

United States Department of the Interior
National Park Service



598

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 Honeyman, Walter B. & Myrtle E., House
other names/site number N/A

2. Location

street & number 2658 NW Cornell Road not for publication
city or town Portland vicinity
state Oregon code OR county Multnomah code 051 zip code 97210

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

[Signature] Signature of certifying official/Title: Deputy State Historic Preservation Officer Date 7-22-14

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] Signature of the Keeper Date of Action 9.10.14

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5. Classification

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

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

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

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

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

Contributing	Noncontributing	
2	1	buildings
		site
		structure
		object
2	1	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH & 20TH CENTRY REVIVALS: Tudor
Revival

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: STUCCO; WOOD

roof: ASPHALT; METAL
other: BRICK (chimneys)

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Walter & Myrtle Honeyman house at 2658 NW Cornell Road, Portland, Multnomah County, Oregon, is eligible for listing in the National Register of Historic Places under Criterion C for exemplifying the distinctive characteristics of the Tudor Revival style in Portland and the purest example of the style within the work of local master architect David C. Lewis. The house is on an extremely steep, terraced lot above the city of Portland with a view to the northeast of the Fremont Bridge and Mock's Crest. This urban site has side lot lines that are extremely close to similarly scaled grand houses along Cornell. The approach to the house is via a brick-enclosed, L-shaped, concrete staircase with multiple landings. It begins at the sidewalk in the southeast corner of the lot. In the northeast corner, in back of the sidewalk, is a two-car garage (a contributing building). Atop the staircase is an open front yard with raised planting beds used for a vegetable garden. Behind the beds is a large patio of brick (in progress) in front of a symmetrical front/northeast façade. The house consists of 5,656 finished square feet, excluding sleeping porches, the basement, and the garage. Siding consists of clapboards on the ground floor and false half-timbering on the upper levels. The house exhibits a center hall plan that is three bays wide and two-and-one-half stories tall in a restrained Tudor style. The roof form is a side-gable jerkinhead with three front gable dormers and one rear shed dormer. Attention to detail is clear, with elaborate bargeboards, multi-pane windows, corbelled chimneys, and sparingly used cross braces in the otherwise rectilinear false half-timbering. Most of the windows are original wood; they are covered with aluminum storm windows with painted metal parts. The only exception is the kitchen windows, which are new, double-pane, wood-frame windows. The rear yard is extremely steep and generally unusable, but has a small patio and koi pond in a narrow flat area immediately behind the house. Slightly up the rear slope in the southwest corner of the lot is a small, open-sided work/storage shed (a non-contributing building).

The interior is a complex mélange of Tudor, Colonial Revival and Arts & Crafts detailing, varying by room. The ground floor consists of four major public spaces: reception hall, living room, library, and dining room. There is also a large kitchen that has been modernized into a relatively public space. The second level features four bedrooms, two baths, two closets, a linen closet, and two sleeping porches at the rear. The attic remains a traditional servant area with three bedrooms, a full bathroom, and an open communal area, all with minimal detailing. The basement is a mostly unfinished work and storage area except for a full bath and a small bedroom finished in half-round logs with striped bark log posts, conveying a rustic style. Interior integrity is immaculate in nearly all areas, including one room which has seen no changes since construction, and many others where changes have been limited to light fixtures and wall treatments.

Narrative Description

SITE, SETTING AND LANDSCAPING

The Walter and Myrtle Honeyman House sits on an extremely steep terraced lot in an urban setting on the lowest terrace of a terraced subdivision. The lot rises over 80 feet from the sidewalk to the rear lot line. It is northwest of the downtown core with a view to the northeast of the Willamette River, the Fremont Bridge, and Mock's Crest. The houses on the terraces are large, but nonetheless on tight urban lots. An older neighborhood of more modest homes sits just under the first terrace.

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The property has 78 feet of frontage on each of NW Cornell Road and NW Summit Avenue and has an average depth of 134 feet. Starting at street level, the property meets the sidewalk with a row of small shrubberies, behind which is a Flemish bond brick retaining wall with extraordinarily thick grout lines, a concrete cap, and several evenly spaced square piers of brick in the same pattern (Photo 1, Figure 6, & Figure 10).¹ At the south (southeast) end is the main entrance where one finds an entry to an L-shaped concrete staircase defined to by two square brick pillars that project slightly above the retaining wall form the base for a modern wrought iron gate. At the first landing, up high in the brickwork, are ten shallow recesses in two rows that resemble a dovecote. At the north (northeast) end is the 1913/1922 two-car garage, which continues the same brickwork. It has the form of a rectangle with two tall pillars at each end projecting beyond the main wall and the single door. The historic wooden roll-up door is decorated with large recessed square panels. Above the door is a wood header with exposed false joist tails that were likely intended to mirror a similar dentil detail on the house's many gables.

Behind the retaining wall lie three levels of terraces: a front street-facing terrace with a moderate slope that is planted with ferns and shrubberies, a second level atop the garage, and a third flat level containing the house and gardens. Projecting from the center of the house in front of the entrance is a large patio at the top of the stairs. It rests atop a brick-sided structure in a running bond. It has concrete planter pillars at each of its four corners. Between the planters is a modern wrought iron railing that encloses the patio. Slightly above and behind the brick-sided patio is a second patio that serves as the formal front porch for the home. It is currently being repaired and resurfaced with red brick pavers.

The rear and side yards are not exceptionally notable, though the plantings of the side yards contribute to the general presence of the house. The side yards consist of flagstone pathways and various low plantings. A chain-link fence with gate is at the west end of each side yard leading to the backyard. The rear yard is not visible from the street and consists of a small covered patio attached to the house and a paved area with koi pond in a level area continuous with the terrace on which the house itself sits. Rubble stone retaining walls hold up an extremely steep, partially terraced incline. A winding path up the incline begins at the south end of the yard. At one of the first terraces, a non-contributing, modern open-sided storage/work shed is hidden amongst the dense plantings of trees, ferns, and other flora. Views from Summit Avenue are negligible, but for those of the house itself.

EXTERIOR

Main facade

The front of the house is roughly symmetrical with a three bay structure (Photo 1). A tall and narrow entry portico (Photo 5) sits at center and is the dominant feature of the center bay. This entry portico has a gable that projects significantly above the plane of the second floor. Crossbeams supporting the gable roof are mortised through the columns and thus produce brackets that visually support a carved bargeboard. The bargeboard is a character-defining design used throughout the house, featuring carved, rounded gouge marks in a tightly spaced pattern. The frieze between the chamfered pillars is composed of a broad plank of wood carved into a shallow Tudor arch. The gable face features a bottom chord in a flattened Tudor arch shape from which rise three vertical beams of false half-timbering with stucco used in replication of nogging. The two outer vertical beams feature projecting brackets that further support the bargeboard. Within the portico is the main entry that consists of multi-pane sidelights in a three-by-five pane formation that forms a Tudor arch. The panes are vertically oriented and are above a recessed panel surrounding an oversized oak main entry door of three vertical panels below a three-by-three

¹ Personal communication with Ernestina Fuenmayor, B.Arch., M.S., historic architect, March 2014. The thick mortar joints found throughout the property are more likely to be indicative of an inexpert repair rather than an original character-defining feature.

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grouping of panes forming a nearly square Tudor arch (Photo 6). Spaced evenly to each side of the portico is a French door with sidelights. . The sidelights consist of a large single fixed pane window to each side, each topped with an eight light fixed transom. The sidelights begin several feet off the ground, above several rows of clapboards. At the center is a French door with historic brass hardware and a fixed transom of square panes in two rows of seven.

The second floor has a more elaborate decorative scheme that extends to the roofline (top half-story). The wall is typical false half-timbering in three rows. The middle row features all the windows of this floor, which will be discussed by bay. The south bay projects out over the first floor by roughly two feet and is the bottom of a two-story oriel/gable dormer. It sits on two pairs of brackets to the side of the transoms of the living room windows below it. This bay is five stucco panels wide. The outer two panels are narrower and feature a cross brace timber. The next panel in from each side features a 12-over-one window with minimal sill resting on the bottom timber of its panel and has a timber lintel.

The center and north bays are even with the first floor and form a flat façade. The center bay is five panels wide. One panel in from each side are windowed panels. They have a timber dividing the space across the center with small windows resting on this center timber so that they can be fully above the portico's gable. These windows are eight-over-one with simple sill resting on the bottom timber and terminate with a horizontal timber as header; the windows meet evenly with the roofline that projects minimally over this section. The north bay is six panels wide with windows set into the end panels of a three panel section set under a gable dormer. These windows are 12-over-one with simple sills and are framed into the center half-timber panel. The gable roof here has deep eaves, matching the south end's projection to reach to the length of the south bay's projection. At the far north end, one sees the narrow end of a tall rectangular chimney projecting above the roof peak (see description of north elevation).

The top level is a series of three half-timbered gable dormers. The south bay projects and is supported on brackets at the outside timbers of the lower level's French door assemblage, between which is an oversized dentil detail of eight projecting modillions. The gable face of this dormer is composed of two rows of rectangular half-timbering. At the center of the bottom row are two 15-pane casement windows that share a mullion. A bargeboard of the house's standard design is topped by a cove molding and a detail of extremely narrow shingles. The bargeboard is broken at the gable peak by a square, chamfered finial that projects above and below the peak with decorative carving at each end.

The center bay features a gable dormer set back from the front of the house. It has two 12-pane casement windows set directly into the timberwork. Brackets attached to the outside timbers support a bargeboard split by a finial and pendant while the gable face has stucco nogging.

The top of the northern bay features a windowless gable dormer projecting minimally over the front wall of the house and resting on brackets projecting from the outside framing boards of the windows below and a dentil course of five modillions. The gable face consists of panels of stucco half-timbering with two cross brace timbers forming a chevron. The rake, bargeboard, and finial are identical to that of the south bay.

South elevation

The ground floor level of the south elevation (Photo 2) is covered in clapboards. There is a band of three windows at the west end of the eastern third of this first level of the elevation. This begins about 18" above the foundation; they are all operable and one-over-one double hung. These windows have fixed multi-pane transoms. The two side windows have a 10-pane transom while the wider center window has a 12-pane transom. The center third of ground level is a blank clapboard area, but for two decorative brackets supporting an oriel on the second floor. The east bracket is attached to the outside trim of the

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window band. The west end features a single window that is typical for the house: a one-over-one double hung sash and a fixed 12-pane transom.

The middle floor features false half-timbering that is three stucco panels high for its full length; a tall central panel is sandwiched between two smaller panels. The first two columns of panels at each end have a diagonal cross brace extending from the top outside corner of the outside column's center panel to the bottom inside corner of the second column's bottom panel. Four panels in from the east is an 18-over-one window framed by the half-timbering. At the center of the second floor, is an oriel approximately one foot deep that contains the south bathroom and is three panels wide. The center panel has a 10-over-one window with the timber of the top of the panel as its header and a simple sill resting on an extra horizontal timber at about 1/3 the height of the panel. The oriel connects from its top horizontal timber to its hipped roofline with a cove molding. The west end contains a 21-over-one window.

Beyond the main body of the building and recessed from it is the end wall of the sleeping porch. Resting on three small panels of stucco and half-timbering, it has a two-piece Tudor arch window split vertically in the center of the arch. These windows are 24-over-one. The panes are made of frosted, textured glass. Brackets project from the corner timbers and the mullion to support a deeply projecting pent roof.

A broad band of woodwork visually separates the second level from the attic level. Large cubic modillions sit above the top timber of the second level's timber framing, serving as an overlarge dentil course and hang from a tall, projecting frieze timber that doubles as a belt course. The frieze timber has a centered bar of molding running its full length. Above the frieze, the gable face is stucco. At the center of the stucco is a band of three timber-framed casement windows, each in a 3x5, 15-pane layout. Due to the jerkinhead roof profile, the gable face is trapezoidal. The carved bargeboards protect a deep rake and match those of the primary façade.

Rear elevation

The rear (west) elevation (Photo 3) is in various cladding across the three levels, as with the rest of the house. The ground floor level is covered in clapboards. At the north end there is a sunken concrete stairway extending from the edge of the north wall and ending with a door into the basement. A railing of black-painted gas pipe is directly inserted to the concrete and bolted to a wooden railing. The wooden railing has square balusters extending from the west wall of the house that ends the rear porch. Above the concrete staircase are two four-over-one double pane tilt-in windows with very plain trim and sills. The porch is fully open, but for the mentioned wooden railing on the north end. Four square wooden pillars at the outside edge of the porch support the sleeping porches and oriel landing above it (Photo 4 & Figure 12).

At each end of the second level there is typical vertical half-timbering with one panel containing a 12-over-one bedroom window. The main body of the second level consists of an enclosed balcony centered between these two windows, but south of overall center. The balcony is in three sections: two sleeping porches around a central interior room that projects out to match the outside walls of the sleeping porches. The floor of all three areas is set several inches below the main floor of the second floor. The sleeping porches have a knee wall of half-timbering topped by large open windows that have interchangeable glass and screen inserts. The north and south ends have a two-panel Tudor arch window split vertically in the center of the arch. These windows are 24-over-one. They are filled with frosted, textured glass and the entire body is removable. The west walls of the sleeping porches consist of four individual windows, the top of which join into a wide Tudor arch. Each mullion has a large decorative bracket that supports the sleeping porches' deep projecting pent roof. The center section is a fully half-timbered area with unique windows. The window design is of narrow vertical panes in a five row, three column pattern. The top two rows feature a central circle pane that partially obliterates the six surrounding panes. The windows are trimmed with timbers and this area lacks a projecting roofline. The

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true roof of this area is a nearly flat hip roof attached to the main side gable of the house. This roof appears to be an extensive slab of painted metal flashing with no further covering.

The attic level of the rear elevation is essentially just roofline and chimneys. The north end has a shed dormer clad in shingles. The dormer's west elevation has two 12-over-one windows with timber framing. The roof overall is covered in composition shingle. At the southeast corner of the dormer is the kitchen/furnace chimney. It is square with projecting corners and a decorative recess. The top projects out slightly before corbelling down into a square ceramic flue with circular metal liner and metal cap. Two flat skylights adorn the south half of the roof. At the roof peak of the south end is a grand, enormous red-brick chimney that serves three fireplaces. It has multiple flues and is detailed similarly to the exterior chimney on the north elevation.

North elevation

The ground floor level of the north elevation (Photo 4) is covered in clapboards. Starting from the east, the ground level features a one-over-one double-hung window, which is topped by an 8-light fixed transom and a broad, character-defining chimney of standard red brick. The brick's bonding pattern is non-standard and follows a repeating stretcher-stretcher-header pattern in each row; the mortar joints are unusually thick. The chimney continues this form through the full height of the second story. To the immediate west of the chimney is a matching one-over-one window with 8-light transom. Beyond the window is a two-and-a-half story projection gabled projection that continues to the rear wall that is 5'6" deep. The ground level consists of a new oriel window seat in hemi-hexagon form and clad in clapboards and half-timbering, but with wooden panels in place of nogging. Fenestration of the oriel is four-over-one tilt windows, one on each angled side and three in the longer center portion. It is capped by a hip roof with deep eaves.

The second level continues the same half-timbering pattern as the rest of the house. A bracket supporting the deep rake projects from the timber at the northeast corner. The chimney here is surrounded on each side by 12-over-one windows. At the line between the second story and attic level, the chimney narrows and has angled concrete caps on each side to allow it to taper into a thinner column. The gabled projection is two columns of half-timbering deep and its third row of timbering is visually incorporated into the attic level rather than the second floor. The projection features windows only on its north face: a small 10-over-one bathroom window that partly fills a center panel of stucco and an 18-over-one bedroom window that fills the entire center panel.

