

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See 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 Pepper, Jim, House

other names/site number Floy and Gilbert Pepper House; Pepper House; Pepper Family House

Name of Multiple Property Listing N/A

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

2. Location

street & number 10809 NE Fremont Street

☐

not for publication

city or town Portland

☐

vicinity

state Oregon

code OR

county Multnomah

code 051

zip code 97220

3. State/Federal Agency Certification

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

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

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

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.)

- | | |
|-------------------------------------|------------------|
| <input checked="" type="checkbox"/> | private |
| <input type="checkbox"/> | public - Local |
| <input type="checkbox"/> | public - State |
| <input type="checkbox"/> | public - Federal |

Category of Property

(Check only **one** box.)

- | | |
|-------------------------------------|-------------|
| <input checked="" type="checkbox"/> | building(s) |
| <input type="checkbox"/> | district |
| <input type="checkbox"/> | site |
| <input type="checkbox"/> | structure |
| <input type="checkbox"/> | object |

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		site
	1	structure
		object
1	1	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

OTHER: nonprofit headquarters

7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER: Minimal Traditional

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD

roof: ASPHALT

other: WOOD

BRICK

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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 Jim Pepper House is a one-and-one-half-story-with-basement single-family residence at 10809 NE Fremont Street in Portland's Parkrose neighborhood. Its immediate setting is characterized by mid-twentieth-century single-family residential development and more recent multi-family residential infill. Built in 1932, the Pepper House is among the oldest buildings in the immediate area. The wood-framed, Minimal Traditional dwelling features a concrete perimeter foundation and an L-shaped plan with rectangular additions off the north (rear) façade. On the south (primary) façade, the building's predominant, side-gabled roof form is interrupted by a shallow gable-front wing and a shed-roofed porch that shelters the primary entrance. The rear façade features a 1955 gable-roofed addition, including a wide, internal brick chimney at the east corner of the building; a 1977 shed-roofed addition near the west corner of the building; and a wide shed-roofed dormer in the original northern roof face. The exterior walls are clad in single-coursed cedar shingle siding punctuated by double-hung wood windows, wood-framed picture windows, and vinyl and aluminum single-hung and sliding replacement windows. On the first story, the original portion of the dwelling contains a living area and dining room with wood floors, coved ceilings, and louvered wood windows; a kitchen and bathroom with wood cabinetry and tile floors; and a bedroom with wood floors. The 1955 addition contains a large family room with wood-paneled walls and Roman brick fireplace, and the 1977 addition includes a utility room. The second story contains two bedrooms and one bathroom with sloping ceilings, and the concrete basement is divided into two offices and a workshop. Exterior modifications since the end of the period of significance include the 1977 addition; the replacement of windows on non-street-facing façades; the demolition of an associated garage and deck and the construction of a new, low-profile deck off the west façade; and the addition of a small potting shed (non-contributing) in the side yard. The interior remains much the same. Overall, the Pepper House retains sufficient integrity of location, design, materials, workmanship, feeling, and association to communicate its significant association with influential Kaw/Muscogee Creek jazz musician and composer, Jim Pepper.

Narrative Description

Site

The Pepper House is located at 10809 NE Fremont Street in Portland's Parkrose neighborhood (Figure 1). The dwelling's south (primary) façade fronts NE Fremont Street, which is a two-lane, two-way arterial with a paved shoulder (Figure 2). The southern edge of NE Fremont Street is lined by a steep, vegetated embankment that separates road from railroad tracks (approximately 50 feet to the south) and the Vietnam Veterans Memorial Highway (Interstate 84, approximately 150 feet to the south), which was constructed in the 1960s. The tracks and highway are not visible from the Pepper House, although traffic along these routes is audible.

The neighborhood to the north, east, and west of the Pepper House is suburban and almost exclusively residential in character. At the time of the dwelling's construction in 1932, the immediate setting was relatively rural; however, single-family residential infill accelerated in the early post-war period, and a number of multi-family complexes were added in the late twentieth and early twenty-first centuries. The lot including the Pepper House was divided in 2002 to accommodate the construction of a new single-family residence to the east (10817 NE Fremont Street) and two triplexes to the north (Plaza de Cedro, 10801 NE Fremont Street), all of which were completed in 2004. A detached garage associated with the

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Pepper House (visible in Figure 6) was demolished in order to accommodate a driveway and parking for the new residences, and a deck on the building's north façade was removed.¹

The Pepper House's current parcel boundaries lie relatively close to the dwelling's footprint, leaving room for a narrow front yard, side yard, and rear yard (Figures 3 and 4). The front yard, which slopes downward from NE Fremont Street to the dwelling's primary façade, features a mixed-paver pathway, lush shrubs and other ground cover, and two large cedar trees (Photographs 1 and 2). The cedars, which were planted by Jim Pepper's maternal grandmother during the period of significance, are located near the southern property boundary and partially screen the dwelling from view of NE Fremont Street.² The side yard, located immediately west of the dwelling, and the western half of the rear yard are lined by a high wood privacy fence and feature additional trees, shrubs, bamboo, and pavers, as well as a paved patio and a small greenhouse or potting shed (non-contributing) constructed from repurposed wood windows (Photograph 10). The eastern half of the rear yard, which is accessed by a gate in the wood fence, is dominated by a single asphalt-paved parking space.

Exterior

The Pepper House is a one-and-one-half-story, wood-framed building with a concrete basement; wide, single-coursed cedar shingle siding; and an asphalt-shingled, side-gabled roof (Photograph 3). The primary façade is set back approximately 30 feet from NE Fremont Street. A gable-front massing projects forward slightly from the east half of the façade, creating a shallow ell across the west half (Photograph 4). The ell contains a raised, poured concrete porch sheltered by a shallowly pitched shed roof with wood post supports (Photograph 5). A set of poured concrete steps with a metal balustrade provides access to the porch from the west. The building's main entrance, which is located in the primary façade and at the eastern side of the porch, is a single-leaf wood door with three small, staggered lights. Additional fenestration on the primary façade includes one large, wood-framed picture window and a pair of sliding windows in the gable-front massing and one wood-framed picture window flanked by wood casement windows within the ell. A brass letterplate is located beneath the window in the ell, near the concrete steps associated with the porch.

The east façade of the dwelling, which faces a paved driveway associated with the neighboring property (10817 NE Fremont Street), features a combination of original one-over-one, double-hung wood windows and aluminum sliding and single-hung replacement windows in the first and second stories of the original portion of the building (Photograph 6). A series of three inward-opening, three-light wood awning windows punctuates the basement level. A gable-roofed, one-story addition constructed in 1955 extends approximately 18.5 feet off the east side of the rear (north) façade (Photograph 7).³ The addition features large, wood-framed fixed and casement windows on its east and north façades, as well as a narrow, rectangular, internal brick chimney that rises from the west side of the addition above the peak of the original gable roof.

A shed-roofed, one-story utility room addition constructed in 1977 extends about 6.5 feet off the west side of the rear façade and adjoins the west façade of the 1955 gable-roofed addition (Photograph 8).⁴ This small addition features a half-glass, single-leaf wood door in its north façade and a pair of one-over-one, single-hung vinyl replacement windows in its west façade; the door is several feet above ground level and is accessed by a set of wood stairs with a wood balustrade. At the southwestern corner of the addition, adjoining the north façade of the original part of the dwelling, is a shed-roofed, one-story,

¹ Sean Aaron Cruz in discussion with the author, April 19, 2022.

² James Pepper Henry (Kaw/Oklahoma Muscogee Creek, Vice Chairman of the Kaw Nation and executive director of the First Americans Museum in Oklahoma City, OK) in discussion with the author, September 1, 2022.

³ Multnomah County Building Permit Application, Permit No. 5761, 10809 NE Fremont (owner: Gilbert Pepper), July 1955.

⁴ Multnomah County Building-Sign-Land Use Permit Application, Permit No. 770112, 10809 NE Fremont (owner: Mr. & Mrs. Pepper), January 1977.

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rectangular massing that may or may not be original to the building. This massing features an aluminum sliding replacement window in its north façade and a paneled replacement door in its west façade. The door is accessed by a set of poured concrete steps with a metal balustrade on one side. Immediately north of the concrete steps is a slightly raised wood deck constructed after 2002 (Photograph 8).⁵ South of the steps is a sunken stoop leading to a partially below-grade, five-paneled wood door in the north façade of the basement of the original portion of the dwelling.

The west façade of the Pepper House, to the south of the 1955 addition, adjoins the paved patio in the side yard (Photograph 9). Fenestration on this façade consists of three original one-over-one, double-hung wood windows in the first story, an aluminum sliding replacement window in the second-story gable peak, and three inward-opening, three-light wood awning windows at the basement level.

Interior

The interior of the Pepper House contains a living room, dining area or office, bedroom, bathroom, kitchen, family room, and utility room on the first floor; two bedrooms and a bathroom on the second floor; and two offices and a workshop or utility area in the basement. The main entrance on the primary façade opens directly into the living room, which is a large rectangular room with coved ceilings, narrow-plank wood floors, and wide wood moulding (Photograph 11). Accordion-fold, louvered wood shutters cover the double-hung wood window in the southwest corner of the room. A wide opening in the east wall of the living room opens to a dining area currently used as an office; this space features the same coved ceilings, narrow-plank wood floors, wide wood moulding, and wood shutters as the living room (Photograph 12).

A single-leaf, paneled wood door in the north wall of the dining area opens to the dwelling's kitchen. Although the kitchen finishes are not original to the building, most appear to date to the period of significance. The kitchen features midcentury wood cabinetry, tile countertops, black tile flooring, a hexagonal ceiling light, and open shelving along the west side of the room (Photograph 13). The black tile flooring flows through the kitchen into the 1955 addition at the northeast corner of the dwelling. The addition is one large, open family room with unpainted, wood paneled walls and a Roman brick fireplace (Photograph 14). The fireplace dominates the room's west wall and features a stone-capped, raised hearth; a firebox covered by a folding screen; and a rectangular storage niche. A cased opening immediately south of the fireplace leads to a small utility room with shiplap walls and ceiling and replacement vinyl flooring. Another cased opening in the north wall of the room opens into the small 1977 addition, which is stepped down slightly from the rest of the first story. The backside of the brick fireplace forms the 1977 addition's east wall, but the west and north walls are wood-framed. The space features parquet floors and built-in wood cabinetry at the northeast corner.

Off the west wall of the kitchen, a cased opening leads to a short hallway with narrow-plank wood flooring. Single-leaf wood doors in the south side of the hallway open into a closet and the living room, respectively, while a door at the west end of the hallway opens to a bedroom with narrow-plank wood flooring, wood moulding, and a wide, shallow closet. Doors on the north side of the hallway lead to a bathroom with black tile flooring and wood cabinetry and to a narrow staircase that leads to the second floor.

The second floor features sloping ceilings and is divided into a bathroom, hallway, and two bedrooms (Photograph 15). The bedrooms are carpeted and feature wood-paneled knee walls, while the bathroom has tile flooring and wood cabinetry. A single-leaf wood door has been installed in the north side of the hallway, in a large shed-roofed dormer near the landing, to provide access to the roof.

The basement is accessed from the southwest corner of the family room in the 1955 addition, via an open riser staircase behind a wood paneled door. The staircase leads to a large open workshop or utility

⁵ Sean Aaron Cruz in discussion with the author, April 19, 2022.

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area; cased openings in the west wall of the room open into two office spaces. Throughout these spaces, the basement features concrete floors and walls and low ceilings with exposed wiring and ductwork.

Alterations and Additions

The Pepper House has experienced several alterations and additions since its construction in 1932, many of which were performed by the Pepper family before Jim Pepper's death in 1992. The front porch and the 1955 and 1977 additions were commissioned by Jim Pepper's parents, Gilbert and Floy Pepper, and the replacement of the original kitchen cabinetry occurred before or during their period of ownership. The most significant alterations to occur after the end of the period of significance in 1971 are the 1977 rear addition and the removal of the associated garage, the removal of the rear deck, and landscaping activities related to the 2002 partition of the property. Other alterations to the Pepper House are relatively minor and include the replacement of some original windows with vinyl or aluminum units; the addition of a door in the shed-roofed dormer on the north façade; the construction of the low-profile wood deck at the northwest corner of the building; and ca. 2020 repairs to the 1977 rear addition due to water intrusion.

Integrity

The Pepper House is extant in its original location at 10809 NE Fremont Street and so retains integrity of location. However, the building's integrity of setting has been substantially reduced by the division of the original lot in 2002, the demolition of the original associated garage and deck, and the construction of several new residential buildings on property formerly associated with the house. The Pepper House no longer retains the semi-rural setting that characterized the building during much of the period of significance, which spans 1949 to 1971.

The Pepper House does, however, retain a high degree of integrity of design, materials, and workmanship to the period of significance. The building's siding and much of its original fenestration are intact, and with the exception of the small rear addition constructed by the Peppers in 1977, the current footprint and roof form date to the period of significance. Exterior alterations are minimal and mostly limited to non-street-facing façades. Despite changes to minor interior finishes (such as paint color), the building's interior organization and most finishes also remain largely intact. In particular, the living room where Pepper frequently entertained fellow musicians and wrote music with his father, Gilbert Pepper, retains original features such as its wood flooring, cover ceiling, and louvered wood shutters.⁶ The kitchen, where Pepper and his bandmates would gather after late night shows and jam sessions, also retains characteristic features including the wood cabinetry dating to the Peppers' period of ownership.⁷ The house therefore retains integrity of design, materials, and workmanship.

