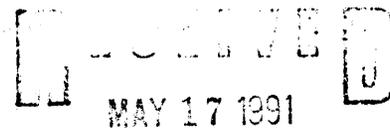


United States Department of the Interior National Park Service



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). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Hall, Hazel, House
other names/site number

2. Location

street & number 104-106 Twenty-second Place
city, town Portland
state Oregon code OR county Multnomah code 051 zip code 97210

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, and Number of Resources within Property. Includes checkboxes for private/public ownership and building/site/structure/object categories.

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, 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. See continuation sheet.
Signature of certifying official: James Hamrick
Date: April 23, 1991
State or Federal agency and bureau: Oregon State Historic Preservation Office

In my opinion, the property meets 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:
[X] entered in the National Register.
[] See continuation sheet.
[] determined eligible for the National Register. See continuation sheet.
[] determined not eligible for the National Register.
[] removed from the National Register.
[] other, (explain:)

Entered in the National Register

Signature of the Keeper: Melissa Byers Date of Action: 6/19/91

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: multiple dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and Early 20th CenturyAmerican Movements: Bungalow/Craftsman

Materials (enter categories from instructions)

foundation concretewalls wood: weatherboardshingleroof asphalt: composition shingleother

Describe present and historic physical appearance.

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The house is a 2 and 1/2 story wood frame transitional box with many elements of the Craftsman style and several carryovers from the Victorian period. The exact date of construction is somewhat in question. The records of the Multnomah County Tax Assessor list date of construction as 1910 although no information is available in their records to substantiate this. According to the Portland City Directory of 1906, Adolph F. Peterson listed the address as both his residence and his place of business. Multnomah County title records show that Mr. Peterson purchased the property in 1905 from the estate of Fred R. Strong for \$1650.00. He used the address as both a business and residence address until 1910 when he had a business listing at, the Swetland Building in Portland. Mr. Peterson was a building contractor who moved to Portland from Corvallis around 1905. The Record of the Willamette Valley, published in 1903, calls him "one of the foremost builders and contractors in Benton County". It credits him with building the Armory of the Oregon Agricultural College and the courthouses of Gilliam, Sherman and Wheeler counties, the latter of which is still standing and is listed in the Wheeler County Statewide Inventory of Historic Sites and Buildings. It seems likely that Peterson would have built the house at Lucretia Place although no records have been found to verify this.

The house presents a first impression of the type of house commonly referred to in certain circles as the Homestead House. Built on a concrete foundation, it has a full basement entered both from a door on the west side of the 1st floor kitchen and an outer door on the north side. The ^{foundation} is exposed to a depth of 8 feet on the north side due to the slope of the site. The south side has a 2 foot foundation exposure.

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Siding consists of weatherboard on the 1st floor while the second floor and 3rd floor dormers and porch face and sides are covered in wooden shingles. Typical of the Bungalow and Craftsman styles of the era, it has a hip roof with flared eaves. The eaves are characteristically wide with exposed decorative brackets. Also typical of the Craftsman style were dormers with either hip, gabled or shed roofs and the house has one of each: a dormer on the west side with a hipped roof, one on the south with a shed roof and on the east with a gabled roof. A one story hip roofed porch extends across the entire 27 foot wide west facing front of the house with wood steps and main entry door at the northwest corner. The porch roof itself extends across 18 feet of the front face, beginning at the northwest corner, and is supported by three Tuscan columns.

The house has several examples of attractive window treatment including a box window on the south side with leaded glass diamond panes above a picture window. Immediately behind this is a large bay with one over one double sash windows on the 2 outer faces and a picture window in the center. The rearmost south side window is a stained glass geometric design of frosted, green milk and black glass. On the front face is a picture window flanked by two smaller double hung windows. The center window is topped by a rectangular leaded glass panel with diamond lights. The diamond theme is repeated by two adjoining diamond framed picture windows immediately above on the second floor. With the exception of several picture windows in various locations, the remaining windows are of the one over one double hung variety.

