United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Jacobberger, Joseph, Country House

other names/site number

2. Location

street & number 5545 SW Sweetbriar Street ☐ not for publication

city or town Portland ☐ vicinity

state Oregon code OR county Multnomah code 051 zip code 97221

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 at the following level(s) of significance:

___ **national** _X_ **statewide** __**local**

Signature of certifying official/Title Date

Oregon SHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

Signature of the Keeper Date of Action

5. Classification

Jacobberger, Joseph, Country House
Name of Property

Multnomah Co., Oregon
County and State

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
1	1	buildings
		district
		site
1		structure
		object
2	1	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

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 19TH AND 20TH CENTURY REVIVALS:
English Arts and Crafts

Materials
(Enter categories from instructions.)

foundation: STONE; CONCRETE
walls: WOOD: Shingle
roof: METAL
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Joseph Jacobberger Country House, located at 5545 SW Sweetbriar Street within Portland city limits in Multnomah County, Oregon, was the last residence where prominent architect Joseph Jacobberger lived.[1] Designed by Jacobberger in June of 1916 and completed construction by early 1917, the Country House in Hillsdale was his family home during the most prolific period of his career until his death in 1930. While residing in the Country House, Jacobberger designed over 250 residential, commercial, and institutional buildings in Oregon and Washington. Today, the property remains relatively unchanged and includes two contributing resources, which are the house and the rock-lined steps that ascend the southern hillside, and one non-contributing garage building.[2]

Narrative Description

SETTING

The Joseph Jacobberger Country House is situated on 0.54 acres that slope down gradually to the south edge of the property as it approaches Sweetbriar Street. The area is located in the city of Portland in Multnomah County along the southwest side of the Tualatin Mountain ridge (commonly known as the West Hills) that divides the city of Portland from the Tualatin Valley. In 1960, the original 4.68 acre property was sub-divided into 7 lots and renamed Ley Park Estates. The property was divided again in 1992. The home remains on the largest parcel and is identified as “Lot 2, Block 1”.

The property can be accessed by various routes, however, it is most commonly accessed from Highway 26 west to the Sylvan Exit, south on Scholls Ferry Road, east on Patton Road, north on 55th Avenue, west on SW Sweetbriar Street to the base level of the property. The house sits up on the hillside and is accessible via the rock-lined steps, or either the lower or upper driveways. The property is heavily wooded with large fir trees, maples, dogwoods, bushes, and other vegetation.

Upon approaching the home, the main facade and southeastern corner are prominently seen atop the hillside. The original rock-lined steps still connect the lower base of the property to the upper courtyard to the north. The lower driveway wraps around to the lower garage on the west side of the home. The upper driveway winds up the east side of the property to the upper garage built in 1999. The formal entry to the home is located on the north facade at the upper level of the property. Multiple rock-lined trails wind around the northern side of the property. Large pines surround the entire property making it very secluded and private. Massive rocks are strategically placed throughout as part of the rustic landscape. The stone used in both the foundation and landscaping originated from an early 1900’s stone quarry that was located on the neighboring property to the northeast. The home was constructed of Douglas-fir that was milled at the Oregon Lumber Company and is likely to be old growth from the Forest Park area, which was being harvested at that time.

CONTRIBUTING RESOURCE

HOUSE

Exterior Description

The three-story gable-roofed, L-shaped house is situated on a hillside and is constructed of old-growth Douglas-fir. Designed in the English Arts and Crafts style, the building is supported by a two-foot wide natural stone foundation on the

[1] Although Jacobberger's first name is often spelled as "Josef," research for this National Register nomination determined that his first name was more often spelled "Joseph". This is verified by his birth certificate provided by Nancy Jacobberger Coyne who traveled to Lautenbach and found his birth certificate. It was also printed as “Joseph” on the rubber stamp used by his business to identify photographs of their projects.

[2] Blueprints of the house titles it as “Jos. Jacobberger Country House”; Hence, this nomination refers to the home as the “Country House”

south facade with stone pillars and ached half wall at the east end. Tile-set concrete cinder blocks comprise the remainder of the foundation. The L-shape plan includes the main volume of the home facing south and a second wing extending north from the southwest corner of the home. The home is accessible from both the west and north sides. Split-level, aggregate concrete patios on the north side of the property allow access through multiple French door entries into the kitchen, formal entry, and library. The west side of the home is accessible through the lower-level garage and stairs that lead to a mid-level patio that is accessible via French doors into the music studio. The lower patio is connected to the upper patio via large-scale, natural stepping-stones. The entire home is clad in original 24-inch split cedar shake with 10-inch reliefs arranged in a coursed pattern.

Five types of original windows are found throughout the home. Larger 4' x 5' double-hung sash replacement windows (8/1) are located on the mid and upper south facade. Smaller 2' x 4' double-hung (2/2) windows are located on the north and west sides. Sets of two and three 2' x 4' six-pane casement windows are found throughout the home. Sets of three casement windows are located at the lower level of the south facade and in the upper-lever cantilevered gables to the east and west. Sets of two casement windows are located on the upper north side. There are two top-hinged, six-paned casement windows in the lower south foundation. The home has small 14" x 18" single-pane windows placed strategically for natural light on both the west and north sides of the home.

Original exposed beams, knee braces and verge boards are present in the gabled ends of the residence. The building features two large gabled roofs with a series of three intersecting gables centered on the south facade. At the "L" intersection of the two larger gabled roofs are flat roof areas built out to either side for additional ceiling height. The original shake roof has been replaced with aluminum shingles; however, the unique cedar shingle-style roof detail and verge boards around the gables remains true to the original design.

South (Front) Facade

The Jacobberger Country House is accessed mainly via an original, contributing long and steep poured concrete staircase lined with large rough-cut stones. The front facade faces a grove of pines that line Patton Road with a south-facing view of the Tualatin Valley beyond. Perched on the hilltop, the south facade was the intended classic view upon approach to the home. The facade is defined by its central (mid-level) rectangular bay window with 16 leaded-glass windows surrounding a large picture window. The flat roof above the bay was designed to be a planter box serving the upper level. The window bay is flanked on either side by large double-hung windows. The bay projects 4' out from the main volume of the house and intersects with the three interlocking flush gables that cantilevers out 2' on the upper level. The three gables are detailed with a shingle-style border at the roofline and finished with simple verge boards. Two cantilevered gables off the roofline flank the facade to the east and west.

The natural stone foundation makes up the lower third of the facade, integrating with the southwestern slope of the property. Two banks of three casement windows are set into the foundation toward the west end and two top-hinged, six-pane windows are set toward the east end. Stone pillars are integrated into corners of the foundation walls to provide additional structure. The pillars on the east end extend up to the upper-level of the home supporting the large timber beams that cantilever the gable above.[3]

East Facade

The east facade is comprised of the mid and upper levels of the home. Connected by an arched stone half wall planter, two stone pillars support the east gable. A large 10' x 5' single-pane glass window sits beyond the planter in alignment with the large timber beam across the top of the pillars. In the cantilevered gable above, three casement windows are centered.

From this view, the flat roof at the L-intersection of the home is evident. This section of the home provided for additional height in the central stairwell. A stained glass casement window is located in the upper landing of the stairwell and a smaller 4-pane double-hung window in the lower landing. Two stone chimneys flank the front-door entry porch and extend upward in a cascading design slightly past the roofline where they are capped in stone and mortar.[4]

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[3] The original sun porch was closed-in on the south facade in the 1970's; however, has recently been remodeled to replicate the original design intent with a set of two casement windows above a half-timber design reminiscent of the original railing.
[4] The chimney to the east is original to the home. The chimney to the west was added in 1996 and was visually modeled after the original.

Along the back wing, the kitchen area extends out 5' from the volume of the house into the courtyard. Under this extended shed roof are French doors that open onto the courtyard patio. On the upper level of the wing, there is a set of two casement windows to the study and a set of single-paned casement windows to the sleeping porch.[5]

North Facade

The north facade faces the upper level of the property and provides the main entry accesses to the home. The original rock-lined stairway on the southern hillside leads up to the private northern courtyard, which features split-level aggregate concrete patios, pool, yard, rock-lined trails, large trees and other landscaping. Boulder sized rocks are found throughout the property.[6]

The home is accessible through multiple sets of French doors at the mid-level of the home, starting with the library toward the east, the main entry in the center, and two sets to the kitchen facing east and north.

On the upper level of the northern wing, the sleeping porch shutters were replaced early in the home's history with three sets of paned windows. The window bank sits centered to the gabled roof. The gable roofline is detailed with a row of shingles and verge boards.

West Facade

As the least public side of the home, the west facade has a more utilitarian approach to the design. For example, the electrical lines run to the southwest corner of the stone foundation and the plumbing lines exit the house near the bottom of the gutter line. The garage is accessed on the lowest level of the property and the back door entrance was strategically placed next to the original coal chimney, which once existed by the doorway of the laundry room. Many of the windows are smaller by design due to the western sun exposure in the summer and stormy weather in the winter.