The Pepper House also retains a high degree of integrity of feeling and association, through its intact physical features as well as its ongoing connection to Jim Pepper's legacy as a groundbreaking Native jazz musician and composer. The building is presently the headquarters of the Jim Pepper Native Arts Council, a Native American-led nonprofit working to create opportunities for Indigenous musicians and to improve access to culturally relevant music education for K-12 students in Jim Pepper's name.⁸ Through its affiliation with this organization, the Pepper House retains a strong connection to the spirit of Jim Pepper and his artistry.

Character-defining Features

The exterior character-defining features of the Pepper House include its one-and-one-half-story height and general massing; side-gabled roof with projecting gabled wing on the primary façade; single-coursed

⁶ James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022; Tom Grant in discussion with the author, September 29, 2022; Ron Steen in discussion with the author, October 4, 2022.

⁷ James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

⁸ Sean Aaron Cruz in discussion with the author, April 19, 2022; "Jim Pepper Native Arts Council," *Jim Pepper Native Arts Council*, accessed October 27, 2022, at <https://www.jimpepperfest.net/>; "Mission Statement," *Speak/Sing Native™*, accessed October 26, 2022, at <https://speaksingnative.com/>.

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cedar shingle siding; and wood windows, including picture windows in the primary façade and double-hung wood windows in the east and west façades. Character-defining features of the building's interior include the basic configuration of the floorplan, the wood flooring, coved ceilings, and louvered wood shutters of the living room and dining area, and the wood-paneled walls and Roman brick fireplace of the 1955 family room addition.

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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.

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ETHNIC HERITAGE - NATIVE AMERICAN

PERFORMING ARTS

Period of Significance

1949-1971

Significant Dates

1949: The Pepper family moves to the house at

10809 NE Fremont Street

1971: Jim Pepper's seminal album, *Pepper's Pow*

Wow, featuring "Witchitai-To," is released

Significant Person

(Complete only if Criterion B is marked above.)

Pepper, James (Jim) Gilbert II

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Unconfirmed

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Period of Significance (justification)

The period of significance for the Jim Pepper House begins in 1949, the year the artist moved to the property with his parents as a young boy, and ends in 1971, the year his seminal album *Pepper's Pow Wow* was recorded and released.⁹ This period encompasses Jim Pepper's early development as a performing artist as well as his early instruction in traditional Native American music, which he would later incorporate into his jazz and jazz-rock fusion compositions. His revolutionary synthesis of these genres was first fully realized in *Pepper's Pow Wow* (Figure 9). Jazz writers have described the album as "something of a musical 'bible' for Native artists," and its recording of Pepper's magnum opus "Witchitai-To" as "one of the most moving songs to have come out of this city [Portland]."¹⁰ Although Pepper was based in New York at the time the album was released, he returned to his childhood home for several months prior to recording. During this time, he lived in the house and composed several of the album's tracks in the living room with his father, Gilbert Pepper; he also used the house for band practice and as a home base while performing new material at local Portland venues.¹¹ Pepper's association with the house, during this period in particular, was critical to the development of the songs that were eventually recorded on *Pepper's Pow Wow*. Therefore, by the time of the album's release in 1971, the Jim Pepper House had achieved the significance that qualifies it for inclusion on the National Register of Historic Places.

Criteria Considerations (explanation, if necessary)

N/A

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

The Jim Pepper House, located at 10809 NE Fremont Street in Portland's Parkrose neighborhood, is eligible for inclusion in the National Register of Historic Places under Criterion B for its association with jazz artist Jim Pepper (Kaw and Muscogee Creek, 1941-1992). An innovator of both jazz-rock fusion and world music, Pepper is internationally renowned for his compositions melding popular jazz music with rock, folk, and especially traditional Native American music. He was posthumously granted the Lifetime Musical Achievement Award by First Americans in the Arts (FAITA) in 1999, and he was inducted into the Native American Music Awards Hall of Fame in 2000. The period of significance for the Jim Pepper House spans 1949 to 1971, beginning with Pepper's move to the property as a young child and ending with the release of his influential, genre-defying album *Pepper's Pow Wow*. This twenty-two-year-span encompasses Pepper's upbringing in the house, his early education in his own Kaw and Muscogee Creek heritage, and his first forays into the performing arts, as well as his later development as a jazz musician and composer. As an adult, Pepper returned to the house regularly for weeks or months at a time. He composed several of the tracks on *Pepper's Pow Wow* with his father, Gilbert, while staying in the house, and he would regularly hold band practice and host notable musicians there when visiting Portland. The Jim Pepper House is eligible at the local level as the property in Portland that is best reflective of Pepper's artistic development and productive life.

⁹ Multnomah County Deed Records, Clarence Vail to Floy Pepper, Book 1337, Page 557 (May 24, 1949).

¹⁰ Bill Siegel, "Jazz and the Politics of Identity: The Spirit of Jim Pepper," in *Indigenous Pop: Native American Music from Jazz to Hip Hop*, ed. Jeff Berglund, Jan Johnson, and Kimberli Lee (Tucson, AZ: University of Arizona Press, 2016), 50; Lynn Darroch, "Jazz Musicians Remember Pepper," *Oregonian* (Portland, OR), February 26, 1992.

¹¹ *Pepper's Pow Wow*, Jim Pepper, recorded January 7, 1971, Embryo Records SD 731, 1971; Tom Grant in discussion with the author, September 29, 2022; Ron Steen in discussion with the author, October 4, 2022.

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

The Pepper Family and 10809 NE Fremont Street

James (Jim) Gilbert Pepper II was a groundbreaking Native American jazz musician and composer from Oregon whose relationship with his parents, grandparents, and cultural and ethnic heritage deeply influenced his artistry. His mother, born Floy Childers, was raised south of Broken Arrow, Oklahoma, at the heart of the former Creek Indian Nation; her father, James Childers, was Muscogee Creek, and her mother was German. A polymath and natural educator, Floy Childers graduated from Oklahoma Agricultural and Mechanical College (now Oklahoma State University) with a bachelor's degree in 1938 and a master's degree in 1939. She was immediately offered a position with the Bureau of Indian Affairs (BIA) as a teacher at the Fort Sill Indian School near Lawton, Oklahoma, where she met her future husband, Gilbert Pepper. Gilbert, who worked as a baker for the school, was a member of the Kaw Nation and had grown up near Washunga, Oklahoma. Both Gilbert and his father, Ralph Pepper, were well-regarded fancy dancers, traditional straight dancers, and singers, and both would have an enormous impact on Jim Pepper's music and relationship to his Indigenous heritage.¹²

Gilbert Pepper and Floy Childers married on March 23, 1940, and were subsequently transferred to the Chemawa Indian School near Salem, Oregon.¹³ Gilbert Pepper resumed work as a school baker, while Floy Pepper taught arts and crafts with a strong emphasis on students' individual cultural heritage; she developed her own curriculum and instituted a weekly program that allowed students to study their own tribes' history and lifeways. In Floy's own words, she believed that "everyone should know where they came from. I knew where I was from from the time I was born. My mother and father and instilled that in me."¹⁴ Floy gave birth to Jim Pepper, the Peppers' first child, on June 18, 1941.¹⁵ As she had with her students, and as her parents had with her, she impressed upon her son the importance of heritage, of knowing his origins; this emphasis would later evince itself in Pepper's compositions melding traditional Native American music with popular jazz and jazz-rock fusion.

The United States entered World War II in December 1941, and in 1942, Gilbert Pepper took a position with the Kaiser Shipbuilding Company's Swan Island Shipyard in North Portland.¹⁶ Gilbert, Floy, and the toddler Jim Pepper relocated to the City of Vanport, a wartime housing project constructed by the Kaiser Corporation and U.S. Maritime Commission to house shipyard workers and their families. Vanport, a portmanteau of Portland and Vancouver, was located on the south side of the Columbia River but outside the city limits of Portland. It was the largest wartime federal housing project in the country and, at its peak, was home to more than 42,000 residents, many of whom were Black, Indigenous, and people of color (BIPOC).¹⁷ Though officially integrated, the local housing authority assigned families of color to particular streets and effectively segregated the city's neighborhoods and schools.¹⁸

¹² Floy Pepper (Oklahoma Muscogee Creek) with Eliza Elkins Jones, "Mutual Respect and Equality: An Advocate for Indian Students in Oregon," *Oregon Historical Quarterly* 107, no. 1 (Spring 2006): 108-110; James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

¹³ Founded in 1880, the Chemawa Indian School is the oldest continually operating boarding school for Indigenous students in the United States, and it is one of four off-reservation boarding schools still in operation.

¹⁴ Pepper (Oklahoma Muscogee Creek), "Mutual Respect and Equality," 112.

¹⁵ Marty Hughley, "Renowned Saxophonist Jim Pepper Dies after Long, Worldwide Jazz Career," *Oregonian* (Portland, OR), February 11, 1992; Oregon Senate Joint Resolution (SJR) 31, sponsored by Sen. Avel Gordly at the request of Suzie Pepper Henry (73rd Oregon Legislative Assembly, 2005 regular session).

¹⁶ "Welding crew with top attendance record at Kaiser Company, Swan Island" (May 23, 1944), Oregon Historical Society Library (Portland, OR), Al Monner News Negatives 1944, OrgLot1284_0936_1; "Gilbert Pepper," *Oregonian* (Portland, OR), October 15, 1992.

¹⁷ The term "BIPOC" acknowledges that people of color face varying, nuanced types of discrimination, and it centers the specific violence, cultural erasure, and discrimination experienced by Black and Indigenous people.

¹⁸ "Welding crew with top attendance record at Kaiser Company, Swan Island"; Sarah Griffith, "Vanport Residences, 1947," *The Oregon History Project*, last modified January 26, 2022, accessed October 22, 2022, at <https://oregonhistoryproject.org/articles/historical-records/vanport-residences-1947/#.XdooHS-ZOb8>.

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Floy and Gilbert Pepper faced structural as well interpersonal racism in Oregon, particularly after they left the Chemawa Indian School. In Vanport and Portland, white-dominated power structures blatantly discriminated against people of color and limited the Peppers' access to fair employment, housing, and basic services. Floy Pepper later recalled:

Gilbert and I both found that Indians in Oregon were not treated with the high regard that we were used to in Oklahoma. As long as we were employed by Chemawa, we had no trouble opening charge accounts, buying cars, or securing insurance. Once away from there, life became more complicated. At the Indian school, you belonged because there were Indians. Away from the school, you didn't belong because you were Indian. [...] [S]ometimes we would not be allowed to enter nightclubs and we couldn't get decent seats in restaurants. When we were interested in buying a house, we were discouraged from looking in certain neighborhoods. [...] Racism was quite evident.¹⁹

Despite this climate of oppression, the Peppers chose to remain in Oregon and put down roots of their own. During the war, Gilbert Pepper worked as a lead welder at the Swan Island Shipyard while Floy worked variously as a department store salesperson, a server, a census taker, an income tax preparer, an amusement park cashier, a playground recreation director, and finally the acting director for Vanport's nursery school program. She left this position upon the birth of the Peppers' second child, Suzanne (Suzie) Marie Pepper, in April 1944.²⁰

The Kaiser shipyards closed in the mid-1940s, shortly after the end of World War II. Gilbert Pepper took a position as a commercial baker while Floy Pepper embarked on a long and successful career with Portland Public Schools and as an Adlerian psychologist.²¹ However, the family remained in Vanport in the years immediately following the war, as did many of the development's BIPOC residents. Discriminatory real estate practices, racially restrictive covenants, and racist lending and appraisal practices restricted where families of color were able to buy property in twentieth-century Portland, with the result that Vanport retained a significantly higher BIPOC population than the surrounding city after the war; Black residents, in particular, accounted for approximately one-third of Vanport's total population in the late 1940s.²²

Although Vanport's hastily erected plywood buildings were never intended as permanent housing, many were still occupied in 1948, the year of the catastrophic Vanport Flood. Following unusually heavy spring rains, the Columbia River collapsed the railroad embankment on the west end of the city on May 30, 1948: in a single afternoon, the floodwaters destroyed the entire city and took the lives of at least fifteen people. Over 18,000 Vanport residents, including the Pepper family, were displaced by the flood.²³ The Peppers evacuated safely and relocated to University Homes, another wartime housing development in North Portland. In 1949, they

¹⁹ Pepper (Oklahoma Muscogee Creek), "Mutual Respect and Equality," 113.

²⁰ Pepper (Oklahoma Muscogee Creek), "Mutual Respect and Equality," 113.

²¹ Pepper (Oklahoma Muscogee Creek), "Mutual Respect and Equality," 113-114; James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022. For additional information on Floy Pepper's accomplishments in education and psychology, please see her article, "Mutual Respect and Equality: An Advocate for Indian Students in Oregon" in the *Oregon Historical Quarterly* 107, no. 1 (Spring 2006).

