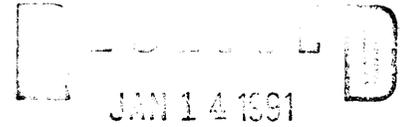


United States Department of the Interior National Park Service



National Register of Historic Places Registration Form

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16).

1. Name of Property

historic name Sherrard-Fenton House other names/site number

2. Location

street & number 13100 SW Riverside Drive city, town Lake Oswego state Oregon code OR county Clackamas code 005 zip code 97034

3. Classification

Ownership of Property: private (checked), public-local, public-State, public-Federal. Category of Property: building(s) (checked), district, site, structure, object. Number of Resources within Property: Contributing 2, Noncontributing buildings, sites, structures, objects, Total 2.

Name of related multiple property listing: N/A Number of contributing resources previously listed in the National Register: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 (checked) does not meet the National Register criteria. See continuation sheet. Signature of certifying official: James M. Hamrick, December 31, 1990, Oregon State Historic Preservation Office.

In my opinion, the property meets (unchecked) does not meet the National Register criteria. See continuation sheet. Signature of commenting or other official: Date: State or Federal agency and bureau:

5. National Park Service Certification

I, hereby, certify that this property is: entered in the National Register (checked), determined eligible for the National Register, determined not eligible for the National Register, removed from the National Register, other (explain):

Entered in the National Register

Signature of the Keeper: Melana Beyer Date of Action: 2/20/91

Signature of the Keeper: Date of Action

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 and Early 20th Century AmericanMovements: Arts and Crafts

Materials (enter categories from instructions)

foundation concrete

walls stucco

roof asphalt: composition shinglesother

Describe present and historic physical appearance.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 1

The Sherrard-Fenton House was designed by prominent Portland architect Wade Hampton Pipes. The building is believed to have been constructed in 1917. This date is based on tax assessor records and the recollections of the Sherrard's daughter, Margaret Lynch, who recalls that the family had been living in the house "for quite some time" prior to Armistice Day on November 11, 1918. The house is designed in the Arts and Crafts style and is in excellent condition, retaining integrity of design, materials and workmanship.

The building is located in what has been referred to as the Briarwood neighborhood of Lake Oswego; however, it is outside the city limits in unincorporated Clackamas County. The surrounding area is residential in character with dwellings dating from the teens through the present. The residence immediately south of the subject house was also designed by Wade Pipes for Mr. and Mrs. Sherrard who moved into it in 1922. Two nearby houses were designed by local architect Van Evera Bailey; one of these dwellings was for Margaret Lynch, the Sherrard's daughter.

The Sherrard-Fenton House is sited on an irregularly shaped lot containing approximately 1.16 acres, of which about 220 feet front on Highway 43 or Riverside Drive. The property lies below the grade of the highway on a gently sloping lot dropping off to the Spokane/Portland and Seattle railroad right-of-way which forms the northern property line. Although a view of the Willamette River--which flows just east of the property--is visible from the site, Mt. Hood is obscured by buildings on the opposite side of the river.

The dwelling is set back approximately 100 feet from the highway. A paved circular drive provides access to the house from the highway. The entry to the drive is flanked by stuccoed pedestals with brick caps surmounted by iron lamps. A one and one-half story garage, contemporary with the house, is located near the highway to the northwest of the house. The design of the garage incorporates the same materials and motifs used in the house.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 2

The Sherrard-Fenton House was originally owned by Mr. and Mrs. Thomas Herrick Sherrard. Mrs. Sherrard (1884-1960), nationally known as the garden writer Drew Bennett Sherrard, designed the landscaping for the subject house. A landscape architect, she is known as the founder of rock gardening in the Northwest, and experimented with soil and gardening techniques throughout her career. Much of her original design for the subject landscaping remains intact including rustic rock gardens and walls, lawn to garden ratios, and mature domestic trees, shrubs and ground covers. (Oregon Journal 3/23/60:11; 3/29/60:34)

Thomas Sherrard assisted in creation of the subject landscaping. The current owners are restoring the landscape to its character at the time of the Sherrard's occupancy, which includes uncovering the basalt walls and paths constructed by Thomas Sherrard under his wife's direction. A massive crowbar-like tool Mr. Sherrard employed for this purpose was recently uncovered on the site.

The Sherrard-Fenton House is a two-story wood-frame building sheathed in white-washed stucco. The dwelling is designed in a modified butterfly plan with a central gabled volume flanked by large wings. Prominent two-story polygonal bays are set in either endwall of the wings. A steeply pitched, slightly bellcast gambrel roof covered in composition shingles shelters the house. The roof is pierced by two bellcast, hip-roofed dormers on the north slope of the west wing. A cupola is mounted on the ridgeline of the central volume, and marks a skylight which illuminates the interior of the second floor hallway. The building rests on a concrete foundation and has a full basement, which, due to the sloping site, creates a daylight basement on the rear elevation.

