contrast from the gray color of the exterior wall. These are small flourishes that are barely visible, among the bushes at the house's shaded west end. (Photo 6). And, between each set of windows, sitting on the projecting shelf above the basement windows below, are white pilaster strips with bases, moldings, and small capitals running straight up to the entablature. The second floor on the west end comprises the sleeping porch, which has four sets of double Simplex six-over-one square windows on the end wall, with original hardware. The original wood-framed custom screens open inward. At the very top

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of this exterior wall is a small square vent with wood louvres. This is right beneath the straight edge of the jerkinhead gable of the west end. (Fig. 14).

## **NORTH ELEVATION**

The shingled north side faces Mt. St. Helens, and is surrounded from east to west by a wide, cement balustraded terrace outside of the first level. (Fig. 16, Photo 1). This side is unlike the south façade. It is less complex overall, with a prominent two-story stair-landing window as the dominant feature. (Fig. 16, Photo 18). There are three bays which include a straight wall with the large stair landing window, a projected section beyond the middle point of this back side, and a recessed section at the west end. The rolled edge of the roof on this entire side is straight. There are no gables. Above the projected section is an eyelid dormer. At the east edge of the two-story north side, beneath the overhanging eaves, the upper level has a set of two six-over-one windows resting on the string course, which continues along the entire north side. The two-story landing window drops below the entablature to the level of the back door. At the east exterior corner on the north side are a set of three tall, narrow, living room casement windows, the center of which opens as a door to the terrace. (Photo 9). This set of north-facing living room windows is completely framed by its own white-painted entablature and pilaster strips on each side with capitals. The shingled wall above these windows flares out and rests on the lower entablature. It is an unexpected classical "oasis" on a house which has other more dominant and obvious stylistic references. The very large stair-landing window is off-center and has two sections of windows divided by a wood-paneled detail that itself has a frame that is straight across the top with a bottom curve to accommodate the upper curve of the lower window panes. (Photo 1,18). Above the window's decorative wood panel is a set of three windows, two narrow six-paned windows on either side of a central nine-paned window. These windows are directly beneath the overhanging eaves of the roof, completing the frame of the entire landing window. The window interrupts the wrap-around string course and drops down to the level of the top of the back door which opens to the terrace. Beneath the eave of this projected wall are a set of two windows on the second floor. Below the string course is the kitchen window. The inset section at the west end of this side is three levels. The lowest set of windows are for the workroom in the basement. Above them are four solarium windows. At the top of this section are two sets of Simplex windows on the north side of the sleeping porch beneath the overhanging eave. (Fig.16).

## **THE EAST END**

This tall, narrow bay faces the sloping street. Only the upper section, including the massive chimney, is visible, as it appears to emerge from the shrubs and balustraded section of the terrace above the sidewalk. (Photo 2). Many mature trees and bushes hide the basement level, in addition to an added stucco-covered concrete low wall with an opening to the basement door and a six-paned window. This end has a pronounced jerkinhead gable, a mock-thatched roof, and an off-center tall chimney rising from the basement up all three floors and extending several feet above the roof. To the right of the rising chimney on the upper part of the second-floor shingled wall, one six-over-one window of the attic level wardrobe room is visible just below the jerkinhead gable. The bargeboards beneath the rolled edges of the roof are fitted into two projected rafter tails on the north, and one rafter tail is visible on the downward slope of the gable on the south side of the chimney. The door to the tandem garage is at the north edge of this section, just beyond the sidewalk. The garage was constructed in the original two maids' rooms and bathroom in the basement, in 1999. From the street the garage door is almost unnoticeable.

## **INTERIOR**

### **FIRST FLOOR**

On this floor the English tradition of "one room deep" houses is apparent when entering the broad, open hallway, which goes from the west solarium to the full-width east-end living room. The basic configuration of rooms on the first floor are the same today as when built, except for the recent removal of the kitchen's

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south wall to widen and open up the kitchen.<sup>3</sup> The broad interior space on the first floor creates an open plan which is spacious and very light. The lower stairway is directly opposite the front door looking north. It leads up to the landing toward the large window, and turns to a set of stairs wider than the stairs on the first floor as it leads to the second floor. The floors and risers are oak. (Photo 10). A beautiful lighting fixture, believed to have been designed by Portland's premier lighting designer, Fred Baker, suspends from the second-floor ceiling and illuminates the stair cases.<sup>4</sup> (Photo 19). The prominent two-story landing window, set off beneath a subtle, curved upper wall, lights up the lower stairs, the landing and the upper set of stairs to the second floor with north light. (Photo 17). Original glass bi-fold doors open into the solarium. (Photo 13). The hardware and screens are original to the three sets of the solarium's tall casement windows and the transom windows above, encompassing the curve on the west wall. (Photo 11). The solarium casement windows on the north and south walls bring added light into the room. (Photo 12, 13.) The set of casement windows to the south allow views to a small yard and garden, with the end set of windows becoming recently a matching door that now opens to small yard and terrace outside. Hardware is original. A square kitchen faces north with a view to Mt. St. Helens through an exact replica of the original large casement windows on the plan, which as of 2019 are a few inches shorter at the bottom. Directly opposite across the main hallway facing south is the curved dining room. It has five sets of tall casement windows, with transom windows above, and a fireplace. (Photo 14). The dining room casement windows make up the polygonal bay section so prominent on the exterior, creating a dramatic curve to the south side of the dining room. A bath and closet are behind the east dining room wall. At the base of the stairs, on the right side is a full-height three-sided newel post (or pilaster) with capital and base, which emphasizes the end of the stair wall, and the wide opening to the living room. The newel post has a capital, which meets and supports a wide overhead beam to the south wall, from which a narrow pilaster strip directly opposite descends to the oak floor to the right of the entrance. (Photo 10). The living room takes up the entire width of the east end, and it has a fireplace against the east wall. (Fig. 17, Photo 15). There are a double set of casement windows to the left of the fireplace facing east. The three sets of double-paned casement windows facing north were originally built above a seating bench across the lower wall. Original plans did not have any door to the terrace from the living room. In 1999 the three sets of identical full-height windows were built, the seating bench was removed and the center set of windows became doors to the terrace. The living room, dining room, and solarium have crown moldings. On the south living room wall, a set of three double-pane casement windows, each with original fixtures, looks out on the south section of the balustraded terrace where it begins just beyond the entrance. From one end of the first floor to the other, the broad hall opens widely to the three major rooms, with the observation that they all appear to be connected. In 1912, this was a very new, progressive interior planning concept. None of the other houses Lawrence designed in Portland in these early career years have a first-floor plan as open and light-filled. With functionality foremost in his mind for his clients' family living, this appears to have been a purposeful design feature. It is very elegant, clean-lined, and bright.

## SECOND FLOOR

The wide second-floor hall with fir flooring, runs from east to west similar to the first floor. (See original second-floor plan). This hallway leads straight from the east master bedroom to the three-sided west sleeping porch which takes up the full west end. The sleeping porch has eight sets of double Simplex windows, two on the south side, four on the west end and two on the north side. (Photo 22). (The floor is

<sup>3</sup> Restoration, repair and exact replication (if necessary) continue of moldings, window surrounds, casement window and screen frames, and hardware. The Solarium becomes the kitchen, and the kitchen space becomes the dining room, with the original dining room now a family room.

<sup>4</sup> Fred Baker (1887-1981) was a well-respected Portland lighting designer. Born in Michigan, he moved to Oregon with his family in 1887. He opened his own business in 1912, with the Pittock Mansion being his first major lighting fixture commission in 1914. His beautifully crafted fixtures were designed for the Lloyd Frank home (Lewis & Clark College's Administrative Building), US National Bank, Oregon State Capitol, Timberline Lodge, Temple Beth Israel, and for Ellis Lawrence's Knight Library at the University of Oregon. The Oregon Historical Society has hundreds of Baker's colored drawings of lighting fixtures. Information courtesy of Architectural Heritage Center, Portland. June 25, 2019.

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wood. The plan shows four bedrooms, ("Chambers"), with fir flooring, and the bedrooms have many built-in shelves and drawers behind closet doors. (Photo 21). Each bedroom has a set of pocket doors that were used for ventilation and cooling when the sleeping porch's Simplex windows were open at the end of the hall. Three bedrooms have picture-rail moldings. Chamber No.1 has crown moldings. At the east end, the master bedroom (Chamber No. 4) takes up the entire width, as does the living room below. The new owners have recently discovered an original fireplace behind a wall that covered it up. Photos from several years ago show a bed against the wall behind which the original fireplace was located. The living room, and master bedroom above, shared the east chimney. A remodel (date unknown) has removed Chamber No.2, and it is now a large master bath with closets, shower, and double vanities. Both the north and south walls of the master bedroom have two sets of six-over-one windows on opposite sides of each other. Chamber No. 1 is directly above the dining room, and it has the prominent, curved polygonal bay with five sets of double Simplex windows, with top and lower window able to open out for maximum ventilation. (Photo 20). (See historic photo which shows the windows open below the awnings.) Just below the ceiling, emphatic crown moldings encircle this room. It has a large built-in wardrobe and linen closets, shelves, and drawers. Also, another previously hidden fireplace was recently discovered in this room. Across the hall in Chamber No. 3, a clothes chute is on the east wall. All three floors have the chute, which ends in what was originally the large basement laundry room. The north-facing former dressing room, originally a second-floor laundry room, has two sets of Simplex windows. Across the hall, facing south, is a guest bath with two sets of Simplex windows. The entire width of the west end is the three-sided sleeping porch, with four sets of double Simplex windows facing west, and a double set on the north and south walls. (Photo 22).

### **THIRD FLOOR**

The third floor is titled "Attic Floor" on the plan and has fir flooring throughout. The east end of this floor is a very large wardrobe room, with built-in cabinets, closets, and drawers along the north, east, and south walls offering ample storage space. Its upper walls are sloped ceilings culminating in the straight jerkin head gable shape. (Photo 23). This is the room with the eyelid dormer facing south (with its custom window panes and screen). In the hall beyond the wardrobe room are more built-in "wardrobe" cabinets. Chamber No. 5 is directly above the dining room with its polygonal bay windows jutting out, but this room does not have the bay windows. The long and narrow room, with the sloped upper walls fitting into the shape of the jerkinhead gable, has one six-over-one window in the center of the east wall. Below are sets of doors which open to built-in drawers and cabinets, and a large closet. On this floor, there is a second eyelid dormer facing north in a low-ceilinged section of space in the landing between the second and third stories. It is situated at waist-level, in a space that can be called an alcove. It also has custom-fitted glass panes and is hinged so that it can open at the top and be pulled down into the alcove to open.

### **BASEMENT**

The spacious basement originally had nine rooms, and could be called a daylight basement save for the south side, which does not have windows. The east, north, and west walls have windows. It originally had two maids' rooms, a full bath, a food storage room, a large laundry room with laundry chute terminus, a boiler room, a wood-storage room, and a workroom with darkroom and sink. (John A. Keating was a photographer of landscapes and nature.) In addition, there is a large open space at the base of the stairs. The two maids' rooms and the bath on the north wall, were replaced in 1999 with an enclosed tandem garage. (It holds two cars parked one behind the other.) The many closets and built in shelving were designed specifically for refrigerated cool storage. Rooms for food storage and wood storage took up much space in the basement. The original laundry room had partially tiled walls. At the west end is a full-width workroom, which has built-in counters, a workbench and shelves. A windowless darkroom with sink is built into the workroom for Mr. Keating, who was an active nature and landscape photographer. The darkroom still exists, but the small sink was removed recently so the plumbing could be pulled out and shut down.

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## ALTERATIONS

Documentation for the alterations are scarce, but the following demonstrate, (based on permits and visible scars or physical evidence) when work and inspections occurred that altered the building:

July 6, 1914: Permits and Inspections for 5 Water closets, 6 Basins, 6 Bath Tubs, 1 Laundry Tub, 3 Sinks.

The plan shows a straight west wall (solarium), but no dates exist for the construction of the wall as a polygonal bay.

Undated: The only major alteration on the exterior façade is the removal of the two-sided glass-paned entrance porch, for which there is no recorded date. The single Doric column on the east end of the entrance porch is extant, but it has been restored (undated) and now sits on a square base.

1952: Separate garage structure built, at west edge of property on south side. 18 ft. x 21 ft. (Col. McLoughlin) It was removed in the 1970s.

Undated: Kitchen chimney (north side) removed, staircase from the landing to the kitchen removed.

1959: Resurface concrete wrap-around porch, replace cement walk in front of house (Col. McLoughlin)

Early 1970s: kitchen remodel.

1999: Mid-wall height windows to the terrace on North side of the living room replaced by full-height casement windows, with one set a door to the terrace.

1999: Alterations to wrap-around terrace, replacement of straight metal supports for the railings of the terrace porch with shaped balusters (south, east, and north sides).

2018-2019:

Moving kitchen to the solarium for light from south, west, and north windows; widening the opening to the kitchen, replacing north-facing windows with exact replicas of the original casement windows, several inches shorter than the originals; retaining the house's original bi-fold glass doors at entry to the solarium; repairing and restoring all hardwood floors; many layers of vinyl removed; restoring many original windows, some reproduced identically if beyond repair; updating and installing all new HVAC, electrical, and plumbing; adding air conditioning; uncovered two bedroom fireplaces; restoring and converting to gas – all 4 fireplaces; matching and rebuilding existing crown molding, door trim, and baseboards; restoring the original Baker stairwell light fixture; uncovered five windows that were concealed by sheetrock; identical matching and rebuilding of solarium's full wall of doors to function for today's living; abating exposed and hidden asbestos-covered plumbing pipes, flooring, sheetrock, and other living areas containing asbestos; much lead abatement and paint removal; removing layers of paint; repair and replacement of worn shingles, repainting the entire house.

## PLANNED ALTERATIONS

- Building a new patio and garden off of the solarium.
- Plan to restore entry portico as it is on the original photo. Funds for this needed.
- Custom awnings will be made, as seen in the original exterior photos.

The owners of the Keating house have spent nearly two years thoughtfully and meticulously restoring and repairing the house. They are not changing any perimeter walls. Their interior configurations are combining some small rooms to create more open and livable interior spaces for today's living. The

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shapes of the main rooms have remained as shown on the original plan. Where needed, window and screen frames are replaced with newly built exact replicas. All of the original hardware and fixtures repaired where necessary, cleaned and polished. The owners respect the Keating house's integrity and beauty, and have restored it with knowledgeable and carefully-chosen contractors and skilled crafts people.

### **INTEGRITY**

The John A. and Hattie Mae Keating Residence retains a high level of architectural integrity. While extensive restoration occurred in 2018 and 2019, this work brought back much of the original historic character and closely followed the original design by referencing historic photographs and the original architectural plans. Therefore, despite all of these alterations, there is very little impact to the Keating Residence's integrity and the building remains a gem of Portland's southwest hills.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

**Period of Significance**

1913

**Significant Dates**

1913 – Date of Construction

**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.

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation** (if applicable)

N/A

**Architect/Builder**

Lawrence, Ellis F., Architect

**Period of Significance (justification)**

The period of significance is 1913, the date of construction.