From north to south, the side of the "L" shaped roof spans the entire facade. To the southern side, the cantilevered side gable on the uppermost level intersects the main roof. To the left of this intersection, a small flat roof area provides additional ceiling height for the interior bathroom.

Although the main body of the home is three stories, the foundation extends down toward the southwest corner to include the built-in garage at the lowest level of the home. The property slopes up toward the north end.

The first story includes patio access via French doors to the north. A set of 3 small, four-paned windows are central to the first level, providing light yet privacy into the bathroom. To the south, a set of 3 casement windows is centered above the garage.

From north to south, the main floor includes the cantilevered kitchen window, a smaller double-hung window to the main level bathroom, and a larger double-hung window centered under the cantilevered gable above. This window is flanked by two large beam and brackets that support the cantilevered gable above. The profile of the picture bay window is visible to the south side.

From north to south, the upper level of the home includes the sleeping porch single-pane casement windows, a small single-paned window to the bathroom, plus a small double-hung window to the larger area of the bathroom, and a set of 3 casement windows centered in the cantilevered gable.

Interior Description

The "L-shaped" interior of the Jacobberger Country House can be divided into three main levels and lower garage that are connected through the central stairwell. Common throughout the house are 4 ½" Douglas-fir door and window casings with crown molding. According to Jacobberger's notes on the original blueprints, the finish on the majority of the interior woodwork was "1 coats of oil and clear flaked varnish".[7] Although many of the closet interiors remain unpainted, the

[5] The original shutters of the sleeping porch were replaced early in the home's history with large multi-paned window to the north and single pane casement windows to the east and west.
[6] This area of the West Hills sits on a volcanic arc/belt called the Boring Lava Field and the large basaltic rock used in the foundation and landscape originated from the early 1900 rock quarry on the neighboring property.
[7] University of Oregon Libraries: Special Collections and University Archives; Jacobberger Collection.

majority of the interior woodwork has been painted several times throughout the home's history. Crown molding is used throughout the home ranging in size from 3"-5" depending on the scale of the room. 7" baseboards with 3/4" half-round trim is found throughout the home. The original floors were a combination of top-nailed oak and Douglas-fir, though much of the fir has been replaced over the years due to extensive wear. The original interior walls are lath and plaster throughout, except in areas that have been repaired or altered.

The Main Level

The main entrance to the house is accessed through the courtyard on the north side, which leads into the formal entry directly across from the bay window. The original front door exhibits the flanged metal weather-stripping seal on door and sash and was designed to accentuate the direct view to the picture window.[8] The cantilevered bay windows are comprised of 16 leaded-beveled-glass panels surrounding a large central glass window. Although a simple hexagon design pattern, the glass is believed to have come from the Povey Brothers Studio due to Jacobberger's long-term relationship with them in both residential and commercial commissions, especially those for Catholic churches and institutions.[9] The rectangular bay window includes built-in seating with storage areas underneath.

The main entry is flanked to the east and west with built-in bookcases that act as pillars to large lath-and-plaster ceiling arches that visually divide the open space. Directly to the east of the entry is the formal living room with a fireplace centered on the north wall, large double-hung window centered on the south wall, and access to the sun porch/library to the east via interior French doors. Directly to the west of the entry is the formal dining room with a large double-hung window centered on the south wall, access to the family room to the west via interior French doors, and a single access French door into the central hallway to the north.

The entry, living room, and dining room areas remain the grandest part of the house, with coffered box-beam ceilings, symmetrical arches, square-column bookcases, and crown molding that encompass the room. The original top-nailed, 1.5"oak wood floors are still intact. The floors are laid lengthwise, east to west.

To the east of the living room is the original sun porch that was enclosed early in the home's history. The entrance from the living room is through a set of interior French doors with sidelights, which provide privacy, but maintain the open views. Although the room has been redesigned into a library, much care has been given to maintain the open exterior views. Exterior French doors open out on to the north courtyard; a 10' x 5' picture window looks out toward the east garden; and double casement windows look out to the south. Built-in cherry cabinetry, window seating, upper surrounding bookcases, and coffered ceiling — all integrate into a functional, yet elegant Arts-and-Crafts-inspired design.

To the west of the dining room is the family room, which was originally designed as a bedroom. The original sliding pocket doors were removed at some point and have since been replaced with interior French doors with side lights matching those directly opposite at the library entrance. Large double-hung windows are centered on both the south and west walls. A single interior French door in the right corner of the north wall provides access to the central hallway.

Central to the home is the main stairs hallway that connects the previously described living areas to the bath and kitchen on the main level and to the stairwells of both the upper and lower levels. The small bath on the main level was originally a dressing room accessed through the adjacent bedroom, but was converted into a full bathroom early in the home's history. The bathroom is accessed from the hallway through what used to be a coat closet. The bath has one small double-hung window in the upper left corner of the west wall. Next to the bath entrance is a small utility closet.

To the north, the hallway opens up to the kitchen area that includes an informal dining area and sitting area with a large stone-clad fireplace. The kitchen was remodeled in 1996 with a five-foot addition east into the courtyard accessed by double exterior French doors. The northern wall also has double exterior French doors with sidelights opening out onto the upper patio. The glass doors provide natural light, fresh air, and lovely views into the courtyard. A chimney was also

[8] The old-fashioned flanged weather-strip forms an integral seal with the sash. It was used on better quality homes from about 1900 until 1950, and is commonly found in perfect working condition after a half century or longer of service. www.oldhousejournal.com/magazine/2004/oct/strips.shtml

[9] The Povey Brothers also created the ornate glass windows in Jacobberger's 1907 residence. In her review of that residence, Polly Povey Thompson stated "if it was Jacobberger, they are Povey windows. They were as thick as thieves." He also employed the Povey Brothers on his most high-profile projects for the Catholic Church, including Monastery of the Precious Blood (1922) and St. Mary's Cathedral (1925).

added, which allowed for a large interior fireplace on the east wall of the kitchen sitting area. On the west wall above the sink, the original windows were replaced with a metal-framed box window, although the surrounding trim remains original.

The Lower Level

From the main hallway, the lower level is accessed through an interior French door that steps down into the landing of the lower stairway. Under a small double-hung window looking east, there is built-in seating/storage area. From the landing, the stairs turn west to the lower hallway. The hallway walls are clad in bead board. The original fir steps remain but have been structurally altered, painted, and carpeted numerous times. The balusters are original rectangular Douglas fir; however, the railing is newer dark stained oak. Under the stairs, a reading nook built-in and storage closet was added.

At the bottom stair landing to the north is the entrance to the music room. Originally an unfinished laundry room and fruit cellar, the music room was created in 2007 after extensive foundation work was needed on the north and east interior basement walls. Double exterior French doors access the lower patio that was added as structural reinforcement to the exterior west foundation and steep grade. Box-beam ceilings with drop panels provide access to the network of wires and plumbing running directly under the main level of the home.

From the lower hallway, there are two doors on the south wall. The door to the right leads down a flight of stairs to the original single-car garage at the lower southwest corner of the home. The entire south wall of the garage is solid stone foundation which was earthquake reinforced in 2007. Both the north and east walls were built with original solid timber-beam reinforcement walls. The ceiling has a unique diagonal reinforcement beam structure. The lower garage opens to the west via a standard garage door which has replaced the original swinging doors.

From the lower hallway, the door to the left enters into the billiard room with adjoining fitness room, storage room, and half bath. This area was recently remodeled with great care to accommodate the functional needs of the home and to reflect the original Art's and Crafts aesthetics. For example, the built-in cabinetry, benches, window surrounds, baseboards, and crown moldings are all stained wood. The floors are oak.

The billiard room has two sets of three casement windows on the south wall and one set on the west wall. Jacobberger's original blueprints show a "billiard room" in this same location; however, none of the original room details were evident due to haphazard remodels over the years (or, perhaps the room was never originally completed).

A small half bath is located off of the billiard room in the far left corner of the north wall. Originally, the bath was accessed through the hallway, but was remodeled in the 70ties to the current configuration. The bath area includes a series of three small four-pane casement windows to the west.

The fitness room is accessible from the east side of the billiard room via a pocket door. The south wall has two six-pane cellar windows that hinge from the top. Along the east wall, an original office door from the Journal Building (now Jackson Tower) with a glass upper panel and original brass mail slot divides the fitness room from the unfinished storage and furnace room.[10]

The Upper Level

The upper level is accessed by the central hall stairway that has oak treads, rectangular fir balusters, and dark stained oak rails. A traditional style wainscot design was integrated into the existing baseboard and window surround trim throughout the stairwell, mid-level, and upper-level hallways. Arts-and-Crafts-inspired stained-glass casement windows are centered on the stair landing as the stairs turn direction from east to west.