The attic level is the most visually complex portion of the north elevation. The frieze board and bargeboard of the trapezoidal gable face are exact copies of those found on the south elevation. The fill of the gable face, however, is unique in that it has the continuation of the outside wall chimney, which is framed by vertical timbers on each side. The chimney itself begins decorative detailing at this level, with projecting outside corners that are one brick wide and a centered decorative recess that is also one brick wide. The gable face also has two small, separate timber-framed double-hung windows that are off center and slightly to the east. Directly below the west window at its east end is the beginning of the roofline of the projecting gable. This gable is different from the rest of the house, having only a fascia board and thin corbel trim with no projecting rake and also only gutters to create eaves. Infill is standard false half-timbering with a single 12-pane casement window with timber trim in its center.

The chimney rises further upward, pierces the roofline, and continues its decorative detailing, staying similar to the attic level, with projecting corners and central one brick wide decorative recess. The very top has a projecting belt course two bricks high and then flattens, keeping the projecting corners, but eliminating the central recess. The chimney terminates with two ceramic flues with modern metal caps.

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INTERIOR

The interior shows a late phase of post-Victorian taste, but is still not quite “modern.” Generally it reflects the Gottfried and Jennings interior typology of the Classical Colonial Revival.² The form is that of a center hall plan with various projections on all elevations with no alterations to the floor plan or expansion of footprint, excepting an oriel window seat addition to the kitchen of less than 50 square feet.

Ground Floor

Vestibule

One enters through house from under a portico into a small vestibule (Photo 6). The doorway consists of multi-pane sidelights in a 3 x 5 pattern formed into a Tudor arch. The panes are vertically oriented and are above a recessed panel surrounding a 36” x 96” oak door. The door has three vertical panels below a 3x3 grouping of panes that form a nearly square Tudor arch. The floor of the room is of glazed ceramic tile, with a border of square white tiles and a field of alternating small octagonal white tiles (square with clipped corners) and smaller black tiles. Walls are finished with painted wood paneling that have Tudor arch recessed up to the ceiling height and are capped with a crown molding. The ceiling is coved, barrel-vaulted, and painted in a contrasting color. From the vestibule, one passes into the main hall via a heavy wooden door with a single full height pane of glass in a Tudor arch shape.

Hall

From the vestibule one enters the main hall (Photo 7). To the immediate left (south) is the living room and to the immediate right is the dining room. Both are entered via large identical sliding doors of wood containing two recessed Tudor arch panels each and are fully painted on the hall’s side. A ceiling light is centered near the front (east) and is a post-1950 Colonial Revival lantern. After approximately 10 feet the space is bisected by the main grand staircase. A high base molding circles the room. An elaborate crown molding approximately one foot deep and several inches high covers the north, east, and south sides with a picture rail immediately below it.

At the rear (west), beyond an open flat archway with surrounding molding is a secondary vestibule with a coat closet of French doors and brass handle hardware at left, an exterior door to the yard at absolute rear, and a door to a powder room at right (north) (Photo 9). The exterior door is wood with two vertical panels topped to by six vertical lights, its hardware consists of a brass handle and ball-end butt hinges also in brass.

Grand Stair

On the right hand side of the hall is the house’s grand staircase (Photo 7), a half-turn open newel type, with its railing at the center of the hall and attached to the wall on each side. The width of the open newel area is minimal. The first step has a half circle jutting out from the body of the stairs forming a curtail step. Set into the curtail step is the bottom newel post, which, at the top of three sides features an “H” monogram on a shield inside a small figural carving (Photo 8). The newel is square and made of dark-stained, tightly grained wood. It is topped with a carved four-sided urn of wood. Balusters are of a turned design and painted. The railing atop the balusters is thick and stained the same color as the newel. The stringer is a plain flat panel and a paneled stringboard encloses the space under the stairs. There is a cupboard under the stairs which is accessed by a hidden door integrated into the stringboard. The steps consist of a painted riser and oak treads with a painted cove molding under the nose. The steps turn

² Herbert Gottfried and Jan Jennings, *American Vernacular Buildings and Interiors, 1870-1960* (New York: W.W. Norton, 2009), 99–100.

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around at a half landing at a point about 7/8 of the total rise. Two further newels are at this landing; they are essentially identical to the main newel, but lack the monogram.

Powder Room

At the far right rear (west) of the Hall and under the stairs is a small half-bath. In the northwest corner is the original white china sink with an integrated scallop-cornered backsplash. It is supported by a single, turned, china leg. It has brass fittings with individual hot and cold taps, each bearing all-china four-arm handles. The toilet at the east end is stylistically compatible, but post-1990. The room is finished with oak floors and wainscoted with bead board up to chest height. A single six-over-one hung window sits above and to the left of the sink in the west wall.

Living Room

The living room is distinctly classically inspired with a minor touch of Arts & Crafts design in the fireplace (Figure 9 & Photo 10). It is nearly square. The room has original oak floors and a painted tall base molding topped with a low wainscoting (approximately 2 feet high, cumulatively) of painted recessed panels with a top molding that doubles as a low chair railing. Walls are plain painted plaster. The ceiling is trimmed with a tall layer of complex moldings beginning with a double height picture rail, followed by a formally composed multi-course molding that terminates in a flat plaster ceiling. The ceiling fixture appears to be the original fixture shown in a 1913 photograph (Figure 9), although the globes have been lost. Said fixture is a six-headed brass "Aladdin's lamp" hanging by chain from a round canopy.

The east wall has a centered, French door assembly with large sidelights bringing in great amounts of light and providing an excellent view of the city and the Willamette River. The sidelights are raised off the floor above the painted wainscot. The center "window" is a French door with historic brass hardware and a fixed transom.

The south wall contains a similarly composed three-part window, however, they all begin evenly at the top of the wainscot and are all operable and one-over-one double hung. These three in turn have fixed multi-pane fixed transoms. The side windows have a 10-pane light while the wider center window has a 12-pane light. Near the southwest corner is a single electric candle sconce.

The west wall bears the true extravagance of this room in its elaborate Classical Revival/Arts & Crafts fireplace. The fireplace projects from the center of the wall with a rectangular breast. It is a wide classical composition of painted woodwork with paired, fluted, Ionic pilasters at each end that taper up towards the cornice and frieze and are topped by a block with a raised panel. The frieze is non-traditional in that it is centered between the columns below the capitals. This frieze consists of a broad downward pointing rectilinearly C-shaped panel created by molding with the downward pointing ends adorned by five molded tassels each. The hearth and slip consist of clear-glazed, multi-color terra cotta toned tile, with a C-shaped accent row above the firebox done in beige tile each bearing an incised oak tree. The cornice is traditionally Doric and consists of several layers of molding, finished in a flat mantle.

To the left of the fireplace is a plain wall, save for a hidden wood lift integrated into the paneling of the wainscot. It is barely noticeable, but for a tiny brass turn that operates it. The right is the door to the Library, with a plain painted single Tudor arch design matching that of the pocket door that provides the room's primary entry.

Library

The library is a rectangular room of roughly with a distinctly dark and masculine décor (Photo 11). It is a seminal character-defining room that has not changed in the slightest since original construction (Figure 7). The room has a plain approximately 6" base molding topped by a wainscot of butt-jointed wood panels within which are carved narrow single columns of beadwork. All this woodwork is done in a dark

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stain. These panels are topped with a row thin molding, a flat frieze board, and finally 3" molding, coming in total to chest height and even with the mantle of the room's fireplace. Above the wainscot, the room maintains its original 1910s embossed "leather" wallpaper, a distinctly Art Nouveau metallic gold floral arabesque on a burnt orange field. Topping the wallpaper is a picture rail and a deep cornice board and a minuscule crown molding. A box-beam ceiling forms a 3 x 3 grid with painted plaster between the beams. In the center panel of the grid, the library has its original ceiling fixture shown in the 1913 photograph including the globes (Figure 7, Photo 11). The fixture is composed of japanned copper, starting at an open circular ceiling canopy. Four chains are bolted to the canopy and connect downward to an open square of curvilinear concave sides at a centered triangular piercing at each side. The sides of the square are pierced at regular intervals with small diamonds. The chain descends again from each corner of this square from to four individual bulb fixtures covered by yellow frosted glass globes with a tulip fluted edge.

The east wall bears a large central, projecting fireplace that is directly opposite the one from the living room. The rectangular hearth and slip are composed of a multi-toned brown and white tile. The mantle is composed of extremely broad, clear grain boards, matching the rest of the room, but without the beadwork. The cornice is composed of four pairs of modillions in deeply projecting cyma reversa form. This is topped by a thin layer of molding and mantel shelf that are integral with the top the wainscoting. To the left along this wall is the entry door to the living room, which is flat with 5 columns of carved, recessed beadwork. To the right is a built-in hinged wooden seat, within which is hidden a wood hoist, the same hoist accessed from the living room.

The south wall has a centered three part wood window and an original down-pointing, japanned, Art Nouveau sconce with globes matching the ceiling fixture centered to each side, above the wainscot. The window is typical for the house with a one-over-one double hung sash with recessed pulls and a fixed 12-pane transom. The west wall is a precise copy of the south, but for its breadth.

The east wall is composed primarily of built-in bookshelves glass doors of elaborate leading. The case is four bays wide, defined four floor-level drawers, each with a pair of brass handle. Above the drawers are two pairs of French doors with identical lead tracery, and two sets of the tracery per door in vertical panels. The lead work consists of a border of very thin panes surrounding an 8 x 3 grid of vertical panes. However, the second and third rows from the top are composed of a tangent circle with a border of thin panes around a clear glass circle. Above the east end of the bookcase is another original sconce. To the right of the bookcase is an open wall space with a push button light switch with brass plate and a brass servant call button with round brass plate. Finally along this wall is a pocket door leading to the main hall. It is an exact copy of the library's other door (both sides), except for its pocket rather than hinge function.

Kitchen

The present kitchen (Photo 12) is an irregularly-shaped area, having come together from five rooms from the original floor plan (Figure 4): the servants' hall, kitchen, ice room, kitchen pantry, and pass pantry. For convenience, it will be broken into the two sections that essentially survive: the servants' hall and a much expanded kitchen. Both rooms are wainscoted to chest height in clear fir panels recessed behind narrow stiles with a flat base mold and topped with a congee molding and low plate rail. Window and door trim are a plain, flat boards in the Craftsman style, with a simple lug molding at the between the sides the top.

The servants' hall is a long linear space running east-west. It is entered via a swing-in door from the main hall at the very foot of the stairs. The door has brass handle and latch hardware and two recessed panels, a vertical 2/3 height rectangle and a square-sided 1/3 height Tudor arch at top. Immediately beyond this door on the east wall is a pair of doorways for access to the servant stairs, west going down and east going up. These doors have been removed. To the west is the original servants' closet with a

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four panel painted door with a round ceramic knob. Roughly centered on the west wall is the servants' call panel with bell and an electrical panel disguised as a recessed cabinet with center panel. The west end of the hall has the original small six-over-one window sitting above a small radiator. This window is twinned with the powder room's window on the other side of the wall. Just north of the small window is a modern French door with full length glass in a four-over-one pattern. The whole space is open to the rest of the kitchen from the end of the boiler on the original floor plan (removed) to the outside west wall.

The main kitchen is now L-shaped starting at the wide wall separating it from the servants' hall, turning a corner around the core of the servants' stair and connecting to the dining from through a single swinging door. The main body is a large rectangular space with the servant stairs bumping out into the southeast corner. Walls are variously filled with upper and lower cabinets in wood matching the wainscoting or plain wainscoting. The east wall features three four-over-one tilt-in modern wood windows with double pane glass. The north wall has a bay window extension that was added in 1999 by the present owners. It has five windows, one in each angled side and a band of three in the center wall in the same four-over-one tilt-in design, but narrower and taller than the west wall's windows.

Dining Room

From the hall, one enters through the broad pocket door into a grand, well-fenestrated rectangular dining room (Photo 13, Figure 8) with original oak flooring and an assortment of wall treatments forming a formal Doric order. The room is girded with chest-height wainscoting of "mahogany finish" wood paneling consisting of sunken panels between broad boards. These broad spacer boards are capped with large wooden blocks, creating a widely spaced dentil molding effect for the plate rail that in turn tops them. This wainscot serves as the order's base. Above the wainscoting is modern wallpaper serving as the shaft of the column. It replaced original Art Nouveau wallpaper (Figure 8). The wallpaper terminates at a thin wooden picture rail/hypotrachelium. From the picture rail begins the coved plasterwork, in turn terminating with three rows of painted wood or plaster molding that create a rectangular tray ceiling. A modern eight-armed chandelier hangs from center of the ceiling.

Going around the room from the entry clockwise, the left/west contains only the room's general features, save for a four horizontal panel door to the kitchen at the far north end with brass handle hardware and two silver electric candle sconces.

The north wall contains a seven foot wide centered fireplace. The rectangular hearth and slip are of square, multi-toned brown tile and surrounded by a mantel of broad wooden boards matching the tone of the wainscoting and with the mantel being level with the plate rail. The cornice consists of three layers of molding with a three sets of decorative brackets. The center flat piece of molding in the cornice has an applique of flat wooden circles tightly and evenly spaced. The fireplace has a full-width flue that tapers into a battered, unfluted pilaster, or angled breast. Its "capital" is integral with the rest of the room's ceiling trim. To either side of the fireplace is columnar set of windows and radiators. Floor mounted radiators sit below a complex window of a one-over-one double-hung window with recessed pulls that is topped by an 8-light fixed transom.

The east wall has a centered, French door with large sidelights bringing in great amounts of light and providing an excellent view of the city and the Willamette River. The arrangement matches that of the living room, but the woodwork is unpainted in this room. See exterior description for window details.

The south wall is plain like the west wall, containing only a door and another candle sconce. The dining room side of said sliding door is a duplicate of the hall side, except that this side is unpainted and in the same "mahogany finish" as the rest of the room.

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Second Floor

The second floor features Douglas fir floors throughout, except in the bathrooms and sleeping porches. See floor plan in figures 5 and 13. All hardware and fixtures are original unless otherwise noted. Door hardware consists of faceted glass globe knobs, rosette backs, and rosette keyhole escutcheons.

Upper Hall

The upper hall is a peculiar, large open area (Photo 14). It begins at the staircase's half-landing—as the landing is at least 7/8 of the total rise and is almost a room unto itself—and continues nearly all the way to the front of the house. It extends backward into an oriel alcove window seat from the landing and has an irregularly shaped extension projects to the north providing access to servant areas and one family bedroom (#3). The main horizontal space features high base molding and a ceiling level picture rail. There is a brass ceiling fixture at the north end consisting of a flush pan with four lights descending from chains.

The alcove is visually separated from the landing by a full width Tudor archway that has a brass upright sconce with a tulip shade on each side. Set into the back wall are a hinged window seat and a bank of three casement windows. The side units move freely on hinges and lock with a casement catch. The center unit has a pin casement stay. The window design is of narrow vertical panes in a five row, three column pattern. The top two rows feature a central circle pane that partially obliterates the six surrounding panes.

Servant stairs are along the north corridor on the way to the entry to Chamber 3. There are two separate staircases that meet at a right angle using the floor of the hall as their connecting landing. One stair leads down to the kitchen while another leads up the servant quarters in the attic. The stair to the kitchen is U-shaped and formerly had a door. The stair to the attic is a ¾ turn and has an entry door of four horizontal panels with a bottom-hinged single pane glass transom above it. The door's hardware consists of the second floor's standard glass knob on the hall-side and a round brass knob on the stair side. Both stairs are narrow with no architectural or decorative features.

Linen Closet

The linen closet (Photo 15) is directly west of the servant stairs and is a modest space with a four panel door with a milk glass knob on a plain rose and minuscule keyhole escutcheon for hardware. On left (south) side of the room there are three rows of drawers topped by a counter. Above the counter are four rows of bottom hinged cabinets with recessed metal ring-pull hardware. On the right (north) side are three rows of drawers topped by a counter. Above the counter is open shelving up to ceiling height. The room has an eight-over-one window at its rear center that opens on to Chamber 3's sleeping porch. The balcony shown on the original plans was not built as shown, but as a portion of the sleeping porch for Chamber 3. The extant window is original.

