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FEB 08 1990

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 of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Jacobberger, Josef, House
other names/site number N/A

2. Location

street & number 1502 SW Upper Hall Street
city, town Portland
state Oregon code OR county Multnomah code 051 zip code 97201

3. Classification

Ownership of Property: [X] private, [] public-local, [] public-State, [] public-Federal
Category of Property: [X] building(s), [] district, [] site, [] structure, [] object
Number of Resources within Property: Contributing 1, Noncontributing 0 buildings, sites, structures, objects

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. [] See continuation sheet.
Signature of certifying official: [Signature]
Date: January 29, 1990
State or Federal agency and bureau: Oregon State Historic Preservation Office

In my opinion, the property [] meets [] does not meet the National Register criteria. [] See continuation sheet.
Signature of commenting or other official:
Date:
State or Federal agency and bureau:

5. National Park Service Certification

I, hereby, certify that this property is:
[X] entered in the National Register. Entered in the National Register 9 March 1990
[] See continuation sheet.
[] determined eligible for the National Register.
[] determined not eligible for the National Register.
[] removed from the National Register.
[] other, (explain:)
Signature of the Keeper: [Signature]
Date of Action:

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:
Tudor/Arts and Crafts

Materials (enter categories from instructions)

foundation concrete
walls cement-asbestos: shingles
concrete
roof asphalt: shingles
other wood
stained glass

Describe present and historic physical appearance.

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BUILDING AND SITE DESCRIPTION

During 1906-07 Portland architect Josef Jacobberger designed, and had built as his own residence, an Arts and Crafts style home in the west hills of the city. The Jacobberger House perches on a steep hillside, and provides a panoramic view of Portland's downtown skyline and of the hills beyond. The home has been used for most of its history as a single family residence, excepting only a short period during the late 1970s and early 1980s when it served as a fraternity house for students at Portland State University. The current owners have returned the home to its original use as a private residence. The exterior of the Jacobberger House is largely intact, with two minor alterations, and some damage to a porch railing. The principal alteration to the interior has been the movement and modernization of the kitchen. The current owners are restoring the home. [1]

The Jacobberger House is located at 1502 S.W. Upper Hall Street, Portland, Oregon. The lot is 70 feet from east to west, and approximately 100 feet from north to south, though the extreme steepness of the land gives the appearance of a much deeper lot. The legal description is "Portland, Block 302, Including 30 feet East of and Adjacent East 40 feet of Lots 1, 2." [2] The house faces approximately north [3], with its wide front elevation running east to west, across the narrow front of the lot. The neighborhood is a mixture of homes of the same general vintage as the Jacobberger House on the south side of Upper Hall, and low, modern apartments and condominiums on the north side of the street. The apartments have low roof lines that do not block the view from the hillside homes.

The rectangular facade of the Jacobberger House is balanced, though asymmetrical, in composition. The front (north) of the house is dominated to the west by a large

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salient that holds on the second story - at the center of the building - a rectangular, cantilevered bay supported by carved wooden brackets. Beneath this is a large recessed entry porch, serviced by a smaller, balustraded, landing and stairs. East of the main salient, the second floor is cantilevered over the first, which itself carries a salient projecting outward over a high foundation wall. The overhangs at both levels are supported by heavy, well crafted, wooden brackets. A two story salient to the east holds a first floor porch and a second floor covered balcony. The home is clad with gray cement-asbestos (a.k.a., mineral-fiber) singles. A steeply pitched double gable rises above the main salient, and then intersects the main cross gabled roof, which is also steeply pitched. The roof shingles are asphalt. The combined use of a steeply pitched gabled roof, having intersecting double gables, with projecting bays and porches, all on a rectangular, asymmetrical, plan is characteristic of the Arts and Crafts Style. The shingle cladding, the mixing of sash and casement windows, and the high craftsmanship shown throughout the home, are also characteristics of the style. [4]

The Jacobberger House has a rectangular plan, two main floors, a partly unfinished attic, and a half-basement, all resting on a concrete foundation. The off-set of the main double gables at the front is matched by an off-set at the rear elevation. The main east-west unit of the house projects west of the gables, while the two story porch and balcony unit projects to the east of the main unit. From east to west the building extends for some 55 feet, with a depth of some 30 feet. The walls are of wood frame construction, with lath and plaster used on the original interior walls.