The original layout of the upper level had four, similarly sized bedrooms side by side along the front, south-facing side of the home. Bedrooms 1 and 2 remain unchanged; however, bedrooms 3 and 4 were combined into a master suite including a large bath, closet area, and gas fireplace some time in the 1990's. The master suite was remodeled in 2010 and is now more in character with the original design intent of the home. All of the bedrooms share similar attributes such as original solid, single-panel fir doors, 7" fir baseboards, and built-in cedar-lined closets.

[10] The door from the Journal Building was salvaged by a prior owner during the 1970 remodel of Jackson Tower. Built in 1912, The Journal Building was erected to become the headquarters of a Portland newspaper called the Oregon Journal under the leadership of publisher C. S. Jackson. The building's classic "wedding cake" design with clock tower and lit perimeter make it one of Portland's most iconic historical buildings.

The original bathroom sits central to the west side of the upper level and is accessed by an original fir door from the southwest corner of the hallway. The bath has been remodeled several times throughout the home's history and was recently restored to reflect the original character of the home. In accordance to the Jacobberger blueprints, an original linen closet that had been closed over in a 1963 remodel was restored. The main body of the bathroom includes one smaller double-hung window, while the shower area has a small single pane window. Both windows face west.

At the north wing of the upper-level is Jacobberger's study that has gone relatively unchanged. The room has the original two storage closets, one of which has been converted into a small laundry room and the other that provides access to the attic space. A set of two casement windows on the east wall looks out onto the courtyard. The original glass French doors with flanged metal weather stripping faces the north and enters into the sleeping porch. The sleeping porch was glassed in early in the home's history with three sets of 4' x 3' casement windows to the north, and a set of single-pane casement windows to both the west and east sides. The 180-degree view from this room looks out over courtyard and surrounding trees.

NON-CONTRIBUTING RESOURCE

UPPER GARAGE

The Jacobberger Country House property also includes an approximately 24' 6" x 26' 6" non-contributing, two-car garage located approximately 50' to the northeast of the house and adjacent to the pool.[11] The c.1999 building has a low-pitched gable roof clad in the same aluminum shingles as the house, exterior walls clad in cedar rake shingle with verge boards along the roof line, and a reclaimed historic 5-over-1, fixed, wood-sash window. The north facade features two stone columns at the corners of the building, and both the north and east ends have the same large beam-and-bracket detail. The east end of the garage opens to the driveway. The modest style of the garage and use of cedar rake shingles is compatible with the design of the Jacobberger Country House, and does not compromise the history integrity of the property.

ALTERATIONS AND ADDITIONS

Overall, the Jacobberger Country House has maintained design integrity throughout the minimal alterations to the house over the years. Alterations that appear to have been made very early in the home's history include the replacement of shutters with glass windows in the sleeping porch and the enclosure of the sunroom. Both the exterior and interior woodwork was painted several times throughout the history of the house.

In the 1970's, an old coal chimney central to the north wing was removed in two stages after causing the house to sag inward due to the weight of the bricks. The original dressing room on the main level was converted into a bathroom by changing the entry to the central hallway via what was a coat closet. The original circular driveway on the north side of the property was removed and a swimming pool was added in 1975. The original garage doors in the lower garage were replaced with an electric operational garage door.

In 1996, previous owners extended the kitchen area 5 feet toward the east and added a chimney replicated to match the original exterior chimney. The original pantry and mudroom were removed to increase the overall space. New cabinetry, countertops, and appliances were added. New aggregate patios were added on the upper north side of the property. On the upper-level, they combined bedrooms 3 and 4 into a master suite adding a bathroom, gas fireplace and closet area. They also added a carport and driveway access to the upper north side of the property in 2000.

Between 2002-2010 the current owners have made extensive repairs to the foundation, including the addition of a lower concrete aggregate patio with a decorative wood railing modeled after Jacobberger's original blueprints. They also added casement windows and decorative half-timber railing in the same design to the south facade in an effort to restore the visual integrity of the sun porch. Much of the flooring on the upper-level and stairway was replaced with oak due to extreme wear. The entry from the central hallway to the kitchen was widened and traditional wainscot design was added throughout the kitchen, mid-level and upper-level hallways. Stained-glass windows by David Schlicker were added in the stair hallway and in the master bath. The kitchen floor was rebuilt due to the sagging coal chimney and tiled with natural stone. Interior glass doors were added to the mid-level of the home to add privacy with out impairing the view of the open floor plan. Both upper-level bathrooms have been remodeled with new fixtures, including a vintage freestanding bath tub,

[11] The garage is referred to as the "Upper Garage" on the Site Plan.

wainscot and Carrara marble tile floors and shower surrounds; however, the overall layout and design are of traditional styling. The entire lower level has been remodeled to include a billiard room, music room, fitness studio, bathroom, and storage room. The billiard room is placed to match Jacobberger's blueprints. The entire area is designed in the Arts and Crafts style with oak floors, fir baseboards, crown molding, trim details, window surrounds, and built-in cabinetry and seating. 90% of the knob and tube electrical has been updated to current standards. 95% of the plumbing has been updated to current standards. Great care has gone into designing the home with authentic visual details including, hardware, light fixtures, paint colors, and finishes.

The property has undergone major landscape upgrades on all sides.

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1917-1930

Significant Dates

1917, house constructed

1930, Jacobberger‘s death

Significant Person

(Complete only if Criterion B is marked above.)

Jacobberger, Joseph

Cultural Affiliation

N/A

Architect/Builder

Jacobberger, Joseph (architect)

Period of Significance (justification)

The period of significance begins in 1917, when the Joseph Jacobberger Country House was constructed and the beginning of Jacobberger’s residency at the house, and ends with Jacobberger’s death in 1930.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Joseph Jacobberger Country House, located at 5545 SW Sweetbriar Street within Portland city limits in Multnomah County, Oregon, was the last residence of prominent architect Joseph Jacobberger. Designed by Jacobberger in 1916 and built by 1917, the Country House in Hillsdale was his family home during the most prolific period of his career until his death in 1930. While residing in the Country House, Jacobberger designed over 250 residential, commercial, and institutional buildings in Oregon and Washington. Today, the property retains excellent integrity and reflects the period of Jacobberger's residency in the house and prominence as an architect between 1917 and 1930.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Perched proudly on a secluded Portland hillside, the Joseph Jacobberger Country House is eligible for listing in the National Register of Historic Places under Criterion B for its association with the pioneering Portland architect, Joseph Jacobberger. Charles Henry Carey, Oregon's leading historian of the early-twentieth century, described him as being "among the leading architects of the city, many of whose most substantial and beautiful public edifices stand as monuments to his skill and ability in his chosen life work". Speaking to his strong work ethic and personal integrity, Carey observed "he is always to be relied upon in the execution of contracts and in his architectural work. He combines utility and convenience with beauty of design. He is a man of many sterling characteristics and Portland counts him as a valued acquisition to her citizenship."[12]

Joseph Jacobberger pioneered the development of the Arts and Crafts style in Portland, employing original and highly inventive versions in his residential and commercial plans.[13] He was an artist as well as an architect constantly searching for new, yet appropriate, ways to design. His talent allowed him to pull ideas from a variety of influences and combine them into eloquent, authentic design solutions. From 1900 to 1930, Jacobberger produced a vast number of residential and commercial designs ranging in a variety of styles. All demonstrate his unique vision and insistence on quality, beauty, simplicity, and function. His abundant talent and diplomatic business aptitude combined into a prolific career of over 40 years in architectural design.[14]

His dedication to civic duties and to the promotion of the arts and architecture propelled him into positions of leadership—all to the benefit of the growing city. This same devotion to his church inspired the many Catholic churches, schools and institutions that still serve the city today. Archbishop Christie considered him to be both an ally and friend. At the grand opening of the Knight's of Columbus Building (1920), he publicly expressed his "appreciation of the work accomplished, and of the educational and charitable work done by the Knights…who had unselfishly given of their time to the promotion and welfare of the club." [15] Jacobberger was one of five board members honored that day.

In January 1930, the Oregon Chapter of the American Institute of Architects honored him by dedicating the degree of Doctor of Convalescent Art Commissions.[16] Recognizing both his talent and his generosity, this honor exemplifies Jacobberger's unselfish devotion to the people and institutions he served. His family home in the Hillsdale countryside provided a solid foundation on which to build a brilliant and meaningful career.

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[12] Carey, Charles Henry. *History of Oregon: Vol. 2.* Chicago-Portland: Pioneer Historical Pub. Co. 1922. p. 452.
[13] William J. Hawkins, III and William F. Willingham. *Classic Houses of Portland Oregon: 1850-1950.*
[14] Jim Heuer & Robert Mercer; *Hidden Brilliance: The residential Architecture of Joseph Jacobberger;* Architectural Heritage Center, Portland, OR. September 13, 2008.
[15] Multnomah County Library, Closed Stacks B. *History of the Knight's of Columbus.*
[16] Architectural Heritage Center. Files on Joseph Jacobberger.

