

# Oregon Historic Site Record

LOCATION AND PROPERTY NAME						
<b>address:</b>	134 NE Sumner St Portland, Multnomah County	<b>historic name:</b>	Swart, Harry A & Lou K, House			
<b>assoc addresses:</b>		<b>current/other names:</b>				
<b>location descr:</b>		<b>block/lot/tax lot:</b>				
		<b>twshp/rng/sect/qtr sect:</b>	1N 1E 22			
PROPERTY CHARACTERISTICS						
<b>resource type:</b>	Building	<b>height (stories):</b>	2.0	<b>total elig resources:</b>	2	
<b>elig evaluation:</b>	eligible/contributing			<b>total inelig resources:</b>	0	
<b>prim constr date:</b>	1923	<b>second date:</b>		<b>NR Status:</b>		
				<b>date indiv listed:</b>		
<b>primary orig use:</b>	Single Dwelling	<b>orig use comments:</b>				
<b>second orig use:</b>		<b>prim style comments:</b>				
<b>primary style:</b>	Arts & Crafts	<b>sec style comments:</b>				
<b>secondary style:</b>	Craftsman	<b>siding comments:</b>				
<b>primary siding:</b>	Shingle	<b>architect:</b>				
<b>secondary siding:</b>		<b>builder:</b>				
<b>plan type:</b>	Period Cottage					
<b>comments/notes:</b>						
Nominated to NR 08, returned by Keeper (ij 7/14/2008)						
GROUPINGS / ASSOCIATIONS						
<b>Survey/Grouping Included In:</b>		<b>Type of Grouping</b>		<b>Date Listed</b>	<b>Date Compiled</b>	
Walnut Park 2017 RLS		Survey & Inventory Project			2017	
SHPO INFORMATION FOR THIS PROPERTY						
<b>NR date listed:</b>	N/A	Special Assessment			<b>106 Project(s):</b>	None
<b>ILS survey date:</b>		<b>Status</b>	<b>Term</b>	<b>End Yr</b>	<b>Federal Tax Project(s):</b>	None
<b>RLS survey date:</b>	07/16/2017	Closed	1st	2023		
<b>Gen file date:</b>	02/25/2008					
ARCHITECTURAL / PROPERTY DESCRIPTION						
<i>(Includes expanded description of the building/property, setting, significant landscape features, outbuildings and alterations)</i>						
<p>DESCRIPTION SUMMARY Built in 1923, the Harry A. &amp; Lou K. Swart House is located in the Walnut Park subdivision of Portland's King Neighborhood on the northeast corner NE Sumner Street and NE Mallory Avenue at 134 NE Sumner. The building is a two-story generally symmetrical single-family residence with shingle wall cladding, a steep-pitched composition-shingle roof, and a concrete foundation. Fenestration is regular on the primary facades and windows are mostly wood-frame multiple-pane casements. The most notable feature of the building is the skillful melding of the Arts &amp; Crafts and English Cottage Revival styles. Both the exterior and interior of the Swart House retain a high level of integrity. SETTING The City of Portland defines the King Neighborhood as generally bounded by N Killingsworth on the north, N Vancouver Avenue on the west, N &amp; NE Fremont on the south, and NE 7th on the east. The neighborhood is primarily comprised of single-family houses mixed in with groups of apartment buildings. Several old churches and commercial structures are located along the corridors of N Vancouver Avenue and NE Martin Luther King Jr. Boulevard. Many small houses from the Victorian era dating from the 1880s and 1890s still stand in the southerly portion of the neighborhood, primarily in the Albina Homestead subdivision between N Vancouver and NE Martin Luther King Jr. Boulevard. The subject property sits on lots 17 &amp; 18 of Block 23 in the northerly portion of the neighborhood inside the Walnut Park subdivision, bounded by N Vancouver to the west, N &amp; NE Killingsworth to the north, NE MLK to the east, and N &amp; NE Alberta to the south. The Swart House is one block north of NE Alberta Street and two blocks west of NE Martin Luther King Jr. Boulevard. Primarily single-family homes built between the 1900s and the 1920s fill the area, and the streets in the area are lined with mature trees. Most of the resources on the east side of N Williams Avenue retain a high level of integrity. Directly north from the Swart House, across Sumner Street and facing NE Mallory, is a 1910 Craftsman Foursquare-style home with concrete-block column bases and balustrades. To the west on the opposite side of the alley at the southeast corner of Sumner and Rodney is a grand English Tudor-style building constructed in 1912. South of the subject resource is another Craftsman bungalow built in 1910. Located at 5115 NE Mallory, the building was constructed by builder Frank H. Hawley. One-and-one-half blocks to the east at the southwest corner of Sumner and Garfield is the Myrt F. Donahae House, a grand turreted home built in 1908-09. The building was listed on the National Register in 2000. The elegant Donahae House was built with concrete blocks and designed by architect Alfred H. Faber. The building is an example of the Arts &amp; Crafts style with Richardsonian and Neo-Classical features. Most of the remaining homes on the blocks surrounding the subject building are middle-class single-family dwellings of modest size in the Arts &amp; Crafts styles that vary from bungalow forms to the Foursquare. Buildings constructed later are less ornate bungalows that are generally void of exposed rafters and bargeboards. Other represented building styles include modest interpretations of the English Cottage style of the 1920s &amp; 1930s, Cape Cod Revival homes from the 1930s, and a few scattered 1940 and 1950s Ranch-style houses and duplexes. Exterior Description The Harry &amp; Lou Swart House is a wood-frame, two-story, single-family rectangular residential dwelling set on a perimeter concrete foundation with a centered and prominent main entrance. Both the main and rear elevations demonstrate primary symmetry. The building sits on a level grade about 2 feet higher than Sumner and Mallory. The front wall of the resource is set back 15 feet from the right-of-way of Sumner Street and the most easterly wall of the sunroom is 18 feet from the right-of-way of NE Mallory Avenue. The building is approximately 60 feet wide and 25 feet deep with a basement that measures 34 feet wide and 25 feet deep. Large daylight basement windows are located at grade level. The windows are protected by concrete wells. The basement is accessible from an interior staircase under the main hall stairway and a second exterior staircase located at the rear of the building. The most notable feature of this eclectic house is the seamless blending of the Arts &amp; Crafts and English Cottage styles. The building