The house was originally entered through a main floor foyer with an open stairway to the second floor and a doorway on the left to a living room which in turn led to the dining room. This floor also contained the kitchen and a bedroom at the back. The second floor had four bedrooms, each with a closet. The one at the SE corner had a door to a small balcony overlooking the backyard. There was a bathroom with clawfoot tub on this floor and a separate water closet. The third floor contained three more bedrooms, one in each dormer.

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In 1975 the house was converted to a duplex. One unit occupies the 1st floor with a new entry having been added at the southwest corner of the porch. A bathroom was also added on this floor, between the kitchen and back bedroom. Unit 2 occupies the second and third floors. The two front bedrooms on the second floor were combined to create a large living room while the back two currently make up the kitchen and dining room. The bathroom was enlarged and the wall separating the water closet opened with an archway. Most of the original woodwork was retained on all three floors as well as the original two light combination gas/electric ceiling fixtures with glass bell shades on the first and second floors. The original stairway remains with its square balusters on the stairs and second floor railing and paneled newel. All windows are the originals with the exception of two rectangular picture windows added on the second floor to the walls on either side of the door to the back porch.

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)

Literature

Period of Significance

1918-1924

Significant Dates

1921, 1923

Cultural Affiliation

N/A

Significant Person

Hazel Hall (1886-1924)

Architect/Builder

Adolph F. Peterson, builder (attributed)

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

See continuation sheet

9. Major Bibliographical References

Hall, Hazel, Curtains (New York: John Lane Company, 1921).

Hall, Hazel, Walkers (New York: Dodd, Mead and Company, 1923).

Corning, Howard McKinley, ed., Dictionary of Oregon History (Portland: Binford and Mort, 1956), 104 (Hall), 156 (Edwin Markham).

Curtis, Walt, "The Brief but Brilliant Career of Hazel Hall," undated typescript, two pages.

See continuation sheet

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 # _____

Primary location of additional data:

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

Specify repository:

Oregon Historical Society

10. Geographical Data

Acreeage of property 0.06 acres Portland, Oregon-Washington 1:24000

UTM References

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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 SW $\frac{1}{4}$ Section 33, Township 1N, Range 1E, Willamette Meridian, in Portland, Multnomah County, Oregon. It is legally described as the South 33 feet of Lot 6, Block 1, Strong's Addition to the City of Portland, County of Multnomah and State of Oregon.

See continuation sheet

Boundary Justification

The nominated area consists of the house lived in by Hazel Hall from 1918 to 1924 and the legal tax lot on which it is situated, as described above, consisting of approximately 0.06 acres.

See continuation sheet

11. Form Prepared By

name/title Joan Sears, owner
 organization N/A date December 5, 1990
 street & number 106 NW 22nd Place telephone (503) 241-3747
 city or town Portland state Oregon zip code 97210

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The two-story Craftsman-style Homestead House that occupies a narrow lot on Twenty-second Place in Strong's Addition immediately north of Burnside Street in northwest Portland, Oregon is believed to have been built between 1905 and 1910 by Adolph F. Peterson. Peterson was the owner of the property in that period and a building contractor who had been active previously in Benton County. Peterson moved on to build courthouses in eastern Oregon. A generally well-preserved example of its common type, the house conveys readily the character of its historic period of significance when it was the family residence and work place of Hazel Hall, a gifted young poet. Hall occupied the house with her mother and younger sister through most of the span of her writing career. Her work was regularly published in literary magazines of national circulation and her independent volumes of verse, three in all, were published to critical acclaim in the years 1916 to 1924.