**Criteria Considerations (explanation, if necessary)**

N/A

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**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 John A. and Hattie Mae Keating Residence, designed and built by Ellis F. Lawrence in 1913 in Portland Heights, is architecturally significant, at the local level, under Criterion C, for its architecture, reflective of master architect Ellis F. Lawrence's early career from 1906 – 1913 as a Shingle Style and Arts & Crafts residential property type. The period of significance is 1913, the date of construction. The Keating Residence holds visual hints of Lawrence's beloved long-lost Neahkahnne Tavern of 1911, which was tragically destroyed by fire (of unknown cause) in 1956.<sup>5</sup> (Fig. 20,21). The tavern and the Keating house reflect east-coast Shingle Style structures, and several Portland residences he designed before 1913. Lawrence's early residential architecture echoes his post-M.I.T. years working in Boston for Peabody & Stearns, and for an originator of the Shingle Style, the noted architect and artist John Calvin Stevens in Portland, Maine. His 1904 travels in England and Europe contributed to enriching his architectural expertise in the Arts & Crafts and English vernacular styles. Lawrence's work was characteristic of its time, incorporating the principles of "Academic Eclecticism," and as seen in the Keating house plan, a new freedom in interior open planning in American domestic architecture. It shows Lawrence's practical know-how and assertiveness to install industrial SIMPLEX windows on the second floor, visible from the south entrance façade, the west end, and the north side. (Fig. 13,14). The house was innovative and radical with its 1913 centralized vacuum system, which had "vac riser" outlets on the first and second floors. The Keating House is the most impressive and formidable of his other early career Arts & Crafts and Shingle Style houses, beginning with his own home in 1906.<sup>6</sup>

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

### **ELLIS F. LAWRENCE (1879-1946)**

Ellis F. Lawrence was born in Malden, Massachusetts, in 1879. He attended preparatory school at Phillips Andover Academy, Andover, Massachusetts. He received his Bachelors and Masters degrees in architecture at the Massachusetts Institute of Technology, in Cambridge, MA., and graduated in 1902. He apprenticed with firms in Boston and Portland, Maine, including Peabody & Stearns and architect John Calvin Stevens. He traveled for eight months in Europe, during which time he married Alice Millet from Portland, Maine, in a chapel in Chester, England. In 1906 he had intended to open an office for Stephen Codman in San Francisco. He made a stop in Portland on the way, to visit his friend and former M.I.T. classmate E.B. MacNaughton. However, after the disastrous earthquake and fire in San Francisco the same year, Lawrence decided to remain in Portland. He joined the architecture firm of MacNaughton and Raymond in November 1906. Lawrence left the firm in 1910, and worked independently until 1913, when he started a partnership with another friend and former M.I.T. classmate, William G. Holford. Ellis F. Lawrence and Wm. G. Holford are named on the original plans of the Keating house. The partnership eventually grew to become Lawrence, Holford, Allyn & Bean. Lawrence became a productive designer, civic activist, and a visionary in architecture

<sup>5</sup> The Neahkahnne Inn is known as "The Neahkahnne Tavern" through its history, and appears as such in historical writing, scrapbooks, and newspapers stored at the Nehalem Valley Historical Society. It will be referred to here as the Neahkahnne Tavern.

<sup>6</sup> While there is a Multiple Property Document for the work of Ellis Lawrence, this nomination does not rely on that MPD because that MPD utilizes an outdated scoring system that does not capture the various ways in which a resource could be significant. The 1989 "Ellis Lawrence Building Survey" scored the Keating house a total of 49 points. Under the MPD, a building must be given a score of at least 41 points to be eligible for listing in the National Register.(G-2) While the scoring system rating for the Survey of *integrity, distinction and associative value* is useful for distinguishing Ellis Lawrence resources surveyed and recorded during the 1989 survey, the vagueness and subjectivity of the numbers does not allow one to use the scores in order to place the building within the significance of Lawrence's portfolio and therefore establish its significance. Further, this methodology does not make allowances for the passing of time or for rescoring buildings when new information is identified. For instance, with the case of the Keating House, the survey gave the building an above average score in comparison to other Lawrence designed building's but as additional research and the nomination explain, the Keating Residence is one of Lawrence's premier Arts & Crafts and Shingle Style houses. Despite not using the MPD, this nomination demonstrates that the Keating House is individually eligible for listing in the National Register of Historic Places. The mentioned MPD is: Kimberly Demuth, Kimberly Lakin, and Patricia Sackett, "Architecture of Ellis Lawrence Multiple Property Submission," October 1990, NRIS# 64500496.

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education and city planning. His architecture and teaching influenced the development of architecture within the state of Oregon. In 1914 he founded the University of Oregon School of Architecture and Allied Arts, in Eugene, Oregon. He designed many major campus buildings for the university. Today the art and architecture building on campus is known as Lawrence Hall. He was particularly focused upon rejecting the traditional philosophy and method of the Beaux-Arts school. He promoted more progressive ideas, the integration of all the arts, and an informal, non-competitive teaching environment. Lawrence's teaching ideas remain today as the basis for architecture education at the University of Oregon. He became acquainted with many of Portland's influential businessmen. He knew many nationally known architects and planners, such as Frank Lloyd Wright, Bernard Maybeck, and the Olmstead Brothers. He designed several buildings and the campus plan for Whitman College. Lawrence's practice "produced designs for more than 500 projects, including educational and commercial buildings, as well as more than 200 residences."<sup>7</sup> He was active at the city and state levels in Oregon. He served as state advisory architect for the Home Owners Loan Corporation, and during 1933-34 served on the Northwest District Committee for the Public Works of Art project of the U. S. Treasury Department. He was also president of the local chapter of the A.I.A., an organization he helped to form. He was involved in the Portland Architectural Club, the Architectural League of the Pacific Coast, and the Oregon Association of Building Construction. He served on the Portland City Planning Commission. He and Alice raised their family in the Irvington neighborhood, where he designed his first house (1906) and the nearby Irvington Tennis Club. He remained in the house throughout his life in Portland. It is significant that Lawrence accomplished so much in design, city and campus planning, and architecture education while commuting by train to Eugene two days every week and serving as Dean of the School of Architecture and Allied Arts from 1914 until his death in 1946 at the age of 67.

Lawrence wrote an article published in the July 1932 issue of ARCHITECTURE, entitled "John Calvin Stevens" whom he referred to as his mentor. His words are pertinent especially because the Keating house encompasses references to so many architecture styles. Lawrence, in writing about Stevens said: "It is as a functionalist in the domain of residential architecture that lies, perhaps, his greatest contribution to the profession... The real house architect must of necessity approach his task as a functionalist, and Stevens's mental and aesthetic processes are functionalistic."<sup>8</sup> His mentor's words were important to Lawrence when he was designing houses for his clients. Always taking into account the site, surroundings and setting of each project, he created spaces for clients to successfully live, work and play, listening to each client's expressed specific needs. In the Lawrence papers in Knight Library at the University of Oregon, there is a typewritten radio script written on onion-skin paper from 1948, two years after his death. The author was Emeritus Professor of English at the University of Oregon, Mable Holmes Parsons. It is entitled "One of Oregon's Great Men - Ellis F. Lawrence." It was written as a tribute to him, and she talks about the words Lawrence's son Amos said to her about his father: "He was a family man above all else, in spite of his tireless industry away from home." Parsons talks about Lawrence's being a "genius" with children: "His stories, illustrated comic rhymes, his color photography, his inimitable geniality."<sup>9</sup> His interior spaces for the Keating family evolved into a beautiful, and "functional" open interior. It shows attention to careful siting for ample light, and spectacular views to the north and east. Lawrence's words, written in 1943, sum it up: "Architecture never seemed as important as the people who were to live, work or worship in the buildings I designed."<sup>10</sup>

## POST-GRADUATION EMPLOYMENT LEADS TO LIFE-LONG INFLUENCES

Upon receiving both his Bachelor's and Master's degrees in Architecture in 1902, Lawrence worked for and with a Grand Prix award-winning architect and chief instructor at M.I.T., Désirée Despradelle. Among the lasting architectural principles he instilled within Lawrence was the idea of planning with function uppermost in any design program. Functionalism was to remain paramount with Lawrence throughout his career for his

<sup>7</sup> Richard Ellison Ritz. Architects of Oregon: A Biographical Dictionary of Architects Deceased -19<sup>th</sup> and 20<sup>th</sup> Centuries.

<sup>8</sup> Ellis F. Lawrence, "John Calvin Stevens," ARCHITECTURE, Volume LXVI, Number I, July 1932.

<sup>9</sup> Mable Holmes Parsons. "One of Oregon's Great Men - Ellis F. Lawrence." Radio script. 1948.

<sup>10</sup> Ellis F. Lawrence, "The People of my City of Good Will." Unpublished manuscript. Lawrence Collection, Knight Library Special Collections, University of Oregon, Eugene, Oregon.

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residential clients. The unusually open and broad first floor, and the wrap-around terrace undoubtedly were specifically created so the Keatings could comfortably live and use the interior, and entertain often on the impressive, three-sided terrace. The function of this plan considered the client's and the family's expressed needs for living well in the home. The most prominent firm that Lawrence worked for was Peabody & Stearns in Boston, and through his close working relationship with Robert Peabody, the head of the firm, he participated in and learned from the many prominent residential jobs in Colonial Revival style for which the firm was largely known. This experience would be especially useful when Portland's John Wheeler asked Lawrence to design a Colonial Revival-style house for his family on Portland Heights in 1910, leading to Lawrence's acquaintanceship with future client John A. Keating. Wheeler was a board member of Lumbermens Bank when John A. Keating was vice president. In his 1973 article entitled "The Peabody Touch: Peabody & Stearns of Boston 1879-1917," Wheaton Holden stated, "It was in the field of residential architecture that Robert Peabody found himself most at home and his fascination with eclecticism realized its fullest expression."<sup>11</sup> From 1870 to the early twentieth-century, Peabody combined many styles together in one project.<sup>12</sup> Lawrence was influenced by Peabody's liberal view of style, while making sure that the real measure of a building's success was how appropriately the style(s) suited the situation and functional use. This eclecticism was directed by the strong focus on the plan that was imparted through the École system, aspects of which were taught at M.I.T., and which Lawrence continued learning about when he was in an École atelier in France while traveling in Europe. Richard W. Longstreth discusses the eclecticism of the time Lawrence was working after his graduation and prior to beginning his career in Portland, by identifying academic eclecticism as an intellectually focused response to new needs that adapts historical styles in spirit more than in archaeologically correct detail.<sup>13</sup> He continues, "Academic eclecticism sought to reestablish a continuity with the past, forging a new line, after the 'natural' development of architecture had been broken by Victorian 'excesses'."<sup>14</sup> It was paramount that an architect should study the styles themselves, to use tradition properly and understand the people and history that created them. Lawrence did have studies in the classical orders, and architectural history classes at M.I.T. Carroll Meeks, a scholar on international nineteenth-century eclecticism, uses the term "creative eclecticism" to define the ability to form new and creative solutions using the architectural vocabulary of the past.<sup>15</sup> At the same time, while confidently mixing styles in a design, it was a major goal of residential architecture to always remember the importance of logical planning to create a comfortable home. In a speech, Lawrence talked about how he resisted the standardization of architecture into a single style, preferring individualization and variety.<sup>16</sup> The Keating house, more than the other early-career residences he designed, demonstrates Lawrence's design competence and versatility. He combined unexpected forms and details on the exterior and surprising, functionally satisfying interior forms for the family. Lawrence was beginning to adopt Robert Peabody's liberal view of style and eclecticism, while ever-concerned about a satisfying, functional plan.

## JOHN CALVIN STEVENS and THE SHINGLE STYLE

After working with Robert Peabody at Peabody & Stearns in Boston, Lawrence began an apprenticeship with perhaps the most influential person in his pre-Portland career, architect and artist John Calvin Stevens of Maine. The tall, shingled, asymmetrical, and horizontal form of the Keating house shows its debt to these significant early years when Lawrence worked with accomplished architects in Boston and Maine. Stevens was "the greatest Maine architect of his day," according to Denys Myers.<sup>17</sup> He was among the leading

<sup>11</sup> Wheaton A. Holden, "The Peabody Touch: Peabody & Stearns of Boston, 1879-1917." Journal of the Society of Architectural Historians 32 (May, 1973): 116.

<sup>12</sup> Bryan V. Crawford, "The Residential Architecture of Ellis Fuller Lawrence," Thesis, University of Oregon, June 1988.

<sup>13</sup> Richard W. Longstreth, "Academic Eclecticism in American Architecture," Winterthur Portfolio 17 (Spring 1982): 85.

<sup>14</sup> Longstreth, 57.

<sup>15</sup> Carroll L.V. Meeks, "Picturesque Eclecticism," Art Bulletin 32 (September 1950): 226-235.

<sup>16</sup> Speech given by Lawrence, "For the Fifteenth International Congress of Architects," Ellis F. Lawrence Collection, Special Collections, University of Oregon Library, Eugene, Oregon, p.1.

<sup>17</sup> Denys Peter Myers, "The Historic Architecture of Maine," introductory essay to Maine Catalog (Portland, ME: Historic American Building Survey, National Park Service, Department of the Interior, Maine State Museum, 1974), 168.

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practitioners, and one of the originators, of the Shingle Style in the late 1880s and 1890s. By the beginning of the 20<sup>th</sup>-century, the Domestic Revival of England had been transplanted to America. These houses showed a new vitality as the so-called Shingle Style here. In residential designs, the external walls were clad with wooden shingles, an American material from the early Colonial period referencing English tile-hanging. But wood involved not only the framing structure, but the surface as well. American wood-framing, in place of solid English brickwork, allowed freedom in planning, massing, and even decorative flourishes. Shingles wrapped a tight skin around the multiple surfaces and shapes of the external walls. On the interior, space assumed freer shapes and became less compartmentalized, tending to flow through wide openings from room to room. These houses often had wrap-around terraces on the exterior. Some of these features are evident in the Keating house. And because the earliest Shingle Style houses were built on the New England coast by John Calvin Stevens, among others, Lawrence was clearly aware of them, and how their interiors were designed to reflect the more relaxed lifestyles in America compared to England. Americans were more democratically open and tolerant, not segregating men from women, adults from children, and all from servants. Trachtenburg describes these Shingle Style interiors as more open in plan with rooms flowing from one to another, able to be closed by interior glass bi-fold doors. Americans didn't require separate closed rooms for every social hierarchy and function.<sup>18</sup> The Keating house reflects those ideas. The Keatings brought one (or two) maids to Portland from Atlanta, but with functionalism always an important aspect of Lawrence's architecture, it can be presumed that the organization of the Keating's interior first-floor configurations easily accommodated the parents, two active children inside and outside, and household help too. And it was great for the Keating's frequent entertaining. Kraggsyde, by Peabody & Stearns at Manchester-by-the-Sea, Massachusetts, (1882-84), is a good example of a Shingle Style house high above the ocean with open planning inside, and views in every direction, responding to the physical environment surrounding it. The 1882 Stoughton House by Henry Hobson Richardson in Cambridge, Massachusetts, was also an important early Shingle Style residence, with its asymmetric massing, and broad horizontal form covered tightly by shingles in a natural, non-decorative cover, flowing across the entire structure. Leland Roth discusses John Calvin Stevens's importance to Lawrence thus: "This skill in combining studied geometric formal clarity with casual and seemingly serendipitous accident was probably the benefit of Lawrence's first-hand experience with the Shingle Style in Stevens's office. But Lawrence made this into something uniquely his own adding to the freedom of plan and colliding roof planes of the Shingle Style other elements he gleaned from diverse sources, such as clipped jerkin-headed gable ends, perhaps from vernacular architecture of the Lorraine and Switzerland."<sup>19</sup> Lawrence's early residences in Portland and the Neahkahnie Tavern in Neahkahnie on the Oregon coast, with the Arts & Crafts and Shingle Style characteristics, have subtle references to the following Stevens structures: John Calvin Stevens, The C.A. Brown House, Cape Elizabeth, Maine, 1885; John Calvin Stevens, The Howard Winslow House, near Portland, Maine, 1910; Stevens and Stevens, Psi Upsilon Fraternity House, Bowdoin College, Brunswick, Maine, 1903. It was not until 1950 that the Shingle Style was identified and named by the late, acclaimed Yale University architecture historian Vincent Scully (1920-2007).

## **EIGHT MONTHS in ENGLAND, FRANCE and ITALY in 1904**

Just before he moved to Portland permanently, Lawrence traveled in 1904 for eight months, visiting large cities, small towns, and villages in England, France, and Italy, all the while writing in his travel diaries and doing much sketching. He married Alice Millet of Portland, Maine, in Chester, England. He was very taken by the rural vernacular architecture that formed the basis of the so-called "period styles." Lawrence was able to later incorporate aspects of English cottages, thatch-roofed and mock-thatch roof houses, and Tudor and Norman farmhouses into his clients' designs. And he was always concerned about simplicity, attention to the site, and an open asymmetrical plan. The residential English architects C.F.A. Voysey and Edwin Lutyens, who were themselves inspired by the vernacular features of English country houses, were becoming an important influence on Lawrence. Their dominant, graceful manor houses had features such as gables, wood and

<sup>18</sup> Marvin Trachtenberg and Isabelle Hyman, ARCHITECTURE: from Prehistory to Postmodernism. (Prentice Hall, Inc. New Jersey) 470.