Chamber 1 (southeast)

This room sits in the southeast corner of the upper level (Photo 16). The room is more-or-less rectangular, but technically cruciform. The main body is with a projection to the east with windows and a large inglenook at the west. All woodwork in the room is painted. The flooring consists of wide oak border around the room filled in the center with the standard Douglas fir flooring. There is continuous, moderately tall base molding of flat panel topped by a molding. The room is surrounded by a ceiling level picture rail and has no ceiling light fixture. The room's north wall contains two, four panel wooden doors, one at each end. The west door opens from the hallway and is side hinged with brass hardware and faceted glass globe knobs. The east door is a pocket door with recessed brass hardware leading to the shared dressing room. Next to each door (toward the center) are push button light switches (three west & one east), servant call bells (one each), and electric candle sconces (one each).

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The west wall contains a door at each end centered on an inglenook. In the northwest corner is a four-panel pocket door leading a closet shared with Chamber 4, its recessed brass hardware features a locking function. In the southwest corner is an identical, but side-hinged door leading to a shared bathroom. The fireplace at west has a hearth and slip that are rectangular and composed of square multi-toned taupe tile. The immediate opening of the firebox has a border with tiles with carved decoration spaced every few tiles; the rest of the tiles are plain. The firebox has a modern brass and glass enclosure/screen. The mantle is composed of approximately a foot worth of molded woodwork topped with a frieze. The frieze is has a raised table in the center and is eared with an asymmetrical Ionic capital turned on its side. Above this is molded classical cornice. The fireplace has a full wall breast with the mantel shelf being continuous with a plate rail that fills all three sides of the inglenook.

The south wall features an 18-over-one double hung door window near the bathroom door. There are also two wall sconces. The east wall features two more evenly spaced 18-over-one windows with radiators beneath each.

The shared closet is a small linear space. It consists of built in cabinetry on its north and south walls. The south wall's cabinetry is similar in style to that of the rest of the house. It is slightly inset from each door and is a floor-to-ceiling piece with a full width drawer with brass handles at each end. Above this are paired, sliding four-panel doors. At the top are side-hinged cabinets. The north wall's cabinetry stretches the full height and width of the room. The lowest level is a set of bottom-hinged single panel cabinets with recessed metal ring pulls for operation. The second level is a set of three four-panel sliding doors with recessed pulls. The top level is composed is of side-hinged cabinets with cabinet turn hardware.

Dressing Room (east)

Between Chambers 1 and 2 is a roughly square shared dressing room with substantial built-in cabinetry. It is accessed from each room by a lockable pocket door of four horizontal panels. The west wall consists of an expansive closet. It has three levels of cabinetry. At the bottom are two bottom-hinged cabinets with recessed brass ring pulls for operation. The second level is of paired side-hinged doors with a single glass knob on the right/north door. The top level is two single-panel side-hinged cabinets with cupboard turn hardware. At half the height of the double doors is complementary recessed paneling, filling up the wall space to the ceiling. Projecting from the side walls (north and south) are two chest-height chests of drawers. All drawers have historic brass pulls. The rest of the room is finished in wallpaper with a picture rail/crown molding on the north and south walls. The east wall contains two evenly spaced eight-over-one double hung windows and lacks the dresser shown in the original floor plan; it is presumed to have never been built. The ceiling is flat, painted plaster with a central semi-flush ceiling fixture.

Chamber 2 (northeast)

In the northeast corner of the upper level and is a rectangular bedroom (Photo 17). Base molding, picture rail, and flooring, including border, are identical to Chamber 1. The west wall is featureless, but for a four-panel bathroom door at the north end and light switches adjacent to it. The north wall features a 12-over-one double hung window at each side of a lightly projecting, centered fireplace. The west window on this wall has a radiator below it. The fireplace is rectangular with a flat arch firebox and rectangular hearth. The hearth and slip are of red roman brick with no visible mortar joints. The mantelpiece is a classically inspired composition with a narrow, triple fluted Doric pilaster at each end. The entablature is unusual with a decorative panel below the frieze. This panel has its own cornice and is eared with S-scrolls. The frieze is plain, flat board. The cornice is several layers of corbelled morning, branching out to create a mantel shelf. The breast is a modified wall breast, in that it is noticeably wider than the mantelpiece, but is composes only about half of the total north wall.

The east wall faces the street with two further 12-over-one double hung windows each centered over a radiator and evenly spaced along the wall. The south wall features a door at each end, a pocket door at

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east leading to the dressing room and a hinged door at west leading to the upper hall. The hinged door features this floor's standard glass and brass hardware.

Bath 1 (north)

The north bathroom (Photo 18) adjoins Chambers 2 & 3, connecting to both with four-panel wooden doors with unusual locking hardware. The doors feature multi-faceted glass globe-like knobs and double deadbolts, each with a control on only one side of the door so that privacy can be maintained while the room is in use. The floor is finished with white hex tile while the walls are wainscoted to chest height in white subway tile with pink tile-in hardware and a thin pink accent band two rows below a pink bullnose course at the top. The walls are painted above the tile. Starting from the entry from Chamber 2, to the right, along the east wall is the sink. The sink is rectangular with a small curved basin. Two turned china legs support the sink in front while hidden metal hardware attaches it to the wall. Hardware is nickel with separate hot and cold taps with china button four-arm handles. A central drain control completes the hardware. Arranged evenly above the sink are three pink tile-in features: a centered toothbrush holder with a recessed soap holder to each side. Above this still, on the painted wall, is a post-1950 brass wall bracket light fixture with a plain round globe.

Continuing north along the wall, beyond the sink is a projecting pink tile towel bar that is centered below a recessed medicine cabinet. The cabinet is trimmed with a corbelled molding and has simple nickel hardware and a rectangular mirror. At the level of the bottom of the medicine cabinet and inches to its north is a projecting pink tile towel hook, which is the last feature on the east wall. At the northeast corner is an open space. A large floor-mounted bathtub with corbelled rim is attached to the wall and continues to the northwest corner. It has offset supplies and drains mounted on its east end. Two recessed tile-in soap dish/grab-bars in the familiar pink tone are set into the tile above the tub. Above the tub and centered along the north wall, is a broad 10-over-one hung window with corbelled apron and simple side trim. Inset pulls in the bottom sash provide for operation.

The west wall begins with a tiled-in pink towel bar centered above the rear of the tub. To its south is a recessed pink tiled-in toilet paper holder and just beyond it, a modern low-profile toilet. A foot or so south of the toilet, a tall radiator sits below two pink tile-in shelf brackets that support a white shelf with nickel rail. The wall is completed by the door to chamber 3, which is a mirror image of the other door. The south wall consists of an expansive linen closet. It consists of three levels of cabinetry. At the bottom are bottom-hinged cabinets with recessed nickel ring pulls for operation. The second level is a pair of side-hinged doors, with a single porcelain knob on the west door. The top level is side-hinged cabinets with cupboard turn hardware. At the center of the ceiling is a simple semi-flush dome light.

The pink tile must be acknowledged a distinctly avant garde, however, the nearly groutless precision with which it is set into the subway tile and that the height of the wainscoting matches that specified in the original floor plan dictate that the tile must be considered to be in a nearly unaltered original state, excepting the modern toilet.

Chamber 3 (northwest)

The rear bedrooms of this floor are quite plain in comparison to the front-facing rooms. The room consists of a tall base molding and plain plaster walls on all sides. A short crown molding sits very slightly below the ceiling allowing it to double a picture rail. The east wall features two bracket uprights just north of the bathroom of the bathroom door. The north wall begins with a double hung 18-over-one window with broad trim and a low radiator below it. The west wall begins with an inset sloping roof that reflects the beginning of the pitch of the gable extending for about three feet. Beyond this, slightly south of center is another window, similar to the other window, except narrower and 12-over-one. At the end of the south wall in the southwest corner is a narrow door to an adjoining sleeping porch. The door consists of two horizontal panels with a nine pane light above and a plain round metal knob. The south wall consists

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primarily of a large inset closet matching precisely the linen closet in the adjoining (north) bathroom. At the east end is the main entrance door, a simple four horizontal panel door with this floor's standard hardware. This room has a plain plaster ceiling that lacks a light fixture.

Sleeping porch for Chamber 3

This sleeping porch (Photo 20) extends from the south end of the linen closet to just shy of the bedroom 3's west wall window. Flooring appears to be the original oil cloth and the ceiling is bead board with a retrofitted can light that may be in the same location as an historic fixture. The inside (south and east) walls consist of three rows of strictly rectangular false half-timbering infilled with stucco. The east wall contains the linen closet's eight-over-one window set into one of the panels of stucco, with the half-timbering serving as its trim, save for a plain angled sill. The outside (west and north) walls consist of a single row of half-timbering and stucco in horizontal panels, above which are enormous windows. The north wall has a two-piece Tudor arch window split vertically in the center of the arch. These windows are 24-over-one. They are filled with frosted, textured glass and the entire body is removable. They are attached to the structure by four historic casement catches on each. The west wall has a band of four windows that form a very broad Tudor arch. These windows are enclosed with interior storms with clips that hold either storms or screens as seasonally appropriate. The end units are fully removable and mounted by casement catches. The center two are hinged and have a single casement catch each for operation. The room is heavily shaded by a deeply projecting pent roof which has brackets that attach to each mullion on both of the outside walls.

Chamber 4 (southwest)

Chamber 4 is in the southwest corner of the second floor (Photo 19). It is identical to Chamber 3 in trim work and indentation of the roofline into the ceiling. The south wall has a large 21-over-one hung window with recessed pulls. The east wall features a two horizontal panel door with six-pane light atop it and a 15-over-one window to the south of the sleeping porch. This window has the room's radiator below it.

Sleeping Porch for Chamber 4

The sleeping porch extends from the north end of the room to just shy of the west wall's window. Details are essentially the same as the other sleeping porch in a mirror image. The east wall contains the bedroom's smaller window set into half-timbering with a plain, angled sill. This room has baseboard heat. The room is heavily shaded by a deeply projecting pent roof which has brackets that attach to each mullion on both of the outside walls.

Bathroom 2 (south)

This bathroom sits between bedrooms one and four and is open to both. It is much altered and bears the hallmarks of a 1980s remodel. It is finished in pink ceramic 4x4 tiles for the floor and wainscoting. Fixtures are located as in the original floor plan, but only the sink is original. The sink is wall-mounted china with two turned china legs supporting it in front. It is rectangular with rounded corners and has brass fittings, with separate hot and cold taps with four-armed controls. A central drain stop is the typical drain-pipe-width fixture of the period is brass with a china handle. Roughly centered along the south wall is a single 10-over-one window, matching that in the north bathroom. A modern light fixture is mounted near the center of the ceiling.

Attic

The attic is a finished space, but as it was originally servants' quarters, there was little decorative effort included in the original design (Photos 21 & 22, floor plan in Figure 14). The area consists of three bedrooms, a ¾ bath, a large common area, and a small closet. The three-quarter turn stairs from the floor below are surrounded by a simple balustrade and railing consisting of square balusters and rails, a molded top, and square newels at the top of the steps. The north half of the open area is finished in

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plaster and drywall while the south is finished in tongue and groove for both walls and ceiling. The open area features sunken fluorescent tube lighting and a west-facing skylight.

Along the west wall is a peculiar garret space under the sloping roof. The wall contains a short door with a ½ height textured glass pane over two horizontal panels. The enclosed space is so tiny that the purpose of this space could not be determined. To the south of the door is a trimmed cabinet door for accessing the laundry chute, a servant call bell, and a pre-1930 telephone connection box.

Attic west bedroom

In the northwest corner of the attic is a modest bedroom with plain plaster or drywall walls. Access is via a four panel door in the wall defining the north end of the stairs. This door has simple brass hardware. It is a truncated L-shape, projecting into the gabled top-portion of the kitchen's north wall bumpout. The room's west wall contains a French-doored built-in cabinet similar to those in the formal bedrooms on the floor below. The west wall has a pair of double hung 12-over-one windows with square trim and top bead. The north wall contains a 12-pane casement window a simple catch for hardware and lug trim. The north wall contains the door to the bathroom.

Attic bath

Between the two north bedrooms and behind the stairs is a narrow ¾ bath. It is entered from each bedroom via a four horizontal panel door with simple brass hardware, and trimmed with bungalow-style lug trim with a bead between the sides and top. All walls are plaster or drywall/blue board and painted. It contains a modern toilet, square shower stall, and vanity with sink and mirror. The north wall contains a 15-pane casement window a simple catch for hardware and lug trim.

Attic east bedroom

The attic's east bedroom is a long, linear, rectangular space abutting the house's north gable. Entry is via a four panel door with simple brass hardware in a wall immediately west of the stairs. The room itself is also quite simple with plastered walls, flat base molding, and a ceiling height picture rail on the non-sloped sides. The west wall contains matching doors at each end, the north door leads to the open area and the south door leads to the attached, shared bath. The north wall contains a double hung window with lug trim and top bead. The east wall has a short three panel door into a finished garret space within a dormer for a closet.

Attic south bedroom

The south third of the attic is a large bedroom (Photo 23) finished in tongue and groove boards on the outside walls and ceiling and with plaster on the interior walls. It is accessed via a painted, four panel wooden door with ceramic knob with rose back plate and tiny keyhole escutcheon, both in white metal. The plaster walls have a flat 1x4 painted board as base molding and a simple crown molding. The other walls are not trimmed. The room, as with the rest of the attic (and common to secondary areas of nearly all Portland area homes) has a Douglas fir floor of roughly 3" boards. Behind the open area's fireplace is an alcove with sloped roof, containing a flat skylight with a roto operator. The south wall contains a band of three 21-paned casement windows with pin casement stays. Lighting consists of two sunken units of fluorescent tube lighting in the flat ceiling. To the east, there is a closet in the house's south dormer. The closet features two built-in chests of drawers, the north side being one unit tall and the south side three units tall. The closet's east wall has a pair of two 15-pane casement windows with pin casement stays.

Basement

The basement is a large, mostly unfinished space with several large storage rooms along the west wall (Photo 24, floor plan in Figure 11). Outside walls are parged concrete while interior walls are plain painted plaster or concrete. In the northeast corner is a four panel wooden door that leads to the garage via a steep and narrow tunnel.

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Laundry

In the northwest corner of the basement is a large, L-shaped laundry and mechanical room, formed by wrapping behind the stairs and extending about halfway along the west wall. Entry to the room is via a door to the right of the stairs and parallel to the foot of the stairs. Near the entry is the bottom of the household laundry chute that is set into a section of bead board wall and trimmed with an elaborate molding apron. Abutting the laundry chute is a parged chimney base. In the southeast corner is a triplet of original laundry basins made of glazed earthenware with rounded rims and with turned legs also of earthenware. Above the sinks is an untrimmed wood double casement window with four panes each. In the northwest corner, along the west wall is another untrimmed casement window with a simple latch for hardware. It is a single panel with four panes. It opens to the exterior concrete stairway to the basement and provides little light. Further along the west wall is the door to the exterior staircase. This wood door has simple dark metal hardware and vertical wood panels below a six-pane light.

Bathroom

At the center of the south wall, a former storage area has been converted into a modern full bathroom; the room is L-shaped with a wider, longer section along the outside wall. The floor is tiled. The walls are wainscoted with 4x4 white tile. The walls are painted above the wainscot. The room contains a freestanding pedestal sink and a claw foot tub with rolled rim borrowed from the attic and reproduction historic hardware.

Bedroom/Bar

In the southeast corner is a moderately sized bedroom that previously served as a home bar (Photo 25). It has a two stage entry, beginning first from the main basement via a narrow wood door with three horizontal panels across the bottom and four panes at top and has simple brass hardware. The room itself is roughly square and has a log cabin motif. Just beyond the first door are a pair of swinging saloon doors attached to a stripped log support column that cordon off a small corner of the room. The doors are partial height and finished, have a single recessed panel and have stiles terminating in a lambs tongue detail. Each is marked with a brass plate signifying whether it is the "ENTRANCE" or "EXIT."

