

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 05001456 Date Listed: 12/23/2005

Carpenter, A.S.V., & Helen Bundy, House Jackson OR
Property Name County State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



x Signature of the Keeper 12/23/05
Date of Action

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Amended Items in Nomination:

Resource Count:

The Resource Count is amended to add: *two contributing buildings* [The Gardener's garage and Foreman's garage, both of which were originally counted as part of their respective main houses, are of substantial enough scale to be included in the count separately.]

Significance:

Social History is added as an area of significance to reflect the Carpenter's philanthropic activity.

U. T. M. Coordinates:

The correct coordinates reflecting the 40+-acre property are:

A	10	503000	4687600
B	10	503870	4687600
C	10	503820	4687360
D	10	503000	4687340

These clarifications were confirmed with the OR SHPO office.

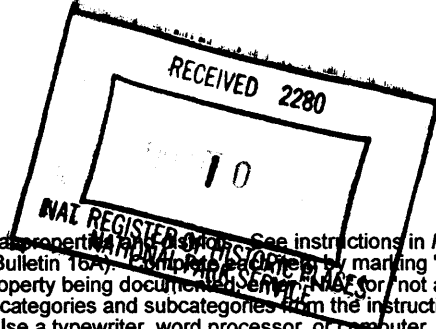
DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

1456

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 15A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, mark "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name CARPENTER, A.S.V. AND HELEN BUNDY HOUSE

other names/site number "Topsides"

2. Location

street & number 1677 Old Stage Road not for publication

city or town Central Point vicinity

state Oregon code OR county Jackson code 029 zip code 97502

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

James Hamrick 8 Nov 05

Signature of certifying official/Title Date

Oregon State Historic Preservation Office

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- 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): _____

Signature of Keeper [Signature] Date of Action 12/23/05

CARPENTER HOUSE ("Topsides")
Name of Property

Jackson County, Oregon
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

- private
- public-local
- public-State
- public-Federal
- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
7	1	buildings
1		sites
		structures
		objects
8	1	Total

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

N/A

Number of contributing resources previously listed in the National Register

none

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

Domestic: Single Dwelling _____

Domestic: Secondary Structure _____

Landscape: Garden _____

Domestic: Single Dwelling _____

Domestic: Secondary Structure _____

Landscape: Garden _____

7. Description

Architectural Classification
(Enter categories from instructions)

L. 19th/Early 20th Century: English Cottage _____

Materials
(Enter categories from instructions)

foundation Concrete: Poured Concrete _____

walls Concrete: Concrete Block [Stone-Tile] _____

roof Asbestos: Asbestos Shingle _____

other Steel Sash Windows _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Please see attached continuation sheets

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Carpenter House, v. Central Point, OR

“Topsides,” the A. S. V. and Helen Bundy Carpenter House, sits on a large rural parcel in the vicinity of Medford, Oregon. Long the home of this noted philanthropic couple, the property consists of the main house, begun in 1926-27 and later expanded to its present scope, along with several related contributing buildings, all built during the Carpenter’s ownership period, 1926-1974. Designed by Medford architect Louis B. Humphrys, with landscape design by Charles Howard Voorhies, Topsides is a notable local example of the English Cottage Style with Tudor Revival detailing. The A. S. V. and Helen Bundy Carpenter House, significant for its nearly sixty-year association with the Carpenter family under National Register of Historic Places criteria “B,” as well as for its architectural design under Criterion “C,” retains very high integrity in design, materials and workmanship, and effectively relates its character and appearance during the entire period of Carpenter ownership.

SITE DESCRIPTION:

Topsides is located upon an irregularly shaped 47.69 acre parcel at 1677 Old Stage Road, in Jackson County, Oregon, northwest of Jacksonville. The property occupies tax lot 2300 as shown on Assessor’s Plat 37-2W-20. Roughly a rectangle with the narrow side (about 465 feet) lining Old Stage Road, the property extends westward 1320’ feet at maximum depth.

Access to the main dwelling is via a narrow gravel driveway off Old Stage Road that winds past the Foreman’s House on the southeast and follows the gradual slope of the terrain uphill to an internal intersection of the main road and the access road to the Gardener’s House. Continuing west, past the Barn and “Stable,” the access road becomes a formal tree-lined, asphalt-paved, allee that lines the terraced lawn on the north which serves as a picturesque foreground to the main house. The allee continues uphill and terminates at a paved parking area, with the main house on the north and the Guest House directly ahead and to the south. A non-historic open carport is built into the slope, between the main and guest houses.

The balance of the acreage, originally orchards, was replanted in wheat and today remains largely open, consistent with the original rural character. Because of the terrain, and the deeply set lot, no portion of the Topsides development other than the Foreman’s House is visible from the public right-of-way. Nearby uses fronting on Old Stage are uniformly residential, many being historic c1930s and earlier orchard-related homes interspersed with newer infill construction dating from the 1960s or later.

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DESCRIPTION: MAIN HOUSE

Main House Exterior

The main house at Topsides is a two and one-half story masonry volume with a partial basement on the southern portion. Total square footage of all levels is approximately 7700 square feet, including six bedrooms and six and one-half bathrooms. The roof form is dominated by two front-facing gables, augmented by a series of stepping perpendicular and projecting wings. Gable dormers lining the major elevation break the mass of the steeply pitched, complex and intersecting, roof forms. Dormer gable ends retain cut wood shingles, stained brown, that appear to be original to the design. Roofing material is a brown-toned masonry shingle, apparently a replacement (undated) that is similar to the original decorative-cut wood shingle in appearance. Several stucco-coated masonry interior chimneys with corbelled top caps and heavy ridge caps add visual interest. Two exterior chimneys with cream-toned terra cotta pots are located at the extreme northern elevation. Roof eaves are minimal, with virtually no projection, and are accented by a stuccoed cornice detail.

The exterior walls are of painted masonry, built of "Stone-Tile," a cast unit product similar in scale and appearance to what is now known as "slumpstone," with individual units of approximately 5" by 14" in size and approximately 8" thick. Stone-Tile forms the entire bearing wall, creating both exterior and interior wall surfaces. "The Carpenter House is constructed throughout, including partitions, with Stone-Tile — Water proof, fire proof, economical and everlasting...Manufactured by the Medford Concrete Construction Company" (*Medford Mail Tribune*, 27-Oct-1927, 4:5-6). It is not clear, but considered probable, that the exterior treatment was originally left natural with the present painted surface being a later modification.¹ "The house was built of concrete hollow clay tile (sic)...no plastering was used except on the ceilings, the stone tile in natural color being used in most rooms..." (*Medford Mail Tribune*, 27-Oct-1927, 4:2). The exterior treatment of several upper-story projecting gables are of applied half-timbered detailing, typical of the English Cottage style and several areas jetty, or project beyond the lower floor wall surface, a slight distance (less than 1') with support from engaged Stone-Tile or wood corbels. Jettys are character defining elements common with the English Cottage Style, relating to early European models.²

Window sash are multi-light steel sash casements, most set in pairs, all original. Windows are set in simple masonry openings without trim. A projecting sill is made from engaged masonry units and a cast lintel carries the upper wall. Most east- and south-facing windows have closed-

¹ The interior face of the Stone Tile remains natural in color (See below, under Interior description).

² Historically jettied second floor bedrooms were intended to ease the disposal of night waste without staining lower floors although this may well be apocryphal.

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sided canvas awnings on retractable metal frames. While not original to the design (as shown in available historic photographs), awnings of similar design in striped fabric were installed during the Carpenter period of ownership and the present awnings are simple re-covering of those earlier-installed frames with solid fabric. Several "oriel" type bay windows, most on the main floor level, project from the main wall plane and are set below either standing seam copper roofing (on the east- and west-facing elevations) or roofed as are the main gables (on the north elevation). Windows here are of leaded panels, with a period-based design, again all appearing to be original to the construction.

The primary entry to the main dwelling is from the west elevation, to the rear of the main entry drive. Terraced landscaping and herringbone brick walkways from the central parking area leads to a large copper-clad oak door with wrought iron hinges, set within a wooden frame, all appearing original.³ Large wooden "barn doors," also with wrought iron hinges, close the basement-level garage on the south-facing elevation.

Main House, Interior-General Comments

As a general practice, the entire interior of the main house is essentially as built or modified during the original period of ownership. Unpainted Stone-Tile walls and painted plaster ceilings with stained or painted paneled doors, often with original wrought iron hardware, survive throughout. "The doors were specially designed to suit the period of the house and were set in without any wood trim beyond the frame, and old fashioned wrought iron latches were used" (*Medford Mail Tribune*, 8-May-1927, 4:1). Numerous original built-in cabinets, nooks, and other decorative features survive, as do most interior light fixtures, fireplaces, wrought iron railings, window surrounds and all other elements.

The complex floor plan, in brief, is as follows:

Main House, Interior-Main Floor

Entrance to the house is from the west, through the copper-clad oak door, that opens onto a central foyer dominated by the open stairway that leads to the upper floor. The original wrought iron balustrade, with wrought handrails on both sides, remains. Unfinished natural Stone-Tile walls and other detailing all survive. As is the case in much of the first floor, the original wood or tile floor surfaces are presently covered with non-historic wall-to-wall carpeting.

To the south of the foyer (on the right, as one enters the house), is the entrance to a large living room. Dominated by a series of French doors that open to the east and a tile and masonry

³ The present owner has installed a brass "S" centered on this entry door.

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fireplace and mantle along its north elevation, this space is largely original, with stained timber beam and plaster ceilings, original-appearing wrought iron drapery hardware, and lighting. A wrought iron and tile stairwell leads down to a small partially subterranean office located at the extreme SW corner.

Directly ahead of the central entry door, on the right of the stairwell as one enters the house, is the Dining Room. This space, while original, has been more modified than much of the house with applied mirror tile on one wall and other non-original surface treatments. The Dining Room retains its original beamed ceiling and basic proportions. A series of sliding glass doors open to the east, onto the terrace, and are assumed to have been installed in place of original French doors such as those found in the living room.

At the north end of the entry foyer, on the left, is a small room with access to the basement service areas and the elevator (installed in 1949, as Mrs. Carpenter suffered from reduced mobility) that rises to the upper floor. Finishes here are simple plaster walls and painted woodwork. Directly north is the large butler's pantry area, which connects to both the kitchen and, to the east, the dining area. Built in cabinets line the walls, including an original metal lined fruit cooler. To the east is the main kitchen area, with painted wood cabinets of uncertain vintage, a small dining alcove, access to the rear porch (now used as laundry) and various other spaces.

At the north end of the previously described dining room, within the front facing gable that defines the 1931 added wing, is a room currently used as an office. This low-ceiling wood-paneled room is darker than the remainder of the floor, with paneled wood walls and ceilings. A large copper and wood fireplace dominates the north wall. Several built-in cabinets and similar features augment the space. Other minor spaces on the first floor include storage and similar areas.

Main House, Interior-Upper Story

The upper story, like the main floor consists of a series of rooms arrayed around the central stairway and hall. Surfaces in the hall are of unpainted Stone-Tile walls with plaster ceilings and carpeted flooring. This narrow rectangular space includes a series of original stained wood built-in cabinets on the western wall, as well as the elevator (behind a matching wooden paneled door), all with original-appearing wrought iron hardware. Original wrought iron railings line the stairwell. On the eastern wall are more closets and the access door to the attic area.

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Opening off the central foyer of the second floor level, in all four directions, are bedrooms and other living spaces of varying design including, to the south, a stained pine "den" with a finely built-in fireplace with a decorative tile surround and wood mantel. Most other rooms, except as detailed below, are wallpaper clad with painted ceilings. Double-stacked rooms (i.e. bedrooms that are accessed through other spaces) are located at the extreme southern end of the plan. A modernized bathroom off the den connects back into a narrow rectangular bedroom augmented by several of the gable dormers.

To the north of the stair foyer a short hallway leads to a c1960s remodeled bathroom and a large bedroom. To the east of the foyer, a small sitting room with a fine tile decorated fireplace leads to the "Master Bathroom" described below as a part of the 1931 Addition. Finally, through the master bathroom, is another bedroom, again with a tiled fireplace, this one with a large copper hood.

Main House, Interior-Attic Area

Accessed via a narrow stairwell with steep winder treads off the Upper Story stairway foyer, a partial half-story attic space is located within the gable roof volume of the original floor plan. This space includes several largely undistinguished spaces of unknown purpose (presently storage) with little decorative character. Occupying the bulk of the attic space is a rectangular room, approximate 12' x 20' in total size, that was originally termed the "Theater" and was used by the Carpenter children. "It was built for my sister and I, to play in" (Harlow Carpenter, Oct 2004).⁴ A small "stage" is located at the western end, complete with a small proscenium arch.

1931 Addition

Just five years after completing the original volume, the Carpenters expanded the main house at Topsides with a compatible front-facing gable addition to the north, creating the present double-facing gable volume. An open patio area and arched door entryway that were originally built along the south-facing elevation were also modified, through the construction of transverse gable volume that added additional space to the upper story.⁵ This addition, was apparently also

⁴ Julie Carpenter (later Julie Daugherty) was schooled at Sarah Lawrence and went on to a career in theater, including work in England as a producer. It is not certain if this space was a part of the original design or was a later alteration undertaken by the Carpenters after they house was first completed.