<sup>19</sup> Leland Roth, "Ellis F. Lawrence: The Architect and his Times," in Michael Shellenbarger, Ed., Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence, (University of Oregon, Eugene, Oregon, 1989) 65.

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cement stucco facades, casement windows, projecting bays, and hipped roofs. Asymmetrical, horizontal masses with a mixture of roof heights and breadth, intersecting gables with polygonal projecting bay sections, and banks of tall casement windows with transoms above became familiar features on Lawrence's Arts & Crafts designs, from sketches and memories of the travels abroad. Those features creatively brought together are highlighted in the Keating House, with its broad, horizontal mass, broken up into bays, which give the exterior walls a sense of activity and of plasticity. The window types, large hipped roofs, and intersecting gables are characteristics of English architecture which Lawrence was experiencing, and sketching. Lawrence's sketches for two proposed, rather elegant Arts & Crafts-based houses for clients were featured in the inaugural issue of Pacific Coast Architect in 1911. Both show Lawrence's design skills and drawing expertise in presenting the overall effect of Voysey, Lutyens, and English vernacular forms in creatively expressed personal idioms. Neither of the houses were built. One was designed for the president of Whitman College, Dr. Stephen B.L. Penrose in Lake Bay, Washington. Beginning in 1908 Lawrence was designing the layout of Whitman College, and several campus buildings.

### THE NEAHKAHNIE TAVERN and TWO ALUMS OF M.I.T. WORKING TOGETHER

Both Ellis F. Lawrence and Samuel G. Reed were from Massachusetts, and they graduated from M.I.T. together in 1902. Reed (1872-1941) was "a man with vision, energy, and know-how."<sup>20</sup> A nautical engineer, he came to Portland in 1902 to become treasurer for Portland Railway Light and Power (later Portland General Electric). He first saw Neahkahnie Mountain in 1905, after he traveled by train first to Astoria, then in open horse-drawn carriage to the south, traveling over the mountain with his father from Massachusetts. When he first saw Neahkahnie Mountain looming over meadows and beaches below it, he realized the potential for development of the area and from 1906 to 1910, he purchased over 800 acres, anticipating the arrival of railroad transportation in the near future.<sup>21</sup> In the meantime Reed's "lifelong mission was to improve local coastal roads and work toward the building of coastal highways that would open the area to travelers and vacationers."<sup>22</sup> The ultimate plan was to build a magnificent hotel by the ocean to attract guests who might end up becoming property owners in Neahkahnie. But first, since Reed had known Ellis Lawrence since their days at M.I.T., in 1908 he asked the architect to design a Portland house for his family off of S.W. Vista Avenue in Portland Heights. It was not far from the site where, in 1911, Lawrence would begin designing the Keating House.

By 1911, Reed had moved to Neahkahnie permanently, still with a dream of building an exciting hotel, and creating a "destination resort" and an artists' colony that would attract vacationing Portlanders. The Reeds hadn't used an architect for their cottage there, but the Lawrence family visited them often. The long-awaited railroad connection with Portland was completed in 1911, so no longer did Lawrence have to endure mule-pack trains as he did on his earlier trips to Neahkahnie. In March 1912, the Nehalem Enterprise newspaper reports that the Lawrence's were leaving after spending a week with the Reeds, returning to the city favorably impressed with the sights at Neahkahnie.<sup>23</sup> Reed asked Lawrence to design a rustic hotel on the beach that would be informal and fit in with the natural beauty of the setting. Lawrence admired the site which was situated right on the beach with spectacular views of Neahkahnie Mountain to the north, and the ocean to the west. He agreed to design the Neahkahnie Tavern. (Fig.20, 21). On August 9, 1912, the Nehalem Enterprise wrote about the grand opening of the "tavern," which is what it was called then. The new tavern had 50 guestrooms, a rustic interior with furniture to match, a spacious lobby and sunroom, and a dining room that could seat 50 guests without crowding. It was "a most restful and inviting place."<sup>24</sup>

"The Neahkahnie Tavern was a landmark structure... an incredible building feat for 1911." Comerford states, "The wood, which came from Wheeler, was brought by boat to Nehalem and then over the county road to the

<sup>20</sup> Jane Comerford, At the Foot of the Mountain: An Early History, (Portland, Oregon, Dragonfly Press, 2004) 65.

<sup>21</sup> Marianne Hakanson Kadas, "In the Shadow of Neahkahnie," (Master's thesis, University of Oregon, Eugene, Oregon), 48.

<sup>22</sup> Jane Comerford, 67.

<sup>23</sup> "Local News," Nehalem Enterprise, March 9, 1912.

<sup>24</sup> *Ibid.*

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top of Manzanita. Reed hired W.F. Cain and his crew to build a road connecting Neahkahnie to the county road just beyond the old Gerritse barn. With the road in place, the work on the tavern was soon completed.<sup>25</sup> This was the largest building Lawrence had designed up to that time, although he had completed and was designing several Arts & Crafts and Shingle Style houses, including his own, in Portland. Shortly after the tavern was completed Lawrence designed a shingled cottage in 1913 several hundred yards away from the Neahkahnie Tavern, and it is lived in today. (Fig. 22. Cadwell-Povey house in the background). The tavern was a tall, shingled horizontal building that spread across the sand in sections, an active plastic structure beneath a long, overhanging shingled roof. Oversize cedar shingles covered the exterior and were left to weather a silvery gray. There were many multi-pane windows, both casement and double-hung, spread across the building, their frames trimmed in white. Near the center of the east side of the building, a gabled, one-story porte-cochère formed the main entryway. To the south on the same side, a tall, multi-paned polygonal bay section with casement windows projected from the shingled wall. "A glassed-in porch on the northwest end of the tavern allowed for storm watching and summer sunsets."<sup>26</sup> The building had hipped roofs, jerkinhead gables, shed roof dormers, and three tall, straight chimneys that flared out to the right at the half-way point then descended straight to the ground. Each of those features are part of the Keating house. The bends and curves of the tavern's shingled exterior walls, anchored down beneath the sturdy horizontality of the roof, exuded a sense of strength, and withstood the winds and storms when the Oregon beach weather became harsh. The Keating house, in its height and breadth beneath a sturdy roof with overhanging eaves also displays strength in form and materials. And in 1911 Lawrence was working on the Keating house and Neahkahnie Tavern at the same time. "The Tavern was the center of life in Neahkahnie."<sup>27</sup> It had comfort, with rustic wood walls and beams, hickory tables and chairs, and a fireplace built of beach stones. Ellis Lawrence's early memories of east coast resorts in the Shingle Style were seamlessly transferred to Oregon and the Pacific Coast in his early work. Kadas sums it up well: "... the very popularity of the Tavern and the fondness with which it is remembered speak for its honesty and suitability. It was not intended as a precedent-setting style of building but a work of art, a personal expression of the vernacular coastal architecture modestly and affectionally carried out by a master architect."<sup>28</sup> Roth said: "Lawrence's modest hotel at Neahkahnie helped to initiate the development of a unique Oregon architecture especially for the Coast and the Willamette valley areas."<sup>29</sup> It was just a small hint of what would emerge many years later, as the Northwest Style of Architecture. The Shingle Style influences can be seen in not only the Neahkahnie Tavern, but also in many of Lawrence's houses he designed beginning in 1906 and continuing through the early phase of his architecture career. The Neahkahnie Tavern was tragically destroyed by a fire in 1956, the cause of which is still unknown.

### JOHN A. and HATTIE MAE KEATING

John Albert Keating was born in Hillside, Michigan on August 4, 1873. He was the son of Martha A. Cook and L. H. Keating. He spent his childhood in Muskegon and was educated in public schools. He attended University of Michigan but graduated from Stanford University in 1894. While at Stanford, he was one of the founders of The Daily Palo Alto (later the Stanford Daily), and served as associate editor the first year of publication. He did post-graduate work at Cornell University, and one of his first positions was as manager of "what was the largest peach orchard in the world, at Fort Valley, Georgia."<sup>30</sup> It was in Atlanta, Georgia, that he met his future wife, Hattie Mae Mitchell, cousin of the future author of Gone With The Wind (written in 1939), Margaret Mitchell. Hattie Mae was the daughter of O.E. Mitchell, and her family was socially prominent in Atlanta. The couple were married in Atlanta on March 23, 1906.<sup>31</sup> They had two children, Ralph W.M. Keating

<sup>25</sup>Jane Comerford, 70.

<sup>26</sup>"Neahkahnie Inn, Neahkahnie, Oregon 1915," Oregon Historic Photograph Collections. Bush Family Historic Photographics. 1915.

<sup>27</sup>Jane Comerford, 76.

<sup>28</sup>Marianne Kadas, 53.

<sup>29</sup>Leland Roth, "Ellis Lawrence: The Architect and his Times." Michael Shellenbarger, Ed., Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence. (Eugene, Oregon, The University of Oregon, 1989) 66.

<sup>30</sup>Obituary, The Michigan Alumnus. October 6, 1951.

<sup>31</sup>"Who's Who in the Northwest-1911: Biographies." A Biographical Dictionary of Notable Living Men and Women of the Northwest. Vol. I. Western Press Association. Portland, Oregon. 1911.

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and Hallie Keating. Keating's middle years were in Portland, where for twenty years he was one of the Northwest's important financial figures. He organized and was president of the Lumberman's Trust Co., and served as vice-president of the Lumberman's Bank. Keating was often quoted expressing his opinions and ideas on the state of Portland's financial outlook, and on bonds and securities issues. One article noted, "John A. Keating, Vice-president of the Lumberman's National Bank, returned yesterday from a seven weeks trip through the principal business and financial centers of the East. Mr. Keating is satisfied with the conditions in other parts of the country and looks to 1913 as an era of continued prosperity."<sup>32</sup> It was through a board member of Lumberman's National Bank, John Egbert Wheeler, that Keating knew Ellis F. Lawrence. Wheeler had Lawrence design a house for his family in Portland Heights in 1910, not far from the Keating's property on St. Helens Court. The next year Lawrence was to begin the design for the Keatings.

Hattie Mae Keating was notable in her own right. She had a family lineage traced back through a great-great-grandfather who "volunteered and enlisted with a company of about one-hundred men under General George Washington. Records covering these services are to be found in Washington." This information appeared in a Sunday Oregonian article in 1920.<sup>33</sup> During her years in their house in Portland, Hattie Mae became a very active leader in the Daughters of the American Revolution (D.A.R.). Headlines in the local newspapers lauded her election as state chief, and president of the Multnomah Chapter of the D.A.R. at the state conference in Albany, Oregon. And in 1922 the headline in the Sunday Oregonian was "Mrs. John A. Keating is Given a Big Job." She was appointed the national vice chair of Patriotic Education. She was given charge of schools and colleges sponsored by the D.A.R. in Ohio, Massachusetts, South Carolina, Wichita, Kansas, and a school in the Philippine Islands.<sup>34</sup> With her local, regional, and national work with the D.A.R., the couple were mentioned in the papers about social events they attended or hosted. They had a huge, wrap-around terrace on the south, north and east sides of their house which was used for many large social gatherings and featured in the newspapers. With at least one maid brought to Portland from Atlanta, the Keating's house allowed them to raise a family and at the same time host dinners, luncheons, afternoon teas, and other social events with ample room for large groups of guests.

John Keating was not only a banker, he was also an outdoorsman, poet, and photographer who photographed nature and landscapes. The 1911 plans show that the darkroom was built into his large workroom on the basement level from the beginning. In 1921, they moved to San Francisco, where Mr. Keating became a broker. He was interested in farm lands in the San Joaquin Valley and was a pioneer in the development of lima beans in the Tracy area.<sup>35</sup> Hattie Mae Keating died on February 20, 1940, in San Francisco. John Albert Keating died on March 3, 1951, in San Francisco.

## PORTLAND HEIGHTS

Intending to move to San Francisco in 1906, while visiting in Portland with his friend and fellow graduate of Massachusetts Institute of Technology E.B. McNaughton, Lawrence made the decision to remain in Portland due to the disastrous earthquake in San Francisco at the time. By 1911-1913, Lawrence was working with John A. Keating on the design of the house to be built in Portland Heights, and Portland was experiencing a growth in population. The city was full of pride because of the successful 1905 Lewis & Clark Exposition at Guild's Lake in Northwest Portland. Roads were being paved, the Vista Bridge was built in 1903, and land prices rose rapidly as more and more people became aware of the availability and beauty of the West Hills for residential development. This was because "from its earliest development phase, Portland Heights benefited from efficient and accessible streetcar service, an advantage not fully shared by the later hillside developments of Kings and Arlington Heights and Westover Terraces."<sup>36</sup> Lawrence had a thriving architectural practice with

<sup>32</sup> Morning Oregonian, December 24, 1912, p. 6.

<sup>33</sup> "Interesting Coats of Arms Treasured in Portland Families." Sunday Oregonian. October 24, 1920. Section Five, p. 6.

<sup>34</sup> "Mrs. John A. Keating Is Given A Big Job. Daughters of American Revolution Honor Portland Woman." Sunday Oregonian, September 10, 1922. Section Three, p. 7.

<sup>35</sup> Obituary. The Michigan Alumnus. October 6, 1951. p. 53.

<sup>36</sup> MacColl, 77.

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clients among Portland's most influential businessmen, and his client John Keating wanted to build in "the Heights," with its commanding views in all directions, including the city below and prominent mountains to the east. Construction began in 1913.<sup>37</sup> According to MacColl, Portland Heights was considered as "the playground of the wealthy."<sup>38</sup> In 1914, Ainsworth grade school, designed by Floyd Narramore, was completed, within walking distance of the Keating house. John A. Keating was becoming known as a successful banker in Portland, and the house for his family on St. Helens Court would reflect his growing civic reputation. Hiring a famed architect to design his house reflected his growing status in Portland.

## THE KEATING HOUSE'S EXTERIOR COMPLEXITY and INTERIOR SIMPLICITY

Ann Clarke states, "Lawrence was probably the first to introduce the Arts and Crafts ideas into Portland."<sup>39</sup> He did not have an easily recognizable style of architecture. Lakin wrote that "He did not have a particular style or trait. Instead he designed in a variety of types and styles according to what suited the building's purpose and the client's wishes."<sup>40</sup> His early-career Arts & Crafts and Shingle Style residences have many of his often-utilized characteristics in form and site considerations. Shellenbarger discusses the wide variety of sizes, shapes, and materials he used in each design. His styles could range from "formal to picturesque, plus the emerging modern styles, and some that are impossible to label." His diversity was not a recognizable signature.<sup>41</sup> About the Keating house, Crawford says, "Perhaps the most sophisticated Arts and Crafts home of Lawrence's early career was the John Keating house of 1912."<sup>42</sup> From the exterior, the asymmetrical Keating house appears to be the most complex and unique of his early career residences. Crawford continues to discuss the complex exterior, contrasting it with the extremely plain and simple interior. The interior of the first floor was designed to be an open plan, with the rooms flowing into one another with ease. There is no hardwood paneling on the walls, or dark wood beams. The walls and ceilings are painted plaster, with painted crown molding in the living and dining rooms and the solarium. A photograph of the living room, taken sometime after the house was first built, illustrates the idea that perhaps the Keatings wanted the first floor interior to have plain, undetailed walls to fill with art and Mr. Keating's photography. (Fig.17). The photograph shows the plain fireplace in the center of a wide section of wall, framed by moldings from floor to ceiling, and also framing a broad painting hanging above the fireplace just below the ceiling. The painting across this framed section was eight feet wide, and approximately twenty-six inches high. It was commissioned by John and Hattie Mae's mothers, together. The artist was John Henry Trullinger (1870-1960). He was born in Astoria, studied art in England and Paris, and returned to Portland in 1910 when the Portland Art Museum had an exhibition of his work. The untitled painting (Fig.18) is a beautiful scene of classical maidens frolicking in a garden among statues and fountains. It was painted in an impressionistic, plein-air style. It dominated the room then, and today is still an important part of the Keating family.<sup>43</sup> The Keatings had another elegantly framed painting in their dining room, also above the fireplace. (Fig 19). Crawford stated, "This simple treatment shows a dependence on the forms themselves for decoration."<sup>44</sup>

<sup>37</sup> Morning Oregonian, April 27, 1913, "Construction has been commenced on the John Keating residence on Montgomery Drive...will cost about \$16,000." Morning Oregonian, September 7, 1913, "The twelve-room residence...will be one of the most attractive dwellings planned on Portland Heights this year." A 1900 map of the site on Keep Terrace (Fig. 9), shows a residence for Geo. J. Perkins on Lot 19. An "Inspection Report" from July 28, 1913, shows that the house on Lot 19, Block 1, Lents Addition, at St. Helens Court between Montgomery Drive and 5<sup>th</sup> was to be moved to Lot 21. That moved the Perkins residence, and freed up Lot 19 for construction of the Keating House. By September 19, 1913, the Perkins house had been moved and the Keating permit was signed.

