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United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

AUG - 9 2005

This form is for use in nominating or requesting determinations for individual properties and districts. See instruction in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classifications, 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 Cardwell-Holman House

other names/site number \_\_\_\_\_

### 2. Location

street & number 827 N.W. 25<sup>th</sup> Avenue

not for publication

city or town Portland

vicinity

state Oregon code OR county Multnomah code 051 zip code 97210

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 X meets        does not meet the National Register criteria. I recommend that this property be considered significant        nationally        statewide X locally.

*James Hamrick*

*2 August 2005*

Signature of certifying official/Title - Deputy SHPO

Date

Oregon State Historic Preservation Office

State or Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that the 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):

*Robert H. Beall*

Signature of the Keeper

Date of Action

*9/21/05*

Cardwell-Holman House  
Name of Property

Multnomah, Oregon  
County and State

**5. Classification**

Ownership of Property  
(check as many as apply)

- private
- public - local
- public - state
- public - Federal

Category of Property  
(check only one box)

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

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

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>2</u>	<u>0</u>	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

0

**6. Function or Use**

Historic Functions  
(enter categories from instructions)

DOMESTIC: single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Current Functions  
(Enter categories from instructions)

DOMESTIC: single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

Architectural Classification  
(Enter categories from instructions)

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY  
REVIVALS: Tudor Revival  
LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY  
AMERICAN MOVEMENTS: Arts and Crafts  
\_\_\_\_\_  
\_\_\_\_\_

Materials  
(Enter categories from instructions)

foundation: CONCRETE  
walls: WOOD: weatherboard; shingles  
roof: ASPHALT  
Other: \_\_\_\_\_  
\_\_\_\_\_

Narrative Description

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

See continuation sheets.

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### NARRATIVE DESCRIPTION

#### Summary

The Tudor-style Cardwell-Holman House was completed in 1905 and designed by Portland architect Eric W. Hendricks. The two-and-one-half-story wood frame house is located on a prominently raised terraced lot at 827 NW 25th Avenue in the historic northwest Portland neighborhood of Hillside. The building is significant under Criterion C as a well preserved and locally distinctive example of the English Tudor style. In the first decades of the 20<sup>th</sup> century, Tudor style elements were mixed freely with the stylistic influences of the burgeoning Arts-and-Crafts style. Early Portland houses in the Tudor style reflected these dual influences, adhering to Arts-and-Crafts floor plans while exhibiting Tudor details. The exterior of the house is all but symmetrical, though the front gables vary in size. Featuring a hip roof with multiple gables with mock half-timbering infilled with stucco, the house represents a fine and very early example of Tudor architecture with Arts-and-Crafts influences.<sup>1</sup>

The plan of the house consists of two floors and includes a basement and finished attic. The first floor contains an entrance vestibule, grand central staircase, living room, dining room, kitchen, library and water closet. The second floor contains four bedrooms and two bathrooms. Both the exterior and interior of the house retain a high degree of historic integrity.

#### Setting

The Cardwell-Holman House is situated in Section 32, Township 1 North, Range 1 East of the Willamette Meridian, in the city of Portland. The house faces east on a trapezoidal parcel of land at the northwest corner of NW 25<sup>th</sup> and Johnson streets, at the point where these streets are intersected by diagonal Westover Road, formerly Melinda Avenue. The house surmounts an elevated lot well above grade, approximately twenty feet above NW 25<sup>th</sup> Avenue. An imposing stone retaining wall runs the length of the property along NW 25<sup>th</sup>, terminating at the southeast side of the property. The random-ashlar wall gradually decreases in height from north to south, reaching its maximum height of approximately ten feet at its northernmost point. A recently installed (1982) wooden fence runs east-west along Westover Road, completely obscured by thick foliage, and ending at a small driveway which leads to a detached garage. A wooden staircase ascends to the back of the two-story garage. The rear (west) yard contains a large patio, a pond and Japanese garden.

The surrounding neighborhood is characterized by an assortment of stately historic homes surrounded by mature trees and native plantings. The area comprising northwest Portland's Section 32 was wooded and undeveloped as late as 1902<sup>1</sup>, with the first house appearing only three years later. Land value boomed in anticipation of the upcoming Lewis and Clark Exposition. New residential construction quickly filled the hilly rises of the lower foothills of the Tualatin Mountains, creating a new neighborhood initially referred to as Knob Hill Terrace. Today, the neighborhood is known as Hillside. Westover Heights developed further west along the meandering climbs of Westover Road throughout the early decades of the 20<sup>th</sup> century.

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<sup>1</sup> William J. Hawkins, III and William F. Willingham, *Classic Houses of Portland, Oregon 1850-1950* (Portland: Timber Press, 1999), 271.

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### Exterior

The Cardwell-Holman House is a two-and-a-half story, wood frame structure set on a concrete basement foundation. The upper two feet of exposed foundation are brick. The house has a roughly rectangular footprint, with the primary facade facing east. The first floor is sheathed in beveled clapboard siding while the second story is shingled. The front, side and rear gables are decoratively half-timbered and infilled with stucco. Tall brick interior chimneys rise from opposite sides of the house, penetrating the roof and topped by characteristically Tudor-style chimney pots.

#### *East Facade (front)*

The primary (east-facing) entrance fronts N.W. 25<sup>th</sup> Avenue. The facade is nearly symmetrical, with a centrally located single story entrance porch. The wide and spacious porch is accessed from NW 25<sup>th</sup> street via a large flight of concrete stairs. The porch itself has a hipped roof supported by large scroll-cut brackets. The gable end of the porch is finished with mock half-timbering, and a decorative wood dentil runs the course of the gable. The porch also features square wooden posts and brick bases. There are cut-out patterns between the balusters. On either side of the porch are three-sided polygonal bays.

The second story is sheathed in wood shingles. Three multi-paned windows are centered over the portico, and these are flanked by cantilevered bays. Transomed casements add to the square-like form of these bays. The middle window features a decorative rail. On either side of the middle window are smaller multi-paned casement windows. The flanking bays consist of triple twelve-over-one, double-hung sash windows. The bays are constructed of wood and supported by decorative brackets.

The third (attic) story of the front facade is dominated by a pair of large, steep-pitched gables. Despite the house's near-symmetrical design, the gables are of differing sizes. The south gable is the larger of the two and features triple nine-over-one, double-hung sash windows. The roof has a wide bargeboard supported by carved wood brackets. The southern bay is capped by a large front-facing gable. The northern bay is capped by the smaller attic gable. The gables are decorated with vertical, diagonal and horizontal decorative boards and knees. A decorative wooden dentil runs the course of both gables. Centered between the two gables is a small, shed-roof dormer containing a single multi-paned casement window.

#### *South Facade (side)*

The south (side) facade is approximately parallel with Westover Road. The first story contains a polygonal bay at its western end. Directly above, the second story features a square-shaped shingled bay. On the attic level of the elevation is a steeply pitched gable with double-hung window.

#### *West Facade (rear)*

The west (rear) facade abuts the concrete wall of its closest neighbor, a large English-cottage style house constructed in 1911. The first story contains (from north to south) a hooded entry porch with access to the remodeled kitchen; a half glass door with transom leading into the hallway; a multi-paned casement window; a polygonal bay, belonging to the den; and a large recessed double-hung window at the southwestern corner. The second story is shingled, and features a polygonal bay window, the multi-paned French doors that light the grand staircase and lead out onto a porch above the polygonal bay of the jutting first floor den. The third (attic) story contains a half-timbered

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gable with window at the northwest side. There is also a long shed dormer penetrating the slope of its steeply pitched hip roof; the shed roof dormer being a common Bungalow-style trait. Ribbons of multi-pane casement windows are located within the dormer. Chimneys are visible on either side of the shed dormer, with flues for the three interior fireplaces.

### *North Facade (side)*

The north (side) facade faces a row of modern condominium townhouses constructed in 1991. The top two feet of the basement are visible, laid in brick and containing multi-paned casement windows. The first floor of the north facade features a small pair of oriel windows, added when the kitchen was remodeled in 1997. The third (attic) story features a large gable with half-timbering and stucco infill.

