

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 instruction in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classifications, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name McDougall-Campbell House

other names/site number _____

2. Location

street & number 3846 N.W. Thurman Street not for publication

city or town Portland vicinity

state Oregon code OR county Multnomah code 051 zip code 97210

3. State/Federal Agency Certification

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

James Hamrick

5 January 2005

Signature of certifying official/Title - Deputy SHPO

Date

Oregon State Historic Preservation Office
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
Action

entered in the National Register
 See continuation sheet.

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain): _____

Signature of the Keeper

Edson Beall

Date of

2/25/05

McDougall-Campbell House
Name of Property

Multnomah, Oregon
County and State

5. Classification

Ownership of Property
(check as many as apply)

Category of Property
(check only one box)

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

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

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

Contributing	Noncontributing	
<u>1</u>		buildings
<u>1</u>		sites
		structures
		objects
<u>2</u>		Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS:
Other: Arts and Crafts

foundation: CONCRETE
walls: WOOD: shingle

LATE 19TH AND 20TH CENTURY REVIVALS:
Other: English Cottage

roof: ASPHALT
Other: BRICK

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

See continuation sheets.

McDougall-Campbell House
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8. Statement of Significance

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

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

Areas of Significance
(Enter categories from instructions)

Architecture
Landscape Architecture

Period of Significance

1910

Significant Dates

1910

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

Property is:

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

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Jacobberger, Joseph

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: _____

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10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet)

1 10 521775 5042753
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Mrs. Mary Jo Kalberer

organization _____ date _____

street & number 3846 N.W. Thurman Street telephone 503-222-2517

city or town Portland state Oregon zip code 97210

Additional Documentation

Submit the following items with the completed form:

Continuation sheets

Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative black and white photographs of the property.

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

Property Owner

name Mrs. Mary Jo Kalberer

street & number 3846 N.W. Thurman Street telephone 503-222-2517

city or town Portland state OR zip code 97210

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

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

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DESCRIPTION

The McDougall-Campbell House is a two-story residence with a square plan, a hipped roof with three gables, and a veranda. The exterior walls are covered with wood shingles, the foundation is concrete and natural materials and fine detailing have been utilized throughout. The interior reflects the English Arts and Crafts style with built-in cabinetry, a variety of window types, and rooms with an open flow that extends to the exterior.

The house reflects the English Arts and Crafts style with elements from the related English Cottage style incorporated into the design. Most notably, the jerkinhead gable is an English Cottage-style feature as are the eyebrow dormer and wrought iron work. The house is in excellent condition, surrounded by landscaping that contributes to the setting of the residence.

Setting

The 3,046-square-foot house is situated in the center of a sloping, triangular 15,000-square-foot lot. This triangle is formed by the pointed intersection of Thurman and Aspen streets. Views of north and east Portland, and the Willamette River and Cascade Mountains beyond, are spectacular.

The neighborhood is made up of Craftsman, Arts and Crafts and contemporary-style homes. The McDougall-Campbell House faces east between Thurman and Aspen streets. Surrounding the house are trees, shrubs, stone steps and terraces. A rock retaining wall runs the length of the property on Thurman Street. A concrete garage on Thurman Street was built into the hillside, interrupting the rock wall at its highest point of twenty feet.

The McDougall-Campbell House has a variety of landscape features including various types of trees and shrubs, rock walls, lawn areas and stairways. At Thurman Street, the northeast corner of the property, original stone steps wind south, then west, up the hillside to the east-facing front entrance. Maples, rhododendrons, azaleas, daisies, bluebells, ferns, buttercups, ivy, daffodils and trilliums are some of the plants that cover the area along with two small patches of grass littered with forget-me-not flowers. Stone steps lead up to Aspen Street from the southeast corner of the house. A concrete walkway against the south side of the house provides access to the western side onto a terracotta-tiled patio and small yard terraced on both sides with rocks, ivy and ferns. The yard culminates at the apex of the property at the intersection of Thurman and Aspen Streets. The north side measures eighteen feet horizontally from building to top of retaining wall and consists of shrubs. The yard is informal, overgrown and reminiscent of an English garden.

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Exterior

The McDougall-Campbell Residence at 3846 N.W. Thurman is a two-story, wood-frame house with a hip roof. The foundation is concrete and the shingles are cedar. Prominent Jerkinhead gables are centered on both the east and west sides of the house with a cross gable at the south side. Under each jerkinhead gable are two windows at the second level and double French doors with flanking multi-light windows at the first level. A gable, almost level with Aspen Street, dominates the south facade. Gables are supported by heavy, well crafted, wooden brackets. Two chimneys extend from the hip roof. At the south side, exterior brickwork indicates the presence of the fireplace in the living room. At the eastern portion, a chimney penetrates the hip roof indicating the original interior location of a kitchen stove. As is characteristic of the English Arts and Crafts style, the windows vary in size and type, including fixed, double hung (eight- or six-over-one), multi-light, and casement.

The east-facing facade features double French doors flanked by multi-light windows that open onto a narrow wrought iron balcony. Above these doors, on the second floor are two double-hung, eight-over-one windows that are beneath a jerkinhead gable. Under the balcony is a door to the basement. South of the balcony is a protruding area with a multi-light window under a shed roof. Above is a single double-hung, eight-over-one window. At the north corner is a deeply recessed area with the hooded front entryway supported by open pediments. Wood steps lead up to a wood landing, then to the French oak front door. Decorative wrought iron balustrades border the steps.

A prominent gable, visible from Aspen Street dominates the southern wall. Beneath it are two double-hung windows on the second floor. On the first floor at the southeast corner is the back door, a transom above and a shed roof with brackets. Next to the door is a multi-light window, and another of the same size is on the south wall before it recesses. This recessed corner contains five tall multi-light windows; three face south and two face west. Echoing these, but shorter, are three-foot-high, multi-light windows on the second floor facing south and west. At the southwest corner of the south wall is the exposed brick chimney.

Centered in the western exterior wall on the first floor are double French doors flanked by multi-light windows. At the second level are two double-hung, six-over-one windows beneath a jerkinhead gable with overhangs supported by heavy brackets. This is identical to the eastern facade jerkinhead-French door fingerprint. At the north corner are large multi-light windows. On this west facade, the French doors are at the center of a terra cotta-tiled patio. Brickwork extends this patio and may not be original. A stone birdbath lends itself to the harmonious natural environment.