<sup>38</sup> E. Kimbark MacColl, Merchants, Money and Power: The Portland Establishment 1843-1913 (Portland, OR: Georgian Press, 1988) 263.

<sup>39</sup> Ann Brewster Clarke, Wade Hampton Pipes: Arts and Crafts Architecture in Portland, Oregon (Portland, Or: Binford & Mort, 1985), 31.

<sup>40</sup> Kimberley Lakin. Multiple Property Submittal, National Register of Historic Places. Section E., 8.

<sup>41</sup> Michael Shellenbarger, "Ellis F. Lawrence: Nonresidential Designs," Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence. (University of Oregon, Eugene, Oregon, 1989) 43.

<sup>42</sup> Crawford, 80.

<sup>43</sup> Conversations with Susan Keating, July 2018. The painting resides today in the home of grandson John Keating, son of Ralph Keating, son of the original John Keating, in San Francisco, California.

<sup>44</sup> *Ibid.*

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On the exterior, there's much more variety and complexity. A skin of shingles stretches across all four sides of the house and the projecting and receding bays. There are many colliding roof forms, jerkin-head gables, two eyelid dormers, mock-thatch rolled edges, a two-story projected polygonal bay window section, casement, double-hung sash, Simplex and awning windows, together with a classical string course or entablature wrapping across the facades on all sides. Narrow pilaster strips and moldings, and the one original Tuscan Doric column to the east of the entrance porch work into a mixture of influences and styles Lawrence brought to Portland after his work at Peabody & Stearns and with John Calvin Stevens. They reveal his knowledge of academic eclecticism.

The dining room and solarium were embellished magnificently just by the dramatic tall, curved sets of windows bringing light and views to the north and the south. The plaster living room walls were painted, with three sets of casement windows brightly lighting the room from the south, east end, and north toward Mt. St. Helens.

There are oak floors and risers on the simple balustraded stairs and wide upper landing, which opens the view through the monumental north wall window. Lawrence tended to site a residence with careful attention to the terrain, the views from all sides, but with a hesitation to show it all at one glance to the approaching visitor. He turned his structures so that only a partial view is visible from the street, and only by walking up some entrance steps - as at the Keating house - can the whole south entrance façade be taken in, all at once. In some houses there was a formal, symmetrical entrance façade, and a more casual, asymmetrical back side. Or, vice versa, as with the Keating house. Some of his early houses at this time had very delicately crafted glass doors, wood-paneled walls and stair banisters, overhead dark wood beams, and built in cabinetry in living and dining rooms. The Keating house originally had built-in seating below the east and north-facing casement windows. Built-in cupboards, closets, and drawers still exist in the rooms on the second and third floors. Yet, this a unique, one-of-a-kind residence, and with its purposely plain and simple open interior, it reflects Lawrence's progressive thinking about planning, with main floor rooms flowing easily into one another. This is the open planning American domestic architecture was going to learn more about, with the Prairie houses of Frank Lloyd Wright and early Modernism. The Keating house is a monumental, "stand alone" structure reflecting the past through a complex exterior, and heralding a new, open spaciousness on the interior. This was a very new, progressive interior-planning concept at the time. None of the other houses Lawrence designed in Portland in these early-career years have this open first-floor plan, yet with functionality foremost in his mind for his clients' family living, this appears to have been a purposeful design feature. Just like he designed the front of his houses to be different from the backs, and liked to have the house viewed fully only after navigating the way to the entrance, he had a light, bright surprise on the Keating house's interior with the spacious open plan. Interestingly, Ellis Lawrence never drove a car. As busy as he was designing for clients, and participating in many local architecture and planning groups, he traveled to Eugene by train two days per week, and went to Neahkahnie, too, while the tavern and the Cadwell-Povey house were being built there. And he was all the while creative and innovative in building his architecture practice in Portland and at the University of Oregon in Eugene, becoming a leader in the architecture and planning communities of Portland and Eugene.

### **"SIMPLEX" WINDOWS and AN EARLY CENTRAL VACUUM SYSTEM**

John A. Keating was vice president of Lumbermen's Bank when Lawrence was designing his house in 1911-13. The manufacturers of Simplex windows in Portland were H.D. Carter & Co., conveniently located at 419 Lumbermen's building, where the company had showrooms and models on exhibit in their headquarters. These windows were suggested for use in industrial buildings and in schools especially. The January 12, 1912, issue of Architect and Engineer promoted them through photographs and diagrams showing the qualities for "superior ventilation" explained in a full-page advertisement. These types of windows "afford maximum ventilation, and the tilting position of each sash causes the circulation of fresh air to flow upwards and not down upon school children. By fastening a roller shade to each sash, the windows then act as awnings to keep out the sun's rays." In addition, the Simplex is a "safety window because each sash reverses, so that both sides of each pane of glass can be safely cleaned from the inside of the room." The advertisement said over 600

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schools on the Pacific Coast were equipped with Simplex windows.<sup>45</sup> Lawrence used thirteen Simplex windows in the second story of the Keating house, which are very noticeable in the historic photo of the house's south façade. (Fig. 13). They are beautiful when open, as in the photo. There are five Simplex windows in the upper section of the projected polygonal bay section. They are also at the west end of the south façade as two windows in the sleeping porch, with four across the west end, and two on the west end of the north wall. The sleeping porch has a total of eight Simplex windows. In 1918 Lawrence designed the large, impressive Georgian brick Gerlinger Hall on the University of Oregon campus. There are photographs of the beautiful building with many Simplex windows open along the elegant façade. A notice in a Eugene newspaper about the Simplex window company there says the window "is an Oregon product and all windows sold in this territory will be manufactured in the planing mills in Eugene."<sup>46</sup> In 1916, a Salem newspaper stated that according to Rex G. Fuller, a builders' supplier, there were 20,000 Simplex windows installed in Oregon. There are no records on the number of houses which incorporated Simplex windows.

The Keating house had an early centralized vacuum system. Centralized whole-house vacuum systems appeared in the late nineteenth and early twentieth centuries in the U.S., as wealthy homeowners installed the central vacuum cleaner's first iteration. It involved a basement-installed bellows chamber and copper tubing leading to different rooms in the house. The Keating house's plans show a "vac outlet" in the large basement wood storage room, and there are "vac risers" or places to attach the hoses, throughout the first and second floors.<sup>47</sup> The original plans of the house show where the "vac risers" are located throughout. While the outlets still exist on the baseboards throughout the first and second floors, this early and innovative system is no longer being used. The house is unique in that other houses Lawrence designed in Portland at the time did not show the "vac outlet" on their plans.

## **NOTABLE DESIGNS in ARTS & CRAFTS AND SHINGLE STYLES FROM 1906-13.**

### **1908— ELLIS F. LAWRENCE RESIDENCE 2201 and 2211 N.E. 21<sup>st</sup> Street, Portland, OR**

Lawrence designed his first house in Portland in 1908, in the rapidly growing Irvington neighborhood, and he lived in the house until his death in 1946. (Photo 1a). It has been acknowledged as "the first Arts & Crafts style house in the city" by Hawkins and Willingham.<sup>48</sup> Lawrence is "credited as the most influential architect of homes built in the Irvington neighborhood," according to Roy E. Roos, author of a comprehensive study of the history and development of Irvington.<sup>49</sup> Lawrence's house was a "double house," meaning that Lawrence, his wife and three children lived on the north side, and his mother and sister lived on the south side. Here he reversed his practice of having a symmetrical front and a more casual asymmetrical back. On Lawrence's side the house is a broad, asymmetrical shingled Arts & Crafts form, with a prominent off-center, sweeping false-timbered gable at the south end, and the rest of the façade continuing beneath the pronounced horizontal line of the hip roof. The form has similarities to John Calvin Stevens's design for the Psi Upsilon fraternity at Bowdoin College from 1903, in Brunswick, Maine. The Lawrence house has porches at each end that seem to be identical, yet the south porch is a true covered side porch, and the north porch is really the front porch to the other side of the house. The variety of multi-paned windows are placed "irregularly," across this side.<sup>50</sup> The other side of the house, although symmetrical, retains the shingled Arts & Crafts features, with two identical gabled sections projecting at either end, signifying sleeping porches. Above, the roof's unifying horizontality is punctuated by two dominant false-timbered gables at each end. At the center of this façade, a classical pergola supported by six fluted columns faces the garden. Fenestration on this side is regular and balanced. Both

<sup>45</sup>"SIMPLEX WINDOWS," *The Architect and Engineer*, January 27, 1912.

<sup>46</sup>*Eugene Guard*, Eugene, Oregon. October 1, 1915

<sup>47</sup>"1915 Redux: The 1915 Central Vacuum," *1915redux.blogspot.com.*, October 30, 2010.

<sup>48</sup>William J. Hawkins, III and William F. Willingham, *Classic Houses of Portland, Oregon, 1850-1950*, (Portland, Oregon, Timber Press, 1991) 449.

<sup>49</sup>Roy E. Roos, *The History and Development of Portland's Irvington Neighborhood*, (Roy E. Roos, Portland, Oregon, 1997) 48.

<sup>50</sup>Leland Roth, in *Harmony in Diversity*, 32.

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interior sections feature Craftsman details on the stairs, fireplace, and art glass cabinet doors. Unlike the Keating house, Lawrence's house has an exposed beam ceiling and dark-stained wood throughout. Crawford states that "the house retains an enclosed, boxy feeling inside, perhaps derived from the Colonial style that Lawrence rarely abandoned."<sup>51</sup>

### **1908 – SAMUEL G. REED RESIDENCE 2615 S.W. Vista Avenue, Portland, OR**

In 1990 the Samuel G. Reed house was declared a National Historic Property. (Photo 2a). It is within walking distance of the Keating house, in Portland Heights. Reed and Lawrence were from Massachusetts and graduated from M.I.T. in 1902. Reed had the dream of developing the coastal area of Neahkahnie into an attractive resort, platted the area with properties for homes, and helped create accessible roads and trails, while marketing his project through brochures, maps and photographs. He eventually sold this Portland house, and built a temporary cottage at Neahkahnie with plans to move into the second-floor south section of the tavern when it was completed in 1911. The Reed house's front façade is at a 90 degree angle to the street so the complete view of the house is not visible, and it is situated below street level behind an iron sidewalk fence on a steep hillside. As with other houses that Lawrence designed, he situated this house to minimize the overall view at first glance. The detached garage is at street level to the west of the house. The shingled Craftsman style two-story house, with overhanging eaves, is a conservative, symmetrical rectangular structure. It has a gable roof, bracketed eaves, and multi-pane over one double-hung sash windows, which are trimmed in white. The entrance is at the center of the façade, facing a raised porch. The front door has beveled glass sidelights. On the exterior, the shingled second level has a slight flair outward, as it appears to subtly project above the first level. The Keating house has a similar feature along its north, east, and west walls. The interior first floor has a central hall plan with living room at the north of the house, and the kitchen and dining room at the opposite side of the house. The living room fireplace has a classically styled painted wood mantel with free-standing columns. The wainscoting in the hall, living room, and dining rooms are painted, as is all wood window trim, projecting top molding, and picture rails. The Reed house is conservative and matter-of-fact, when compared to the broad horizontality, jerkin-head gables and plasticity Lawrence would soon be bringing to the design of the Neahkahnie Tavern, and to the Keating house.

### **1911-12 –THE IRVINGTON TENNIS CLUB 2131 N.E. Thompson Street, Portland, Oregon**

The Irvington Tennis Club was declared a National Historic Property in 1990. (Photo 3a). It was founded in 1898 and is one of the oldest tennis clubs in the United States. It is a sports facility in the residential Irvington neighborhood, and through its shingled, rectilinear forms with white window trim, it fits in well among the many residences that surround it. It has always been a center of activities, tournaments, and family events in the Irvington neighborhood. Ellis Lawrence's own shingled home is one block down the street from the club. "Located in the Irvington neighborhood, the club is in keeping with the historic residential buildings."<sup>52</sup> He designed it when he was also working on the design of the Keating house and the Neahkahnie Tavern. The building was a major remodel and an addition to an older, one-level 1905 building whose architect is unknown. Lawrence's design included the addition of a ballroom, women's locker room, and upstairs apartment. There are two sections to the shingled Craftsman building: a long, low hip-roof section and a shingled rectangular two-story building. The shingles are painted a dark green, and the variety of window types have white trim. Windows are multi-paned double-hung sash and grouped multi-paned casements with wood surrounds. A grouping of three narrow windows, each higher than the one below it, light the stairwell and the entrance in the two-story section. The entrance in the two-story section is flush against the façade and covered with its own hipped roof, supported by large shingled brackets. Inside, the long rectangular ballroom space has oak floors and paneled walls, and the ceiling is supported by an open-truss system. There have not been changes to the historic portion of the Irvington Tennis Club. It remains intact as built and functions today as it did when

<sup>51</sup> Crawford, 74.

<sup>52</sup> Kimberly Demuth, Kimberly Lakin, and Patricia Sackett, National Register Nomination, 1990.

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Lawrence designed it in 1911-12. The club still functions as a neighborhood activity center, and hosts state and regional tennis tournaments. A newer addition from 1957 added a swimming pool and indoor tennis courts and it is considered a noncompatible addition.

### **1912 – ALEX HENDERSON STRONG RESIDENCE 2241 S.W. Montgomery Drive, Portland, Oregon**

The Strong residence was declared a National Historic Property in 1990. (Photo 4a). It is located in Portland Heights within walking distance of the Keating house. The house faces east on Montgomery Drive, and the back of the property is on the edge of a sloping, woody ravine. Unlike the Keating house, here the entire east façade of the Strong house is visible, with its horizontality, shingled walls, and varying roof heights. The painted green shingles, white-trimmed windows and porch give the feeling of a comfortable home. It's horizontality and length is very profound. The front, facing the street, consists of three low bays, each with its hipped gable roof. (The south end of the house now consists of a garage with hipped roof built in 1981.) The entrance has an eyebrow arch in the roofline that is repeated over the classically detailed entrance porch below. It is framed by pilasters and supported by two large brackets. The entrance façade also has three multi-paned casement windows in staggered position, similar to the ones on the Irvington Tennis Club. The façade is very plastic, and seems to follow a slight curve in the street. The interior is broken into many rectangular rooms separated by hallways, both on the first and second floors. There are classically detailed living room and sitting room fireplaces, a mahogany stair railing with turned painted balusters, and multi-paned folding doors in both the living and dining rooms. The Strong residence was publicized in many publications, including House Beautiful. The comprehensive 1916 article was entitled "A Cottage in the City." It featured plans, and photographs of the exterior and interior.<sup>53</sup> After publication, people from all over the country wrote to Lawrence and asked for the plans, but he didn't send any of the plans to those requesting them.