Developmental history/additional historic context information (if appropriate)

Joseph Jacobberger: The Early Years

Born on March 19, 1869 in Lautenbach, France, Joseph Jacobberger took an interest in architecture at an early age. [17] Carpentry ran in his family as both his father and uncle were successful contractors with a long family history in Alsace, France who moved their families from Europe to the United States settling in Omaha, Nebraska. At age two, Joseph traveled with his family aboard the S.S. Helvetia arriving in New York City in mid-August 1872.[18]

Jacobberger grew up in Omaha and studied at Creighton University of Arts and Sciences (a Jesuit institution), attending a commercial program in architecture.[19] At the age of twenty, he started his career as a draftsman in various mid-west cities such as Minneapolis, Minnesota.[20] He spent a brief period of time in New York City, before moving to the Pacific Northwest around 1890, where he worked with A.R. Saunders in Tacoma, Washington.[21] In 1892, he moved to Portland, Oregon, taking a job with Whidden & Lewis, one of Portland's most esteemed architectural firms of the day.[22] It was there that he met friend and associate, A.E. Doyle, who went on to become another of Portland's most celebrated architects.

In 1893, Jacobberger married Anna Lillis, with whom he had five children. After four years of working at Whidden & Lewis, he was invited by Oliver Perry Dennis to work for the firm Dennis and Farwell, doing drafting for Kimberly Crest (1897) in Redlands, California.[23] Dennis also practiced architecture in Tacoma from 1888-1895, designing several residences in the historic North Slope neighborhood. It's highly likely that Dennis and Jacobberger were acquaintances in Tacoma, which lead to their partnership with Lyman Farwell, who was practicing residential architecture in Redlands. Hence, in 1896 Jacobberger moved his budding family, which now included his son, Hubert to California.

In 1998, Jacobberger worked for the Los Angeles-based firm of R.B. Young Architects. Young designed many important buildings in Los Angeles up until his death in 1914, including many buildings for the Catholic Diocese of Los Angeles.[24] This association may have lead to Jacobbeger's connection to the Catholic Church. Jacobberger worked in Los Angeles for 3 years before deciding to move back to Portland in 1899. By now, the Jacobberger family included two more sons, Francis and Vincent. It's likely that Anna influenced the decision to settle their growing family in Portland, as it was her birthplace and extended family home.

During his solo career between 1900-1912, Jacobberger experienced early success, designing over 90 residential buildings and upward of 20 commercial buildings in Portland.[25] He operated his business out of the McKay Building, a simple office building he had designed for David McKay located on the corner of 3rd and Stark Streets.[26] For the first decade, most of his projects were residential, or small commercial and institutional buildings, but the success of these projects led to a bounty of work.[27] For example, Jacobberger designed a career-making house for F.S. Dornbecker in 1903, making him a much sought-after architect for wealthy Portland families of the day. Another early success was his inclusion of prominent architects of the day working on the historic Lewis and Clark Centennial Exhibition of 1905.[28] His exhibit for the Young Men's Catholic Association (YMCA) contributed to multiple commissions for Catholic institutions. This period also marked other ground-breaking commissions around the growing city such as the following: The Calumet Hotel (1907); The Nortonia Hotel (1908); The East Side Water Office (1909); The Rose City Park School (1911); The North Portland (Carnegie) Library (1912); and numerous others.

As a dedicated follower of the Roman Catholic faith, Jacobberger designed many Catholic churches, schools, colleges and institutions in Oregon and Washington under the leadership of Reverend Archbishop Alexander D. Christie during the

[17] The Jacobberger Family. Joseph Jacobberger's birth certificate confirms his birthplace as Lautenbach, France.
[18] National Archives Microfilm Publication: M237. Year: 1872. Arrival: New York, United States. Microfilm Serial: M237_364. Line 30.
[19] Jim Heuer and Robert Mercer. *Hidden Brilliance: The Residential Architecture of Joseph Jacobberger.* Presented at the Architectural Heritage Center.
[20] Portland Newspaper. Date: 19 Mar 1930. Location: Portland, Multnomah Co., OR. Attached to Joseph Jacobberger (1869 – 1930).
[21] Jim Heuer and Robert Mercer. Portland Oregon on September 13, 2008.
[22] Richard Ellison Ritz: *Architects of Oregon*. Lair Hill Publishing, p. 206-207.
[23] Kimberly Crest is a historic home and gardens listed in The National Register of Historic Places.
[24] Jim Heuer and Robert Mercer.
[25] Architectural Heritage Center, Portland, OR. Inventory Files on the project work of Joseph Jacobberger
[26] This Building is now occupied by Cameron's Bookstore, which is known to be the oldest bookstore in Portland.
[27] Richard Ellison Ritz: *Architects of Oregon*, Lair Hill Publishing, p. 206-207.
[28] Oregon Historical Society Collection, Map: *ORHI # 652-K.63 neg.#70762* (and) Architectural Heritage Center. Files on Joseph Jacobbeger: Firm Inventory List.

first quarter of the 19th century. According to historian Edward F. O'Meara, the Archbishop spent much time checking over maps of Portland and the rest of Oregon trying to anticipate the real estate needs of his growing archdiocese for the vast expansion of the Catholic Church.[29] Jacobberger's creative talents combined with his strong faith proved a perfect match for the Archbishop's mission. In 1901, Jacobberger established this long-term alliance with his landmark design for St. Michael the Archangel Parish (1901), which still stands among the surrounding modern buildings of downtown Portland.[30]

Although his career was thriving, Jacobberger was not without personal tragedy. During this time, Joseph's beloved wife, Anna, died, at age 45 in January 1908, after battling a long illness.[31] Joseph was left to care for their five young children, ranging from ages 6-13. He remarried Anna's sister Catherine in 1909, but lost her as well only three years later. From 1907 to 1917, the Jacobberger family lived at their home at 500 Heights Terrace (now 1502 SW Upper Hall).[32]

Jacobberger & Smith Architects

In his book, entitled *"Architects of Oregon"*, Richard Ellis Ritz states that in 1912, Jacobberger "formed a partnership with Alfred H. Smith, and from that time on his practice flourished, and the size and importance of his projects increased."[33] The Polk's Portland City Directories indicate that Jacobberger and Smith Architects had two different business addresses during their partnership. From 1912-22, they had offices in the Board of Trade Building on the 8th floor, then later on the 11th (top) floor. Located on the corner of SW 4th and SW Oak in Portland, the Board of Trade Building housed prominent businesses concerned with the economic development of the city. The building is still in service today. From 1923-1930, they moved their business to the Railway Exchange Building, located at 320 S.W. Stark Street in suites on the sixth (top) floor. The building was known to be a "fine example of office construction during that period" and housed many reputable businesses of the day.[34] It houses Portland's oldest restaurant, Huber's Restaurant, which is still open today.[35]

In their research, Jim Heuer and Robert Mercer counted over 500 project commissions by the firm of Jacobberger and Smith. The Portland Architectural Heritage Center's inventory lists include upward of 300 residential designs, almost 60 churches and monasteries, 50 commercial buildings, 15 schools and colleges, 9 hotels, 11 apartment buildings, and at least 10 fraternal association buildings.[36] According to Richard W. Norman, a long-term employee of Jacobberger and Smith, "Joseph was a man of great integrity, dedication, and brilliance constantly striving for excellence in his craft. More importantly, he was a civic leader in his community and the Catholic Church."[37] The firm continued under his son, Francis, until 1962, practicing under Jacobberger's set design philosophy of **"**personal integrity and responsibility in the practice of architecture**"**.[38]

The success of Jacobberger and Smith can be largely credited to the artistry of Jacobberger mixed with the technical proficiency of Smith. Together, they formed one of the most prolific architectural firms in the Pacific Northwest.[39] According to William Hawkins in *Classic Houses of Portland Oregon*, "Joseph Jacobberger pioneered the development of the Arts and Crafts style in Portland". Jacobberger's use of the "flush gable" won acceptance in 1911, and was widely replicated by other designers of the day. Inspired by Sir Edward Lutyen's use of the interlocking gables seen in England, he explored the concept in a variety of executions. The Brady House of 1911 was the first to use the clipped gable in which no bargeboard was used.[40] He also had great interest in the "gable-ended" house and the "cantilevered gable". Other design features that define this style include slightly extended eaves, shingle siding, combinations of multiple-transomed windows, cantilevered bays with picture windows, and porches off of the main rooms.[41] All of these design features were included in the 1916 plans for his Country House.