### *Garage*

The property contains a compatibly styled single-car garage, which is counted as a non-contributing feature. The two-story clapboard structure was probably built sometime between 1912 and 1920. The main car entrance is accessed via Westover Road. The lower story of the structure is used for storage. A staircase has been added for pedestrian access from street level to the yard.

### **Interior**

The interior of the Cardwell-Holman House retains a high level of integrity in both organization and details. Containing approximately 4,550 square feet of living space on two full floors, there is additional space in the finished attic and basement. Despite the exterior Tudor influences, the interior layout follows a classic center hall plan. The interior contains an elegant entrance vestibule which opens on the south to a large living/sitting room. The dining room is located to the north. The kitchen can be accessed from the northwest corner of the dining room. The entrance vestibule also accesses a small hall that leads west to a longer north-south hall and a jutting library/den with wood-beamed ceiling. The longer hall connects the den with the kitchen and has doors to a half-bath, the basement and the outside patio area. The second floor contains an open landing and hallway, which leads to four tandem bedrooms, two of which contain a full remodeled bathroom. An additional half-bath is located just south of the stair landing. The attic is accessible via a narrow boxed staircase at the south side of the second floor. The house contains three original fireplaces, two on the first floor and one on the second. A fourth fireplace was incorporated in the kitchen remodel. All floors throughout the house are fir.

### *Vestibule and Stairwell*

The main entrance, which features a large paneled door flanked by a ribbon of long casement sidelight windows topped with multi-paned transoms, opens into a spacious vestibule. To the left is the living room and to the right is the dining room. A grand multiple-landing staircase is prominently located at the west end of the center hall. A pair of embedded Ionic columns flanks the entryway to the staircase. The staircase features dark wood newel posts, caps and banisters and rails, all of an Arts & Crafts variety. The balusters are colonial. There are three stair landings. The first is three steps up; the second is four steps up; the third is just below a large French door leading to an outside porch. Immediately south of the staircase is a short east-west hall which leads to the den/library.

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### *Living and Sitting Rooms*

The grand-scale living/sitting room is well-lit, with windows on three sides. The room is accessed through a pair of divided-light French doors. Originally, the two rooms were divided by a large sliding door. The archway still divides the living room and sitting room, though they constitute a large single space. The main focus of the sitting room is the fireplace, located at its west end. To the left of the fireplace (facing Westover Road) is a large double-hung window. On the opposite wall is a larger three-part bay, complete with Arts & Crafts-style built-in seating. To the right of the fireplace is a built-in bookcase. The ceiling above is decoratively coved.

### *Dining Room*

The dining room is accessed through three-part, divided light, folding French doors. Fielded paneling covers the lower two-thirds of the dining room walls. The dining room features a fireplace on its west wall. The fireplace is flanked by built-ins, which have been altered but are most likely original to the house. The east wall of the dining room features a bay nearly identical to the one in the living room. The north wall features a multi-paned casement window.

### *Kitchen*

West of the dining room is the kitchen, which is the most altered space in the house. The remodel was conducted by the home's present owner, and incorporates many original elements of the former kitchen. The north-facing double hung window is original. Several original windows and built-in cabinets have been relocated. The kitchen has been extended to the rear of the house and now features an eating area with a fireplace.

### *Second Floor*

On the second floor, the main hall is spacious and light-filled, due to the large set of French doors at the landing. There are four large bedrooms on this floor, all of which retain their original door and window moldings. The bedroom at the southeast corner of the house has windows facing east and south. The adjoining bathroom has been modernized, though the space has always been used as a bathroom. The bathroom windows overlook the roof of the entrance portico and afford fine views of downtown Portland. The bathroom also accesses the second bedroom at the northeast corner. The northwest bedroom contains a fireplace and French door to an outside second-story patio. The northeast bedroom has windows facing north and east.

### *Attic*

The third (attic) floor is accessed by rear stairs. The finished attic is marked by the interior expressions of the house's various gables. The numerous windows afford stunning views in all directions.

### **Major Alterations**

Modifications to the Cardwell-Holman House have been few. The most significant change is the updating of the kitchen, which occurred in 1997. The kitchen remodel did not alter the original footprint of the house, and incorporated several original built-in cabinets and cupboards into the design. Early changes (c. 1920) include removal of a small flight of steps at the entrance portico and changes to the porch length. A brick-faced fireplace was

**Cardwell-Holman House**  
Name of Property

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added in the southwest corner of the kitchen. The landscaping has also changed through the years. An early photograph indicates a simple landscaping plan. Today, the residence features a pond and garden with walkways.

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**8. Statement of Significance**

Applicable National Register Criteria  
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing).

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

Areas of Significance  
(Enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance  
1905  
\_\_\_\_\_  
\_\_\_\_\_

Significant Dates  
1905  
\_\_\_\_\_  
\_\_\_\_\_

Significant Person  
(Complete if Criterion B is marked above)  
\_\_\_\_\_

Cultural Affiliation  
\_\_\_\_\_  
\_\_\_\_\_

Architect/Builder  
Hendricks, Eric W., architect  
\_\_\_\_\_

Criteria Considerations  
(Mark "x" in all the boxes that apply)

Property is:

- A owned by a religious institution or used for religious purposes
- B removed from its original location
- C a birthplace or grave
- D a cemetery
- E a reconstructed building, object, or structure
- F a commemorative property
- G less than 50 years 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 books, articles, and other sources used in preparing the form on one or more continuation sheets) See continuation sheets

- Previous documentation on file (NPS):
- preliminary determination of individual listing (36CFR67) has been requested
  - previously listed in the National Register
  - previously determined eligible by the National Register
  - designated a National Historic Landmark
  - recorded by Historic American Buildings Survey
  - recorded by Historic American Engineering Record

- Primary location of additional data:
- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

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### NARRATIVE STATEMENT OF SIGNIFICANCE

The Cardwell-Holman House is eligible for the National Register under Criterion C as a fine example of a very early and intact Portland Tudor residence with Arts and Crafts features. The Cardwell-Holman house reflects the transition of the Tudor Revival style in America from the Jacobethan manor houses of the 1890s, to the more popular eclectic variations that populate upper- and middle-class neighborhoods all across the United States. The house is also significant because it is a very early example of the stylistic combinations of Tudor and Arts-and-Crafts that became popular in Portland after the 1905 Lewis and Clark Exposition. The house is the work of Eric W. Hendricks, a prominent Portland architect. The house was commissioned in 1904 by Captain Herbert W. Cardwell, a well-known Portland physician. Captain Cardwell died of typhoid fever just months before the home's completion in 1905. The house is also associated with George Phelps Holman. George P. Holman was a member of a prominent pioneer family who later distinguished himself in government, law and the Northwest lumber industry.

#### Popular Portland

In 1880, the population of Portland hovered at approximately 20,000. Throughout the decade, northwest Portland established itself as home to the city's political and merchant elite. New streetcar lines spurred residential development and by 1890, the city's population had swelled to 46,385. The following year's consolidation with East Portland and Albina added 15,661 more people to the municipal roster. Unfortunately, the bank panic of 1893 slowed momentum. In 1905, the Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair at northwest Portland's Guild's Lake commemorated one hundred years of growth since the Lewis and Clark expedition. Stimulated by the extravaganza's success, Portland experienced the nation's third highest growth rate between 1900 and 1910. In 1900, Portland's population was 90,426; by 1910 it was 222,957. Between 1903 and 1912, the city enjoyed over \$64 million in new housing and neighborhood development. The city's growth rate of 129% was exceeded only by Los Angeles and Seattle. It was in the midst of this boom that architect Eric Hendricks was commissioned to design Dr. Herbert Cardwell's Hillside-neighborhood home.<sup>1</sup>

Herbert Cardwell was born in Portland on December 12, 1867. After graduating from Portland High School, he received his early professional education at the Oregon Medical College. He spent his post-graduate studies at New York's College of Physicians and Surgeons, and upon completion, served two years in the Seney Hospital of New York. In 1890, he married Helen W. Winslow of New Bedford, Massachusetts. They had two sons, Oliver Byron and Fowler Hathaway. Dr. Cardwell was long identified with the Oregon National Guard. He was a veteran of the Spanish American War. He held the position of surgeon general on the staff of Governor Lord with the rank of colonel. When the Second Oregon Regiment, U. S. V., was organized, Dr. Cardwell was appointed regiment surgeon with the rank of captain. Dr. Cardwell commissioned architect Erik W. Hendricks in the winter of 1904 to design a house at 185 N 25<sup>th</sup> Street (old address), with construction to begin in January 1905.