The room is covered in log cabin style woodwork. The walls are covered in bare half-logs, while two support columns (including the one from which the doors hang) are full bare logs with a roughly 6" diameter. The ceiling is covered with cedar shakes (true shakes, i.e., not sawn). The room is further adorned with several false fixed windows consisting of six panes in two rows. The window glass is backed with various natural and pastoral scenes, including one of Mt. Hood. These scenes are backlit with electric fixtures. The south wall contains the one true window, a double casement window with shared center latch, each side being of four panes. Lighting consists of several electric candle sconces.

Service Room

A service room/butler's office is centered along the west wall of the basement (Photo 24). It is enclosed with bead board siding topped by two rows of vertical panes on the three interior sides. The door to this room is on its west wall with a recessed panel lower section and large single pane upper. It has simple dark metal hardware. The interior is essentially unadorned. The outside wall has high wood shelves supported by cast iron brackets.

Former Water Closet

Just east of the stairs, behind a four-panel wooden door is a tiny, decommissioned water closet. It formerly held a toilet, but all plumbing has been removed. It contains a four-pane casement window with no trim.

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ALTERATIONS AND INTEGRITY

The house maintains an exceptional degree of integrity in its landscape and exterior and interior. The location is original as are materials, and workmanship. Setting is consistent with the historic period with no meaningful changes since the 1920s alteration/construction of the garage. About half of houses in the vicinity were built within the historic period. Within the house's viewshed, the only modern property is the immediate neighbor to the south, which was built in 1988. Feeling and association remain intact mainly due to the limited alterations to the other aspects; even the property's view of the river remains unimpaired. The exterior has seen virtually no street-visible changes since the 1920s.

Alterations over time have been very limited. The earliest alteration was the addition of a semi-detached brick garage in 1913 that was altered or replaced in 1922. This garage is connected to the basement of the main house by a steep stairway within a concrete tunnel. It has acquired significance in its own right, as it matches the style and structure of the house and is integrated into the landscaping. Furthermore, it was completed during the occupancy of the original owners. A basement storage room was converted into a home bar sometime in the late 1930s or 1940s and has acquired significance in its own right as a demonstration of the Honeyman family's known aversion to Prohibition.

In 1936, the second owner undertook a significant kitchen remodel and moved several walls and added windows in the kitchen area. In 1999 the present owners undertook a further kitchen remodel, essentially clearing out the space and starting anew, although they left the Servants' Hall generally intact. Interior doors to the hall and dining room were left untouched, while all windows were replaced and a French door replaced an earlier single door in the west wall. The major feature of this kitchen remodel was the addition of a bay window seat projecting from the north wall. Aluminum storm windows with metal painted to match surrounding trim were added to the house at an unknown date, but do not detract from the overall character. The railing on the front patio appears to have been originally wood (Figure 6); it was replaced with wrought iron in a design that suggests a changeover after 1970. The second floor south bathroom was remodeled in the 1980s. The attic and basement bathrooms were remodeled in the 1990s.

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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.)

ARCHITECTURE

Period of Significance

1911

Significant Dates

1911, Date of construction

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Lewis, David Chambers (architect)

Beckwith, H. Goodwin (associate architect)

Period of Significance (justification)

The period of significance is the date of construction of 1911.

Criteria Considerations (explanation, if necessary) N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Walter & Myrtle Honeyman House, located at 2658 NW Cornell Road, is significant at the local level as an outstanding early example of the Tudor Revival style in the City of Portland with an exceptional level of interior and exterior integrity. It was considered highly notable when new, receiving mentions in two regional publications.³ It is also significant as the work of a master, i.e., David C. Lewis, who remains widely recognized for his skill and craft in the Portland area. Lewis's work has been remarked upon in nearly every text on Portland or Oregon architecture and it received extensive press attention during his lifetime.⁴ Indeed, *Architectural Record* noted his 1907 Board of Trade Building in Portland as part of a new zeitgeist of Pacific Coast architecture.⁵ He was also the chosen designer for major buildings at the 1905 (Lewis and Clark Centennial American Pacific Exposition and Oriental Fair) and 1909 (Alaska–Yukon–Pacific Exposition) World's Fairs and thus represented the best of Oregon. The Honeyman House stands out as the purest example of the Tudor Revival style in Lewis's residential work. Nearly all of Lewis's other residential designs were typically Colonial Revival, Jacobethan, or Arts & Crafts. His only two significant Tudor-influenced exterior house designs either featured a Gothic Revival interior (Bishopcroft, 1911) or a notable Arts & Crafts influence (Stewart Linthicum House, c. 1911, demolished). Finally, the Honeyman house is also a rare example of a pre-1920 single family Tudor Revival single family design in northwest Portland.

Mr. Honeyman, Secretary of the local hardware empire of Honeyman Hardware, commissioned this home of his brother-in-law, David C. Lewis, the de facto family architect. Lewis had already designed many other homes and commercial investment properties for the Honeyman family, including the company's headquarter building in the city's railroad industrial district (Honeyman Hardware Co. Building, 832 NW Hoyt St, NR 1989).

The period of significance for the building is the date of the completion of construction in 1911.

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

Architecture

The Tudor Revival style has its origins in late medieval and Renaissance England with the lesser nobility and upper classes of the period. Its first notable appearance in the United States was a true English import. Three buildings were designed and built to house the British delegation to the Centennial International Exhibition in Philadelphia in 1876 by Thomas Harris. It took some time for the style to establish itself in the United States, with the first examples by American architects appearing around 1890, and another decade to reach Oregon. In varying forms and interpretations, expanding into subcategories of Jacobethan, English Cottage, and Norman Cottage, it continued to be fashionable through roughly 1940.⁶

³ Angelus Studio, "Residence of Walter B. Honeyman," *Pacific Coast Architect* 5, no. 1 (April 1913): 23–29; "Handsome New Home on Cornell Road Commands Fine View of the City," *Sunday Oregonian*, May 21, 1911.

⁴ Demuth & Associates, "King's Hill Historic District National Register Nomination," 1990, Oregon SHPO; Alan Michaelson, "David Chambers Lewis," *Pacific Coast Architecture Database (PCAD)* (Seattle, WA: University of Washington, 2014), <https://digital.lib.washington.edu/architect/architects/5357/>; Gideon Bosker and Lena Lencek, *Frozen Music: A History of Portland Architecture* (Portland, OR: Western Imprints, the Press of the Oregon Historical Society, 1985); "Millions Invested in New Buildings," *Morning Oregonian*, January 1, 1907; Richard E. Ritz, *Architects of Oregon: A Biographical Dictionary of Architects Deceased, 19th and 20th Centuries* (Portland, Oregon: Lair Hill Pub, 2002); William John Hawkins and William F Willingham, *Classic Houses of Portland, Oregon: 1850-1950* (Portland, OR: Timber Press, 2005); Bart King, *An Architectural Guidebook to Portland*, 2d ed. (Corvallis: Oregon State University Press, 2007).

⁵ Herbert D. Croly, "Portland, Oregon: The Transformation of the City from an Architectural and Social Viewpoint," *Architectural Record* 31, no. 6 (June 1912): 591–607.

⁶ Hawkins and Willingham, *Classic Houses of Portland*, 269–274; Rosalind Clark and Albany (OR), *Oregon Style, Architecture from 1840 to the 1950s* (Portland, OR: Professional Book Center, 1983).

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Tudor Revival has been a difficult style to define precisely. Hawkins and Willingham note in their research on Portland houses that the category often “exhibit[s] other stylistic influences, such as from the Craftsman and Arts and Crafts styles, even Norman Architecture.”⁷ Nonetheless, Virginia McAlester offers a coherent description of a truly separate Tudor Revival style without conflating it with its contemporaries. As such, her research is the primary basis for determining this house to be singularly in the Tudor Revival style.⁸

Within McAlester’s typology, the Honeyman house stands out as somewhat atypical nationally, but incorporates all the necessary and sufficient features to be considered an exceptional example of an early American Tudor Revival home. The strict use of wood in the Honeyman house is unusual both nationally and in Portland. The use of wood and the jerkinhead gables suggest an early example of the influence of the English cottage style that was just beginning to appear in the United States.⁹ Portland residential architecture leans strongly toward wood in all styles, even in high end homes, though national material trends dominate after 1900. Hawkins and Willingham’s *Classic Houses of Portland Oregon, 1850 – 1950*, establishes an extensive and sufficient local context for the history of the Tudor Revival style in the city. The vast majority of homes they identified in the Tudor Revival style have a ground floor of brick or features some dominant portion of the primary façade in brick. The “Arts and Crafts” homes in *Classic Houses* exhibit similar uses of brick and/or substantially less half-timbering than the Honeyman house. These differences make the Honeyman house notable for its uniqueness.¹⁰

The Honeyman house features many of the requisite details of the style and clearly matches the historical period, even with the garage addition. There is a multiplicity of gables of varying heights, half-timbering on all but the first level, and extensive use of Tudor arches, particularly in the entry area. Varied materials consist of landscaping in brick, while clapboards, timbers, and stucco make up the body of the house. The elaborate and character-defining vergeboard (Photo 6) does not appear to have an exact historical precedent and denotes an interesting personal interpretation of the style.¹¹ The house, with these features, is an exceptional early example of the Tudor Revival style in northwest Portland and unique among Lewis’s works. Lewis’s other Tudor and Arts & Crafts designs typically featured plain vergeboards.

The Honeyman House stands out as the purest example of the Tudor Revival style in Lewis’s residential work. His other residential designs were typically Colonial Revival, Jacobethan, or Arts & Crafts, the latter often with Tudor detailing. His two other Tudor-influenced houses either featured a Gothic Revival interior (Bishopcroft, 1911) or a notable Arts & Crafts influence (Stewart Linthicum House, c. 1911, demolished).

Architect

Life

Architect David Chambers Lewis was born in Portland in 1867. As the grandson of early Portland settler Captain John Couch, he was a member of a prominent and wealthy local family. He completed an undergraduate degree at Princeton University in 1890, after which he returned briefly to Portland and found work with a locally prominent architectural firm, Whidden & Lewis (no relation). He went on to study architecture further at Columbia University and in Paris. In 1906, he married Etta Jane Honeyman at First Presbyterian Church in Portland. The bride was the younger sister of Walter Honeyman, who commissioned

⁷ Hawkins and Willingham, *Classic Houses of Portland*, 269.

⁸ Virginia McAlester, *A Field Guide to American Houses*, Revised edition (New York: Alfred A. Knopf, 2013), 448–466.

⁹ Mary Jo Kalberer, “McDougall-Campbell House, National Register Nomination,” 2005, 8:3, Oregon SHPO; Hawkins and Willingham, *Classic Houses of Portland*, 352.

¹⁰ Hawkins and Willingham, *Classic Houses of Portland*.

¹¹ McAlester, *A Field Guide to American Houses*, 484; Boston Architectural Club, *The Domestic Architecture of England during the Tudor Period: Illustrated in a Series of Photographs* (Boston: Caustic-Claflin, 1923), <https://archive.org/details/domesticarchitec1923bost>; Gottfried and Jennings, *American Vernacular Buildings and Interiors, 1870-1960*; Frank Ching, *A Visual Dictionary of Architecture* (New York: Van Nostrand Reinhold, 1995); Charles Howard Walker, *Theory of Mouldings* (New York: W.W. Norton, 2007).

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the subject house. The majority of his practice appears to have focused on substantial commercial buildings for both the Lewis and Honeyman families. He also did significant work for the Episcopal Church in the city (being the Couch and Lewis family religion), building the new Trinity Episcopal Cathedral (147 NW 19th Ave, Portland, a contributing property to the National Register Alphabet Historic District), and the new Bishop's residence (Bishopcroft, 1832 SW Elm St, Portland, individually listed on the National Register).¹²

By 1911, Lewis was suffering a persistent decline in health, thus the Walter Honeyman house is very likely one of the last projects he completed. One uncompleted project is known, a 1913 design for his own home.¹³ In late 1916, Lewis permanently gave up his architectural practice in Portland and moved to California for undisclosed reasons of ill health.¹⁴ From his death certificate, it is now known that he sought treatment at one of the many famous sanitariums of Belmont, California. He became a patient at the California Sanitarium, which specialized in tuberculosis. There were multiple tuberculosis facilities in Oregon at the same time, but given the family's public prominence and refusal to mention his exact condition to newspapers, it is no surprise that he chose a private institution outside the state. He died at the sanitarium on April 3, 1918 of tuberculosis and myocarditis (a known complication of the disease) and his remains were returned to Portland.¹⁵

Career

The records of Lewis's works are limited, but he completed between 30 and 40 projects.¹⁶ Of 16 total buildings attributed to him in the Oregon Historic Sites database, only five are residential buildings, and this proportion seems to hold true for his buildings not listed in the database. He designed or built at least eight more houses, at least two of which were never built. Highlights of these are the C. Hunt Lewis House (1911) near Portland; the Stewart B Linthicum house in Portland (c. 1911, demolished); and Lewis's own house in Portland (1906).¹⁷ Lewis' personal home was a 1906 Colonial Revival house at 1311 NW 21st Avenue in Portland.¹⁸ This house was not demolished, as noted in the Bishopcroft nomination.¹⁹ There are also two uncompleted Chateausque designs that were shown in the 1913 exhibition of the Portland Architectural Club, one of which was definitely never built and the other presumably never built, as he was already severely ill.²⁰

There are no known extant Lewis buildings in Washington State, which is unusual for a prominent Portland architect of his era. This may be due to his short career and his dependence on relatives as clients. He is known only to have constructed one temporary building in Washington, that being the Oregon State Building for the Alaska-Yukon-Pacific Exposition of 1909 in Seattle, which is discussed below.²¹

¹² Michael Harrison et al., "Alphabet Historic District, National Register Nomination," 2000, 7:287, Oregon SHPO.

¹³ Marjorie Miller, "Bishopcroft of the Episcopal Diocese of Oregon, National Register Nomination," 1999, Oregon SHPO.

¹⁴ "David C. Lewis Is Dead," *Morning Oregonian*, April 5, 1918.

¹⁵ County of San Mateo, "David C. Lewis, Standard Certificate of Death," Death Certificate (Redwood City, CA, April 4, 1918), 229-9, Records of the Office of the San Mateo County Assessor-Clerk-Recorder.

¹⁶ Michael Shellenbarger, "An Index and Summary of Oregon Building Information in the Portland Daily Abstract (1906-1910)," 1992, <http://library.uoregon.edu/aaa/shellenbarger.html>; Ritz, *Architects of Oregon*; Hawkins and Willingham, *Classic Houses of Portland*; Thomas Vaughan, ed., *Space, Style, and Structure: Building in Northwest America*, 2 vols. (Portland, OR: Oregon Historical Society, 1974).

¹⁷ Personal communication with Thomas F. Scrugham, owner of the C. Hunt Lewis House, who has the original Lewis & Beckwith blueprints for the house in his possession, March 2014.

¹⁸ Donovan & Associates, Prohaska & Associates, and City of Portland, "1311 NW 21st Avenue, Portland, Multnomah County," 1992, Oregon Historic Sites Database, Oregon SHPO,

http://heritagedata.prd.state.or.us/historic/index.cfm?do=v.dsp_siteSummary&resultDisplay=54353; Philip S. Bates, "David C. Lewis House [Photograph]," in *Residential Portland, 1911: Portland, Oregon, The Rose City* (Portland, OR: The Newspaper Syndicate, 1911), <http://tinyurl.com/LewisDCHouse>.

¹⁹ Miller, "Bishopcroft of the Episcopal Diocese of Oregon, National Register Nomination," 8: 3. The author misinterpreted the location of the house because she searched for it by its original address, prior to the re-addressing of buildings in Portland in the 1930s.