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[29] Edward O'Meara. *Continue to Prosper, The History of the First Half-Century of All Saints Parish*. Multnomah County Library.
[30] King, Bart. *An Architectural Guide to Portland*, Utah: Gibbs Smith, Publisher, 2001. p.120.
[31] The Oregon Historical Society: Newspaper Archives. January 11,1908, Microfilm file K-11.
[32] Multnomah County Library: Central Reference. *Residential Portland – 1911*. O-720.9795 / R433 / 1911
[33] Richard Ellison Ritz: *Architects of Oregon.* Lair Hill Publishing, p. 206-207.
[34] William J. Hawkins, III & William F. Willingham. *Classic Houses of Portland Oregon, 1850-1950*. p. 442
[35] Both the Board of Trade Building (1909) and the Railway Exchange Building (1910) were designed by architect, David C. Lewis, who was a contemporary of Jacobberger, involved in similar projects and professional institutions.
[36] Architectural Heritage Center. Files on Joseph Jacobberger: Firm Inventory Lists.
[37] Architectural Heritage Center. Files on Joseph Jacobberger: Interview with Richard W. Norman. October 26,1982.
[38] Richard W. Norman.
[39] Jim Heuer & Robert Mercer.
[40] William J. Hawkins, III & William F. Willingham.
[41] Virginia and Lee McAlester. *A Field Guide to American Houses*. 2006. Alfred A. Knopf Inc.

Although best known for his expansion of the Arts and Crafts style in the Pacific Northwest, Jacobberger boldly explored multiple architectural styles in his work. His years with Whidden & Lewis set a strong foundation of classical design. Symmetry, composition, and balance—all are formal attributes that played into the various styles Jacobberger worked within throughout his career. Jacobberger's integration of classicism throughout a variety of architectural styling is exhibited by the following: The Calumet Hotel (1907) designed in a French Renaissance or "Edwardian Baroque" architectural style;[42] The Ancient Order of Hibernians Hall (1914) designed with a Byzantine/ Mission style;[43] The Monastery for the Sister's of the Precious Blood (1922) — an excellent example of Spanish Colonial style.[44] Jacobberger's artistry combined with his classical training was the key to his brilliance on all projects, in any style.

Professional and Personal Affiliations and Honors

Throughout his career, Jacobberger was a leader in multiple organizations throughout the growing community. In 1891, Jacobberger, along with several other artists and architects of the day, co-founded the Portland Sketch Club**.** The group was formed to promote the arts within the city and to provide a weekly forum in which to discuss artistic topics of the day. The Portland Sketch Club inspired the creation of the Portland Art Association, which was served by prominent Portlanders—all concerned with the progression of art and design in their city.[45] By 1909, the association had raised enough money to establish the first museum art school on the west coast. The Museum Art School thrived in the coming decades, and by 1994, evolved into Pacific Northwest College of Art (PNCA), one of the leading college institutions for art and design in the Pacific Northwest.[46]

In 1908, Jacobberger became a founding member of The Portland Architectural Club, which was a small group of dedicated architects and contractors who met the last Thursday of every month. The group rented the old Bishop's House on SW 3rd and Stark Streets at their own expense. The "Club Room" was used for meetings, socializing, and exhibits.[47] Jacobberger served as President of the club in 1909 and 1914, and ushered in the inevitable merger with The American Institute of Architects (AIA) who had opened a Portland chapter in 1911. Jacobberger officially joined the AIA in 1914 as both a member and fellow, serving as the Oregon Chapter AIA President from 1917 to 1919. Shortly before his death in 1930, he had completed a term as an AIA Trustee of the Oregon Chapter.[48]

In 1911, Jacobberger and Ellis F. Lawrence co-founded the Builder's Exchange of Portland. The large downtown office was established as a cooperative for responsible contractors and builders to encourage and protect the local building interests. Renamed the Oregon Building Congress in 1921, the organization was a roundtable of architects, contractors, craftsmen, material suppliers, and real estate agents. His involvement was especially evident in the waterfront development project that embodied many of his ideas. The Pacific Northwest College of Art (PNCA) quarterly newsletter stated that "Joseph Jacobberger and John Reed assisted Doyle as architects shaping the visual character of the city".[49]

Jacobberger was also a charter member of the Knights of Columbus Portland Council established in 1902. The Knights of Columbus is a fraternal society of Catholic men whose "purpose is to develop practical Catholicity among its members, to promote Catholic education and charity and to furnish...financial aid to families of deceased members."[50] To be a staunch Knight was to be a faithful Catholic in the mind of Archbishop Christie. The council also supported activities of American patriotism. Jacobberger served as Grand Knight from 1914-1915 and designed the celebrated Knights of Columbus Building in 1919. It was proudly described in the organization literature as a "spacious, fireproof structure of four stories constructed entirely of brick." Designed in the Late Gothic Revival Style, the clubhouse was described as "unsurpassed by any other in the northwest".[51]

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[42] Norman, James B.: *Oregon's Architectural Heritage*. Salem Oregon. The Solo Press,1986. p.110.
[43] eliotneighborhood.org/2007/04/16/historic-hibernian-hall/
[44] The Oregonian: *The Monastery of the Precious Blood.* Article by Ann Sullivan.3/29/1985. Multnomah County Library. Closed Stacks.
[45] Prominent members included both artists and business innovators, such as W.H Corbett, William M. Ladd, A.E. Doyle, Ellis F. Lawrence, Morris H. Whitehouse, Emile Schacht, Charles H. Carey, Anna B. Crocker, and many others
[46] www.pnca.edu/about/centennial/narrative.php
[47] The Bishop's House was originally part of the first permanent Catholic Cathedral of the Archdiocese of Oregon, the Bishop's house was used as a residence and meeting hall for Archbishop Blanchet. Over the years, the space had been used by various businesses including a speakeasy. Due to Jacobberger's strong association with the Catholic Church and Archbishop Christie, it can be speculated that he was instrumental in reinstating the grand house into productive civic service with the architects who were creating the vision for the fast developing city.
[48] Architectural Heritage Center. File on Joseph Jacobberger.
[49] PNCA Quarterly, 1994.
[50] Multnomah County Library-Closed Stacks B. *History of Knight's of Columbus in Oregon.*
[51] *History of the Knight's of Columbus in Oregon*

Jacobberger was also a member of The City Club of Portland, founded in 1916/17. The members were well-educated and eager to foster positive change in their community, serving as "watchdogs" over questionable city politics of the day. To guarantee independent thinking and to protect against influence by special interest groups, the individual members paid dues to fund the Club. "Character, intelligence, training, civic-mindedness, and a desire to help the community were wanted and fostered."[52]

Two times during his career, Jacobberger was profiled in The Architect & Engineer, which was a well-respected publication out of San Francisco, California. The April 1909 issue includes a portrait of Joseph with the title of "President Portland, Oregon Architectural Club" and highlights his work with a photograph of the interior living room of the F.H. Ransom residence (1903). The November 1924 issue features a beautiful detail photo of the Spanish Colonial architecture designed for the Monastery of the Precious Blood (1922).[53]

Jacobberger served as Vice-President of the Oregon State Board of Architect Examiners from 1926 to 1928.[54] The Board's mission is to protect the public through licensing and regulating the practice of Architecture in Oregon. He received license No. 0035 under the grandfather clause, when licensing of architects commenced in Oregon in 1919.[55]

On January 21, 1930 at the 19th Annual Dinner of the Oregon Chapter of AIA held at the University Club, Jacobberger was honored as a Candidate for Degree with the following remarks: "To Baron Joseph Jacobberger, for his unflagging labors to establish the new Civic Center in Goose Hollow and Memorial Incinerator at the Old Post Office Block, we affectionately dedicate the degree of Doctor of Convalescent Art Commissions." This honor was granted just 2 months before his death on March 18th, 1930.[56]

After his death, was included in the 1956 publication, *Biographical Dictionary of American Architects*, which recorded notable deceased architects of the early 20th century. Although many of the details are not accurate, such as his birth year, it lists several of Jacobberger and Smith's key architectural accomplishments including All Saints Catholic Church (1917), St. Mary's Cathedral (1925), St. Vincent's School of Nursing (1930), and Marylhurst University (1930).[57] He was also included in the 1930 obituary section of the *Oregon Historical Quarterly*, which annually listed key individuals who have made an impact on the state's history.[58]

These accomplishments, both personal and professional, illustrate Jacobberger's character and genuine concern for the people of Portland. In 1922, Charles Henry Carey wrote a journalistic profile on Joseph Jacobberger, who would have been at the height of his career at age 52.[59] Carey states that Jacobberger's "life work is a most useful one and he is never content with the second best but is ever striving to attain a higher degree of perfection in his chosen profession, in which he has now attained a position of prominence."[60]

The Hillsdale Area

Hillsdale in 1915 was still considered to be mostly rustic farmlands on the backside of the West Hills that divided the city from the rich Tualatin Valley. In 1909, Terwilliger Parkway was one of the first paved roads linking the city to the southwest countryside. First mentioned in landscape architect John C. Olmsted's 1903 report to the Portland Park Board, Olmsted envisioned a comprehensive system of parks and parkways for all of Portland—with Terwilliger Blvd., (or South Hillside Parkway as he called it*),* becoming the principal pleasure drive leading south from the city.[61] With the increasing public interest with the automobile, so began the fascination with "country-side drives".