The primary entrance is located in the central gabled volume, the corners of which are cut away suggesting a turret. The entry consists of a recessed, round-arched opening with label molding. The entry floor is paved in terra cotta tile and brick. The paneled and glazed door is flanked by small, two-light windows.

Two massive chimneys are located in the sidewalls of the wings flanking the central volume. The bases of the chimneys are flush with the exterior walls; however, at the point where they pierce the roof eave they form a gabled volume from which a tall hexagonally shaped stack rises. The stack is capped by six courses of red brick.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 3

Fenestration consists primarily of small, multi-light casement windows, some with slightly flared drip course at the window heads.

Alterations are limited to minor changes which include the construction of a porch located on the northeast (rear) corner of the house, and the replacement of windows in the sunroom and kitchen with doors which open onto the new porch. A window on the north wall of the kitchen has also been replaced.

Interior

The spatial arrangement of the Sherrard-Fenton Residence remains intact as built. The first floor of the building consists of nine rooms: foyer; central hall; living room; dining room; kitchen; sunroom; bath; family room (originally master bedroom); and, bedroom (originally a nursery). The second floor consists of eight rooms: master bedroom (originally playroom); two smaller bedrooms; sewing room (originally bedroom); office (originally trunk room); den (originally sewing room); and, two baths.

Interior finishes are generally simple. All walls are lathe and plaster with the exception of the living and dining rooms. Here, the walls are sheathed with painted molded paneling. Woodwork is confined to simple mop boards, picture molding and door and window frames. Doors have two simple vertical panels. Large fireplaces are located in the living room and family room, each with shallow mantles. The hearths and frontispiece are of tile. Floors on the first level consist of hardwood. Floors on the second level are softwood.

The public rooms on the first floor are arranged around a spacious central hall, which is separated from the foyer by an arched opening which mirrors the round arch in the entrance. From the foyer a simple, open stairway rises to the second floor. It is screened from the foyer by a paneled partition with decorative lattice work.

The polygonal window bay in the living room provides a view of the rock garden on the south side of the house. The living, dining and sun rooms also have an expanse of windows which provide views of the Willamette River.

Built-in furniture is located in the back hall and pantry, and in the second floor den.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 4

Second floor rooms are entered through polygonally arched doorways from a central hall. The hall is illuminated by the skylight noted above. Most rooms have knee-walls which create an intimate atmosphere. Unlike other rooms in the house the present office (former trunk room) is clad with tongue-and-groove boards.

Alterations to the interior are minor and include the conversion of a closet to a bath in the master bedroom, and the addition of two small skylights, one in the new bathroom, and one in the present sewing room. The skylights are not visible from the exterior.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)
Architecture

Period of Significance
1917

Significant Dates
1917

Cultural Affiliation
N/A

Significant Person
N/A

Architect/Builder
Pipes, Wade Hampton, architect

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property 1.16 acres Lake Oswego, Oregon 1:24000

UTM References

A

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 Zone Easting Northing

C

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B

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 Zone Easting Northing

D

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See continuation sheet

Verbal Boundary Description

The nominated property is located in NE $\frac{1}{4}$ NW $\frac{1}{4}$ Section 2, Township 2S, Range 1E, Willamette Meridian, in the vicinity of Lake Oswego, Clackamas County, Oregon. It is legally identified as Tax Lot 3200 of Elk Rock Villas and Tax Lot 3100 of the Arcadia plat at said location, and is more particularly described as follows:

See continuation sheet

Boundary Justification

The boundary reflects the legally recorded urban lot lines historically associated with the property, including the original two-story house and garage designed for Thomas and Drew Sherrard by Portland architect Wade Pipes and the landscape features developed by the Sherrards and Fentons from 1917 onward. The garage is counted a separately contributing feature.

See continuation sheet

11. Form Prepared By

name/title Jane Morrison
 organization Koler/Morrison Consultants date August 1, 1990
 street & number PO Box 445 telephone (503) 654-2786
 city or town Oregon City state Oregon zip code 97045

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 1A

The Arts and Crafts style house built in 1917 on SW Riverside Drive in the Briarwood neighborhood of Lake Oswego, Oregon was designed by Wade Hampton Pipes for Thomas and Drew Sherrard, accomplished gardeners. Sherrard was the Supervisor of Mt. Hood National Forest and an early conservationist, and Mrs. Sherrard was a well-known garden writer and a pioneer of rock gardening in the Pacific Northwest.

The house is proposed for nomination under National Register Criterion C as an excellent and well-preserved example of Arts and Crafts architecture from the early body of work by the state's foremost exponent of the movement. It has been well noted that the architect, a native of Oregon, studied the work of such masters of English Arts and Crafts architecture as C. F. A. Voysey and Sir Edwin Lutyens at first hand and in 1911 commenced in Portland his long-sustained experimentation in integrating Arts and Crafts ideals with the modern movement.

