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United States Department of the Interior National Park Service

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NATIONAL REGISTER

National Register of Historic Places Registration Form

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 Hahn, Henry, House other names/site number

2. Location

street & number 2636 NW Cornell Road city, town Portland state Oregon code OR county Multnomah code 051 zip code 97210

N/A not for publication N/A vicinity

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 Deputy State Historic Preservation Officer Oregon State Historic Preservation Office State or Federal agency and bureau Date July 20, 1993

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: entered in the National Register. determined eligible for the National Register. determined not eligible for the National Register. removed from the National Register. other, (explain:) Signature of the Keeper Date of Action

**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)

ARTS AND CRAFTS  
(Late 19th and Early 20th Century Revivals)

Materials (enter categories from instructions)

foundation CONCRETE  
walls WOOD / shingle; BRICK; STUCCO  
roof COMPOSITION SHINGLES (Asphalt)  
other

Describe present and historic physical appearance.

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### DESCRIPTION

The Henry Hahn House, built in 1906 is located on a sloping site at the base of Westover Terraces in northwest Portland.<sup>1</sup> Designed by Portland architect, Emil Schacht, in the Arts and Crafts Style, the nearly symmetrical front faces east to a grand view of the City and the Cascade Mountains beyond. Framed in wood on a concrete foundation the two and a half story house with full basement is clad with brick at the base, cedar shingles on the main body and stucco and wood half-timbering at the gable ends and dormers. Roofs are hipped and gabled. The front elevation has a central, hipped roof entry porch that is flanked by two story bays - slanted on the south and curved at the north. Each bay is topped by a bracketed, half-timbered gable with wide, decorated bargeboards. A similar gable is centered on the south elevation. At the first floor a wide porch extends along the entire front and most of the north side. Arts and Crafts elements are continued in the well preserved interior: open planning of living spaces; natural wood paneling, cabinetry and trim; beamed openings and ceilings; and a balustraded central stairway. Alterations have included: widening the north porch for a driveway below; a carport at the west (rear); and remodeling of the kitchen which included a new back door, new window seat bay and relocation of two rear windows.

### SETTING

At the turn of the century, Cornell Road, one of the historical routes to the Tualatin Valley farmlands, defined the western edge of the platted land in northwest Portland. By 1906, when the Hahn House was completed, there were only a very few homes built along the west side of Cornell. During the summer of 1905 when the house was under construction, Henry Hahn and his family could have viewed the entire panorama of the Lewis & Clark Exposition located less than a half-mile to the north in the Guild's Lake area. The Exposition was an enormous success and the following decade saw the greatest expansion and economic growth in Portland's history. One area of residential development was the northwest hills above the Exposition site. The earliest was Willamette Heights which had been platted in the early 1890's but did not experience much home building until the fair site was announced. In 1905, Russell & Blythe, a firm of Willamette Heights developers, commissioned Emil Schacht to design several speculative houses. Over the next few years these designs were built along with others for private clients. Nearly a dozen houses in Willamette Heights are known

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<sup>1</sup> The 1906 construction date is based on two sources: the Portland City Directories where the first entry for the Henry Hahn house on Cornell Road is in the 1906 edition and "Pacific Building, Real Estate, and Financial Record", Vol. 4, June 17, 1905, page 6: Article states that architect Emil Schacht is preparing plans for a house for Henry Hahn.

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to have been designed by Schacht, many in the Arts and Crafts style with elements and details similar to the Hahn House.

The next development along the northwest hills was a 90 acre site immediately south of Willamette Heights and west of Cornell Road and the Hahn House that became Westover Terraces. Between 1910 and 1913 the steeply wooded hills were transformed into streets and homesites by high pressure hydraulic excavation. Silt and gravel from the excavation were transported by flumes to fill Guild's Lake for a 50 acre industrial site. Westover Terraces was almost completely built-up by 1930. Houses were substantial with many designed by architects. Earliest designs were in the Arts and Crafts, Colonial Revival and Craftsman styles with some examples that blended elements of two or more styles. Later homes built during the teens and twenties display the full range of Historic Period Styles. With the exception of a few infill houses built since WWII, the Westover area remains essentially as originally built and has become a rich source of historic residential architecture. (See map.)

The steep site of the Hahn House extends west approximately 240 feet from Cornell Road to Summit Avenue, the lowest of the terraced streets in Westover Terraces. Along the south property line the site rises more than 70 feet from Cornell. The house is sited near the middle of the property and with the south pergola and north porch it covers nearly the full width of the lot. Originally, a wide stair and walkway entered the site at the southeast corner and traversed across the property to the centerline of the house and then reversed to the south, connecting to the front porch steps at the southeast corner.

Stone retaining walls defined the upper edge of the walkway and the property line at Cornell Road. Lawn covered most of the front yard with shrubs and ground cover around the house and a border of rose bushes along the west side of the lower walk. While some plant materials have changed the basic landscape design and the stone walls remain as originally built.

Along the upper walkway, in front of and below the entry porch, is a small pavilion that consisted of an upper concrete deck with a "rustic railing" of woven saplings. The deck is supported by battered, round-rock piers. Under the pavilion deck is a doorway through the porch wall that leads to a basement door at the house. Except for the railing, which now matches the porch rail, the pavilion is intact.

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Original plans and historic photos do not show any means of auto storage. This condition lasted until the 1960's when the owners developed a driveway along the route of the lower walkway. Where the walk reversed to the south the driveway continues northwesterly under the porch and around the house to a new carport at the rear. The north side of the porch was rebuilt and extended to the north property line to accommodate the driveway below. Also at this time the entire porch railing was replaced with a simple, molded wood rail supported by 2x4 balusters. The original rail was solid - a continuation of the porch wall - and had undoubtedly deteriorated.

At the west edge of the rear driveway, a portion of the original stone retaining wall is intact. The balance of the property to the west slopes steeply up to Summit Avenue and appears to have remained in a near natural state of trees, ivy and native shrubbery.

### PLAN AND STRUCTURE

Somewhat unusual for the Arts and Crafts style is the rectangular floor plan that is essentially symmetrical around the east/west axis, having two equal outer bays and a slightly narrower center bay that contains the entry hall, stairway and stair hall at the second floor. Primary spaces are generous in size with 10'-0" ceilings at the first floor and 9'-0" ceilings at the second.

Entrance to the Hahn House is located near the center of the east facade. The doorway leads to a small vestibule and a second door that opens to a large entry hall or "Reception Hall" as it is called on the original plans. Adjacent to the vestibule is an L-shaped window seat and at the southwest corner, a fireplace. The entry hall is the circulation hub of the floor plan with doorways leading to virtually all first floor rooms. North of the entry hall through a wide beamed opening is the living room which covers the full 35' depth of the house. Centered on the north wall is a pair of French doors that lead to the porch. Opposite, on the south wall, is a fireplace. At the west is a central built-in seat that is flanked by built-in book cases and high paired windows. A triple bow window with a view to the City and mountains comprises most of the east wall.

South of the entry hall through a pair of sliding doors is the dining room. Windows in a slant bay cover the east wall. At the south a pair of French doors lead to a "Pergola" that was probably used for outdoor dining.

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The Kitchen is located at the northwest corner of the house and can be entered from the dining room, entry hall, rear yard and from basement and second floor stairways. Prior to remodeling in 1992 the kitchen area retained most original elements: a "Butlery", "Pantry" and "Rear Porch". (See original floor plan.) These separate rooms were removed and incorporated into the new kitchen. Two windows were relocated, a new back door was installed and a window seat was built into a new projecting bay on the west wall adjacent to the dining area.

Centered at the west side of the entry hall is the main stairway. Flanking the stairway is a half bath on the south and a coat closet on the north. The stair runs straight up to a mid level landing at the west exterior wall and then divides into two runs heading east to the second floor stair hall. As with the entry hall, the stair hall provides access to all primary spaces: five bedrooms, a bathroom and stairways to the kitchen and attic. The windowed slant bay at the dining room and the living room bow window are continued at the two large bedrooms on the west. Originally, each of the four corner bedrooms had a closet with a storage cabinet and sink. These closets are intact on the north but at the south, during the 1960's, the closets were combined and remodeled as a full bathroom.