is clad with wood-shingle siding with shed dormers on the side elevations, more in flavor of the Craftsman style. The original architectural drawings illustrate clapboard, but it is likely the client changed his mind in the later stages of construction as there is no evidence of clapboard under the shingles. (Appendix E) In contrast, the steep roofline with hipped ridges and low sloping eaves are primary characteristics of the English Cottage style. The open gable ends and double gables on the front and rear elevations fit the configuration found on high-style Arts &amp; Crafts houses. Below the gables on both elevations, wide eave returns continue around the entire perimeter of the house. The front (north) elevation exhibits the general symmetry of the design and features similar window placement on both floors and two matching prominent gables. (Photo1) The centered front porch sits on a poured concrete pad and is supported by a pair of Doric columns. The door appears to be original. (Appendix E) As commonly found on Craftsman houses, the lower level has two matching square shallow bay windows paired with a set of three six-over-one double-hung windows. The picture windows are fixed. The second-floor windows are paired eight-over-one sashes. In between the second floor gables is a single window that lights the central staircase landing. The east façade has an open porch at the ground-level on the northeast corner of the building that is set under the main mass on a concrete slab. Three Doric columns support the second level. The porch can be accessed by two pairs of French doors from inside the house. At the inside corner, a large hard-fired brick multi-flue chimney is exposed within the porch, but is enclosed as it rises to the second floor. On the most easterly wall of the sunroom is a set of casement windows. A shed dormer on the second floor has smaller six-over-one wood sash windows that extend through the roofline. (Photo 2) The west façade is similar to the east elevation, and it exhibits the same fenestration and roof configuration. The principle difference is that a single French door accesses an open deck on the south end of the facade. The first story on this side has a shallow envelope towards the southwest</p>						

corner where the three-window kitchen nook extends outward. One of the nook windows is replaced with an aluminum-framed window. The rear, south, elevation is similar to the main facade, but it is asymmetrical to accommodate the interior layout of the building. This elevation has a small centered porch and two gables with paired wood-frame windows that are similar to those on the main facade. (Photo 3) At the ground level on the left side are two sets of French doors that access the kitchen area. To the right is a concrete stairwell that runs below grade to the basement. A small porch is centered in the facade and provides access to the central hallway. A small window is to the right of the door. To the right of the porch is a window well for the daylight basement windows. On the far right (east end) is a set of casement windows on the first floor for the sunroom. From the rear elevation, the subtle differences between the east and west facade are apparent. The west elevation has a similar configuration of space to the east facade, but without an enclosed porch on the ground level. The kitchen nook area protrudes on the west side in the same fashion as the sunroom on the east side. (Photo 4) Above the nook is a roof deck above this space with access from the second floor and a shed dormer in similar fashion as the east elevation. Garage & backyard The rear of the building is accessed from Mallory Avenue through a curb-cut and then a gate that lead to the two-car garage on the west side of the property and the back yard. The original wood-frame garage is set on a continuous concrete slab foundation and has a shingled exterior that matches the main building. The garage appears to be built as illustrated in the original plans. (Appendix F) The building has gable ends on the north and south sides with single double-hung windows. There are two additional original double-hung windows on the lower level of the garage on the north side, but these windows are not shown on the plans. The east elevation of the garage has a shed dormer with a pair of casement windows that dates to the initial construction, but likewise is not shown on the plans. The original rolling doors remain on this side, and these have divided light panes in the upper sections. The doors remain functional. To the right of these is an access door. On the south side, a small shed-roof addition was constructed in 1957 for equipment storage and a pump to service the backyard swimming pool that was built the same year. The west side of the garage abuts a 14 foot wide concrete alley. On that side, a metal overhead garage door was added. The inside of the garage walls are unfinished. A narrow staircase is placed on the north side to provide access to an upstairs storage area. The dominant feature in the backyard is a large pool with concrete decking surrounding it and a patio area. The concrete-lined swimming pool measures 20 by 30 feet, and is in generally good condition. A garden exists to the west, and there is an open lawn area east of the pool. INTERIOR DESCRIPTION The interior of the Swart House is efficiently laid out and exhibits good space utilization and a circular flow pattern on both floors. The integrity of the interior spaces, including the many built-ins, is well preserved. All primary rooms on both levels are accessible by the central hallway. Nearly all of the original doors, cut glass knobs, and trim around doors and windows are original. The painted woodwork around the doors and windows is 4½ inches wide and has an asymmetrical profile. The baseboard moldings are 8" tall and remain intact through most of the house. With the exception of remodeled portions of the kitchen, the walls and ceilings are finished with hard plaster over lath. Both levels have oak hardwood floors, except the upstairs sunroom, kitchen, and bathrooms. Upon entering the front door, there is a foyer space with a staircase on the left leading upstairs and a hallway on the right that extends to the back door. (Photo 5) To the immediate left in the foyer is a pair