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[52] www.pdxcityclub.org/club-info/history.php
[53] Architectural Heritage Center. Vertical Files. *The Architect & Engineer*, April 1909 and November 1924 Issues.
[54] The Board was formed when the Oregon Legislature passed Senate Bill 190 on March 4, 1919.
[55] Architectural Heritage Center. File on Joseph Jacobberger.
[56] Architectural Heritage Center. File on Joseph Jacobberger.
[57] Multnomah County Library; Closed Stacks B; Biographical Dictionary of American Architects (Deceased) by Henry F. Withey, AIA & Elsie Rathburn Withey
[58] Oregon Historical Society: *Oregon Historical Quarterly. Vol. XXX1*. March 1930-December 1930. Edited by Leslie M. Scott.
[59] Charles Henry Carey is best known as Oregon's leading historian. A productive citizen of his time, Carey successfully practiced law for half a century, serving as a popular municipal judge from 1892-95. He also served on the Portland Art Association and other fraternal organizations along with Jacobberger. His book, General History of Oregon, is still the "definitive record" of the development of Oregon.
[60] Carey, Charles Henry. *History of Oregon: Volume 2*. Chicago-Portland: Pioneer Historical Pub. Co., 1922. p. 452.
[61] www.portlandonline.com / Portland Bureau of Planning

In 1917, Patton Road would have had been the most direct route from the city. It was a gravel route that passed through Portland Heights and wound down the rural hillside eventually connecting with Shattuck Road. Johnson Road, named after Willard Johnson who owned the farmland south of Patton Road, was a small dirt road off of the Shattuck intersection. By 1919, Patton had been cut all the way through to Scholls Ferry Road, which allowed for access via the Old Plank Road (now Canyon Road and Hwy 26), which was literally an old plank road connecting the Tualatin Plains with the city. By 1919, it would have been possible to exit Canyon Road through Sylvan onto Scholls Ferry Road and wind down to Patton (Johnson) Road.

Jacobberger was already familiar with the Hillsdale countryside. In 1909, he had designed a home for Mrs. A. Cronin in Garden Home, a neighboring area to the southwest of Hillsdale. She hired him again in 1915 to design a cottage on the property. During this time period, he also built the Portland Hunt Club. As a founding member, Jacobberger designed the member-owned facility to include a clubhouse, one-mile track, steeplechase course, and infield arena. It was located adjacent to Portland Riding Academy on Hunt Club Road in Garden Home, only 2.5 miles down the road from Jacobberger's own property. It is believed that Jacobberger designed the 1916 rustic club with the economic support of friends and riding enthusiasts.[62] Inspired by his enthusiasm for country life, many of the rustic details from the Hunt Club influenced the design for his own home, including the stone entry pillars, which are similar in design and construction to the original pillars of the Country House.[63]

Purchase of the Property

On October 26, 1915, Joseph Jacobberger purchased "five acres more or less" of property from Benjamin M. Lombard for $4,000.[64] The property sat within a grove of dense trees to the north side of Patton Road. The surrounding area to the south was rural farmland that sat below the tree line.

According to neighbors, Grant Dean and Bill Schultz, a stone quarry existed on the neighboring property. The quarry was managed by two brothers, John and Gus Carlson, who owned extensive property directly northeast of Jacobberger's property.[65] John ran the business from a residential address off of SW Hewett and Gus lived in the turn-of-the-century farmhouse on the lower portion of the property doing the required manual labor.[66] The existence of the stone quarry explains how huge rocks and the abundant use of stone in the foundation, steps, and landscaping came to the country house property. The proximity of an indigenous resource may have influenced Jacobberger's initial purchase of the property as well as the design and construction of the home and landscaping. On the front protective cover of the original blueprints, there is a hand-drawn sketch that appears to be a map indicating the path from the quarry to the site of the foundation, as though Jacobberger was planning out the transportation process.[67] The quarry is said to have provided much of the stone used to build the neighborhood of Council Crest during its development in the 1920's and 1930's.[68]

During this same time, Jacobberger had access to the necessary lumber for the project. By 1915, Jacobberger had begun design work for multiple buildings for the West Oregon Lumber Company, located in Linnton, Oregon. The company was owned by E.D. Kingsley, a wealthy lumberman and previous client of Jacobberger who built his residence in 1912.[69] Because of Jacobberger's association with Kingsley, it is believed that the full-scale lumber (mostly fir) used in the building of the Country House was milled at the West Oregon Lumber Company and originated from Forest Park old growth, which was being milled at that time.[70] Based on the deed records from 1917-18, the initial building costs for the country house are extremely low, totaling $5,500.[71] Jacobberger's designs for similar-sized homes at that time costs upward of $20,000 to build. It is likely that Jacobberger and Kingsley may have traded design services for materials, allowing Jacobberger the resources to build a large country home.

Additional factors, both personal and practical, may have played into the 1915 purchase. After the loss of both Anna and Catherine, Jacobberger's sister, Anna Mary Jacobberger, became the family caretaker in 1914. The design of the Country

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[62] Brockman, Adrianne: *Origins of the Portland / Lake Oswego Hunt Club*.
[63] The Hunt Club pillars are still standing on Oleson Road and one of the Country Home Pillars still stands on Patton Road. Photos can be found at the Oregon Historical Society; Jacobberger Collection; Box 2, f.59.
[64] Multnomah County Public Records: Room 125.
[65] Oral History by Bill Schultz (101 years old) who still lives in the farmhouse next door and Grant Dean (88) who lives next to the quarry.
[66] 1949 House and Street Directory, Portland Central Library.
[67] University of Oregon: Knight's Library. Special Collections and University Archives. Jacobberger Collection.
[68] Bill Schultz and Grant Dean
[69] Jacobberger had recently completed Kingsley's NW Portland residence on NW Summit Avenue in 1912.
[70] The Oregon Historical Society: Vertical File: West Oregon Lumber Company via Kingsley Lumber Co.
[71] Multnomah County Public Records: Room 125.

House was carefully planned with Anna in mind. Between 1914-1917, the looming threat of World War I created a "command economy", shifting business activities in support of the war effort. Architecture responded in a similar fashion. The number and size of residential commissions for Portland architects fell off sharply during this period due to the diversion of building materials toward the war effort. Many Portland architects left town in search of work, and Jacobberger's own residential commissions dropped to less than half of prior years; for example, in 1912, he had fourteen residential commissions and in 1917, he only had one (his own home).[72] The hands-on workmanship of the Arts and Crafts movement was nearing its end. Many of the craftsmen from Europe fled and decorative glass and pottery foundries were closing down due to financial failure. The year 1917 marked a turning point into the "Modern Era" where simplicity of design and local, "honest" materials were essential. House Servants and leisurely life were destined to become a forgone era.[73] Simplicity was the call of the day.

The Country House

Jacobberger designed the Country House in June of 1916. The drawings were quite simple in comparison to some of the more elaborate residential and commercial projects he had designed; however, the parchment and drawing style were the same. True to the English Arts-and-Crafts movement, Jacobberger went to great lengths to integrate the design of the home into the existing landscape, allowing for a classic view of the main south facade upon the approach to the home. Two grand stone pillars designated the entrance into the property from Patton Road.[74] The rock-lined driveway led through a grove of tall trees to reveal the south facade. The drive then wound around the west side of the house to the lower garage and continued up to a circular driveway at the formal entry to the house on the upper north landing.

Jacobberger employed many of his signature design details of the English Arts-and-Crafts style into the home. The three "interlocking flush gables" on the front facade were a design for which he was recognized. He flanked either end of the main facade with "cantilevered gables" to the east and west. The general symmetry of the main facade is indicative of his classical training in creating both balance and proportion. He utilized other design features that define the style including slightly extended eaves, shingle siding, combinations of double-hung and casement windows, a cantilevered bay with leaded-glass windows, porches off of the main rooms, and of course, the sleeping porch.[75]

Jacobberger designed himself a study on the upper level, next to the sleeping porch. The study included two large closets for storage and a built-in bookcase. The sleeping porch was accessed through double glass doors and had a beautiful 180-degree view to the surrounding grounds to the northeast and northwest. It would have seemed like a haven especially during the summer months. From 1917-1930, Jacobberger designed the most notable projects of his career. Surely, some of that work was produced from his personal study.