From the north elevation all three levels can be seen. Three small multi-light casement windows are at the basement level. Multi-light windows are in the west corner and a picture window with eight small windows above is at the recessed northeast corner at the first level. Double casement windows are at the second level and at the recessed area to the east, the overhanging eaves break for an eyebrow dormer with a

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double-hung window that is flush with the exterior wall. The combined use of a steeply pitched gabled roof, with projecting porches and recessed off center entryways, all on a balanced, asymmetrical plan is characteristic of the English Arts and Crafts style. The wood shingles, the mixing of sash and casement windows, exposed brickwork, and the high craftsmanship shown throughout the home are also characteristic of the style.

Interior

The interior plan of the residence includes rooms arranged in a modified square floor plan of 3,046 square feet. The kitchen, dining room, living room (sunroom and entry) and landing create the square at the first level. The rooms on the second floor are in a square plan. The basement has three rooms and bath. Stairs to the second level are accessed from the kitchen and living room. An eight-by-nine-foot landing surrounded by multi-light windows breaks the stairs. From the landing the stairs to the second floor open to a central hall with access to three bedrooms, bathroom, small attic and linen closet. All rooms in the McDougall-Campbell House have built in cabinets, wood floors, simple molded door and window casings, molding, plaster walls and ceilings. All double-hung windows are six- or eight-over-one.

Living Room

The McDougall-Campbell House is entered through the front entrance at the east facade. The French multi-light oak door opens into a fir and oak vestibule with two closets, one with a mirrored front. The entrance to the living room is through double multi-light pocket doors. The living room spans the house from north to south. The south side of the living room features built in bookshelves fifty-five inches high with backs of tongue-and-groove board. The bookshelves create a horizontal line running the length of the wall. Between the shelves are four steps leading southward to the landing, which is surrounded by tall multi-light windows. Further west the bookshelves break up the off-centered fireplace. The heavy mantel is the height of the bookshelves, and square, green-colored tiles surround the fireplace. The west wall is dominated by a pair of eight-foot-tall French doors, which are flanked by multi-light windows that open onto a terra cotta-tiled patio. The north-facing wall contains a wide opening to a small sunroom that was a portion of the veranda now enclosed by multi-light windows on the north and west walls. Built in cabinets and bookshelves are on the east wall. The historic integrity of the room remains high despite the enclosure; the craftsmanship and materials are in keeping with the style of the house.

Dining Room

The east wall of the living room is dominated by a large set of wood sliding pocket doors opening to the dining room.

The east wall of the dining room is composed of an identical set of the double French doors and multi-light window combination found on the west wall in the living room. These doors open onto a three-by-ten wrought iron balcony with parapet and cantilevers. The north wall features a six-by-four picture window

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with ribbon windows atop. This window offers a view of the front entry. A built-in china cabinet in the corner between the north and west walls have doors of leaded, stained glass. The design is a simple art deco with clear, tan and opalescent glass possibly designed by Povey Brothers Glass Company. The Arts and Crafts residence that Jacobberger designed for himself, at 1502 SW Upper Hall Street in Portland, has sidelights of a similar design.

Kitchen

The south wall has an open doorway leading to the kitchen. The kitchen has been expanded, remodeled and updated. In 1965, the east wall was expanded four feet making the dimensions of the kitchen seventeen-by-nine feet. The kitchen offers views from three, six-by-six, new multi-light windows on the east and south walls. The floors are maple installed in 2002. The west wall has a door at the south corner opening to steps to the basement that are beneath the steps to the second floor. In the north corner of the west wall are steps leading to the landing. At the top of these steps is a single wood pocket door separating the kitchen from the landing.

Second Floor

Oak stairs lead south than east to the second floor. A double-hung window is on the south wall of the stairway. A square newel post is at the top of the stairs and a balustrade extends partly down the hallway.

The hallway runs south-north beside the staircase. The hall has a picture frame molding, set at the height of the door tops on all walls. The hall, and all rooms on the second floor, except the bathroom, have high baseboards. The hall opens to three bedrooms and a bathroom. The first is at the southeast corner of the house and above the kitchen. Two double-hung windows, face south and east. An open cupboard with shelves is on the north wall.

The second bedroom is in the northeast corner of the house, above the dining room. The east wall has two double-hung windows. The north wall has a built-in cabinet with shelves; a double-hung window and a small closet. The south wall has a small walk-in closet. All rooms have picture molding, similar to that in the hall, circling the rooms at the top of the windows and doors.

Between the two bedrooms is a built-in set of cabinets and drawers serving as a linen closet. Jacobberger designed a similar hall linen closet for his own residence.

The only door on the left leads to the master bedroom. It is situated over the living room with views north, west and south from casement, double-hung and multi-light windows. Built-in closets over drawers dominant the east wall while a brick fireplace with wood mantle and wine-colored tile at the hearth dominate the south. The same hearth tiles can be found on the second level fireplace in the Jacobberger residence on Upper Hall Street. The heavy wooden mantel is held with five evenly spaced brackets. Next

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to the fireplace is an opening to a sitting room with multi-light windows facing south and west and a built-in desk with drawers. The sitting room is above the landing and could have been a sleeping porch.

At the north end of the hallway is a bathroom that was remodeled in the 1960s with modern fixtures. The wall and built-in cabinet material is reminiscent of tongue-and-groove paneling and, together with the fir floor, tasteful and in keeping with the style and period of the house.

Basement

The half basement of the McDougall-Campbell House may be entered from a door in the foundation wall at the east facade, by stairs from the first floor or by stairs from the garage. The basement extends under the entry, sunroom, living and dining rooms.

The basement floor is concrete. The plan is rectangular with four rooms: bathroom and a furnace room are under the dining room and face east. A storage room occupies the northeast corner and is under the dining room. A laundry room is on the north side under the sunroom and entry. Seven hot water pipes used for heating purposes run parallel to each other along the length of the west wall. All rooms have original multi-light casement windows placed high on the concrete walls. Concrete steps on the west wall lead north to the garage.