of French doors leading into the living room. In this room the ceilings are coved. There is a central light fixture hanging from the center of the ceiling. On the far left on the east wall is a pair of French doors leading outside to the covered patio. In the center space of the wall is the fireplace hearth with a large wood mantle surrounded by Arts & Crafts tiles with floral patterns. (Photo 6) To the right of the mantel is another pair of French doors that open into the enclosed sunroom. This room is well lit by groupings of casement windows throughout and a pair of French doors on the north side that lead to the exterior patio. (Photo 7) Returning to the foyer, to the immediate right, is another pair of French doors leading into the dining room. This fine room also has coved ceilings and two angled built-in cabinets at the southern corners of the room, which were specified in the original plans. (Appendix G) The hardware on the cabinets is original. The lower walls have smooth wainscot with a molding cap at 42 inches from the floor. Natural light enters the dining room from a group of three windows on the north wall. On the west side is a single doorway that leads into the kitchen. The previous owners remodeled a portion of the kitchen in 2001 with new cabinets, counters, and appliances, but the room configuration appears to be unchanged, including the location of the main sink on the north end. The floors in the kitchen and nook are covered with 12 inch square stone tiles that were installed during the 2001 remodel. The south side of the kitchen space expands into a nook area, which has many windows. To the left on the south side is a pair of French doors that lead outside into the backyard and open patio. The southwest corner of the nook was originally a laundry room with walls. To the east of the nook area is a single door that enters a study (or bedroom). Once inside the study, there is a closet on the west side and on the south side is a set of three windows. There is a storage cabinet in the southeast corner of the room. At the northeast corner is a door that returns to the central hall. To the immediate right is a larger coat closet and straight ahead to the south is the back door. Left of this door is another that opens to a half bath with a sink and toilet. Back in the hall moving forward, on the right side under the staircase is an access door to the basement staircase. The staircase runs down to the north to the concrete flooring below. To the right is a door to a TV room with carpeting and outside light coming through windows on both the north and south sides. The room has a fireplace in the center with built-in cabinets on the east wall. To the left of the stairs, west side, is basement space containing the furnace, water heater, and washer and dryer. The room is naturally lit by exterior windows. Returning to the foyer near the front door, the staircase on the left side runs up to a landing and over to the upstairs central hallway. Turning right towards the front of the house, the hall leads to built-in cabinets positioned to the left and right of the door to the master bedroom (east). Inside the master bedroom, windows on the north wall provide natural light, and a fireplace hearth with a simple wood mantel is centered in the east wall. (Photo 8) Simple smooth tiles are used for the hearth surround. On both sides of the fireplace are doors to a large walk-in closet, which served as a dressing room. (Appendix G) Inside this space there are windows on the east side where the outside shed dormer protrudes from the roofline. There are smaller spaces with little headroom on the north and south side of the space and large cabinets for storage. Returning to the bedroom, on the south side of the space is a door leading into the sunroom or den, which has windows on the south wall. The floors in this room are Douglas Fir. Ahead to the west is access to the bathroom. Most of the bath fixtures are original, including the hexagonal floor tiles. The built-in bathtub at the west end may be original as one was specified in the construction plans. To the right is the door returning to the central hallway. Back in the upstairs hallway, to the left is a door to another bedroom. This room has windows on the south side, a closet to the west, and a French door that goes outside to an open roof deck. (Photo 9) Returning to the hallway, the next bedroom down the hall occupies the northwest corner of the second floor. It has windows on the north side and a walk-in closet to the west with a window inside, which is inside the space created by the shed dormer. ALTERATIONS There have been few changes made to the house since construction. The most visible alteration from the outside is the deck on the roof that appears to have been added some time after initial construction. A date has not been determined and no building permit was filed or has survived in city archives. It is likely the change was made before 1950, as the French door is a near match to others inside the house and the deck frame and wall are of old lumber. At the southwest corner on the rear elevation, two sets of French doors are modern reproductions that have been added during remodeling of the kitchen area in 2001. The original plans indicate only a single door in this area that may have existed before the changes. The missing multi-pane window on the lower-level west elevation is planned for replacement by the owners. On the interior, the kitchen nook area was enlarged in 2001. The original drawings show a separate laundry room adjacent to the kitchen nook that may or may not have been built. The walls, if they existed, have been removed at a much earlier date than 2001. The remodeling permit does not mention wall removal and the laundry facilities have been in the basement below for many years as evidenced by the plumbing and fixtures. Other deviations from the original construction are changes made during construction. For instance, the front door appears to be original, but it does not have sidelights, even though the plans show a single sidelight. The porch also appears to be untouched, but the early drawings do not illustrate all of the detail. These changes and other differences between the building as it stands today and the plans were likely made during construction.