The attic is unfinished except for the stair hall and a maid's bedroom on the west.

The full, mostly unfinished, basement is a large open area with a few separate rooms on the the north and west: a "Servants Room", Laundry", "Vegetable Cellar", "Bath Room" and under the pergola, "Coal Bins" which probably housed the fuel for the original furnace. The furnace has been replaced by a gas fired system but original cast iron "Lennox" fittings are intact at the brick chimney as are most of the cast bronze air registers at the upper floors. Original plumbing fixtures remain in the bathroom - a claw foot, cast iron bathtub and a toilet with a high oak tank and oak seat.

Foundation walls, footings and the basement floor slab are concrete. Exterior basement walls are solid red brick, 12" thick. The first floor is supported by fir joists running north/south which are carried by 6"x8" beams on 6"x6" posts laid out in six east/west bays. Fir posts and beams also support the porch joists. Above the basement the structure is all wood frame: 2"x6" studs at all exterior walls and at the east/west bearing walls that define the bays; 2"x4" studs at all other partitions; 2"x10" joists at all floors; and 2"x6" roof rafters. Sheathing on walls and floors is fir boards, laid diagonally.

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### EXTERIOR

The front elevation(east) expresses the near symmetry of the plan: large, identical gables crown the two outer bays and the central hipped roof of the entry porch and the central gabled dormer define the entry bay.

At the outer corners of the entry porch roof, groups of three wood columns on shingled bases support half-arch, brackets, beams and exposed rafters with shaped ends. Under the roof, the original entry door, which is located off-center in the bay, is rich in Arts and Crafts detail: staved boards with exposed dovetail connectors: a high plate glass light covered with a wrought iron grill in spiral patterns; and wrought iron hardware including ornamental strap hinges with medieval scrolls. Flanking the door on the south is a sidelight with 66 small panes of beveled clear glass in metal comes. North of the door is a triple window which is located above the entry hall window seat. Windows have lower, single light casement sash and eight light transoms in metal comes. Above the entry porch roof at the central bedroom are two equally spaced, double hung windows.

Windows at the two story slant bay at the south are nearly identical: a triple window at the front and single windows at each slanted side - each is a casement window with eight light camed transoms. Casement sash at the first floor are six inches taller than second floor sash. Bow windows at the north bay are double hung with a single light in the lower sash and 15 lights in the upper sash. Wood sash and glass in the bow windows are curved.

Wall surfaces from the brick basement walls to the eaves, including the porch walls, are covered with cedar shingles laid in alternating courses at 6" and 2 1/2" to the weather.

At the line of the second floor window heads is a belt course with scroll brackets that support a tapered frieze and the half-timbered projecting gables at the two main bays. Larger, paired brackets extend below the window line at each side of the slant and curved bays. Along the top of the frieze board there is what appears to be a dentil course - closer inspection reveals a row of very small, scroll faced brackets with equal voids between brackets. Centered in each gable is a double hung window that fits into the wood and stucco timbering pattern. The 1/1 slope of the gables is framed by 16" wide bargeboards with shaped ends and a row of quatrefoil cutouts along the centerline of the board faces. Piercing the ridge of each gable and each gabled dormer is a pendant/finial ornament. Most of the finial units have fallen off or otherwise been removed - a few have been saved and restoration of all finials is planned. The quatrefoils, finial/pendants and other gable elements are characteristic motifs of Emil

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Schacht's designs in the Arts and Crafts style and can be seen in many of his houses from this period.

The primary hipped roof rises above the main gables and has a small flat section at the top. Gabled dormers at the attic with half-timbering and bargeboards similar to the main gables are centered on the east, north and west - the latter has a double gable roof. Composition shingles cover all present roofs which were originally clad with cedar shingles. Two, pressed brick chimneys with corbeled tops and vertical articulation extend from the roof. The top of the smaller chimney at the southwest has been modified.

Centered on the north elevation is another large gable, similar in detail but slightly smaller than the front gables. Also at the north is the pergola which originally had fluted Doric columns that carried wood beams and open rafters, both with shaped ends. These pergola elements have been replaced with smooth faced "Tuscan" columns, new wood beams and plain rafters.

French doors leading from the pergola to the dining room have 33 metal camed lights in each leaf. The French doors between the living room and the north porch are identical. Typical windows are double hung with single panes in the lower sash and multiple lights in metal comes at the upper sash. Exceptions are the stair landing windows - four panels with 28 light casements and eight light transoms - and the kitchen windows where both sash have a single light. During the 1992 remodeling, all of the kitchen windows were replaced and two openings were relocated to the southwest corner. A new door with a large single light was added at the west wall. Glass patterns, wood sash and trim profiles on the new windows match those on the original windows.

A review of historic black and white photographs indicates a substantially different exterior color scheme than is seen today. Wall shingles were dark, probably a brown stain; wood trim including bargeboards, sash and timbering boards were a light color - possibly off-white - and stucco panels at the gables appear to be a neutral color - possibly the natural grey of unpainted stucco. The present owners plan to repaint the exterior with more appropriate colors in the near future.



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### INTERIOR

Architectural details and finishes, nearly all in the Arts and Crafts mode, are continued on the interior and, except for the kitchen and painting of the second floor woodwork, all details and finishes are original. Typical walls and ceilings are smooth plaster. Flooring at both stories is tongue and groove oak with 1 3/4" wide faces. At the living room, entry hall and dining room, flooring is laid with perimeter borders parallel to the adjacent walls and diagonally laid in the fields. Wood doors, baseboards, paneling, corner guards, casings, the stairway and other wood trim is fir with a varnished finish. Most trim is flat grain. Typical baseboards are 7" high with cap and shoe molds. Second floor walls and ceilings are covered with plaster - some bedrooms have been papered. Ornamental plaster elements adorn the ceilings of the living room, entry hall and second floor stair hall.

Flooring in the small entry vestibule is white, hexagonal ceramic tile with a black tile border in a fret pattern. Walls and ceiling are paneled in wood. The door to the exterior, staved on the outside, is paneled on the interior. Opposite is the door leading to the entry hall which has a full panel of plate glass with a beveled edge. Both doors are large, measuring 42"x90".

The entry hall is thoroughly detailed with Arts and Crafts elements. Openings to the living room and stairway and the fireplace surround are framed 8" x 8" wood posts and pilasters which support brackets and beams at the line of the door heads. The half-arch, corbeled brackets have the same profile as front porch brackets but are slightly smaller. Atop the wood beam is a bracketed plate shelf which is continuous on all walls except at the stairway where it is raised to accommodate the stair opening. The window seat on the east wall has a scroll cut end panel and wide, vertical back boards with dovetail connectors similar to the treatment of the exterior face of the front door. This motif continues to the north forming a base for the columns at the living room opening. The entry hall fireplace, faced with a reddish tan, pressed brick, has a recessed panel above the mantel and wrought iron trim at the fire box opening. Ceramic tile at the hearth, reddish tan in color like the brick, is laid in a brick pattern with a black tile border. The fir mantel, cantilevered on scroll-cut brackets, has a molded edge, fascia and bracket board with shaped ends. Brass sconces that flank the mantel are believed to be original. Plaster ceiling ornament is more classical in spirit with a single, running "Fleur" pattern of rectangular borders and intersecting loops that terminate in anthemion elements. This ceiling pattern is repeated at the second floor stair hall.

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Classical elements are evident in the living room, particularly the fireplace at the north wall. Faced with a light gray pressed brick the fireplace surround has paneled, Ionic pilasters that support a full entablature: mantel with a cornice edge, dentil course, plain frieze and architrave, all in varnished, flat grain fir. The hearth is ceramic tile that matches the entry hall hearth. At the ceiling a linear, scalloped foliage molding is continuous around the perimeter - larger foliage motifs accent the center points at each side. At the west window seat and bookcases, Arts and Crafts design again prevails: Bookcases - 42" high - are fir with a fret mold under the projecting top shelf; and the seat has a simple paneled back with a plain board top and plain board armrests.