### **1913 – THE CADWELL- POVEY HOUSE First Street and Reed Road, Neahkahnie, Oregon**

An undated historic photograph from Neahkahnie Visions in the early years after the Neahkahnie Tavern was completed shows the north-west section of the tavern with the Cadwell-Povey house, designed by Lawrence in 1913, nearby. (Fig. 22, Photo 5a). In the historic photo, the meadow at the base of the mountain is in the background.<sup>54</sup> The house was built for a young woman from Connecticut, and the Nehalem Valley Historical Society does not have other information about her nor do library and archive sources.<sup>55</sup> In 1949, the Povey family, who lived in Portland, purchased the house as their beach cottage. Mrs. Carol Povey, age 104, still resides in the house today. It is a tall, asymmetrical, one and one-half story rectangular shingled house. Its untreated spruce shingle siding is a silvery grey. Except for the absence of profound horizontality, every section of the exterior has aspects seen in the Keating house. There are jerkin-head gables, overhanging eaves supported by visible rafter tails, a variety of white-trimmed windows, which include multi-paned wood casements in a set of four on the front side, shed dormer windows, a narrow awning window, and six-over-six double hung windows. It has a steeply pitched hip roof. The chimney and fireplace are of washed stone. The house is different on each side. It is almost in its original condition. Most of the interior is natural wood board-and-batten on the first and second floors, but many of the upstairs rooms have been painted. There is a long built-in wooden seat along the west elevation, and two built-in book cases, custom designed. The open wood stairway and paneled walls and doors give the interior a rustic appearance. There are two covered porches and an upper balcony. The window placements offer generous views from all sides, focusing on the mountain and the ocean. It is a beautiful house, well-suited to its environment, among the beach grasses in the open landscape. Just as John Calvin Stevens's houses fit into their sites on the coast of Maine, the Shingle Style

<sup>53</sup>Helen Eastham, "A Cottage in the City," House Beautiful, January 1916, 40-41.

<sup>54</sup> Neahkahnie Visions. Neahkahnievisions.smugmug.com

<sup>55</sup> Visit to Nehalem Valley Historical Society. September 1, 2018.

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Cadwell-Povey house ties in with the Neahkahnie Tavern only yards away. The owner expressed how the house has continually functioned well for her growing family since 1949.<sup>56</sup>

## SUMMARY

Lawrence's first residence in Portland, designed in 1908, was a home for himself in the Irvington neighborhood. It has been described as the "first Arts & Crafts style house in Portland."<sup>57</sup> The residences he designed on Portland Heights during the next few years, including the Keating house, show the influence of the Arts & Crafts style. The Irvington Tennis Club, the Neahkahnie Tavern and the Povey beach house, were also in the Arts & Crafts style, but they embody a variety of other influences from the Shingle Style, and which reflected his first architectural jobs after graduating from M.I.T., and working in Maine and in the east. Added to those influences are the forms, details and flourishes he admired from his travels in England and Europe. Lawrence mixed these elements together, during his early career, creating fascinating combinations of styles not yet seen in Oregon at the time. Lawrence became admired for his "eclecticism." Especially in his broad, asymmetrical Shingle Style designs at Neahkahnie, and in the Keating house in Portland, there are hints of the future of Northwest architecture. These formidable Shingle Style structures are compelling for their command of the site, strength in their environmental setting, and respect for their surroundings. The John and Hattie Mae Keating house is a "stand alone" structure showing Lawrence's expertise with past architectural styles, and his astute understanding of progressive interior space planning. It stands tall and proud on its site in the neighborhood.

<sup>56</sup> Meeting with Mrs. Carol Povey, Neahkahnie, Oregon. September 1, 2018.

<sup>57</sup> William J. Hawkins, III and William F. Willingham, Classic Houses of Portland, Oregon, 1850-1950, (Portland, Oregon, Timber Press, 1991) 449.

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Keating, John A. and Hattie Mae, Residence  
Name of Property

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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:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_



Keating, John A. and Hattie Mae, Residence  
Name of Property

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**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:** John A. and Hattie Mae Keating Residence  
**City or Vicinity:** Portland  
**County:** Multnomah **State:** OR  
**Photographer:** Libby Dawson Farr, PhD  
**Date Photographed:** October, November, December 2017; Spring 2018

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

- Photo 1 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0001  
North side - recent drone photo
- Photo 2 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0002  
South east view
- Photo 3 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0003  
Partial south facade
- Photo 4 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0004  
Front porch, single Tuscan Doric column
- Photo 5 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0005  
South façade polygonal two-story bay – Dining room on first floor, Chamber 1 on second floor
- Photo 6 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0006  
Exterior west end, partially visible projected Solarium bay
- Photo 7 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0007  
Multiple roof forms
- Photo 8 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0008  
Terrace facing north toward Mount St. Helens view
- Photo 9 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0009  
East end windows with classical wood trim, slight flair in shingled wall above windows
- Photo 10 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0010  
Stairs up to the landing, in hallway opposite the entrance
- Photo 11 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0011  
Solarium facing west
- Photo 12 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0012  
Solarium windows facing South

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- Photo 13 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0013  
Interior glass doors to Solarium
- Photo 14 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0014  
Dining room, fireplace to lower right
- Photo 15 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0015  
View from hall to living room at East end
- Photo 16 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0016  
Living room NE Windows
- Photo 17 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0017  
Stair landing window
- Photo 18 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0018  
Exterior stair landing window on north side
- Photo 19 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0019  
Fred Baker fixture in stair hall
- Photo 20 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0020  
Chamber 1- facing South
- Photo 21 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0021  
Chamber 1 – built-in drawers in closets (one closet shown)
- Photo 22 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0022  
Sleeping Porch, interior screens and Simplex windows
- Photo 23 of 23:** OR\_MultnomahCounty\_JohnAandHattieMaeKeatingResidence\_0023  
Wardrobe room – third floor

**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.

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### List of Figures

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

- |                         |  |
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| <b>Figure 2 of 27:</b>  | Local Location Map                                 |
| <b>Figure 3 of 27:</b>  | Tax Lot Map  |
| <b>Figure 4 of 27:</b>  | Site Plan  |
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| <b>Figure 23 of 27:</b> | Ellis F. Lawrence Residence                        |
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| <b>Figure 25 of 27:</b> | The Irvington Tennis Club                          |
| <b>Figure 26 of 27:</b> | Alex Henderson Strong Residence                    |
| <b>Figure 27 of 27:</b> | Cadwell-Povey Residence, Neahkahnie, Oregon        |

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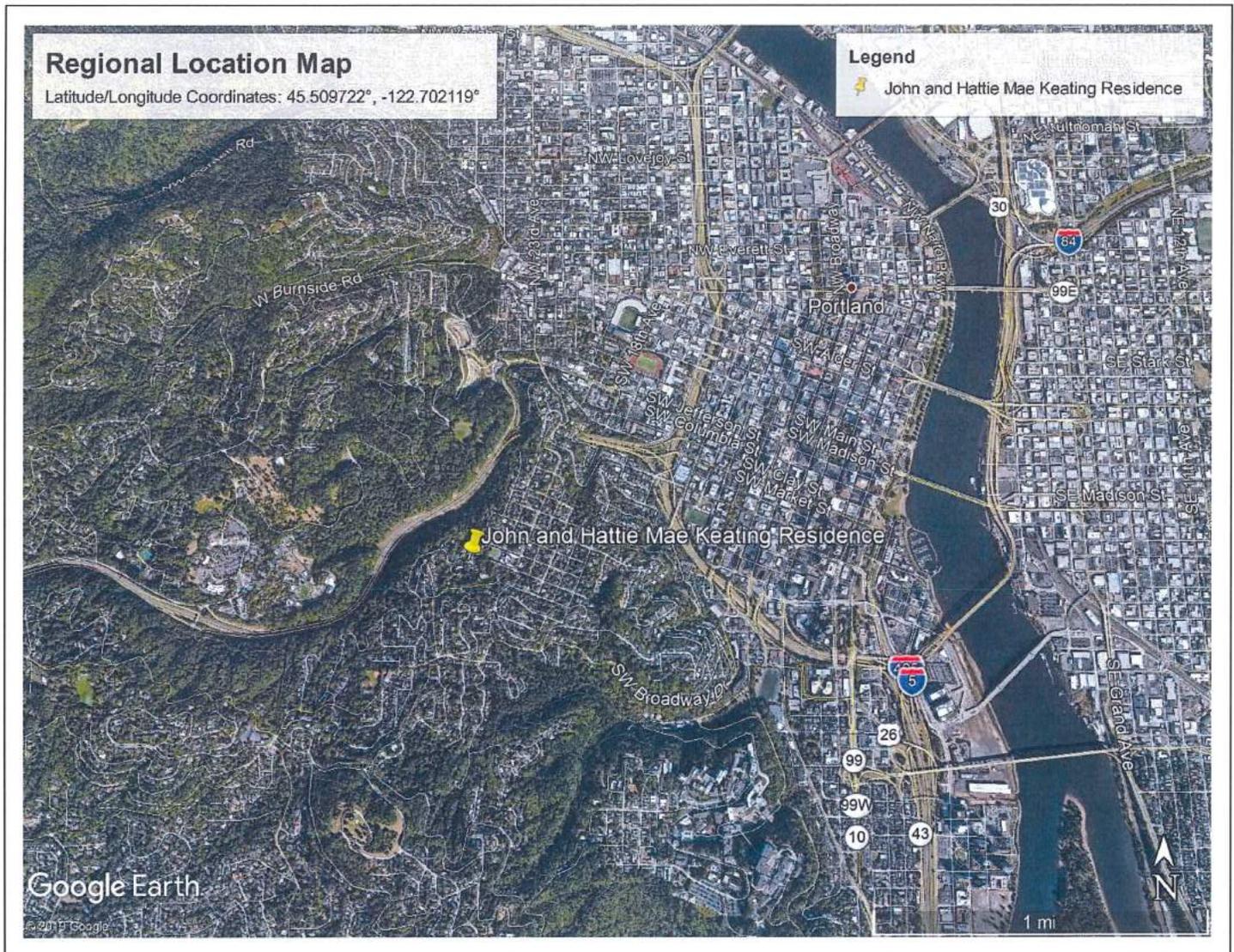
Name of Property  
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Figure 1: Regional Location Map, Latitude and Longitude Coordinates: 45.509722°, -122.702119°





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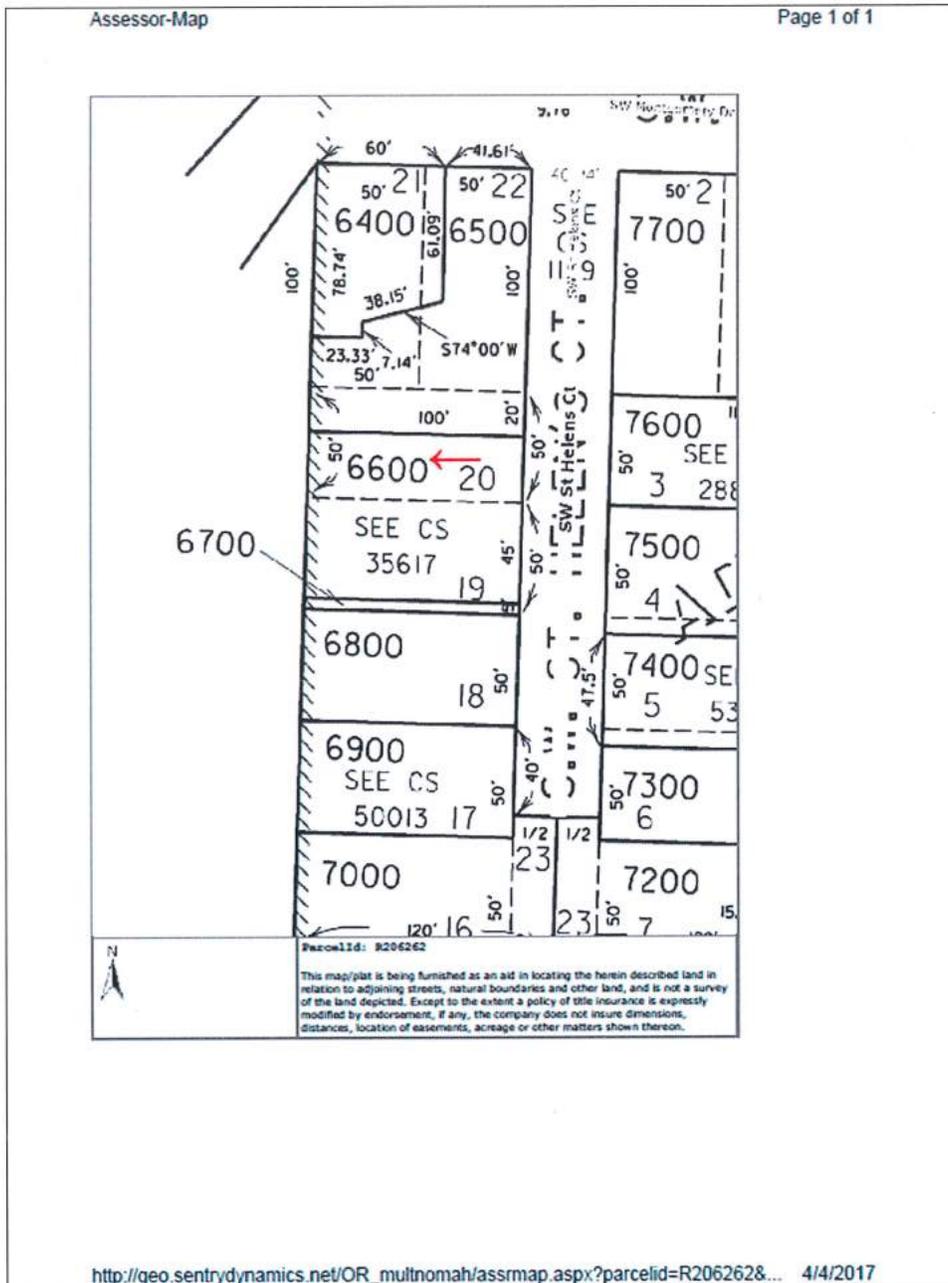
Name of Property  
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Figure 3: Tax Lot Map