²² Greta Smith, "Congenial Neighbors': Restrictive Covenants and Residential Segregation in Portland, Oregon," *Oregon Historical Quarterly* 119, no. 3 (Fall 2018): passim; Karen J. Gibson, "Bleeding Albina: A History of Community Disinvestment, 1940-2000," *Transforming Anthropology* 15, no. 1 (2007): 9-10; Catherine Galbraith with Caitlyn Ewers, Kerrie Franey, Matthew Davis, and Brandon Spencer-Hartle, "African American Resources in Portland, Oregon, from 1851 to 1973," Multiple Property Documentation Form (Portland, OR: 2020), E-26 to E-29.

²³ Leverett G. Richards, "Eyewitness from Airplane Sees City Die as Flood Crumbles Buildings at Vanport," *Oregonian* (Portland, OR), May 31, 1948; Zita Podany, *Vanport* (Charleston, SC: Arcadia Publishing, 2016), 41, 122; Carl Abbott, "Vanport," *Oregon Encyclopedia*, last modified March 9, 2022, accessed October 22, 2022, at <https://www.oregonencyclopedia.org/articles/vanport/#.Y1RxPdfMIdU>; Kenya Downs, "The Time Nature and Racism Teamed Up to Wipe Out a Whole Town," *NPR: Code Switch*, last modified March 2, 2015, accessed October 22, 2022, at <https://www.npr.org/sections/codeswitch/2015/03/02/389482158/the-time-nature-and-racism-teamed-up-to-wipe-out-a-whole-town>.

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purchased the property at 10809 NE Fremont Street in Parkrose, a rural community then located outside the city limits of Portland.²⁴ The house had had one previous owner, Clarence Vail, who is believed to have constructed the building in the early 1930s.²⁵ In 1955, the Peppers built out the attic and added a rear addition to accommodate their young family and frequent guests, including an elderly widow and several foster children as well as visiting family members from Oklahoma.²⁶ Family traditions and cultural lifeways were vitally important to the Peppers, grounding Jim and Suzie Pepper's relationship to their Native heritage and deeply influencing Jim Pepper's future musical career.

Childhood and Early Influences

Jim Pepper's upbringing was saturated with music, both traditional and modern, and he showed a natural aptitude for the performing arts from an early age. In interviews for the 1996 documentary *Pepper's Pow Wow*, he reflected, "maybe I was always geared to be a musician [...] I had music around all the time."²⁷ He was particularly influenced by his father, with whom he wrote and recorded several songs, and his paternal grandfather, Ralph Pepper, who was a well-regarded Kaw dancer and singer. Although Jim grew up in Portland, he remained close to his extended family in Oklahoma: throughout his childhood, Ralph Pepper and Alfred Pepper, Gilbert's brother, regularly visited the family at 10809 NE Fremont Street, and Gilbert brought Jim to visit the family in Oklahoma during his summer breaks. These visits were formative for Jim Pepper, who learned traditional dancing, peyote chants, social songs, war dance songs, drumming, and other traditional lifeways from his grandfather.²⁸ The visits also gave him an opportunity to connect with the Kaw community in Oklahoma through powwows and other gatherings, of which music and dancing were central components.²⁹

In Portland, Jim Pepper practiced traditional Kaw dancing as well as modern tap dancing and vaudeville routines, acted in school productions, sang, and played several musical instruments. As a young teenager, he taught tap dancing classes in the basement of his parents' home and traveled with the "Young Oregonian" club, a junior vaudeville troupe that performed at high school assemblies across the state.³⁰ His interests and activities reflected both his Native heritage and contemporary pop culture; for instance, in a 1956 junior pageant at Portland's Washington Park, Pepper performed a traditional Kaw dance and also appeared in a performance of the Rogers and Hammerstein musical *Carousel*.³¹ His picture appeared in the *Oregonian*, Portland's major daily newspaper, twice in the 1950s, and his dance performances were featured on local television.³²

Jim Pepper was also naturally gifted with musical instruments and described himself as a self-taught musician. He initially picked up the clarinet but later took up the flute, alto saxophone, and finally the tenor saxophone, for

²⁴ Multnomah County Deed Records, Clarence Vail to Floy Pepper, Book 1337, Page 557 (May 24, 1949). Parkrose was annexed by the City of Portland in 1980.

²⁵ Multnomah County Deed Records, Clarence Vail to Floy Pepper, Book 1337, Page 557 (May 24, 1949); James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022. According to 1940 census records, Clarence Vail was a white man born in Kansas who worked for a gas station; he owned his home and was married to Lora Vail, a white woman born in Missouri (U.S. Bureau of the Census, *Sixteenth Census of the United States: 1940*, Parkrose, Multnomah County, Oregon: Roll m-t0627-03376; Page 7A, Enumeration District 26-11).

²⁶ James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

²⁷ *Pepper's Pow Wow*, by award-winning filmmakers Sandy Osawa (Makah) and Yasu Osawa (Seattle, WA: Upstream Productions, Inc., 1996), film information available at upstreamvideos.com.

²⁸ Jim Pepper interviewed by Don Heckman for *Jazz & Pop Magazine* (April 1968), reproduced at *The Jazz Legacy of Jim Pepper: An American Original*, last modified February 27, 2008, accessed October 23, 2022, at <https://jimpepperlives.wordpress.com/interviews/jazzpopinterview>.

²⁹ James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 19, 2022.

³⁰ Jeaneatta Messmer, "Young Oregonian Yearly Spring Tour Due to Start at Reedsport," *Oregonian* (Portland, OR), March 10, 1957.

³¹ "Four-Part Pageant Features Youngsters in Performance at Washington Park," *Oregonian* (Portland, OR), August 22, 1956.

³² Jack Berry, "Comin' and Goin': Memories of Jazzman Jim Pepper," *Oregon Historical Society* 107, no. 1 (Spring 2006): 122; "Four-Part Pageant Features Youngsters in Performance at Washington Park"; Messmer, "Young Oregonian Yearly Spring Tour Due to Start at Reedsport."

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which he is best known. His early influences were his father, who had played the saxophone in a BIA band, and professional jazz artists including Art Pepper (no relation, though childhood friends relate that Jim Pepper was proud of the shared surname) and Sonny Rollins, a tenor saxophonist.³³ He was particularly captivated by improvisational jazz, recalling, “[w]hen I realized what improvisation was, it opened up everything about playing the music [...] It was about expressing myself. When that first feeling of improvisation, when I first felt that, it was like a world opened up that was entirely mine.”³⁴

Jim Pepper developed his jazz skills throughout his teenage years, jamming with friends at his parents’ home in Parkrose (Figure 7) and playing small gigs at local coffeehouses and clubs; though still underage, he appeared in shows at the Shadows (2035 NE Glisan Street, no longer extant) and the Cotton Club (2125 N Vancouver Avenue, extant), often playing with established local bands.³⁵ At the same time, he was balancing his academics and extracurricular activities. He attended Parkrose High School (12003 NE Shaver Street, extant) for his freshman and sophomore years, but repeated racist bullying—by at least one teacher, as well as students—induced him to transfer to James Madison High School (2735 NE 82nd Avenue, now Leodis V. McDaniel High School) when it opened in 1957.³⁶ At Madison High School, Pepper met his lifelong friend Steve Riddle, who shared his love for jazz. Riddle recalls listening to West Coast jazz records with Pepper, “discovering the music of Miles Davis, John Coltrane and many others,” and gathering with friends at the Peppers’ home for jam sessions followed by Gilbert Pepper’s fry bread.³⁷ Gilbert and Floy Pepper encouraged their son’s artistic development and offered unwavering emotional, financial, spiritual, and creative support. Riddle later reflected:

[A]ll of his great talent, avant garde independence and artistic energy was rooted in devotion to his family. Floy [...] gave him rock solid support and Jim was always in awe of his Mom’s energy and intellect, even though he had plenty himself. Gilbert gave Jim his musical foundation, taught him to play the saxophone, Indian dance, and generally understand and respect the culture and the ways of his Kaw and Creek heritage. He naturally hooked up with Gilbert and they collaborated on a very personal and creative musical adventure, one which delighted them both.³⁸

Professional Career

After graduating from Madison High School in 1959, Jim Pepper married Sue Johnson and enrolled at Brigham Young University in Provo, Utah. He attended the school for only a few semesters, however, and the couple moved to San Francisco in 1960 or 1961; they divorced shortly thereafter, and Pepper returned briefly to his parents’ house in Parkrose. The house was then, and remained over the years, an important place of refuge and creative energy for Jim Pepper.³⁹ In the next three decades, his career would take him from Portland to San Francisco, New York, Southeast Alaska, West Africa, and Europe, but he continued to return to the family home in Parkrose for regular visits that lasted weeks or months at a time. These sojourns in Portland not only provided him with time to visit his parents and sister, who remained “the center of the universe” for Pepper; they also allowed him to reconnect with local friends and musicians, to experiment with new music in familiar

³³ Steve Riddle and Gordon Lee in discussion with the author, May 4, 2022; Michael Zwerin, “Jim Pepper: Indian on the Jazz Path,” originally published in the *International Herald Tribune* (Paris), ca. 1984-1985, reproduced at *The Jazz Legacy of Jim Pepper: An American Original*, last modified March 9, 2008, accessed October 23, 2022, at <https://jimpepperlives.wordpress.com/interviews/zwerin/>; Jim Pepper interviewed by Don Heckman for *Jazz & Pop Magazine* (April 1968).

³⁴ *Pepper’s Pow Wow*, Osawa and Osawa.

³⁵ Steve Riddle, liner notes for *Remembrance*, Jim Pepper, recorded May 19, 1990, TUTU Records CD 888 152, 1994; Berry, “Comin’ and Goin,” 122.

³⁶ Pepper (Oklahoma Muscogee Creek), “Mutual Respect and Equality,” 113; Steve Riddle and Gordon Lee in discussion with the author, May 4, 2022.

³⁷ Riddle, liner notes for *Remembrance*.

³⁸ Riddle, liner notes for *Remembrance*.

³⁹ James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 19, 2022

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venues, and perhaps most importantly, to center himself spiritually and creatively before embarking on his next career move.⁴⁰

Pepper returned to San Francisco in the early 1960s, taking some classes at San Francisco State College (now San Francisco State University) and playing gigs with a variety of musicians while honing his West Coast sound.⁴¹ On his frequent trips back to Portland, he played local clubs like The Way Out (240 SE Hawthorne Boulevard, extant) with friends including Mike Grant, Nick Gefroh, and John James.⁴² He was reasonably well-known in the city by 1964, when he was a featured soloist for local pianist and organist Lee Reinoehl's 16-piece jazz band at Portland State College (now Portland State University).⁴³ This was one of Pepper's last shows in Portland before he relocated to New York City, beginning a particularly formative period in his musical career.⁴⁴

Pepper was based in New York City between 1964 and 1968. During this period, he played alongside established jazz legends including Ornette Coleman, Don Cherry, Cecil Taylor, Mal Waldron, Elvin Jones, and Albert Ayler, and he began to identify his playing style with the hard bop and "free" or "outside" performance styles of East Coast Black jazz artists.⁴⁵ He also played with many emerging artists, and in 1966 formed The Free Spirits with guitarist Larry Coryell, drummer Ra Kalam Bob Moses, bassist Chris Hills, and lead singer and rhythm guitarist Columbus "Chip" Baker.⁴⁶ The group were among the first to experiment with jazz-rock fusion, honing their sound in jam sessions at New York City clubs including The Scene and L'Intrigue and as openers for the likes of Jimi Hendrix, the Doors, and the Velvet Underground.⁴⁷ Their 1967 album *Out of Sight and Sound* has been described by several critics and music historians as "the first jazz-rock LP ever released."⁴⁸ It is retroactively regarded as a revolutionary album that blended jazz and rock music years before Miles Davis's *Bitches Brew* or the Tony Williams Lifetime's *Emergency!*⁴⁹ However, popular audiences in 1967 found it "simply too left-field for conventional consumption," it received little recognition at the time of its release.⁵⁰ For their own part, The Free Spirits felt that *Out of Sight and Sound* failed to capture the energy of their live sets, which included long improvisations that label executives considered difficult to market.⁵¹ The band dissolved around the time the album was released.⁵²

⁴⁰ James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

⁴¹ Zwerin, "Jim Pepper: Indian on the Jazz Path."

⁴² Francis Murphy, "Behind the Mike," *Oregonian* (Portland, OR), July 31, 1961; "The Way Out jazz club. Portland, Oregon," OPS-30-01.tif, *Historic Photo Archive*, accessed October 1, 2022, at <https://www.historicphotoarchive.net>.

⁴³ "PSC Books Jazz Band," *Oregonian* (Portland, OR), February 10, 1964.

⁴⁴ Jim Pepper interviewed by Don Heckman for *Jazz & Pop Magazine* (April 1968).

⁴⁵ James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022; Jack Berry, "A horn, Pepper and 'Witchi Tai To,'" *Sunday Oregonian* (Portland, OR), May 10, 1970; Jack Berry, "An Oregon Original – Jim Pepper Lives," *Oregon Cultural Heritage Commission*, last modified 2013, accessed August 7, 2022, at <http://www.ochcom.org/Jim-Pepper.html>.