The house, better known for its more illustrious occupant than its probable builder, is briefly characterized as a longitudinal rectangular volume on concrete foundation, clad with lapped weatherboards on the ground story and shingles on the upper story. It is enclosed by a hipped roof having overhanging, bell-cast eaves carried on brackets. The house and the 33-foot-wide lot to which it conforms are oriented in an east-west direction, with the front facing west onto Twenty-second Place. The building footprint is 27 x 41 feet. The facade is dominated by a large, central, two-bay hip-roofed wall dormer and a hip-roofed porch with Classical entablature, round Tuscan columns, a solid shingle-clad railing, and fluted shadow pilasters. The porch deck and railing extends the full width of the front. The side hall interior floor plan is signaled by the main entrance offset to the north side. A secondary front entrance on the south is a later addition dating from the building's conversion to a duplex in 1975. Window arrangement is informal. Typically, openings are trimmed with plain, flat surrounds abutting architrave molding at the head. The south elevation is marked by a shed dormer, a nicely-detailed hooded cantilevered bay, or oriel, and a swept polygonal bay. The rear roofline is finished as a pedimented gable. The north side elevation has a hooded oriel like that of the south elevation. It lights the entry stair hall.

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A tripartite window centered in the ground story facade has a leaded art glass transom over its wide central fixed pane. Leaded art glass is found in the oriels and elsewhere on the ground story. On the second story, a window bay cantilevered from the massive wall dormer is fitted out with fixed diamond-pane windows, the distinctive pattern of which entered into the poet's imagery. This connection gives rise to the belief that Hazel Hall's personal room was the upstairs front bedroom. The interior is finished with an array of fine woodwork in the Arts and Crafts tradition, including well-proportioned door and window entablature surrounds, crown-molded mop boards, and picture molding.

Hazel Hall (1886-1924) was one of three daughters of Montgomery G. and May Garland Hall. Hall moved his family to Portland from Minnesota in 1888 when he was named to head the Northern Pacific Railroad's express business for the Western Division. Hazel Hall, thus, was a native of St. Paul. Beginning in 1898, at the age of twelve, her formal education ended when she contracted scarlet fever and thereafter was confined to a wheelchair. For the balance of her life she was bound to the few rooms of a house. The writing to which she turned at the age of 30 as a form of self expression was lyrical and introspective poetry that won interest and admiration even before the family's move to Strong's Addition. Her first poem, "To An English Sparrow," was published in The Boston Transcript in 1916.

Following M. G. Hall's death in 1918, Hall, her widowed mother and younger sister moved into the subject house, where the writing continued. Literary magazines in which her work appeared included The Bookman, New Republic, Century Magazine, The Nation, Poetry, Harper's, Yale Review, and Voices. Three volumes of her verse were published in the 1920s. Curtains was published by John Lane Company in 1921; Dodd, Mead and Company brought out Walkers in 1923, and the last, A Cry of Time, was published posthumously in 1928 by E. P. Dutton and Company. The volumes are long out of print, but after the passage of 50 years, local interest in Hazel Hall's original work has been revived by anthologies, articles and readings. While biographical information is being collected in the wake of this revival, little is generally known of Hall's personal reading interests and whether she found inspiration in the writing of others. Among those who have written recently in appreciation of her work are the Portland-based writer Walt Curtis ("The Brief but Brilliant Career of Hazel Hall"), Oregon's poet laureate,

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Continuation Sheet**

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William Stafford, and Brian Booth, president of the Oregon Institute of Literary Arts. In her own day, Hall was likened to Emily Dickinson by William Stanley Braithwaite of The Boston Transcript. Portland newspapers, namely The Oregonian and Oregon Journal, publicized her success in feature articles. She was visited in 1921 by an admiring Edwin Markham, the celebrated poet of the Sierras who, by dint of his birth in Oregon City, would be named Poet Laureate of Oregon in 1927 in honor of his 75 birthday. Following Hazel Hall's death in 1924, her mother and her sister, Ruth, continued to live in the house until 1942 and 1974, respectively.

Walt Curtis, a spokesman for the Oregon Cultural Heritage Commission, a group that has come together recently with an overall goal of recognizing Oregon's neglected literary and cultural figures, explains that the papers of the poet's sister, Ruth Hall, document the fact that Hall's last poems literally were gathered on her deathbed. The mood of the last poems, published as A Cry of Time, reveals the poet's premonition of her impending death. Through her poems and imagery of household events that transcend the confines of place and time, Hall will achieve increasing significance in the context of the feminist movement. She may be considered a proto-feminist in Curtis' view.