Typical doors and windows have identical trim: a molded casing, 5 1/4" wide; a 10" high frieze board that matches the beam line in the entry hall; and a crown molding. Most doors are 7'-6" high with four panels, horizontal at the top and bottom and vertical, side by side, at the center. Stiles and rails are vertical grain fir while panels are flat grain. Most original brass doorknobs and escutcheons are intact.

The sliding pocket doors leading to the dining room are paneled in the same pattern as typical doors. Dining room walls are also paneled. The paneling, which extends 6'-6" high, has a lower row of vertical panels, two upper rows of nearly square panels and a plate shelf at the top. A continuous picture mold aligns with the crown molding at the doors and windows. Fir beams with paneled soffits and cove moldings articulate the ceiling with five panels running east/west and a panel on the west that frames the slant bay. The ornate bronze chandelier is believed to be original but may date to a slightly later period when lighting power was converted from gas/electric to all electric. The ornate oak dining room furniture was purchased for the house by the Hahn family and installed when they occupied the home in 1906. Original furniture units include the table, chairs, a large and small buffet and a dish storage cabinet with glazed doors. The furniture was manufactured by the Berkey & Gay Co. which was located in the midwest.

When the kitchen was remodeled in 1992 most of the original cabinetry was removed. New cabinets have paneled doors, both solid and glazed, that match original designs as does new door and window trim. One original paneled door was retained at the north wall and the original distribution box for the door bell system is intact.

The varnished fir stair treads and risers are partially covered with a carpet runner. Molded hand rails and turned balusters begin at the wood posts in the entry hall and extend upward to square newel posts at the landing. Newel posts have a neck modeling, a projecting cap with molded edge and a plain top cap. The divided stair continues up to the second floor stair hall where the stair opening is protected by a balustrade, curved at the corners.

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Oak floors, plaster walls and ceilings and wood trim design on the second floor match the first floor except that wood surfaces have been painted. The bathroom off of the stair hall retains all of its original features: White, hexagonal, ceramic tile floor; white tile wainscot laid in a brick pattern with a pale blue-green trim strip; claw-foot bathtub, toilet and wall mounted sink.

Detail work at the finished portion of the attic is basically the same as the second floor. At the ceiling in the stair hall is an original gas/electric light fixture. An identical fixture, also from the attic, is stored in the house.

**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  
1906

\_\_\_\_\_  
\_\_\_\_\_

Significant Dates  
1906

\_\_\_\_\_  
\_\_\_\_\_

Cultural Affiliation

N/A  
\_\_\_\_\_  
\_\_\_\_\_

Significant Person  
N/A

\_\_\_\_\_  
\_\_\_\_\_

Architect/Builder

Schacht, Emil, Architect  
\_\_\_\_\_  
\_\_\_\_\_

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

**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**

Acres of property 0.44 Portland, Oregon-Washington 1:24000

UTM References

A 

1	0	5	2	3	0	9	0
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5	0	4	1	7	0	0
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Zone      Easting      Northing

B 

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Zone      Easting      Northing

C 

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Zone      Easting      Northing

See continuation sheet

Verbal Boundary Description

*The nominated area is the entire urban tax lot presently associated with the house built for Henry Hahn in 1906.*

See continuation sheet

Boundary Justification

The nominated area of 0.44 acres encompasses the entire urban tax lot presently associated with the house built for Henry Hahn in 1906.

See continuation sheet

**11. Form Prepared By**

name/title George A. McMath, FAIA, Historical Architect date 26 February 1993  
 organization \_\_\_\_\_ telephone (503) 228-5154  
 street & number 1209 SW 6th Ave, Unit 503 city or town Portland state OR zip code 97204

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**SHPO SUMMARY**

The two and a half story Arts and Crafts style house of Henry Hahn on Cornell Road in the Westover Terraces Addition of northwest Portland, Oregon was completed in 1906 from plans provided by Emil Schacht. It meets National Register Criterion C as an outstanding example of high style Arts and Crafts in the city. The house is notably well preserved notwithstanding enlargement of an uncovered north porch deck, addition of a rear carport and modification of the kitchen in recent years.

The supporting disquisition, prepared by George A. McMath, FAIA, includes discussion of the transmission of Arts and Crafts architecture from English to American masters and, thence, to talented regional architects in the Pacific Northwest. It points out, fairly, that Schacht's work, including a number of speculative projects for developers of Willamette Heights and Westover Terraces (early subdivisions in Portland's northwest hills), contribute to a noteworthy collection of fine houses in this genre. The best of the best were designed by William Knighton, A. E. Doyle, Joseph Jacobberger, Bennes and Hendricks, Ellis Lawrence, and Emil Schacht, and they were produced in that period, 1905 to 1915, when the height of Arts and Crafts fashion coincided with Portland's great upbuilding ushered in by the Lewis and Clark Centennial Exposition. Mr. McMath credits as the source of many insights to the career of Emil Schacht Patricia Sackett's 1990 University of Oregon master's thesis, which is a survey of the architect's output. Schacht's career in Portland spanned the years 1885-1926.

On its sloping site commanding a view of the city spreading out to the east, the Henry Hahn House is framed in wood on a concrete foundation and full basement. Its exterior is finished with cedar shingle siding with stucco and half timbering at gable ends and dormers. The house is enclosed by a hipped roof with intersecting gables. It has a nearly symmetrical double bay front that is somewhat unusual for a stylistic genre which traded on picturesque asymmetries. Yet, the facade organization is subtly variegated by a two-story polygonal bay on the south and a bowed, or segmental bay on the north side of a centrally-placed hip-roofed portico. All the characteristic elements of the style are arrayed, including bracketed gable overhangs and decorated verge boards and an interior replete with natural-finished wood trim, chimneypieces and built-in cabinetry of elegant proportion, box-beamed ceilings,

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and composition-ornamented ceilings with coved cornices. As is customary in this genre, which is based on late medieval archetypes, great emphasis is placed on the reception hall--here, a central cross hall with column screens and grand staircase bifurcating to a double run. Emil Schacht's renderings of traditional entry stairhalls invariably are outstanding for their craftsmanship and stateliness.

A noteworthy feature of the property is to be found on the east slope, where a rustic stone wall retains a terrace of lawn and has at its center a viewing platform or deck supported by rustic stone columns. Originally, this uncovered garden shelter, which is centered on the main entrance axis, had a railing of twigs and branches in the rustic mode. The rustic balustrade was replaced, probably at an early date, with a conventional railing consisting of square balusters and top rail. The deck and retaining wall, together, make up an intact period landscape accessory that contributes to the significance of the property.

Although the nomination is not presented under Criterion B, Henry Hahn is a noteworthy figure in Oregon history. Like the architect, he was a German emigre, and he eventually settled in Prineville, east of the Cascade Range, where he founded his fortune in banking, land investment and livestock. He was a co-founder of the Muddy Creek Ranch, one of the vast spreads of central Oregon. Having moved to Portland in 1891, he was, at the time he constructed his house on NW Cornell Road, president of a prominent wholesale grocery business, Wadham's & Company.

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**STATEMENT OF SIGNIFICANCE**

The Henry Hahn House, built in 1906, is significant under Criterion "C" as an excellent and well maintained example of Arts and Crafts design. Located on a prominent site overlooking the City and the Cascade Mountains, the large, wood frame and brick house was designed by architect, Emil Schacht. Significant elements include: Hipped roofs with prominent gables featuring bargeboards and half-timbering; dormers; brick-facing and shingle siding; curved and slanted bays; casement and doublehung windows; structurally expressive wood joinery; and medieval ornamentation - all characteristics of the "picturesque" mode of Arts and Crafts.