⁴⁶ Richie Unterberger, liner notes for *Out of Sight and Sound*, The Free Spirits, recorded 1966, Sunbeam Records SBR 5018CD, 2006 (rerelease).

⁴⁷ David Johnson, "First Fusion: Jazz-Rock before Bitches Brew," *Indiana Public Media*, last modified July 27, 2022, accessed October 23, 2022, at <https://indianapublicmedia.org/nightlights/fusion-jazzrock-bitches-brew.php>; Ra Kalam Bob Moses in discussion with the author, November 18, 2022.

⁴⁸ Unterberger, liner notes for *Out of Sight and Sound*; Peter Keepnews, "Larry Coryell, Guitarist of Fusion before It Had a Name, Dies at 73," *New York Times*, February 21, 2017.

⁴⁹ Johnson, "First Fusion"; "Jim Pepper / June 18, 1941 - Feb 10, 1992," *Peace & Rhythm*, last modified June 18, 2017, accessed October 23, 2022, at <https://www.peaceandrhythm.com/blogs/news/jim-pepper-june-18-1941-feb-10-1992>; Thom Jurek, "Pepper's Pow Wow Review by Thom Jurek," *AllMusic*, accessed October 21, 2022, at <https://www.allmusic.com/album/peppers-pow-wow-mw000483582>.

⁵⁰ Beverly Paterson, "Forgotten series: The Free Spirits featuring Larry Coryell – *Out of Sight and Sound* (1967)," *Something Else! Reviews*, last modified March 25, 2013, accessed October 24, 2022, at <https://somethingelserreviews.com/2013/03/25/forgotten-series-the-free-spirits-featuring-larry-coryell-out-of-sight-and-sound-1967/>.

⁵¹ Johnson, "First Fusion"; "Jim Pepper / June 18, 1941 - Feb 10, 1992."

⁵² Jim Pepper interviewed by Don Heckman for *Jazz & Pop Magazine* (April 1968).

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Around the same time that he was experimenting with jazz-rock fusion with The Free Spirits, Pepper was also beginning to blend mainstream jazz music with the traditional chants that he had learned from his father in Portland and his grandfather in Oklahoma. Ornette Coleman and Don Cherry, who was of Choctaw ancestry, both encouraged Pepper to incorporate his heritage into his jazz playing and composition.⁵³ He began to draw clear parallels between traditional rhythm and blues and the songs that he had learned from his family, and by one account, he “would play visitors his recordings of powwow music for hours, identifying elements that he was convinced were among the building blocks of early jazz.”⁵⁴ Pepper returned to Portland in 1967 and, between gigs at local venues, he began to compose new songs that melded jazz with traditional Native American music. He consulted with his father, Gilbert, and the pair wrote the lyrics to several songs together in the living room of the house in Parkrose.⁵⁵

Pepper returned to New York in 1968 and formed the group Everything Is Everything with Chris Hills and Chip Baker, his former bandmates from The Free Spirits; Lee Reinoehl, a pianist and organist with whom he had performed in Portland a few years prior; and John Waller and Jim Zitro, who both played percussion. Their self-titled album, *Everything Is Everything featuring Chris Hills*, was recorded in 1968 and released in 1969. Its first track, “Witchi Tai To,” was Pepper’s first recorded composition combining traditional Native American music with jazz.⁵⁶ Describing the song years later, Pepper said:

It’s a Comanche peyote song, one of many peyote songs that are sung at the time when water is passed around at a peyote meeting. I remember the song from when I was like three years old. My grandfather was always beating his knee and singing it. He was a peyote person for seventy years. But this song was one of the first songs that I ever remembered. When it came time for me to try to use my native music with jazz, this was the first song that I attempted.⁵⁷

“Witchi Tai To” was released as a single and enjoyed a five-week run on the *Billboard* pop charts between February 8 and March 8, 1969, where it peaked at number 69.⁵⁸ Motivated by this success, Pepper returned to Portland after the release of *Everything Is Everything* and began to compose more pieces integrating traditional Native American rhythms and melodies. He lived at the family home in Parkrose for several weeks, writing music while playing regular gigs at Ray’s Helm (1301 NE Broadway, extant) with pianist Tom Grant, drummer Ron Steen, and his then-wife, flutist Ravie Pepper.⁵⁹ The group practiced in the Peppers’ living room, with Gilbert Pepper a frequent collaborator.⁶⁰ In May 1970, Portland’s *Sunday Oregonian* ran a story praising the group’s performances as “beautiful to watch,” calling Pepper “one of if not the weightiest horn players the city has produced.”⁶¹

In early 1971, Pepper returned to New York to record his debut album, *Pepper’s Pow Wow* (Figure 9). This time, Gilbert Pepper joined him in the recording studio and provided vocals on several tracks. The album also

⁵³ Bill Siegel, “Here was something truly American...,” *The Jazz Legacy of Jim Pepper: An American Original*, last modified February 22, 2008, accessed October 23, 2022, at <https://jimpepperlives.wordpress.com/>; Jim Pepper and Caren Knight-Pepper interviewed by Lawrence R. Smith and Doug Hagley for *Caliban Magazine* (1988), reproduced at *The Jazz Legacy of Jim Pepper: An American Original*, last modified February 27, 2008, accessed October 24, 2022, at <https://jimpepperlives.wordpress.com/interviews/interviewcaliban/>.

⁵⁴ Berry, “An Oregon Original – Jim Pepper Lives”; Jim Pepper interviewed by Don Heckman for *Jazz & Pop Magazine* (April 1968).

⁵⁵ Ron Steen in discussion with the author, October 4, 2022.

⁵⁶ Ron Steen in discussion with the author, October 4, 2022. Later albums credit the arrangement of the chant in “Witchi Tai To” to Gilbert Pepper.

⁵⁷ Jim Pepper and Caren Knight-Pepper interviewed by Lawrence R. Smith and Doug Hagley for *Caliban Magazine* (1988).

⁵⁸ “Billboard Hot 100 for Week Ending March 1, 1969,” *Billboard, The International Music-Record Newsweekly* (March 1, 1969), 61; John-Carlos Perea, “The Unexpectedness of Jim Pepper,” *MUSICultures* 39, no. 1 (2012): 74.

⁵⁹ Ron Steen in discussion with the author, October 4, 2022; “Injun Jim Pepper on the Warpath with Ravie Pepper, Tom Grant and Ron Steen, Modern Jazz & Rock 6 Nites a Week,” *Oregonian* (Portland, OR), May 1, 1970.

⁶⁰ Ron Steen in discussion with the author, October 4, 2022.

⁶¹ Berry, “A horn, Pepper and ‘Witchi Tai To.’”

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features Ravi Pepper on flute; Tom Grant on piano; Larry Coryell, Pepper's former bandmate in The Free Spirits, on guitar; Chuck Rainey and Jerry Jemott on bass; and Billy Cobham and Spider Rice on drums. Pepper himself is primarily on tenor saxophone and vocals, though he also plays soprano saxophone, bells, and rattles on some tracks. Gilbert Pepper is credited with writing six songs on the album and arranging two more, including the traditional peyote chant that leads a rerecording of "Witchi Tai To" (retitled on *Pepper's Pow Wow* as "Witchitai-To").⁶² Jim Pepper is credited with the jazz elaboration on "Witchitai-To," and the album's two remaining tracks were written by folk singer and songwriter Peter La Farge.⁶³

Pepper's Pow Wow fully realized Pepper's unique fusion of jazz, folk, rock, and traditional Native American music. It defies categorization; reviewing the album upon its 2007 rerelease to compact disc, critic Thom Jurek stated, "*Pepper's Pow Wow* is not strictly a jazz record, nor is it a folk record or a rock record, it is something far greater than merely the sum of those things."⁶⁴ *Pepper's Pow Wow* reflects months of work by Pepper and his father, much of it in the family home in Parkrose, as well as Pepper's recent performances in Portland. According to H.R.B. Harris, a bassist who played with Pepper in the 1970s, Pepper's solo in this recording of "Witchitai-To" was "virtually identical to his performance on this signature song several months earlier at Ray's Helm"; as noted by Jack Berry, a Portland reporter and television producer, "it is intriguing to learn that Pepper, an improviser par excellence, shaped one of his most famous solos in Portland and reproduced it for the 'Pepper's Powwow' [sic] recording session."⁶⁵

Following the 1971 release of *Pepper's Pow Wow*, Pepper moved away from New York; he would later say that he left the city "for six months and stayed away for 11 years."⁶⁶ During this period, he played on a handful of albums for other artists but recorded no new music of his own. Feeling that his "spirit was flagging hard," he returned to his childhood home in Portland and played a long engagement at Ray's Helm and regular shows at the Hobbit (6024 SE 52nd Avenue, no longer extant; later 3909 SE Holgate Boulevard, no longer extant), and Frankenstein's (737 SW Front Avenue, extant) as well as other odd gigs and "casuals" (wedding receptions, parties, etc.) with local bands.⁶⁷ His regular band included Tom Grant on piano, Ron Steen on drums, Peter Ouellette on guitar, and Philip Wilborn on bass.⁶⁸ They had a devoted local following, and bandmate Ron Steen remembers that audiences "related to [him] on a strong emotional level."⁶⁹ After the clubs closed in the early morning, he would regularly bring his friends and bandmates back to his parents' house in Parkrose. They would sleep in the living room and be welcomed with a breakfast of biscuits and gravy, courtesy of Gilbert Pepper, when they awoke. In addition to Pepper's regular bandmates, guests at the house included jazz artists Larry Coryell, Mal Waldron, Lou Gossett Jr., and Chris Hills; Shoshone-Bannock poet and storyteller Ed Edmo; and others.⁷⁰

⁶² *Pepper's Pow Wow*, Jim Pepper, recorded January 7, 1971, Embryo Records SD 731, 1971.

⁶³ Peter La Farge (1931-1965) was a New York City-based folksinger and songwriter who claimed descent from members of the Narragansett tribe and, at times, to have been adopted by the Tewa tribe of the Hopi Nation; while La Farge's heritage has been called into question in recent years, attributions on *Pepper's Pow Wow* indicate that Jim Pepper understood Peter La Farge to be Hopi (*Pepper's Pow Wow*, Jim Pepper, recorded January 7, 1971, Embryo Records SD 731, 1971).

⁶⁴ Jurek, "Pepper's Pow Wow Review by Thom Jurek."

⁶⁵ Berry, "An Oregon Original – Jim Pepper Lives."

⁶⁶ Zwerin, "Jim Pepper: Indian on the Jazz Path."

⁶⁷ Jim Pepper recorded for *Pepper's Pow Wow*, Osawa and Osawa; John Wendeborn, "Weekend: First 'Snow White' film shown," *Oregonian* (Portland, OR), October 15, 1976; Ted Mahar and John Wendeborn, "Weekend Spectrum: Bluegrass, jazz, band music fills air," *Oregonian* (Portland, OR), October 22, 1976; "Folk Singer's Voice Delightful," *Oregonian* (Portland, OR), April 19, 1977; Ed Edmo (Shoshone-Bannock, poet, storyteller, and owner of Airmoproductions, LLC) in discussion with the author, September 21, 2022; Tom Grant in discussion with the author, September 29, 2022.

⁶⁸ Tom Grant in discussion with the author, September 29, 2022; John Wendeborn, "Monterey jazz fete lines up names," *Oregonian* (Portland, OR), August 11, 1972.

⁶⁹ Ron Steen in discussion with the author, October 4, 2022.

⁷⁰ Ed Edmo (Shoshone-Bannock) in discussion with the author, September 21, 2022; Ron Steen in discussion with the author, October 4, 2022; James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

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For much of the 1970s, Pepper divided his time between Portland, San Francisco, and southeast Alaska, where he worked on and off as a commercial fisherman.⁷¹ In the Bay Area in 1976, he won the Ralph J. Gleason Award as the most promising young musician in San Francisco.⁷² In Alaska, he continued to play for local audiences, appearing regularly at the Red Dog Saloon and Crystal Saloon in Juneau, the Shee Atika Lodge in Sitka, and the Gold Rush Inn Hotel in Anchorage, and he began to do social work with Native Alaskan children.⁷³ In Alaska in 1977, he met Caren Knight (later Caren Knight-Pepper), a singer and lyricist who would become his life partner and major collaborator for over a decade.⁷⁴

By 1979, Pepper had again returned to Portland and to the Peppers' family home. He reconnected with Don Cherry and the two toured West Africa together for the U.S. Information Agency in 1982 as part of a U.S.-Africa cultural exchange program.⁷⁵ Pepper would later describe the trip as one of the most impactful experiences of his life. He was deeply inspired by the parallels between the music that he had learned from his father and grandfather, music that Pepper described as "directly from the earth," and the music of West Africa, which he understood to have a similar connection with the natural world.⁷⁶ Pepper and Cherry also visited Alaska and toured Europe together in the early 1980s.⁷⁷

Pepper felt that working with Cherry gave him "a lot of credibility in New York," and after returning from West Africa, he moved back to New York City.⁷⁸ Speaking to the *Oregonian* during a trip back to Portland in 1983, Pepper said "I wish I could live [in Portland], but there's really not enough work to support jazz musicians. [...] I love it here, but if I wanted to stay I'd have to get a job. I want to play music. That's my job."⁷⁹ Pepper found renewed success after his return to New York, serving as musical director for "Night of the First Americans," a Native American self-awareness benefit at the John F. Kennedy Performing Arts Center in Washington, D.C., in fall 1982, and playing Carnegie Hall with Don Cherry in summer 1983.⁸⁰ He also played on two of 1983's "most critically-acclaimed jazz LPs," Ra Kalam Bob Moses's *When Elephants Dream of Music* and Charlie Haden's *The Ballad of the Fallen*, and he toured Europe with Haden's Liberation Music Orchestra and Paul Motian's Quintet.⁸¹

Pepper recorded his second studio album, *Comin' and Goin'*, in New York in the spring and summer of 1983.⁸² Like *Pepper's Pow Wow*, this new album showcased Pepper's unique blend of Native American music with jazz. In the first track, Pepper again revisited "Witchi Tai To," which had recently been covered by (non-Indigenous) artists including folk-rock duo Brewer & Shipley, Norwegian saxophonist Jan Garbarek, Portland jazz pianist Tom Grant, and several others; in his rendition for *Comin' and Goin'*, Pepper shared vocals with

⁷¹ John Wendeborn, "Jim Pepper provides seasoned touch to jazz," *Oregonian* (Portland, OR), March 16, 1979; James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

⁷² Philip Elwood, "Duke's son impressively renews the Ellington name," *San Francisco Examiner*, July 24, 1974.