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While the house is a good example of the Craftsman influenced home of the period of transition from the Victorian styles previously dominant in the area, its prime significance arises from its role as the home of noted Oregon poet Hazel Hall. Although her brief career spanned only eight years, six of those years, 1918 through 1924, were spent in the home at 104 NW 22nd Place (then 52 Lucretia Place). Crippled and housebound, she wrote of the world she could observe from the windows of her bedroom upstairs at 52 Lucretia Place. Almost all of her works were published during this time, as well as numerous awards won. She died in her room there on May 11, 1924.

Hazel Hall was born in St. Paul, Minnesota on February 7, 1886. Her father, Montgomery George Hall, moved his family to Portland in 1888 when Hazel was two years old. He was at the time the director of the entire western division of the express business of the Northern Pacific Railroad Company. The family, consisting of M.G. Hall, his wife May Garland Hall, and their three daughters, Lulie, Hazel and Ruth, lived in a succession of nine homes, primarily rentals, from 1888 to 1917. Two of these, 2075 NW Glisan (period of residence 1890 to 1892) and 11 Laurelhurst Place (1913-1917) are still standing. Mr. Hall died in 1916 and in early 1918 May and daughters Hazel and Ruth (Lulie was by this time married to Ralph E. Kingsbury) moved into the house at 104 NW 22nd Pl. (the address at that time and until the mid 1930's was 52 Lucretia Place).

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Hazel had a normal childhood until the age of 12 when she became unable to walk due to injury or illness. A later statement by her sister indicates that the family itself was not sure of the exact cause. Hazel was confined to a wheelchair and her formal education ended. She spent her time reading and later doing fine needlework to earn a living. As her eyesight began to fail she turned from needlework to writing poetry. Her first published poem was "To An English Sparrow", printed in the Boston Transcript in 1916. She soon had poems printed in numerous other magazines including The Bookman, New Republic, Century, The Nation, Poetry, Harpers, Yale Review, Voices. The Reader's Guide from 1919 to 1925 lists approximately 75 of her poems in leading magazines. In 1921 she received the Young Poets Prize from Poetry Magazine and the Contemporary Verse award of the year. Her poem "Three Girls" was chosen by William Stanley Braithwaite as one of his selections in the five best poems of 1920. He also published 19 of her poems in his Anthology of Magazine Verse for 1921.

Her first book, "Curtains", was published by John Lane Co. in 1921. It begins with poems of her solitary existence in her room where life's major events consisted of the play of light and shadows on the walls and the sounds drifting up from the stairway of the house and from the street below. In the second section, "Needlework", she writes of her sewing work, how it connects her to the distant outer world, and how it stands as a metaphor for the rhythms and lessons of life. In these poems on sewing she experiments with free verse.

Her second volume, "Walkers", was published by Dodd, Mead and Co. in 1923. It is a collection of her observations of life as viewed from the windows of her room on Lucretia Place. A review of "Walkers" in the New York Herald Tribune declares, "Hazel Hall is an authentic singer. Her lyrics in "Walkers" have moondust and road dust in them, flames and cool leaves."

Her third and last volume of poetry, "A Cry of Time", was published posthumously in 1928 by E.P. Dutton & Co. Inc. Her sister Ruth collected the poems, many written shortly before Hazel's death in 1924. This collection is deeply reflective and mystical, interpreted by many as a premonition of her impending death. A review in The New York World states, "This poetry is so tenuously delicate that only its cumulative power could have made the world note it. There are things in it as subtle and sudden as Emily Dickinson, and things as accurate, sharp and metallic as E.E. Cummings; but Hazel Hall was so far from being derivative that her poems are stamped with an almost fiercely individual impress."