The land upon which the Cardwell-Holman House is located was originally part of the King Donation Land Claim. The house occupies an interesting site in the overlay zone of several distinct historic Portland neighborhoods. For example, the east side of NW 25<sup>th</sup> Avenue is the western limit of King's Second Addition; the well-ordered grid of the Alphabet Historic District does not extend west beyond N.W. 24<sup>th</sup> and therefore the Cardwell-Holman house is not included in the National Register Historic District. Just north of the house is a concrete stairway (formerly the steep NW Barker Avenue, now NW 25<sup>th</sup> Place), which leads to Lovejoy Avenue and the southern limit of Goldsmith's

<sup>1</sup> Scot W. McLean and Elizabeth S. Atly, Weist Apartments National Register Nomination, 1989.

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Addition. Westover Road continues westward into the well-to-do neighborhood of Westover Terrace. Meanwhile, the Cardwell-Holman House is located squarely in the overlay area of Hillside and the alphabetical grid of the Northwest district.

There was no neighborhood quite like Hillside anywhere in the city, and many prominent families were eager to establish a new exclusive neighborhood away from Nob Hill. The character of Nob Hill was changing due to an influx of middle and working class homeseekers, and Hillside developed in much the same ways as the enclaves of Portland Heights, Willamette Heights and what would soon become Westover Terrace.

St. Vincent's Hospital was long the area's most defining resource. Medical offices, convalescent centers and physicians homes proliferated. In 1888, Mother Mary Theresa purchased a five-acre tract of hilly land despite the general consensus that a Westover Road site was too far from the city to provide adequate health care. The cornerstone was laid in 1892 and three years later the new Sisters of St. Vincent's Hospital was officially opened. St. Vincent's was a primary focus of development for the area located immediately east of its hillside perch. Many of Nob Hill's smaller homes were built for the hospital's staff and interrelated industries. The hospital was formerly located just south of the Cardwell-Holman House, occupying the western slope of Westover Road from Johnson Street to Flanders Street from 1895 to 1975.<sup>2</sup>

### A British Blend: Tudor Revival and Arts and Crafts

The Tudor style of architecture came to the United States from England in the late nineteenth century through architectural magazines, and the 1876 Centennial International Exhibition in Philadelphia. The American Tudor Revival style, in its many variations, is a far cry from the residential style that originated during the Tudor period of England's history, in the early sixteenth century. Those houses featured structural half-timbering, where post-and-beam frames were exposed, interstices filled with a rubble mix of stone or brick, then whitewashed or stuccoed. Roofs were authentically thatched, second floors cantilevered out over narrow streets, and windows were banked in series to bring in as much light as possible. These late medieval features became the hallmarks of a later stylistic revival, showing up, in the United States, on small cottages and grand manors in too many variants to count. In the late nineteenth century, Tudor Revival houses in America tended to be large, architect-designed houses with a mixture of eclectic features based on Tudor precedent, including steeply pitched roofs, front gables, ornamental half-timbering, and stucco or masonry walls. Interiors were paneled in dark woods and coffered ceilings. Rooms were decorated with enormous fireplaces, beamed ceilings and heraldic crests in the window glass. These early houses copied English models closely, following trends that were popular in England from 1558 to 1625. Commonly known as the "Jacobethan" style, this revival variation temporally mirrored the Elizabethan and Jacobean eras in English history.<sup>3</sup>

After the turn of the twentieth century, residential neighborhoods in the United States began to see more modest houses in the Tudor Revival style, with freely mixed, English-inspired features such as faux thatched roofs, ornamental half-timbering, steep roofs and front gables, decorative bargeboards, and projecting window bays.

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<sup>2</sup> Sydney Clevenger, "St. Vincent and the Sisters of Providence: Oregon's First Permanent Hospital," *Oregon Historical Quarterly* (Summer 2001): 210-221.

<sup>3</sup> William J. Hawkins, III and William F. Willingham, *Classic Houses of Portland, Oregon, 1850-1950* (Portland: Timber Press, 1999), 271; Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1989), 358; Robert Schweitzer and Michael W.R. Davis, *America's Favorite Homes: Mail Order Catalogues and a Guide to Popular Early 20<sup>th</sup> Century Houses* (Detroit: Wayne State University Press, 1990), 173.

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Instead of masonry, walls and siding were wood, sometimes with stucco or masonry veneer, many with a mix of both. The Tudor Revival style remained relatively uncommon during the first fifteen years of the twentieth century, becoming immensely fashionable in the United States after World War I in a burst of popularity that continued through the 1930s.

The Cardwell-Holman House represents the transitional years of the Tudor Revival style in America, between the stately Jacobethan mansions derived from English models to the eclectic middle-class versions common in the years between the world wars. Still architect designed, but no longer strictly Jacobethan in character, houses like the Cardwell-Holman House brought the Tudor Revival style from the estates of the wealthy to the neighborhoods of the upper-middle-class. This transitional period is marked by the mixing by architects of other English-inspired stylistic features with Tudor elements, particularly the English Arts and Crafts and the American Craftsman styles. This stylistic mixture was not limited to exterior decorative features. Architects designed open-plan, Arts and Crafts interiors for these early-twentieth-century transitional Tudors, instead of the dark medieval-style interiors of the earlier American versions. In Portland, builders used wood instead of masonry, and houses that were brooding Tudor on the outside featured brightly-lit interiors with Craftsman-style built-ins, open plans, and painted and natural wood.

The Arts and Crafts style was a natural partner for the Tudor style. Both English in precedent, they shared character-defining features where texture, materials, and craftsmanship were paramount. The Arts & Crafts Movement originated in England around 1850, responding to the inferior quality products being produced by factories that placed no value on its workers. John Ruskin was one of the first to promoting the ideas of simple design and honest workmanship. The movement gained momentum when socialist designer William Morris (1834-1896) began writing and lecturing about the need for a rebirth of the arts. Rejecting classically inspired art and architecture, Morris looked to the middle ages, vernacular tradition and nature for creative inspiration. While William Morris was not an architect, he influenced many creative architects, including Philip Webb (1857-1915), C. F.A. Voysey (1857-1941) and Sir Edwin Lutyens (1869-1944), all of whom adapted their designs to fit a simpler, more organic style.

Rather than revive past styles, Arts & Crafts architects borrowed historic forms for contemporary usage. Natural materials were preferred. The overall effect was a warm and livable home. Adherents of the Arts & Crafts ethos rejected overly ornate Victorian design and the mass production of low quality goods. This progressive philosophy strongly influenced architecture, interior design, furniture design, and design in general at the beginning of the 20<sup>th</sup> century. Rather than relying on 'gingerbreading' to enhance a design, craftspeople were encouraged to evoke the 'honest' beauty of natural materials, the beauty of natural surroundings, and the beauty of subtle lines. The movement was equally concerned with spiritual connectivity with one's surroundings—both natural and manmade.

Arts & Crafts-style houses incorporated similar interior features such as open floor plans, beamed ceilings, an abundance of woodwork and windows, built-in bookcases or cabinetry, and of course, a fireplace. In the Arts & Crafts style, the fireplace was a prominent feature and special attention was paid to the location and construction of the hearth. Like the rest of the house, the fireplace was to be utilitarian, but in more affluent homes the fireplace was sometimes embellished with decorative tiles and mantles.