**ARTS AND CRAFTS - EMIL SCHACHT**

The Arts and Crafts Movement developed during the 1850's in England as a response to the grim industrialization of the 19th century and to the excesses of Victorian house design. It sought to create new living environments based on functional planning, local traditions, natural materials and fine craftsmanship. The movement's philosophical source was English critic, John Ruskin (1819-1900), who espoused the qualities of medieval architecture and the work and spirit of medieval craft guilds. An entire generation of architects and designers was influenced by Ruskin and the "Gothicists", most notably, socialist designer, William Morris (1839-96). His "Red House" near London, designed by architect, Philip Webb (1831-1915), in 1859, became the seminal building of the Arts and Crafts Movement. Webb's designs turned from the High Victorian Gothic to a simpler vernacular architecture based on old English cottages and farmhouses. By contrast, Webb's contemporary, Richard Norman Shaw (1831-1912), in his early work, designed elegant manor houses with specific medieval references: overhanging gables, half-timbering and bands of casement windows. It was Shaw's work that set the pattern for the "picturesque" mode of the American Arts and Crafts that can be seen in the Henry Hahn house.

Two other English architects, C.F.A. Voysey (1857-1941) and Sir Edwin L. Lutyens (1869 -1944), also had significant influence on the Arts and Crafts Movement. Their simplified and stylized versions of the English country house had great interest in the United States and fostered a distinct branch of the Arts and Crafts which in Portland is most evident in the work of Wade Pipes (1877-1961).



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The American Arts and Crafts movement developed during the late 19th century and evolved into regional variations: In the northeast, the half-timbered designs of Wilson Eyre; the Prairie School of Frank Lloyd Wright and his colleagues in the midwest; and in California, the distinctive work of Greene and Greene and Bernard Maybeck. But it was furniture maker turned publisher, Gustav Stickley (1857-1942) who brought the Arts and Crafts to prominence throughout the country, particularly in homes for the middle class. A native of Wisconsin and son of German immigrants, Gustav Stickley was put to work at an early age as an assistant to his stone mason father. He later switched to chair making and with his two brothers he established a furniture shop in Philadelphia. By 1898, Stickley was a successful businessman with a strong interest in the Arts and Crafts Movement. He visited England that year, met with the movement leaders and returned home to become a central figure in the Americanization of the Arts and Crafts.

In 1901, Stickley began publishing "The Craftsman", a popular magazine filled with philosophy, furniture designs and house plans. The magazine which continued until 1916 was partly intended to advertise his company's line of furniture. But just as important, it was an opportunity to spread the Arts and Crafts gospel. The house designs of many prominent architects were published and several contributed articles, including, Louis Sullivan, W. G. Purcell, George C. Elmslie, Wilson Eyre, Irving Gill and the Greene brothers. "The Craftsman" was a great success and Stickley, along with the English practitioners, had a profound influence on residential design and on America's architects, including Portland's Emil Schacht.

Emil Furchtegott Schacht was born in 1854 in Sommerland, Schleswig-Holstein, Germany to Jakob and Emilie (Bergman) Schacht.<sup>2</sup> (This region was under Danish rule at the time of Schacht's birth which accounts for some sources naming Denmark as his country of birth.) Little is known of Schacht's early life except that he attended the Polytechnic School of Copenhagen and graduated from the Polytechnic School in Hanover. He also may have attended the University of Heidelberg where his brother Franz was a professor of Philosophy and Ethics.

In 1874, at age 20, Schacht emigrated to New York and worked as a draftsman for six years. He then returned to Germany where he married and stayed until 1883. Again, seeking opportunity in the United States, he came to Omaha, Nebraska. Late that year he moved to Portland. His wife and three children who had remained in Germany arrived in 1884.

<sup>2</sup> Unless otherwise noted, all information on Emil Schacht has been extracted from: Sackett, Patricia Lynn, A Partial Inventory of the Work of Emil Schacht: Architect in Portland, Oregon from 1885-1926. Eugene: University of Oregon, Masters Thesis, 1990.

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By 1885, Schacht had opened his own architectural office in the First National Bank Building. He maintained the office for a year then worked out of his house until 1890 when he again opened an office, this time in the Portland Savings Bank Building. Little is known of Emil Schacht's work in the 1890's. He designed and built a vacation cottage for his family in Seaview, Washington, on the Long Beach peninsula in c. 1895. Schacht also pursued work in other coastal communities of Oregon and Washington and designed several buildings in Astoria including the North Pacific Brewery in 1896 and in 1904, the Neo-Classic, Astoria City Hall which remains today as the Clatsop County Heritage Museum. In subsequent years he would design the shingled Gearhart Hotel (1907) and nearby Natatorium in Gearhart, a resort community south of Astoria.

One of Schacht's earliest major buildings in the Portland area was the Oriental Exhibits Building at the 1905 Lewis and Clark Exposition, a rectangular, barrel vaulted, "Beaux-Arts Palace" with Corinthian detailing. Schacht's later commercial and institutional designs included the Lenox Hotel (1906), Swetland Building (1907), Maegly-Tichner Building (1910), an east side Fire Station (1911), several apartment houses in northwest Portland and his best known work, the Portland Police Headquarters, a Renaissance Revival design completed in 1912. Schacht's last project was the six story Mayer Building, designed in 1925 in collaboration with his son Martin and Harold P. Bergen.

Emil Schacht's earliest residential designs reflected the prevalent styles of the late 19th century: The Queen Anne, Shingle and Colonial Revival styles. He also liked to blend styles as can be seen in his own house of 1902 where elements of both the Colonial Revival and Shingle Styles are evident. Schacht was among the first group of Portland architects to embrace the Arts and Crafts and its various substyles. As seen in several of his 1905 designs in Willamette Heights, in the Henry Hahn House and in other examples, Schacht favored the "picturesque" type of Arts and Crafts design that featured large gables with brackets, decorated bargeboards and half-timbering. He was also adept with Bungalow and Craftsman types and with the English country house mode - a good example of the latter is the H. P. Sorensen House in Willamette Heights, designed in 1909. Schacht also continued to design Colonial Revival houses, often with Craftsman features.

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The Arts and Crafts movement in Portland coincided with the boom years - 1905-15 - after the Lewis and Clark Exposition. As a consequence, the City has many fine Arts and Crafts houses and many designed by Portland's leading architects. In the "picturesque" mode the designs of William C. Knighton are noteworthy, especially the Belle and Maude Ainsworth House and the Charles Schnabel House, both designed in 1907 and both listed on the National Register. Also of interest are Knighton's house designs for Amadee M. Smith (1906) and J. S. Bradlee (1909). Other significant works in the Arts and Crafts and Craftsman styles include A. E. Doyle's J. F. Bell House (1907), George W. Collins House (1907), and the Reed College Presidents House (1916); Ellis F. Lawrence's own house (1906) and his house for Henry Miller (1911); the William Bittle Wells House by Bennes, Hendricks and Thompson; and several homes designed by Josef Jacobberger, including his own house (1907) and the Frank M. Ransom House (1910), also, both on the National Register.

As an early example of the style, Emil Schacht's design for the Henry Hahn House with its well developed forms and organization and its expressive detailing, both on the interior and exterior, deserves to be considered among the significant Portland examples of Arts and Crafts architecture.

As with most Portland architectural practices of the era, Emil Schacht's busiest years also coincided with the decade after the Exposition and before WWI. In 1910, Schacht's son, Martin, joined him in partnership and the firm was known as Emil Schacht & Son until 1916 when Martin opened his own office.

Schacht was active in professional organizations being one of the founders in 1902 of the Portland Association of Architects, the earliest architectural society in the City. He was president during 1907-1908. He was also involved with the Portland Architectural Club and was a charter member of the Oregon Chapter, American Institute of Architects which was organized in 1913.

While inspecting the construction work on the Mayer Building on March 4, 1926, Schacht collapsed and died, ending a significant, 41 year architectural career.

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**HENRY HAHN**

Henry Hahn was born in Minden, Germany in 1854. At age 12, by himself, he emigrated to this country and was met by relatives in New York. Hahn's mother and, possibly, other relatives arrived later. After several years in New York he moved to St. Louis with his mother and in 1871 he went on to California where he married Cora Terry. Hahn and his wife came to Oregon in the late 70's and first settled in Albany.