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Continuation Sheet**

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The three original volumes of her work are no longer in print although they are available from the Oregon Collection at the Multnomah County Library. An occasional original copy can be purchased at great expense from the Rare Book Department at Powell's Books in Portland. In 1980 a representative collection of her work was compiled by Beth Bentley and published by Ahsakta Press under the title "Selected Poems by Hazel Hall". It is currently in print. An Anthology of Northwest Writing: 1900-1950", published by Northwest Review Books in 1977 presents thirteen of her poems with an introduction by Eleanor Matthews.

Her death on May 11, 1924 was reported the following day on the front page of the Oregonian. Ben Hur Lampman begins the article: "One of the truest voices in American poetry, a voice acclaimed by critics and loved by many thousands of readers, was hushed yesterday when death called Hazel Hall in Portland." In an Oregon Daily Journal article the same day, Phil Parrish states: "Hazel Hall, Oregon's foremost poet and one of the finest lyric voices in America passed away Sunday morning at her home in Lucretia Place." A book by Viola Price Franklin, "A Tribute to Hazel Hall", was published by Caxton Printers in 1939. It contains a brief biography, selections from numerous reviews of her work and tributes from other writers. In the words of Ridgely Torrance: "She had many rare qualities for the making of poetry...Her work is vertebrate as well as iridescent. She should not be neglected and she will not be in the end." William Troy, reviewing "Cry of Time" in The Bookman states: "Her poems, read separately or as a whole, constitute one of the clearest, deepest and most individual testaments presented by any modern poet."

Her work has had considerable influence among other Oregon poets then and now and she has been compared to Sara Teasdale and Emily Dickinson, Shakespeare and E.E.Cummings. She enjoyed a national reputation but is of particular importance to the Northwest. Her isolation produced a purity of voice achieved by few other artists.

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Interest in her work remains high. The December 1988 issue of the Northwest Examiner featured an article on her life and work by noted writer and literary historian Walt Curtis and an accompanying article on her home at 52 Lucretia Place by architectural librarian Arthur Spencer. Mr. Curtis also wrote a lengthy article for the 1988 Fall/Winter Clinton St. Quarterly and features her life and work in his frequent lectures on Oregon writers. On April 2, 1990, local actress Susan Mach presented a lecture/reading at the Columbia Theatre created from Hall's poetry and her letters to Harriet Monroe, editor of Poetry Magazine. Numerous items on her life and work can be found at the Oregon Historical Society, including a signed copy from a limited edition of "At The Grave Of Hazel Hall", a poem in her honor by Susan McPherson, published in 1988.

After Hazel's death her mother May and sister Ruth continued to live in the house at 52 Lucretia Place. Ruth bought the house on contract from John and Mary Junor for \$4100. in 1942. Mrs. Hall died in the 40s and Ruth continued to live on there until her death in 1974. It was purchased by Charles and Amy Fagan in 1975 and remodeled and converted to a duplex by Charles Fagan and John Zilka. It was purchased by the current owners, Joan Sears and Gerald Itkin in March 1988. They currently reside in the upper unit occupying the second and third floors.

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Section number 9 Page 1

A Tribute to Hazel Hall, ed. Viola Price Franklin,
(Caldwell, Idaho: The Caxton Printery, Ltd., 1939)

An Anthology of Northwest Writing: 1900-1950,
(University of Oregon: Northwest Review Books, 1979)

Selected Poems by Hazel Hall, Edited by Beth Bentley,
(Boise, Idaho: Ahsahta Press, Boise State University, 1980)

McPherson, Sandra, At The Grave Of Hazel Hall, (Sweden, Maine:
Ives St. Press, 1988)

Portland Blue Books, 1901 to 1917

Wheeler County Statewide Inventory of Historic Sites and Buildings,
No. 35, (Oregon State Historic Preservation Office, 1976)

Oregonian, 5/26/25 Adolph F. Peterson obituary
1/23/74 Ruth L. Hall death notice
4/24/21 Hazel Hall, poetry published in magazines
9/05/16 Montgomery G. Hall obituary
5/12/24 "Hazel Hall Dies At Home"
Scrapbook 127, p.128, Or. Hist. Soc.
Scrapbook 266, p. 80-1, Or. Hist. Soc.