⁵ This created the "double-stacked" bedroom areas, accessed through the pine-walled "den" described above. Vestiges of the original design include the small balcony and railing directly above the garage and, within the wall to the east of the garage, the bricked in arched opening of the original entry path. In 1927, upon Topsides completion, this was described as "...entrance to the building is through a Gothic archway up a short flight of stone steps...to the front door" (*Medford Mail Tribune*, 8-May-1927, 4:1).

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designed by Louis Humphrys as per a set of plans that remain in the possession of the current owners. The addition was designed in 1930 and built by 1931.⁶ Exterior detailing, including wall materials, windows, and all other architectural characteristics, is carefully matched to the original design, with some slightly more elaborate window treatments (project bays, tracery leadwork, etc.) in several areas.

Notable interior spaces in the added volume include the upper story master bathroom, an Art Deco-inspired space that is virtually “as built.” A fine bank of painted wood built-in storage cabinetry lines the entire northern wall of this space, with a built-in “cube” of closet space. Of particular note in the construction of this bathroom is the use “Zenitherm” a trademarked acoustic fiber product that forms both the floor and ceilings surfaces. Detail sheets in the owner’s possession include specifications for Zenitherm Art Floors for “Owners Bathroom” dated July 25, 1930, identifying Humphrys as the architect. Zenitherm, made from cornstalks, was patented in 1916 and was a popular alternative to stone at least through the mid-1930s. “[Zenitherm is] a building material combining strength with economy of installation — beauty with permanence....[it] has all the dignity and massiveness of stone, but can be nailed, sawed, drilled, or screwed like wood...” (<http://zenitherm.ftldesign.com/>). Original wall sconce lighting, black porcelain fixtures and other elements all remain in the Master Bath, adding to the design. The second interior space of note in the 1931 addition is the wood-paneled library on the first floor, described previously, and an out door “Dining Porch,” now partially enclosed, that faces north.

The only other significant modification to the main house at Topsides is the installation of the elevator, designed by the Otis Company, circa 1949. This feature, documented, and constructed within the original volume, opening onto the upper story foyer.⁷

Overall the main house retains a very high level of integrity to its design as modified during the historic period and is counted as single *contributing building* in Section 5.

DESCRIPTION: LANDSCAPE FEATURES

Enhancing the character of Topsides are a series of fine terraced planting areas, well-maintained grounds, patios, stone and brick walls, wrought iron gates, and several built features including the pool, pool house, and tennis court that effectively and attractively take advantage of the

⁶ In 1931 the Carpenters were in the process of building the “Stable,” described below and Harlow Carpenter, their son, believes the house may have been added to at this time as.

⁷ Undated plans, appearing circa 1930s, for the elevator remain in the possession of the owners.

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sloping lot to create a fine setting for the main dwelling. Well maintained and regularly irrigated, the grounds are an important and historically significant element within the overall character of the A. S. V. and Helen Bundy Carpenter property. Although not conclusive, all the landscaping at the main dwelling is assumed to have been designed by Charles Voorhies, who is known to have designed the pool house and related outbuildings in connection with the c1931 addition.⁸

Main Terrace:

Lining the entire east-facing elevation of the main house is a brick and concrete surfaced terrace or patio area, built upon a poured concrete perimeter wall system with a poured concrete deck. Small storage areas are nested below, accessed via arched doorways facing the terraced gardens and grassy lawn.⁹ Perimeter walls include stacked stone foundations with open "lattice-work" brick balustrades, the latter interrupted by brick columns, all of which were completed by 1927, along with the initial construction. Terrace surfaces are of concrete panels framed by diagonal brick elements and incorporate two small surface-level ponds, also assumed to be original. Coursed stone stairways lead to the terraced gardens to the south, flanking the basement level parking garage. A early appearing wrought iron gate remains. A second, ungated, stone stairwell provides access to the front lawn. Brick and concrete walkways connect at the north, to the side terrace and, ultimately, to the rear.

The foreground of the main dwelling, east of the terrace, is a large lawn with numerous mature trees. A rose garden is located within a series of stacked stone terraced gardens at the northern portion of the foreground, rising to the main house and accentuating the site.

Entry Grounds:

Somewhat modified by the changes to this elevation in connection with the 1931 additions, terraced gardens rise from the central paved parking area at the southern elevation of the main building and lead, via coursed stone steps, to the terrace (as described above) and the fine entry grounds that lead to main entry door. Boxed hedges frame small lawn areas, terraced within stacked-stone retaining walls that line the herringbone pattern brick walkway at the entry. Several of these lawn areas have central focal points (sculpture figures, ponds etc.) or evidence of their prior existence.

⁸ A set of undated plans for these features, signed by Voorhies, remain in the possession of the owners.

⁹ Presently used for garden-related storage areas such as this were often used for "tack" and similar (See Kramer, H. Chandler and Alice Egan House, NR Nomination Forms, 1997).

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At the northern end of the entry garden, lining the projecting volume of the structure, stepping stones connect to a large concrete patio that flows around to the rear (west-facing) gable volume, cut into the sloping hillside behind a stone and concrete retaining wall. To the extreme rear of the property, nestled within a natural-appearing portion of the landscape, a small pump house remains from the original construction period.

Service patios and other similar areas surrounding the NE corner of the main house are connected to the less developed areas of the surrounding hillside via another stacked stone stairwell. A tall stone wall with latticework brick top and brick columns flanks an early-appearing wooden gateway that leads to the pool.

Pool and Pool House:

A large, essentially rectangular, swimming pool is located at the terrace level of the main dwelling, built within a raised area immediately to the north of the 1931 Addition. The pool was built in the mid-1930s and is believed to be among the earliest private pools in the Rogue Valley (Pete Voorhies, Nov. 2004). Flagstone deck areas with only minimal rim definition line the standard gunite-type pool itself. A stacked latticework wall, of "Stone-Tile" type materials, with a cast concrete urn forms a visual terminus and retaining wall at the extreme northern end, framing the view of the valley beyond. A concrete and grass patio area is located immediately to the west.

To the east of the pool, set below, within the grade, is a small "u-shaped" pool house with small changing rooms and an outdoor shower facility. This structure was designed by Charles Voorhies and built circa 1936 (Harlow Carpenter, Oct. 2004).¹⁰ Built of concrete with random-coursed flagstone type wall cladding, the roof is a series of inter-connected hip and pyramidal volumes, the latter distinguished by fine turned wood spires. Roof material, assumed non-original, is of brown architectural grade asphalt shingle. An outdoor shower area, defined by blue corrugated fiberglass walls and painted 2x4 framing, is a non-original modification at the western end, set against the flagstone clad retaining wall that creates the upper terrace for the pool.

Two large trees are set within flagstone and stacked stone planter areas that rise from the flagstone courtyard south of the pool house. An stone and concrete outdoor barbeque lines the western wall. At the east the courtyard flows directly into a concrete paved tennis court with brick and stone retaining walls matched to other similar features of the property.

¹⁰ As noted above, Voorhies' undated plans for these features remain in the possession of the owners.

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Central Parking Area:

Located at the end of the tree-lined allee that leads to the main dwelling, a concrete paved parking area serves as a central connection between the Main House and the Guest House, described below. The original basement level garage is located to the north while a non-historic covered carport area is directly ahead, to the west, set against a coursed stone retaining wall cut into the sloping hillside. Coursed stone retaining walls lead to the entry gardens and terraced areas of the main house. Two small, and assumed original, features of note are a cut steel sign proclaiming "entrance" at the main walkway, and individual wrought iron letters spelling "TOPSIDES" and a cut metal electrified lantern hang from a wrought iron "snake" and supporting elements attached to a large tree located in the middle of the parking area. Documenting its long presence on the site, this feature is partially encased by the growth of the tree to which it is attached, enveloping the "T" so that the visible portions of the sign read "OPSIDES" although portions of the "T" remain visible.

For the purposes of resource count, the landscape features of the main house, including the walkways, terrace, entry garden and other related elements associated with the main house are counted as a single *contributing site* in Section 5. The pool house and the pool are counted as a single *contributing building*. The non-historic carport in the central parking area is counted as a *non-contributing building* in Section 5.

OTHER STRUCTURES

Gardener's House, c1927

This small building is located east of the main dwelling, sheltered from its view by the sloping topography of the site. A single-story gable volume with approximately 988 square feet, the main ridge is augmented by a small gable wing to the north that appears original. This structure was historically referred to as "the gardeners house." The building was long occupied by Charlie Vogel, who served the Carpenters in that capacity and was charged with care of the landscaping and gardens associated with Topsides (Harlow Carpenter, Oct. 2004).

The Gardener's House is built of painted coursed Stone-Tile masonry, matched in character to the main dwelling. The full width entrant porch, lining the entire east-facing gable, has been subsequently modified with a modern CMU volume. Other changes include a non-original front door and several window replacements. Roofing is of standard three-tab asphalt although the metal skylight, prominently located on the east-facing gable, is identical in design to several located on the main dwelling and is presumed to be original. A small gable-roofed single car garage, also of Stone-Tile construction, is located to the northeast of the Gardener's House. An

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early appearing wood-frame covered storage area, assumed to have originally be a carport, is located along the west elevation of the garage.

While somewhat modified, the Gardeners House retains substantial integrity to its original design and dates from the original construction period of the A. S. V. and Helen Bundy Carpenter House. The Gardener's House and its associated garage are counted as a single *contributing building* in Section 5.

Foreman's House 1929 (remodeled c1950)

This flat-roofed volume is built of Stone-Tile walls with mixed metal sash and wood sash windows. Total estimated square footage is 1336, all on a single floor. The Foreman's house is built atop a pad formed behind a concrete retaining wall near the eastern edge of the property, facing Old Stage Road and is the only building on the nominated parcel visible from that public right-of-way. The retaining wall is topped with a staggered brickwork railing, similar to that of the main house terrace. This railing is in poor condition, with several cracked and failing portions. A large Stone-Tile gable garage (stuccoed on the outside surface) is located to the north, along the main access road. A non-historic carport structure is built to the south, facing a poured concrete pad driveway. Historically known as the "Foreman's House," this building was long occupied by Willard Clark, who managed the Topsides Orchards for the Carpenters (Harlow Carpenter, 2004). The house was damaged by fire circa 1950 and rebuilt to its present appearance, with a flat, single-sloped roof (replacing the original gable). Harlow Carpenter, the Carpenter's son and a licensed architect, served as the designer (Harlow Carpenter, 2004).

While somewhat modified from its original design, the Foreman's retains integrity as it appeared after 1950, during the period of Carpenter occupancy. The Foreman's House and its associated garage are counted as single *contributing building* in Section 5.

Guest House/Hahn House c1938/1948

This large one and one-half story volume with basement garage area is known variously as the "Guest House" and the "Hahn House." Square footage is approximately 2111 on the main floor with 736 square feet in the finished upper story, the total containing three bedrooms and three bathrooms. Reportedly it was first built as a garage and then substantially modified and enlarged to its present configuration immediately after WWII for use as a guest house in connection with the main dwelling (Harlow Carpenter, Oct. 2004). For many years the Carpenter's daughter, Julie Daugherty lived here, although its was not specifically modified into a dwelling for her use as is sometimes claimed (Harlow Carpenter, Oct. 2004). The attribution "Hahn House" which

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appears on a set of floorplans in the present owners possession is undetermined and probably post-dates the Carpenter period.

The Guest House is a roughly “u-shaped” volume with a long multi-gabled elevation facing east. The main floor is of bearing brick masonry with a frame roof volume dominated by three steeply pitched mock half-timbered gable ends. Windows are mixed, including both metal and wood sash casements, all similar in visual character to those of the main dwelling. A projecting bay window, of brick with a copper roof, accents the NE corner and other project bays and gables are located to the rear, overlooking a small grassy lawn and concrete patio area. The southern portion of the Guest House is built atop a masonry basement/garage area, formerly accessed via a dirt roadway that leads off the main access road. Roofing of the Guest House is of non-original architectural grade shingle in a dark gray/black. There are two large brick chimneys. Landscaped beds, defined by brick, and concrete walkways, surround the perimeter of the volume, with a small lawn and patio area to the rear (west) and north.

The Guest House appears to retain high integrity to its design as remodeled circa 1948 and is accordingly as a *contributing building* in Section 5.

Agricultural Buildings

“Stable,” c1931

The exact history of the two structures, standing on both sides of the main access road just east of the paved portion of the tree-lined alley, is uncertain. In 1931 the Carpenters retained H. C. Nickerson, of Pasadena, California, to design a “Stable,” plans for which remain in the possession of the current owner.¹¹ Those plans show a roughly l-shaped structure built of “Stone-Tile” walls with composite shingle roofing and a small cupola. This structure does not appear to have been constructed but is likely somehow related to the stucco-clad gable volume located to the south of the access road. The existing structure, built within the grade of the land, consists of several stall areas sited within the grade of the site with access via a gated road on the west. The “Stable” was used for two horses and a cow during the Carpenter period (Harlow Carpenter, Oct. 2004). The roofing has been replaced with metal and some windows or wood-clad openings are missing.

¹¹ Little information regarding Nickerson could be located although he is assumed to be the same architect listed as a contributing designer to the Grandview Terrace NR Historic District, located in Boulder County, Colorado (NRIS #99001703).

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The stable is currently unused and, based on the heavy vegetative growth in the access road, has been vacant for sometime. While in only fair condition and somewhat modified, the stable retains sufficient integrity to its presumed original design and use during the period of historic significance and is accordingly counted as a *contributing building* in Section 5.