Garage

In 1917, contractor, Alexander F. Wochnick built the single-car garage under the house and into the hillside at the highest point of the stone retaining wall. The ceiling and walls of the garage are concrete. A door at the inside east corner provides access to the basement with a narrow stairway of concrete steps; for this reason it is considered an attached garage. The garage is open, without doors and is almost invisible, fitting seamlessly into the rock wall.

Alterations

The McDougall-Campbell House is largely intact and the historic integrity of the residence has not been compromised. In 1965, the kitchen was expanded by four feet, resulting in the projection on the left of the east facade at the first level with a shed roof. The window opening remained the same size on the south wall but larger glass panes with muntins were added. The same year saw the enclosure of the veranda with windows at the north and west corners of the house, creating a sunroom. The alterations are in keeping with the design, style and feeling of the house. The materials and craftsmanship contribute to the high integrity of the property.

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STATEMENT OF SIGNIFICANCE

The McDougall-Campbell House, constructed in 1910 is significant under Criterion C. The first known house designed by architect Joseph Jacobberger to employ the jerkinhead gable, the McDougall-Campbell House is significant as a locally distinctive example of the English Arts and Crafts style within the works of architect Jacobberger. The house's garden yard is significant as an example of the residential landscape treatments that were popular in America in the early twentieth century. For this reason the site is considered a contributing feature.

The Development of Willamette Heights

The McDougall-Campbell House is located in historic Willamette Heights in northwest Portland. Willamette Heights is a residential isle of 250 houses cradled on three sides by Forest Park, the largest city park in the United States, and accessed on the fourth by means of the Thurman Street Bridge across Balch Creek.

The first to claim the land of presently named Willamette Heights was Danford Balch. Balch's land was undeveloped until 1890 when the lots were marketed, increasing interest. The Thurman Street Trolley improved access in 1903 after the city replaced a wooden bridge across Balch Creek with a permanent steel structure. In 1905, the Lewis and Clark Centennial Exposition came to life around shallow Guild's Lake in northwest Portland, just below the neighborhood, which by that time was under development by Lewis Russell and Percy Blyth, and known as Willamette Heights. Interest in the neighborhood intensified, as the Thurman Street trolley carried tourists to Willamette Heights to enjoy the view of the fair and the fine homes on the side of the hill.

While the fair only lasted four-and-a-half months, it made an indelible impression on the face of Portland's history. Excellent railroad access, a flourishing agricultural trade, and remarkable lumber revenue all combined with the exposure provided by the exposition to produce an economic boom in Portland that would not crest until 1912. During this period, residential development flourished in east and west Portland, providing houses for a population that by 1911 had reached 212, 290. By 1907, there were 110 property owners in Willamette Heights. By 1909, the addition was essentially closed, prompting Percy Blyth to plat an extension to the Willamette Heights addition called Blythwood. Blythwood extended Willamette Heights to the west and upward into the steeper hills above the city. On the western tip of Lot 25 of Blythwood the first house in the tract, the McDougall-Campbell House, was built upon undeveloped land with not a neighbor in sight, in 1910.¹

¹ E. Kimbark MacColl, *Merchants, Money, and Power: the Portland Establishment, 1843-1913* (Portland: The Georgian Press, 1988), 384-385; 432; Ann Brewster Clarke, *Wade Hampton Pipes: Arts and Crafts Architect in Portland, Oregon* (Portland: Binford & Mort Publishing, 1985), 25.

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In 1911, Natt McDougall purchased Lot 25 of Blythswood in Willamette Heights from R.B. and Jane Lamson. Natt McDougall and his father Alexander had established themselves among the contracting and engineering community in Oregon and Washington in the first decade of the nineteenth century, moving to Portland in 1907. When Natt purchased Lot 25, the Arts-and-Crafts-style house designed by Joseph Jacobberger already occupied the western portion of the lot. Presumably the Lamson's commissioned Jacobberger to design the McDougall-Campbell House, but that has yet to be confirmed. Natt and his father commissioned architect Ellis Lawrence to design two houses on the remainder of the large lot. The Alexander McDougall house was completed in 1911 and the Natt McDougall House in 1912.

It is unclear why the McDougall-Campbell House, whose construction began in 1910, was not officially inspected until 1912, or why the title was still in Jacobberger's name at the time of the inspection. However, in 1912, Alexander's newly married daughter, Marie, moved with husband Casmir Campbell into the Jacobberger-designed house. The three grand residences were at one time connected by paths and raised wood bridges to create the McDougall Estate. The Alexander McDougall Residence at 3814 N.W. Thurman and the Natt McDougall Residence at 3728 N.W. Thurman were listed in the National Register of Historic Places in 1999.

The Arts and Crafts Style

The establishment of the Arts and Crafts Exhibition Society in 1888 marked the formal beginnings of the Arts and Crafts Movement in England, although the belief system upon which the movement was based had been evolving since the mid-1800s. The society was made up of artists, craftsmen, architects, and others who were concerned with the negative consequences of the industrial revolution. Dissatisfied with the loss of farmland to factories, urban slums, polluted air, and mass production of poor quality goods, society members joined together to encourage the practice of traditional and handcrafted art forms. The Arts and Crafts Movement attempted to bring beauty, quality, and function back to everything from house design to wallpaper. Followers of the movement established workshops and craft villages to engage in the production of handmade pottery, jewelry, and textiles. Architects designed in vernacular forms based on historical styles, and used local materials for construction. Published works of new architectural styles and decorative arts motifs spread the movement's tenets to Scotland and the Continent, where it found regional expression in the Art Nouveau style and the works of the Wiener Werkstatte in Austria. The movement's ideology rang true for American architects as well, whose inventive interpretations ran from pure English copies to Queen Anne versions, to the Asian-influenced Craftsman and Prairie styles.²

² James Massey and Shirley Maxwell, *Arts and Crafts Design in America* (San Francisco: Chronicle Books, 1998), 7-9.

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The works of English architects C.F.A. Voysey and Sir Edwin Lutyens contributed greatly to the spread of the Arts and Crafts style in America. Lutyen, in particular, worked in both the Arts and Crafts style as well as the more modest English Cottage style. Picked up by design professionals, their published volumes inspired Portland architects A.E. Doyle, Emil Schacht, Ellis Lawrence, Wade Pipes, and Joseph Jacobberger in the early years of the twentieth century.