The Oregon Daily Journal: May 12, 1924, "Sweet Voice of Hazel Hall
Is Hushed By Death"

The Northwest Examiner: December 1988, Vol.3, No.4, "Hazel Hall:
Northwest Poet", Walt Curtis
December 1988, Vol.3, No.4, "Hazel Hall's
Northwest Residences and Ancestry"

Clinton Street Quarterly: Fall/Winter 1988, "No Frail Servant Of
Utility", Walt Curtis

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Section number 9 Page 2

Title Search, Ticor Title Company, 421 S.W. Stark, Portland, Or.,
Multnomah County, Book 286, pp. 232-239

Clark, Rosalind, Architecture Oregon Style, (Portland: Professional
Book Center, Inc., 1983)

Jennings, Jan and Gottfried, Herbert, American Vernacular Interior
Architecture, (New York: Van Nostrand Reinhold Co., 1988)

Blumenson, John J.-G., Identifying American Architecture,
(Nashville: American Association for State and Local History, 1982)

City of Portland, Bureau of Buildings, Permits Archives, various
permits and drawings for 1975 renovation

Portland City Directories: 1888 to 1975
(Portland: R.L.Polk & Co.)

Portland Block Book, 1907, Vol.I
(Portland: Portland Block Book Co.)

Portrait and Biographical Record of Willamette Valley
(Chicago: Chapman Publishing Co., 1903)

Carey, Chas. H., History of Oregon, Vol.III
Portrait and Biographical Record, Adolph F. Peterson

Dictionary of American Biography, Vol.8, entry on Hazel Hall
(New York: Chas. Scribner's Sons, 1932)

6/24/91

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Section number _____ Page _____

Hall, Hazel, House Multnomah County, OREGON

ADDITIONAL DOCUMENTATION APPROVAL

for Keeper *Alonzo Byers* 7/3/91

United States Department of the Interior
National Park Service

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Continuation Sheet

RECEIVED

JUN 24 1991

Section number 8 Page 3A

NATIONAL
REGISTER

HALL, HAZEL, HOUSE
104-106 Twenty-second Place
Portland
Multnomah County
OREGON

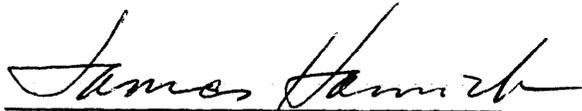
Registration number:

Listing date:

The purpose of this continuation sheet is to 1) add pertinent information concerning poets who influenced the work of Hazel Hall and 2) correct a misstatement with regard to the contemporary literary figure, Edwin Markham, who admired Hazel Hall and called upon her at the nominated property in 1921.

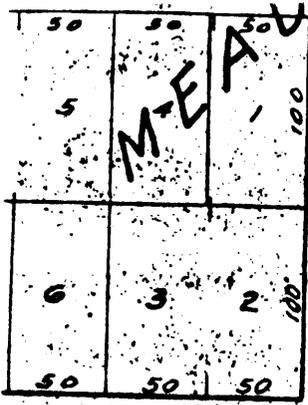
In a letter addressed to Walter Evans Kidd on November 19, 1922, Hall stated: "At the present writing my favorite modern poets among the men are Vachel Lindsay and Robert Frost; among the women, Edna St. Vincent Millay, Sara Teasdale, Elinor Wylie. As to the others, I believe I go back most often to John Keats."

Edwin Markham, celebrated author of "The Man with the Hoe," was named Oregon's Poet Laureate in 1927. He was an admirer of Hall's poetry. In the summary introduction to the statement of significance, an egregious error occurred in the inadvertent appropriation of Joaquin Miller's soubriquet, "Poet of the Sierras." Indeed, it was Joaquin Miller who was known as the Poet of the Sierras, not Markham.