## HISTORY

*(Chronological, descriptive history of the property from its construction through at least the historic period - preferably to the present)*

**SIGNIFICANCE SUMMARY** The Harry A. & Lou K. Swart House retains a high level of integrity and is eligible for the National Register of Historic Places under Criterion C as a notable example of a master-craftsman's interpretation of period architect-designed buildings and skillful melding of the popular Arts & Crafts and English Cottage styles for his middle-class clients. The building is one of only a few single-family residences of this unique mix of styles within the Walnut Park subdivision and throughout the King Neighborhood of N and NE Portland. THE HISTORY OF THE NEIGHBORHOOD AND WILLIAM KILLINGSWORTH As currently defined by the city of Portland, the King Neighborhood is part of the boundaries of the original city of Albina, after Portland's boundaries were expanded in 1889. The area included the developing subdivisions of Albina Homestead and Maegly Highland, platted in 1882 and 1889 respectively, between the streets of Fremont and Alberta. Lincoln Park, located east of Martin Luther King Boulevard, (formerly Union Avenue) was also included in this area. It was platted in 1889 and part of it is inside today's King Neighborhood. The strongest driving force in the development of this outer portion of Albina was William M. Killingsworth, father of Lou Swart, the original owner of the subject property. With the exception of Albina Homestead, Killingsworth developed most of the area. William Milton Killingsworth was born on 16 September 1850 in Springfield, Missouri and arrived in Oregon via the Oregon Trail in 1853 with his parents who settled a claim near Eugene. After successful ventures in baking and trading goods with his father in the Eugene area, William sold his interest and moved to Portland in 1882 where he invested most of his money in large tracts of undeveloped land north and west of the town of Albina. The purchase of these large tracts of land running out onto the peninsula between the rivers was against the recommendation of his friends, but Killingsworth felt certain that Portland would continue to grow to the Columbia River. In subsequent years, he carried out ambitious real estate activities to develop the land. Between 1885 and 1892, he was the primary force in the layout and development of the subdivisions of North Albina, Central Albina, Lincoln Park, Maegly Highland, Clifford Tract, and others towards the town of St. Johns. To promote his developments, he helped develop Albina's transportation infrastructure by financing the construction of an electric streetcar link between the Albina Ferry and Stanton Street station, which connected to the busy Williams Avenue line. He also helped finance a small steam-powered line to St. Johns that connected with the Williams Avenue route through a transfer station in 1889.2 Killingsworth's speculative ventures paid off, and in 1890 he had become wealthy enough to commission architect Henry Hefty to design a grand home on the north side of N Alberta, on the large block west of N Vancouver Avenue. The lavish new home included a large carriage house and surrounding lush gardens. Killingsworth's decision to live on the east side of the river was unusual, as most area developers chose to live in the affluent neighborhoods on the west side of Portland. As his influence grew, he was appointed to the Commission of the Port of Portland. His most notable work as a member was ensuring the dredging of a deep channel along the Willamette River to the Columbia and then out to the Pacific Ocean. The project immediately boosted commerce by allowing larger ships to travel up-river.3 In 1902, he organized the Portland Board of Trade, which was influential in bringing the 1905 Lewis & Clark Exposition Fair to Portland. Killingsworth also

was elected to the State Legislature where he proposed a measure that controlled the rates railroads charged their customers, and served on the emigration committee where he worked to make the transition to Portland easier for foreign newcomers.<sup>4</sup> In April 1904, Killingsworth opened the Walnut Park subdivision south of Piedmont as a well-planned middle to upper-middle class residential subdivision. The development of these areas was aided by the national attention drawn by the Lewis and Clark Exposition, which created a rise in building activity that evolved into a building boom within a year. In addition to the favorable economy, the presence of new streetcar lines surrounding Walnut Park along N Williams Avenue, Killingsworth Street, and Union Avenue (MLK), created strong initial sales. To establish confidence among prospective new residents, deeds restricted the area to residential development, lot prices were set at a minimum cost of \$1,500, and a minimum building setback of 15 feet from the street right-of-way was established. In addition, alleys between the blocks were the only permitted spaces for utilities and secondary structures, such as garages. It is known that he set aside pairs of lots for two of his five daughters in the subdivision. In 1905, a modest-sized home in the Arts & Crafts style was completed for his oldest daughter, Alice, and her husband Clinton L. Shorno at 5125 NE Cleveland. The building is exactly two blocks west of the subject property. It is believed that Killingsworth reserved other lots in Walnut Park for his son and three other daughters as well. William Killingsworth continued to be active in real estate, development, and community activities until his death in March 1933 at the age of 82. HISTORY OF THE PROPERTY Lou Killingsworth, the youngest daughter, was born in 1891 in the Killingsworth House. In about 1914, she married Harry A. Swart, who was born in Iowa in 1887. Swart came to Portland with his parents in the 1900s, who were drawn by the big building boom. In about 1910 the family moved into a house in East Irvington at 2347 NE 25th. Later, Harry Swart graduated from the University of Oregon, located in Eugene, in 1912. When he returned to Portland, Swart began a career in the banking, loan, and insurance industry. Soon he operated his own successful small business handling home loans. The couple moved into the Walnut Park neighborhood in 1914, likely renting in two different duplexes on N Williams Avenue before buying a house at 5105 NE Mallory in 1918. By 1919, their daughter and only child Betty Lou was born. In 1936, she was given the Caroline Holman trophy for outstanding leadership at the Jefferson High School from the former dean of girls. Betty Lou was also a senior and president of the Girl Reserves Interclub Council.