²⁰ Architectural League Of The Pacific Coast, *The Architectural League of The Pacific Coast and Portland Architectural Club Year Book 1913* (Portland, OR: Architectural League of the Pacific Coast, 1913), n.p.

²¹ Michaelson, "David Chambers Lewis."

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Lewis's Colonial Revival residences and commercial buildings are highly reputed.²² His Tudor properties, while representing half his residential work and praised during his lifetime, have not received as much attention since his death.²³ *Frozen Music* notes Lewis as one of the dominant figures in early twentieth century skyscraper design. Per Bosker and Lencek's analysis, his forte was working in the style of the Chicago School with a distinct influence of Louis Sullivan, although his buildings did not typically feature elaborately molded terra cotta designs, except in the cornices.²⁴

Historically, Lewis's Board of Trade Building (310 SW 4th Avenue, Portland, extant, heavily altered) received substantial press when first constructed. It was noted as part of the new glazed terra cotta zeitgeist in Portland in the local paper in a three-page photo essay cover story, and also in the *Architectural Record*.²⁵ The mention in *Architectural Record* is particularly notable for both its national reach and its author, Herbert Croly. Croly was a Progressive reformer and a social theorist and is not historically remembered for his architectural criticism.²⁶ Thus Croly's mention of Lewis' work suggests more than just architectural note, but an architectural interpretation of new Progressive era social theory compatible with Croly's beliefs.

Lewis was briefly associated with Kirtland Cutter, a Spokane architect, beginning in 1902. The exact details, length, and extent of their collaboration remain unknown, despite the existence of a thorough catalog of Cutter's professional records.²⁷ Officially, Lewis ran a Portland branch office for Cutter, but it is believed to have been very short-lived and it is not known whether any collaborative projects actually occurred.²⁸ Lewis's design for the Walter Honeyman house suggests professional interaction with Kirtland Cutter and awareness of each other's work. There are distinct similarities between the W. Honeyman house and some of Cutter's work from the same era. In particular, the Louis Davenport House (c. 1910, demolished) and the Michael Lang House (1911, extant) of Spokane, WA have similar fenestration and roofline features. Cutter often used broad, dominant jerkinheads in these properties that resemble the same features on the Honeyman house.

World's Fairs

Lewis's work at the two world fairs of the Pacific Northwest in the 1900s is also worthy of mention in a discussion of his mastery. For the Portland's 1905 Lewis & Clark Exposition, Lewis was entrusted with the massive Foreign Exhibits building. Its form and entrance bore a resemblance to Louis Sullivan's Transportation Building from the 1893 Columbian Exposition.²⁹ The Foreign Exhibits building was nonetheless a unique design in an altogether different style: Spanish Colonial Revival (the theme of the 1905 fair). It also featured Venetian Gothic detailing at the upper levels in the arcades and towers. The building lacks the cubic form of Sullivan's entry, instead being more visibly flush with the main body of the structure and adorned with corner towers and an arcade level. The overall decorative scheme is far simpler with a single arch entrance, single color walls, and quatrefoil windows, rather than Sullivan's cascading arch and elaborate Art Nouveau paint scheme.³⁰ The Foreign Exhibits building still stands out as a showcase of Lewis' work.³¹

²² Virginia Guest Ferriday, *Last of the Handmade Buildings: Glazed Terra Cotta in Downtown Portland* (Portland, OR: Mark Pub. Co, 1984); Ritz, *Architects of Oregon*.

²³ Hawkins and Willingham, *Classic Houses of Portland*, 17–18.

²⁴ Bosker and Lencek, *Frozen Music: A History of Portland Architecture*, 34 & 59.

²⁵ Croly, "Portland, Oregon: The Transformation of the City from an Architectural and Social Viewpoint"; "Millions Invested in New Buildings."

²⁶ "Herbert Croly," *Wikipedia*, 2013, https://en.wikipedia.org/wiki/Herbert_Croly.

²⁷ Edward W. Nolan, Eastern Washington State Historical Society, and Northwest Museum of Arts & Culture, "Guide to the Cutter & Malmgren (Spokane, Wash.) Records," *Northwest Digital Archives*, 1987, <http://nwda.orbiscascade.org/ark:/80444/xv10277>.

²⁸ Henry Matthews, *Kirtland Cutter: Architect in the Land of Promise* (Seattle / Spokane: University of Washington Press ; Eastern Washington State Historical Society, 1998), 174.

²⁹ Vaughan, *Space, Style, and Structure*.

³⁰ David H. Crook, "Louis Sullivan and the Golden Doorway," *Journal of the Society of Architectural Historians* 26, no. 4 (December 1, 1967): 250–58, doi:10.2307/988451. See article for photograph of Sullivan's Transportation Building

³¹ Oregon Agricultural College, "Foreign Exhibits Palace [Photograph]" (Portland, OR, 1905), Visual Instruction Department Lantern Slides, P217, set 049, slide 013, Oregon State University Archives, <http://tinyurl.com/LewisForeign>. See link for photograph of the Foreign Exhibits building.

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His Oregon state building at Seattle's Alaska-Yukon-Pacific Exposition is a key to understanding his prominence, as he was selected as the architect to represent the entire state. A sketch of the building was chosen for inclusion in the annual exhibit of the Portland Architectural Club and published in its yearbook for the year of the Exposition, 1909.³² Notably, Oregon was given first choice of locations for a state building in siting its building and thus it is placed in a dominant position adjacent to the Washington State building with a view toward the Forestry building.³³ The Oregon building was perhaps his sole effort at a proper, canonical Beaux Arts design.³⁴ The building is a very strict Classical temple form with Corinthian columns and shows exceptional experience with the Beaux Arts style, but with some Baroque detailing.³⁵ Lewis took great care with this building and supervised the construction personally during trips to Seattle.³⁶

Comparative Analysis

The Cornell Road area of northwest Portland has always been a high-end residential area since its beginnings. It has been necessarily so because of the high cost of terracing the land, but also because of the grand views over the small, three square mile, flattened basin in which the oldest parts of the city lie. There is unexpected architectural variety in the neighborhood, from the earliest 1906 house in a combination Arts & Crafts/Craftsman style to the Postmodernism of the late 1980s. Many of the early houses, while built by accomplished architects, are fairly typical Portland homes in a very light Colonial Revival Style built in an expanded foursquare form. Furthermore, early Tudor designs in Portland (pre-1920) in single family homes were uncommon in the northwest quadrant of the city. The vast majority of early Tudors were built in along the isolated southwest waterfront and in the northeast streetcar subdivision of Irvington. There are presently only two pre-1920 single family houses in the Tudor Revival style in northwest Portland listed on the National Register.

In Oregon specifically, the Tudor Revival style generally dates from 1910 to 1935.³⁷ The first two examples are houses in the immediate vicinity in similar styles. Secondly, other houses by David Lewis listed under Criterion C are discussed.

1. James Henry House, 2655 NW Cornell Road, Portland, OR

Directly across the street from the Honeyman house is the James Henry House, a 1916 Tudor/Jacobethan home. It sits on a lower terrace and is not visible from inside the Honeyman house. It typifies the later form of the style in its use of masonry and its picturesque, irregular plan; as such it does not represent the history and use of the Tudor style in the same way as the Honeyman house. The house was researched briefly during the Portland Historic Resource Inventory of the 1980s. It maintains good exterior integrity, but no other information is known.³⁸

2. Henry Hahn House, 2636 NW Cornell Road, Portland, OR (NRHP 1993)

To the south on Cornell Road is the Henry Hahn house, the original house of the Fordham Heights subdivision, which was the home of one of the major investors in the subdivision. Emil Schacht designed this home in 1906. This home is officially listed as being in the Arts & Crafts style; however, one can see the beginnings of English architectural influence and Tudor style arriving in the city in its design. The house has

³² *Portland Art Association / Portland Architectural Club Year Book [of The] Second Annual Exhibition* (Portland, OR: Irwin-Hodson, 1909), n.p.

³³ "Oregon Will Be First to Select Its Site," *Seattle Times*, November 9, 1906; University of Washington Libraries, "Map of Fairgrounds in 1909," *Alaska-Yukon-Pacific Exposition Centennial, 1909-2009*, 2009, <https://content.lib.washington.edu/extras/images/Viewer/viewer.html>.

³⁴ Bosker and Lencek, *Frozen Music: A History of Portland Architecture*.

³⁵ Vaughan, *Space, Style, and Structure*, II: 318; Frank H. Nowell, "Oregon State Building and Grounds with Visitors, Alaska Yukon Pacific Exposition, Seattle, June 1909 [Photograph]," 1909, Frank H. Nowell Alaska Yukon Pacific Exposition Photographs. PH Coll 727, Negative No. Nowell x1545, University of Washington Libraries, <http://tinyurl.com/LewisAYP>.

³⁶ "Excursions Will Bring Parade Crowds," *Seattle Times*, May 25, 1908.

³⁷ Clark and Albany (OR), *Oregon Style*.

³⁸ City of Portland, "Henry, James E., House," *Portland Historic Resource Inventory*, 1981.

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false half timbering at the attic level and multiple projecting bays and oriels, although such features are found in both the Tudor and Arts & Crafts styles. The exterior detailing of this house is much more elaborate than that of the Honeyman house. The houses show their true differences in their interiors. The Hahn House reflects a strict use of Arts & Crafts design, including very sharply defined, rectilinear moldings, extensive use of box beam ceilings, and unpainted woodwork finished in an extremely dark Craftsman-style stain. The Honeyman home has a much lighter interior (excepting the library), with woods finished in light-to-medium stains, as well as substantial use of painted woodwork throughout the home, more thoroughly embracing a post-Victorian interior design style (Figures 7-9).³⁹

3. W. B. Ayer House, 811 NW 19th Ave, Portland (NRHP 1991)⁴⁰

The Ayer house is another example of a large Jacobethan design. The property is listed under Criteria B and C. Under C, it is noted as a preeminent early example of Jacobethan design completed by the firm of Whidden & Lewis, David Lewis's former (unrelated) employers. The design also features several Colonial Revival exterior details, including fanlights and a swan's neck pediment over the front door. It was also developed as part of an entirely different neighborhood with a different development history. The Ayer house came about as part of the older Nob Hill development and the socially prominent 19th Avenue that was just beginning to fall out of favor when it was built, due to improving transportation technologies that allowed the wealthy to live farther from the urban morass and new development trends that emphasized views over convenience of location. Both design and neighborhood developmental histories make it representative of a different part of Portland design and social history than the Honeyman house.

These three houses differ substantially from the Honeyman house, with the Henry and Ayer houses featuring a strongly Jacobethan style and the Hahn house being an Arts & Crafts home with some Tudor detailing. The Honeyman house stands out in the immediate neighborhood as a pure Tudor design, displaying the latest innovations of the English cottage style, particularly the jerkinhead gables and avoidance of masonry.

Other Lewis Tudor-influenced Houses.

1. Bishopcroft / Rt. Reverend Thomas Scadding House, 1832 SW Elm Street, Portland⁴¹

Bishopcroft was a fully contemporary project with the Walter Honeyman House, both were completed in 1911 and have nearly identical floor plans. Bishopcroft has a brick first floor exterior. Exterior detailing is slightly more complex with narrower panels of stucco half-timbering and curved cross braces, while the primary façade is more notably asymmetrical. The vast majority of windows are double-hung, with less variety in number of panes. There are extremely few of the casements traditional to the Tudor style and there are skylights in the roof of the front façade. Interior detailing is somewhat similar with large pocket doors, high wainscoting, and numerous fireplaces. Nonetheless, the interior style is a distinctly ecclesiastical Gothic Revival, going so far as to include groin vaults, seriously differentiating it from the Honeyman house. Thus the Honeyman house shows a broader range of Lewis' interior design styles and skills

2. Tarpley, Louis and Bessie, House, 2520 NW Westover Road, Portland⁴²

The Tarpley House of 1907 is another Lewis Tudor property in Portland, but with a dominant Arts & Crafts influence. It is also less than a half-mile away in another subdivision made possible only by hydraulically blasting terraces into a hillside. The layout of this house is substantially different from both Bishopcroft and the Honeyman house. Its asymmetry is not just in the facades, but also in the floor plan, with an irregular shape and attached garage. The exterior features fewer Tudor details and strongly incorporates Arts & Crafts design across in the entry grand staircase, and several rooms with painted, box beam ceilings. The dining room is in a strict Colonial Revival style that contrasts strongly with the rest of the house. The

³⁹ Angelus Studio, "Residence of Walter B. Honeyman."

⁴⁰ Sally Donovan, "W. B. Ayer House, National Register Nomination," 1991, Oregon SHPO.

⁴¹ Miller, "Bishopcroft of the Episcopal Diocese of Oregon, National Register Nomination."

⁴² Marianne Kadas, "Tarpley, Louis and Bessie, House National Register Nomination," 2007.

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Tarpley house is one of Lewis's best efforts at an Arts & Crafts house in the truest English style.

3. Dole, Walter House, 1151 SW King Avenue, Portland⁴³

The Dole House is a contributing building in Portland's King's Hill National Register Historic District. It is a unique design in a strictly Arts & Crafts style; Tudor characteristics are minimal. The exterior design, however, is awkwardly asymmetrical with its street-facing entrance being a servants' entry directly into a kitchen and the formal entrance along a private drive at the center of a sharp double gable roofline. All windows are casements with vertical rectangle panes in a format similar to the Honeyman House, but the trim work is entirely different. As a mere contributor to a district, no interior information is available. No texts on Portland residential architecture remark on the property at all.⁴⁴

4. Lewis, Lucius Allen, House, 2164 SW Park Place, Portland⁴⁵

The L. Allen Lewis House is the only David Lewis design listed as designed in the Tudor style. It is not directly comparable to the Honeyman house as its style is clearly Jacobethan with an all brick exterior and stepped parapets.

Lewis's other National Register-listed houses in the city reflect different styles entirely or other interpretations of the Tudor style. The Dole and Tarpley houses are distinctly in the Arts & Crafts style, as opposed to Tudor. Bishopcroft, while having a primarily Tudor exterior, features extensive Gothic Revival detailing while the Honeyman demonstrates a broad range of Lewis's skills in interior design styles. This leaves the Honeyman House as his purest Tudor design.

Conclusion

The Walter B. & Myrtle E. Honeyman House is eligible for listing in the National Register of Historic Places under Criterion C at the local level as an exemplar of the early Tudor style in Portland and the work of local master architect David C. Lewis. The building stands out for its remarkable level of integrity for both interior and exterior in a well-executed interpretation of the Tudor Revival style with a sufficient assortment of the requisite features, such as its multiplicity of gables of varying heights, false half-timbering on all but the first level, and extensive use of Tudor arches, and use of varying materials. It includes one room that can be documented as entirely unaltered from the date of construction (the library), a nearly unaltered bathroom, and seemingly unaltered family bedrooms and storage spaces. As an American interpretation, it is not entirely true to the pure use of casement style windows from English precedents, but this is common in the region and in comparison to other local properties, it has a much higher proportion of casement windows. Finally, it is a rare example of an all wood early Tudor single family residential design in northwest Portland, the only other National Register listed example of which is another David Lewis design, the Tarpley house, which features a notable Arts & Crafts influence that the Honeyman house lacks.

Developmental history/additional historic context information (include a chronological or thematic context.)

Development of neighborhood

The Fordham Heights subdivision, where the Honeyman House is located, came about as a natural suburban extension of northwest Portland. The original Portland town site on the west side of Willamette River was severely restricted in developable land, a paltry three square miles, surrounded by steep hills and water on all sides.⁴⁶ With technological improvements, massive growth, streetcar lines, and automobiles, the elevated sites

⁴³ Demuth & Associates, "King's Hill Historic District National Register Nomination," 7: 165–166.

⁴⁴ Vaughan, *Space, Style, and Structure*; Hawkins and Willingham, *Classic Houses of Portland*; Bosker and Lencek, *Frozen Music: A History of Portland Architecture*; King, *An Architectural Guidebook to Portland*.