Included in the nomination area of more than three quarters of an acre are the rock garden developed by the Sherrards during the brief period of their occupancy to 1920 and a contemporary detached garage of matching style that is counted a separately contributing feature.

The two-story house rises from a daylight basement and is distinguished by its light-reflecting, all-stucco exterior and unorthodox butterfly plan, a configuration with which Pipes experimented recurringly. Exterior elevations are dominated by a spreading gable roof with bellcast eaves and by a bristling of vertical elements rising above the eaves, such as a lantern, polygonal chimney stacks, an angled gabled entrance portico, hip-roofed dormers, and hooded two-story window bays and oriels at primary gable ends. The distinctive gablets overhanging the bays seem to prefigure the bold, pared-down treatment of jettied gable and polygonal window bay of House No. 4 for John and Elizabeth Bates which has been listed in the National Register as part of an earlier multiple property submission. The pictorial quality of the elevations is deftly handled with restraint. Surface articulation is dependent wholly on window and entrance voids in the wall plane.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 1B

The interior of the house has a functional arrangement and is fitted with the type of well-proportioned, well-crafted, floor-to-ceiling wood paneling, the simple staircase railing with square balusters and posts, and the amplitude of built-in cabinetry that characterize the work of Wade Pipes.

In 1920 the house was acquired by Dr. and Mrs. Ralph A. Fenton, prominent figures in Portland's professional and cultural life.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 2

The Sherrard-Fenton Residence is locally significant under Criterion "C" as a well-preserved and excellent example of the early work of prominent Portland architect Wade Hampton Pipes. The house was constructed in 1917 for Thomas and Drew Sherrard who occupied the dwelling until 1920. Dr. and Mrs. Ralph A. Fenton purchased the house in 1920. (Portland City Directories 1916-1922)

Wade Hampton Pipes was born in Independence, Oregon in 1877. His early education was in Oregon, followed by four years, 1907-1911, at the Central School of Arts and Crafts in London. Pipes' studies in Edwardian England coincided with the dynamic growth there of the Arts and Crafts Movement in the early years of the 20th century. The architectural principles and techniques informing the movement became the linchpin of Pipes' architectural philosophy: integration of structure and landscape with natural environment; ornamentation limited to function; superior regional material and craftsmen; simplicity and integrity of design. With these tools he was able to absorb future stylistic changes without compromising the quality of his work. (Clarke 1985:1-11)

Pipes returned in 1911 to the burgeoning Portland area where domestic architecture was at the time primarily dedicated to classically inspired design, and variations on the Craftsman/Bungalow style. Commercial building had been intense and echoed the then-popular historical revival styles. Pipes, however, imbued with his English training and philosophy, began his professional life by adapting the principles of Arts and Crafts architecture to this region. His designs were an early

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 3

success, and widely copied. Over the years as Pipes continued creative adaptations of the genre compatible with Oregon resources and environment his buildings became distinctly "Pipes houses." His residences remain outstanding examples of Arts and Crafts architecture in Portland. (Clarke 1985:19-35)

His earliest Portland design, in 1912, was for his brother John M. Pipes in the Sellwood district viewing the Willamette River. Pipes designed the garden as well. The house and landscape were honored by a review in The Architect and Engineer of California as "one of the five most notable examples of small house architecture in Portland." This marked as well a notable beginning for the young architect whose singularity of purpose had successfully introduced the English Arts and Crafts philosophy to Portland architecture. Pipes's career continued apace. His 1918 residence for Dr. Ralph Fenton was named one of the "Ten Most Notable Buildings" in Portland by The Architect and Engineer of California. In the same issue of that journal, the subject house, built by Pipes for T. H. Sherrard, was one of 16 buildings given honorable mention as distinguished examples of local architecture (Clarke 1985:31-35).

Thus in his first decade of professional practice Pipes had established his primary Arts and Crafts concepts: home and landscape as a single entity; simplicity and economy of design; use of the best available local craftsmen and material resources.

In her book Wade Hampton Pipes, Arts and Crafts Architect in Portland, Oregon, Ann Brewster Clarke provides an insightful analysis of the evolution of Pipes's style. Countering earlier writings which suggested his designs of the teens were indistinguishable from his designs of the 1950s, Clarke writes:

Despite the opinions cited above, careful consideration of Wade Pipes's houses supports a different conclusion. There is a clear evolution, and a definite maturation, in Pipes's designs: the use of wood, brick, and roughcast, as well as the frequent occurrence of gable roofs. However, a close study of Pipes's designs arranged chronologically, shows a definite progression. Once one is familiar with what Pipes was doing in a given decade, it is not difficult to date his houses, for those of one period differ from those of another (Clarke 1985:37).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 4

The author goes on to segregate Pipes's work into chronological groups: 1911 to 1920; 1920 to 1930; 1930 to 1940; and, 1941 to 1961.