### Cardwell-Holman House and the Transitional Tudor

The Cardwell-Holman House displays fine craftsmanship and detail. Designed in 1904 and completed in 1905, the house is a well-preserved, locally significant example of the Tudor Revival-style architecture with Arts & Crafts elements in Portland. Following the Lewis and Clark Exposition, both styles became increasingly popular, and

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variations can be seen throughout the east and west-side neighborhoods of Portland. The Cardwell-Holman house is one of the very earliest examples and is thus important to the development of design and architecture in Portland. Portland architects were eager to showcase their skills in the design of new homes located in the vicinity of the Lewis and Clark Exposition. A new generation of progressive architects commenced the process of revolutionizing Portland's largely Victorian landscape. These architects included forward-thinking men like Emil Schacht, Joseph Jacobberger and Ellis Lawrence. The Tudor style in Portland frequently exhibited Arts & Crafts, and later, Craftsman stylistic influences. The earliest houses in the Tudor style adhered to Arts & Crafts floor plans while exhibiting facade decoration in the Tudor style. The Cardwell-Holman is an excellent early example, with its dramatic ornamental half-timbering in the gables, projecting window bays at the second stories, steep gables with decorative bargeboards, and wood shingle and wood board cladding on the exterior. The interior features built-in window seats, bookcases and cabinetry, natural and painted wood wainscot and decorative Craftsman-style molding, and several focal-point fireplaces.

### Comparative Analysis: Tudor Style Houses with Arts and Crafts features in Portland

In the state of Oregon, twenty-seven Tudor-style houses are listed in the National Register of Historic Places. Twelve of these properties are located in the city of Portland, and only four of these date from 1903 to 1911. Two are listed with a combination of Tudor and Arts and Crafts features.

There are six properties attributed to Erik Hendricks (or one of his firms) on the National Register. The sole property attributed to Hendricks alone is the Chandler Hotel and Annex in Coos Bay. In Portland, the Hendricks firms built the L.B. Menefee House at 11634 SW Myrtle and the William Bittle Wells House at 1515 SW Clifton.<sup>4</sup>

#### 1. Frank Silas Doernbecker House (1903)

Located at 2323 NE Tillamook Street, the Frank Silas Doernbecker House combines a strong Tudor influence with some elements of Colonial Revival and Arts and Crafts styles. The central feature of the house is the bellcast hip roof with gabled wall dormers and half-timbering over wood shingles below. The house is clearly symmetrical as opposed to the asymmetric appearance of the Cardwell-Holman House, which cleverly hides a basically symmetrical floor plan. Also in contrast to the Cardwell-Holman House, the Doernbecker House has massive, prominently placed brick chimneys, a porte cochere, and a very detailed burlled mahogany paneled interior. The Cardwell-Holman House has a much simpler interior with built-in benches, simple fir paneling and plain wood mantels. The Cardwell-Holman House shows a more innovative mixing of Tudor and Arts and Crafts styles.

#### 2. Josef Jacobberger House (1906)

Located at 1502 SW Upper Hall Street, this Tudor house has a fundamentally asymmetric design. It features a multi-gable roof with board decoration and a rectangular bay window at the second story. The façade has shingles extending down over the piers at the porches. Designed by prominent architect Josef Jacobberger, it also features six-over-one, double-hung windows similar to those in the Cardwell-Holman House. The Tudor features here are understated.

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<sup>4</sup> Statistics supplied by the State Historic Preservation Office, Salem.

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### 3. 2520 Westover Road (1907)

This house is directly across Westover Road from the Caldwell-Holman House. It was built two years after the Caldwell-Holman House was completed, and features prominent Tudor elements including a massive exterior chimney, half-timbering on both the second and third floors, and a projecting second floor. The porch and balcony are not typically Tudor and owe more to the Craftsman style, but there are few other Craftsman influences here. In contrast to the Caldwell-Holman House, this house is symmetrical both in exterior design and in floor plan.

### 4. L.B. Menefee House (1908)

The L.B. Menefee House, located at 1634 SW Myrtle Street in the Portland Heights neighborhood, was designed by prominent local architect William C. Knighton, who was known for his Craftsman-style architecture. In this house, he combines Tudor and Craftsman styles. There is a suggestion of half-timbering on the front gable, and there are two prominently placed massive chimneys on the sides, which are classic Tudor features. This house, built three years after the Caldwell-Holman House, shows many similar features including a shed dormer and an asymmetrical gable roof with eaves and exposed beams. This house is a good example of a melding of Tudor and Arts and Crafts features, and was likely influenced by the successful design of the Caldwell-Holman House.

### 5. Henry B. Miller House (1911)

The Henry B. Miller House combines some Arts and Crafts influences in a traditional Tudor design. In the early 1900s, Arts and Crafts features were often freely mixed with the Tudor style as is evident in this house, designed by Ellis F. Lawrence, and manifested by the combination of horizontal siding on the second floor with Tudor half-timbering on the third floor, and stucco on the first. There are prominent brick chimneys, and a Tudor arch entry. The Arts and Crafts influences, while present, are less prominent than in the pioneering Caldwell-Holman House.

### **Eric W. Hendricks, architect**

According to Census Records, Eric W. Hendricks was born in Sweden in 1866. Nothing else is known of his early life.<sup>5</sup> In a span of only nine years, 1904 to 1913, he helped shape the direction of Portland architecture. Hendricks never received an Oregon's Architect License because he ceased practicing before the licensing of architects in Oregon began in 1919. His Arts and Crafts designs were among the earliest of that style to appear in Portland. When the Caldwell-Holman house was designed in 1904, the style was considered a radical departure from more conventional building styles. An unrecognized pioneer in the movement, Eric Hendricks was among the first Arts and Crafts-influenced architects practicing west of the Rocky Mountains. The Caldwell-Holman House dates to 1905. The date is significant because it represents a pioneering introduction of Arts and Crafts elements into traditional residential architecture in a location where millions of visitors to the Lewis and Clark Exposition of 1905 were likely to see and be influenced by such radical new designs.

Eric Hendricks, alone, and with his various partners (Bennes, Tobey and Thompson) designed a large volume of work in Oregon. Many of these designs were bold and experimental in style. The firm's creativity and talent would later be showcased in some of Portland's earliest Prairie-style designs. Erik Hendricks maintained a private practice in 1904 and 1905, and it is likely that the Caldwell-Holman House is one of Hendricks' first major commissions. In

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<sup>5</sup> Census, 1910.

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1906, he entered into partnership with Willard F. Tobey, and together they practiced as Hendricks & Tobey. In 1907, John Virginius Bennes entered the firm, and the partnership became Bennes, Hendricks and Tobey. In 1910 Willard Tobey left the firm and Lewis Thompson entered the partnership, which became Bennes, Hendricks and Thompson. According to Hawkins and Willingham's *Classic Houses of Portland*, the firm of Bennes, Hendricks and Thompson was responsible for most of the Prairie style homes in Portland. In 1911, Thompson left the firm, which became Bennes and Hendricks, which it remained through 1913. After 1913, nothing is known about the life or death of Eric W. Hendricks.<sup>6</sup>

### Cardwell to Holman

Tragically, Dr. Cardwell died of typhoid fever in April of 1905, six months before the completion of his house. Dr. Cardwell was living at 306 North 23<sup>rd</sup> Street at the time of his death. After Dr. Cardwell's death, the Cardwell family decided to sell the house in August 1906. Herbert's widow, Helen, purchased the James Wilson House at 2046 NW Irving Street, and remained there for more than twenty years. As for Dr. Cardwell, he was buried at Lone Fir Cemetery on Portland's eastside.