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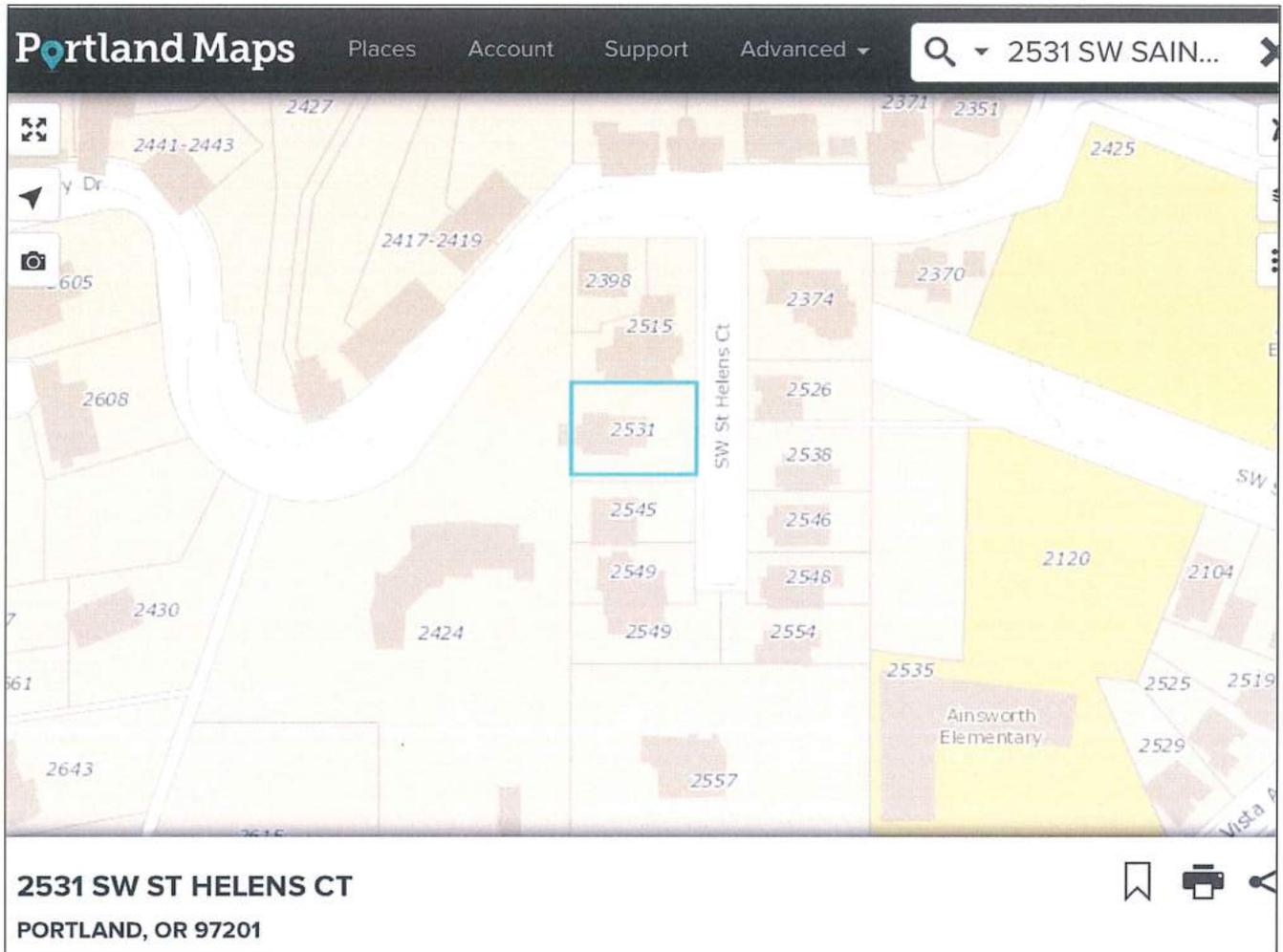
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Figure 4: Site Plan



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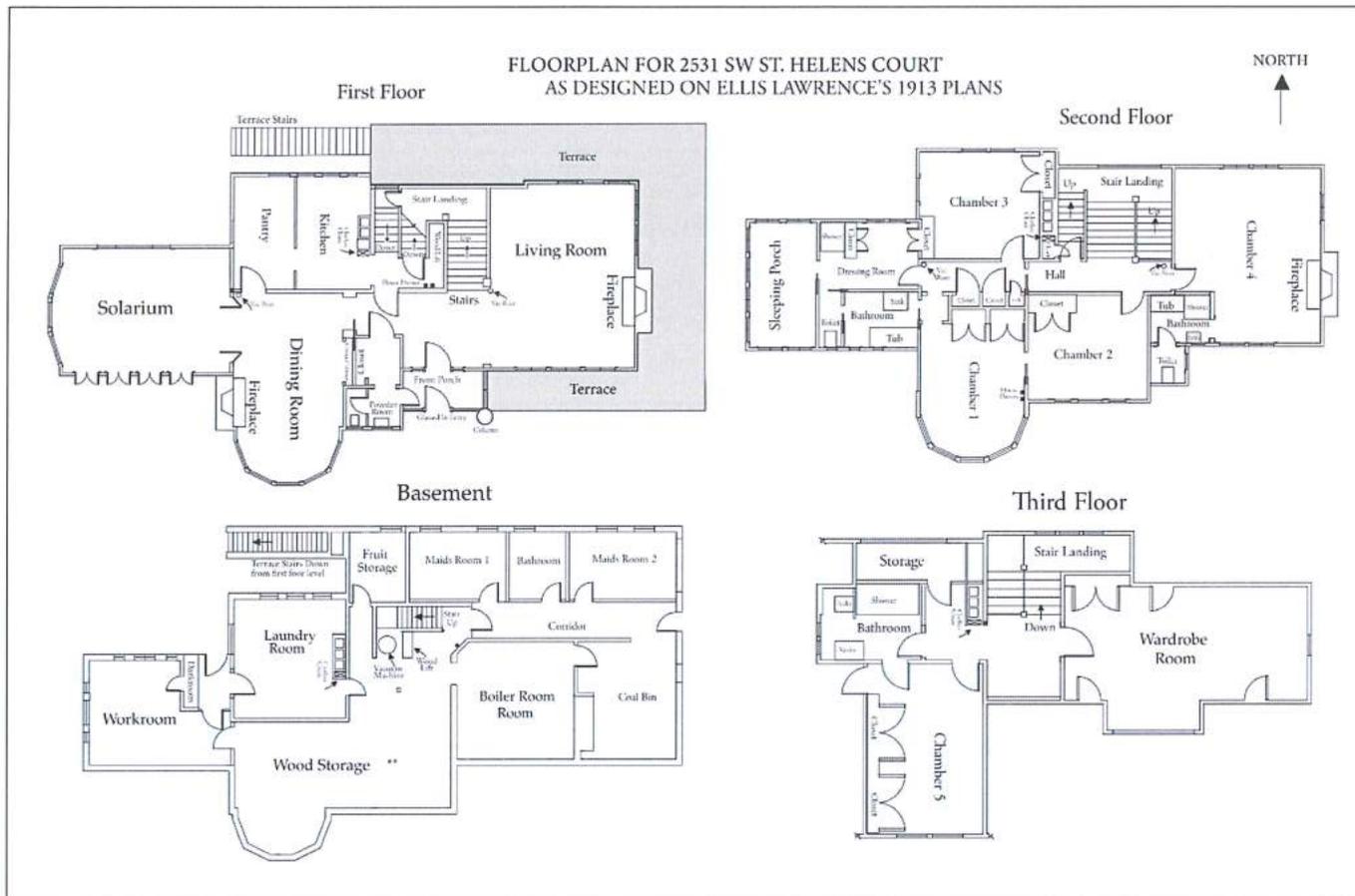
Name of Property  
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Figure 5: Floor Plan - original





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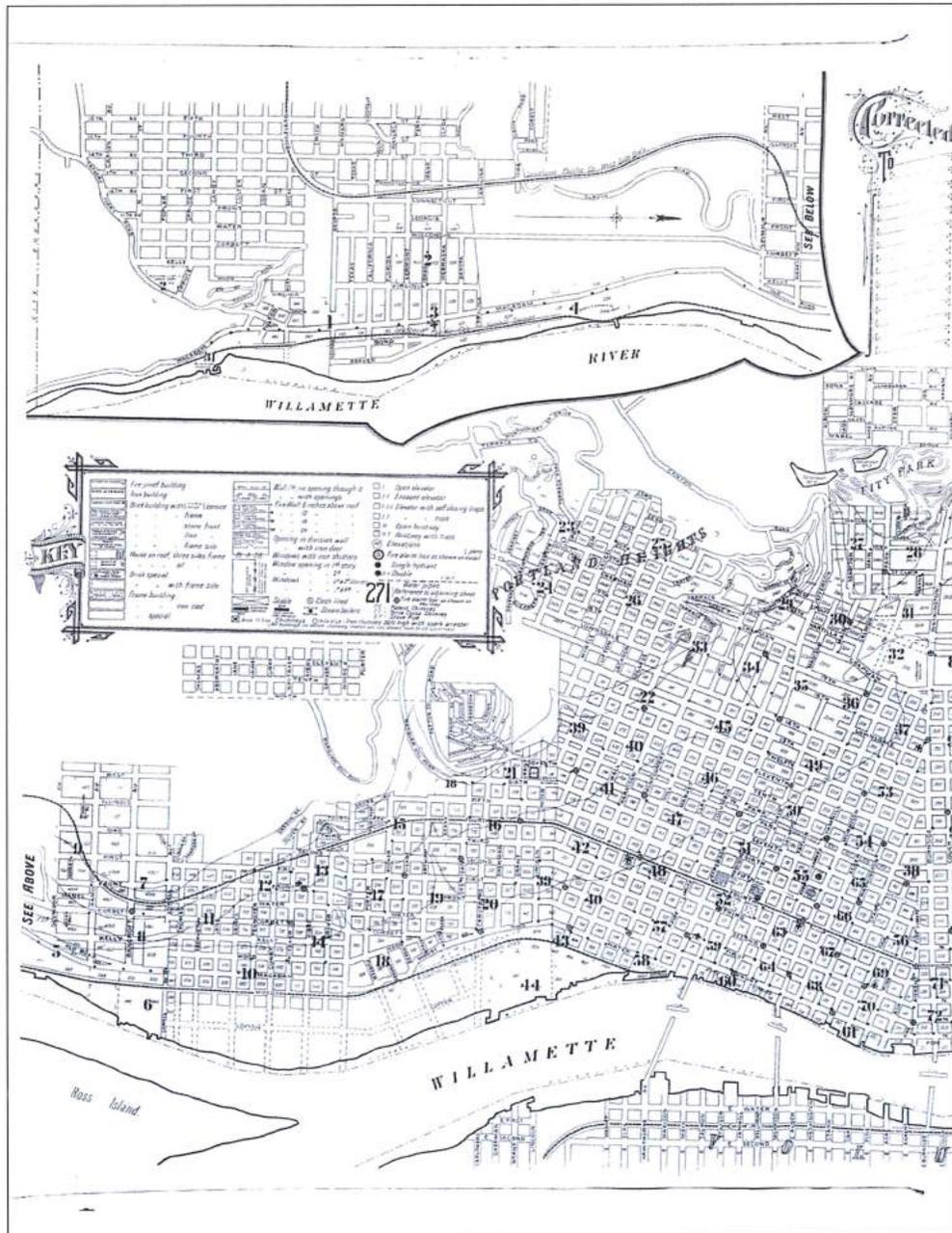
Name of Property  
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N/A

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Figure 7: Sanborn - Portland 1901



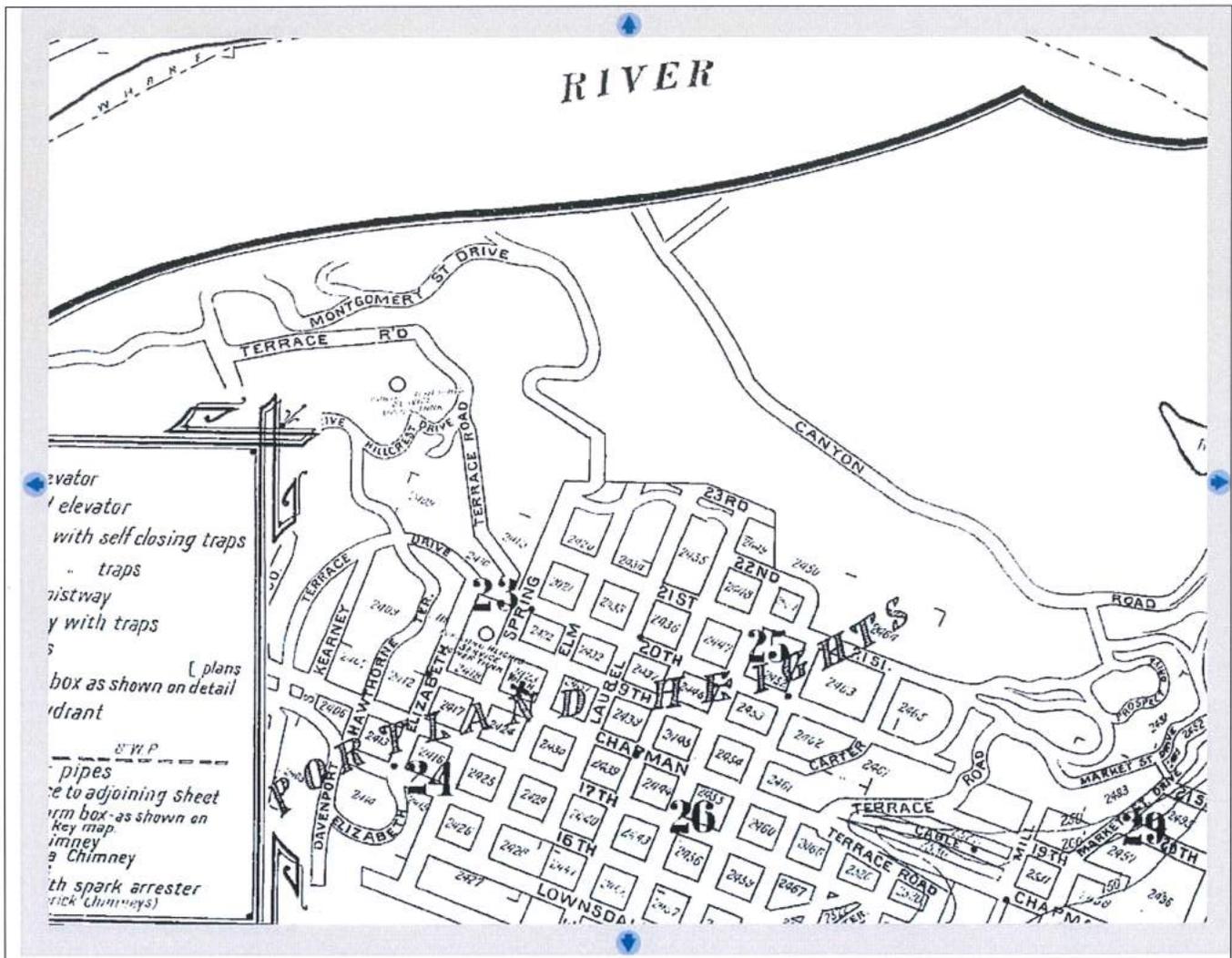
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Figure 8: Sanborn - Portland Heights 1901



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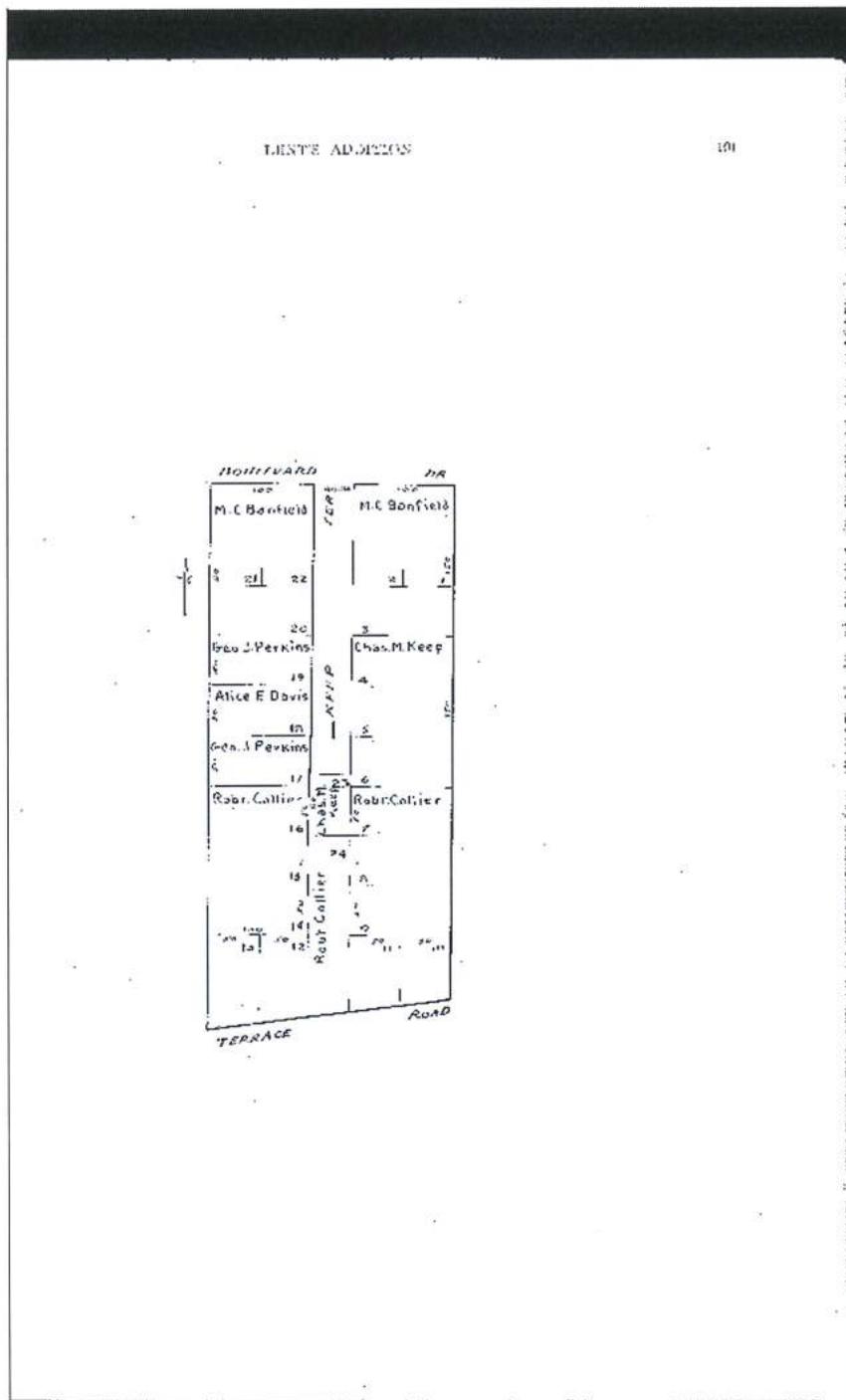
Name of Property  
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Figure 9: Keep Terrace St. 1907 – pre-Keating