“Farm Shed,” c1927

To the north of the access road, lining the driveway leading to the Gardener’s House, stands a long wood and stucco building, also of somewhat uncertain history. This structure apparently incorporates portions of the “farm shed” that was built on the property as a part of the original 1927-era development and used as a part of the Topsides Orchard operation (Harlow Carpenter, Oct. 2004). Currently used for storage, the “Farm Shed” building is in only fair condition, but retains essential integrity and constitutes an important element in relating the historic orchard operation on the property. The Farm Shed is counted as a *contributing building* in Section 5.

SUMMARY:

The A.S.V. and Helen Bundy Carpenter House, known as Topsides, consists of a large English Cottage style dwelling, associated grounds, guest house, and related support structures, all located upon a 47+ acre parcel in Jackson County, Oregon. Built in 1926-1927 from plans by Medford architect Louis B. Humphrys, with landscape design by Charles Howard Voorhies, the property was the home of the Carpenters for more than 60 years. Significant for its association with the Carpenters as well as for its design, the eight contributing resources on the site retain sufficient integrity in virtually all aspects of evaluation and effectively and accurately relate their design and character during the period of significance.

CARPENTER HOUSE ("Topsides")
Name of Property

Jackson County, Oregon
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Areas of Significance

(Enter categories from instructions)

Other: Philanthropy/Cultural Development .
Architecture: 20th Century Architecture .
Landscape Architecture: 20th Century .
 _____ .
 _____ .
 _____ .

Period of Significance

1927-1954 .
 _____ .
 _____ .

Significant Dates

1927, 1929, 1931, 1938, 1948 .
 _____ .
 _____ .

Significant Person

(Complete if Criterion B is marked above)

Alfred St. Vrain & Helen Bundy Carpenter.

Cultural Affiliation

n/a .
 _____ .
 _____ .

Architect/Builder

Louis B. Humphrys, Designer .
Charles Voorhies, Landscape Architect .

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Jackson County Courthouse .
 _____ .

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“Topsides,” the A.S.V. and Helen Bundy Carpenter House, was completed in 1927 and the house was added to and augmented in several phases through the early 1950s. The main dwelling was designed by Medford-based architect/designer Louis B. Humphrys in the English Cottage style and the significant landscapes were designed by Medford native Charles Howard Voorhies. As the home of the prominent philanthropists Alfred St. Vrain Carpenter and his wife Helen Bundy Carpenter for most of their adult lives, the Carpenter House is significant both for its design and through its strong association with these influential southern Oregonian civic and business leaders who made significant philanthropic investments throughout their lives.

MEDFORD-1909-1920

Alfred St. Vrain Carpenter was the son of Alfred F. and Mary Carpenter. Born May 7, 1881 in New York, where his father was a successful merchant, Alfred and his parents moved to Colorado Springs, Colorado for his father's health around 1885. In Colorado the elder Alfred Carpenter purchased "...a good deal of real estate" (Caldwell, 1901). The elder Mr. Carpenter died of tuberculosis soon after arriving in Colorado, leaving his widow and three sons, Leonard, Alfred and Dunbar.

After graduating from Harvard University and pursuing brief stints in various business careers, Leonard and Alfred Carpenter first came west in Fall 1909. Initially interested in Oregon's Hood River Valley, the brothers arrived in Medford by late 1909 and determined to invest in the booming orchard industry that was developing there. "I went to Medford and loved it...I stayed. Alfred couldn't get away until the following February. By that time I had seven thousand trees planted (Leonard Carpenter, as quoted in Atwood, 1980:13).

Leonard and Alfred together established "Veritas Orchards," located in east Medford and quickly became prominent in the region's growing orchard industry. Educated at Harvard the Carpenters' were sufficiently proud of that connection that they named their orchard after the school's motto. The Carpenter brothers were typical of the many well-to-do "colonists" that arrived in the southern Oregon during the first fifteen years of the 20th century and helped develop the area's orchard industry.¹ Promotional materials lauding the area's climate and potential were successful in drawing numerous investors to the region, particularly the younger, often unmarried, sons of prominent eastern and Midwestern families. Typically well-educated and comparatively well-financed, these "colonists," as they were known, brought a new social

¹ A. S. V. Carpenter graduated from Harvard in 1905 and "...for several years thereafter was engaged in banking and real estate..." before arriving in Medford. (*Medford Mail Tribune*, 2-February-1974).

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sophistication that came to characterize the early 20th century in the Rogue River Valley and became specifically associated with the area's burgeoning orchard industry. Large tracts of land were purchased and acres and acres of fruit crops, including not only pears but Spitzenberg apples, plums, cherries, peaches and even walnuts, were all planted throughout the Rogue River Valley from Ashland to Grants Pass. Socially, the orchard influx resulted in the creation of a number of still significant organizations in the Valley, including the University Club (and its female counterpart, the Colony Club) and the beginning of local libraries, while also serving as the impetus for new financial and medical institutions. Collectively the "colonists," the economic growth they funded, and the workers that were drawn to valley to support them, helped to make Medford the third fastest growing city in the United States between 1900 and 1910.

With the "Orchard Colony," Veritas Orchards and the Carpenters quickly gained a reputation among the numerous southern Oregon pear operations and would remain a force in that industry for the next six decades. "When I arrived (in Medford) the only thing you could see up there where [Veritas] was, was rocks...Two parts of that sixty acres were absolutely wild. Nothing had been there before" (Leonard Carpenter, as quoted in Atwood:1980:52). Leonard Carpenter took the short course in orchard practice developed by the Oregon Agricultural College (now OSU) to assist the new orchard developers in the state and both he and Alfred played a role in the creation of the Medford Irrigation District, of which Leonard was the first chairman.

The Carpenter brothers were also active in the area's growing social and business circles. "The University Club [was] started in 1910, and I joined right away. To belong you must have attended a university and most were from the east....You came into town and had some place to go and get a luncheon" (Leonard Carpenter, as quoted in Atwood, 1980:55). Alfred too, joined the University Club and both he and Leonard would remain involved with that organization for the rest of their lives.² The brothers were among the original investors in Southern Oregon Sales, the area's first orchard-packing cooperative, and both were longtime members of its Board of Directors. SOS, as the cooperative is generally known, is still in operation in Medford, located in the original buildings designed in the 1920s by L. B. Humphrys.

As the result of a largely unsupportable development curve, exacerbated in no small part by somewhat unscrupulous sales practices and, ultimately, a lack of adequate water supply, Medford's orchard "boom" slowed after 1913. Except for a few well-financed and better

² As noted below, Alfred would provide funding for the club's purchase of the Home Telephone and Telegraph Building, which is still used by the organization.

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managed operations, including Veritas, the industry declined in the years leading up to World War I. Veritas remained in operation and Leonard, who had recently married the former Winifred Barrett, stayed in the valley to manage it. In 1920 Alfred Carpenter, moved out of the house he had shared with Leonard at Veritas to accommodate his new sister-in-law, left the Medford area, and embarked upon an "around the world trip." During this trip he met Helen Fairchild Bundy. "The two were married in Egypt on March 15, 1922" (*Medford Mail Tribune*, 2-February-1974).

Helen Bundy Carpenter was born in Oneonta, New York on February 26, 1886 to Harlow E. and Julia Ford Bundy. Harlow Bundy, with his brother, Willard, began a manufacturing company in Oneonta that was based upon the patent for an early mechanical time-recording device. In 1900 the brothers' Bundy Timeslip Machine Manufacturing Company merged with another Oneonta-based concern to form the International Time Recording Company" (*Oneonta Daily Star*, 17-April-2004).³ Eventually the International Time Recording Company came to the attention of a group of New York investors who purchased the firm in 1914 and hired a young businessman named Thomas J. Watson away from National Cash Register to run the new venture, to be called the Computer-Tabulating Recording Company. In 1924 that firm changed its name to International Business Machines.⁴ The Bundys, like many other Oneonta investors, held huge blocks of stock in the new company, ultimately resulting in a huge source of income as the company grew and grew.

The Depression didn't effect IBM adversely at all....President Roosevelt's New Deal created a heavy demand for recording and calculating equipment. In 1936 it was IBM the government called upon when it needed machines for the new Social Security program...[In 1956] Less than 50 years after Watson took charge of IBM, 100 shares of stock, which would have sold for \$3,000 in 1914, were worth more than \$2 million (*Oneonta Daily Star*, 17-April-2004).

Although Alfred Carpenter likely arrived in southern Oregon with capital from both his family and through his own business successes, his marriage to Helen Bundy, heir to a founder of one of

³ See Simonson, "From Bundy to IBM," *The Daily Star Online Edition*,
<http://www.thedailystar.com/opinion/columns/simonson/2004/04/simonson0417.html>

⁴ http://www-1.ibm.com/ibm/history/history/decade_1920.html

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the 20th century's most influential corporations, meant the couple would enjoy the financial freedom to support a wide variety of projects in Oregon and elsewhere.

Following their marriage, A.S.V. and Helen Carpenter first lived in Pasadena, California where Alfred was involved in real estate and other investments. The couple's children, Julie and Harlow, were both born in Los Angeles. In 1926 the Carpenters determined to return to the Medford area, where Leonard had continued to operate Veritas Orchards. Alfred, who logically retained some business connections with the valley during this period, initiated the construction of the family's new home.

"TOPSIDES"

Relocating the family to the Rogue River Valley, Alfred and Helen Carpenter decided to build their new house in foothills west of the valley floor, along Old Stage Road, a pioneer route that ran between Jacksonville and Gold Hill, Oregon. After the arrival of the railroad to southern Oregon in 1883-1884, Old Stage Road, which had been the route of the original California-Oregon Wagon Road, was slowly transformed into a scenic corridor at the valley's edge, dotted with farms, ranches and increasingly larger homes and estates. As early as 1910 transplanted Midwesterners drawn to the Old Stage Road area by the Orchard Boom playfully competed for the "best view" in the local newspaper. By the mid-1920s the portion of Old Stage centered upon what is now Ross Lane, including the Carpenter House site, was referred to in the local press as "Millionaire's Row," a reflection of the numerous fine homes built in that area by some of the valley's most prominent families.⁵

It is not clear whether Alfred Carpenter had first purchased land along Old Stage during his earlier residency in the valley and developed it for orchard use or whether the couple acquired the entire tract after their marriage with the plan of building a family home.⁶ In either case, the construction of "Topsides," as the A.S.V and Helen Bundy Carpenter House would be generally

⁵ See Kramer, Madden-McCaskey House NR Nomination Form (1993) and EDAW Inc., *Old Stage Corridor Management Plan* (Prepared for Jackson County 1998).

⁶ Helen Bundy Carpenter is listed as the buyer of 15 acres in this Township in November 1926, after Topsides was completed but the actual deeds for the majority of the property were not recorded until 1928, after the completion of the dwelling. (See Jackson County deeds 163:38, 173:458 and 173:461). Harlow Carpenter, Alfred and Helen's son, reports that his father lived with Leonard during his early years in the Medford area and that the family moved from California directly to Topsides upon its completion (Harlow Carpenter, Oct 2004).

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known, apparently began in late 1926. The derivation of the name is uncertain but apparently stems from the above, and overlooking, the valley floor.

Louis Humphrys, a Medford building designer of some local renown, was hired to prepare a set of plans for the dwelling, which was to be built in what has been termed the English Cottage Style, with Tudor accents. Charles Voorhies, the son of one of the Valley's earliest orchard developers, was hired to design the landscape for the Carpenter House, an indication of the couple's intent to use the property as a basis for social gatherings and other events.⁷ Topsides was completed and announced as open in a special section of the *Medford Mail Tribune* published 8-May-1927. "And what a setting for a home!...When lawn and shrubbery are planted, Topsides will become a veritable paradise. The entire grounds afford excellent opportunities for landscaping and when the terrace is completed...Topsides beauty will be incomparable" (*Medford Mail Tribune*, 8-May-1927, 4:5).

BUSINESS ACTIVITIES:

Upon his return to the Rogue River Valley, Alfred resumed his active involvement in the Veritas Orchard with Leonard and played in role in a variety of business ventures prior to World War II. Most notable among these was his involvement in the creation of Southern Oregon Sales, a Medford-based agricultural cooperative established in 1926. SOS, at it is generally known, was formed by a group of the region's most prominent independent orchardists to efficiently package and distribute their crops.

Southern Oregon Sales, Inc. was organized in 1926 by Leonard and Alfred Carpenter, Colonel Gordon Voorhies, Chandler Egan and Corning Kenly. Some of the fruit is from some trees planted back in the 1920's. This group of growers recognized the need for smaller orchardists to band together to reduce the high cost of processing, packing, storing and shipping pears during the "pear rush" of early farmers in the Rogue Valley⁸

⁷ Please refer to Section 7 of this nomination for biographical information on Humphrys, Voorhies and the construction of the Carpenter House.

⁸ <http://sosales.com/tek9.asp?pg=about> (October 27, 2004). Colonel Gordon Voorhies, owner of the Eden Valley Orchard (and father of Topsides' landscape architect Charles Voorhies), was among the valley's earliest orchard developers. Chandler Egan is of note as one of the America's most prominent amateur golfers

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Both Alfred and Leonard Carpenter long served as directors for Southern Oregon Sales and Alfred described his profession as "horticulturalist."⁹ SOS, which remains an active element in southern Oregon's orchard industry, was operated as a cooperative entity, with a manager hired by the Board of Directors, made up of owner-orchardists. "I think SOS is the only organization in the fruit industry that operated on a co-operative basis, the opposite of private enterprise....The integrity of the people who ran SOS and the stability of the organization meant they were always able to procure the necessary capital (Vern Turpin, as quoted in Atwood, 1980:214).