George Phelps Holman purchased the home from Herbert's widow, Helen Cardwell in August 1906. The asking price was \$14,000. George P. Holman laid claim to many distinctions in his long and eventful life. His family was prominent in pioneer Oregon history. His father, Joseph Holman, of Devonshire, England arrived in America in 1834 at the age of nineteen. In the spring of 1839—inspired by Rev. Jason Lee's fabled extolling of Oregon in Peoria, Illinois—Joseph Holman joined the "first recorded Oregon overland expedition with avowed intention for permanent settlement." Holman reached Oregon in April 1840, where he taught at the Methodist Indian School. There he met Almira Phelps, one of the missionary teachers accompanying Jason Lee to Oregon on the *Lausanne*. John and Almira were married in 1841, settling near Salem. George Phelps was born the next year; three more children followed.<sup>7</sup>

George Phelps Holman attended Ohio Wesleyan University in 1865 and 1869. In 1866, he attended the University of Albany in New York. He took up the study of law, and in 1866 became the first native Oregonian to be admitted to the Oregon bar. In 1870, he became the first Oregon native to be elected to the Oregon legislature. In 1872, he was chosen as Oregon's delegate to the national Republican Convention, held in Philadelphia, Pennsylvania, the first native Oregonian elected to a national nominating committee.

On June 1, 1869, George Phelps married Emma H. Rounds of New York City. Their first son, George P. Holman Jr., died at a very young age. Their surviving son, Phelps Holman, would later achieve distinction as Oregon manager of the lumber shipping firm of Holman, Payne & Company.

<sup>6</sup> Richard Ellison Ritz, *Architects of Oregon* (Portland: Lair Hill Publishing, 2002), 36-37, 385, 389-390. According to Ritz, Willard F. Tobey was born in Aurora, South Dakota in 1883 and arrived in Portland in 1893. In 1901 he was an office boy for Whidden and Lewis. He worked as a draftsman for Hendricks in 1905. He would later work as a superintendent for A.E. Doyle and Pietro Belluschi; John Virginius Bennes was born in Bohemia (now Czech Republic) in 1867. He moved to Baker City from Chicago in 1900. From 1906 to 1942 he practiced architecture in Portland. In 1925, Bennes went into partnership with Harry A. Herzog, who had worked as a draftsman for Bennes and Hendricks for three years beginning in 1912; Lewis Irvine Thompson was born in Albany, Oregon in 1888. He left Bennes, Hendricks & Thompson in 1910 and opened his own office in 1911. He was also an inventor, and held patents on a number of automobile inventions, including the Thompson Air Spring.

<sup>7</sup> Howard McKinley Corning, ed., *Dictionary of Oregon History* (Portland: Binford and Mort, 1956).

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When George P. Holman purchased the Cardwell House, he divided much of his time between Portland and Salt Lake City, where Holman, Payne & Company also maintained offices. The Holman family occupied the house from 1906 to 1914.

### Conclusion

The Cardwell-Holman House is eligible for listing in the National Register under Criterion C. The house is among the very best examples of the Tudor Revival style combined with Arts-and-Crafts features in Portland. The Cardwell-Holman House reflects the national early-twentieth-century trend that mixed Tudor features with those from the Arts-and-Crafts style, a hallmark of the transition from the first American Tudor manor-house examples to the middle-class articulation of the style that dominated architectural design trends in U.S. neighborhoods in the 1920s and 1930s. The Cardwell-Holman House was among a few landmark examples of this eclectic Tudor Revival variant that served as showcases for the rest of the architectural community in Portland, receiving extreme public exposure because of the large influx of visitors in town for the Lewis and Clark Centennial Exposition held in Portland in 1905.

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"Obituary, Joseph Holman," Oregon Statesman, June 26, 1880.

"Obituary, George Phelps Holman," Oregon Statesman July 30, 1927.

"Old Landmarks Viewed," Oregonian, October 4, 1924.

"First White Man Born in Salem Visits Home," Oregonian, June 30, 1922.

"Impressions and Observations of the Journal Man by Fred Lockley," Oregon Journal, January 38, 1924.

"First Salem Boy Dies," Oregonian, July 31, 1927.

"Herbert Cardwell Biography,"

### Other Sources

City of Portland Buildings Bureau microfilm and card files

Multnomah County Tax Assessor records, microfilm, automated data files and card files

Portland Historic Resource Inventory, City of Portland, 1984

1910, 1920, 1930 Census

Portland City Directories (1910-1970)

Polk's Business Directory, Portland, Oregon 1903-1940

University of Oregon. Knight Library Photographic and Plans Archive.

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Portland Block Book 1907

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Cardwell-Holman House  
Name of Property

Multnomah, Oregon  
County and State

### 10. Geographical Data

Acreage of Property less than one acre

#### UTM References

(Place additional UTM references on a continuation sheet)

1 10 523299 5041509  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_

4 \_\_\_\_\_

#### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

#### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

### 11. Form Prepared By

name/title Matthew Hayes, with assistance from State Historic Preservation Office staff, and property owner

organization \_\_\_\_\_ date September 2004

street & number P.O. Box 1284 telephone 503-774-3566

city or town Portland state Oregon zip code 97207

### Additional Documentation

Submit the following items with the completed form:

Continuation sheets

Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative black and white photographs of the property.

Additional items (check with the SHPO or FPO for any additional items)

### Property Owner

name Dennis Bernard Smith

street & number 827 N.W. 25<sup>th</sup> Avenue telephone 503-224-3077

city or town Portland state Oregon zip code 97201

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

**Cardwell-Holman House**  
Name of Property

**Multnomah, Oregon**  
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

United States Department of the Interior  
National Park Service

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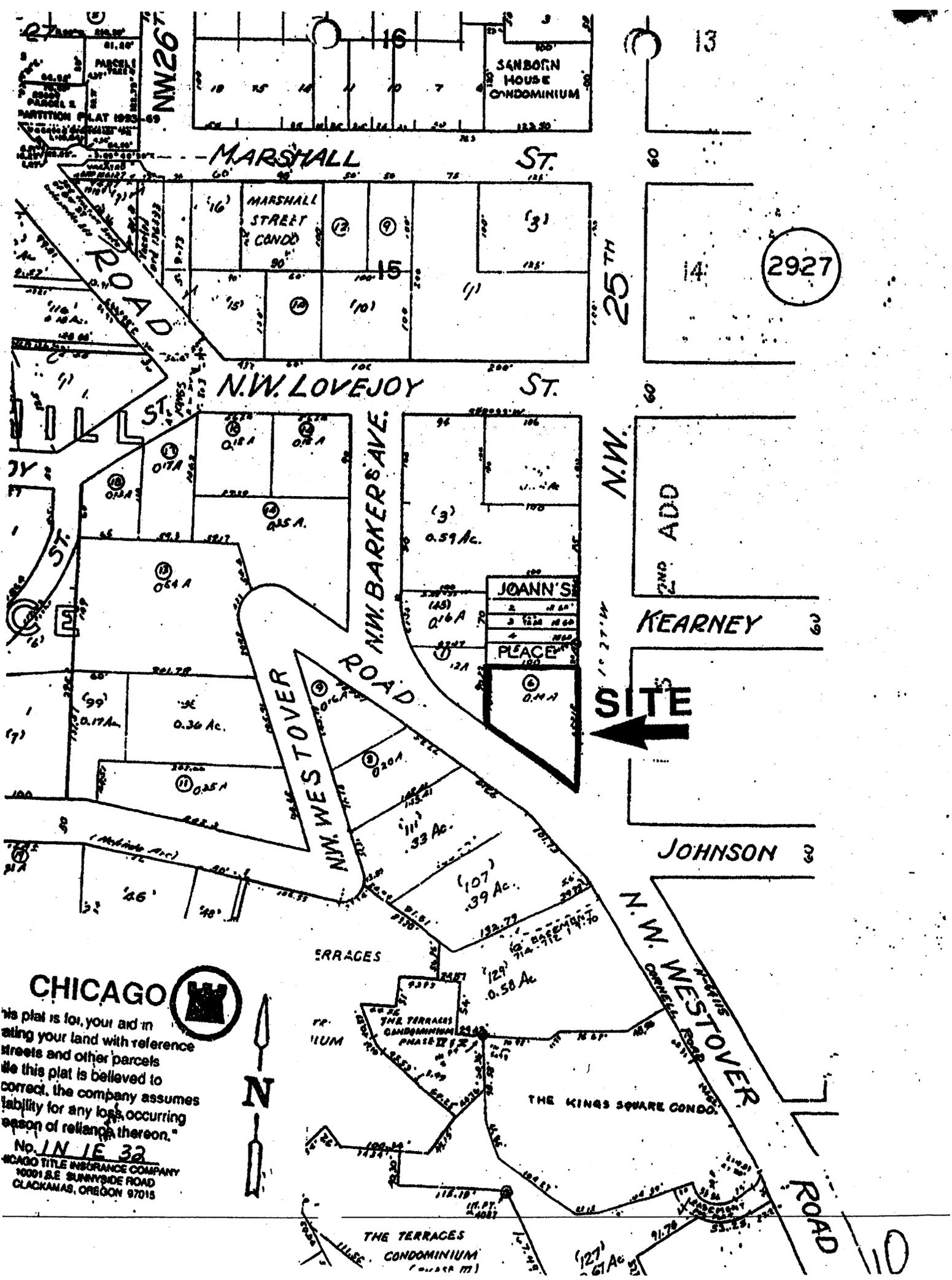
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### Boundary Description