While Ellis Lawrence designed the first Arts-and-Crafts-style house in Portland in 1906, it was Jacobberger who truly pioneered its use in the city's elite neighborhoods, using highly inventive ways of expressing the style. Jacobberger tended to combine a variety of features, most with English precedents, so it is not uncommon to see in his work English Cottage and Tudor features blending seamlessly with pure English Arts and Crafts elements. Strongly influenced by Lutyens, he nevertheless developed a hallmark style of his own with his inventive gable treatments, in which he used interlocking, double, flush, and jerkinhead gables in creative, prominent, and perfectly balanced ways.

The Jerkinhead Gable

The jerkinhead, or clipped, gable is an early twentieth century nod to the thatched cottage roofs of the sixteenth century where the gable end of the roof was clipped at the top to a blunt edge to divert rainwater from the sides of the cottage. Equally as proficient in the later English Cottage style as in the Arts and Crafts, Sir Edwin Lutyens used the jerkinhead extensively in his designs for small houses, primarily after 1909; his books showed many examples of his modern versions of the small, romantic English country house with roofs of rolled thatch and clipped gables. While the English Cottage style did not become vogue in the United States until the 1920s, Doyle, Lawrence, Pipes, and Jacobberger, among others, began incorporating elements of the style in their residential designs much earlier. However, Jacobberger's use of the jerkinhead gable on the McDougall-Campbell House represents one of the earliest uses of that particular feature in Portland, and the earliest known use of it by Jacobberger. This is important because Jacobberger was a trend-setter. His creatively conceived, prominently placed architectural elements on showpiece houses were picked up by other professional architects, builders, and non-architects alike, and became integrated into the local architectural lexicon. Because of this early use by Jacobberger, the jerkinhead gable became familiar to Portland architects and builders a decade before it appeared as a commonplace element on English Cottage-style houses of the 1920s. In addition, unlike other English Cottage features, such as wrought-iron balconies and rolled eaves, the jerkinhead gable transcended the English Cottage style and became a very popular accent, widely used with a variety of styles on everything from simple bungalows to highly stylized mansions. There appears to be little doubt that Jacobberger's early use of the jerkinhead gable subsequently contributed to the prolific use of the feature that today characterizes hundreds of small houses in Portland neighborhoods on both sides of the river.³

³ William J. Hawkins and William F. Willingham, *Classic Houses of Portland, Oregon 1850-1950* (Portland: Timber Press Inc., 1999), 352; William Hawkins, telephone interview by Mary Jo Kalberer, June 21, 2004.

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Jacobberger designed three residences in Portland displaying jerkinhead gables; the first was the McDougall-Campbell House in 1910. The second was the Arts-and-Crafts-style Alfred Smith House of 1912 at 1806 SW High Street. He did not use it again until he designed the 1922 English-Cottage-style Dr. James Rosenfeld House at 2125 SW 21st Avenue.

McDougall-Campbell as Arts and Crafts

While Jacobberger is known for his inventive combinations of English and Craftsman stylistic features, he nevertheless had a firm sensibility about the basic tenets of the dominant style in which he chose to work. The ideology of the Arts and Crafts Movement translated into a handful of classic, character-defining elements of architectural style, including asymmetrical floor plans, multiple steeply pitched gables, and upper floors often extending to cover the first floor, open porch, and veranda. Arts and Crafts houses often display brick or stucco on the exterior walls, combined with wood siding; large dominant brick chimneys; and small-scale casement windows with wood mullions, double-hung windows with small lights in the upper sash, and/or casement windows in a series, with little or no exterior window trim. Interiors saw plaster walls and ceilings; painted paneling in living room and polished wood floors; terra cotta tile in the entrance hall; and interior trim of simple molded door and window casings and baseboards. The chimney was flush with the interior wall with marble, tile or brick surrounds and wood mantel with side trim.⁴

The McDougall-Campbell House clearly displays all these features. The design, style, feeling, craftsmanship and materials reflect the Arts and Crafts movement as well as the philosophy as an architectural style. The house is a fine, intact example of the work of Joseph Jacobberger in the Arts and Crafts style.

Although most architects continued to design in the Arts & Crafts style in Portland through the mid 1930s, Jacobberger's last house in the style was constructed in 1915, with the exception of the modern Frank Robertson House of 1926. The prolific architect spent the rest of his career designing houses in the Craftsman, Colonial Revival, Tudor, and the English Cottage style, after pioneering the development of the Arts and Crafts style in Portland. There are fifteen properties designed by Jacobberger listed in the National Register in Oregon. Five of these were designed in the Arts and Crafts style. They are all located in Portland and all were built between 1898 and 1913.⁵ Though these residences are multi-gabled, none have jerkinheads. Three are listed under Criterion "B" for their associations with significant persons. These houses are listed below:

Giesy-Failing House (1913) 1965 S.W. Montgomery Place
Daniel J. Malarkey House (1909) 2141 S.W. Hillcrest Place
Frank M. Warren Jr. House (1905) 2545 N.W. Westover

⁴ Hawkins and Willingham, 446.

⁵ State Historic Preservation Office, telephone interview by Mary Jo Kalberer, July 2004.

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Two of the Jacobberger houses are listed under Criterion "C" for their architectural significance, and will therefore be compared against the McDougall-Campbell House in more detail:

1. Walter V. Smith House (1898) 1943 S.W. Montgomery Drive

This is the earliest Jacobberger home listed in the Portland Historic Inventory. This shingle-clad house displays two prominent cross gables on the front elevation that intersect the main roof, and a gable-roofed dormer. Each gable rises over a second-story projecting window bay with wide windows similar to those in the Jacobberger House at 1502 SW Upper Hall Street in Portland, and features stucco and half-timbering. The house also has a side porch and front balcony and displays a mixture of casement and double-hung windows, which are features present in the McDougall-Campbell House.⁶

2. James and Mary Costello House (1910) 2043 N.E. Tillamook

The Costello House has two prominent gables located at the east and west facades of the house. The front (south) facade of the residence displays multiple dormers. The exterior of the residence has two materials, with stone at the first level and stucco at the second. The windows are varied and include an eyebrow dormer. The porch has a red tile floor. Two sets of French doors flank the stone fireplace that is under the gable on the east facade of the house. The second story sleeping porch, porch with red tiles, French doors, prominent chimney, oak floor, wainscoting and built in bookcases compare with features in the McDougall-Campbell House.⁷

These two buildings contrast with the McDougall-Campbell House most notably because, while each displays prominent gables, neither the Walter V. Smith House nor the Costello House have jerkinhead gables.