Although Alfred almost certainly was involved with other investments beyond the orchard, no specific documentation of his activities was located. Most likely involved real estate transactions and similar investments, based on his background in California prior to returning to Oregon with Helen. Casual review of Jackson County Deed records document Alfred's regular purchase and sale of parcels throughout the Medford region and various oral histories indicate that he provided financial backing for several ventures without seeking public involvement.

CHARITABLE AND PHILANTHROPIC ACTIVITIES:

The primary significance of A. S. V. and Helen Bundy Carpenter relates to their on-going impact on charitable cultural and social projects throughout southern Oregon. While the couple likely engaged in typical charitable activities in the late-1920s and 1930s, their significant effect on southern Oregon began as Medford prepared for the arrival of soldiers in the early days of World War Two. Beginning in mid-1941, as the likelihood of American involvement in the European conflict between England and Germany grew, planning activities for a possible U. S. Army Cantonment in the Medford area were underway and the region braced for the potential influx of young men and women from all over the country. Local planners stated that initially a wave of construction workers would descend upon the valley, drawn by high-paying jobs associated with construction and then, upon completion of the base, raw troops would arrive by the thousands. Mrs. Myron Hunt, wife the cantonment's architect, advised a meeting of the Jackson County

during the pre-WWI era and was later the designer of virtually every golf course in the Pacific Northwest prior to death in 1936. Both the Voorhies House (Eden Valley Orchard) and the H. Chandler and Alice Egan House have been previously listed on the National Register. It should be noted that Alice Egan's sister, Winifred, was married to Leonard Carpenter.

⁹ In addition to "horticulturalist," Alfred's entry in the 1942 edition of *Capitol's Who Who in Oregon* also listed himself as the "operator" of Topsides Orchards. Leonard, who resided at Veritas Orchards, is listed as the orchard's "operator" in 1936-1938, 1942-1944 and 1948-49 editions. The 1948-1949 edition also includes a separate entry for Helen Bundy Carpenter, identifying her as a "prominent clubwomen."

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League of Women Voters that they must play role to provide the solider boys "...every opportunity for wholesome recreation."

Remember, she said, they are your boys, for if your boys are not at this particular camp they will be at similar camps..." (*Medford Mail Tribune*, 24-June-1941, 1:5-6).

Helen Bundy Carpenter, at the time the President of the League's Jackson County Chapter, presided over the meeting before a capacity crowd at the Jackson County Courthouse. Mrs. Carpenter was thus uniquely positioned, both by apparent inclination and obvious ability, to play a primary role in Jackson County's wartime support efforts.

Planning for the cantonment was completed in late November 1941 and the 60-plus member architectural firm that had been established for the job under Hunt's direction packed its materials and closed its local offices on December 2, 1941. Five days later, on December 7, 1941, Japan bombed Pearl Harbor and America formally entered World War Two the following day. Construction on the Medford cantonment, soon named "U.S. Army Camp White," began in January 1942 and was completed in the Fall. More than 100,000 troops would be trained at Camp White before the war's end.

In April 1942, as construction progressed, work on meeting the need for "wholesome recreation" in Jackson began, with the authorization of funds to remodel an existing structure in downtown Medford for use by the United Service Organization [USO], the first of an eventual four USO operations in Medford, with others in smaller towns around the valley.¹⁰

The recreation committee of the Jackson County War Council, headed by Mrs. Alfred S. V. Carpenter, has for some time been in readiness to swing into action with full cooperation for the USO...In December Mrs. Carpenter made a trip to La Jolla, California to confer with executives of the USO unit there....(*Medford Mail Tribune*, 15-April-1942, 1:2).

¹⁰ The Women's Civic Improvement Clubhouse, in Ashland (now the Winburn Way Community Center) was converted to USO use during the war, as were various other public buildings in both Jackson and Josephine counties.

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Mrs. Carpenter remained actively involved with the recreation committee throughout the duration of the war effort, coordinating the opening of virtually all of Medford's wartime recreational facilities. "During WWII she served as chairman of the Jackson County Recreation Committee and was involved with The Outpost, a recreation center for junior officers assigned to Camp White; the Markade, a center for enlisted men at St. Mark's Episcopal Church; the Wing-Inn, canteen at the airport; and the USO center for Medford" (*Medford Mail Tribune*, 14-Sept-1961).

To provide financial assistance to various recreation activities during the War, Alfred and Helen Carpenter established the Jackson County Recreation Agency and endowed it from their own funds. Complimenting her activities in serving area soldiers, Mrs. Carpenter served as the vice chair of the Jackson County Chapter of the Red Cross from 1941 to 1946, which also provided assistance to soldiers and their wives in the Medford region. Later, in 1957, Mr. and Mrs. Carpenter purchased land on Hawthorne Street and provided funding for the construction of the new Red Cross Building in Medford, designed by the couple's son, Harlow Carpenter (Harlow Carpenter, Oct 2004).¹¹ That building, still occupied by the Red Cross, is located at 60 Hawthorne. In recognition of her work with Red Cross, Mrs. Carpenter was selected as the 1958 Woman of the Year by the Medford Zonta club. That same year the recreation agency fund established during WWII was reorganized and established as The Carpenter Foundation, which "...evolved from a personal vehicle for charitable giving to a general purpose family foundation" (www.carpenter-foundation.org/history.html).¹²

At the end of WWII, the Carpenters provided funding for the University Club to purchase the former "Outpost," an officers club that had been established in Medford's former Home Telephone and Telegraph Building. Earlier, Mrs. Carpenter had been involved with the Colony Club, the women's version of the University Club, and helped that group purchase the Donald McKee House, on Geneva Street. Both Mr. and Mrs. Carpenter remained members of those respective organizations in Medford for the remainder of their lives. Both the University Club, and the Colony Club, remain in these locations, each of which has respectively been included in a National Register Historic District.¹³

¹¹ See also *Medford Mail Tribune* 14-September-1961. The Medford Red Cross Building, still occupied by that organization, is located at 60 Hawthorne Street.

¹² The Carpenter Foundation was again reorganized in 1972 with the addition of public trustees in addition to family members.

¹³ See Site #125.0 "Home Telephone & Telegraph Building" in the Medford Downtown NR District nomination (listed 1998, NRIS# 98000949) and the McKee House, Site #002, in the Medford Geneva-Minnesota Historic

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In 1934, just shortly after returning to the Rogue Valley, Alfred was appointed to the Board of Directors of the Medford Community Hospital (Conens, n.d.). He would serve on that board, as noted below, for more than 35 years. Like Helen, Alfred also became involved with charitable work during World War II, serving as the chairman of the Jackson County Welfare Commission and working in partnership with Helen's efforts in wartime recreation efforts. After the war, Alfred's philanthropic activities in southern Oregon became increasingly focused on improving the area's medical community and cultural organizations.

Speaking of Alfred's support of the medical community, Evelyn Durno, wife of longtime Medford physician (and U.S. Representative 1961-1963) Edwin Durno, recalled:

We were at a party talking with Alfred Carpenter and he said to Edwin 'Helen and I would like to do something for the City of Medford but we don't know what to do.' And Edwin said, 'Well, I can tell you what to do. We need a new hospital' (Durno, as quoted in Atwood, 1985:109).

In 1952 the Carpenters made a large donation and issued a challenge grant, along with John Tomlin, that provided the initial funding for serious efforts to build a new medical facility in Oregon. Ground-breaking for the Rogue Valley Medical Center, as the hospital is now known, occurred in early August 1956 and the project opened in 1958 at a cost of over \$900,000. In June 1963 Alfred Carpenter succeeded his sister-in-law Mrs. Leonard (Winifred) Carpenter as president of the RVMC board of directors and remained in that position for the remainder of his life. "He was active in the development, direction, financing and management of the new hospital" (*Medford Mail Tribune*, 18-Feb-1974). Today, operated by the non-profit Asante Health System (which also operates hospitals in Josephine County), the Rogue Valley Medical Center is one of the largest such facilities in the region and serves as a cornerstone of the Medford-area's financially important medical community.¹⁴

Another beneficiary of the Carpenter family was the Oregon Shakespearean Festival Association. Established in 1936 in Ashland, OSFA had grown into a nationally-respected regional theatre

District (listed 1994 – NRIS# 93001508). Both the University Club and the Colony Club, as noted on Page 2 of this Section, were established by the "colonists" who arrived in the area during the Orchard Boom period.

¹⁴ In December 1974 after Alfred's death, his second wife, Helene Salade Carpenter, was elected to fill his longtime position on the RVMC Board of Directors. (Conens, n.d.).

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and by the late 1950s was seeking to replace its aging outdoor theater with a new and improved venue more closely modeled after the Shakespeare's own Globe Theater.

We hired a professional fund-raiser [but] the real keystone figure in the financing of the new theater was our very good friend, Alfred Carpenter. Being the kind who knows a hand up from a hand out, he offered (anonymously) to match every dollar that was raised in Ashland....Due largely to Alfred Carpenter's generosity, Ashland, on its own, exceeded its quota by about 40 percent (Bowmer, 1975:247).

The Carpenters, along with many other culturally minded leaders in southern Oregon, had long provided not only financial assistance to OSFA but volunteered in a variety of other ways consistent with the Festival's then small town scale. Perhaps most telling, in addition to all their financial support, is that the character-defining ivy that even today covers the walls surrounding the Festival's Elizabethan Theater, was grown from cuttings that originated at Topsides.

We put the first ivy — the very first ivy — that was put on those walls were put on by ...Jim Allen and Mrs. Inskeep ...and two or three of us...All of that ivy that's on there now started from Helen Carpenter's, Mrs. Alfred Carpenter's, gardens...just pieces of ivy that were stuck around (Margaret Shuler, SOHS OH-112, August 1979).

Later the Carpenter's provided matching monies to improve the Festival's sound board and purchase a building for use as the company's costume shop. Typically, they used their donations to encourage others, doubling the impact of the gift. "The Alfred Carpenters have give many thousands of dollars to the Festival, but they have always given us more than money, and it was they who first showed us the way to financial independence" (Bowmer, 1975:251).

In the mid-1960s OSFA was looking to expand its season by building an indoor theater. Alfred served as the General Chairman of the fund-raising committee in charge of raising the funds for the construction of what is now known as the Angus Bowmer Theater.

By the Fall of 1968 the fund-raising campaign had realized one million dollars. Again we were deeply indebted to the General Chairman of that committee, Alfred Carpenter, for his devotion

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and support...The new theater bears my name because of Julie Carpenter Daugherty (Alfred and Helen's daughter)...When she offered a major gift to the building fund, provided that she could name the theater, I didn't know what to think" (Bowmer, 1975:263-264, also Paul Nicholson, OSF Executive Director, personal communication with the Author, October 2004).

The 600-seat Angus Bowmer Theater opened in the Spring of 1970 and the ribbon was cut by Angus Bowmer with Oregon Governor Tom McCall and Alfred Carpenter looking on (O'Harra, 1981:175). In the mid-1970s OSFA purchased a nearby building, formerly the First Christian Church, and converted it for lectures and similar uses. The building was renamed "Carpenter Hall" in honor of the many contributions made by Alfred and Helen to the organization over the years. For years and years, in fact until the Festival's company grew to the point where they no longer fit, the traditional end of the season party for the entire OSFA organization was held every year at Topsides (Nicholson, October 2004).

While the bulk of the Carpenter's philanthropic activity was, and remains, centered in the southern Oregon area, the couple was responsible for at least one significant project far beyond the area. The family was long associated with Harvard University, with both Alfred and his son Harlow having graduated from there. In the early 1960s, Alfred and Helen attended a gathering of Harvard alumni in San Francisco, held to honor then-Harvard President Nathan Pusey. "At the end of meeting Alfred told [Pusey] that he and Helen would like to give Harvard a building or something. President Pusey immediately took them upstairs to talk further" (Dunbar Carpenter, personal communication with the Author, October 2004). That building, known as the Carpenter Center for the Visual Arts, was completed in 1963.¹⁵ It "...is the only building designed in North America by the architect Le Corbusier..."¹⁶

¹⁵ Planning for a visual arts center at Harvard had been recommended as early as 1954 and Le Corbusier had been identified as the likely architect for the project by the late 1950s. The Carpenter's, despite their long appreciation and support of the arts, apparently had little input on the building's design. Another version of this donation reports that the Carpenters responded to a typical Harvard donation mailer by filling in \$1,000,000 under "other" and sending the University a check. While this is probably anecdotal, it fits with family reports of Helen's frustration at giving away money in the late 1950s, as IBM's stock continued to dramatically rise in value. "She used to say no matter how much she gave away, she just kept making more" (Harlow Carpenter, Oct. 2004).

¹⁶ <http://www.ves.fas.harvard.edu/aboutVES/aboutCCVA.html> (October 2004)

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The Carpenter Center for the Visual Arts, given through the Program for Harvard College by the A. S. V. Carpenter and the late Mrs. Carpenter, of Medford, will be dedicated in late May with a simple ceremony and an exhibition of the works of the architect, Le Corbusier (*Medford Mail Tribune*, 3-February-1963).