⁷³ "Senungetuk to be featured among artists at conference," *Daily News-Miner* (Fairbanks, AK), August 5, 1976; "Shee Atika, Incorporated proudly presents Jim Pepper," *Daily Sitka Sentinel*, March 23, 1979; Ron Thorne, "Jim Pepper," *Organissimo Jazz Forums*, last modified December 30, 2003, accessed October 24, 2022, at <http://www.organissimo.org/forum/index.php?/topic/6265-jim-pepper/>; Michael S. Lockett, "What's old is new again: A Crystal Saloon returns to Juneau," *Juneau Empire*, April 30, 2022; Phil Stanford, "Water Spirit Feeling 'Round His Head," *Oregonian* (Portland, OR), December 11, 1991.

⁷⁴ *Pepper's Pow Wow*, Osawa and Osawa.

⁷⁵ Zwerin, "Jim Pepper: Indian on the Jazz Path"; Oregon SJR 31, sponsored by Sen. Avel Gordly at the request of Suzie Pepper Henry (73rd Oregon Legislative Assembly, 2005 regular session).

⁷⁶ *Pepper's Pow Wow*, Osawa and Osawa.

⁷⁷ "'Codona' to Play Concert in Sitka," *Daily Sitka Sentinel*, April 11, 1983; "New York jazz haven, but NW saxman's home," *Oregonian* (Portland, OR), May 3, 1983.

⁷⁸ Zwerin, "Jim Pepper: Indian on the Jazz Path."

⁷⁹ "New York jazz haven, but NW saxman's home."

⁸⁰ "New York jazz haven, but NW saxman's home."

⁸¹ Rick Mitchell, "Pepper achieves blend in latest album," *Oregonian* (Portland, OR), April 28, 1984; Ra Kalam Bob Moses in discussion with the author, November 18, 2022.

⁸² Zwerin, "Jim Pepper: Indian on the Jazz Path"; *Comin' and Goin'*, Jim Pepper, recorded May, June, August 1983, Europa Records JP 2014, 1983.

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Brazilian percussionist and vocalist Nana Vasconcelos. *Comin' and Goin'* also includes two tracks credited to Gilbert Pepper, one of which features a trumpet solo by Don Cherry; "Lakota Song," Jim Pepper's arrangement of a traditional Sioux piece of departure and greeting; "Goin' Down to Muskogee," developed from a Creek stomp; and "Custer Gets It," inspired by a Kaw war dance and featuring an impassioned, violent free-form section.⁸³ It closes with a version of Don Cherry's "Malinyea," described as a "country-reggae lullaby" influenced by Cherry's time in Mali.⁸⁴

Pepper continued to pursue his career in New York City over the next several years, but he returned periodically to Portland and the family home.⁸⁵ He released two more studio albums in the late 1980s, including *Dakota Song* in 1987 and *The Path* in 1988, as well as an album with French pianist Claudine François and three albums with jazz pianist Mal Waldron (one studio album as a duo and two live albums as a member of the Mal Waldron Quartet).⁸⁶ He played numerous shows in New York at increasingly prestigious venues, and in 1989 he headlined a series of three concerts at the Prospect Park bandshell. In the first show, his own quintet was accompanied by the Brooklyn Philharmonic Orchestra led by David Amram; the second show featured Niagara Falls Woodland Singers and Dancers; and third showcased original pieces by Indigenous singer-songwriter-musician Pura Fé and dancer-choreographer Raoul Trujillo.⁸⁷ This series underlines Pepper's commitment to elevating other Native artists and performers as his own influence increased.

Pepper was also spending an increasing amount of time touring Europe during the late 1980s, where his music had gained a far greater appreciation than it had in America.⁸⁸ In 1989, Pepper relocated from New York to Austria, where he had an enthusiastic and devoted fan base.⁸⁹ Over the next several months, he played in concert halls and jazz clubs from Vienna to Istanbul.⁹⁰ When asked about his popularity in Europe by *Caliban Magazine* in the late 1980s, Pepper reflected:

I think the commercialism of music in America is so powerful, the network of the top forty is so overwhelming, there's so much money to be made off that, that there's no room for music. [...] Europe accepts the musician first, and then they accept the music. There's room for commercial music, pop music, jazz, and classical music in Europe. [...] [T]hey have developed a real understanding of jazz, a knowledge of whether the music is correct or not, and whether it's good or bad. They have a more open feeling toward avant-garde jazz, for instance. If you're an avant-garde jazz musician in the United States you might as well fold up. But in Europe it's different.⁹¹

⁸³ Graham Reid, "Jim Pepper, Remembered (2015): A man comin' an' too soon goin'," *Elsewhere*, last modified February 16, 2015, accessed October 24, 2022, at <https://www.elsewhere.co.nz/absoluteelsewhere/1673/jim-pepper-remembered-2015-a-man-comin-an-too-soon-goin/>; Lynn Darroch, "A Strong Spirit," *Oregon Arts & Entertainment*, September 22, 2006.

⁸⁴ Mitchell, "Pepper achieves blend in latest album"; Berry, "Comin' and Goin'," 125.

⁸⁵ Mitchell, "Pepper achieves blend in latest album"; James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

⁸⁶ *Dakota Song*, Jim Pepper, recorded January 1987, Enja Records 5043, 1987; *The Path*, Jim Pepper, recorded March 1988, Enja Records 5087, 1988; *Camargue*, Jim Pepper, Claudine François Trio with John Betsch and Ed Schuller, recorded May 1989, PAN Music PMC 1106, 1989; *Art of the Duo*, Mal Waldron and Jim Pepper, recorded April 1988, Tutu Records 888 106, 1989; *Quadrologue at Utopia, vol. 1*, Mal Waldron Quartet, recorded October 1989, Tutu Records 888 118, 1990; *More Git' Go at Utopia, vol. 2*, Mal Waldron Quartet, recorded October 1989, Tutu Records 888 148, 1994.

⁸⁷ "A Gold Mine of Talent Flourishes in Brooklyn's Park," *Newsday* (New York, NY), June 4, 1989; "Native music on tap in park," *Daily News* (New York, NY), July 14, 1989.

⁸⁸ Riddle, liner notes for *Remembrance*; Floy Pepper, "Wind, Water, Equality and Respect," liner notes for *Witchi Tai To: The Music of Jim Pepper*, WDR Rundfunkorchester Köln and the Remembrance Band, recorded March 1998, TUTU Records CD 888 204, 2002; Jim Olding, "Jim Pepper Legacy in Recorded Music: A Treasure Chest," *In Motion Magazine*, October 26, 1997; Siegel, "Jazz and the Politics of Identity," 57.

⁸⁹ Stanford, "Water Spirit Feeling 'Round His Head"; James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

⁹⁰ Stanford, "Water Spirit Feeling 'Round His Head."

⁹¹ Jim Pepper and Caren Knight-Pepper interviewed by Lawrence R. Smith and Doug Hagley for *Caliban Magazine*

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Pepper's mother, Floy Pepper, would later write that her son found "respect and acceptance" in Europe, where preconceived and racist ideas about Native American identity—ideas formed within a framework of white supremacy—were less prevalent. Outside of the U.S., Floy wrote, Jim Pepper "was respected as a person and as a jazz musician."⁹²

Jim Pepper's Legacy

In December 1990, just as Jim Pepper's career was reaching new heights in Europe, he was diagnosed with lymphoma.⁹³ In 1991, he returned to the family home in Parkrose, to take refuge in the place where he had always come for comfort and rest. Chemotherapy and radiation treatments depleted his energy and robbed his singing voice, but he continued to perform on his saxophone, worked on new material with his friend and collaborator Gordon Lee, and made tentative plans to return to New York City for a recording session.⁹⁴ Unfortunately, the cancer progressed rapidly despite aggressive treatment. Jim Pepper played his last show at the Brasserie Montmartre (626 SW Park Avenue, extant) before entering hospice care in early 1992.⁹⁵ He passed away in the living room of the family home on February 10, 1992.⁹⁶

In the days following Pepper's death, the Portland *Oregonian* commemorated his life as a "significant figure on both the local and national jazz scenes," and his obituary ran in the *New York Times*.⁹⁷ His memorial service, held at Portland's Northwest Service Center (1819 NW Everett Street, extant) on February 21, 1992, was attended by hundreds of people and featured performances by Gordon Lee, Bob Meyer, David Friesen, Bob Moses, and Don Cherry, who flew in from New York to represent the "many musicians [...] all over the world that have been affected by Jim Pepper's music, his vibes, and his light, his smile, and his swing, his good and wonderful feeling for life."⁹⁸ Pepper's parents, childhood friends, musical collaborators, and Cowlitz spiritual leader Roy Wilson all delivered remarks.⁹⁹ The memorial was followed by a tribute and benefit concert at Key Largo (31 NW First Avenue, extant), played by Tom Grant, David Friesen, Nancy King, Gordon Lee, Ron Steen, Jay Collins, and others, to celebrate Pepper's remarkable life and diffuse the cost of his end-of-life care.¹⁰⁰

Pepper's jazz career broke boundaries in the genre. More than fifty years since the release of *Pepper's Pow Wow*, he is remembered as a pioneering artist in both jazz-rock fusion and in what has come to be known as world music.¹⁰¹ His artistry challenged preconceived notions about jazz music and about what it means to be a Native American artist. John-Carlos Perea (Mescalero Apache), an ethnomusicologist and multi-instrumentalist, describes Pepper "as an artist whose work resisted categorization at the time, and to this day challenges expectations of Native music."¹⁰² Speaking for *Pepper's Pow Wow*, a 1996 film celebrating Pepper's life and influence, writer and poet Simon Ortiz (Acoma Pueblo) agreed, "The American public wants a certain version of Indian, of Native American, and that goes with our art. They don't want us to go outside of

(1988).

⁹² Pepper, "Wind, Water, Equality and Respect," liner notes for *Witchi Tai To: The Music of Jim Pepper*.

⁹³ Stanford, "Water Spirit Feeling 'Round His Head."

⁹⁴ Phil Stanford, "The Song is Called 'Coming and Going,'" *Oregonian* (Portland, OR), February 21, 1992.

⁹⁵ Jack Berry, "An Oregon Original – Jim Pepper Lives," 2013.

⁹⁶ "Jim Pepper, 50, Dies; A Tenor Saxophonist," *New York Times*, February 17, 1992; Hughley, "Renowned Saxophonist Jim Pepper Dies after Long, Worldwide Jazz Career"; James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 1, 2022.

⁹⁷ Hughley, "Renowned Saxophonist Jim Pepper Dies after Long, Worldwide Jazz Career"; "Jim Pepper, 50, Dies; A Tenor Saxophonist."

⁹⁸ Stanford, "The Song is Called 'Coming and Going'"; Don Cherry, recorded for *Pepper's Pow Wow*, Osawa and Osawa; Ra Kalam Bob Moses in discussion with the author, November 18, 2022.

⁹⁹ Stanford, "The Song is Called 'Coming and Going'"; Steve Riddle and Gordon Lee in discussion with the author, May 4, 2022.

¹⁰⁰ Stanford, "The Song is Called 'Coming and Going'"; Darroch, "Jazz Musicians Remember Pepper."

¹⁰¹ Sandy Osawa (Makah, award-winning filmmaker and co-owner of Upstream Productions in Seattle, WA) in discussion with the author, October 7, 2022.

¹⁰² Perea, "The Unexpectedness of Jim Pepper," 72.