The Early-Twentieth-Century Garden Yard

The steep site for which Jacobberger designed the McDougall-Campbell House lent itself to the popular landscape treatments of the day. Just as the highly eclectic Victorian-era styles gave way to the rustic Arts and Crafts aesthetic within the architectural environment, the ornamental character of the Victorian garden shifted toward a more naturalistic, integrated landscape treatment. The early-twentieth-century residential landscape, like its architecture, relied on vernacular forms based on historical styles, and used local materials for construction. Landscape designers such as Gertrude Jekyll began paying greater attention to color, texture, form, and mass in the context of the outdoor environment, just as the Arts and Crafts architects were doing indoors. While the Arts and Crafts house took inspiration from English precedents, landscape designs of the early twentieth century included elements based on formal European garden

⁶ John Tess and Richard Ritz, "Walter V. Smith House National Register Nomination" (Oregon State Historic Preservation Office, 1992), Sec. 7.

⁷ John Tess, "James and Mary Costello House National Register Nomination" (Oregon State Historic Preservation Office, 2000), Sec. 7.

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styles. The ordered terraces, iron fences, stone walls, balustrades and stairs of European gardens reemerged in early-twentieth-century American yards in an Arts and Crafts translation. Architectural components were rustic instead of formal, with terraced yards surrounded with perennial borders; locally quarried rockwork arranged in naturalistic fashion, stone walls surrounding the grounds, loosely configured stone steps leading to the house; foundation plantings and shrub borders of azaleas and rhododendrons. Intimate in scale, the early-twentieth-century garden related essentially to the house it surrounded, in materials, style, and concept. A popular periodical of the time, *The Craftsman*, urged homeowners in 1911 to "Let your garden look as if it had grown of its own accord, as if Nature herself had been your architect, your landscape gardener, your designer in chief."⁸

In Portland, on the highly desirable steep hills above Guild's Lake, a terraced yard was not only in vogue, but a logical treatment for the difficult sites under development at Willamette Heights between 1905 and 1912. Following the essential tenets of the Arts and Crafts movement, Jacobberger created at the McDougall-Campbell House a garden yard intimate in scale using a simple configuration and indigenous materials. The character-defining basalt rock wall contains the steeply sloped yard at Thurman Street, while rustic stone steps lead up to the house from various locations along the street. While the plantings and vegetation have changed over time in the garden yard of the McDougall-Campbell House, the essential rustic feeling, naturalistic vegetation, vernacular materials, intimate scale, and relationship of the yard to the house remain intact and readily able to convey its historic association. The McDougall-Campbell House is surrounded by houses with yards similar in style. The steep lots of Willamette Heights left period architects with little choice than to use terraces and steps in the designs of their gardens. What remains striking about the McDougall-Campbell House is that because the site is so steep, the stone retaining wall, stone steps, and terraced garden are highly visible components of the landscape. Because the house is a simpler, more essential example of English architectural precedents than those on neighboring lots, the whole effect is highly evocative of the fundamental, character-defining features of the type of garden that would have been installed around an Arts-and-Crafts-style house in early-twentieth-century Portland.

Joseph Jacobberger

Joseph Jacobberger designed the McDougall-Campbell House in the Blythswood Section of Willamette Heights in 1910. According to his obituary in *The Oregonian*, Jacobberger was one of the most well known and respected architects in the Pacific Northwest. His career spanned more than forty years during which he designed such major Portland buildings as St. Mary's Cathedral, the Knights of Columbus building, Church of the Madeleine, Church of St. Michael the Archangel, St. Clement's Parish, and a number of buildings on the Marylhurst College Campus. Jacobberger planned the building program for Columbia University campus and designed many of those buildings.

⁸ "The Growing Individuality of the American Garden," *The Craftsman* 20 (April 1911) pp. 54-62.

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Joseph Jacobberger was born in Alsace-Lorraine in 1869. His family immigrated to Nebraska soon after and his father worked as a building contractor. Jacobberger graduated from Creighton University in Omaha, Nebraska, then worked as a draftsman for architects in the area. Moving to Portland in 1890, he began work as a draftsman for the firm of Whidden and Lewis, leading architects for the city. After five years, Jacobberger began private practice as an architect. In 1912, he formalized his working relationship with his colleague, Alfred H. Smith, when they formed the partnership of Jacobberger and Smith, which lasted until Jacobberger's death in 1930.

Jacobberger worked with his friend, architect Ellis Lawrence to invite responsible contractors and builders to join with architects in founding "The Builders Exchange" to promote cooperation and to encourage and protect the building interests of Portland. They maintained a large downtown office with meeting rooms, plan-check rooms, a library and social spaces.

Jacobberger was past president of The Oregon Chapter of American Institute of Architects from 1917 to 1919, was involved in the Oregon Building Congress and his ideas were a source of inspiration for the waterfront development project. He served as Vice President on the Oregon State Board of Architect Examiners from 1926 to 1928.

He died at his home in Portland's Hillsdale neighborhood in 1930 at the age of 62.

Property Ownership

The Campbell Family lived at 1250 Thurman, that was later changed to 3846 NW Thurman, from 1912 until 1927 when the family moved to the Natt McDougall Residence that he vacated in 1926.

1930 Campbell's sold their home at 3846 NW Thurman to Donald Bates who was secretary/treasurer of Durham and Bates Insurance.

1935 Bates sold to Edward and Rose Clark

1940 Clark sold to Richard and Dorothy Montgomery. Montgomery was manager of J. K. Gill Bookstore. He was the son-in-law of Gill and a writer of books about Oregon history. Titles are "Young Northwest", "The White-Headed Eagle", "John McLoughlin", and "Pechuck." His office was the smallest bedroom on the second floor of the McDougall-Campbell Residence.