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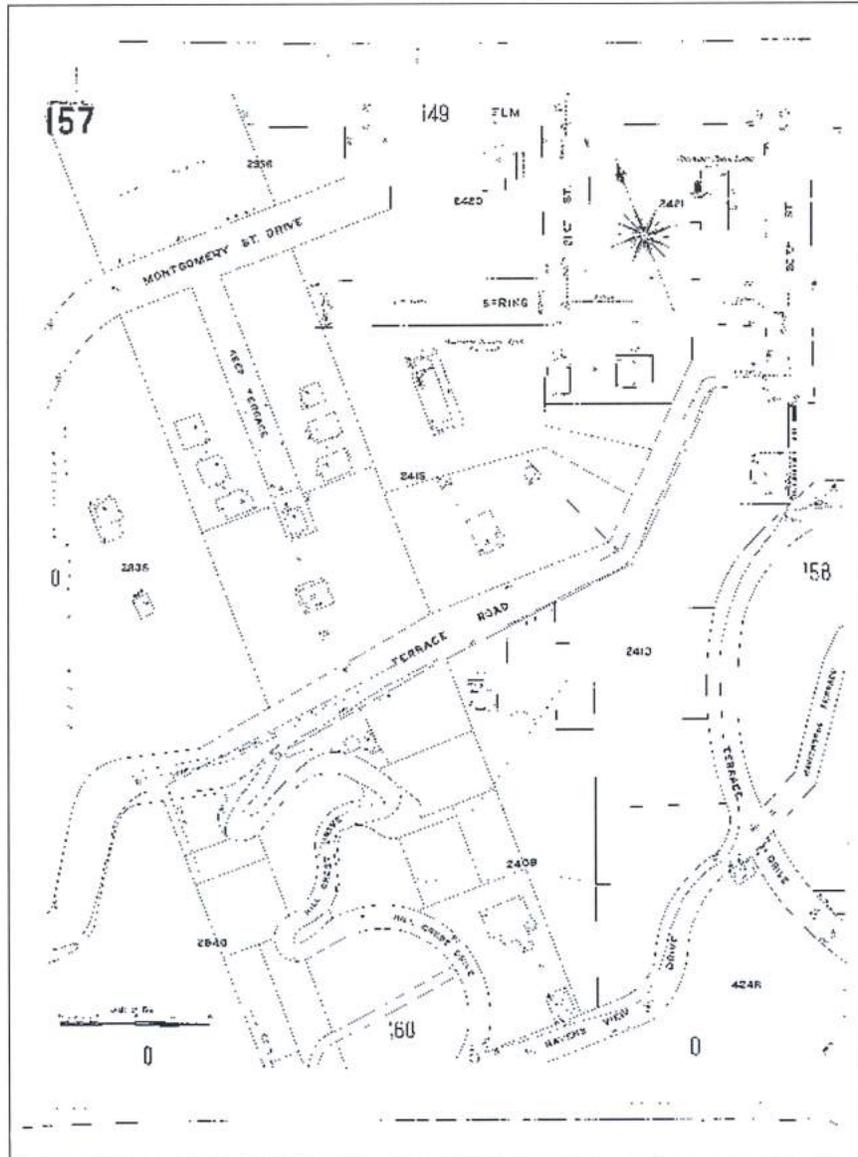
Name of Property  
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Figure 10: Sanborn 1909- pre-Keating



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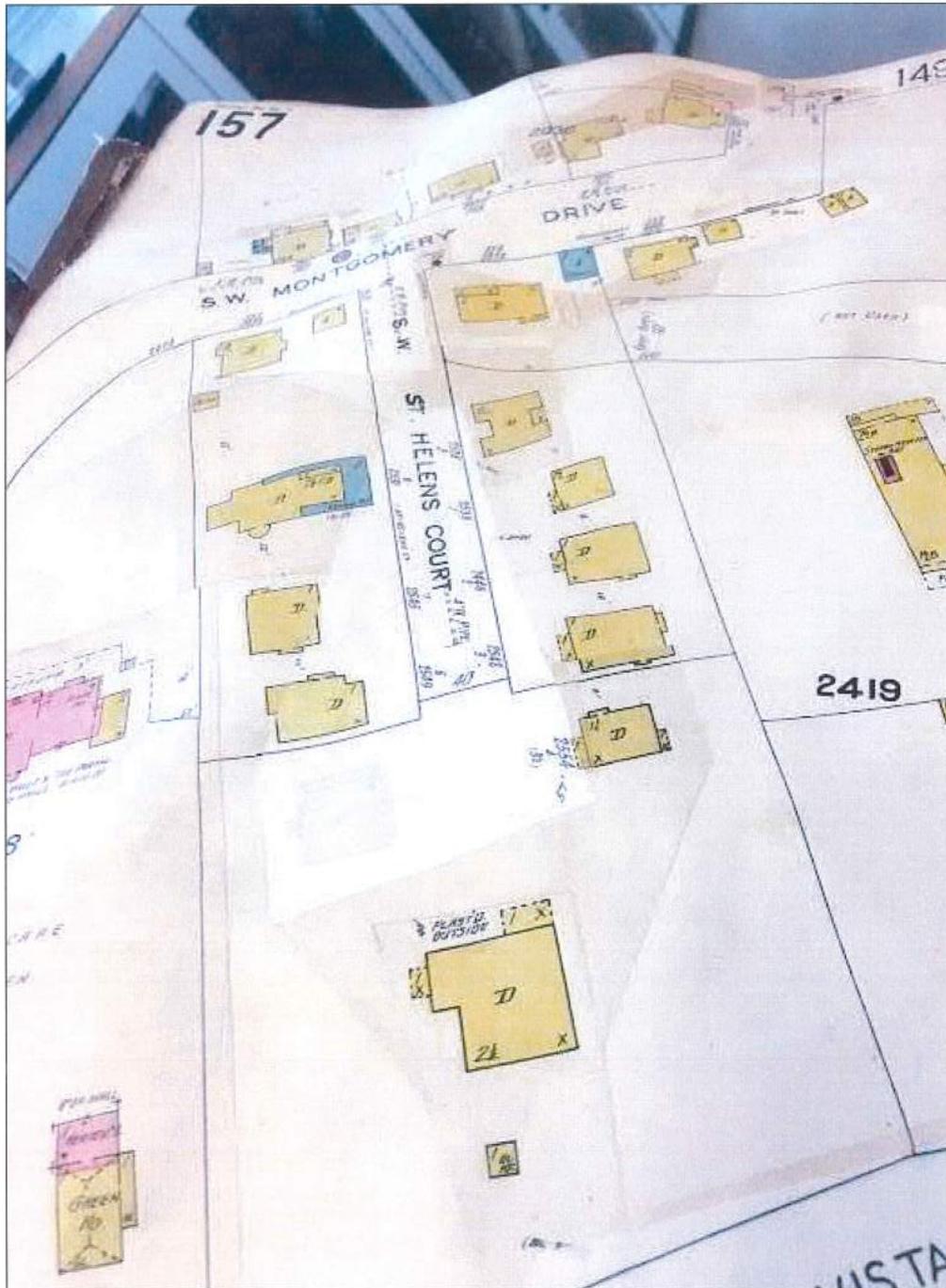
Name of Property  
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Figure 11: Sanborn 1938



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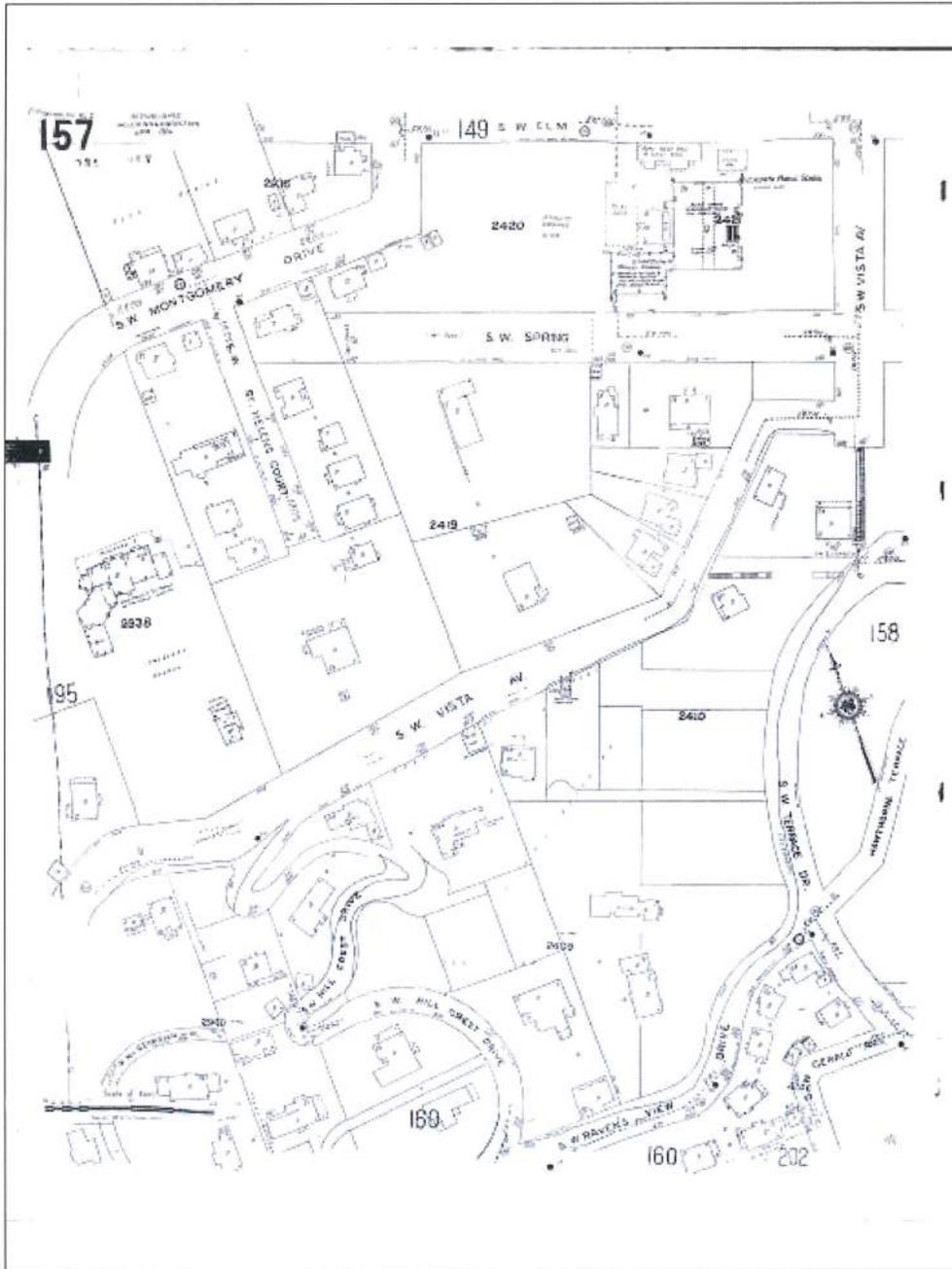
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Figure 12: Sanborn 1957



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Figure 13: South façade



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Figure 14: West Wall



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**Figure 15:** East end from street



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Figure 15: East end from street



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Figure 17: Living room, with Trullinger painting on east wall



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Figure 18: Trullinger painting today



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Figure 19: Dining Room



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Figure 20: Neahkahnie Tavern



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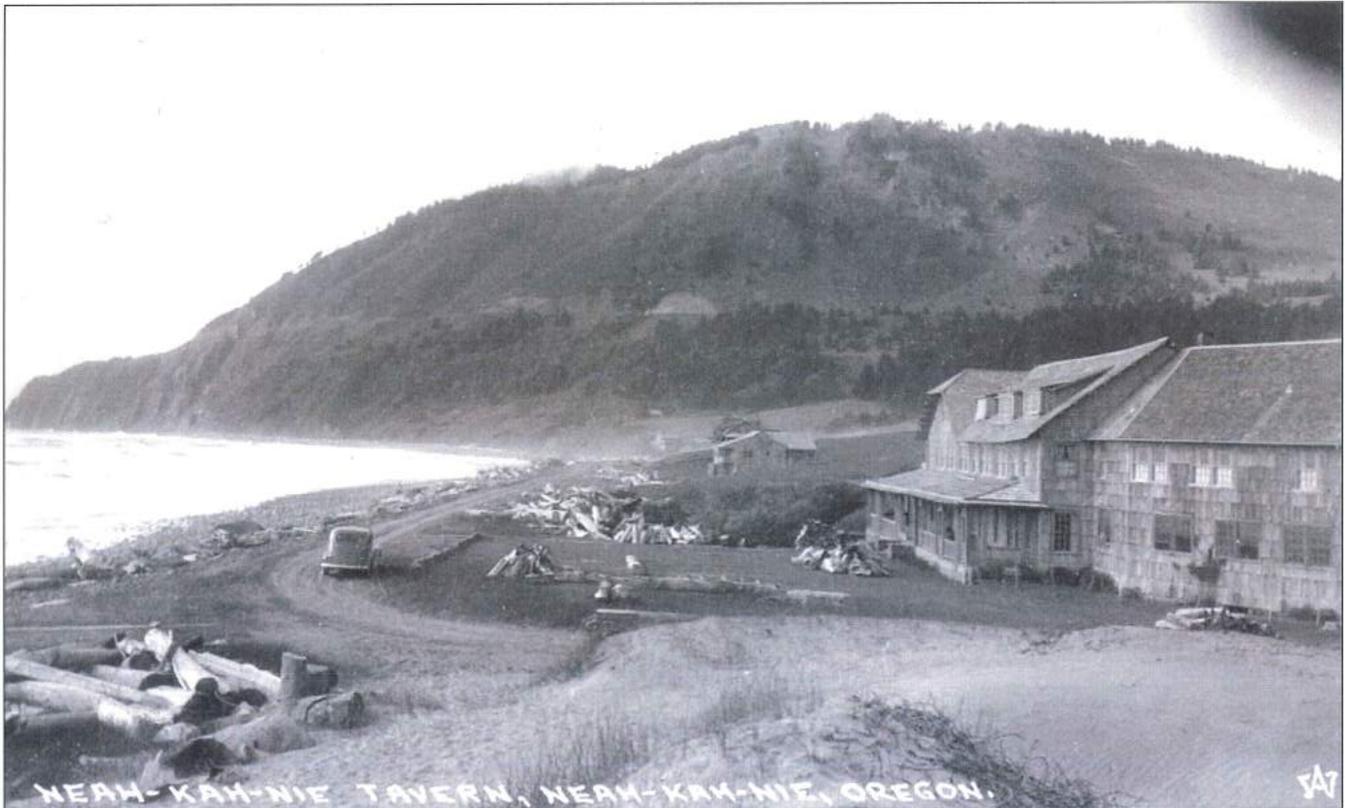
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Figure 21: Neahkahnie Tavern