<sup>5</sup> In about 1920, Harry Swart was listed as vice-president of Western Bond & Mortgage Company and president of Western Insurance Agency. Before the end of the decade, Swart operated the National Mortgage & Bond Company. He, like William Killingsworth, was deeply involved in community affairs. In February 1936, he helped establish the Oregon Winter Sports Association. The organization helped sponsor young athletes to compete for national events.<sup>6</sup> Swart also became a member of the Oregon Bar Association and the president of the Portland Lions Club. On 28 March 1923, Harry and Lou Swart had plans drawn for their new home to be built at the corner of NE Sumner and Mallory. Previously, the property title had been held by Lou Killingsworth. The couple contracted with builder W. Tracey Moore, who lived with his wife Leona A. nearby in Piedmont at 5729 N Williams. Little is known about Moore. City directories list him as a contractor or carpenter, and Moor referred to himself as a "professional engineer" on the seven-page specification contract for the Swart House. Despite no formal architectural training, surviving plans for the Swart House show that Moore had an architect's sense of design. The plans are very detailed and demonstrate much knowledge and skill (Appendices E, F, & G). From the historic record, it appears Moore arrived in Portland in 1921 and left in 1925. He could not be tracked through the 1920 and 1930 US Census query by a search on Heritage Quest.<sup>8</sup> What is known is that Moore constructed several fine buildings in the area. In 1923 he built a small home of similar design to the Swart House at 5336 SE 41st where he lived for about two years. It is also believed he designed and built a large home that is very close in design at 415 SE 35th Avenue in 1921. This clapboard-sided building with double gables was built in the southern portion of the Laurelhurst neighborhood for Dr. N. L. Zimmerman at an estimated cost of \$15,000. The layout, symmetry, and detailing on this commission is very close to the drawings for the Swart House, and the plans were likely presented to Swart as an example. A further tie between the two resources is that the building permit was filed in the same manner, with the owner listed as the builder. On 13 April 1923, a building permit was filed for construction of the Swart home estimated to cost \$8,500. Swart was listed as the contractor, perhaps indicating that Moore worked for Swart's firm, which financed the construction. The house was completed by the end of September 1923.<sup>9</sup> On 8 March 1949, Harry Swart died suddenly. He was survived by his widow Lou, daughter Betty Lou Neill, and sister Mrs. Adine Albright.<sup>7</sup> After Harry's death in 1949, son-in-law James K. Neill moved in with his daughter Betty Lou. Neill took control of the family business, the National Mortgage Company. In 1972, all three moved to 6910 SW Corbett Avenue. No obituary was indexed for Lou Killingsworth Swart, but it is estimated that she died in 1978. The Swart House was then sold to Byrl A. Shellhart, who was a designer at Giffords Flowers & Gifts.<sup>10</sup> In 1976, it was sold again to James R. & Ruby E. Waldon, who remained until the 1990s. It was then sold to Michael and Karen Lane, from whom the current owners purchased it in 2003. ARCHITECTS AND THEIR INFLUENCE Apparent from W. Tracey Moore's surviving drawings of the Swart House are elements of the high-end Arts & Crafts and English Cottage styles. His efficient incorporation of the architectural elements of two distinct styles and good organization of the interior spaces of this modestly-sized home reflect his skill. Moore drew his inspiration from many local and prolific architects who influenced the tastes of the middle class as they designed and constructed homes for the wealthy. From the 1900s to the 1920s, prominent architects Josef Jacobberger, Emil Schacht, Albert E. Doyle, Ellis Lawrence, Whidden & Lewis, John V. Bennes and Wade Hampton Pipes dominated Portland's built environment through their innovative building designs that drew heavily on the Arts & Crafts and English Cottage styles. These designs were a product of new emerging architectural trends that originated in England and became immensely popular in the States. Both of these styles were often mixed by the architects in eclectic expressions.<sup>11</sup> The Arts & Crafts style initially evolved from a movement inspired by Englishman William Morris in the late 1800s. Morris stressed simple home design and the use of natural materials. English architects took note of the new trend and incorporated the principles of the movement into country homes. By 1900, some architects in the United States started using the new style in residential design. Architect and interior designer Gustav Stickley took note and incorporated the Arts & Crafts aesthetic into furniture and building architecture in the debut of Craftsman magazine in 1901. Stickley believed that the house should be in harmony with its surroundings, and that the building should also be constructed of local natural materials. Major characteristics of the style are wide eaves supported by exposed rafter tails or brackets. The buildings exhibited multiple gables and rooflines intersected by shed- or hip-roofed dormers. Rectangular or polygonal bay windows were generally cantilevered. Built-in cabinets and benches, exposed decorative structural elements, and large groupings of windows to utilize natural light were important design elements incorporated into the style. Stickley's vision immediately caught the attention of the public throughout the States and his publication became a top seller. Future issues of the periodical promoted Arts & Crafts furniture and house plans. When the publication ceased in 1916 over 200 different house plans had been featured.<sup>12</sup> The Arts & Crafts style greatly influenced residential architecture through the 1920s as other catalogue companies continued to promote Arts & Crafts homes. Although this style of architecture had its own distinct appearance, the style was often mixed with the Colonial Revival and English Cottage styles. In Portland, architect Emil Schacht was a strong proponent of the Arts & Crafts style and designed some of the earliest known examples of the type. Through designs like the Dwight Edwards House in Willamette Heights, Schacht influenced local builders. The double-gabled Craftsman-style Edwards House was designed by Schacht and built in 1905 at 3443 NW Thurman. The building was completely clad in shingles.