BUILDING EXTERIOR

North (Front) Elevation

The north (front) facade of the Jacobberger House is dominated by its double gables on the west, a centrally located entry porch with an arched lintel, and the overhanging second floor east of the gables. Beneath this

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cantilevered section of the second floor, the first floor itself overhangs the foundation wall. The side porch and second floor balcony have a hipped roof, and an arched opening that matches in shape and size that of the main entrance. The semi-hexagonal entry porch rests on a prominent concrete foundation, and has an intricately carved wooden balustrade protecting it, and stairs that descend to the west. A massive, shingle clad, column rises from the northeast corner of the porch and supports the second floor of the home. The original paneling of the porch is intact on the ceiling, partly down the end wall to the west and the overhang to the east. The remainder of the porch has been re-paneled with wide pine or fir boards. The heavy main door is of wood, bound with brass straps, and set with a tri-partate window with arched panes. The door is flanked by tall stained glass windows, that elegantly combine opalescent and cathedral glass. Above the porch is a small, rectangular, cantilevered bay with three sets of casement windows, one over one. A small casement window is set on the east side of the main salient at the second floor. A double-hung sash window, eight over one, sits above the small bay at the third floor.

Flanking the entry porch on the first floor are two sets of wide windows. Each holds three double-hung sash windows, eight over one. Above the east unit is a double-hung window, ten over one. [5] Above the first floor's west windows is a ten over one double-hung window, and above that, a double-hung window at the third floor level. The projection of the central bay, and the overhangs of the first and second floors to the east, all have intricately carved wooden support brackets. The steep front gables are decorated with straight verge boards having drop finials and fretwork resembling support trusses. The double gables are connected by a short horizontal eave, so that only the outside lines and verge boards descend below the third floor level. The finials of the verge boards are decorated by bas relief carvings of crosses, likely reflecting Josef Jacobberger's Catholic faith. [6] [7] Small support brackets line the verge boards' junction with the roof.

The high concrete foundation wall under the east overhang is broken by two small basement windows. A third window is set in the east side of the porch foundation, while

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a door enters the basement through the front facade of the porch's foundation wall.

West Elevation

The west facade of the Jacobberger House is comparatively simple. At the rear of the facade, a two story salient with a hipped roof rises under the main east-west gable of the house. The first floor of this projection is formed by a concrete wall, while the second floor is clad in asbestos shingles. Both levels hold double-hung windows. Forward of the salient the walls are clad with shingles. On the first floor, a small salient holds a stained glass window, placed high on the wall. This window originally lit the dining room prior to its conversion into a kitchen. (See below.) It is largely clear glass, with an intricate vine and leaf pattern formed by stained glass and leading. The glass of the leaves is a light, opalescent, pink.

A walkway beneath the stained glass window and leads to steps to a service door in the side of the two story salient. This walkway is sheltered by an overhanging projection on the salient - holding a small casement window, and by a narrow roof at the second floor level. Above this small roof is a double-hung sash window, eight over one. An interesting feature of this facade is displayed on the corner of the salient, next to the entrance. The end of the concrete side/foundation wall is impressed to resemble the shingles covering the main walls. The false concrete shingles on this end of the side wall match in size and alignment the concrete-asbestos shingles on the remainder of the wall.

South (Rear) Elevation

The south facade of the Jacobberger House is close to the steep hillside, so that at the third floor level a centrally located fire escape (added in 1977) extends directly from a small solarium to the bank. The rear of the house is shingled above the high foundation wall. A third of the way along the building from the southwest corner, the wall projects in a large salient that reaches to the third

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floor. A back door is set in the west wall of the salient, with a small window above on the second floor, and the glass walls of the solarium on the third. West of the salient, there is a single window on the first floor, and two on the second. The south wall of the projection runs to the southeast corner of the house and the back of the porch and balcony combination. The wall is broken on the first floor by two stained glass windows, and on the second by a double-hung window.