Henry Hahn's next move was to Prineville in 1883. He joined Leo Fried and formed a mercantile and banking business - the Hahn and Fried Investment Co. They were very successful and in 1887 they established the Prineville Land & Livestock Company with Henry Hahn as president. Minority stockholders included Ben Selling, prominent Portland businessman and onetime president of the Oregon State Senate and former Burns mayor, Julius Durkheimer. The Prineville Land & Livestock Co., or Muddy Creek Ranch as it was commonly known, started on a small scale but expanded rapidly. At its peak the company owned at least 36,000 acres of land in Crook, Jefferson, Wasco and Wheeler Counties and had additional acreage under lease. About eight hundred head of cattle, both Hereford and Angus, grazed on the ranch along with up to 12,000 sheep.

In 1891, Hahn and Fried moved to Portland, leaving the ranch in the hands of resident managers. Hahn purchased an interest in Wadhams & Company, a wholesale grocery business that would become one of the City's largest. He served as president until 1934 when he retired. That same year he sold his interest in the Prineville Land & Livestock Co. to his oldest son, Leo, who continued as president.

Henry Hahn also had other business interests: he was president of the Sealy-Dresser Company; a charter member of the Open River Transportation Company which promoted the development of locks at Celilo Falls on the Columbia River; and he had extensive real estate holdings in Portland. His civic activities included the Portland Chamber of Commerce where he served as the ninth president and the Portland Commercial Club where he also had a term as president.

Hahn died on March 8, 1936, at his home on Cornell Road where he had lived for 30 years. He was survived by two sons and two daughters.

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## **OWNERSHIP CHRONOLOGY**

- 1905 - 1937 Henry Hahn
- 1937 - 1955 Pearce C. Davis
- 1955 - 1976 Robert and Marion C. Parks
- 1976 - 1984 Marion C. Parks
- 1984 - 1986 Westwood Painting Co.
- 1986 - 1989 Michael Woods and Ann Novy
- 1989 - Present James Edwards and Michele K. Mass

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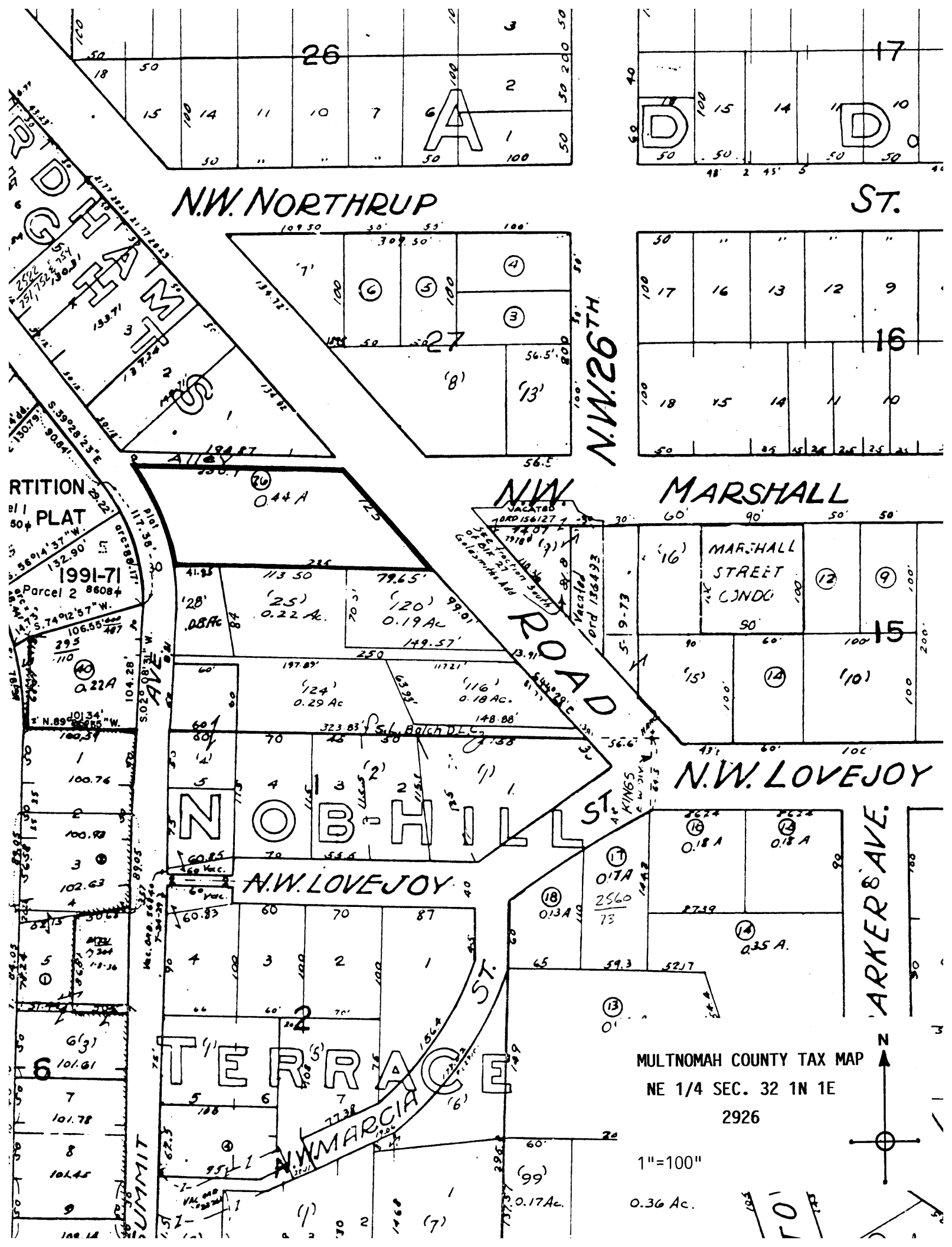
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### **Verbal Boundary Description:**

The following described property situated in the Northeast quarter of Section 32, Township 1 North, Range 1 East of the Willamette Meridian, in the City of Portland, County of Multnomah and State of Oregon:

Beginning on the Westerly line of NW Cornell Road, north 44° 28' West 333.6 feet from the South line of Balch D.L.C.; thence South 89° 33' West 193.6 feet, more or less, to the Easterly side line of NW Summit Avenue as now established; thence Southerly following the said Easterly line of NW Summit Avenue, 108.31 feet, more or less, to the South line of Henry Hahn Tract; thence East 235.93 feet, more or less, to the West line of NW Cornell Road; thence North 44° 28' West 125 feet to the place of beginning.





N.W. NORTHRUP

ST.

N.W. 26TH

MARSHALL

N.W.

N.W. LOVEJOY

NOB HILL ST

N.W. LOVEJOY

TERRACE ST

N.W. MARCIA

RTITION PLAT

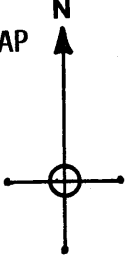
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SUMMIT

MULTNOMAH COUNTY TAX MAP  
NE 1/4 SEC. 32 1N 1E  
2926

1"=100"

0.36 Ac.



50

26

17

A

D

D

27

16

MARSHALL STREET COND

ROAD

15

NOB HILL ST

N.W. LOVEJOY

TERRACE ST

N.W. MARCIA

RTITION PLAT

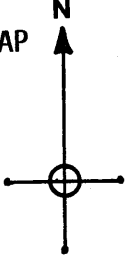
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SUMMIT

MULTNOMAH COUNTY TAX MAP  
NE 1/4 SEC. 32 1N 1E  
2926

1"=100"