“The Carpenter Center is an important building not only because it is the only product of Le Corbusier's genius on this continent, but also because it represents the architect's late phase, and, like the edgy mannerist buildings Michelangelo designed in old age, possesses an inherently disturbing, unsettling character”¹⁷ The Carpenter Center remains an important part of the Harvard community and serves as an on-going monument to the family's association with the university.

In addition to the various major donations of the Carpenter family, and the on-going work of the Carpenter Foundation, local reports document hundreds of smaller examples of the Carpenter's generosity and assistance to a wide variety of causes and individuals in the southern Oregon region. “...They did things in a very unobtrusive way...I know people [Helen] sent checks to every month...she sent gifts, clothing, gave people trips...when she saw any need. I remember her seeing a child who she knew come (sic) home without mittens...and she sent her an entire wardrobe of clothesanonymously (Preston, SOHS, OH-126-15).¹⁸

Over a period of more than fifty years, Alfred and Helen Carpenter played a key role in numerous southern Oregon civic and cultural institutions, using their position and wealth to build or expand what are still some the Rogue River Valley's major institutions.

I think before we leave Alfred Carpenter and Helen Carpenter as subjects it must be said that it would be impossible to list all the things they did for the Rogue River Valley. They gave literally hundreds of thousands of dollars to Shakespeare, they gave the Rogue Valley Hospital over a hundred thousand dollars at a time several times, fifty thousand dollars, I couldn't begin to tell you the total...” (Preston, SOHS OH-126:15).

¹⁷ <http://www.news.harvard.edu/gazette/2004/04.08/21-corbu.html> (November 2004).

¹⁸ Mrs. Preston, a longtime valley resident, worked at the Carpenter Foundation while Helen was alive.

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LAST YEARS:

Helen Bundy Carpenter died September 13, 1961, having been "...in ill health for some time" (*Medford Mail Tribune*, 14-Sept-1961, 1:3-4). Eric Allen, the longtime editor of the *Medford Mail Tribune* noted her passing with the statement "Sorrow at her death is tempered by the knowledge that she will be loved and remembered with gratitude, as much for her qualities of human warmth and compassion, as for the more tangible things she has bestowed upon her fellow citizens" (*Medford Mail Tribune*, 15-December-1961, 4:1). In Mrs. Carpenter's will she left \$1 million in trust with the Carpenter Foundation to complete any work at the Rogue Valley Memorial Hospital (now Medical Center) that might be needed over the ensuing twenty year period. She additionally left significant amounts to complete pledges to Harvard, for the Carpenter Center, to the Hospital for work already underway, to her church, and to the Winchester Hospital Fund of Winchester, Massachusetts (*Medford Mail Tribune*, 28-September-1961, 8:4).

On May 5, 1962 Alfred Carpenter remarried, to the former Helene Salade Donker, and the couple remained in residence at Topsides. Alfred continued his pattern of service on various boards and remained involved with charitable and philanthropic endeavors. Leonard, Alfred's older brother, had retired to Carmel, California in the late 1950s and Veritas, the brother's orchard operation in east Medford, was assumed by Dunbar Carpenter, their nephew. In 1967, Alfred, by then in his nineties, suffered from declining health and he and Helene built a new and smaller home at 180 Greenway Circle, overlooking the Rogue Valley Country Club.¹⁹ They retained Topsides for entertainment and social gatherings.²⁰

Alfred St. Vrain Carpenter died December 17, 1974. As he had for Helen Bundy Carpenter, local editor Eric Allen noted this passing editorially and recalled an earlier article in which he had applauded a "Mr. and Mrs. Anonymous" for "...a particularly dramatic philanthropic gift by individuals who did not then wish to be named." Having now identified them as the Carpenters, Mr. Allen continued;

We've even forgotten the particular donation that occasioned that editorial, because there have been so many over the years....Both

¹⁹ See Jackson County Cultural and Historical Resource Survey, Site #232. The Carpenters "townhouse" was designed by Medford architect Robert "Bob" Bosworth.

²⁰ After Alfred's death Helene Carpenter sold Topsides to William and Ada Daniels, ending nearly sixty years of family ownership (See JV 74-02796). In 1977 the Daniels sold Topsides to the present owners (JV 77-07546)

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Mr. Carpenter and his first wife, the late Helen Bundy Carpenter, are now gone but their generosity will ensure that they will be perpetually, and gratefully, remembered by thousands of people who, and who will continue to be, benefited....The creative and generous use of wealth is not an easy thing to manage, but Mr. and Mrs. Anonymous did it with grace, good will, intelligence, and a deep and abiding understanding of, and affection for, their community (*Medford Mail Tribune*, 20-December-1974, 4:1).

Today, the Carpenter legacy in southern Oregon is largely related to the Carpenter Foundation, the evolution of the WWII-era Jackson County Recreation Fund that Alfred and Helen established to provide opportunities to visiting soldiers. With an endowment of approximately \$19.5 million, the Foundation, provides valuable financial support focused on human services, education, the arts and certain public interest issues to numerous tax exempt entities based in both Jackson and Josephine counties. The Carpenter Foundation was described in one recent newspaper article as "Medford's non-profit icon" (*Medford Mail Tribune*, 14-January-2001). Dunbar Carpenter, Alfred and Helen's nephew, remains involved in the Foundation at this writing.

DESIGNERS:

Construction of Topsides was apparently initiated in late 1926 or early 1927 as A.S.V. Carpenter, his wife Helen, and the couple's two children, Julie and Harlow, made plans to relocate to the Rogue River Valley from southern California. It is not certain whether Mr. Carpenter had purchased the bulk of the Topsides site during his earlier residency in southern Oregon or if the couple acquired the entire subject parcel in preparation for construction of this house.²¹ There is

²¹ No specific deed reference for this entire tract as a single transaction could be located and many of Mr. Carpenter's earlier land purchases were made in various partnerships as part of the orchard investments. *Mrs. Carpenter* purchased a 15-acre parcel that ultimately was absorbed into the present tax lot in May 1926, the only specific Carpenter land purchase in this township that was located (See Jackson County Deed [JCD] 163:251). County Assessor's deed cards record the Carpenters as purchasing the Topsides Tax Lot in 1928, *after* the construction of the house. This transaction is cited as JCD 173:458, in error. The Carpenter's actual purchase of the property was not located as a part of this project.

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some indication that the parcel had been in earlier use for orchard purposes by Mr. Carpenter, and then augmented in connection with his intent to build the house.²²

LOUIS B. HUMPHRYS-ARCHITECT:

The design for Topsides was prepared by Louis Barclay Humphrys, of Medford. Humphrys was born in London in May 1882 and his artist skills were recognized as a young boy. "At the early age of ten years, he startled all of England by winning the first prize for water color drawings" (*Medford Mail Tribune*, 28-April-1936, 6:1). After receiving an engineering degree, Humphrys migrated to America around 1903 and worked in various jobs all over the United States, including work as a naval designer in Philadelphia during WWI. By 1920 Humphrys had arrived in Medford to work for the California-Oregon Power Company [COPCO], the leading private utility in southern Oregon and northern California (Barnett, 1992). While working for COPCO, among other projects, Humphrys was responsible for the exterior design of the powerhouse at Copco 2, in Siskiyou County, California, an elaborate poured concrete and stucco structure with considerable architectural character even though it was built in a very remote location that was essentially inaccessible to all but company personnel.²³

After a brief sojourn to San Francisco following a change in COPCO's ownership, Humphrys returned to the Medford area around 1926 and established his own design practice. "I think he did it by word of mouth....I believe the Carpenter's house was the first thing (but) I'm not absolutely sure" (Barnett, 1992).²⁴ Medford, beginning in 1925-1926, rebounded from its post-WWI recession and the pace of building and population growth again quickened. Mr. Humphrys, through his involvement with COPCO, was well known to some of the Rogue Valley's wealthiest and most influential citizens, many of whom sought to build or develop projects during this boom period. As a result, Humphrys soon established a thriving architectural practice. The success of the Topsides project no doubt brought him considerably local notoriety.

²² Prior to building Topsides, during his earlier bachelor years in the Medford area, Alfred Carpenter had shared a house with his older brother, Leonard and apparently did not return to valley with Helen and the couple's children until Topsides was completed (Harlow Carpenter, October 2004).

²³ The Copco 2 Powerhouse and Dam is located on the Klamath River, in Siskiyou County, California and was completed in August 1925 (George "Buck" Taylor, *History by the Years of the California-Oregon Power Company*, 1964).

²⁴ Humphrys original plans for Topsides, portions of which remain in the possession of the current owner, are dated October 1926.

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“Topsides....is certainly a monument to the ability of its designer Louis B. Humphrys, and a thing of joy to its owners...” (*Medford Mail Tribune*, 8-May-1927, 4:1).

Over the next few years Humphrys was involved with many other design and remodeling projects in the Medford area. Notable among these are a large poured concrete warehouse built for Southern Oregon Sales, a fruit cooperative in Medford, remodeling projects of Schades Jewelry and the Palmer Music Company, both in downtown Medford, the Hamilton and Edith Patton House and a series of what were described as “lodges” on the Rogue River.²⁵ Humphrys, though not a licensed architect, was appointed to the Medford City Building Code committee in 1930 and appears to have been actively involved in a number of design and building projects before leaving the area in search of work around 1935-1936 (Barnett, 1992). Returning to California, Humphrys worked in the Moore Shipyards, in San Francisco and was working for Bechtel at the time of his death, at age 69 on May 5, 1952 (*Oakland Tribune*, 6-May-1952).

CHARLES VOORHIES, LANDSCAPE DESIGN

Born in Portland and raised in the Medford area on his family’s large orchard property near Phoenix, Charles Howard Voorhies (1901-1970) is primarily known as a watercolor artist, specializing in landscapes. The son of Gordon Voorhies, founder of Eden Valley Orchards and a significant figure in the southern Oregon pear industry,²⁶ Charles first studied architecture at Harvard but left due to health issues, attended the University of California between 1926 and 1928, again in architecture, where he won several design awards but did not graduate (Peter Voorhies, Nov. 2004).²⁷ Charles later attended the California School of Fine Arts (Allen & Klevit, 1999:304). During the 1930s Voorhies worked as an assistant to noted muralist Diego Rivera on a project at the San Francisco Stock Exchange and also assisted Maurice Sterne with series of twenty murals painted in the Law Library of the U.S. Department of Justice in Washington, D.C. (Voorhies Thompson, Sept 2004).²⁸ In 1939 Voorhies joined the staff of the Portland Museum Art School, where he taught through 1957. Primarily noted for his landscape paintings, Voorhies’ exhibition history was extensive, with works included in shows throughout California and Oregon, as well as the New York World’s Fair. In 1972 Voorhies’ drawings and watercolors were the focus of a one-man retrospective show at the Portland Art Museum. The

²⁵ The Patton House was listed on the National Register of Historic Places (added 1993, NRIS #93000923).

²⁶ Gordon Voorhies, with Alfred Carpenter and others, was among the original founders of the Southern Oregon Sales Cooperative, a partnership among some of the areas independent pear orchards (See Section 8).

²⁷ Peter Voorhies is the son of Charles Howard Voorhies.

²⁸ Margot Thompson Voorhies, an artist in Portland, is Charles Howard Voorhies’ daughter.

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Charles Voorhies Fine Art Library at Pacific Northwest College of Art, in Portland, is named in his honor.

Although not specifically trained in landscape design, Voorhies had traveled in Europe and was quite interested in Italian landscape design and plant materials, an interest which remained throughout his career (Peter Voorhies, Nov. 2004). Early in his career, Voorhies worked periodically in this field, most notably designing a pool and walled garden area for his family's own home at Eden Valley Orchard. The Voorhies and Carpenter families were acquainted both socially and through business ventures and it was probably through this connection that Charles first become involved with the design of the landscape at Topsides, likely shortly after the initial construction phase. Mr. Voorhies returned to Topsides to work at Topsides, designing the pool, pool house and tennis court area, in 1930.

Among the other known examples of Voorhies landscape work for the family home in the Waverly Heights area of Portland, a monument to Nion Tucker, a member of the prominent De Young Family, of San Francisco, that was constructed near Prospect, on the Rogue River, and the Leonard Carpenter House, in Medford, where he again was responsible for the design of a swimming pool. Virtually all of the drawings and papers related to Mr. Voorhies early career were lost when his studio, at the family's Eden Valley Orchard home, burnt in 1950 (Peter Voorhies, Nov. 2004).

R. H. LANGSTON, GENERAL CONTRACTOR

Ralph H. Langston served as the Topsides' "Superintendent of Construction." Born in Nebraska in 1878, Langston relocated to Klamath County, Oregon by 1900 and stayed there at least through 1910 when both and his wife Nellie Ruch remained in Wood River Precinct according to Census records. In 1920 Langston was living in Benton County, Oregon but returned to southern Oregon sometime prior to his work on Topsides and remained there, working in construction, for the rest of life (Michael Langston, Nov 2004).²⁹ In addition to his work on Topsides, Mr. Langston was responsible for the 1927 remodeling of the Palmer Music Studio in downtown Medford, also designed by Louis B. Humphrys (*Medford Mail Tribune*, 1-December-1927, Special Section).