1948 Montgomery sold house to Victor Creed, president of Sun Life Insurance Company of America. He filled his and his neighbor's yards with rose plants that he tested for Jackson and Perkins Rose Company. His wife performed piano recitals on a grand piano on the landing while an audience of friends and neighbors sat in folding chairs below steps in living room.

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- 1962 Creed sold residence to Jack and Linda Mclsaac. Mclsaac was president of Port of Portland. He expanded and altered portions of the house.
- 1973 Mclsaac sold house to Dr. David and Susan Kabat.
- 1978 Kabat sold home to Michael and Mary Jo Kalberer
- 1990 Title of house was transferred to Mary Jo Kalberer

Conclusion

Although prolific Portland architect Jacobberger only worked in the Arts and Crafts style for a short time, he pioneered the style in Portland with his creative combinations of stylistic features and his inventive and prominent gable treatments. The McDougall-Campbell House stands out as a representation of the first known use by Jacobberger of the jerkinhead gable, which eventually became a remarkably popular element in the modest houses of Portland's urban neighborhoods. While the McDougall-Campbell House is a fine example of Jacobberger's hallmark use of English architectural precedents from the early nineteenth century, drawn from the works of English architect Sir Edwin Lutyen, its modest proportions and understated ornament, combined with English-Cottage-style features and Craftsman-style interior appointments, represent the inventive personal style for which Jacobberger became known. In addition, the McDougall-Campbell House retains a garden yard highly evocative of the type of landscape treatments that were popular in America during the early years of the twentieth century. The 1910 McDougall-Campbell House is locally significant, and eligible for listing in the National Register under Criterion C.

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Telephone Interviews

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Hawkins, William J. Historical Architect, Portland. By Mary Jo Kalberer, June 21, 2004.

National Register Nominations

Fiscus, James. "Josef Jacobberger House." Oregon SHPO, 1990.

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Tess, John. "James C. and Mary A. Costello House." Oregon SHPO, 2000.

Tess, John and Richard Ritz. "Walter V. Smith House." Oregon SHPO, 1992.

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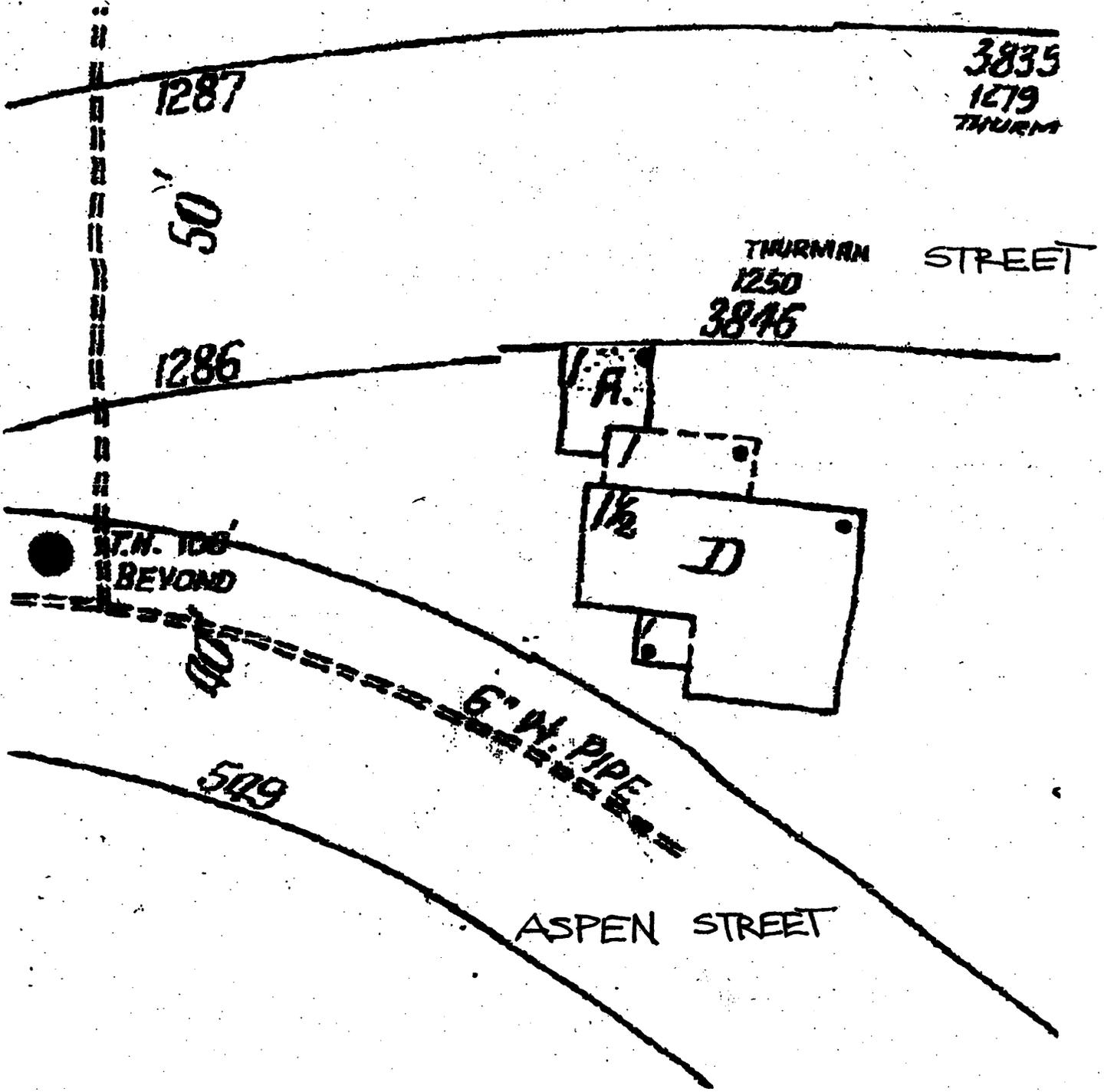
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VERBAL BOUNDARY DESCRIPTION

The McDougall-Campbell Residence includes all that part of Tract or Lot 25, BLYTHSWOOD, within the corporate limits of the City of Portland, County of Multnomah and State of Oregon, described as follows: Beginning at a point on Southerly line of NW Thurman Street in said City of Portland, 250 feet Westerly from Northeast corner of said Tract or Lot 25; thence Westerly along Southerly line of said NW Thurman Street to Northwesterly corner of Lot 25; thence Southeasterly along Northerly line of NW Aspen Street to a point 225 feet Northwesterly from Southeast corner of said Lot 25; thence Northerly to point of beginning.---