0.36 Ac.



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MARSHALL STREET COND

ROAD

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NOB HILL ST

N.W. LOVEJOY

TERRACE ST

N.W. MARCIA

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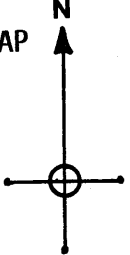
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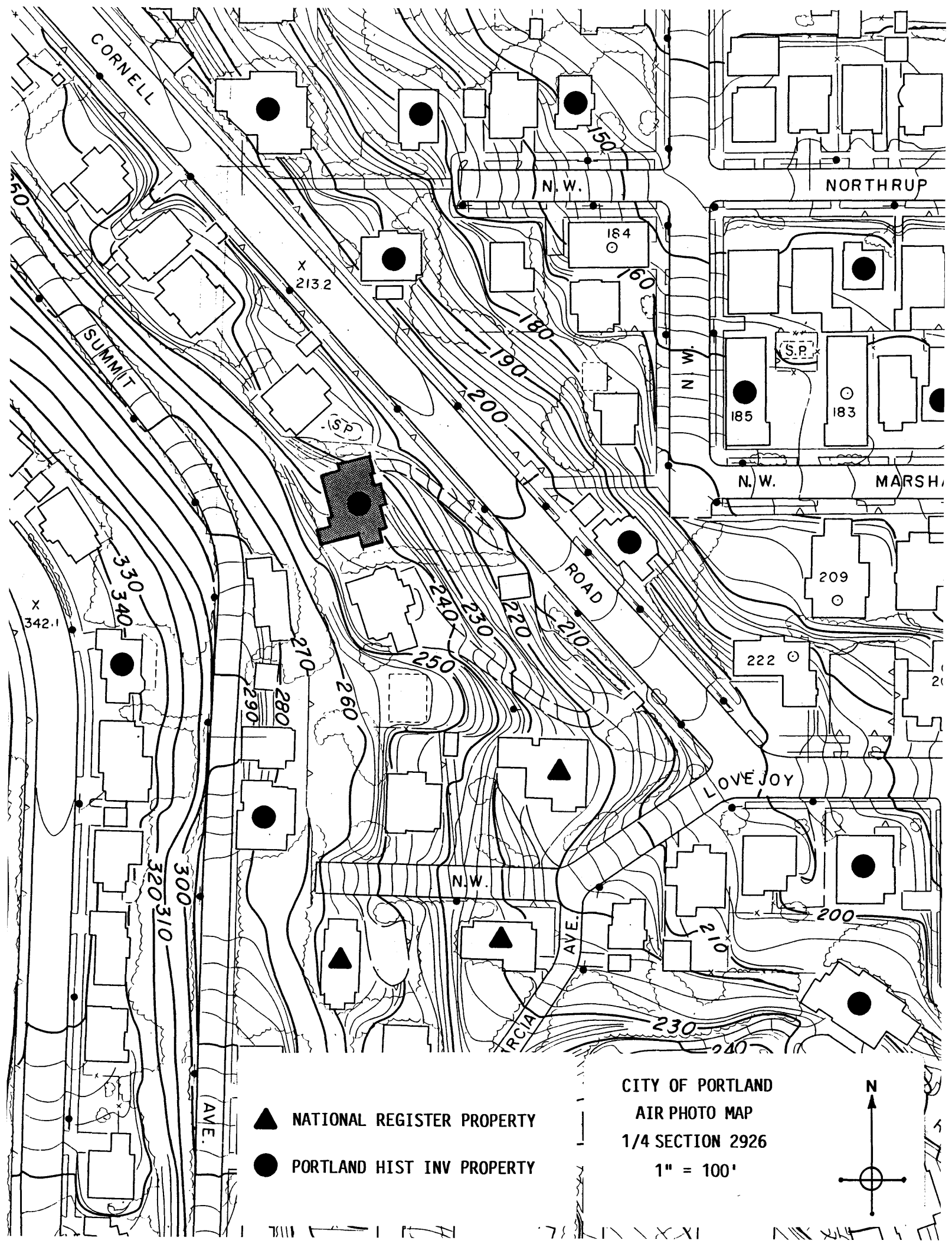
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1"=100"

0.36 Ac.

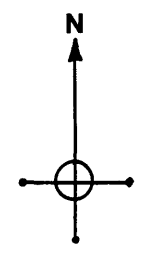


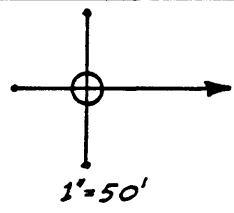
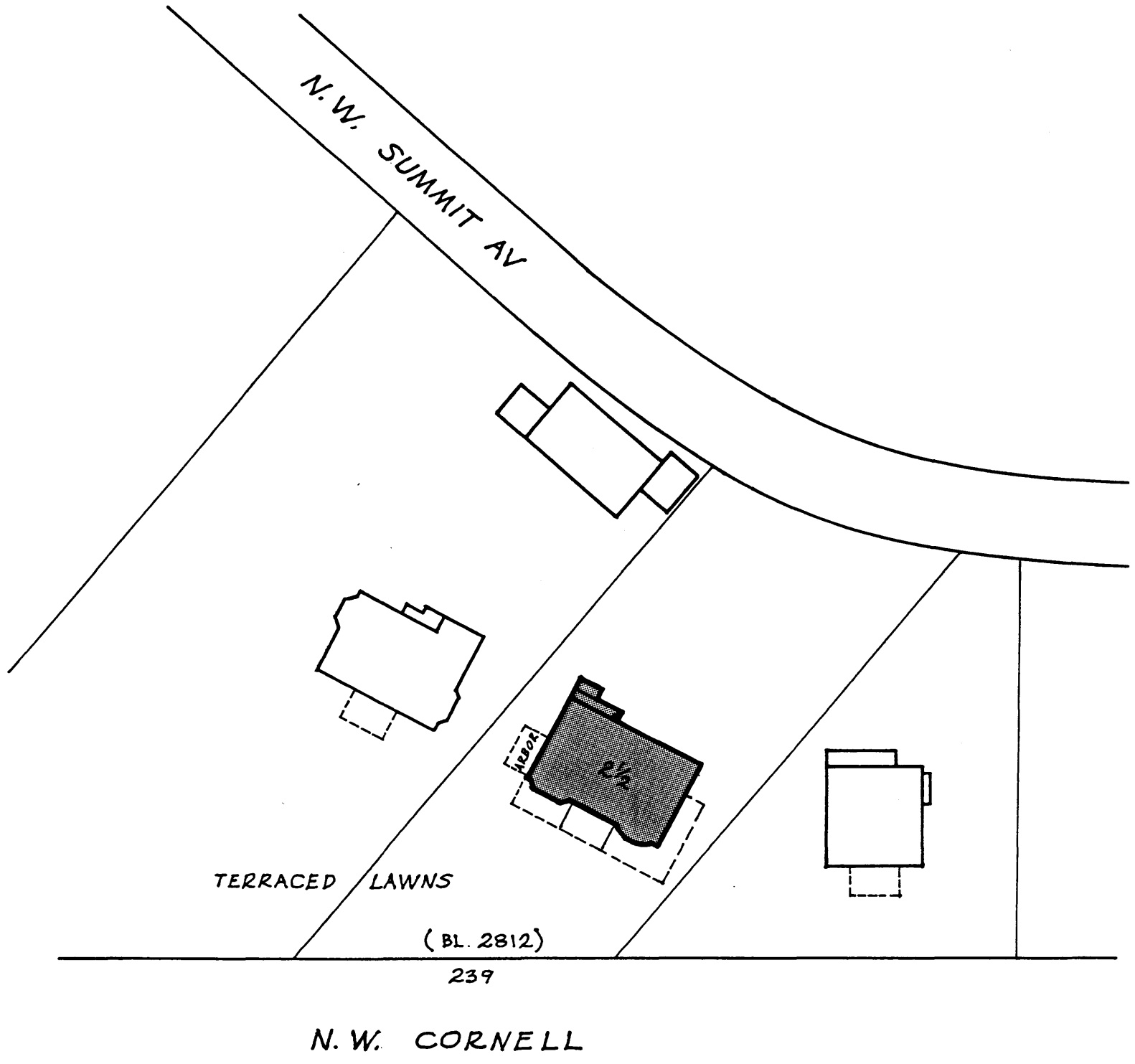
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- ▲ NATIONAL REGISTER PROPERTY
- PORTLAND HIST INV PROPERTY