²⁹ Mr. Langston is the great-grandson of Ralph H. Langston. R. H. Langston appears in the 1930 Medford City Directory, living on North Peach Street. Mary, his widow, was living with the couple's daughter and son-in-law according to the 1942 directory.

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OTHER CONTRACTORS

The completion of Topsides was celebrated by a two-page spread in the local newspaper in which, typical of the period, all those involved offered their congratulations to the Carpenters. From this we know most of the contractors that were hired to work on the project, including the Medford Concrete Construction Company who were in charge of the unusual "Stone-Tile" wall system, woodwork by Trowbridge Cabinet Works, W. C. Rookard (tile), Merriman Blacksmith Shop (Wrought Iron), Clem Childers (Stone tile and fireplaces), and W. H. Maultby (Concrete work). Local materials suppliers included both the Porter Lumber Company and the Big Pines Lumber Company, as well as various mechanical systems provided by other longtime Medford-area firms.

DESIGN SIGNIFICANCE

Topsides second area of significance is through its architectural design in what is often referred to as the English Cottage style. This style exists within the basic historic period revival, or "traditional" forms that swept residential architectural design in the years following World War I.³⁰

The era of traditional styles started in the last years of the 19th century...however it reached its height of architectural excellence during the first twenty-nine years of the 20th century, when Beaux Arts school provided traditionally trained architects of great skill, and the stock market crash had not yet eliminated most of their clients (Foley, 1980:213).

Louis Humphrys, Topsides' architect, was a skilled practitioner who's period of activity in the Medford area coincided with the rise of the period style as the preferred architecture for larger estates built for wealthy clients. Topsides stands as an excellent example within Humphrys own series of significant period revival dwellings that include most notably the Hamilton and Edith Patton House (NRIS #93000923, listed in 1993). Other architects in the Medford area, including Frank Chamberlain Clark, frequently worked in the Period Revival style and the use of brick and stucco exteriors, in particular, found favor in southern Oregon as designers sought to remove their work from the long dominant use of wood shingle and horizontal siding that so typified

³⁰ Different style guides refer to this type by a wide variety of loosely similar names including "Old English," "The Cotswald Cottage," the "Norman County House," "Tudor Eclectic" and others. See, for example, Foley, *The American House* or McAlester and McAlester, *A Field Guide to American Houses*.

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much of the earlier residential architecture in this wood-rich region. Because of the comparatively expansive budget for Topsides, available as the result of the Carpenter's financial situation, Humphrys likely faced little limit on materials or design, and so was able to utilize new and rich construction materials to a degree that, even in these "roaring" times, was unusual at the local level.

Charles Voorhies, though trained as an architect, is known to have designed landscapes and outdoor living areas for other projects in the Medford area, most notably his parent's home at Eden Valley Orchard.³¹ Similar in some ways to Topsides, particularly in the masonry treatment surrounding the former swimming pool, the Eden Valley landscape is less complete than at Topsides and, located on a basically flat parcel in the middle of the Rogue River Valley, does not enjoy the terraced elements that Voorhies used so conspicuously at Topsides.

Combined, the landscape and architectural designs of Humphrys and Voorhies make Topsides one of the most complete expressions of a Historic Period Revival estate in southern Oregon. Essentially unchanged in any significant aspect since the end of its initial construction, the A.S.V. and Helen Bundy Carpenter House and its related grounds and associated structures, remain a complete, well-maintained, and locally significant example of an English Cottage style rural estate built at the height of the Period Revival era.

SUMMARY:

"Topsides," the A.S.V. and Helen Bundy Carpenter House and its associated grounds and structures, was initially developed in 1926 and augmented in several phases through the early 1950s. The main dwelling was designed by Medford-based architect/designer Louis Humphrys in the Period Revival style with landscape design by Medford native Charles Voorhies. The property retains considerable integrity to its design and character and is an exceptional local example of the English Cottage-inspired Historic Period Revival style. As such, the Carpenter is significant under National Register eligibility Criterion "C" for its design.

As the longtime home of Alfred St. Vrain and Helen Bundy Carpenter, long influential philanthropists with significant impact on a number of still significant organizations in southern Oregon and beyond, gains additional significance through that connection. The Carpenter House

³¹ Eden Valley Orchard, including the Stewart-Voorhies House (generally known locally as the Voorhies Mansion) was listed on the National Register of Historic Places in 2000 (NRIS #00000802).

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is significant under National Register eligibility criterion "B" for its association with the lives of Alfred St. Vrain and Helen Bundy Carpenter. The property retains very high integrity and effectively relates the associations for which it is significant.

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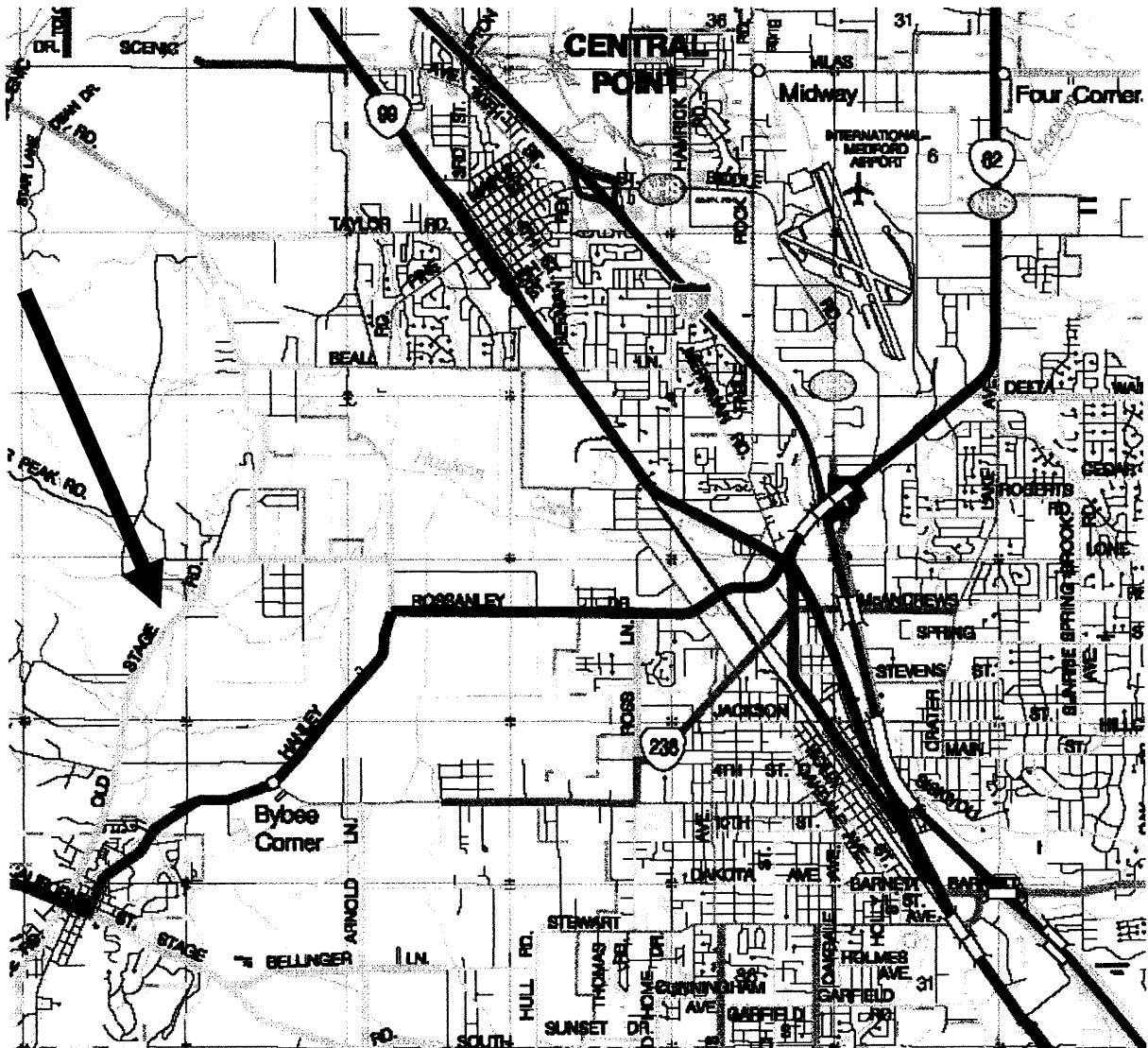
Carpenter House, v. Central Point, OR

VERBAL BOUNDARY DESCRIPTION:

The nominated area is a 47.69 acre parcel identified on Jackson County Assessor's Plat 37S-2W-20 as Tax Lot 2300 and is located at 1677 Old Stage Road, in the vicinity of Medford, Oregon. The property fronts on Old Stage Road for about 465' and extends westward in an irregularly shaped plat approximately 1320 feet in depth.

BOUNDARY JUSTIFICATION:

The nominated parcel includes the entire remaining portion of the Topsides' Orchard development as established by A.S.V. and Helen Bundy Carpenter in 1926-1927 and contains all of the resources built and associated with that development during the family's 50-plus years of residency.

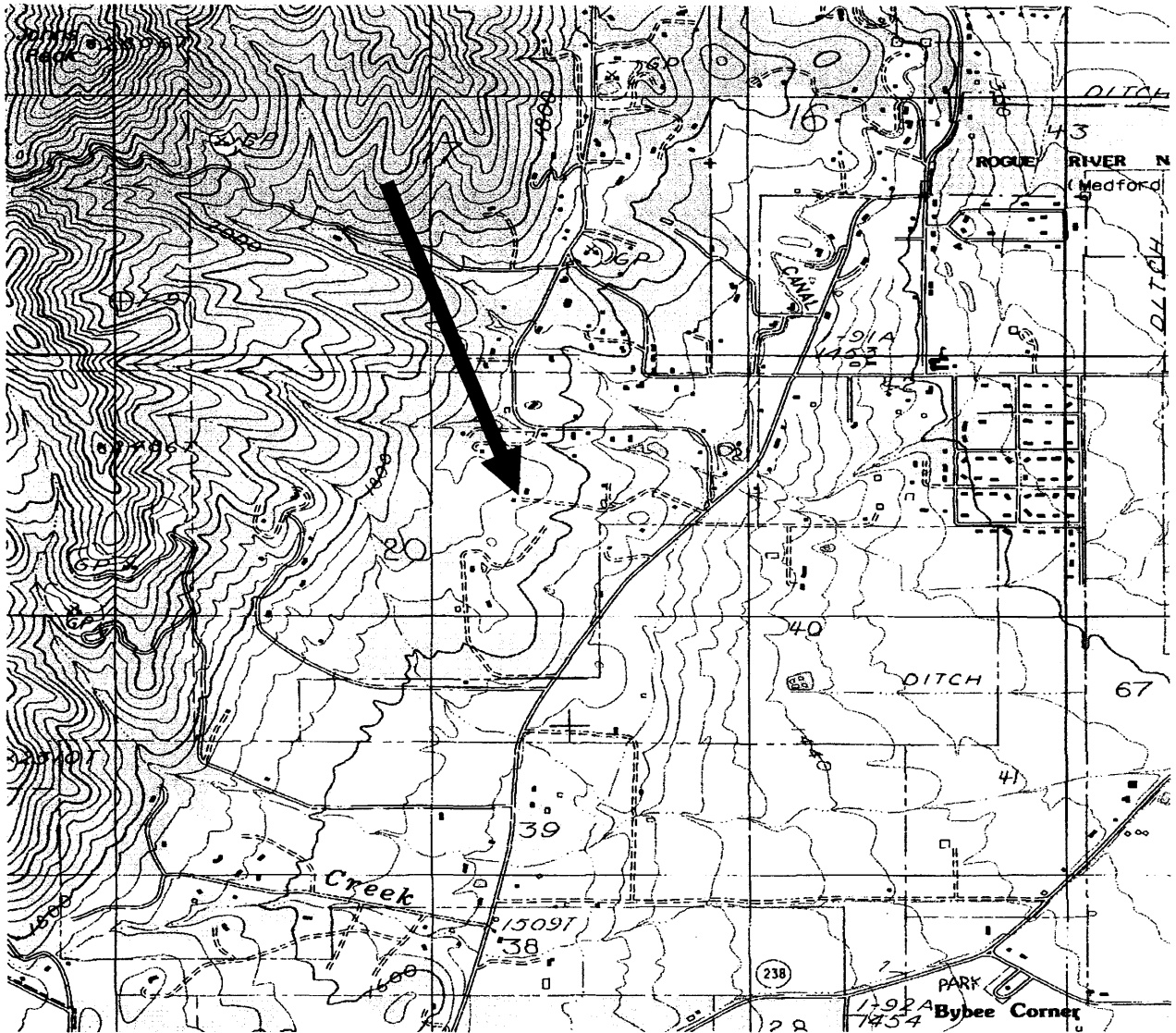


SOURCE: ODOT JACKSON COUNTY MAP, 2003

A.S.V. & HELEN BUNDY CARPENTER HOUSE
"TOPSIDES"