BOUNDARY JUSTIFICATION

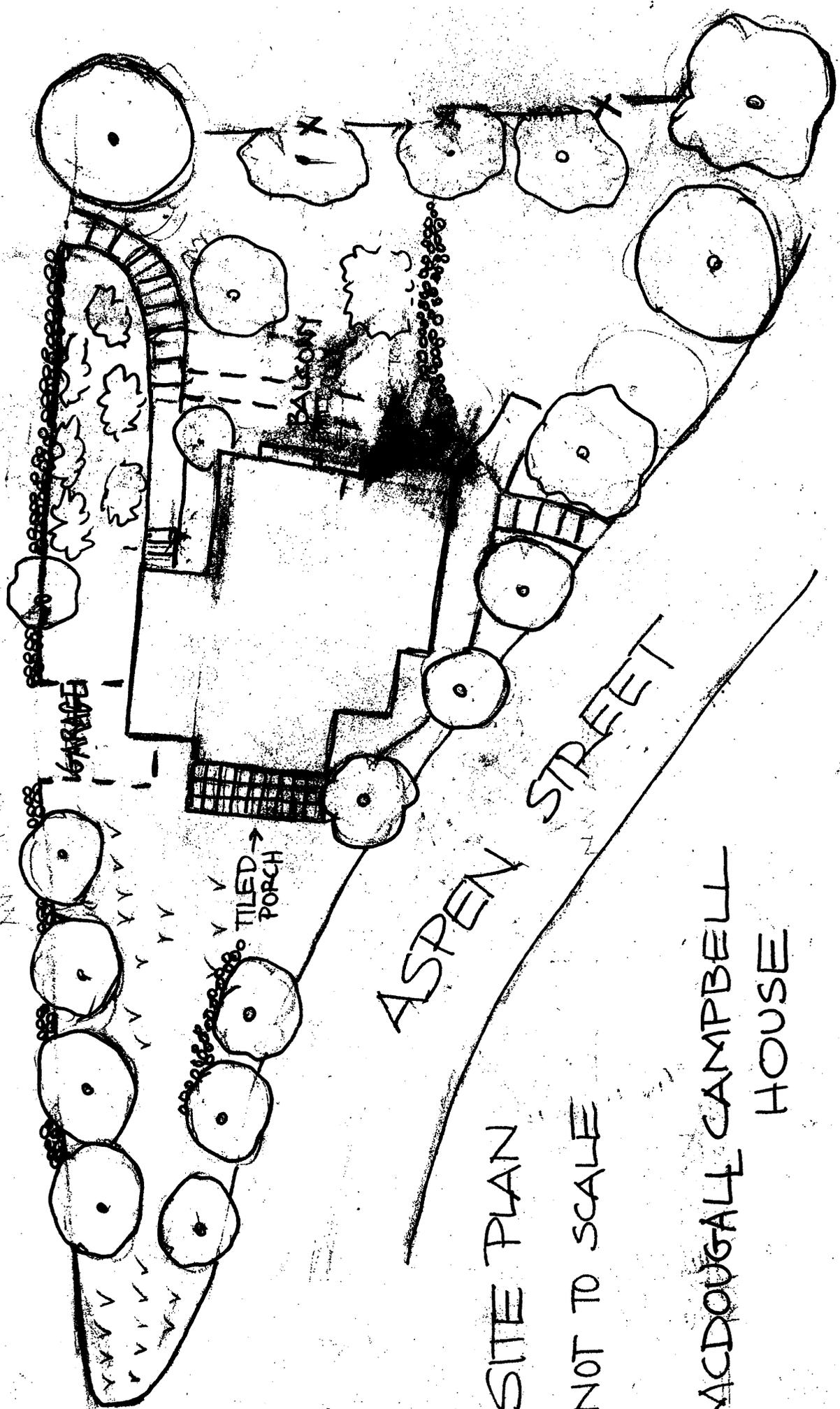
The nominated parcel encompasses the tax lot that was originally owned by the Casmir Campbell family. The boundary corresponds to the historic boundary of the property. The nominated area includes the residence, grounds and attached garage.