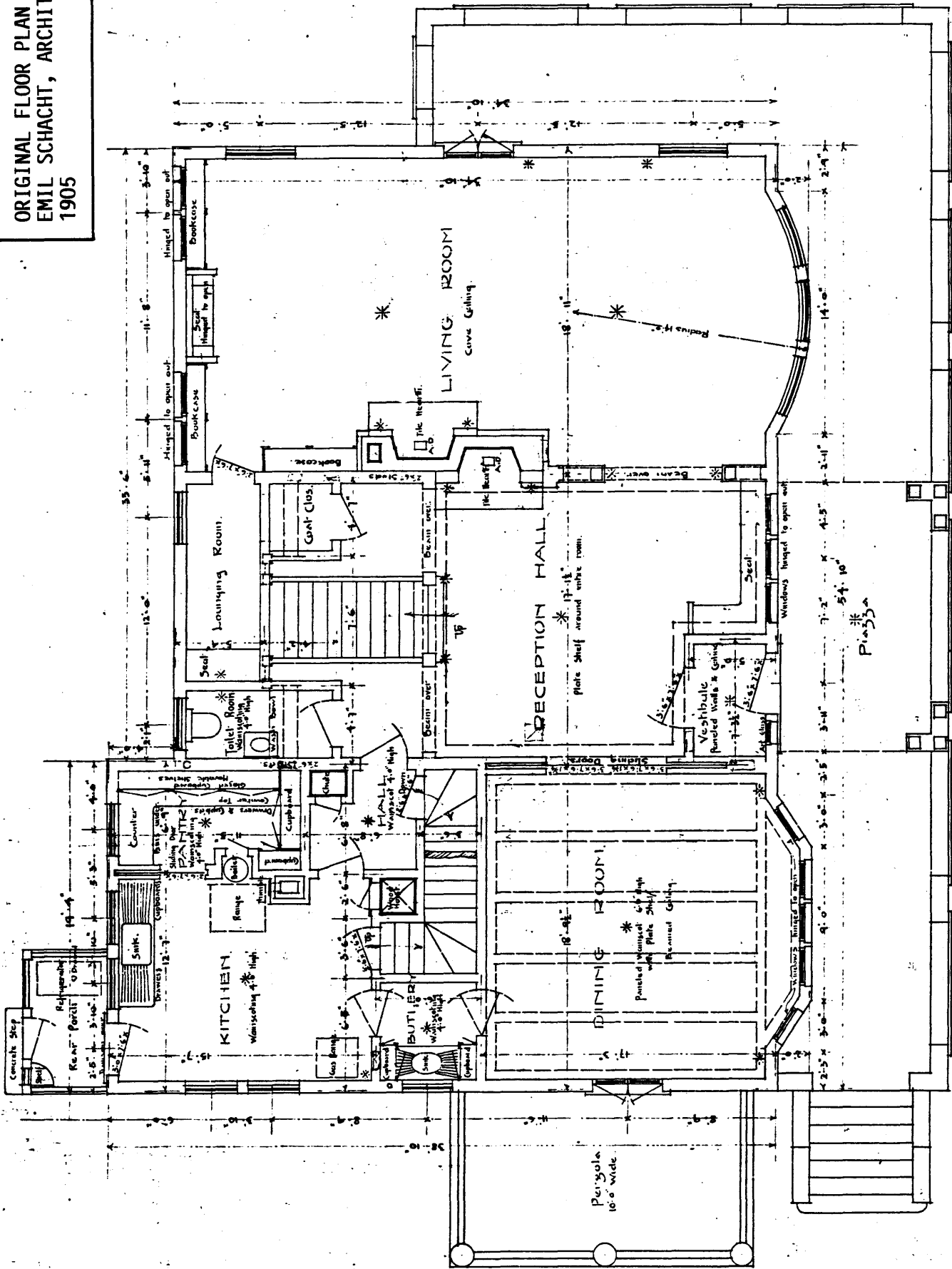
CITY OF PORTLAND  
 AIR PHOTO MAP  
 1/4 SECTION 2926  
 1" = 100'





SANBORN MAP  
1909 - 1926

**ORIGINAL FLOOR PLAN  
EMIL SCHACHT, ARCHITECT  
1905**

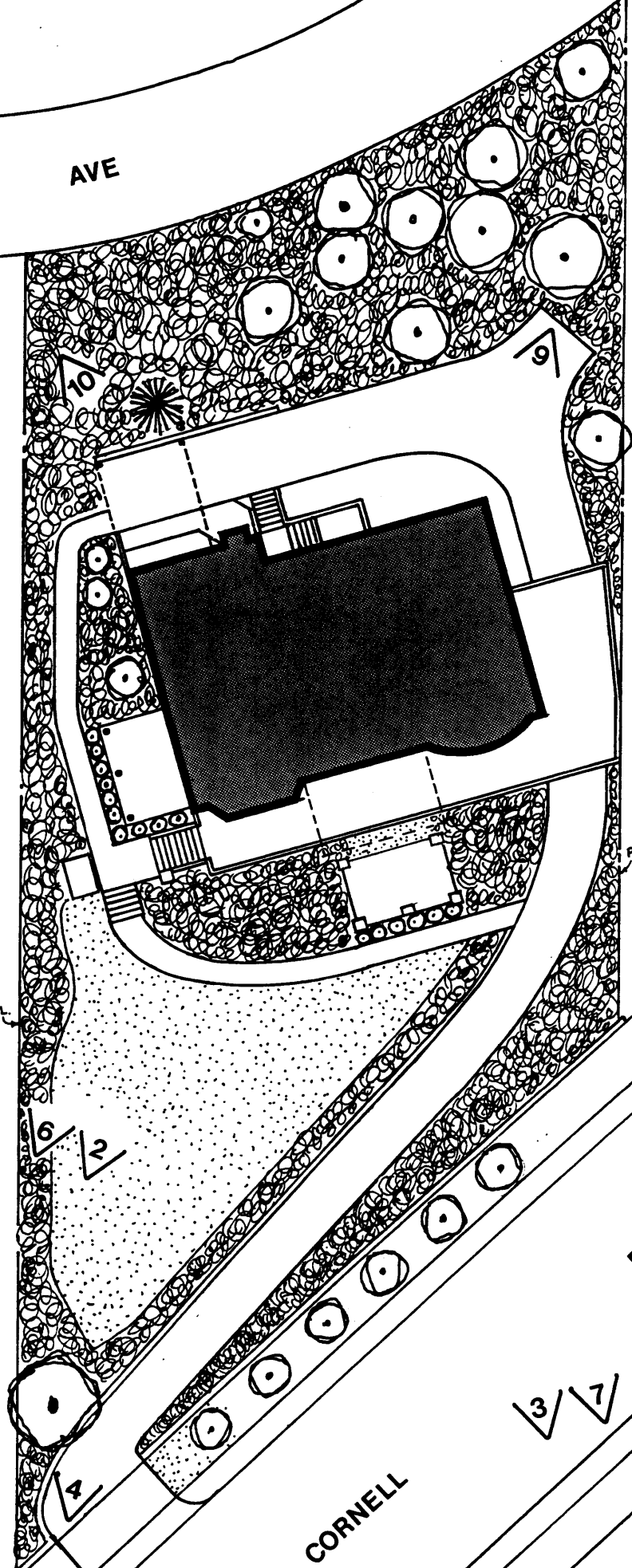
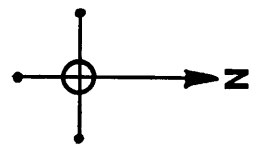


**FIRST FLOOR PLAN**  
Scale 4 feet = 1 inch

Note: All doors to be 2'8" x 6'6" unless marked otherwise.  
All dimensions are given to outside stud line and center of partitions.