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**Figure 22:** Cadwell Povey house, Neahkahnie



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Figure 23: Ellis F. Lawrence Residence



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Figure 24: Samuel G. Reed Residence



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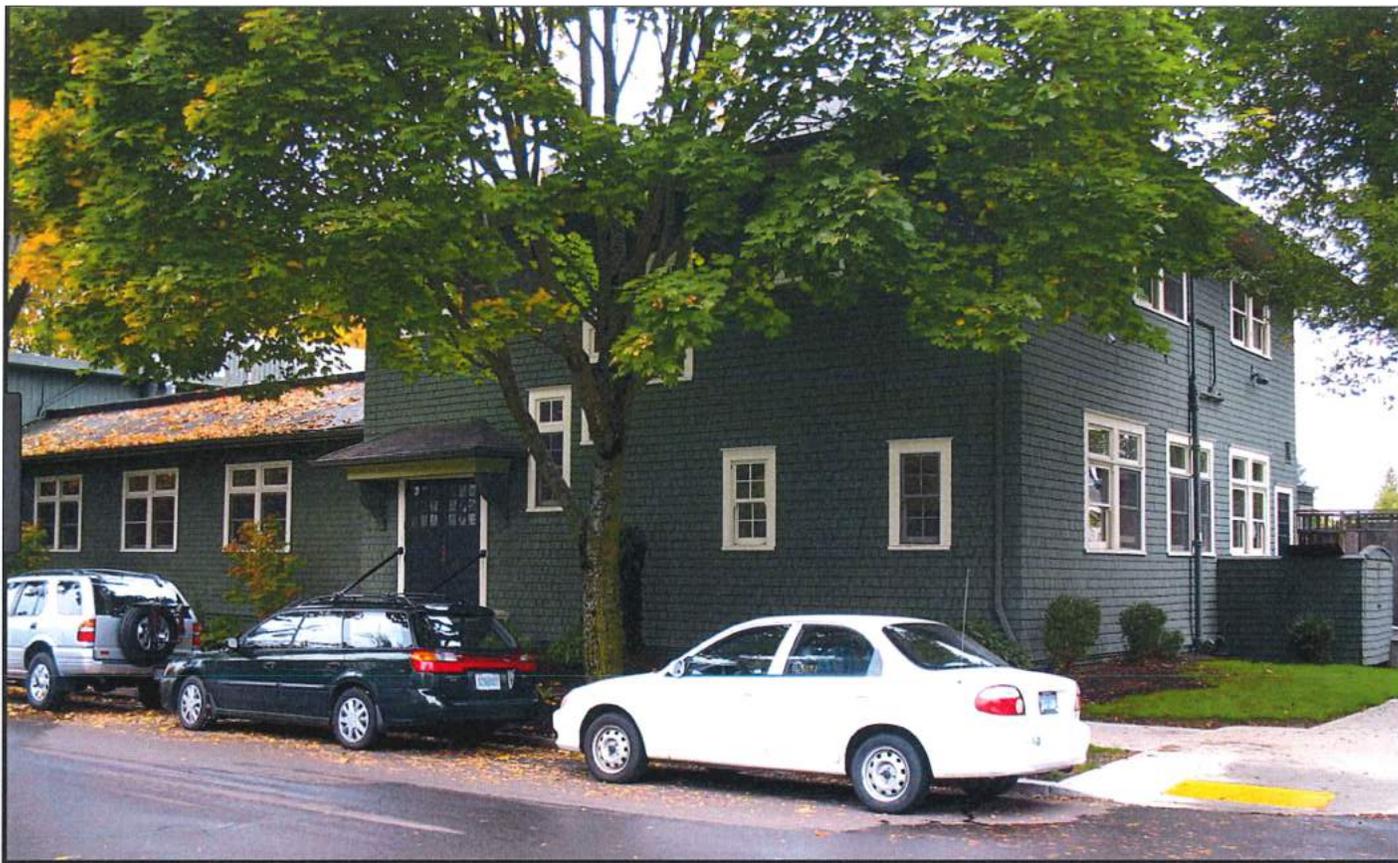
Name of Property  
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N/A

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Figure 25: The Irvington Tennis Club



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Figure 26: Alex Henderson Strong Residence



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**Figure 27:** Cadwell-Povey Residence, Neahkahnie, Oregon



**John A. and Hattie Mae Keating Residence  
Multnomah County: OR**



**Photo 1 of 23: North side - recent drone photo**



**Photo 2 of 23: South east view**

**John A. and Hattie Mae Keating House**  
Multnomah County: OR

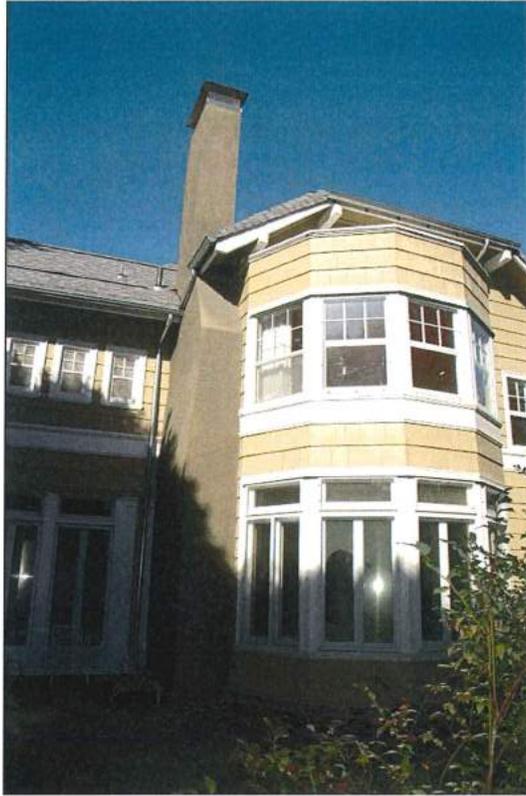


**Photo 3 of 23:** Partial south facade



**Photo 4 of 23:** Front porch, single Tuscan Doric column

**John A. and Hattie Mae Keating House**  
**Multnomah County: OR**



**Photo 5 of 23:** South façade polygonal two-story bay – Dining room on first floor, Chamber 1 on second floor

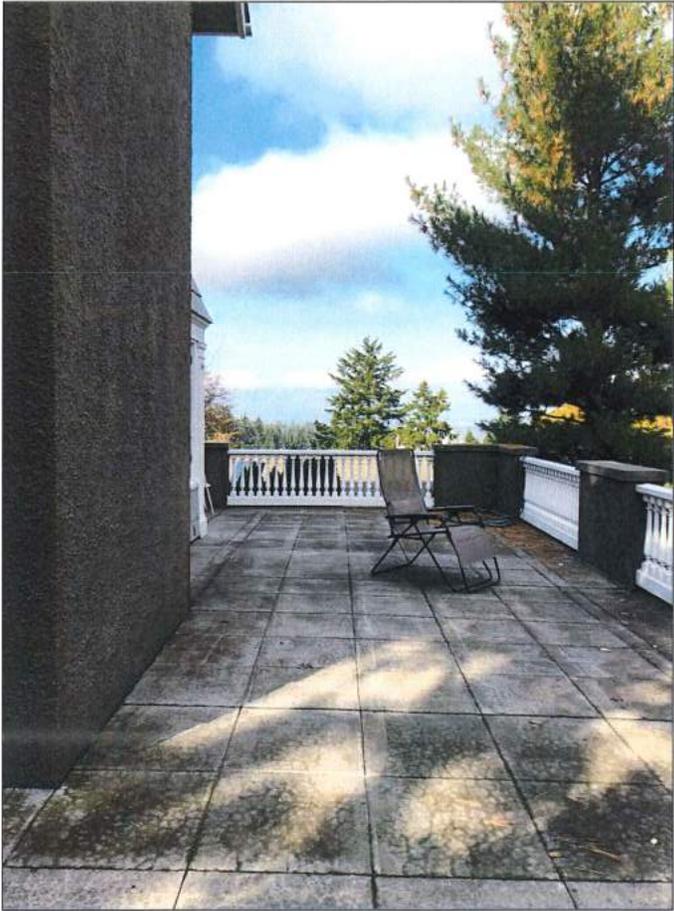


**Photo 6 of 23:** Exterior west end, partially visible projected Solarium bay

**John A. and Hattie Mae Keating House  
Multnomah County: OR**



**Photo 7 of 23: Multiple roof forms**



**Photo 8 of 23: Terrace facing north toward Mount St. Helens view**

**John A. and Hattie Mae Keating House  
Multnomah County: OR**



**Photo 9 of 23:** East end windows with classical wood trim, slight flair in shingled wall above windows



**Photo 10 of 23:** Stairs up to the landing, in hallway opposite the entrance

**John A. and Hattie Mae Keating Residence  
Multnomah County: OR**



**Photo 11 of 23: Solarium facing west**

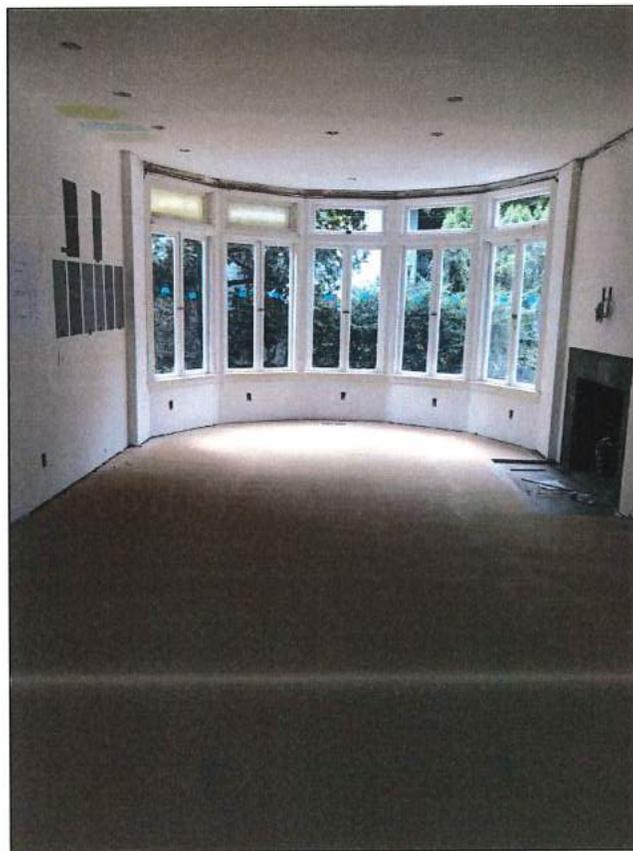


**Photo 12 of 23: Solarium windows facing South**

**John A. and Hattie Mae Keating Residence  
Multnomah County: OR**



**Photo 13 of 23: Interior glass doors to Solarium**



**Photo 14 of 23: Dining room, fireplace to lower right**

**John A. and Hattie Mae Keating Residence  
Multnomah County: OR**



**Photo 15 of 23: View from hall to living room at East end**

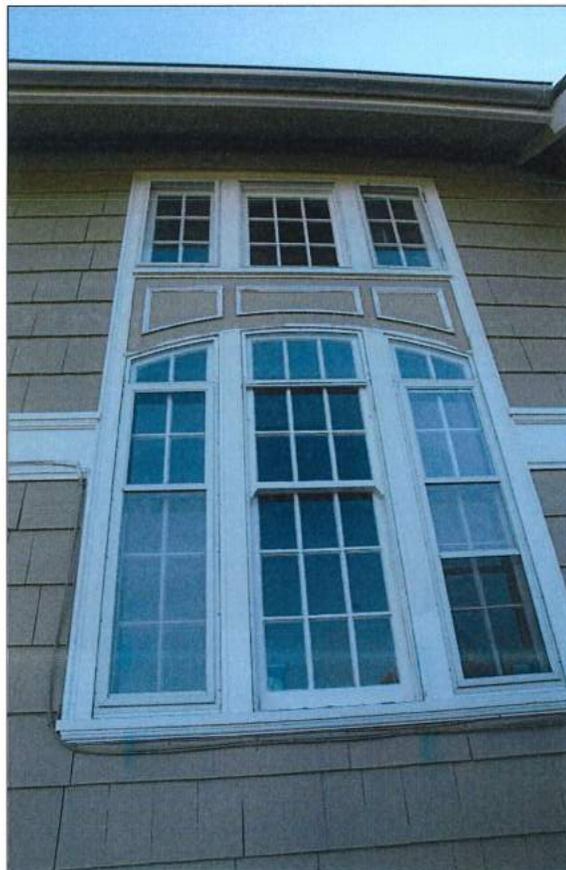


**Photo 16 of 23: Living room NE Windows**

**John A. and Hattie Mae Keating Residence  
Multnomah County: OR**



**Photo 17 of 23: Stair landing window**

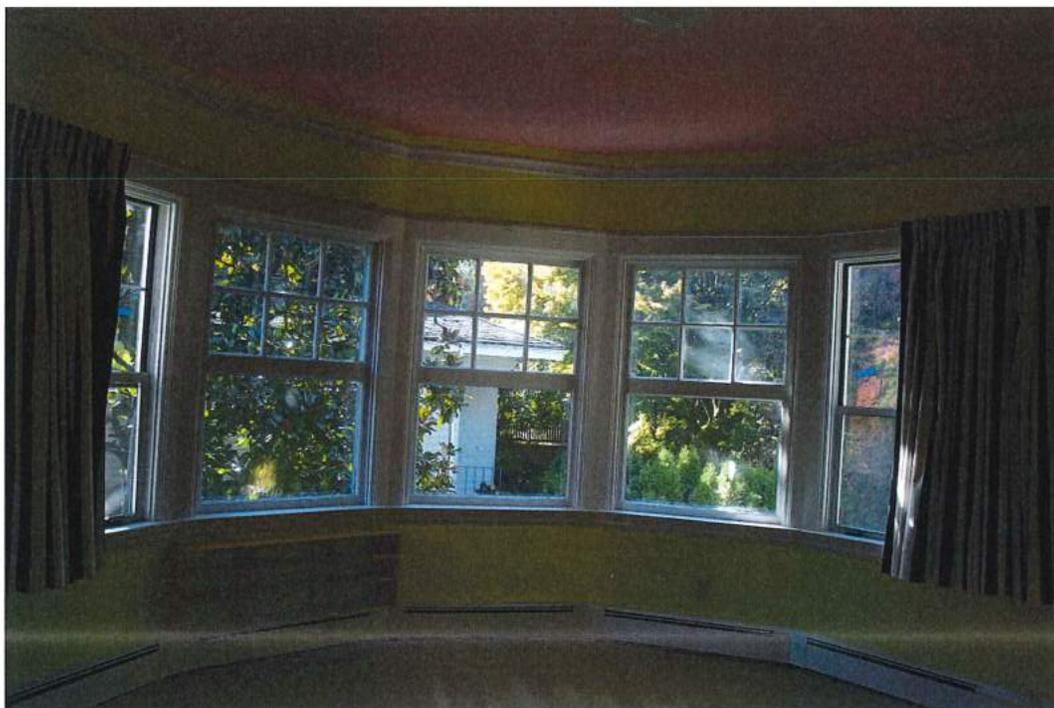


**Photo 18 of 23: Exterior stair landing window on north side**

**John A. and Hattie Mae Keating Residence  
Multnomah County: OR**



**Photo 19 of 23: Fred Baker fixture in stair hall**



**Photo 20 of 23: Chamber 1- facing South**

**John A. and Hattie Mae Keating Residence  
Multnomah County: OR**



**Photo 21 of 23:** Chamber 1 – built-in drawers in closets (one closet shown)



**Photo 22 of 23:** Sleeping Porch, interior screens and Simplex windows

**John A. and Hattie Mae Keating Residence  
Multnomah County: OR**



**Photo 23 of 23: Wardrobe room – third floor**