⁴⁵ Demuth & Associates, "King's Hill Historic District National Register Nomination."

⁴⁶ Timothy Askin, Ernestina Fuenmayor, and Carl Abbott, "North Buckman Historic District, National Register Determination of Eligibility," 2013, Oregon SHPO.

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on the hillsides above the city became desirable for homeowners and potentially profitable for developers. By 1907, the site was expensive to purchase (\$4000/acre) despite being difficult develop. It was an ungraded hillside adjacent to the existing Cornell Road. The *Oregonian* noted at the time that the “tract comprises an advantageous area of high ground which will make desirable residence sites... Considerable expense will be necessary in laying out streets and grading, but when this work is completed the land will be a first-class residence district.”⁴⁷ The paper’s predictions proved entirely correct: the land was terraced, a plat filed in 1908, and a lot sold to the Honeymans in 1909.

With its early plat filing date, Fordham Heights was an experimental early step in the terracing and development of Goldsmith’s Hill in Portland. Indeed this is how Goldsmith’s Hill got its name, as Portland Mayor Goldsmith was the last owner before the land was sold to the Fordham Heights developers. It was several years ahead of the more famous Westover Terraces (directly adjacent to and up the hill to the southwest from Fordham) and the Willamette Heights to the north. Equipment was not even in place for the terracing of the Westover Terraces until 1910.⁴⁸ Therefore the developers, builders, and residents of Fordham are absolute pioneers in terraced housing in northwest Portland.

Walter and Myrtle Honeyman

Career

Walter Honeyman was born in Portland, Oregon in 1877 the third child of William B. Honeyman and Jane Dawson, who were Scottish immigrants. William was the founder of the Honeyman Hardware Company in Portland, a national wholesaler of hardware and camping gear with a single, yet substantial, retail location in Portland.

It is likely that Walter Honeyman joined the family company directly after high school; no educational information was uncovered about him. Per city directories, he began working at Honeyman Hardware around age 18 in 1896. For the rest of his adult life, Walter Honeyman stayed at the family company. He was apparently compensated quite well by the company, as he could afford this home on his own. He and his many siblings inherited nothing at their father’s death in 1899. The entire estate was left to their mother Jane.⁴⁹

The company expanded massively around the time of the death of the elder Honeyman and life and business carried on for the whole family. A second major expansion occurred with a stock sale in 1907.⁵⁰ Walter was promoted to company secretary in 1917 and stayed on until about 1939.⁵¹

Honeyman Hardware closed suddenly in 1942 “amid scandal and bankruptcy.” *The Oregonian* implies that the company was shuttered literally overnight with 150 people immediately losing their jobs. The tale was complex and involved multiple court cases for bankruptcy and federal crimes. One of Walter’s brothers, David, was arrested and briefly jailed on federal charges for perjury and concealing evidence, though he was eventually acquitted in 1943. Walter was fortunate to have left the company before its ultimate collapse and was never

⁴⁷ “New Tract Will Be Platted,” *Morning Oregonian*, June 1, 1907; “Much Activity in Real Estate,” *Oregon Journal*, June 2, 1907, sec. 2. Both articles note this land as roughly 26 acres adjacent to and southwest of Cornell Road, which make it clear that it is the same as the final Fordham Heights Plat which was 27.7 acres when fully surveyed. The Fordham Heights name potentially comes from an identically named neighborhood in the Bronx, New York City, New York, which was known for views of the Harlem River. The article noted many “Eastern investors.” It is possible that such investors chose this name.

⁴⁸ E. Kimbark MacColl, *The Growth of a City: Power and Politics in Portland, Oregon, 1915-1950* (Portland, OR: Georgian Press, 1979), 74–77.

⁴⁹ Daughters of the American Revolution, “Honeyman, William of Portland Oregon, Probate No. 3707” (Portland, OR, 1899), Multnomah County Probate Summaries 8/2, Genealogical Forum of Oregon.

⁵⁰ “Increases Stock to \$1,000,000,” *Oregon Daily Journal*, March 14, 1907.

⁵¹ Portland City Directories, 1894-1942.

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mentioned in any newspaper reports of the court proceedings. An interview with a nephew of both Thomas and Walter conducted in 1979 revealed that the family still considered David to be “a crook” despite his acquittal. A nephew, Ronald J. Honeyman, rebuilt the family company to a lesser degree in 1953, but sold it in 1968.

Personal Life

Walter Honeyman married Myrtle Ward of Portland at Calvary Presbyterian Church, where Walter’s father had been a founding member of the congregation, on July 31, 1901. Myrtle was the daughter of prominent Portland attorney Winfield Scott Ward and wife Maleta Barnes, who came to Oregon together in 1868.⁵² No further details of Myrtle’s life was uncovered. Despite their large house, they had just one child, Jane, born in 1906. Further, the family maintained a surprisingly small resident domestic staff for a house of this size and such expansive servant quarters. They had only one maid recorded as living on site in the 1920 and 1930 censuses.

They were well established socialites. Both Walter and Myrtle were members of numerous social clubs. Myrtle had her calling hours published in the society directory.⁵³ Even daughter Jane’s sixth birthday was apparently a social event remarked upon in the local paper.⁵⁴

Walter Honeyman’s personal life revolved around athletics and outdoor recreation. He was a lifelong member of the Multnomah [Amateur] Athletic Club, a “noted fly fisherman,” and hunter.⁵⁵ It is likely his pursuit of outdoor activities was part of the Honeyman Company’s expansion into areas beyond hardware. By the late 1910s, the company had a separate catalog for camping gear and another catalog for fishing equipment.⁵⁶

One of his many outdoor adventures involved racing his blue English setter hunting dogs against an automobile in 1916. The dogs had much better acceleration, but ultimately lost.⁵⁷ Other major exploits were as an exceedingly athletic vigilante, chasing down and catching five robbers in his life; these included three attempts on his own residences and a downtown purse snatcher. On two of these five occasions he was dressed in nothing but a nightgown and slippers.⁵⁸ He served many appointed official functions for the City of Portland in the 1920s, covering everything from conducting a study on new dog liability ordinances to serving as city boxing commissioner.

Honeyman conducted a brief campaign for mayor of Portland in 1928, but dropped out in September, before filing an official candidacy. He cited compelling business interests at Honeyman Hardware, where he was Secretary, which did not allow him the time to conduct a proper candidacy. In his statement of withdrawal, he endorsed another unofficial candidate, Rufus C. Holman. In the end, incumbent George Luis Baker was elected to another term.⁵⁹

⁵² Montagu Colmer, ed., *History of the Bench and Bar of Oregon* (Portland, OR: Historical Publishing Company, 1910), 240, <https://archive.org/details/historyofbenchba00histrich>.

⁵³ Portland Blue Book: Society and Club Directory, 1913-14

⁵⁴ “Social Events of the Past Week,” *Sunday Oregonian*, November 10, 1912, 3:4.

⁵⁵ “Honeyman Plans Trip,” *Morning Oregonian*, January 31, 1925.

⁵⁶ Honeyman Hardware Company, “Honeyman Hardware Company Catalogs, 1893-1942” (Portland, OR, various dates), Mss 1671, Oregon Historical Society.

⁵⁷ “Bird Dogs and Automobile ‘Make Up’ After Lively Chase up Canyon Road,” *Sunday Oregonian*, March 5, 1916.

⁵⁸ “Burglar-Catching Popular Pastime,” *Morning Oregonian*, July 24, 1915.

⁵⁹ Oregon Historical Society, “George Luis Baker (1868-1941),” *Oregon History Project*, 2002, http://ohs.org/education/oregonhistory/historical_records/dspDocument.cfm?doc_ID=7A580A88-1C23-B9D3-6861365FF8D474A8.

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Prohibition

There is some interesting circumstantial evidence that the Honeymans openly flouted Prohibition. Prohibition began in Oregon several years ahead of national Prohibition as enacted in 1920. Oregon's implementation of Prohibition was incremental, allowing some loopholes in the early years. At the beginning of Oregon Prohibition, only the sale and industrial production of alcohol was prohibited; one was legally entitled to travel out of state and acquire alcohol for private home consumption. Even after this law was changed, it was not necessarily uncommon for Oregon residents to travel to California to acquire liquor (nearly all other nearby jurisdictions had also adopted Prohibition early). Walter Honeyman was nearly caught in the act in 1919 and was threatened with a baggage search upon a return train trip from California. Whether he was truly in possession of contraband cannot be known, as he was allowed to return home and escaped detection. Nonetheless, the local newspaper report made it clear that they strongly suspected him of smuggling, but also did not take all the details of the report fully seriously.⁶⁰

The room currently used as the basement bedroom bears the hallmarks of having been a home bar with architectural touches that indicate that the room was remodeled in the 1940s or earlier (see section 7 for more details). The current owners reported the presence of an elaborate dry bar and a still in the room when they first saw it when purchasing the house in the early 1990s, but these items were unfortunately removed before the sale was completed.

Later Life

In 1936, the Honeymans sold their Cornell Road home and moved to an apartment building in Holladay's Addition in inner northeast Portland at 1312 NE 14th Ave (demolished c. 1960 for a shopping mall), where they still maintained a maid and paid a hefty \$75/month in rent.⁶¹ Sometime in the next decade they moved to Molalla some 30 miles to the south to retire in the countryside.

Walter died at Molalla in 1960 and Myrtle died in Portland in 1970.⁶²

Extended Family

Walter Honeyman was the brother-in-law of Nan Wood Honeyman, Oregon's famous Anti-Prohibition Congresswoman. Nan Honeyman was a friend of Eleanor Roosevelt; they had been classmates at finishing school.⁶³ According to the *Washington Post*, Mrs. Honeyman and Eleanor Roosevelt once served as bridesmaids in the same wedding for a Roosevelt family member.⁶⁴ Mrs. Nan Honeyman was the wife of David Honeyman, the man who faced federal charges in the Honeyman Hardware bankruptcy.

Second Owners

Howard and Eliza Holland purchased the home from the Honeymans about 1936. Mr. Holland was an executive at multiple lumber companies in the Portland area, namely: Holland, Briggs, & Noyes; Noyes-Holland Logging; and the Bridal Veil Lumber Company.⁶⁵ The 1940 census records show Howard and Eliza

⁶⁰ "Walter B. Honeyman Breaks Record Unpacking Suitcase," *Sunday Oregonian*, February 2, 1919.

⁶¹ "United States Census, 1940," index and images, FamilySearch (<https://familysearch.org/pal:/MM9.3.1/TH-1971-27761-587-34?cc=2000219&wc=M9QD-7DF:n575398686> : accessed 20 Jan 2014), Oregon > Multnomah > Portland City Election Precinct 237, Portland, Tract 24 > 37-323 Portland City, Election Precinct 237 (Tract 24 - part); citing NARA digital publication of T627.

⁶² Ancestry.com. Oregon, Death Index, 1898-2008 [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2000. Ancestry.com. U.S., Social Security Death Index, 1935-Current [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2011. "Honeyman's Funeral Held," *Oregon Journal*, January 3, 1961.

⁶³ Matthew A. Wasniewski, "Nan Wood Honeyman," in *Women in Congress, 1917-2006* (Washington, DC: US Government Printing Office, 2006), 164-67.

⁶⁴ James J. Cullinane, "Mrs. Honeyman in Eight Years Heads Democrats of Oregon," *Washington Post*, January 18, 1937.

⁶⁵ Portland City Directory, 1937, p. 593.

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residing at the Cornell Road home with two children and two resident servants. That census reported the house to be valued at \$15,000.⁶⁶

Conclusion

The Walter and Myrtle Honeyman House is significant at the local level as an outstanding, pre-1920 example of the Tudor Revival style in northwest Portland. Designed by noted architect David C. Lewis, it was featured in *Pacific Coast Architect* and the *Sunday Oregonian* when constructed. Lewis is best known for his buildings for the 1905 Lewis and Clark Centennial American Pacific Exposition and Oriental Fair and 1909 Alaska–Yukon–Pacific Exposition, but also for his residences. The Walter and Myrtle Honeyman House is unusual in that Lewis, who was Walter Honeyman’s brother-in-law, did not often design residences in the Tudor Revival style. He also designed many other homes, primarily in the Colonial Revival style, and commercial investment properties for the Honeyman family, including the company’s headquarter building in the city’s railroad industrial district (Honeyman Hardware Co. Building, 832 NW Hoyt St, NR 1989). This house retains an excellent level of interior and exterior integrity and remains a unique and exceptional example of Lewis’ residential design work.

⁶⁶ Ancestry.com. 1940 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012. Census Place: Portland, Multnomah, Oregon; Roll: T627_3385; Page: 2B; Enumeration District: 37-17

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Ownership History⁶⁷

- 1850 Danford Balch stakes Donation Land Claim⁶⁸
- 1859 Death of Danford Balch, property inherited by widow Mary Jane Balch (later Mary Jane Confer)⁶⁹
- 1869 John H. Mitchell
- 1870 Bernard Goldsmith, Mayor of Portland
- 1907 Colonial Investment Company purchases "Goldsmith Tract," approx. 26 acres for \$105,000⁷⁰
- 1908 Colonial Investment Company files Fordham Heights Plat
- 1909 Honeyman, Walter B. & Myrtle
- 1936 Holland, Howard & Eliza P.⁷¹
- 1951 Peabody, Duane⁷²
- 1959 Sale notice posted in *Oregonian*, asking \$25,000.⁷³
- 1960 Smith, Elliott & Hildegard E.⁷⁴
- 1967 Murtagh, Janet B. & Richard⁷⁵
- 1991 Smith, Corey M.
- 1992 Dufresne, Paul E
- 1993 Horan, Clayton T. & Jean Henderson

⁶⁷ All data sourced from the records of the Multnomah County Dept Assessment, Recording & Taxation unless otherwise noted. Multnomah County is presently in the process of digitizing its deed records. Only those records from the 90s to the present and have a digital summary in their online database can be accessed at this time.

⁶⁸ Eugene E. Snyder, *We Claimed This Land: Portland's Pioneer Settlers* (Portland, OR: Binford & Mort, 1989), 9–15. Transactions for 1850-1870 are sourced from this text.

⁶⁹ Snyder, *We Claimed This Land*. Balch did not die of natural causes. He was hanged in 1859 for the murder of his farmhand Mortimer Stump who had run off and eloped with Balch's 15 year old daughter.

⁷⁰ "Much Activity in Real Estate"; "New Tract Will Be Platted."

⁷¹ City of Portland Building Permit #233062, July 10, 1936.

⁷² Polk's Portland City Directories 1950 and 1952.

⁷³ Irene Mariels, "Classifieds, Homes—NW, Open 1 to 5," *Oregonian*, February 15, 1959. Ad asked \$25,000.

⁷⁴ Polk's Portland City Directories 1959 and 1960.

⁷⁵ Polk's Portland City Directory for 1967 and Cole's Directory for 1991.

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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: Architectural Heritage Center

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

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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>45.530823</u>	<u>-122.706304</u>	3	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude
2	<u></u>	<u></u>	4	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude

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

The boundary is the present boundary of the tax lot with the State ID of 1N1E32AA 12000 and also known as R164825. It consists of Block 1, lot 3 and the southerly 28.23 feet of lot 4 of the Fordham Heights Subdivision of Portland, Multnomah County, Oregon.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the entirety of the tax lot currently associated with the house.