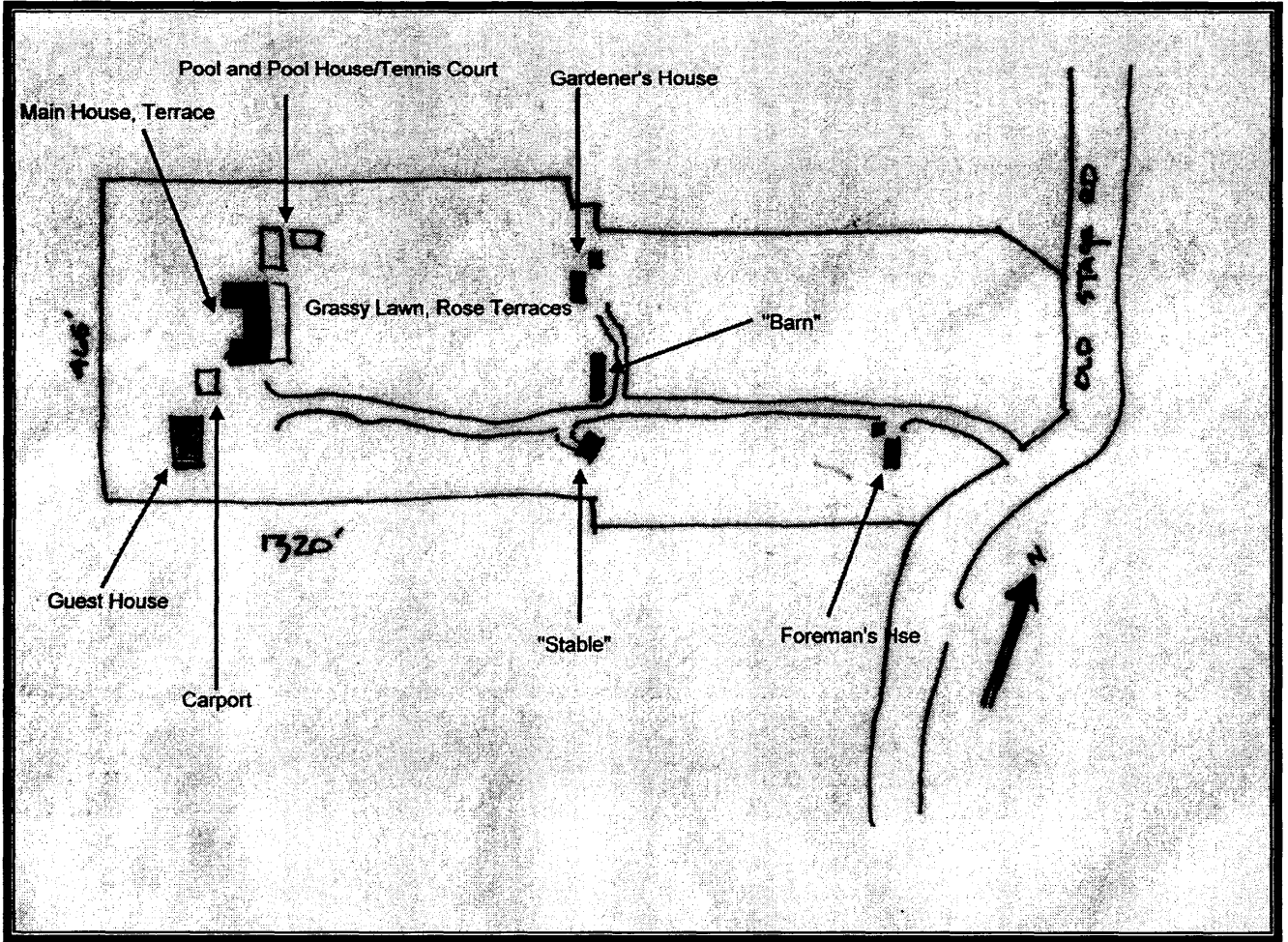
1677 Old Stage Road, Jackson County, OR

VICINITY MAP



SOURCE: USGS 7.5MIN "MEDFORD WEST" QUADRANGLE, 1983

A.S.V. & HELEN BUNDY CARPENTER HOUSE
"TOPSIDES"
1677 Old Stage Road, Jackson County, OR
TOPO MAP



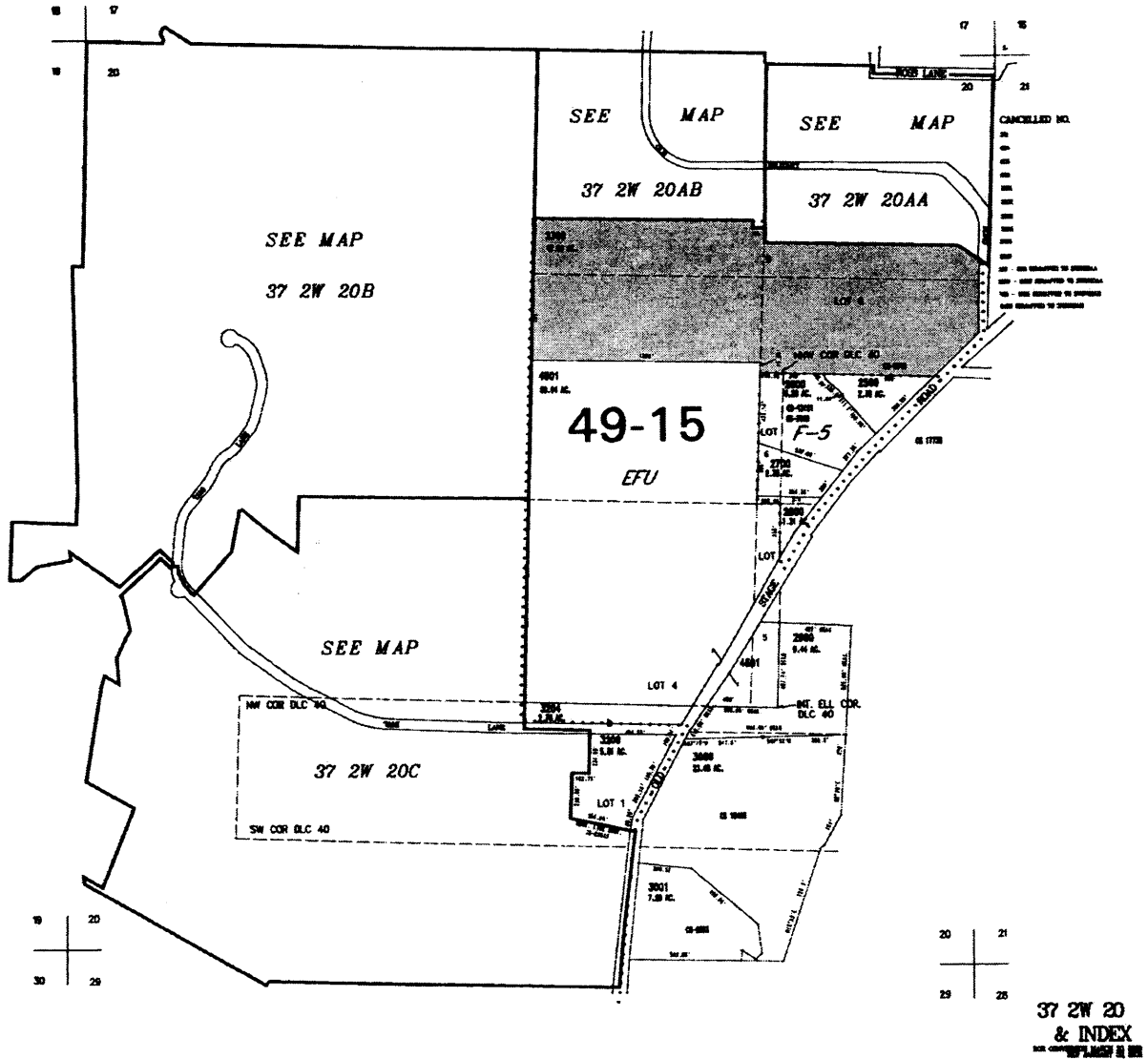
TAX LOT 2300, CONTAINING 47.69 ACRES +/-

A.S.V. & HELEN BUNDY CARPENTER HOUSE
 "TOPSIDES"
 1677 Old Stage Road, Jackson County, OR
SITE MAP
 NOT TO SCALE-APPROXIMATE DIMENSIONS ONLY

THIS MAP WAS PREPARED FOR
ASSESSMENT PURPOSE ONLY

SEC. 20 T37S R2W. W.M.
JACKSON COUNTY
T- 400

37 2W 20
& INDEX



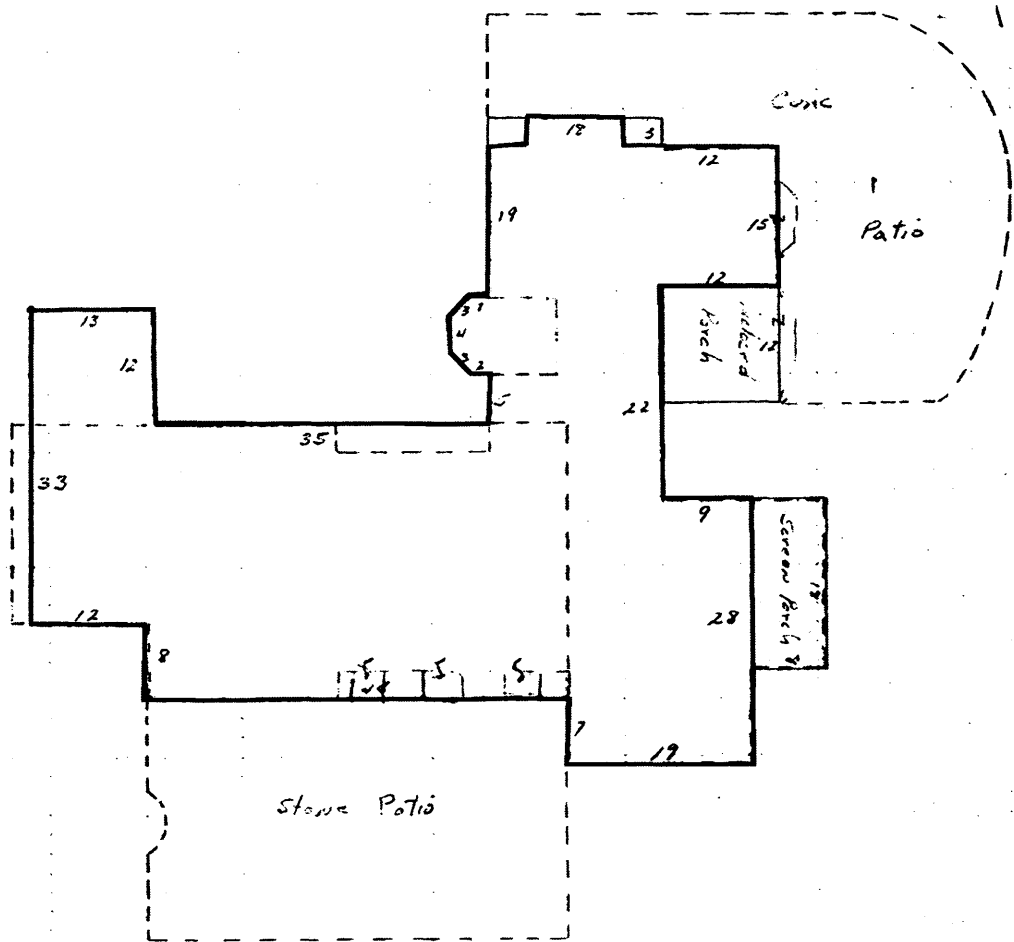
SOURCE: JACKSON COUNTY ASSESSORS PLAT

**A.S.V. & HELEN BUNDY CARPENTER HOUSE
"TOPSIDES"**

1677 Old Stage Road, Jackson County, OR
Tax Lot 372W20-2300

ASSESSORS PLAT

NOT TO SCALE-APPROXIMATE DIMENSIONS ONLY



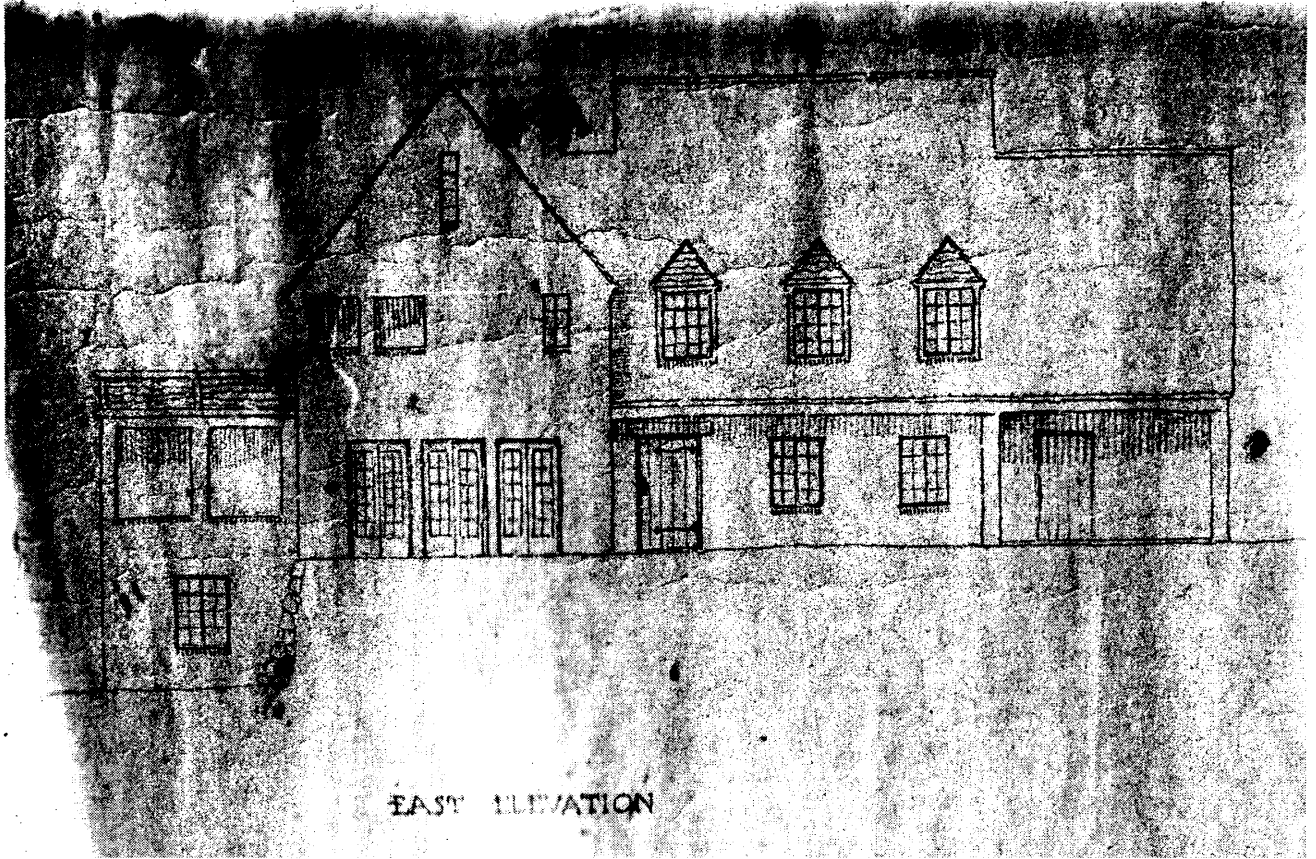
(SOURCE: JACKSON COUNTY ASSESSORS FILES)