827 NW 25<sup>th</sup> Street is located in Section 32, Township 1 North, Range 1 East of the Willamette Meridian, in the City of Portland, County of Multnomah and State of Oregon.

### Boundary Justification

The nominated area encompasses the entire urban tax lot on which the building occupies. The site address is 827 NW 25th Avenue, Portland, Oregon.



13

2927

25<sup>TH</sup>

2<sup>ND</sup> ADD

KEARNEY

**SITE**

JOHNSON

**CHICAGO**



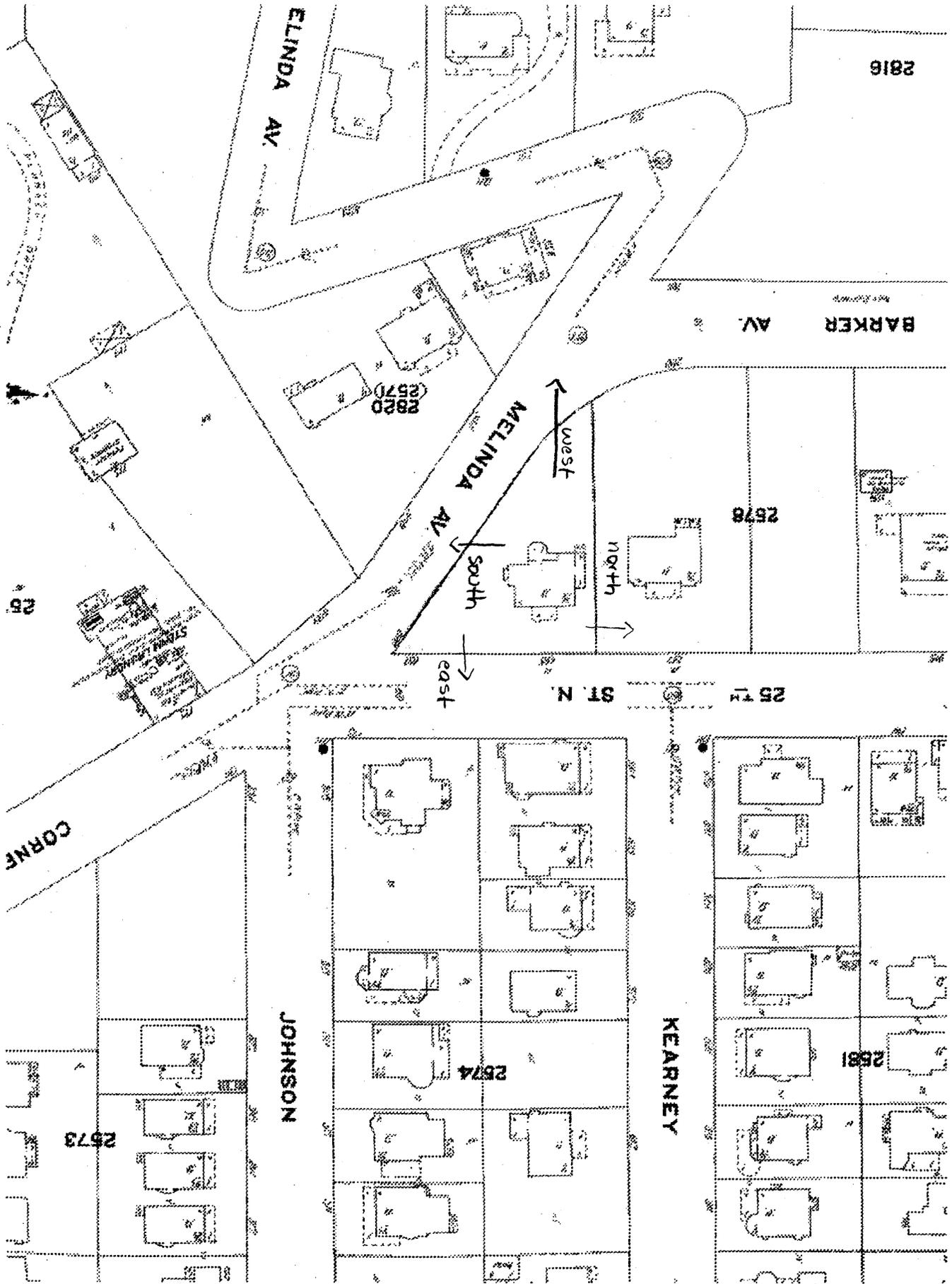
"This plat is for your aid in locating your land with reference to streets and other parcels. If this plat is believed to be correct, the company assumes liability for any loss occurring by reason of reliance thereon."

No. IN 1E 32  
 CHICAGO TITLE INSURANCE COMPANY  
 10001 S.E. SUNNYSIDE ROAD  
 CLACKAMAS, OREGON 97015

THE TERRACES CONDOMINIUM (PLAT 171)