As previously mentioned, a major influence in the interior layout of the house was the addition of Joseph's sister, Anna, to the family. With five children ranging from ages 12 -19 and a thriving career, it makes sense that Joseph would employ Anna to help run the household.[76] He went to great lengths to design a functional living arrangement for her within the family's new home. He placed her bedroom and dressing room on the main level for easy access to the kitchen and stairwells. He also provided a private bathroom for her use at the lower level, next to the laundry room and fruit cellar. A separate informal entrance into the lower stairway was designed specifically for her use and convenience as caretaker.[77]

Construction of the home happened over the summer months of 1916. According to descendents of the Jacobberger family, all of Joseph's sons (ranging in ages 16-22) participated in construction of the 1917 Country House. They said Joseph bought a large circus tent, which was erected on the property to shelter the family while they worked on the home. During World War I, the boys would march around the yard mocking the Kaiser's army. Joseph would yell at them, jokingly calling them "Dummkopf" *(the German word for "Dumb Head").* The boys passed down memories of moving rocks around the property for days on end and complained of the long walk up Johnson (Patton) Road to catch the streetcar from Portland Heights.[78]

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[72] Richard Ellison Ritz: *Architects of Oregon*. Lair Hill Publishing. Specific details on this topic provided by Jim Heuer.
[73] Jim Heuer and Robert Mercer.
[74] One of the pillars still stands on Patton Road. It is covered with ivy and other overgrowth.
[75] Virginia and Lee McAlester. *A Field Guide to American Houses*. Alfred A. Knopf Inc. 2006.
[76] US CENSUS. 1920, January 30. Multnomah Co, OR. Sylvan Pct, p 206. (Reads: *Anna, sister, 36, NE, Alsace, housekeeper, family).*
[77] University of Oregon, Knight's Library: Special Collections and University Archives. Jacobberger Collection.
[78] Coyne, Nancy Jacobberger. The Jacobberger Family History via letters, photos, and access to the family site on Ancestry.com.

According to Joseph's granddaughter, Joan Jacobberger, he hated to drive but out of necessity owned an automobile; hence, Jacobberger included the necessary garage within the volume of the home.[79] According to William Hawkin's book, *Classical Houses of Portland,* Jacobberger's design for the Rosenfeld residence of 1922 is noted to be "among the first examples in residential design in which the garage was included within the volume of the main house" (not as a separate or attached structure).[80] However, Jacobberger's own Country House, designed 6 years earlier, included an in-building, single-car garage located at the basement level of the home. Between 1915-1918, Jacobberger designed three motorcar garage buildings in downtown Portland, several of which are on the National Register; hence, his understanding of the automobile in relation to architecture was cutting edge for the times.[81]

Other memories recalled by Joan relate to the layout and daily use of the home. She recalls as a little girl coming to the Hillsdale house for Sunday dinners. She said they would "trade off every other Sunday either at Francis and Maud's House or Joseph and Etta's House".[82] In 1921, Joseph remarried to Lovetta Colby, otherwise known as "Etta" who would prepare a huge meal for the extended family that also included her own two children, John and Carol. After the meal, as the adult conversation grew heavy, Joan remembers curling up in the picture window to take a nap. She also recalled playing outside on the extensive property. She claims there was a large garden at the northeast corner, a hen house to the west, numerous rock-lined trails, and cows on the neighboring pasture to the east. She fondly remembers the grand Easter Egg Hunts in the spring.

She recalled that two of the bedrooms had bunk beds for all the boys and that Margaret had her own room at the east end of the hall. She described a big kitchen with a large walk-in pantry. She claimed that she "loved coming to the big, beautiful house!"[83] Joan and her younger sister, Virginia Jean, were the only two grandchildren born while Joseph was living. They would have been 7 and 4 years old when he died.

From 1917 to 1930, Jacobberger produced the bulk his life's work. One structure in particular was directly influenced by the design of his own home. Directly after the construction of the Country House, Jacobberger began design plans for All Saint's Church (1917), which shared many of the same design philosophies, details, and attributes as the Country House. According to Edward O'Meara in his article, C*ontinue to Prosper, The History of the First Half Century of All Saints Parish,* Archbishop Christie ordered the building of the Parish of All Saints after many years of securing six lots in the Laurelhurst area.[84] At a meeting on December 5, 1917, Jacobberger laid out the plans for the combined school and parish.[85] The next few months were described as follows: "The late days of 1917 and the early winter days of 1918 were filled with hammering and sawing on the site as the Tudor-Gothic designed chapel took shape."[86] The total cost of the build was around $12k, which during the difficult wartime economy put the church into debt. With the war in Europe still underway, the economy and mind-set of the day was simplicity. Not surprisingly, many of the design features of All Saints were similar to the look and feel of Jacobberger's newly completed country home. The building's exterior is modest employing simple high-pitched gables at the entries, exposed beams, and simple shingle cladding. There is no extra ornamentation to the exterior beyond the classical arrangement of the tudor-style entry posts. The interior, though still simple and symmetrical, is more refined which was typical to many of Jacobberger's designs. Combining both classical and modern details, Jacobberger used simple materials to create elegant and utilitarian details, which resulted in an early expression of what was to become "modernism". Overall, All Saints Church is a beautiful expression of simplicity in architecture.

In a letter written by Joseph to his son, Bertrand, on December 20, 1929, Jacobberger makes reference to both the house and his ongoing projects as follows:

> This year has been a fairly busy one, which we needed. Generally, things are quiet and more or less, complaints of the times…. As to ourselves, we are giving the same old goals. Have been busy installing a new furnace, renovating the L.R. and D.R. also some more electrical conveniences that add to the home—otherwise, everything is about as usual—the gophers and moles doing their usual job of tearing up…. The fall has been wonderful and for building operations, we've had all the luck. Our Nurse's Bldg. just getting under roof. The Marylhurst College getting above the ground.

[79] Joan Jacobberger is the daughter of Francis Jacobberger. Francis carried on the work of Jacobberger & Smith Architects until his death in 1962.
[80] William J. Hawkins, III & William F. Willingham. *Classic Houses of Portland Oregon, 1850-1950*.
[81] Architectural Heritage Center, Portland, OR. Inventory Files on Joseph Jacobberger.
[82] Conversation with Joan Jacobberger. Thanks to Robert Mercer and Jim Heuer
[83] Joan Jacobberger
[84] The chosen site was central to the area it would serve at NE 39th Ave and Glisan Street.
[85] Edward O'Meara. *Continue to Prosper, The History of the First Half-Century of All Saints Parish*. Multnomah County Library, Closed Stacks B.
[86] Edward O'Meara.

It is through this letter and stories conveyed by the Jacobberger family, that we get a sense of Jacobberger as a family man. They were an extremely close family that lived and worked together. Jacobberger had a very strong work ethic—a man of action rather than words. In his letter he writes" I don't mean to moralize too strongly, but I have at times felt that I might have been firmer with better results for all of us….Keep your eyes open, for the main chance. Years are passing by and you will find with them, the Pep of Youth also pass."[87]

Only three months after his letter to Bertrand, Joseph Jacobberger died unexpectedly on March 18, 1930 at age 62. As reported by the Portland newspaper, "a sudden heart attack in the evening brought two physicians to the architect's home, but it was later after Mr. Jacobberger had seeming been resting easier that another attack took his life".[88] He was honored by recitation of the rosary by the Knights of Columbus the evening before his body was returned to the Country House. After a cortege from the family home at 9:00am, his service was held at St. Mary's Cathedral on Saturday, March 22nd. He was buried at Mount Calvary Cemetery.[89] The obituary from *The Oregonian* stated that he "was one of the best-known architects of the Pacific Northwest"[90] and the Portland Newspaper claimed him to be a "Prominent Pioneer Architect". [91]

Among Jacobberger's higher profile projects were designs for the following: St. Mary Magdalene Parish and School (1919); Knights of Columbus Building (1920); Sisters of the Precious Blood Monastery (1922); St. Rose Parish and School (1924); St. Mary's Cathedral (1925); St. Vincent's Hospital Nurses Building (1929); Gardeners' and Ranchers' Building (1930); and Marylhurst University (1930). [92] He also designed a ten-year development plan for Columbia University and designed several of the buildings on the campus (now the University of Portland). Many of these buildings, numerous residences, and other commercial buildings of Jacobberger's design are included in the National Register of Historic Places. His profound vision and vast body of work has made a lasting impression upon the city of Portland and beyond.

Conclusion

The Joseph Jacobberger Country House is eligible for listing in the National Register of Historic Places under Criterion B for its significance association with prolific architect Joseph Jacobberger. Designed by Jacobberger in 1916 and completed by 1917, the Country House served as Jacobberger's residence until his death in 1930. While residing in the Country House, Jacobberger designed over 250 residential, commercial, and institutional buildings in Oregon and Washington and solidifying his position as one of Oregon's great architects.