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11. Form Prepared By

name/title Timothy Askin
organization n/a date 3/3/2014
street & number 934 SE 15th Ave telephone 503-208-4681
city or town Portland state OR zip code 97214

Additional Documentation

Submit the following items with the completed form:

- **General Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans**
- A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Honeyman, Walter B. & Myrtle E. House

City or Vicinity: Portland

County: Multnomah **State:** Oregon

Photographer: Timothy Askin

Date Photographed: November 20, 2013 and February 4, 2014

Description of Photograph(s) and number:

OR_MultnomahCo_WalterHoneymanHouse_0001

View of primary/northeast/"east" façade and attached garage. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0002

View of south elevation. 2/4/2014

OR_MultnomahCo_WalterHoneymanHouse_0003

View of rear/west elevation. 2/4/2014

OR_MultnomahCo_WalterHoneymanHouse_0004

View of north elevation and partial main façade. 2/4/2014

OR_MultnomahCo_WalterHoneymanHouse_0005

Detail of main entry with Tudor arch windows and carved bargeboard. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0006

Vestibule. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0007

Main Hall, looking west. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0008

Carved "H" detail on main newel post, paneled stringboard, and cupboard under the stairs. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0009

Rear vestibule of main hall with closet and powder room door. 2/4/2014

OR_MultnomahCo_WalterHoneymanHouse_0010

Living Room. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0011

Library. 2/4/2014

OR_MultnomahCo_WalterHoneymanHouse_0012

Kitchen, looking northeast. 11/20/2013

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OR_MultnomahCo_WalterHoneymanHouse_0013
Dining room. 2/4/2014

OR_MultnomahCo_WalterHoneymanHouse_0014
Upper hall, looking west with Chamber 4 at left. 2/4/2014

OR_MultnomahCo_WalterHoneymanHouse_0015
Linen closet. 2/4/2014

OR_MultnomahCo_WalterHoneymanHouse_0016
Chamber 1 or southeast bedroom. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0017
Chamber 2 or northeast bedroom. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0018
North bath. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0019
Chamber 4 or southwest bedroom (representative of Chamber 3). 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0020
Sleeping porch of Chamber 3 (representative of Chamber 4's sleeping porch). 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0021
Attic, looking south. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0022
Attic looking northwest. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0023
Attic south bedroom. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0024
Basement overview, looking southwest. 11/20/2013

OR_MultnomahCo_WalterHoneymanHouse_0025
Basement bedroom and former home bar. 11/20/2013

Property Owner: (Complete this item at the request of the SHPO or FPO.)

Name Clayton Horan & Jean Henderson
street & number 2658 NW Cornell Road telephone (503) 896-8495
city or town Portland state OR zip code 97210

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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.

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List of Figures

(Resize, compact, and paste appendices in this section. Place captions, with figure numbers above each image)

- Figure 1.** General Location Map via OpenStreetMap.org, 2014.
- Figure 2.** Plat map of Fordham Heights Addition to Portland, Multnomah Co., Oregon, 1908.
- Figure 3.** Tax Map, 2014.
- Figure 4.** Original ground floor plan.
- Figure 5.** Original second floor plan.
- Figure 6.** Historic photo of the Honeyman House shortly after completion.
- Figure 7.** Historic photo of the library in 1913
- Figure 8.** Historic photo of dining room in 1913.
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- Figure 10.** Site Plan. No scale.
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- Figure 12.** Basement Plan. Not to scale.
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Figure 1. General Location Map via OpenStreetMap.org, 2014. Latitude 45.530823, Longitude -122.706304



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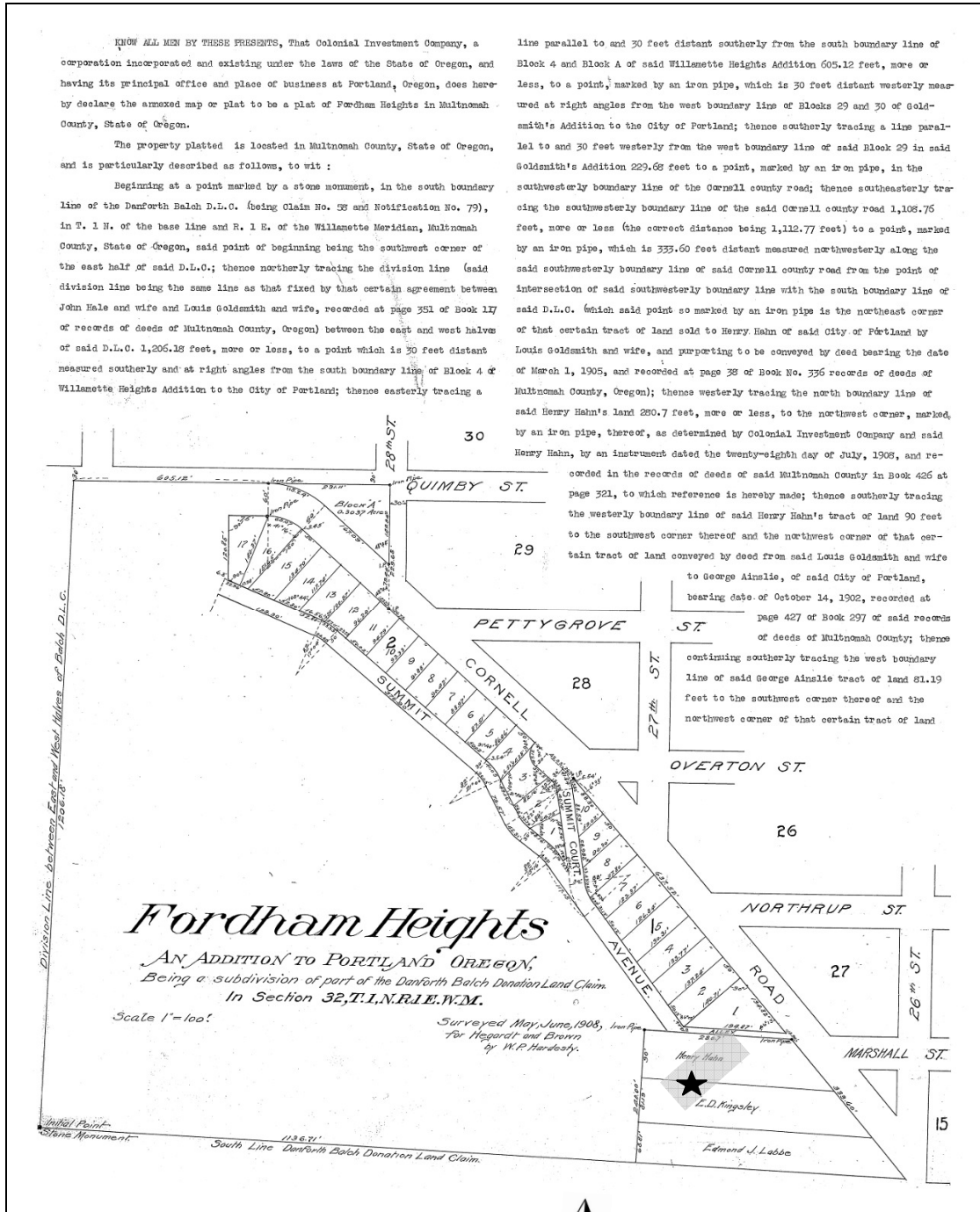
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Figure 2. Plat map of Fordham Heights Addition to Portland, Multnomah Co., Oregon, 1908, with highlighted subject property. Latitude 45.530823, Longitude -122.706304



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Figure 3. Tax Map, 2014. Latitude 45.530823, Longitude -122.706304



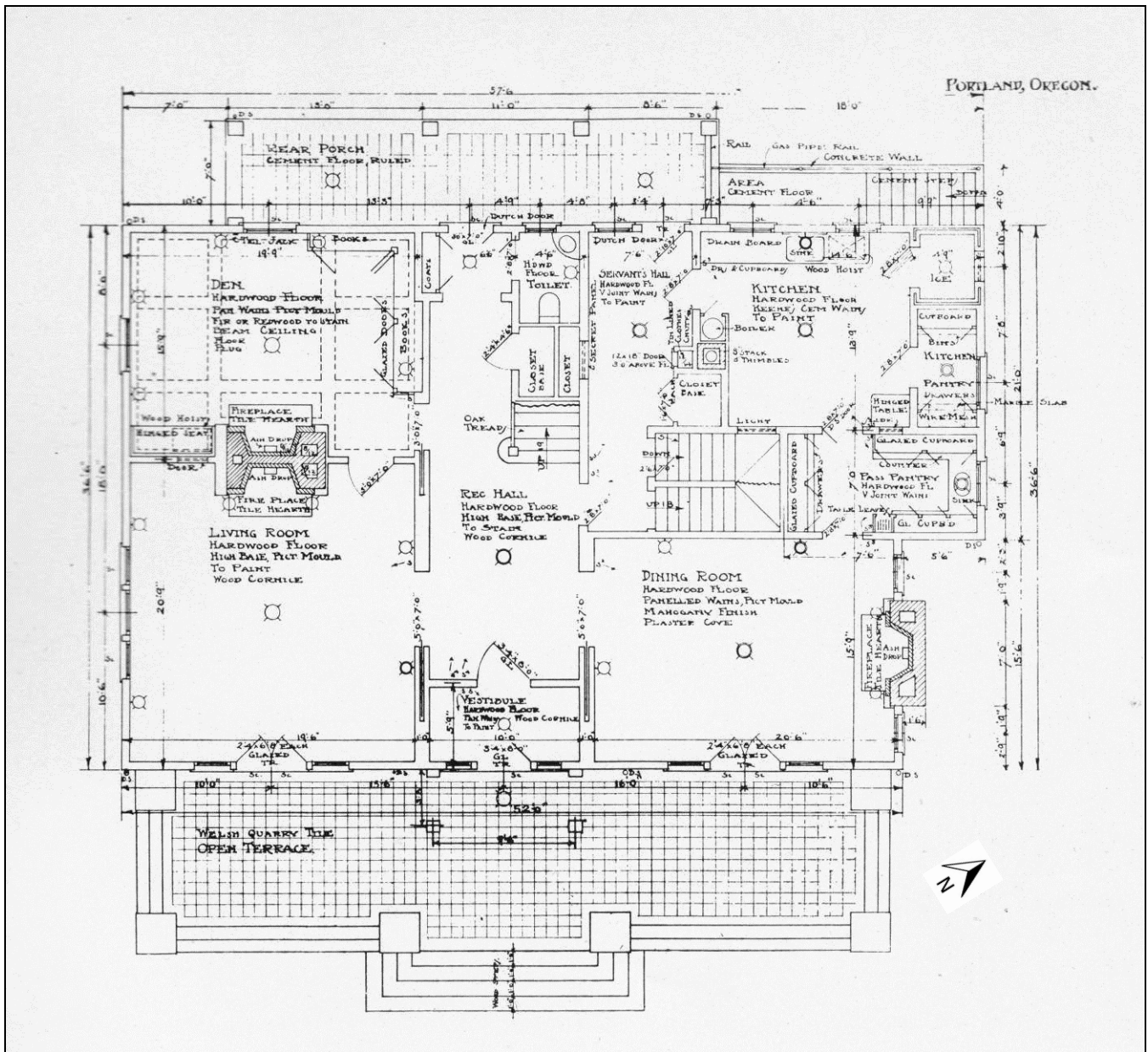
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Figure 4. Original ground floor plan as published in *Pacific Coast Architect*, 1913 (April, 5:1).. The kitchen, servants' hall, pantry, and "pass pantry" (i.e., butler's pantry) have been combined into a one-room modern kitchen by the present owners, after several previous remodels, beginning as early as 1936 with the second owner. The rest of the floor plan and features remain intact.



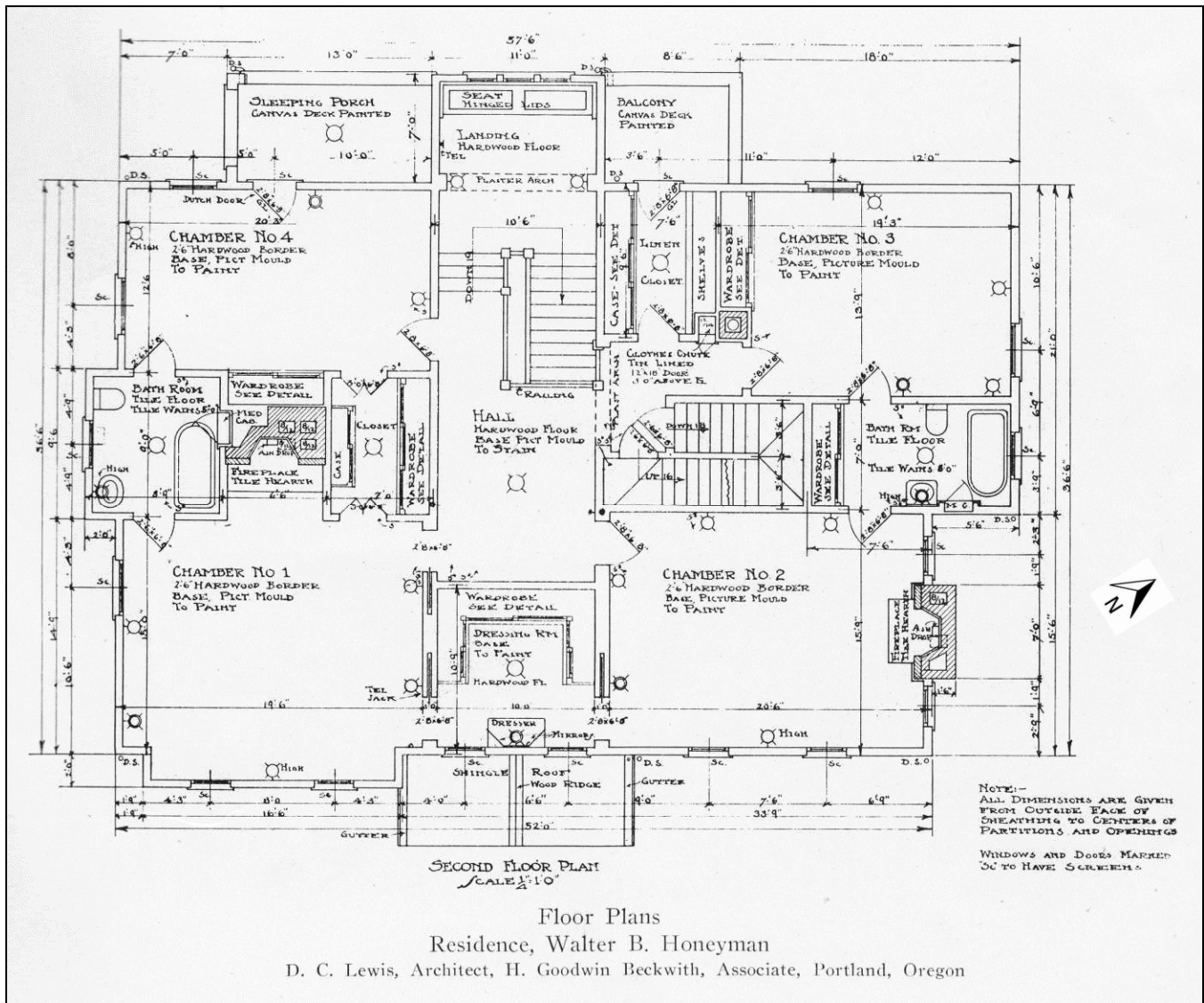
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Figure 5. Original second floor plan as published in the *Pacific Coast Architect*, 1913 (April, 5:1)



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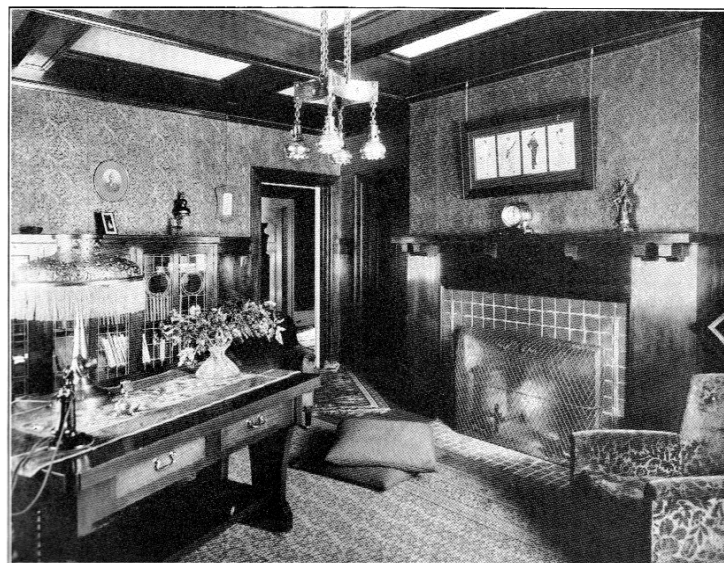
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Figure 6. Historic photo of the Honeyman House shortly after completion. The street level garage was added later that year. (*Pacific Coast Architect*, April 1913, 5:1)