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those so-called norms. [...] It's not Indian to be a jazz musician. It's not Indian to be a rock and roll star. Which is really kind of silly because that's not what art is about at all.¹⁰³

Although Jim Pepper's compositions were revolutionary in their unique fusion of different musical traditions, he was by no means the first Native American influence on the development of jazz. Pepper himself recognized that the genre had been shaped by Indigenous culture since its inception, asserting in one 1968 interview, "I hear a lot of blues in Indian music."¹⁰⁴ Though formal documentation of this relationship is scarce, there is a strong oral history of Indigenous contribution to jazz. Ruth Ellington, Duke Ellington's sister and business manager, once commented, "All the credit's gone to the African for the wonderful rhythm in jazz, but I think a lot of it should go to the American Indian."¹⁰⁵ Joy Harjo (Muscogee Creek), a musician and former U.S. Poet Laureate, in a note to a poem dedicated to Pepper, concurred:

I've always believed us Creeks had something to do with the origin of jazz. It only makes sense. When the Africans were forced here they were brought to the traditional lands of the Muscogee peoples and, of course, there were interactions between Africans and Muscogees. So, it wasn't strange for Jim to pick up a saxophone and find his way to jazz.¹⁰⁶

Pepper's compositions melding jazz and jazz-rock music with Native American ritual chants, traditional stomp dances, social songs, and even Native versions of Baptist hymns carry forward this ongoing relationship between jazz and his own heritage. Pieces like "Witchi Tai To," which remains his best-known work, reflect a long evolution of the genre through Native American influence. At the same time, Pepper's modernized arrangements illustrate the vibrancy of modern Indigenous culture and validate fusion and world music as their own legitimate subgenres. Most importantly, perhaps, Pepper's music continues to provide direction and inspiration for Native American musicians and artists today. Writing for *Indigenous Pop*, a collection of discussions about popular music created and performed by Native musicians, jazz writer Bill Siegel reflected:

Pepper's influence echoes through the jazz world, reaching musicians of all stripes, including some of today's masters of modern jazz [...] But more important for our discussion here, he also reached younger musicians, especially Native Americans, helping them learn and accept who they are and what they could do with their art. Pepper synthesized the music of his people—especially the Kaw Peyote Church, of which his father and grandfather were practicing elders—and that of other Indigenous tribes and nations with jazz, rock, country, R&B, and other pop forms, doing it with an unflagging sense of his own Native identity and its relevance.¹⁰⁷

In the thirty years since Jim Pepper's death, his artistry has continued to gain recognition in Portland and across the world.¹⁰⁸ In 1999 he was posthumously granted the Lifetime Musical Achievement Award by First Americans in the Arts (FAITA), and he was inducted into the Native American Music Awards Hall of Fame in 2000. In 2005, the Leroy Vinnegar Jazz Institute and the Oregon Cultural Heritage Commission named Jim Pepper "Jazz Artist of the Year" and presented Floy Pepper with the Bill McClendon Award for Excellence in Jazz; concurrently, the Oregon Legislature honored Pepper through Senate Joint Resolution 31 (Figures 10 and 11), and the City of Portland declared May 20, 2005, to be "Jim Pepper Day."¹⁰⁹ In April 2007, Pepper's family donated his tenor saxophone, leather horn cases, beaded baseball cap, turtle rattle, original LPs including *Pepper's Pow Wow*, and original handwritten scores and sheet music to the Smithsonian Institution's

¹⁰³ Simon Ortiz, recorded for *Pepper's Pow Wow*, Osawa and Osawa.

¹⁰⁴ Jim Pepper interviewed by Don Heckman for *Jazz & Pop Magazine* (April 1968).

¹⁰⁵ Gene Lees, *Cats of Any Color: Jazz, Black and White* (New York: Da Capo Press, 2001), 40.

¹⁰⁶ Joy Harjo (Muscogee Creek), *How We Became Human: New and Selected Poems: 1975-2001* (New York: W.W. Norton & Company, 2002), 224.

¹⁰⁷ Siegel, "Jazz and the Politics of Identity," 47.

¹⁰⁸ Siegel, "Here was something truly American..."

¹⁰⁹ City of Portland Proclamation of Jim Pepper Day (May 20, 2005); Oregon SJR 31, sponsored by Sen. Avel Gordly at the request of Suzie Pepper Henry (73rd Oregon Legislative Assembly, 2005 regular session).

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National Museum of the American Indian, where they remain part of the museum's permanent collections.¹¹⁰ Jim Pepper is reportedly the only Oregon-born musician whose instrument resides in a Smithsonian Institution museum.¹¹¹

In Portland, from Pepper's childhood home at 10809 NE Fremont Street, his legacy is carried into the twenty-first century by the Jim Pepper Native Arts Council. Established in 2014 by the property's current owner, Sean Aaron Cruz, this Native American-led nonprofit organization works to create opportunities for Indigenous musicians and to raise awareness of Indigenous contributions to the arts.¹¹² The council's primary annual event is the Jim Pepper Native Arts Festival, a space dedicated to Native American musicians, vendors, and activists. In 2022, the festival sponsored seven events including two hip hop performances at the Chemawa Indian School in Salem and a performance of the Jim Pepper Flying Eagle Band at Portland's annual Cathedral Park Jazz Festival.¹¹³ Under the auspices of the council, a team led by Dr. Brook Colley (Wasco, Warm Springs, Eastern Cherokee), chair of the Native American Studies program at Southern Oregon University, is developing a curriculum to improve access to culturally relevant music education for Oregon students in Jim Pepper's name.¹¹⁴ This educational focus is deeply influenced by the legacy of Floy Pepper, who was a renowned Portland educator and a lifetime advocate for fair and equitable representation of Native American history and culture in public school curricula.

Comparative Analysis

Jim Pepper was a skilled and innovative artist whose saxophone performances captured the attention of nationally recognized jazz musicians including Ornette Coleman and Don Cherry.¹¹⁵ Ra Kalam Bob Moses, Pepper's bandmate in The Free Spirits, remembers Pepper as one of the top jazz saxophonists of all time, on a level with John Coltrane, Pharoah Sanders, and Harold Vick.¹¹⁶ Pepper was lauded by his contemporaries for his unique and compelling blend of jazz, rock, and Indigenous musical traditions, and he has been cited as the most significant jazz saxophonist to come out of Portland in the mid-twentieth century.¹¹⁷ Other notable jazz musicians and composers who lived in Oregon around the same period include bassist Leroy Vinnegar, who resided in Portland from 1986 until his death in 1999, and saxophonist Charlie Rouse, who lived in Mount Angel from the late 1970s until his death in 1988.¹¹⁸ While both men were critically and commercially successful, neither are known for experimenting with the innovative fusion genres that Pepper developed over

¹¹⁰ Bill Siegel, "Jim Pepper's Saxophone Donated to National Museum of the American Indian," *The Jazz Legacy of Jim Pepper: An American Original*, last modified August 2, 2008, accessed October 25, 2022, at <https://jimpepperlives.wordpress.com/news-announcements-2/jim-peppers-saxophone-donated-to-national-museum-of-the-american-indian/>; "Selmer 'Balanced Action' tenor saxophone and mouthpiece with case owned by Jim Pepper" (ca. 1950s), National Museum of the American Indian (Washington, D.C.), Catalog No. 26/6293; "Saxophone case and strap" (1950-1960), National Museum of the American Indian (Washington, D.C.), Catalog No. 26/6293; "Pepper's Powwow" (1971), National Museum of the American Indian (Washington, D.C.), Catalog No. 26/6294; "Hat/cap" (1983-1988), National Museum of the American Indian (Washington, D.C.), Catalog No. 26/6301; "Rattle" (1983-1988), National Museum of the American Indian (Washington, D.C.), Catalog No. 26/6301; "Jim Pepper Sheet Music Collection" (1983-1984), National Museum of the American Indian (Washington, D.C.).

¹¹¹ "Mission Statement," *Speak/Sing Native*™, accessed October 26, 2022, at <https://speaksingnative.com/>.

¹¹² "Jim Pepper Native Arts Council," *Jim Pepper Native Arts Council*, accessed October 27, 2022, at <https://www.jimpepperfest.net/>.

¹¹³ Sean Aaron Cruz in discussion with the author, October 26, 2022; "The Flying Eagle Band to Honor the Late Jim Pepper at the 2022 Cathedral Park Jazz Festival," *Jazz Society of Oregon*, last modified July 14, 2022, accessed October 27, 2022, at <https://jazzoregon.org/jazz-scene/flying-eagle-band-honor-late-jim-pepper-2022-cathedral-park-jazz-festival>.

¹¹⁴ "Home," *Speak/Sing Native*™, accessed October 26, 2022, at <https://speaksingnative.com/>.

¹¹⁵ Siegel, "Here was something truly American..."

¹¹⁶ Ra Kalam Bob Moses in discussion with the author, November 18, 2022.

¹¹⁷ Hughley, "Renowned Saxophonist Jim Pepper Dies after Long, Worldwide Jazz Career"; Olding, "Jim Pepper Legacy in Recorded Music."

¹¹⁸ Lynn Darroch, "Leroy Vinnegar (1928 – 1999)," *Oregon Encyclopedia*, last modified April 4, 2022, accessed December 3, 2022, at https://www.oregonencyclopedia.org/articles/vinnegar_leroy_1928_1999/#.Y40g6svMldU; "Charlie Rouse, Jr., Celebrates Father's Legacy in Portland," *Skanner* (Portland, OR), February 19, 2020; Peter Watrous, "Charlie Rouse, 64, a Saxophonist Known for Work in Monk Quartet," *New York Times*, December 2, 1988.

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the course of his musical career. Additionally, both Vinnegar and Rouse settled in Oregon near the end of their careers, while Pepper was associated with Portland during his both formative and performing years.

Although his career took him across the world, Jim Pepper maintained a lifelong connection with Portland. He began performing publicly while still attending high school, first at Parkrose High School (12003 NE Shaver Street, extant) and later at James Madison High School (2735 NE 82nd Avenue, now Leodis V. McDaniel High School). Between the 1950s and his death in 1992, he performed at local music venues including the Shadows (2035 NE Glisan Street, no longer extant), the Cotton Club (2125 N Vancouver Avenue, extant), the Way Out (240 SE Hawthorne Boulevard), the Hobbit (6024 SE 52nd Avenue, no longer extant; 3909 SE Holgate Boulevard, no longer extant), Frankenstein's (737 SW Front Avenue, extant), the Jazz Quarry (1111 SW Jefferson Street, no longer extant), Riddle's (1217 SW Stark Street, extant), Chuck's (823 SW Front Avenue, extant), the Brasserie Montmartre (626 SW Park Avenue, extant), and especially Ray's Helm (1301 NE Broadway, extant), where he played multiple long engagements in the 1970s and 1980s.¹¹⁹

Several of these Portland music venues have been demolished or substantially altered since Pepper last performed, and none are directly associated with his work in jazz composition. The Portland location best associated with Pepper's career and artistry is his childhood home, 10809 NE Fremont Street. The house at 10809 NE Fremont Street was a place of comfort, community, and creativity for Pepper. While living here with his parents in the 1950s, Pepper learned many of the traditional songs that would later influence his jazz compositions. As an adult, he returned home regularly and wrote or refined several pieces with his father, Gilbert Pepper, in the house's living room, and he hosted friends and fellow artists for gatherings and jam sessions. His family, friends, and collaborators alike regard the house as a particularly significant place for Pepper, both personally and professionally.¹²⁰ No other place is as closely or consistently associated with his development as a musician or with his productive period as an artist.

¹¹⁹ Riddle, liner notes for *Remembrance*; Berry, "Comin' and Goin,'" 122; Murphy, "Behind the Mike"; Tom Grant in discussion with the author, September 29, 2022; Berry, "An Oregon Original"; Ron Steen in discussion with the author, October 4, 2022; "Injun Jim Pepper On the Warpath"; Wendeborn, "Weekend: First 'Snow White' film shown"; Mahar and Wendeborn, "Weekend Spectrum: Bluegrass, jazz, band music fills air"; Wendeborn, "Monterey jazz fete lines up names"; John Wendeborn, "Long's 'Shanty Town' memorable version," *Oregonian* (Portland, OR), November 12, 1972; John Wendeborn and Ted Mahar, "You can watch ponies and Puccini in same weekend," *Oregonian* (Portland, OR), October 8, 1976; John Wendeborn, "July 4 music calendar full of fireworks," *Oregonian* (Portland, OR), July 1, 1977; "Taverns, etc.," *Oregonian* (Portland, OR), September 23, 1977; "Nightmusic," *Oregonian* (Portland, OR), May 11, 1979; "Nightmusic," *Oregonian* (Portland, OR), March 14, 1980; "Nightmusic," *Oregonian* (Portland, OR), April 18, 1980; John Wendeborn "Ranchers to perform with old bandmates," *Oregonian* (Portland, OR), April 15, 1983.

¹²⁰ Steve Riddle and Gordon Lee in discussion with the author, May 4, 2022; James Pepper Henry (Kaw, Oklahoma Muscogee Creek) in discussion with the author, September 19, 2022; Ed Edmo (Shoshone-Bannock) in discussion with the author, September 21, 2022; Tom Grant in discussion with the author, September 29, 2022; Ron Steen in discussion with the author, October 4, 2022.