According to Clarke, seven houses fall into the earliest group (1911-1920) which includes the Sherrard-Fenton House. Of the seven residences, the Sherrard-Fenton, the Fenton, and the Pipes houses are considered the most significant designs of this period. While sharing many characteristics--flat facades, prominent chimneys, roughcast exteriors, polygonal bays, superior workmanship--the houses differ widely in design as well as size and locale (Clarke 1985:38-39). His distinctive style, combining classical form with English cottage design, led to Pipes's most productive decade, the 1920s.

During the 1920s Wade Pipes built more than 30 houses and, as Clarke points out, he undertook the development of English vernacular design as appropriate to the Northwest environment. His 1921 house for Bertha and Marie Green was a transition point, wherein his style includes many of the elements of C.F.A. Voysey, his English mentor--i.e., bellcasting, front gables, rough-textured exterior, a Georgian entry porch--but modified to articulate the time and place of his own clients. In this period he altered the flat facade with projections such as bays, dormers, entry porches. He moved away from Volsey's extreme simplicity to more complexity--sweeping gables, steeper roofs, recessed entries (Clarke 1985:39-48).

Pipes built his personal home in 1925 as basically English vernacular but exhibiting those differences in detail that distinguish his style: instead of his usual long rectangular shape, he designed a cruciform effect, with a central chimney heightening the two-story structure; flat facades, each with individualized detail; "flat surfaces and rectangles play against projections and curves" (Clarke 1985:40-42). Other Pipes homes of the 1920s featured Tudorian elements such as exposed beams and additional wood styling, embraced functionally by the Arts and Crafts design. His 1926 house for his father is an example of this work.

Pipes's four English country homes designed in the 1920s and 1930s with their Edwardian gardens, after the manner of the early Lutyens and Jekyll, but adapted to the Northwest environment, are notable as examples of his ability to redefine the design of his

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 5

city structures and gardens to the country locale. (Clarke 1985:61-65)

The Depression of the 1930s brought a serious slowdown in building; Pipes designed only 12 houses during the 1930s (Clarke 1985:37-51). His concepts were strongly influenced by the economic downturn, changing tastes and material shortages. While he experimented with historical designs, he built none. His 1930s houses showed significant transitions in style: his windows, for example, took on horizontal emphasis rather than the former vertical focus. His geometrical focus turned to rectangles and cubes. "Using these new windows punched into the walls of a modified cube, Pipes now built houses quite different from the cottages of the 20s" (Clarke 1985:47).

Low-hipped roofs, the omission of gables, emphasis on rectilinear architecture, starkly unadorned walls, stucco exteriors combined with horizontal wood siding, omission of mantelpieces--all were included in the changing features of his 1930s work. Despite such changes that might occur in detail, Pipes's basic Arts and Crafts integrity of plan remained intact as in the subject house. His work was reinterpretation of the traditional Arts and Crafts design to serve the needs of the changing 1930s. (Clarke 1985:46-51)

In his 1939 Bates house Pipes built a precursor of the Northwest Regional style home, with its cedar exterior, large square windows facing the lake, and low roof all seeming to grow from its wooded site. His Menefee house built just before World War II was a further step into the Northwest Regional style and the beginning of the architect's mature phase. He chose to suspend his career for the duration of the war because of shortages of good material and expert craftsmen (Clarke 1985:53-60).

In his post-World War II work, Pipes built homes displaying his creative confluence of traditional Arts and Crafts philosophy with contemporary reinterpretation of that philosophy, thus bringing to the Portland area some of its finest English vernacular homes redefined in the Northwest Regional style. Integrated as part of their natural siting, the homes incorporate regional materials, superlative craftsmanship with innovative design combining the old with the new. He retains the strength of his Arts and Crafts root concepts, as exemplified in the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 6

Sherrard-Fenton house, and nurtures its growth within contemporary changes.

Wade Hampton Pipes played a significant role in the development of the Arts and Crafts Style in Oregon. His keen sensitivity to natural beauty and his respect for the total environment are reflected in the many residences that are his legacy. The Sherrard-Fenton House is significant as one of three of his finest early designs representing the genesis of his art.

The quality of Pipes's work is further demonstrated by the number of clients who returned to him to design second residences. Original owners Thomas and Drew Sherrard lived in the subject house only a few short years however they returned to the area several years later and commissioned another Pipes design which was constructed next door to the subject property. The Sherrards sold the subject house to Dr. and Mrs. Ralph Fenton who moved to it from their Pipes designed house in Portland.