Figure 7. Historic photo of the library from 1913. This room is unchanged, apart from the furniture, and retains the original light fixture. (*Pacific Coast Architect*, April 1913, 5:1)



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Figure 8. Historic photo of dining room in 1913. (*Pacific Coast Architect*, April 1913, 5:1)



Dining Room Photo by Angelus Studio
 Residence, Walter B. Honeyman
 D. C. Lewis, Architect, H. Goodwin Beckwith, Associate, Portland, Oregon

Figure 9. Historic photo of living room in 1913. (*Pacific Coast Architect*, April 1913, 5:1)



Living Room Photo by Angelus Studio
 Residence, Walter B. Honeyman
 D. C. Lewis, Architect, H. Goodwin Beckwith, Associate, Portland, Oregon

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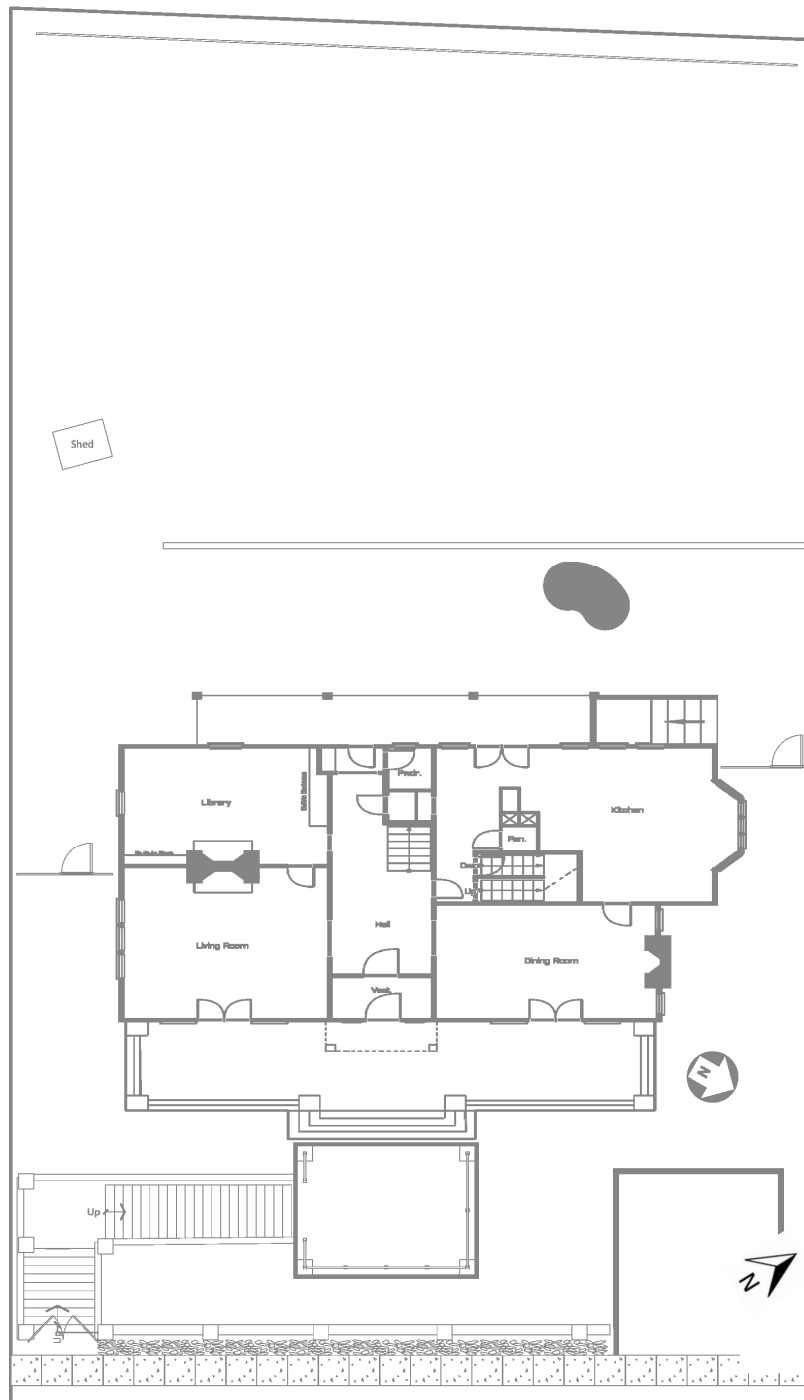
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Figure 10. Site Plan. No scale.



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Figure 11. Basement Plan. Not to scale. Room divisions and window placements are approximate. Delineator: Peter Henne.

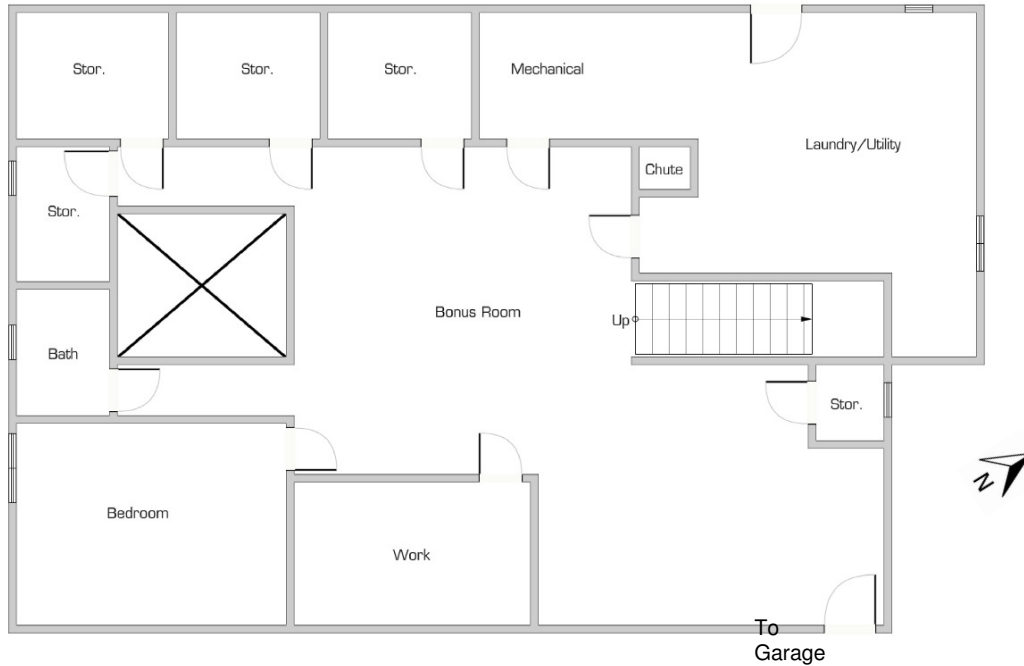
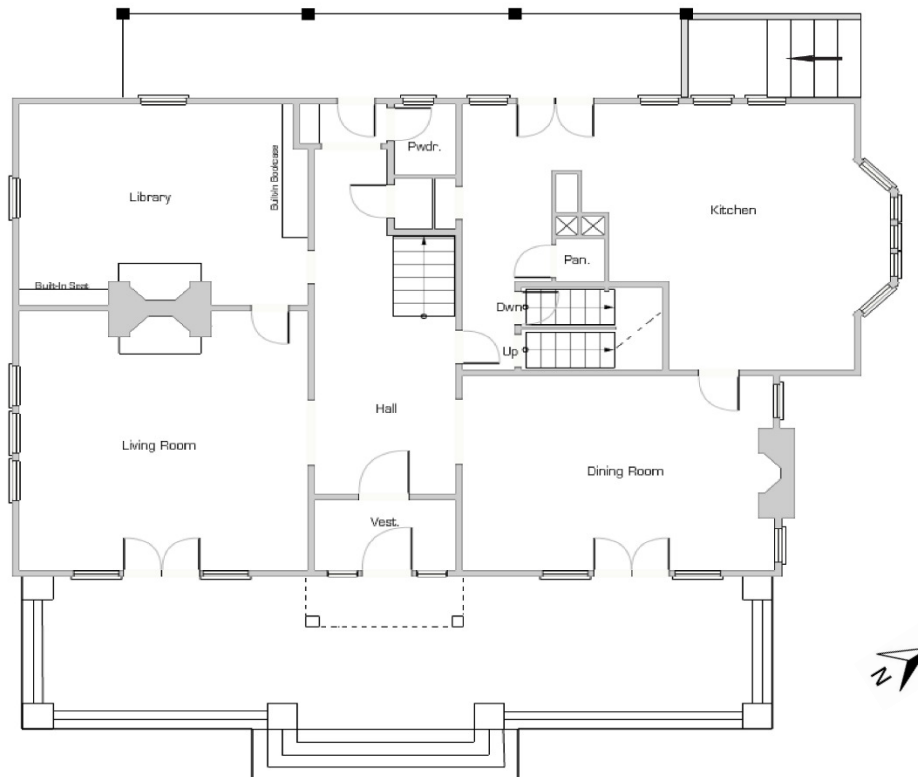


Figure 12. Ground Floor Plan. No scale. Delineator: Peter Henne.



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Figure 13. Second Floor Plan. No Scale. Delineator: Peter Henne.

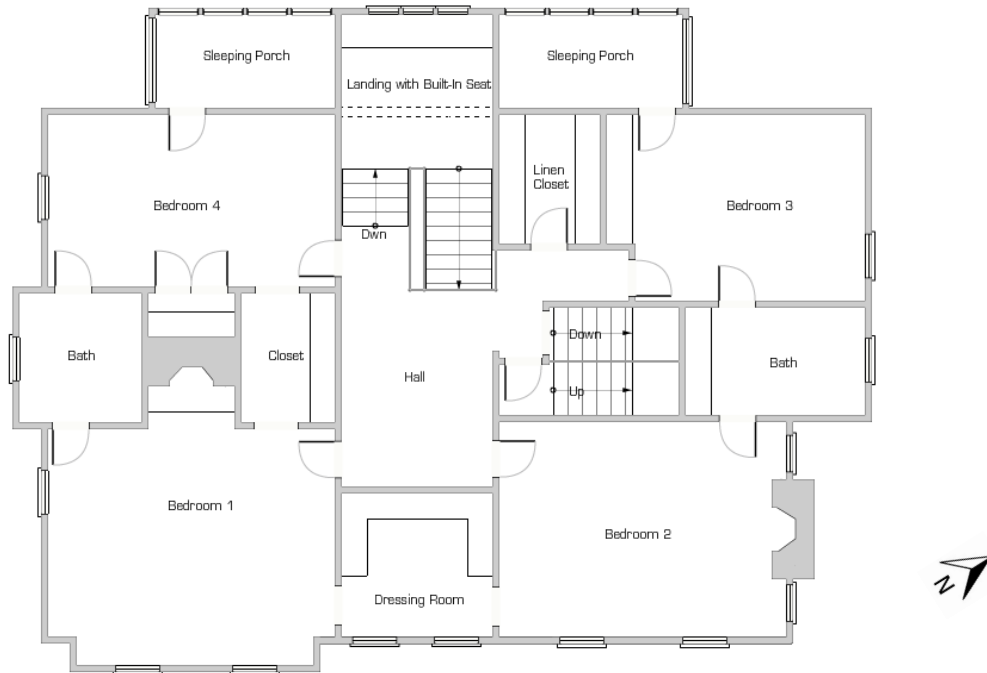
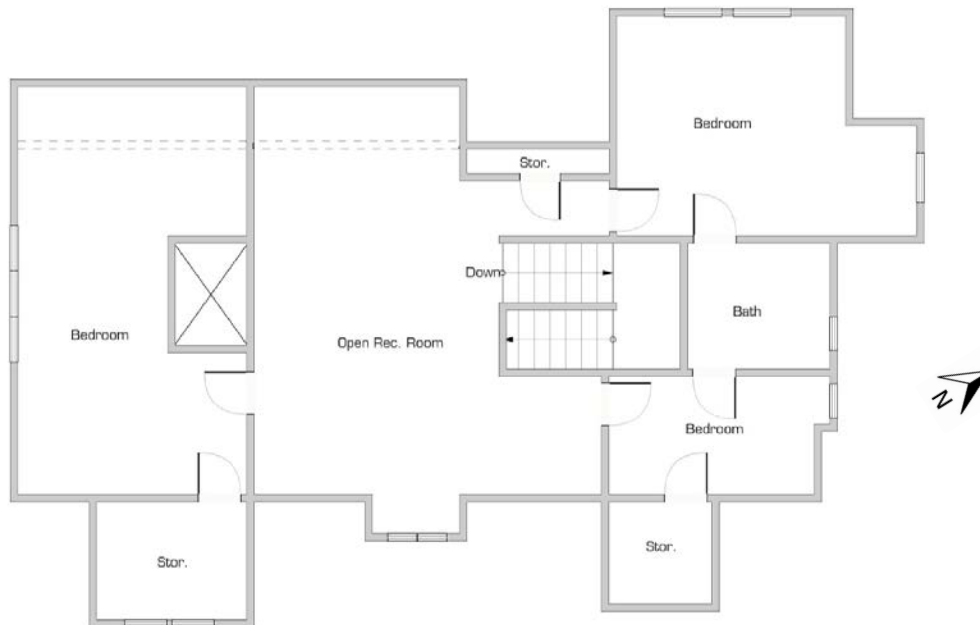


Figure 14. Attic Floor Plan. Not to scale; room divisions are approximate. Delineator: Peter Henne.



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Figure 15. Photograph of Walter B. Honeyman. Source: Kaufman, Nat. G. *Kaufman's Pictorial Directory*. Portland, OR: United Publishing Company, 1920, p. 73. Courtesy of Arcalus Design.



Walter B. Honeyman
 Secretary
Honeyman Hardware Co.
 4th and Alder Sts.
 Broadway 1122
 Res. 249 Cornell Road
 Main 2176



















































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Honeyman, Walter B. & Myrtle E., House

MULTIPLE
NAME:

STATE & COUNTY: OREGON, Multnomah

DATE RECEIVED: 7/24/14 DATE OF PENDING LIST: 8/22/14
DATE OF 16TH DAY: 9/08/14 DATE OF 45TH DAY: 9/09/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000598

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 9.10.14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Oregon

John A. Kitzhaber, MD, Governor

Parks and Recreation Department

State Historic Preservation Office

725 Summer St NE, Ste C

Salem, OR 97301-1266

Phone (503) 986-0690

Fax (503) 986-0793

www.oregonheritage.org



July 22, 2014

Ms. Carol Shull
National Register of Historic Places
USDOI National Park Service - Cultural Resources
1201 "Eye" Street NW, 8th Floor
Washington, D.C. 20005



Re: National Register Nomination

Dear Ms. Shull:

At the recommendation of the Oregon State Advisory Committee on Historic Preservation, I hereby nominate the following historic property to the National Register of Historic Places:

HONEYMAN, WALTER B. & MYRTLE E. HOUSE
2658 NW CORNELL RD
PORTLAND, MULTNOMAH COUNTY

The enclosed disk contains the true and correct copy of the nomination for the Walter and Myrtle Honeyman House to the National Register of Historic Places. We appreciate your consideration of this nomination. If questions arise, please contact Diana Painter, Architectural Historian, at (503) 986-0668.

Sincerely,

Roger Roper
Deputy State Historic Preservation Officer

Encl.