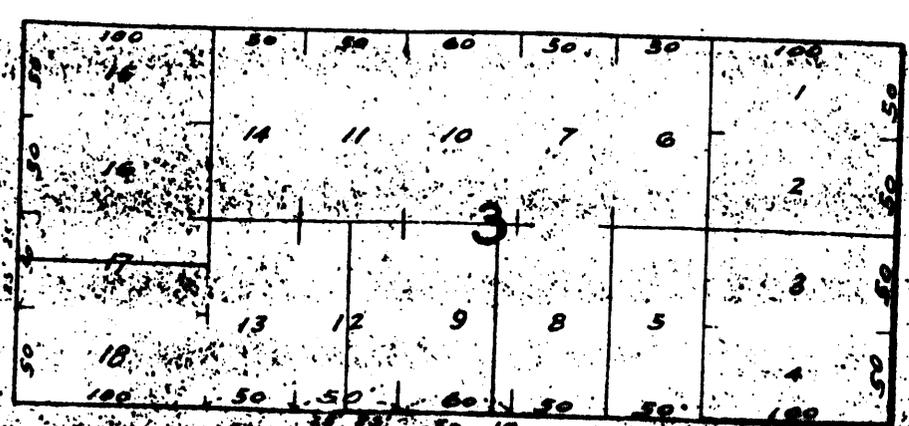


James M. Hamrick
Deputy State Historic Preservation Officer

June 12, 1991



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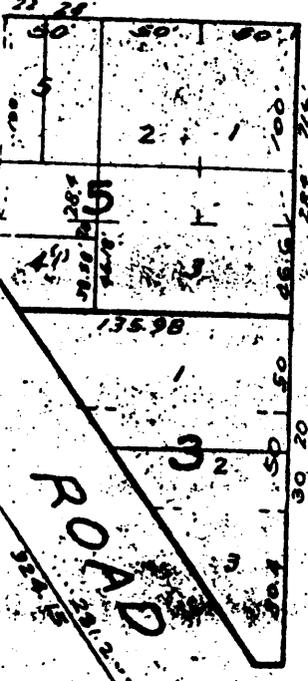


EVERETT AVE.