Thomas Herrick Sherrard (1874-1941) distinguished himself in the Forest Service. An early conservationist, and co-founder of the Society of American Foresters, Sherrard was active in Oregon in the development of organized forestry as a branch of government and helped develop the recreational program of the Forest Service. At the time of his marriage he was supervisor of the Mt. Hood National Forest, a position held from 1908 through 1933. He served as Gifford Pinchot's first assistant and took part in creation of the Bull Run Reservoir. Sherrard's service was commemorated after his death in the dedication of Sherrard Point on Larch Mountain peak. (Who's Who for Oregon 1936:496; ibid., 1948-49:146; Oregon Journal 2/2/30:3; ibid. 1/23/41:12; Sherrard 1963:71)

The Fentons purchased the Sherrard Residence in 1920. Dr. Fenton (1880-1958), a well-known physician and surgeon, was a leader in Portland's cultural and professional life. Founder of the University Club as well as director of the Oregon Historical Society, Junior Symphony and Portland Library Association, he distinguished himself as a physician in clinical practice and research as well as in the Army Medical Corps during World War I. (Who's Who for Oregon 1936-1937:192; Oregonian 11/5/30:13; Oregon Journal 11/3/58:1; Spencer Correspondence 11/16/88:2)

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 7

His wife, Mabel Copley Smith Fenton (1884-1973), taught French and was active in Portland drama and art culture. She served in many community organizations, and was responsible for one of the region's early Oriental rock gardens. During the first World War she joined her husband in France as a Red Cross volunteer worker. (Spencer Correspondence 11/16/88:2; Oregonian 11/14/73:27)

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 9 Page 1

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 2

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TICOR Title Company Records
n.d. Oregon City, Oregon.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 10 Page 1

PARCEL I:

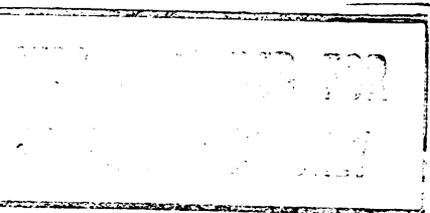
Lots 2 and 5, ELK ROCK VILLAS, in the County of Clackamas and State of Oregon. EXCEPT that portion of said Lot 2, conveyed to the State of Oregon by deed recorded March 20, 1931, in Book 210, page 483, Clackamas County Deed Records.

PARCEL II:

A portion of Lot 16, ARCADIA, in the County of Clackamas and State of Oregon, described as follows:

Beginning at the point of intersection of the Northerly line of said Lot 16 with the Easterly line of the Pacific Highway; thence Southwesterly along said Easterly highway line to a point on the Northerly line of that tract conveyed to Thomas H. Sherrard, by deed recorded April 27, 1923, in Book 170, page 301, Clackamas County Deed Records; thence Southeasterly along the Northerly line of said Sherrard tract, 50 feet, more or less, to the Easterly corner thereof, said point being on the Northerly line of that tract first described in deed to Frieden H. Fritz by deed recorded April 17, 1917, in Book 145, page 602, Clackamas County Deed Records; thence Northeasterly along said Northerly line, 200.0 feet, more or less, to a point on the Easterly line of said Lot 16; thence Northerly along said Easterly line, 30.5 feet, more or less, to a point on the Northerly line of said Lot 16; thence Southwesterly along said Northerly line 255.0 feet, more or less, to the point of beginning.