East Elevation

The east facade of the Jacobberger House is dominated by the two story projection holding the side porch and the second floor balcony. The balcony is supported by large shingled columns on the southeast and northeast corners of the porch. The porch is enclosed by a carved wooden balustrade. [8] A gap in the balustrade at the rear of the east side leads to steps, and a side walkway. The openings of the porch have arched lintels, and match in form the openings of the entrance porch. The roof of the balcony is supported by a single post at each outside corner, that replaces the three large corner posts shown in a 1911 photograph. The openings of the balcony are rectangular. A long wooden flower box decorates the front of the balcony.

Three windows are set in the narrow wall section forward of the porch/balcony projection. There is a small window at the basement level; a large double-hung sash window, eight over one, on the first floor; and a similar window at the second floor. [9] On the third floor level, two moderately sized double-hung windows are placed directly under the peak of the main cross gable.

BUILDING INTERIOR

First Floor

The Jacobberger House is entered through its heavy, brass-bound, door with its small tri-partate window, flanked by a pair of tall stained glass windows. These large windows

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(69 inches high by 17 inches wide), and the other stained glass in the home, are believed by Polly Povey Thompson to have been made by the well known Portland firm run by David Povey and his brothers. [10] The door opens into a large entrance hall that looks directly through a wide sliding door to the main staircase, and a smaller hall leading to the rear of the home. The entry hall has a high, rounded vault ceiling, running east to west. Picture frame molding circles the top of the walls, while a small molding borders the floor. The floors of the first floor are oak.

East of the wide entrance hall the living room, spans the house from north to south. The room's wide portal is flanked by a pair of curio cases, some 54 inches high, with stained glass doors. The doors have twelve clear panes in two columns, divided and bordered by a light tan, opalescent, stained glass. Three large double-hung windows, eight over one, are mounted in a window seat projecting outward from the room. The seat lifts to reveal a storage cabinet. A single window of similar design is set in the east wall, near the its north end. On the south end of the same wall is a double French door, topped by a fixed eight pane window, opening onto the side porch. Opposite, on the west wall, is a wide opening, set 5 feet above the floor, that looks onto the main staircase. It is believed by Edward Pederson, a Portland architect and former owner of the Jacobberger House, that a decorative screen set with stained glass originally graced this opening. [11] It had been removed prior to his purchase of the building in 1974. [12] There is a high baseboard on the east and west walls.

Centered on the south wall of the living room is a large fireplace, surrounded by gold colored tile decorated with an intricate white dogwood design. The daughter of a former owner, Lucy Elden Dickinson, has reported that the dogwood design on the tiles, and on windows flanking the fireplace, were designed to match a dogwood tree that originally grew in the yard. [13] A small tree that may well have been this dogwood is visible in historic photographs of the home. Some of the tiles surrounding the fireplace have been damaged. The hearth consists of dark brown 2 inch tiles, that may represent a change from the original. The fireplace is bordered by a heavy wooden mantle and side posts. Flanking the fireplace are a pair of built-in

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bookcases. They are protected by clear and stained glass double doors, similar in design to those of the entrance cases. The wall above the fireplace and bookcases is currently covered with modern, dark wood, paneling - an alteration from the original. It is understood by the owner that the golden fireplace tiles, with their dogwood design, extend from the mantle to the ceiling. [14] A large mirror is set above the mantle. The mirror is flanked on the walls above the bookcases by a pair of stained glass windows.

The stained glass windows on the south wall of the living room are extremely intricate in design, and represent a sophisticated technical and artistic achievement. The windows are composed of square, cream colored panes, divided by strips of beige glass - both are opalescent. The windows repeat the dogwood design of the fireplace tiles, using two layers of glass. The outer glass carries the branches of the dogwood tree, while the inner carries the white flowers. The technique adds a startling three-dimensional effect to the windows. As noted, all of the stained glass windows in the home are believed to have been made by Portland's best stained glass company of the era, the Povey Brothers' studio. The firm was active in Portland from 1888 until 1928, and the refined design, fine lines, and opalescence of the glass in the home are characteristic of Povey Studio's work. [15]

The living room ceiling is decorated with a heavy wooden molding, two inches deep, formed in an interlocking quatrefoil design that is 41 by 39 inches across.