3846NW Thurman Site Plan

LN

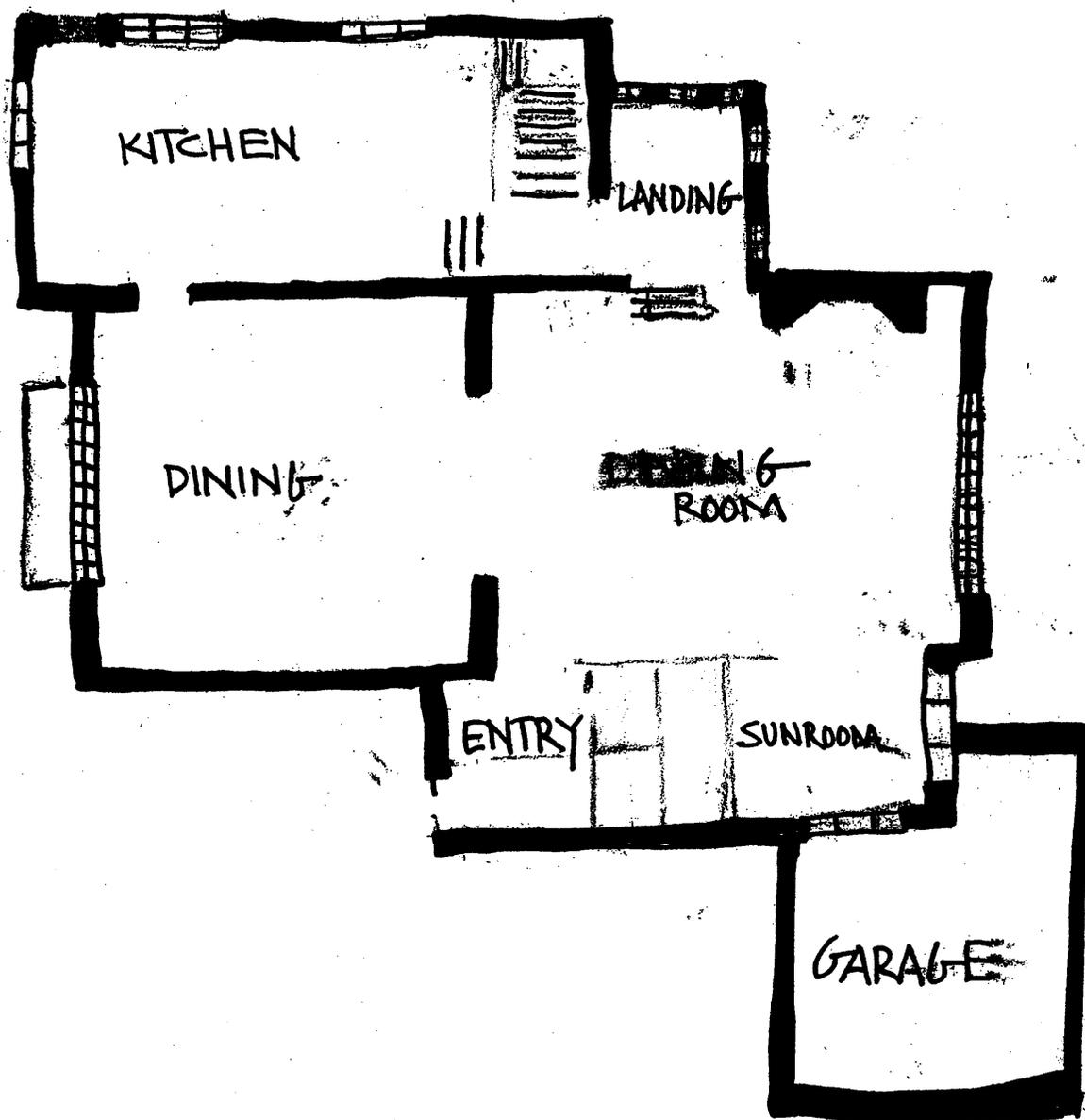
THURMAN STREET



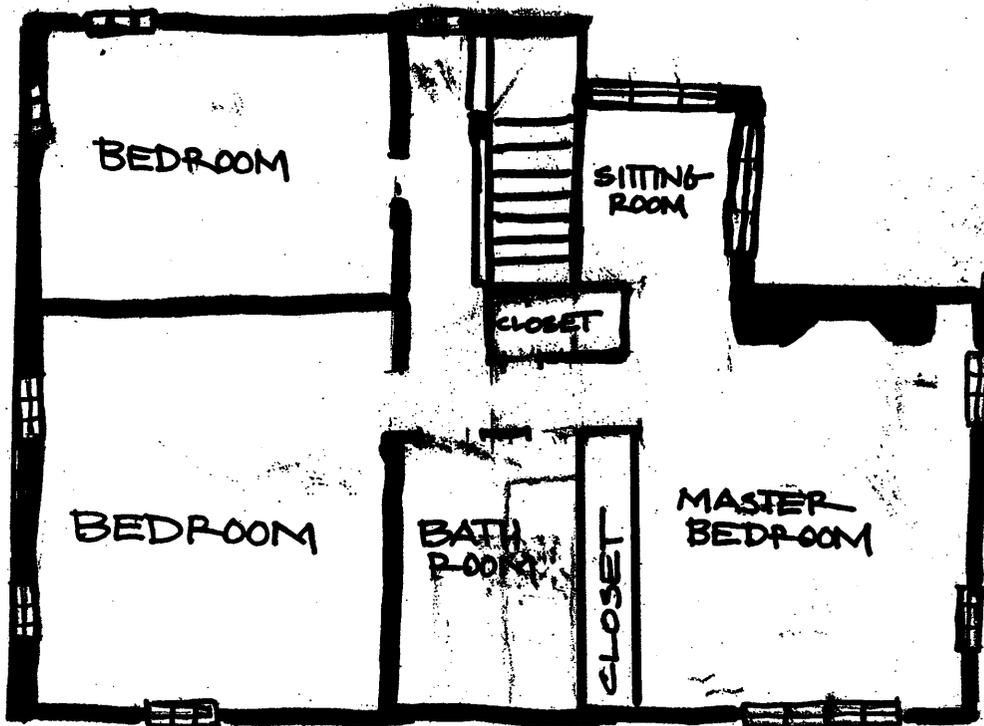
ASPEN STREET

SITE PLAN
NOT TO SCALE

MCDUGALL CAMPBELL
HOUSE



MCDUGALL CAMPBELL HOUSE
FIRST FLOOR



McDOUGALL CAMPBELL HOUSE

SECOND FLOOR

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LIST OF PHOTOGRAPHS

McDougall-Campbell House
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Photographed by Mary Jo Kalberer
Photographed on July 8, 2004
Negatives held by Mary Jo Kalberer, 3846 NW Thurman Street, Portland, Oregon, 97210

1. East facade, facing southwest from Thurman Street
2. East facade, facing west
3. Entrance on east facade, facing northwest
4. East facade, balcony, dining room windows, facing west
5. South access to Aspen Street, facing north
6. Southeast corner, facing northeast
7. South facade from Aspen Street, facing north
8. West facade, living room, master bedroom and sunroom windows, facing east
9. West yard, facing east
10. North facade, shed dormer, eyebrow window, facing south
11. North facade, garage, retaining wall, facing south
12. North facade, detail of garage, facing south
13. North facade, rock wall, landscape bordering on Thurman, facing south
14. Northwest corner of living room, opening to sunroom
15. Fireplace on south wall of living room
16. Northeast corner of dining room, Povey Glass and hood of entrance at window
17. Southeast corner of dining room, entrance to kitchen
18. Southeast corner of kitchen, backdoor
19. Northeast corner of kitchen
20. Stairs from living room to landing, stairs to second level
21. Second floor hallway, facing south from bathroom doorway
22. Southeast bedroom, view of southeast corner
23. Northeast bedroom, view of northeast corner
24. Bathroom, view of west wall, northwest corner
25. South wall of master bedroom, view of fireplace, portion of sitting room
26. East wall of master bedroom, view of built-in closets, door to hall on right