34 200 35 3900 221



SEE MAP 2 I E 2 BB

7-49

NO. 43

ELK ROCK

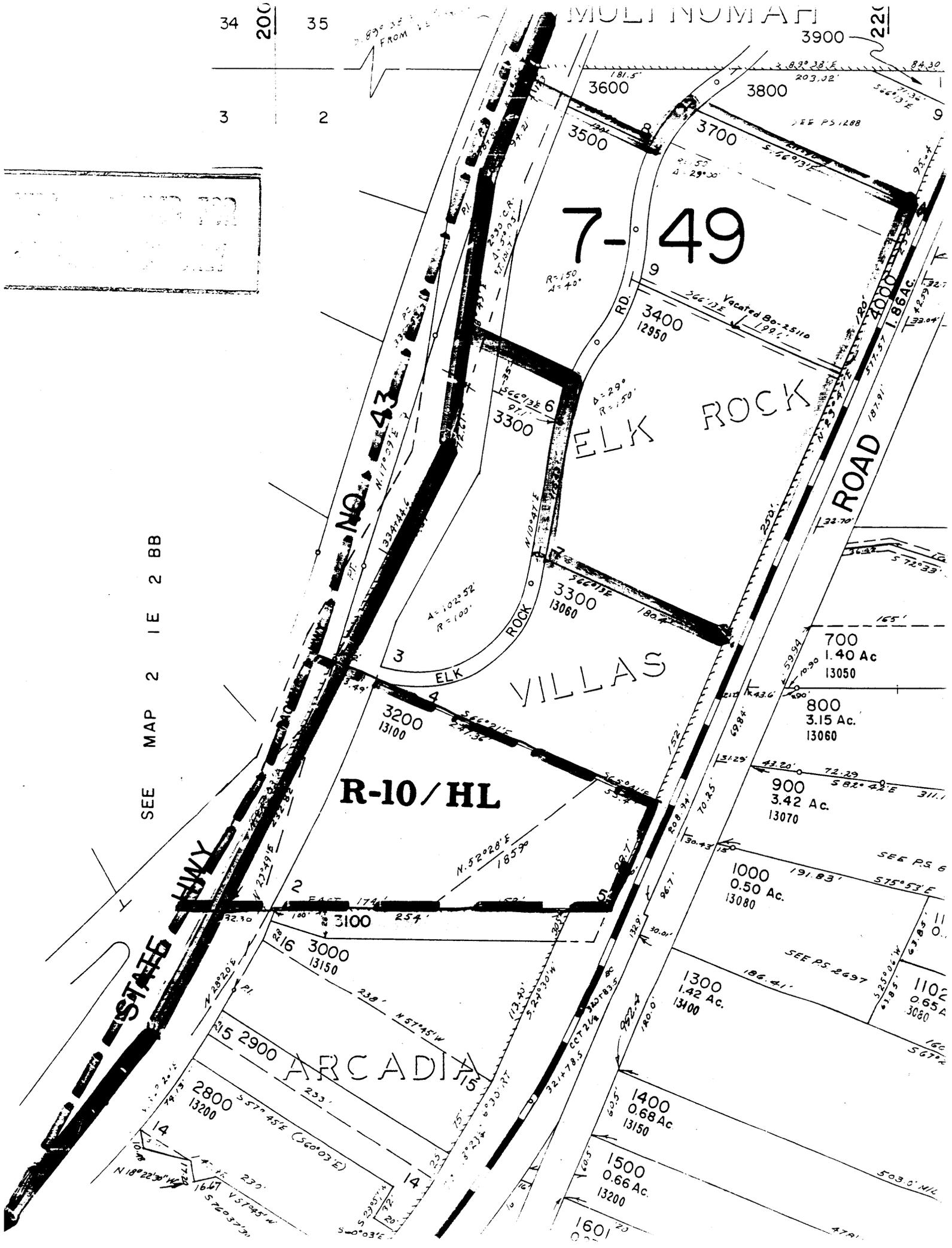
VILLAS

R-10/HL

ROAD

STATE HWY

ARCADIA



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3100

3200
13100

3300
13060

3400
12950

3500

3600