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- Oregon Senate Joint Resolution (SJR) 31. Sponsored by Senator Avel Gordly at the request of Suzie Pepper Henry. 73rd Oregon Legislative Assembly, 2005 regular session. Salem, OR.
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Miscellaneous Photographs

- Untitled image of Floy and Gilbert Pepper in front of 10809 NE Fremont Street. Undated. Jim Pepper Native Arts Council (digital collections). Used with permission from the Pepper family.
- Untitled image of Jim Pepper playing saxophone at 10809 NE Fremont Street. Ca. 1950s. Pepper family private collection. Used with permission from the Pepper family.
- Untitled promotional image of Jim Pepper. Undated. Jim Pepper Native Arts Council (digital collections). Used with permission from the Pepper family.

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"The Way Out jazz club. Portland, Oregon." OPS-30-01.tif. *Historic Photo Archive*. Accessed October 1, 2022.
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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: _____

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

10. Geographical Data

Acreage of Property less than one

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

Latitude/Longitude Coordinates

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

1	<u>45.548560°</u>	<u>-122.551442°</u>	3	_____	_____
	Latitude	Longitude		Latitude	Longitude
2	_____	_____	4	_____	_____
	Latitude	Longitude		Latitude	Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the Jim Pepper House corresponds with the boundary of tax lot 1N2E22CD-07103 under tax account #R530759, in the southeast quarter of the southwest quarter of Section 22, Township 1N, Range 2E in Portland, Oregon (Figures 3 and 4). The southern boundary of the property fronts NE Fremont Street, and in total, the boundary area encompasses approximately 0.1 acres or 4,414 square feet.

Boundary Justification (Explain why the boundaries were selected.)

During the period of significance, the tax lot including the Jim Pepper House was approximately 0.6-acre in area and extended more than 200 feet north from NE Fremont Street. In 2002, the lot was divided to accommodate the construction of a new single-family residence to the east (10817 NE Fremont Street) and two triplexes to the north (Plaza de Cedro, 10801 NE Fremont Street). Only the area within the current tax lot boundaries retains sufficient integrity to be considered eligible for the National Register of Historic Places.

11. Form Prepared By

name/title	<u>Caitlyn Ewers, Matthew Davis</u>	date	<u>December 5, 2022</u>
organization	<u>Architectural Resources Group (ARG)</u>	telephone	<u>971-256-5314</u>
street & number	<u>720 SW Washington Street, Suite 605</u>	email	<u>c.ewers@argcreate.com</u>
city or town	<u>Portland</u>	state	<u>OR</u> zip code <u>97205</u>

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Additional Documentation

Submit the following items with the completed form:

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

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:	<u>Pepper, Jim, House</u>		
City or Vicinity:	<u>Portland</u>		
County:	<u>Multnomah</u>	State:	<u>Oregon</u>
Photographer:	<u>Caitlyn Ewers, Architectural Resources Group</u>		
Date Photographed:	<u>April 19, 2022</u>		

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

Photograph 1 of 15:	OR_MultnomahCounty_PepperJimHouse_0001 Overview of the Jim Pepper House, camera facing northeast.
Photograph 2 of 15:	OR_MultnomahCounty_PepperJimHouse_0002 Cedar trees along the southern property boundary, camera facing east.
Photograph 3 of 15:	OR_MultnomahCounty_PepperJimHouse_0003 Obstructed view of south (primary) façade, camera facing north.
Photograph 4 of 15:	OR_MultnomahCounty_PepperJimHouse_0004 Lateral view of south (primary) and east façades, camera facing northwest.
Photograph 5 of 15:	OR_MultnomahCounty_PepperJimHouse_0005 Porch on south (primary) façade, camera facing northeast.
Photograph 6 of 15:	OR_MultnomahCounty_PepperJimHouse_0006 Lateral view of east façade, camera facing south-southwest.
Photograph 7 of 15:	OR_MultnomahCounty_PepperJimHouse_0007 Partially obstructed view of north (rear) façade, camera facing south.

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- Photograph 8 of 15:** OR_MultnomahCounty_PepperJimHouse_0008
1977 addition to north (rear) façade and post-2002 deck, camera facing southeast.
- Photograph 9 of 15:** OR_MultnomahCounty_PepperJimHouse_009
Lateral view of west façade, camera facing south-southeast.
- Photograph 10 of 15:** OR_MultnomahCounty_PepperJimHouse_0010
Greenhouse or potting shed, view northeast.
- Photograph 11 of 15:** OR_MultnomahCounty_PepperJimHouse_0011
Living room, camera facing west.
- Photograph 12 of 15:** OR_MultnomahCounty_PepperJimHouse_0012
Dining area or office, camera facing southeast.
- Photograph 13 of 15:** OR_MultnomahCounty_PepperJimHouse_0013.
Kitchen, camera facing south.
- Photograph 14 of 15:** OR_MultnomahCounty_PepperJimHouse_0014
Family room in 1955 addition, camera facing north.
- Photograph 15 of 15:** OR_MultnomahCounty_PepperJimHouse_0015
Second-story bedroom, camera facing west.

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 documents should be inserted with the top toward the top of the page.)

- Figure 1.** Regional Location Map
- Figure 2.** Local Location Map
- Figure 3.** Tax Lot Map
- Figure 4.** Site Plan
- Figure 5.** Floor Plan
- Figure 6.** Floy and Gilbert Pepper in front of 10809 NE Fremont Street (undated photograph)
- Figure 7.** Jim Pepper playing saxophone at 10809 NE Fremont Street (ca. 1950s)
- Figure 8.** Jim Pepper (undated photograph)
- Figure 9.** *Pepper's Pow Wow*, album cover (front and back)
- Figure 10.** Oregon Senate Joint Resolution 31 (page 1)
- Figure 11.** Oregon Senate Joint Resolution 31 (page 2)

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Figure 1. Regional Location Map



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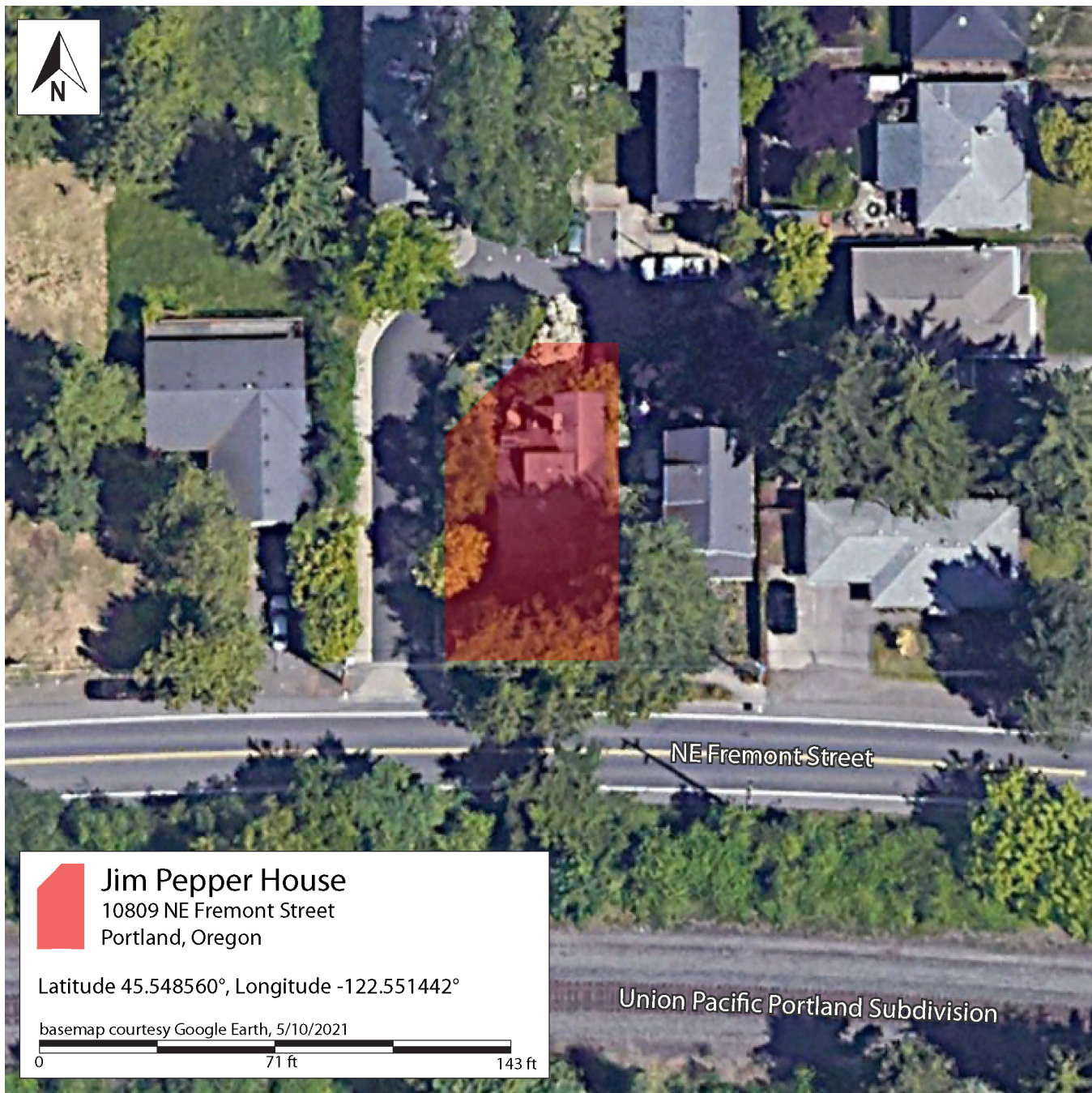
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Figure 2. Local Location Map



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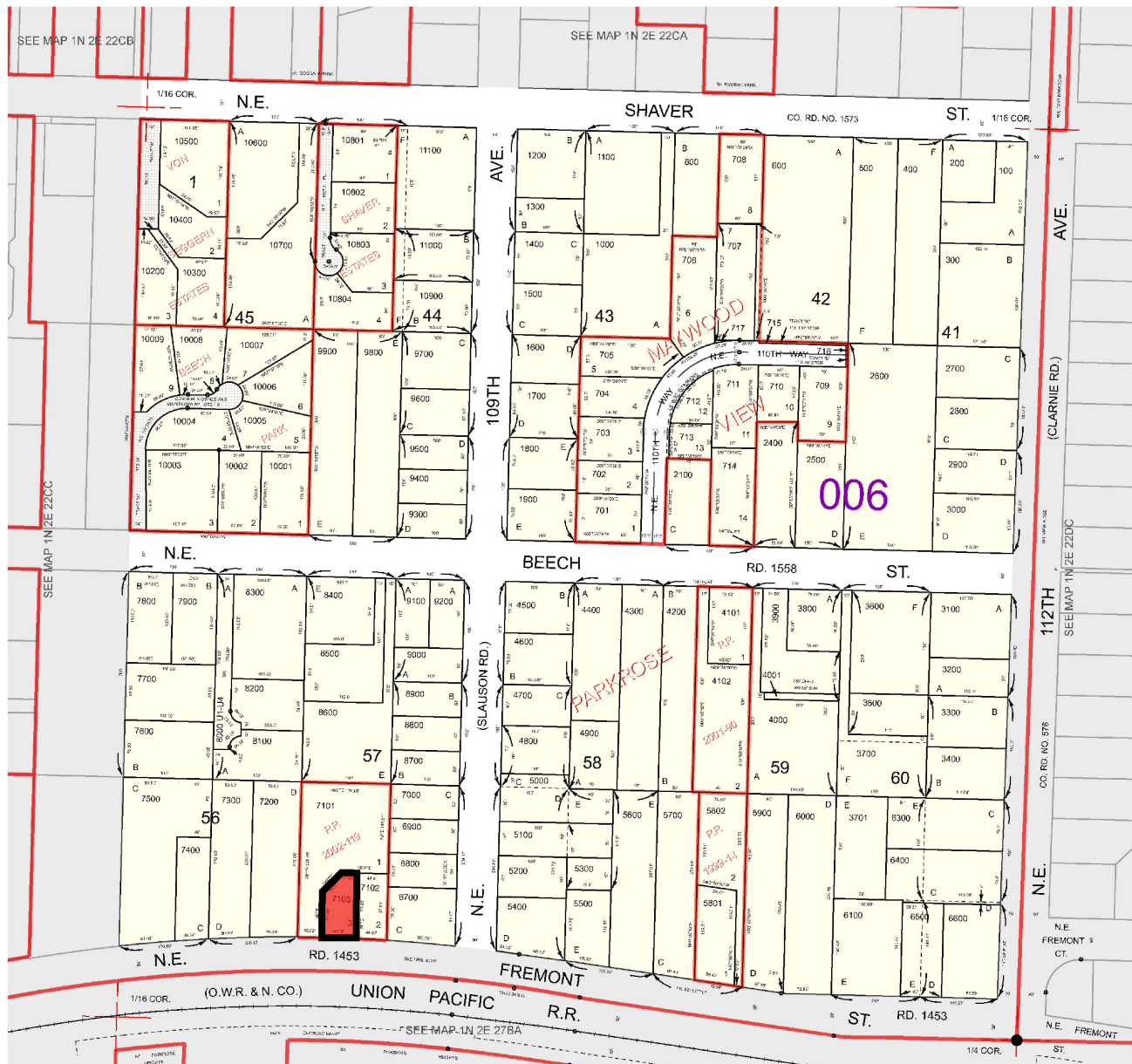
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Figure 3. Tax Lot Map

Jim Pepper House outlined in black and shaded in red.