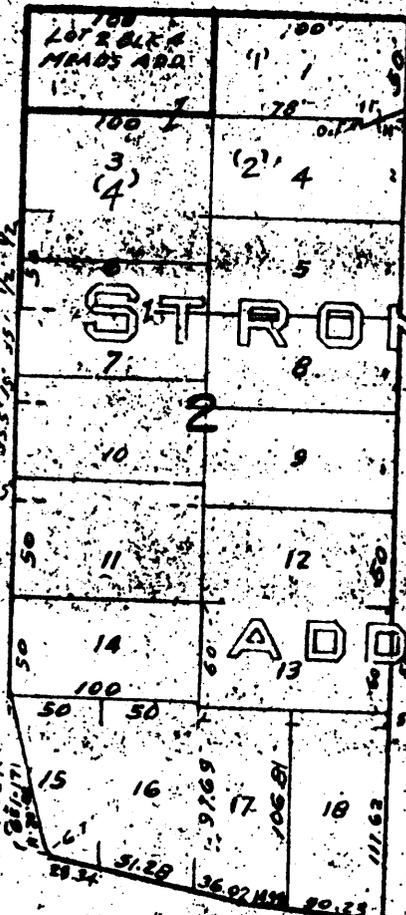


N.W. EVERETT

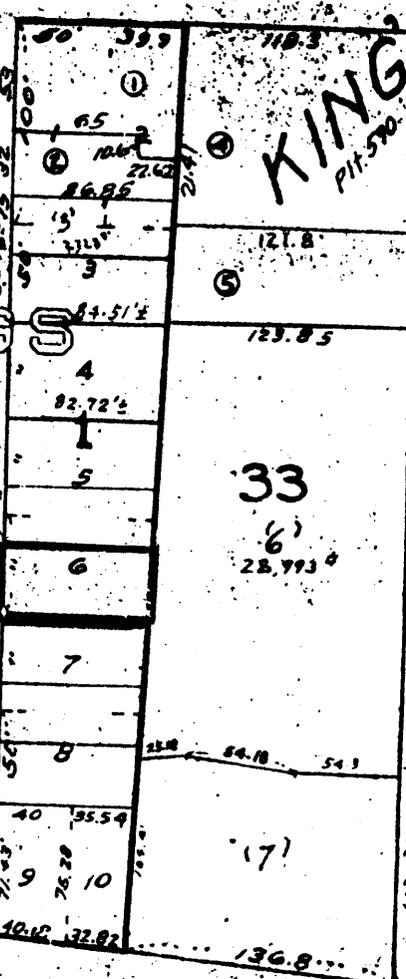
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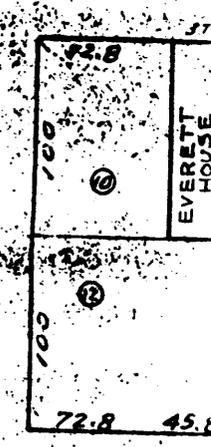
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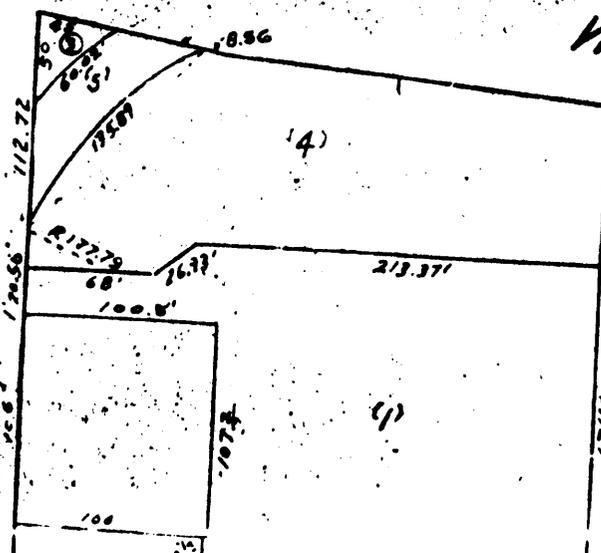
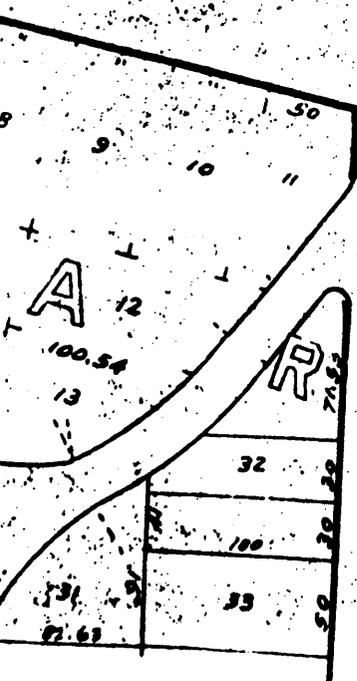
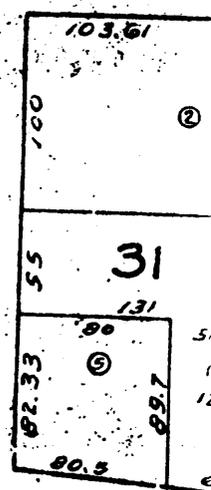
N.W. 22ND VICTORIA PLACE



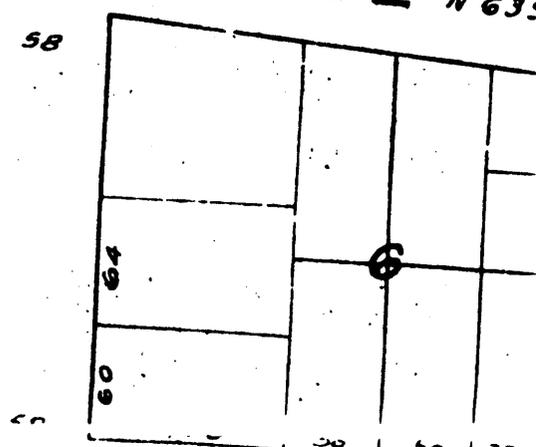
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