West of the main entrance hall is the original dining room of the Jacobberger House, converted into a kitchen during the 1960s or early 1970s. At present, the walls are a mixture of heavy pine paneling and painted surfaces. A false ceiling, substantially lower than the ceilings of the entry hall and living room, is composed of wide pine planks with heavy cross timbers. Two built-in book cases, matching those of the living room, flank the entrance. The stained glass doors that originally protected the shelves were removed and placed as doors for a set of kitchen cabinets on the west wall. They match in design and color the stained glass window visible on the exterior of the room's west wall. This window has been covered on the inside by cabinets. The north

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(front) wall of the dining room/kitchen holds three large double-hung windows, eight over one, that match those in the living room.

During inspection of the false ceiling in the room, it was possible to open the end of a section of cabinet and view the original dining room ceiling. It appears to be intact, and undamaged. The room is bordered by heavy, intricately carved, molding that extends approximately 6 inches down from the ceiling, and an equal distance toward the center of the ceiling. Matching cross-beams, also about six inches wide, form a border some 1 to 2 feet further in on the ceiling. The cross joints of these timbers are decorated with large wooden finials. Molding, cross-timbers and finials are all beautifully finished dark wood. The mountings of a central chandelier are also visible. [16] The original dining room floor has been partly covered by linoleum. It is clear, however, that the border of the oak floor is set as a frame for the central section of the room, echoing the cross timber frame on the ceiling. The owners plan to restore the dining room to its original configuration.

Directly south of the main entrance a wide sliding door opens to the main staircase, and a hall leading to the back of the first floor. Under the main staircase, a door leads to basement stairs. The short hallway continues to several steps that rise to the back door. East of this hall, set against the house's south wall, is a small room that was originally - judging from the plumbing connections - a small pantry. The room houses the first floor terminus of a dumb waiter that rises to the second and third floors, but that is inoperative. The room is being converted into a half-bath. To the west, opposite of this room, a door leads to a small pantry that had been divided into two small closets, and is now being restored. Between the pantry and main hall a short side hall leads to the original kitchen, with its side service door. Windows overlook the west and south of the building. At some time in the past, a lower false ceiling had been placed in this room, and the original tile floor replaced with a hardwood floor. The newer walls have been removed, exposing the lath and plaster of the dining room walls, and the framing of a door that lead from the kitchen into the dining room. [17] This room will be restored to its original function.

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The main staircase of the Jacobberger House rises to a wide landing, overlooking the living room through the opening in that room's west wall. From the landing a second flight of stairs, parallel to the first, rises to the next floor. The stairs are of faux oak, and are protected by a dark wood balustrade with rectangular balusters. The balustrade curves sharply at the top of stairs to protect the landing and hallway, before turning again to guard the stairs to the third floor. The railings are oak, while the balusters are pine or fir.

Second Floor

The second floor landing west of the stairs holds a large, built-in, set of cabinets and drawers serving as a linen closet. To the south of the stairs are a small window, and next to it, the door to the separate toilet. A door to the bath opens next to the toilet. The original alignment of the bath and toilet is not clear. Both rooms have been remodeled with linoleum floors and modern fixtures. The toilet is clearly more modern than the house, while the bathtub was removed and replaced with two shower stalls when the building was used by the fraternity. It is likely that the space currently taken by the toilet and bathroom was the original bathroom. The rooms are, however, very small.

The second floor hallway runs east to west 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 - excepting the bath and toilet - have high, dark wood, baseboards. The west end of the hall leads to a small bedroom set in the southwest corner of the building. Single windows are set in the west and south walls of the room. In the northwest corner of the second floor is a large bedroom. This room has one large double-hung window, ten over one, overlooking the front of the house, and a second, eight over one, opening to the west. A picture frame molding, similar to that in the hall, circles the room at the top of the windows and doors. There is a walk-in closet with a small casement window connected to the west wall.

At the center of the second floor, projecting over the

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front of the home in the second floor salient, is another bedroom. The projection holds a window seat and three vertical pairs of windows. The lower flanking windows open as casements. There is no molding at the window height in this room, and it was likely removed. There is a small casement window in a closet along the eastern wall. Next to this bedroom, set in the northeast corner of the building, is the master bedroom. A large double-hung window, ten over one, is set in the north wall, while another, eight over one, is set in the east wall. Molding circles this room at the top of the windows. [18] A connecting door leads from the master bedroom into a sitting room at the rear of the home. A small fireplace, flanked by double-hung windows, is set at the center of the south wall. The fireplace is surrounded by brick, and has a brick hearth. Above the fireplace is a heavy wooden mantle. A closet to the west holds the second floor entry to the dumb waiter. To the east, double French doors open onto the balcony.