(127) .61 Ac

110



# MULTNOMAH CO. ORE.

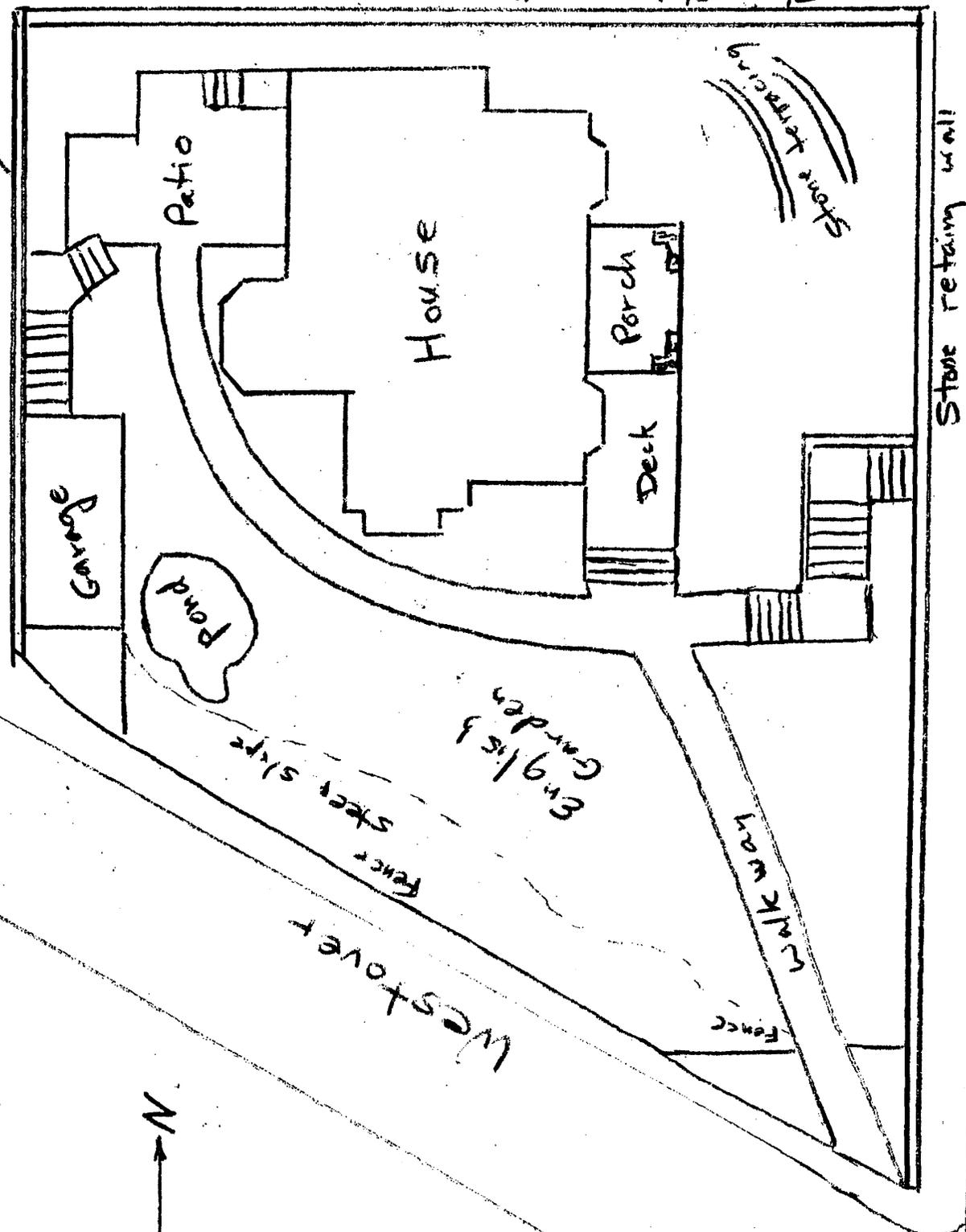
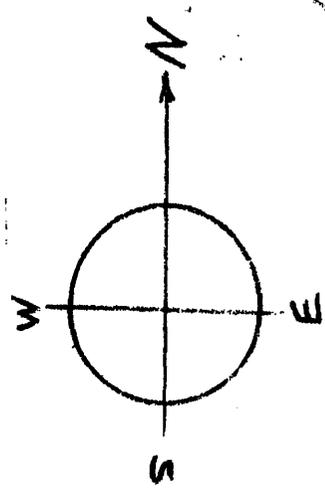


Stone retaining wall

Stone retaining wall

Stone retaining wall

25th Ave



concrete retaining wall

Patio

House

Porch

Deck

Garage

Pond

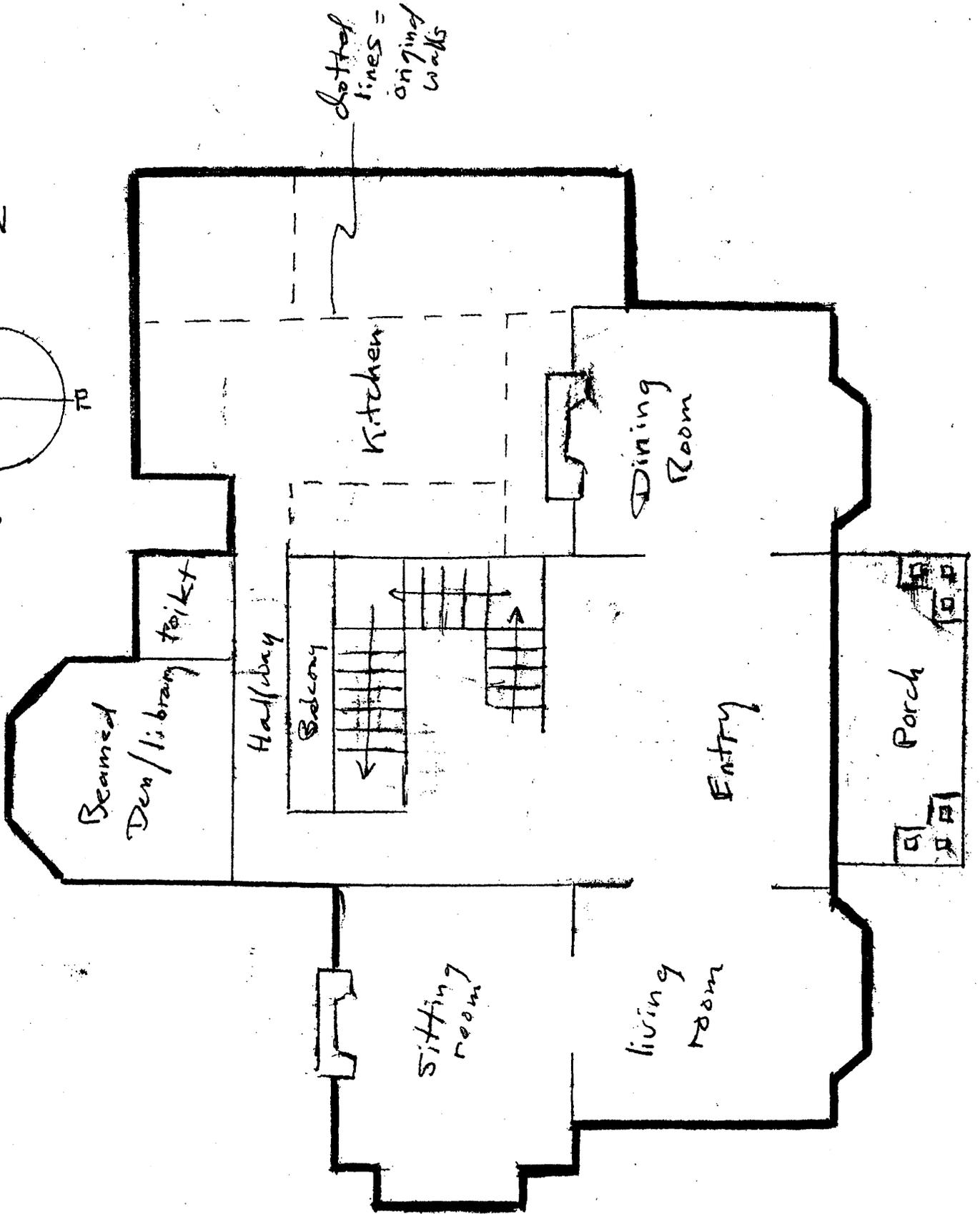
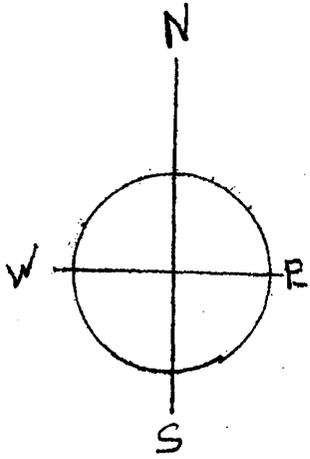
English Garden