A.S.V. & HELEN BUNDY CARPENTER HOUSE "TOPSIDES"

1677 Old Stage Road, Jackson County, OR

Main House Footprint

Not to Scale-Approximate Dimensions Only



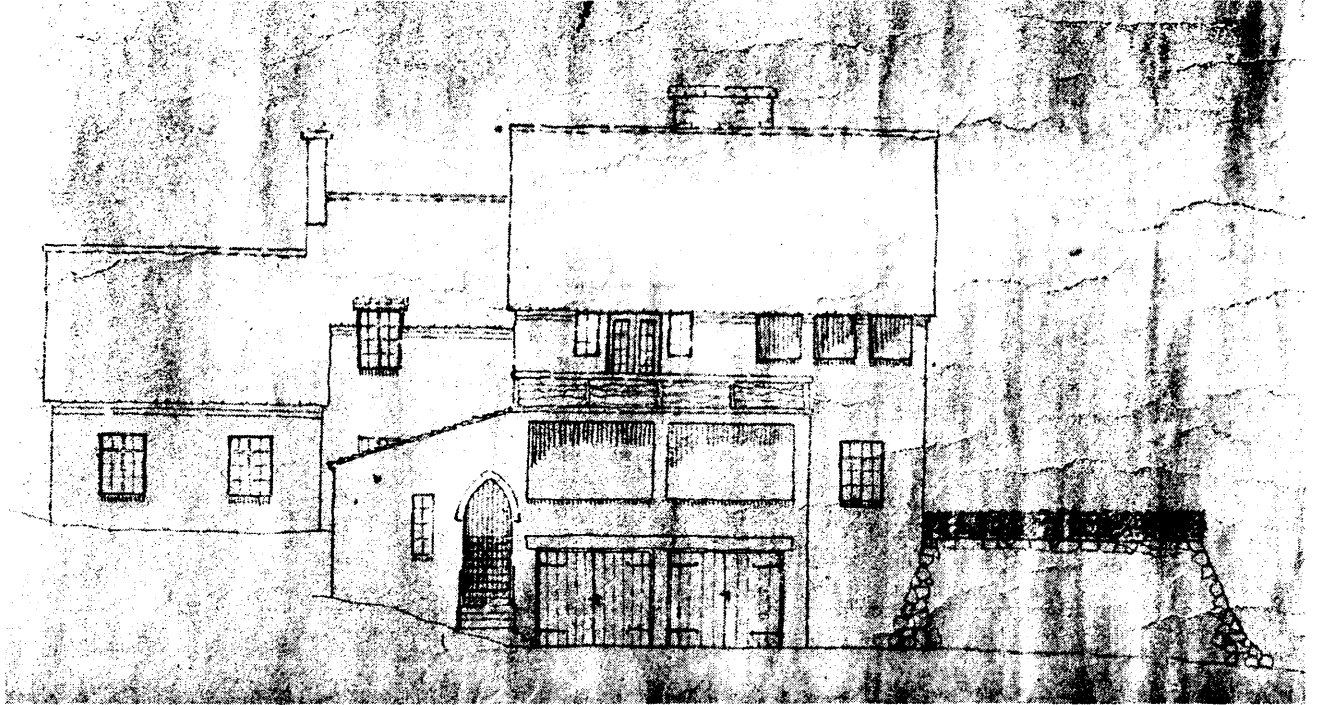
**SOURCE: TOPSIDES PLAN SHEET #6 (SECTION)
LOUIS B. HUMPRHYS, ARCHITECT
JOB #1726**

**A.S.V. & HELEN BUNDY CARPENTER HOUSE
"TOPSIDES"**

1677 Old Stage Road, Jackson County, OR

**ORIGINAL EAST [FRONT]
ELEVATION**

OCTOBER 9, 1926



**SOURCE: TOPSIDES PLAN SHEET #6 (SECTION)
LOUIS B. HUMPRHYS, ARCHITECT
JOB #1726**

**A.S.V. & HELEN BUNDY CARPENTER HOUSE
"TOPSIDES"**

1677 Old Stage Road, Jackson County, OR

ORIGINAL SOUTH ELEVATION

OCTOBER 9, 1926



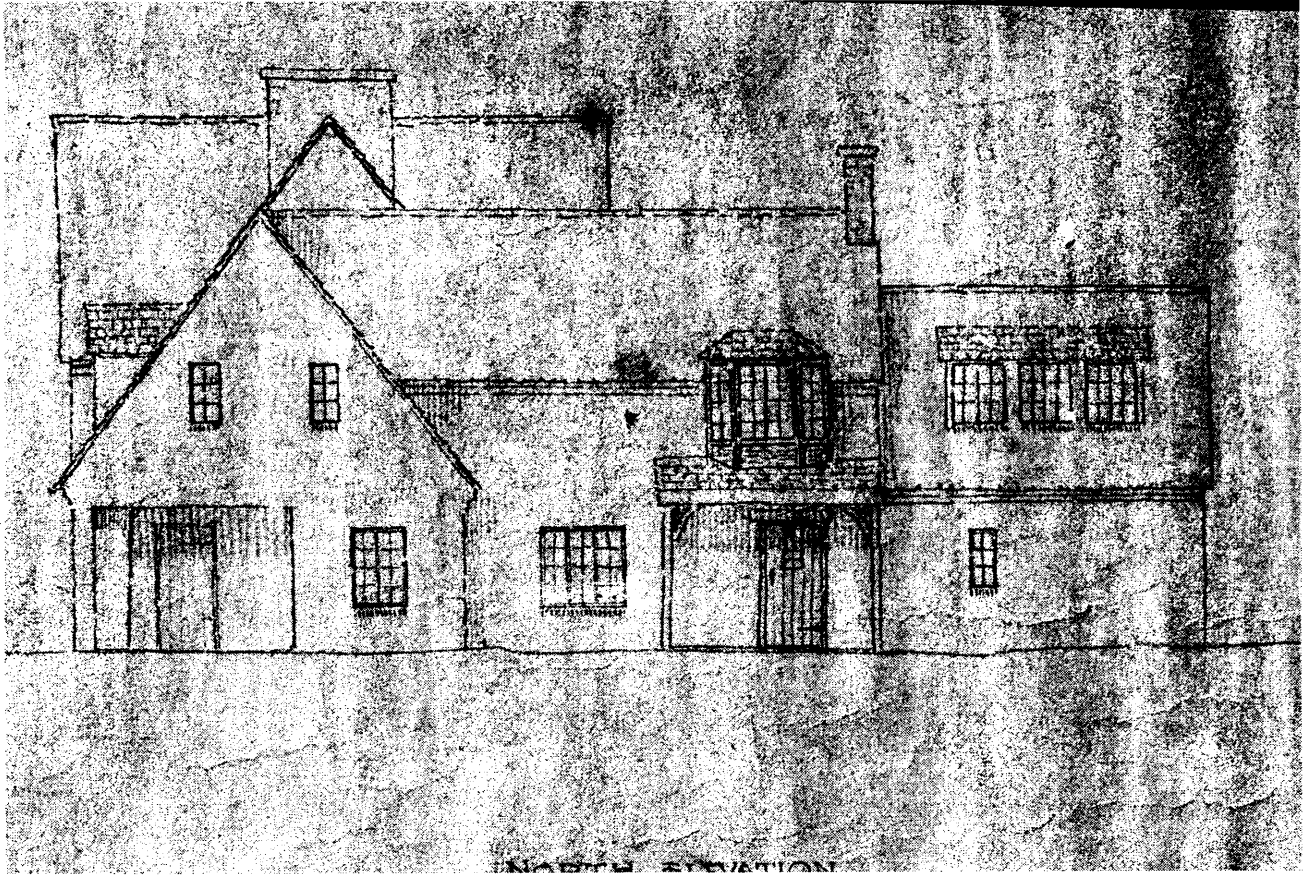
**SOURCE: TOPSIDES PLAN SHEET #6 (SECTION)
LOUIS B. HUMPRHYS, ARCHITECT
JOB #1726**

**A.S.V. & HELEN BUNDY CARPENTER HOUSE
"TOPSIDES"**

1677 Old Stage Road, Jackson County, OR

ORIGINAL WEST ELEVATION

OCTOBER 9, 1926



**SOURCE: TOPSIDES PLAN SHEET #6 (SECTION)
LOUIS B. HUMPRHYS, ARCHITECT
JOB #1726**

**A.S.V. & HELEN BUNDY CARPENTER HOUSE
"TOPSIDES"**

1677 Old Stage Road, Jackson County, OR

ORIGINAL NORTH ELEVATION

OCTOBER 9, 1926

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section Number: PHOTOGRAPHS Page: 1

Carpenter House, v. Central Point, OR

1. Historic View: Topsides, East-facing elevation
Looking: West
Photographer: Unknown (*Medford Mail Tribune*)
Date of Photograph: May 1927
Negative: N/A (Copy Neg by Author)
2. Historic View: Topsides, Aerial View
Looking: NW
Photographer: Unknown
Date of Photograph: c1950s
Negative: Courtesy of Harlow Carpenter
3. Historic View: Topsides, Aerial View
Looking: West
Photographer: Classic Studios, Medford
Date of Photograph: c1960
Negative: Courtesy of Harlow Carpenter
4. Current View: Topsides, Main House
Looking: West, across lawn
Photographer: G. Kramer
Date of Photograph: Sept 2004
Negative: Collection of the Photographer
5. Current View: Entry Allee
Looking: West, from "Stable"
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
6. Current View: Topsides, Main House
Looking: NW, over raised gardens
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
7. Current View: Topsides, Main House
Looking: SW, from raised gardens
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
8. Current View: Topsides, Deck area
Looking: N, toward pool
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
9. Current View: Topsides, North Gable
Looking: NW
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
10. Current View: Topsides, North Elev.
Looking: South
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer

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National Register of Historic Places Continuation Sheet

Section Number: PHOTOGRAPHS Page: 2

Carpenter House, v. Central Point, OR

11. Current View: Topsides, West Elev.
Looking: NE, from garden areas
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
12. Current View: Topsides, South Elev.
Looking: North, from parking area
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
13. Current View: Topsides, Garage Gable
Looking: North, from parking area
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
14. Current View: Gardens, East Elev.
Looking: North, from drive
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
15. Current View: Pool House/Patio
Looking: NW
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
16. Current View: Pool
Looking: North
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
17. Current View: Gardener's House
Looking: West
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
18. Current View: Foreman's House
Looking: West, from drive
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
19. Current View: Guest House
Looking: West, from Parking area
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
20. Current View: "Stable"
Looking: SE, from drive
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
21. Current View: Farm Shed
Looking: NW, from drive (gardener hse in distance)
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
22. Current Interior: Topsides LR
Looking: SE
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer

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National Register of Historic Places Continuation Sheet

Section Number: PHOTOGRAPHS Page: 3

Carpenter House, v. Central Point, OR

23. Current Interior: Topsides LR
Looking: NE
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
24. Current Interior: "Office"
Looking: North
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
25. Current Interior Detail: 2nd Flr Fireplace
Looking: NW
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
26. Current Interior Detail: 2nd Flr BR
Looking: NW
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
27. Current Interior Detail: Master Bath
Looking: West
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
28. Current View: 2nd Flr View
Looking: West, over raised gardens
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
29. Current Exterior View: Gardeners Garage
Looking: NW
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer
30. Current View: Foreman's Garage
Looking: West
Photographer: G. Kramer
Date of Photograph: Sept. 2004
Negative: Collection of the Photographer