THIS MAP WAS PREPARED FOR
ASSESSMENT PURPOSE ONLY

S.E. 1/4 S.W. 1/4 SEC. 22 T.1N. R.2E. W.M.
MULTNOMAH COUNTY
1" = 100'



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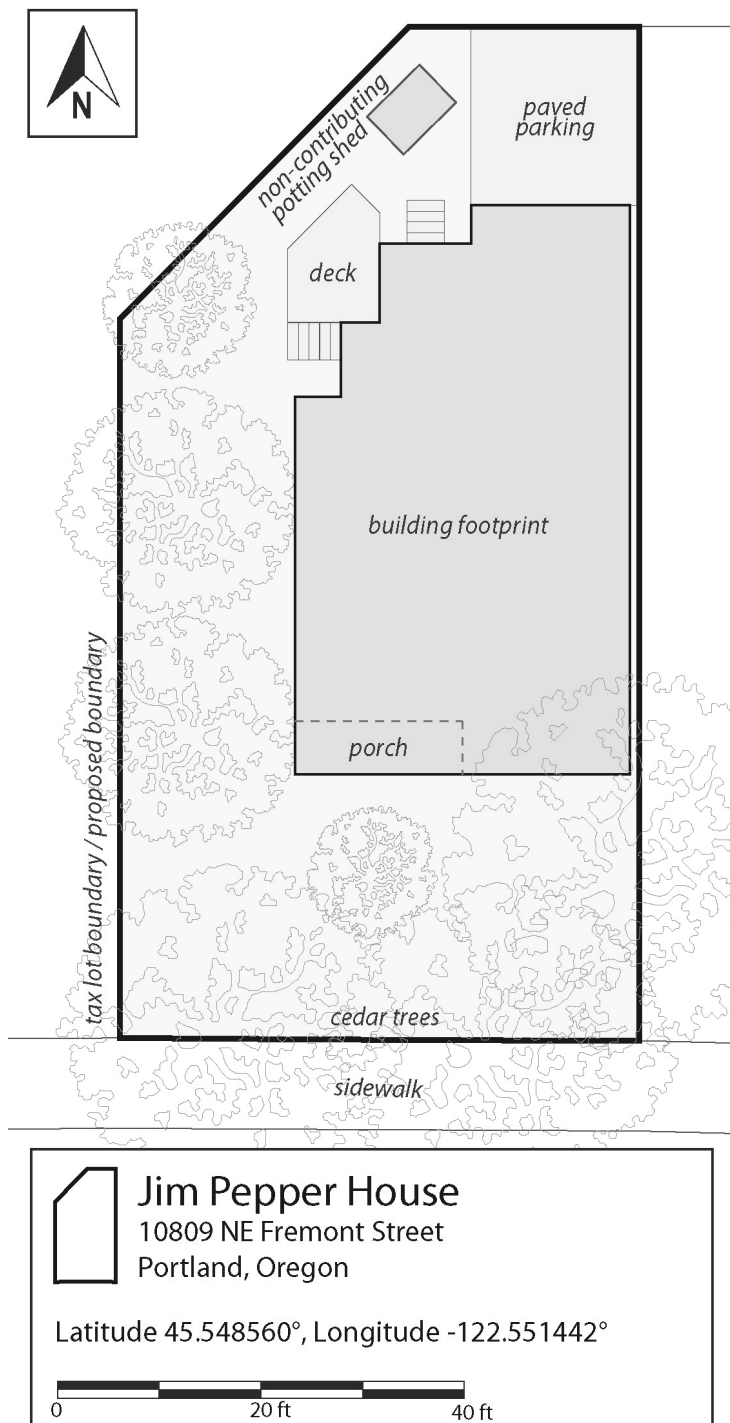
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Figure 4. Site Plan



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Figure 5. Floor Plan



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Figure 6. Floy and Gilbert Pepper in front of 10809 NE Fremont Street (undated photograph)

Image courtesy of the Jim Pepper Native Arts Council.



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Figure 7. Jim Pepper playing saxophone at 10809 NE Fremont Street (ca. 1950s)

Image courtesy of the Pepper family.



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Figure 8. Jim Pepper (undated)

Image courtesy of the Jim Pepper Native Arts Council, used with permission from the Pepper family.



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Figure 9. *Pepper's Pow Wow*, album cover (front and back)
Jim Pepper, recorded January 7, 1971, Embryo Records SD 731, 1971.



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Figure 10. Oregon Senate Joint Resolution 31 (page 1)

Sponsored by Sen. Avel Gordly at the 2005 regular session of the 73rd Oregon Legislative Assembly.

73rd OREGON LEGISLATIVE ASSEMBLY--2005 Regular Session

Senate Joint Resolution 31

Sponsored by Senator GORDLY (at the request of Suzie Pepper Henry)

SUMMARY

The following summary is not prepared by the sponsors of the measure and is not a part of the body thereof subject to consideration by the Legislative Assembly. It is an editor's brief statement of the essential features of the measure **as introduced**.

Honors musical legacy of Oregon jazz artist and composer Jim Pepper.
Directs that copy of resolution be delivered to Oregon Historical Society, National Museum of the American Indian and Leroy Vinnegar Jazz Institute for inclusion in permanent collections.
Encourages creation and endowment of Jim Pepper Chair at Portland State University.

JOINT RESOLUTION

Whereas the 2005 Portland Jazz Festival paid tribute to the musical legacy of Jim Pepper, a true son of Oregon, with a concert dedicated to the late Native American saxophonist and jazz legend; and

Whereas workshops, panel discussions, performers and audiences at the festival recalled how Jim Pepper, born to Gilbert and Floy Pepper in Salem on June 18, 1941, blazed a unique trail across the musical horizon with his innovative synthesis of Native American song, the harmonic structures of modern jazz and the rhythms of Africa, South America and the Caribbean; and

Whereas Jim Pepper performed throughout the United States, Europe and Africa, played with such jazz giants as Ornette Coleman, Don Cherry, Colin Wolcott, Larry Coryell and Mel Waldron; and

Whereas Jim Pepper also collaborated with many Oregon musicians, including Gordon Lee, Tom Grant, Leroy Vinnegar, Nancy King, Caren Knight-Pepper, Obo Addy, David Friesen, Dan Balmer, Glenn Moore, Ron Steen, Sonny King, Dennis Springer, Mel Brown, Nick Gefroh, Marianne Mayfield, Ralph Black, Lee Reinoehl, Carlton Jackson and many others; and

Whereas Jim Pepper's 1971 crossover hit "Witchi Tai To," based on a Native American Church peyote chant taught to him by his grandfather, earned him a spot on both the jazz and Top 40 radio charts and continues to be widely popular among national and international performers and recording artists to this day; and

Whereas Jim Pepper's remarkable career was marked by more than 50 recordings as bandleader, featured artist and composer, including "Pepper's Pow Wow," "Comin' and Goin'" and "Remembrance"; and

Whereas Jim Pepper's symphony "Four Winds" was performed by the Brooklyn Philharmonic Orchestra in New York and by the Cologne Symphony Orchestra in Germany; and

Whereas Jim Pepper served as musical director for "Night of the First Americans," a Native American self-awareness benefit concert at the John F. Kennedy Center for the Performing Arts in Washington, D.C. in 1980; and

Whereas Jim Pepper toured Africa with Don Cherry as part of a United States-Africa cultural exchange program; and

Whereas Jim Pepper succumbed to lymphoid cancer in February 1992 in Portland, Oregon, at

NOTE: Matter in **boldfaced** type in an amended section is new; matter *[italic and bracketed]* is existing law to be omitted. New sections are in **boldfaced** type.

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Figure 11. Oregon Senate Joint Resolution 31 (page 2)

Sponsored by Sen. Avel Gordly at the 2005 regular session of the 73rd Oregon Legislative Assembly.

SJR 31

1 age 50; and

2 Whereas Jim Pepper was honored posthumously in 1999 with the Lifetime Musical Achievement
3 Award by the First Americans in the Arts and was inducted into the Indian Hall of Fame in 1998
4 and the Native American Music Awards Hall of Fame in 2000; and

5 Whereas "Pepper's Pow Wow," the 1996 award-winning documentary of his life produced and
6 directed by Sandra Osawa and Yasu Osawa, premiered at the Sundance Film Festival, was broadcast
7 on PBS in 1997 and 1999 and has since been presented to enthusiastic audiences at the Amiens Film
8 Festival, the Margaret Mead Film Festival, the Native American Film and Video Festival, the Red
9 Earth Film and Video Festival and the Portland Jazz Festival; and

10 Whereas the Leroy Vinnegar Jazz Institute and the Oregon Cultural Heritage Commission
11 named Jim Pepper "Jazz Artist of the Year" and presented the Bill McClendon Award for Excel-
12 lence in Jazz to his mother at the 2005 Portland Jazz Festival; and

13 Whereas Jim Pepper's music continues to be performed and recorded in countries throughout
14 the world, including Germany, where a performance of "Witchi Tai To" by the WDR Radio Orches-
15 tra and the Remembrance Band, arranged and conducted by Gunther Schuller, was recorded; and

16 Whereas Jim Pepper's life and music harmonized distinct cultures and served as a poetic exam-
17 ple for all indigenous people, "walking in three worlds with one spirit"; and

18 Whereas Jim Pepper is survived by his mother, Floy Pepper, his sister, Suzanne Henry of
19 Portland, his nephews, Jim Pepper Henry and Jesse Laird Henry, and his grandnephew, Jackson
20 Laird Henry; and

21 Whereas Floy Pepper said during her acceptance of her son's First Americans in the Arts award
22 in 1999, "Jim Pepper was a member of the Kaw Indian Nation known as 'The Wind People' from his
23 father. From me, his mother, he was a member of the Creek Indian Nation known as 'The People
24 of the Waters.' It's no wonder his music was so strong and powerful--with the wind to carry his
25 music to the four directions of the Earth. And as long as the grass shall grow and the waters
26 flow--which is forever--may his spirit remain alive for time immemorial"; now, therefore,

27 **Be It Resolved by the Legislative Assembly of the State of Oregon:**

28 (1) The members of the Seventy-third Legislative Assembly honor the extraordinary accom-
29 plishments and musical legacy of Oregon native son Jim Pepper and direct that a copy of this re-
30 solution be delivered to the Oregon Historical Society for inclusion in its permanent collection.

31 (2) The members of the Seventy-third Legislative Assembly direct that a copy of this resolution
32 be delivered to the National Museum of the American Indian, Smithsonian Institution, Washington,
33 D.C., for inclusion in its permanent collection.

34 (3) The members of the Seventy-third Legislative Assembly direct that a copy of this resolution
35 be delivered to the Leroy Vinnegar Jazz Institute at Portland State University for inclusion in its
36 permanent collection and encourage the creation and endowment of a Jim Pepper (hUnga-che-eda
37 "Flying Eagle") Chair at the university to further the study of Native American music and its re-
38 lationship to jazz.

39

Pepper, Jim, House
Multnomah County: OR



Photograph 1 of 15: OR_MultnomahCounty_PepperJimHouse_0001
Overview of the Jim Pepper House, camera facing northeast.



Photograph 2 of 15: OR_MultnomahCounty_PepperJimHouse_0002
Cedar trees along the southern property boundary, camera facing east.

Pepper, Jim, House
Multnomah County: OR



Photograph 3 of 15: OR_MultnomahCounty_PepperJimHouse_0003
Obstructed view of south (primary) façade, camera facing north.



Photograph 4 of 15: OR_MultnomahCounty_PepperJimHouse_0004
Lateral view of south (primary) and east façades, camera facing northwest.

Pepper, Jim, House
Multnomah County: OR



Photograph 5 of 15: OR_MultnomahCounty_PepperJimHouse_005
Porch on south (primary) façade, camera facing northeast.



Photograph 6 of 15: OR_MultnomahCounty_PepperJimHouse_0005
Lateral view of east façade, camera facing south-southwest.

Pepper, Jim, House
Multnomah County: OR



Photograph 7 of 15: OR_MultnomahCounty_PepperJimHouse_0006
Partially obstructed view of north (rear) façade, camera facing south.



Photograph 8 of 15: OR_MultnomahCounty_PepperJimHouse_0007
1977 addition to north (rear) façade and post-2002 deck, camera facing southeast.



Photograph 9 of 15: OR_MultnomahCounty_PepperJimHouse_0008
Lateral view of west façade, camera facing south-southeast.



Photograph 10 of 15: OR_MultnomahCounty_PepperJimHouse_0010
Greenhouse or potting shed, view northeast.



Photograph 11 of 15: OR_MultnomahCounty_PepperJimHouse_0011
Living room, camera facing west.



Photograph 12 of 15: OR_MultnomahCounty_PepperJimHouse_0012
Dining area or office, camera facing southeast.

Pepper, Jim, House
Multnomah County: OR



Photograph 13 of 15: OR_MultnomahCounty_PepperJimHouse_0013
Kitchen, camera facing south.



Photograph 14 of 15: OR_MultnomahCounty_PepperJimHouse_0014
Family room in 1955 addition, camera facing north.



Photograph 15 of 15: OR_MultnomahCounty_PepperJimHouse_0015
Second-story bedroom, camera facing west.