3700

3800

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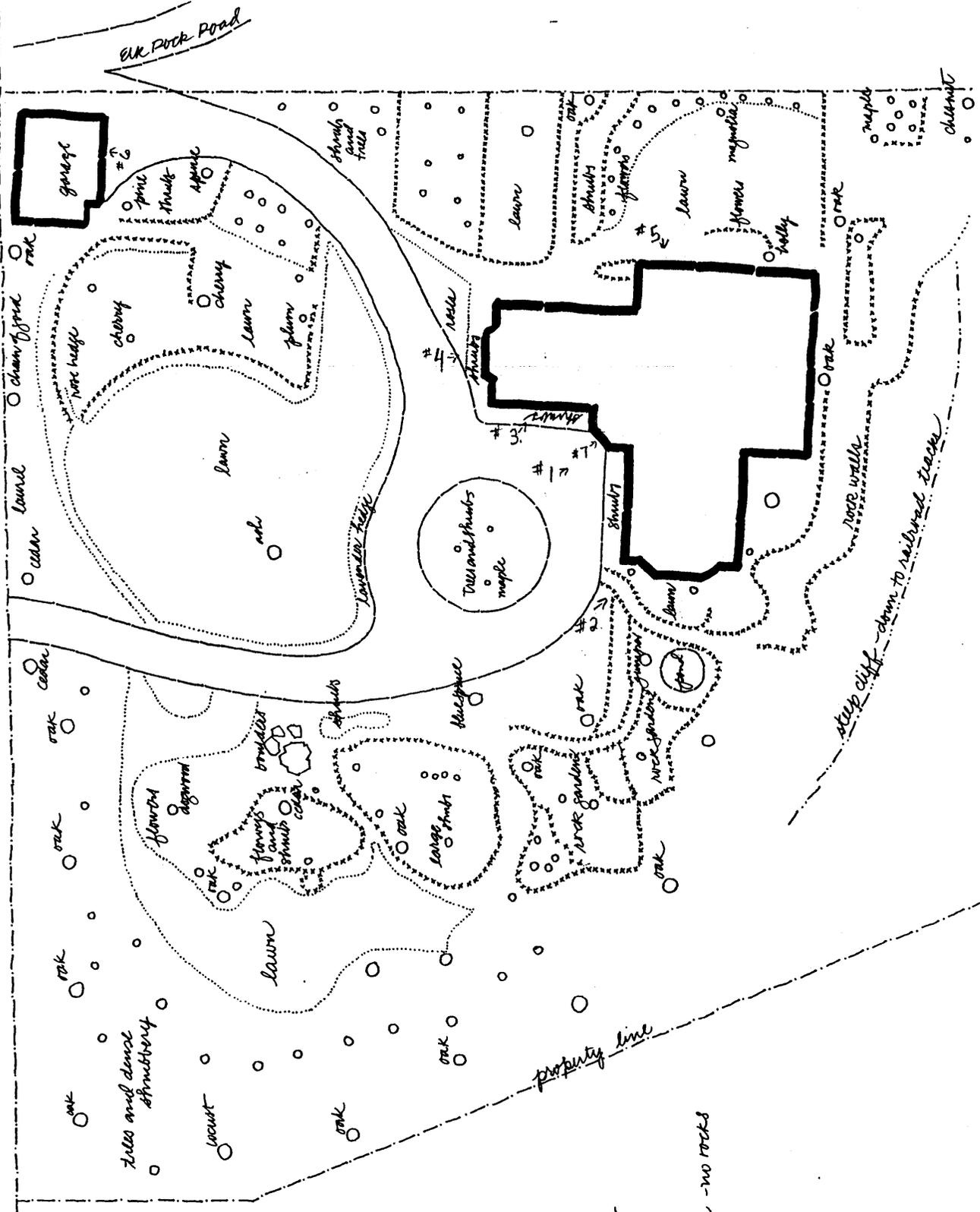
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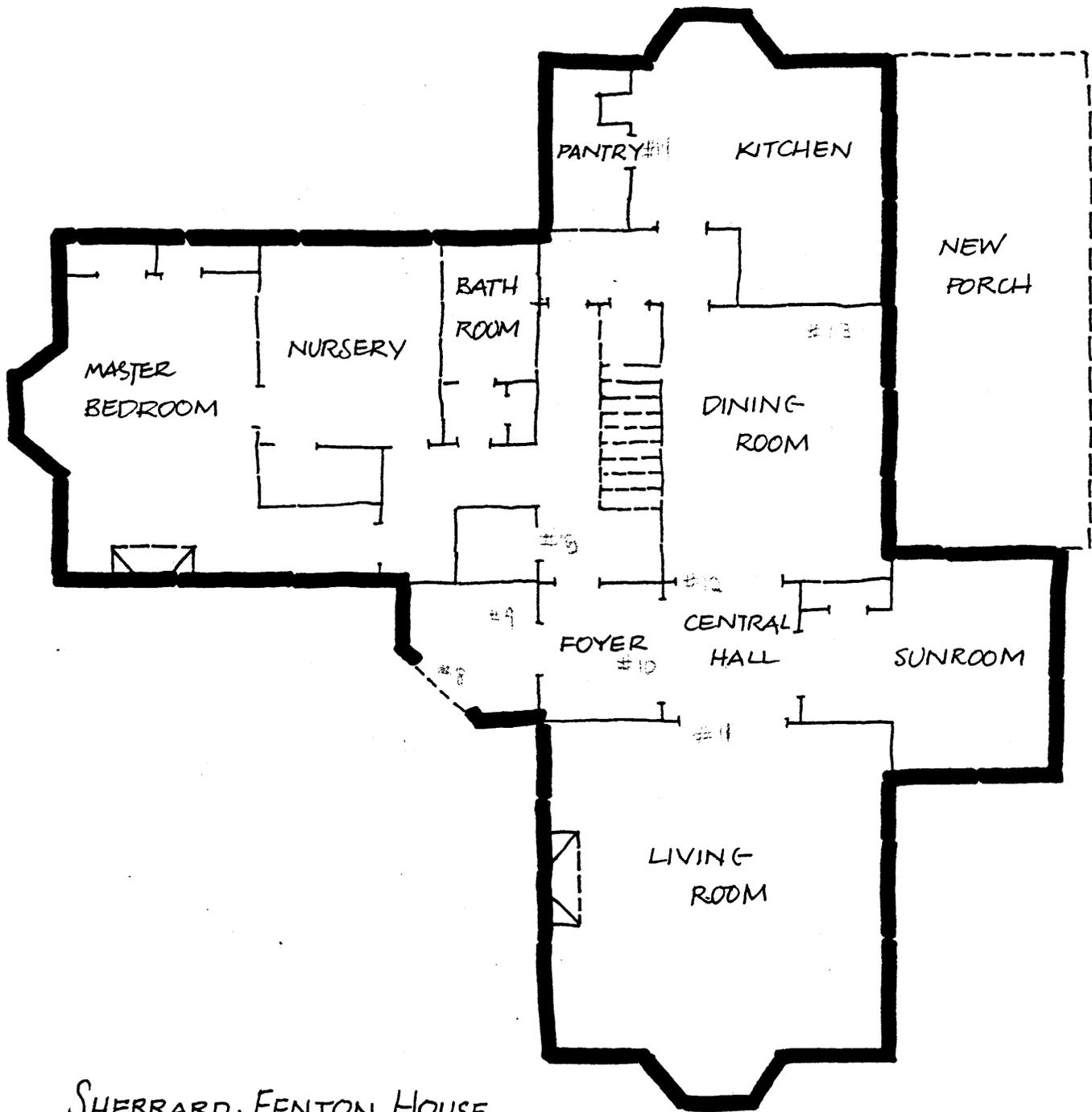
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1600
567.0