<sup>13</sup> Other Arts & Crafts houses with double gables were designed and built in Portland during the 1900s by architects such as Josef Jacobberger, Albert E. Doyle, and Ellis Lawrence. Most of these homes were mostly or completely shingled. The George W. Collins House was designed by Doyle and built in 1907 at 1863 SW Montgomery Drive and has a very similar double gable and shed dormer configuration to the Swart House.<sup>14</sup> A similar design was completed by Wade Hampton Pipes in 1912.<sup>15</sup> Moore and his clients no doubt sought to emulate these fine buildings in the design of the Swart House. The configuration of the gables on the front and rear of the Swart House and the use of shingles closely approximates the designs of Portland's premier architects. Also, like the Pipes home, the Swart House is symmetrical with two gables in the front and a central entrance. The Swart House also exhibits other Arts & Crafts elements used in architect-designed homes, including shingled-shed dormers on the side elevations and squared shallow-bay windows on the first story on the primary facade. The English Cottage Revival style evolved from the renewed interest of smaller romantic country dwellings or inns built in England during the Sixteenth and Seventeenth Centuries. Early versions of these houses include the home of William Shakespeare in Stratford-Avon and the romantic farmhouse of Anne Hathaway, courted by Shakespeare during the reign of Queen Elizabeth. The revival of the style began with Sir Banister Fletcher's publication of views of the historic style in 1896. Soon, the volume made its way to the libraries of professional architects in America. In 1898, John L. Stoddard published a ten-volume set full of illustrations of the smaller English Cottages throughout England. He stated, "What can be prettier and more picturesque than one of the quaint old English inns?" English architect Sir Edwin Lutyens was a strong proponent of the revival style and greatly influenced the British architectural scene. He published many illustrated volumes of his own work that became common on the shelves of the more prominent private libraries. One of these book collectors was Portland architect Albert E. Doyle. Doyle adhered to the principles of this revival style when he designed the home of Edward Ehrman, which was placed on the cliffs of the Columbia River Gorge near Crown Point in 1915. The Ehrman House was the first residence of this style built in Oregon. The house was featured in the July 1919 issue of Architect and Engineer, which was seen by many professionals. Other architects also began to design in the English Cottage Revival style. Architect Ellis Lawrence designed a residence in this style for Paul F. Murphy, the developer of Laurelhurst, in 1918 at 3574 E Burnside, which was the first of this type in Portland. Magazines and the images of English country houses seen by the public during World War I made the style very popular, and soon wealthy clients commissioned homes in the style. The English Cottage style grew in popularity exponentially during the 1920s as it was scaled down in size and began to emphasize simple lines. Still, it retained the steep roof pitch and ground-hugging appearance.<sup>16</sup> Character-defining features of the English Cottage style include sloping rooflines that sweep towards the ground, rounded roof ridges and shoulders, eyebrow dormers, and a rolled roof effect at the eaves to imitate thatching. Open verandas on the ground level are enclosed under extensions of the main roof. A central entrance hall is typical. Mirroring this popular style, the Swart House exhibits a long-sloping roofline, central roof hips, covered veranda, and a centrally located entrance hall. The Swart House has a similar configuration to the Bert C. Ball House, a pure-styled English Cottage building designed by Albert E. Doyle. This high-styled home was built in 1921 at 2040 SW Laurel in Portland Heights. It is generally symmetrical with two dominant gables in the front and rear and a central entrance, but the strong rolled-roof effect differs from the roof treatment on the Swart House. Rolled roofs were a detail usually left off of homes built with a more modest budget.<sup>17</sup> The Ball House likely influenced Moore as he utilized the double gables on both elevations, an open veranda covered by the main roof on the east side, and a central entrance porch. THE RISE OF BUILDERS AND THEIR INFLUENCE During the Industrial Revolution in the United States, most families in cities could not afford to build and own their own home. Most of the middle-class residents in large cities were forced to live in tenements or rental homes because they could not afford a single-family residence. Typically, only the wealthy could afford homes, especially if built and designed by architects. At the beginning of the Twentieth Century a growing trend toward middle-class home ownership was obvious across cities in the United States. The trend was facilitated by the availability of long-term home mortgage loans to the growing middle-class, which led to an increasing demand more for modest homes. As the "American Dream" was realized by a larger group of people, home builders were presented with great opportunities. Yet, the high-end architect-designed buildings were out of the budget of this class. In response, local