steep slope  
Fence

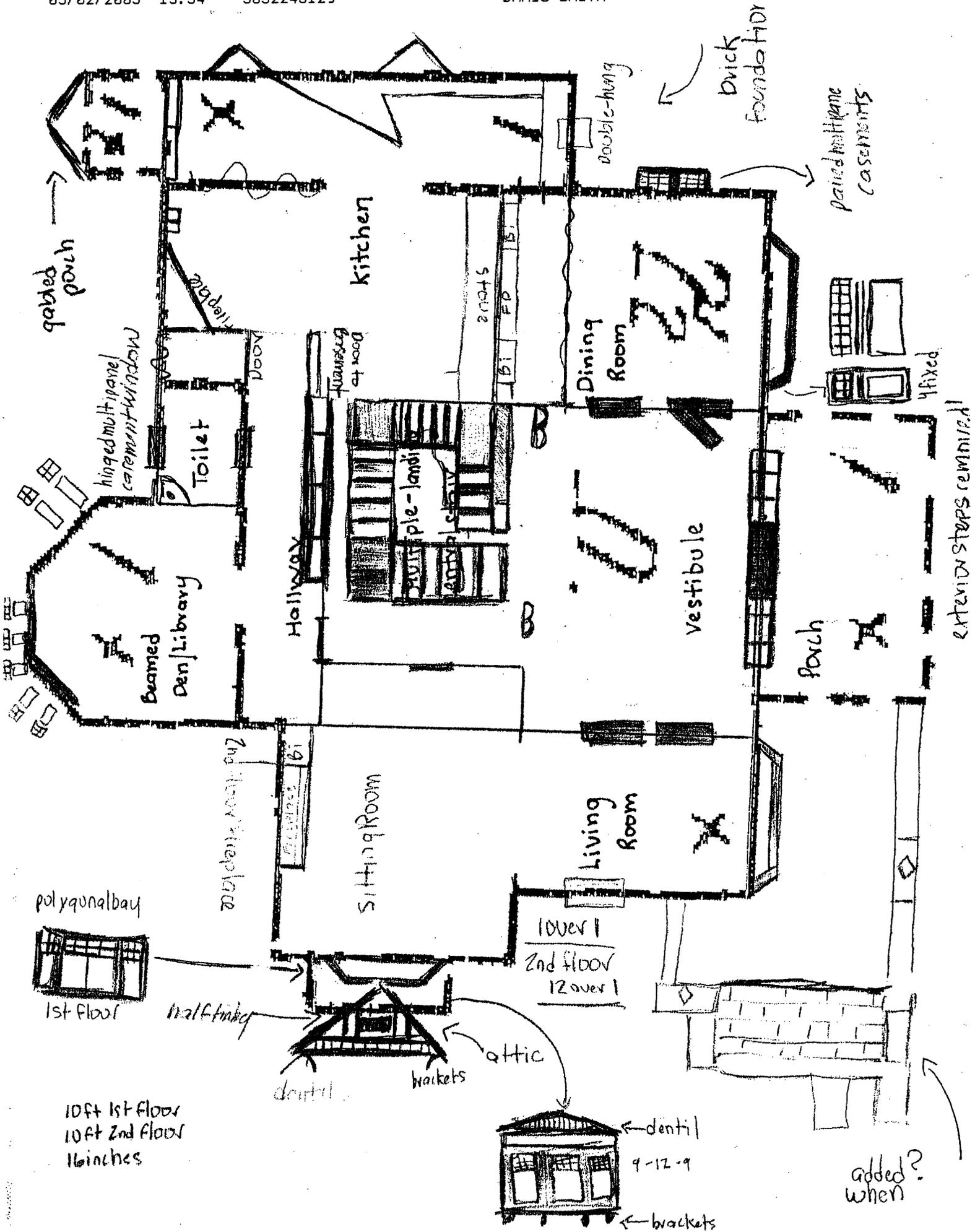
Westover

Fence

Walkway



First floor

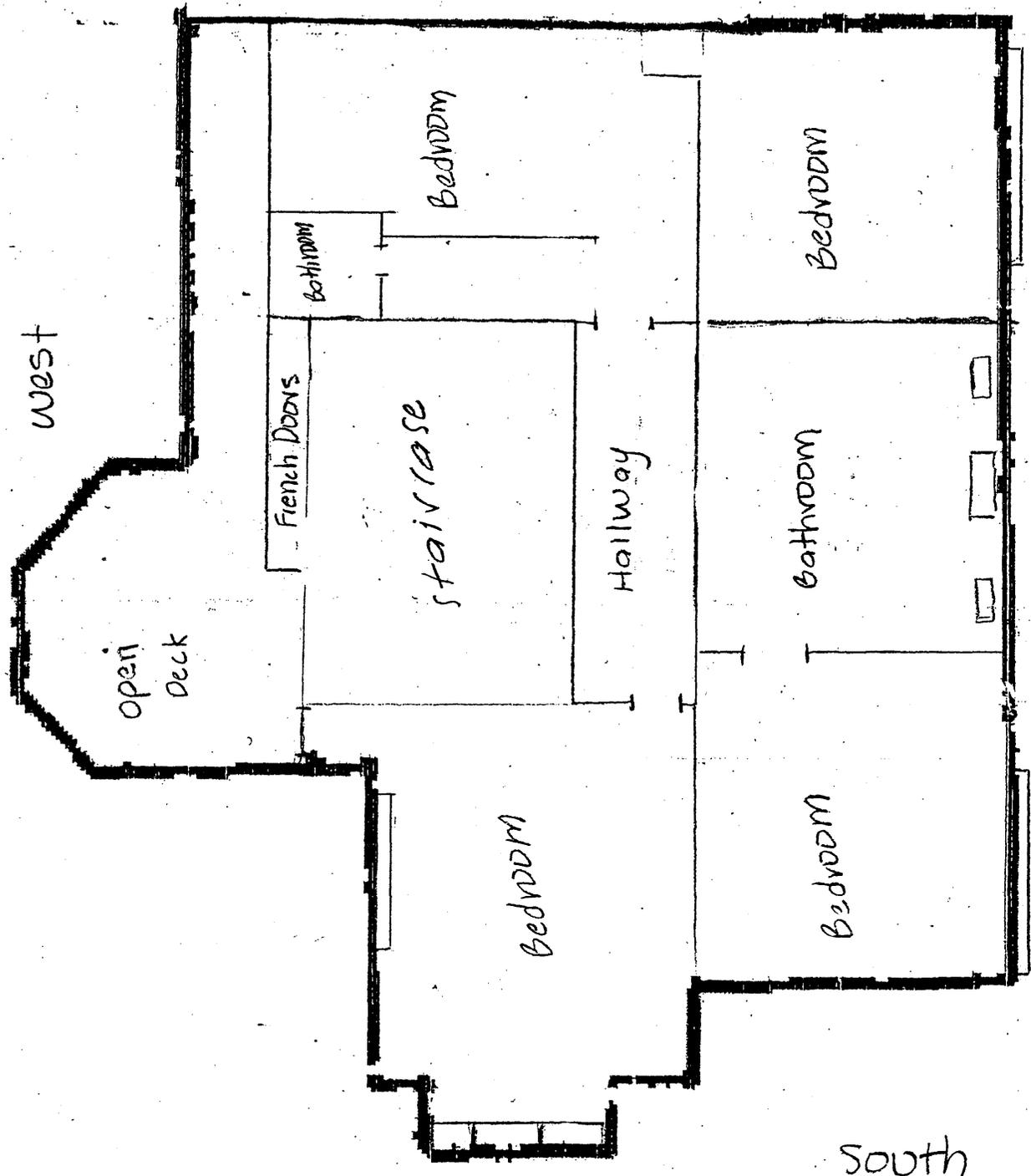


10ft 1st floor  
10ft 2nd floor  
16inches



added when?

440N



West

Open Deck

French Doors

Staircase

Hallway

Bedroom

Bathroom

Bedroom

Bathroom

Bedroom

Bedroom

EAST

South

Second Floor

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### Photograph List

The following information applies to photographs nos. 1-13:

Photographed by Matthew Hayes

Photographed June, 25 2004

Negatives held by Matthew Hayes, P.O. Box 1284 Portland OR, 97207

1. East and south facades. View to northwest
2. East facade. View to northwest.
3. South and east facades. View to north.
4. South facade from Westover Road. View to north.
5. South facade close up. View to northeast.
6. South and east facades from side yard. View to northwest.
7. North and east facades. View to southwest from NW 25<sup>th</sup> Avenue.
8. Stone retaining wall along NW 25<sup>th</sup> Avenue. View to northwest.
9. Staircase with landing. View to west.
10. Staircase from vestibule, with engaged Ionic column. View to west.
11. Living room, first floor. View to east.
12. Sitting room, first floor. View to southwest from living room.
13. First floor dining room. View to east.

The following information applies to photographs nos. 14-17:

Photographed by Dennis B. Smith

Photographed April 2005

Negatives held by Dennis B. Smith, owner

14. West facade. View to southeast.
15. West facade, second story. View to east.
16. Garage, east facade. View to west.
17. Garage, north and east facades. View to south.