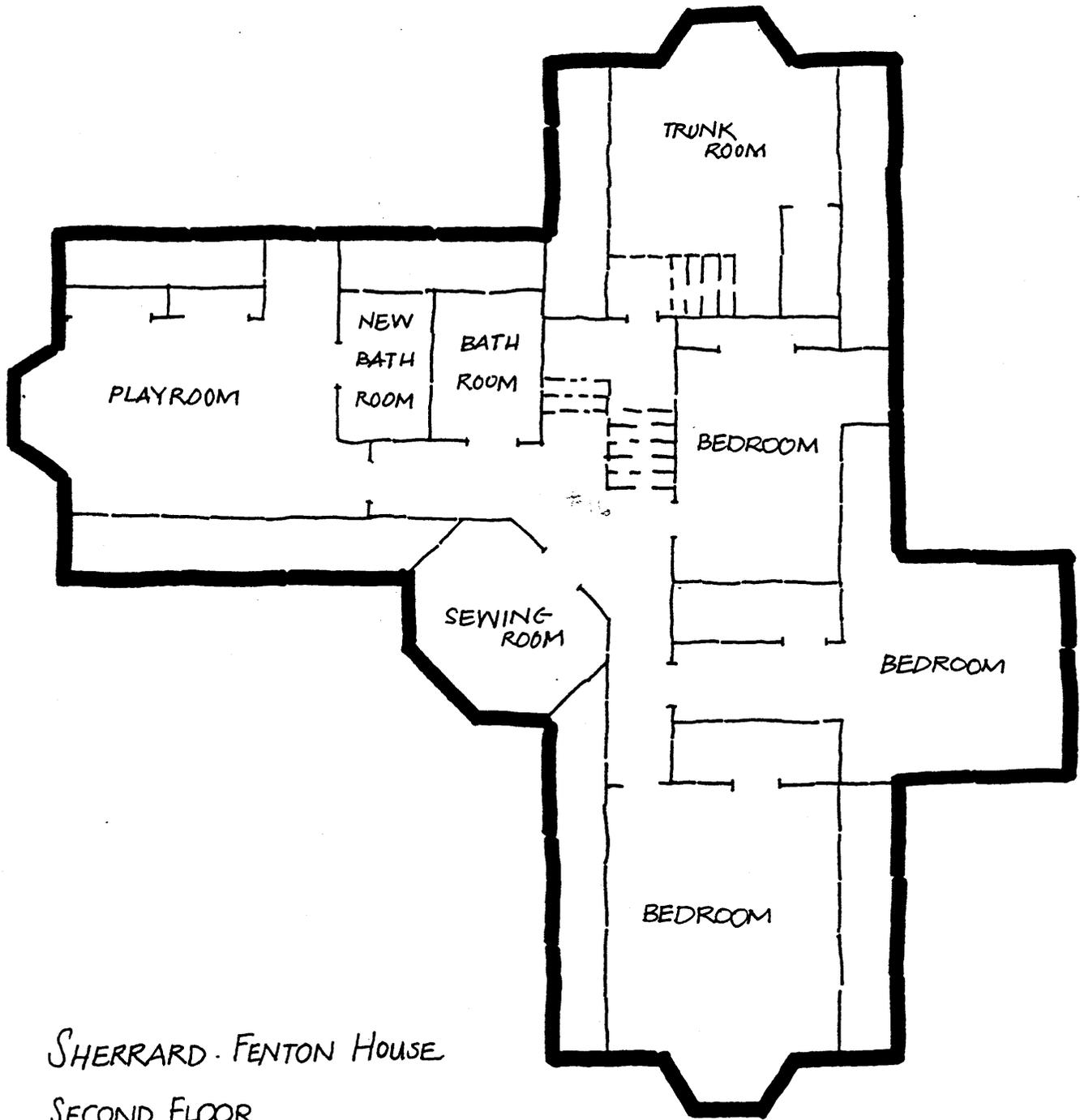


SHEPPARD-FENTON HOUSE
 SITE PLAN
 CLACKAMAS COUNTY OREGON

- LEGEND
- xxx rock wall or border
 - large tree
 - small tree
 - edge of bed or lawn - no rocks
 - - - property line
 - - - steep slope
- NORTH →
- NOT TO SCALE



SHERRARD-FENTON HOUSE
FIRST FLOOR
CLACKAMAS COUNTY OREGON



SHERRARD-FENTON HOUSE
SECOND FLOOR
CLACKAMAS COUNTY OREGON