builders learned to tailor their skills to satisfy the demand of this growing group of clients. Steering away from mail order home building books that were distributed across the nation, these builders channeled their skills by observing the construction of the large architect-designed homes and often successfully bid on building contracts for local architectural firms. When the designs and skills needed had been thoroughly studied, builders established their own design and building service firms. With experience, many companies grew to include custom-design services that catered to middle-class clients. Typically small, some firms grew into large businesses that operated for several decades. Demand during the early Twentieth Century became strong enough for builders to construct homes on speculation as they attempted to make the buildings resemble the architect designs.<sup>18</sup> In the Portland area home buying trends were similar to those throughout the nation, and were in fact exceptionally strong at the beginning of the Twentieth Century. Portland experienced an unprecedented building boom after the Lewis & Clark Exposition of 1905 that drew new residents from the crowded East Coast cities. According to a 1910 survey, 58 percent of households on the east side of Portland owned or were buying their own single-family home compared to a 40 percent average for the city. Among other large US cities, only 32 percent of residents owned their own home.<sup>19</sup> This trend helped promote rapid development of new large subdivisions especially on the east side such as Irvington, Laurelhurst, Piedmont, Rose City Park, and others. Even though these neighborhoods were initially geared towards the wealthy and upper-middle class, ambitious builders emerged that were able to provide affordable high-quality residences to the middle-class in popular styles. Many examples of stylish homes designed and constructed by builders have been identified in Portland's Irvington neighborhood. Several building contractor firms flourished from small starts inside the Irvington district. One distinct example is the F. E. Bowman Company, that built over an estimated 100 homes from 1908 to 1924, many on speculation. These buildings were good representations of popular styles from the Arts & Crafts Movement. Especially notable were the Prairie School-styled houses built in Irvington during the 1910s, which Bowman borrowed from Architect John Bennes. Bennes was trained in architecture in Chicago and influenced by Frank Lloyd Wright before coming to Oregon in 1900. The first Prairie School-style houses in Oregon are attributed to him. Bowman's designs captured the essence of Bennes homes, except Bowman's buildings were smaller in scale and the decorative elements were more subtle. For instance, Bowman reduced the length of the eaves and ribbon windows so that his buildings were more affordable. Another building firm that became successful by servicing the housing demands of the middle class in Irvington was the Rice Construction Company. This father and son building operation started in the early 1900s and built over 100 homes by the end of the 1920s. Initially the company mimicked popular architect's designs in the Arts & Crafts style, but the firm later diversified and began building homes that reflected the latest European revival styles by 1920. The Rice's established good reputations with local banks for quality construction, which made it easier and more affordable for the middle-class to build or purchase their home and live in a nice neighborhood like Irvington that was formerly exclusive to more wealthy residents. One of their larger English Cottage-style homes they built in Laurelhurst was featured in *Better Homes & Gardens* magazine in 1928, a publication that usually fancied the architect-designed homes of the wealthy. A historic inventory of many other buildings in Irvington identified many other builder-designed homes, as well as and companies that took advantage of the building trend of the early Twentieth Century.<sup>20</sup> One individual who was known to closely mimic architect-designed Arts & Crafts houses was Pierre Adolph Carlander. He was born in Sweden in 1858, immigrated to the States in 1883, and came to Portland in 1903 as a carpenter. After arriving in his new hometown, Carlander soon began drawing plans for homes to be built on contract and speculation. Initially, he built and lived in two homes in rapid succession on the N Portland peninsula near Columbia Park off of N Lombard Street. As he became more established, he completed design and building work for clients throughout the east side of Portland, including building homes on speculation. City directories list him as a building contractor and carpenter, but he was never registered as an architect in Oregon. Carlander moved to Walnut Park in 1909 after he built a decorative Craftsman bungalow for himself at 5224 NE Cleveland. In 1910, he moved into a modest-sized Craftsman bungalow at 5404 NE Mallory, where he lived until about 1915.<sup>21</sup> He built another larger home of the Arts & Crafts style on speculation in 1910 at 5323 NE Mallory, and it is likely he constructed numerous other similar houses nearby for clients during the next several years. It is known there were bid calls in the building abstracts for three other houses inside Walnut Park between 1908 and 1910.<sup>22</sup> His Craftsman-style houses closely resemble designs by architect Emil Schacht, including similarly detailed tendons on the bargeboards and ornamentation on the porch columns. Another builder who actively designed and constructed residences in Walnut Park was Guy C. Manning. He came to Portland in 1904 from Montana, and built a home for his family at 4835 N Williams. In 1906, he built another family home in Walnut Park at 5235 NE Cleveland, and did the same again in 1907 when he built a new home in the Craftsman Foursquare style at 5226 NE Rodney. Also in 1907, he built a Craftsman bungalow at 5114 NE Cleveland, likely on speculation.<sup>23</sup> This modest house has ornamental brackets on the full front porch that closely emulates the design elements used by Emil Schacht and Josef Jacobberger in some of the Craftsman homes they designed. In 1908, Guy Manning built a larger building in the Arts & Crafts style at 5225 NE Rodney on speculation. In 1911, he moved into a home he built on E Burnside in the Laurelhurst Neighborhood and was listed as an architect and engineer.<sup>24</sup> Apparently he was never registered as an architect under the state grandfather clause in 1919. Other builders also constructed homes in the immediate neighborhood for middle-class clients or on speculation. Frank H. Hawley lived in a house he built in 1903 at 4946 NE Rodney, immediately south of NE Alberta. Hawley was listed as a carpenter or engineer, depending on the directory.