[87] Letter provided by the Jacobberger Family
[88] Provided by the Jacobberger Family. Portland Newspaper Obituary: March 19, 1930. Location: Portland, Multnomah Co., OR. p.11
[89] The Knight's of Columbus Clubhouse, St Mary's Cathedral, and Mount Calvary Cemetery were all designed by Jacobberger, and are listed in the firm's inventory files at the Portland Architectural Heritage Center.
[90] The Oregon Historical Society: Newspaper Archives. *The Oregonian*: March 20, 1930. p.12
[91] Obituary in the Portland Newspaper: Date: 19 Mar 1930. Location: Portland, Multnomah Co., OR. Attached to Joseph Jacobberger (1869 - 1930)
[92] Please note that some of the dates listed in this nomination reflect the date of the design work verses date of building completion in accordance with the dates recorded in the firm's inventory housed in the Jacobberger files at the Architectural Heritage Center.

9. Major Bibliographical References

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stmichaelportland.org/

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
_X_Other
Name of repository: Multnomah Co. Library, Oregon Hist. Society

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property approx. 0.54 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	520844	5038216	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

The Joseph Jacobberger Country House is situated on lot 2 (taxlot 2700), block 1 in Ley Park Estates within Section 7, Township 1 South, Range 1 East, Willamette Meridian.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the resources that have historically been part of the Joseph Jacobberger Country House.

11. Form Prepared By

name/title Valerie Taylor Smith, with assistance of Cara Kaser, SHPO Staff

organization _____ date July 2010, rev. November 2010

street & number 5545 SW Sweetbriar Street telephone (503) 292-7804

city or town Portland state Oregon zip code 97221

e-mail vtsmith@comcast.net

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Jacobberger, Joseph, Country House

City or Vicinity: Portland

County: Multnomah **State:** Oregon

Photographer: Mark and Valerie Smith, nomination preparer

Date Photographed: June 2009 and July 2010

Description of Photograph(s) and number:

1 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0001)
South (front) facade, looking north.

2 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0002)
Stone steps on south slope, looking north.

3 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0003)
East facade, looking west.

4 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0004)
East facade, looking west.

5 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0005)
Northeast facade, looking southwest.

6 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0006)
Example of large rocks on property, looking southwest.

7 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0007)
West facade, looking east.

8 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0008)
West facade, looking northeast.

9 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0009)
Front door porch, looking southwest.

10 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0010)
Arched planter outside library window, looking south.

11 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0011)
Entry and living room, looking southeast.

12 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0012)
Entry bay window, looking southwest.

13 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0013)
Library, looking south.

14 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0014)
Stain glass in stair landing, looking east.

15 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0015)
Upper hallway, looking east.

16 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0016)
Stairway detail, looking southwest.

17 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0017)
Jacobberger’s bedroom, looking west.

18 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0018)
Jacobberger’s bedroom, looking east.

19 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0019)
Sleeping porch, looking northwest.

20 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0020)
Jacobberger study, looking northeast.

21 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0021)
Master bathroom, looking northeast.

22 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0022)
Stained glass in bathroom, looking west.

23 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0023)
Billiard room, looking southeast.

24 of 24. (OR_MultnomahCounty_JacobbergerCountryHouse_0024)
Billiard room, looking northeast.

Jacobberger, Joseph, Country House
Name of Property

Multnomah Co., Oregon
County and State

Property Owner: (Complete this item at the request of the SHPO or FPO.)

name Mark Jurgen Smith and Valerie Taylor-Smith

street & number 5545 SW Sweetbriar Street telephone (503) 292-7804

city or town Portland state Oregon zip code 97221

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 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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5. Floor Plan, Upper Level, Joseph Jacobberger Country House.

6. Floor Plan, Lower Level, Joseph Jacobberger Country House.

7. Floor Plan, Foundation with Built-In Garage, Joseph Jacobberger Country House.

8. Historic Photograph, Joseph Jacobberger Country House.

General Location map, Joseph Jacobberger Country House
A
Forest Park - Linnton
Forest Park
NW St Helens Rd
N Lombard St
Piedmont
NE Lombard St
Woodlawn
Pacific Hwy
NE Martin Luther King Jr Blvd
NW Laidlaw Rd
NW Kaiser Rd
NW Yeon Ave
Northwest - Northwest Industrial
Northwest Heights
Eliot
Grant Park
Pearl
Portland
Banfield Expy
Laurelhurst
NW Cornell Rd
NW Miller Rd
Arlington Heights
Washington Park
West Haven-Sylvan
Sunnyside
Cedar Hills
SW Sunset Hwy
Tualatin Hills Nature Park
West Slope
Bridlemile
Marquam Nature Park
Brooklyn
Reed
Beaverton
Raleigh West
Raleigh Hills
Hillsdale
Portland Golf Club
Eastmoreland Golf Course
Highland
Vose
Multnomah
SW Hart Rd
SW Tualatin Sherwood Rd
SE Tacoma St
Garden Home-Whitford
Markham
Ardenwald-Johnson Creek
Greenway
Marshall Park
Waverly Country Club
SW Murray Blvd
South Beaverton
Metzger
Milwaukie
Island

Figure 1

Tax lot map 1S 1E 7BD, Joseph Jacobberger Country House

Figure 2

JOSEPH JACOBBERGER COUNTRY HOUSE SITE PLAN

DRAWINGS PREPARED BY VALERIE TAYLOR SMITH WITH ASSISTANCE FROM CARA KASER, SHPO | SUMMER 2010

Figure 3

JOSEPH JACOBBERGER COUNTRY HOUSE

MAIN LEVEL FLOOR PLAN

INTERIOR & EXTERIOR SPACES ARE DRAWN TO SCALE

MAIN LEVEL

DRAWINGS PREPARED BY VALERIE TAYLOR SMITH
WITH ASSISTANCE FROM CARA KASER, SHPO
SUMMER 2010

Figure 4

JOSEPH JACOBBERGER COUNTRY HOUSE

UPPER LEVEL FLOOR PLAN

INTERIOR & EXTERIOR SPACES ARE DRAWN TO SCALE

UPPER LEVEL

DRAWINGS PREPARED BY VALERIE TAYLOR SMITH
WITH ASSISTANCE FROM CARA KASER, SHPO
SUMMER 2010

Figure 5

JOSEPH JACOBBERGER COUNTRY HOUSE

LOWER LEVEL FLOOR PLAN

INTERIOR & EXTERIOR SPACES ARE DRAWN TO SCALE

LOWER LEVEL

BOTH THE STORAGE ROOM AND FITNESS ROOM WERE ORIGINALLY A SINGLE UNFINISHED ROOM FOR FURNACE & FUEL.

DRAWINGS PREPARED BY VALERIE TAYLOR SMITH
WITH ASSISTANCE FROM CARA KASER, SHPO
SUMMER 2010

Figure 6

JOSEPH JACOBBERGER COUNTRY HOUSE

FOUNDATION WITH BUILT-IN GARAGE

INTERIOR & EXTERIOR SPACES ARE DRAWN TO SCALE

FOUNDATION WITH GARAGE

DRAWINGS PREPARED BY VALERIE TAYLOR SMITH
WITH ASSISTANCE FROM CARA KASER, SHPO
SUMMER 2010

Figure 7

Front and Back of the Original Photo of the Country Home
Source: Oregon Historical Society. Joseph Jacobberger Photography Collection.
OHS Neg.#: OrHi 84034, Lot 117, Box 2, #15
Note: The photo was mistakenly labeled as having been "torn down".

Figure 8

OR_MultnomahCounty_JacobbergerCountryHouse_0001

OR_MultnomahCounty_JacobbergerCountryHouse_0002

OR_MultnomahCounty_JacobbergerCountryHouse_0003

OR_MultnomahCounty_JacobbergerCountryHouse_0004

OR_MultnomahCounty_JacobbergerCountryHouse_0005

OR_MultnomahCounty_JacobbergerCountryHouse_0006

OR_MultnomahCounty_JacobbergerCountryHouse_0007

OR_MultnomahCounty_JacobbergerCountryHouse_0008

OR_MultnomahCounty_JacobbergerCountryHouse_0009

OR_MultnomahCounty_JacobbergerCountryHouse_0010

OR_MultnomahCounty_JacobbergerCountryHouse_0011

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OR_MultnomahCounty_JacobbergerCountryHouse_0017

OR_MultnomahCounty_JacobbergerCountryHouse_0018

OR_MultnomahCounty_JacobbergerCountryHouse_0019

OR_MultnomahCounty_JacobbergerCountryHouse_0020

OR_MultnomahCounty_JacobbergerCountryHouse_0021

OR_MultnomahCounty_JacobbergerCountryHouse_0022

OR_MultnomahCounty_JacobbergerCountryHouse_0023

OR_MultnomahCounty_JacobbergerCountryHouse_0024