NW SUMMIT

AVE

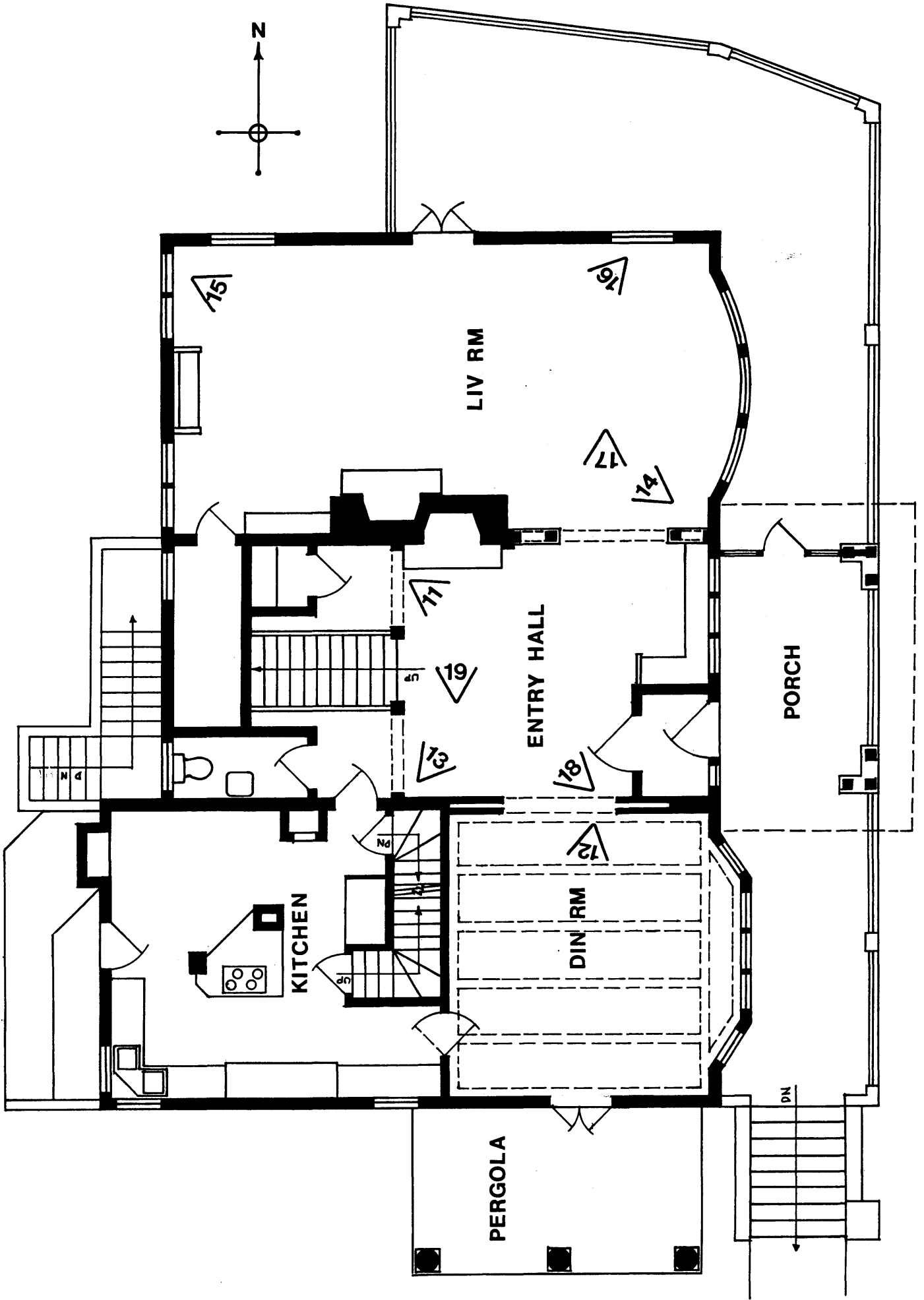


ROAD

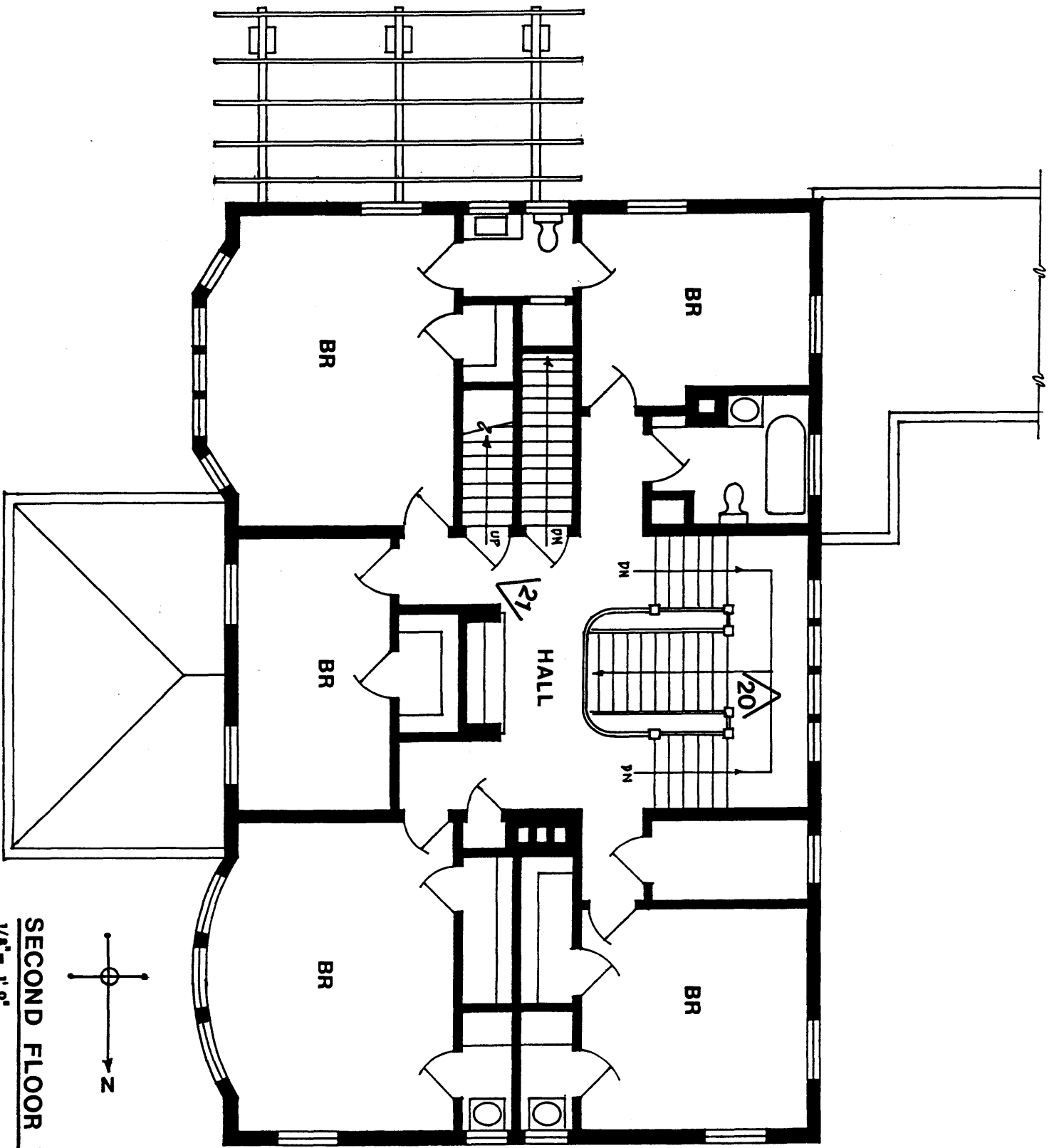
CORNELL

NW

SITE PLAN



**FIRST FLOOR PLAN**  
 1/8" = 1'-0"



**SECOND FLOOR PLAN**  
 1/8" = 1'-0"