<sup>25</sup> It is known Hawley built two Craftsman bungalows on speculation in 1910 at 5105 and 5115 NE Mallory, close to the subject property. Another active builder was James Judge, listed as a building contractor or carpenter. He moved into the immediate neighborhood in 1909 at 5232 NE Rodney. He previously lived in the Eliot neighborhood at 310 NE Fremont since 1906. Judge was the builder and designer of an eclectic home constructed in 1908 at 5405 NE Rodney. This unusual house with a very steep-pitched roof is a unique mix of the Shingle Style with Arts & Crafts that closely resembles the much larger houses designed in the early 1900s by Josef Jacobberger and Emil Schacht. This home was one of the few properties in Walnut Park listed in the Historic Resources inventory by the City of Portland in the early 1980s. James B. Dickover was a builder active in speculative building in Walnut Park from 1908 through the 1920s. Houses attributed to him include a Craftsman bungalow at 5236 NE Cleveland (1908-09), three Craftsman Foursquares at 5333 NE Rodney (1908), 5315 NE Rodney (1909), and 5205 NE Mallory (1910). Dickover later moved into a bungalow he built at 5323 NE Garfield in 1915. A nearby custom-designed and -built house includes a bungalow at 5124 NE Garfield, constructed in 1921 for F. E. Cushing at 5124 NE Garfield. The design and building firm of Reimers & Jolivet constructed two European Revival-style homes in the neighborhood. The partnership of two experienced carpenters was established in about 1920 by Fred H. Reimers and Guy A. Jolivet and remained active into the 1930s. They built a fine fourplex in the English Cottage style for L. E. Crawford at 1414 NE Hancock in the Irvington neighborhood in 1928. The property was listed on the National Register in 1993. In 1926, the pair built an eclectic home mixing Spanish and English elements for Dr. Charles M. Frazee at 5031 NE Garfield. This scaled-down stucco-clad house was estimated to cost \$6,000 to build. In 1928, they built an English Tudor cottage for George Realpath at 5225 NE Mallory. This diminutive version of the typically high-style English Tudor was estimated to cost \$7,500.<sup>26</sup> All of these houses have a high level of craftsmanship with decorative ornament, but each was built with the middle-class family budget in mind. The SWART HOUSE The Swart House in Walnut Park is significant because it is evident that the builder's plans resemble high-end styles, but what makes it notable is that the design is appropriately scaled and priced for his middle-class clients and successfully combines two popular styles. Even though little is known about builder W. Tracey Moore, his drawings and the quality construction of the Swart House demonstrates his ability to make high-style homes affordable. Cost reducing factors in the Swart House include the substitution of textured stucco with shingles and the omission of the thatched roof effect on the outside. The house was also simplified by the elimination of Arts & Crafts rafter tails and support brackets under the eaves. Other steps taken to reduce the construction cost include smaller rooms and the overall use of paint grade moldings instead of natural finished mahogany and other exotic hardwoods. Wood was also used on the mantels in both fireplaces instead of costly stone. Despite the thriftiness of the design, the building was well-constructed and made a strong architectural statement. For instance, returns at the end of the eaves in the shed dormers exhibit fine craftsmanship. Another example of Moor's attention to quality is that the construction specification sheet calls for superior clear knot-free lumber for the framing, and the inclusion of many built-in cabinets to utilize storage space in areas with little headroom. Moore's design skills are also apparent in the efficient flow pattern on both floors, not common for typical builder or kit-designed homes of this period. In addition to quality construction, Moore created an attractive building by blending the Arts & Crafts and English Cottage styles for the Swart House. The design utilizes many groups of windows to maximize natural light and includes many efficient built-in cabinets in the interior, thus adhering to the philosophy of the Craftsman ethic. Moore's design of the Swart House also has a very close resemblance to the many high-style buildings as seen in the use of the paired double gables, centered entrance, shed dormers, and choice of shingle as an exterior cladding. COMPARATIVE ANALYSIS Very few similar homes could be found in the King Neighborhood for comparison. One simple example of an Arts & Crafts building with a double-gabled dormer stands at 5104 N Williams. James Michael built this house as a single-family residence in 1921. Later in the Twentieth Century, the building was converted into a duplex, and underwent other exterior alterations such as the changing of the front door and additions of aluminum-framed windows on the side elevations. The house has little resemblance to the English Cottage style and is more of a bungalow form, but has similar Arts & Crafts features such as eave returns. Another nearby comparison is an English Cottage-style house with Arts & Crafts overtones at 5245 NE Cleveland. This house was built for Staley Stipe in 1921-22 and attributed to W. Tracey Moore due to the presence of comparable architectural features, and because the building permit was filed in a similar fashion. In the case of both the Swart and Stipe Houses, the owner instead of the building contractor was listed on the permit inspection card under the contractor category. The Stipe House is smaller than the Swart House, but the eaves and the rooflines are similar. Harry Swart's firm Western Bond & Mortgage Company financed construction of the Stipe home and it is believed that Moore was employed with the firm. The front porch of the Stipe House has been altered and enlarged, but the single front gable end is intact. Compared to these two houses, the integrity of the Swart House is superior. CONCLUSION The Harry and Lou Swart House is a unique eclectic mix of architectural styles and an excellent example of the work of a highly skilled craftsman. The building qualifies for Listing in the National Register of Historic Places under Criterion C as the work of a skilled carpenter that successfully blended the Arts & Crafts and English Cottage Revival styles in emulation of high-style architect-designed homes for a middle-class client. The surviving original plans demo

## RESEARCH INFORMATION

Title Records	Census Records	Property Tax Records	Local Histories
Sanborn Maps	Biographical Sources	SHPO Files	Interviews
Obituaries	Newspapers	State Archives	Historic Photographs
City Directories	Building Permits	State Library	

Local Library: \_\_\_\_\_  
Historical Society: \_\_\_\_\_

University Library: \_\_\_\_\_  
Other Respository: \_\_\_\_\_

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