Third Floor

The third floor is reached by stairs guarded by the main balustrade. At the third floor landing the balustrade curves sharply and continues around the staircase to the east, then curves again to meet the south wall. The balustrade thus runs unbroken, through a series of graceful turns and rises, from the first floor landing to the end of the main hall on the third floor. Directly south of the third floor landing is a door to the small solarium. The original sink has been removed. The fire escape, added in 1977 to comply with the City Building Code when the building was used by the fraternity, [19] crosses from this room to the steep hillside to the south. Over the door to the solarium is a small, distinctive, triangular window.

West of the landing is a small, unfinished, room without windows. North of the landing, a door opens to a large room set under the front double gables. The ceiling of this large room slants sharply with the roofs of the two gables. Double-hung windows, eight over one, open through each gable. A trap door in the room gives access to the roof. At the west end of the third floor's hall, a small side hall holds the dumb waiter. A final room, unfinished,

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overlooks the west side of the house through two double-hung windows, eight over one.

Basement

The half basement of the Jacobberger House may be entered from a door in the foundation wall of the main entry porch, or by the stairs from the first floor. The basement extends under the main hall and living room of the home, and is divided into two general sections. To the west, the area has a concrete floor covered with wooden parquet floor tiles, and contains a small shop. The rest of the basement, to the east, has a plain concrete floor and holds the furnace and service areas.

LANDSCAPING

The north (front) garden of the Jacobberger House is composed of a small lawn, bordered by an elegant wrought iron fence, to the east, and a series of flower gardens and walks to the west. At the edge of the narrow landscaped area, the land falls off sharply to an ivy and brush covered hillside. The hill has been reinforced with stone terraces. A steep staircase descends to the street. A steep, ivy covered, bank rises to the west of the home toward the neighboring house. To the east, a walk leads to the side porch, then continues up the hillside. The land south of the house rises sharply to the level of the third floor, where it begins to slant upward more gradually. This side of the hillside is covered with various shrubs and vine maples. Unpaved paths, and several small plateaus, are spaced between the vegetation.

In studying historical photographs of the home, one major landscaping change is apparent. Originally, the front of the property was supported mainly by a concrete retaining wall. A staircase slanted downward across this wall. The area in front of the wall has since been filled, creating the steeply sloped hillside now present.

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ALTERATIONS

Exterior

The exterior of the Jacobberger House has undergone only minor alterations from its original configuration. The composition roof is clearly a replacement for the original roof, motivated by normal wear. The three pillars that supported the corners of the second floor balcony were, at an unknown time, replaced with single posts. The historic photographs of the building would allow for easy restoration. On the main entry porch, the original siding of the walls has been replaced by wide vertical siding. The original siding remains at the top of the walls, and on the ceiling of the porch. Finally, the fire escape was added to the third floor of the house in 1977. No other exterior alterations are known.

Interior

The most significant alteration to the Jacobberger House occurs on the first floor where the original dining room was converted into the kitchen, while the original kitchen was converted into a general purpose room. The conversion of the dining room was, however, carried out with considerable care. The false ceiling protects the original ornate ceiling, allowing for easy restoration. The wooden floor has been partially covered by linoleum. The stained glass window in the west wall is intact, and is only covered by cabinets on the inside. Further, the stained glass doors of the built-in bookcases have been preserved as kitchen cabinet doors.

In the living room, the major alteration is the paneling of the south wall above fireplace and bookcases. As noted, the present hearth of red-brown tiles may be a replacement. Finally, the evidence noted from a former owner indicates that a decorative screen, likely containing stained glass, was removed from the large window opening to the main staircase.

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The only other alteration noted on the first floor is a series of conversions to the small pantry. In the process, the first floor opening of the dumb waiter has been closed off. It is clear from the plumbing that this room at one time also served as a bathroom. It is being restored to that use at this time. [20]

On the second floor, there was a minor alteration to the center bedroom with the removal of the wall molding. The only other clear alteration on this floor is to the current bathroom and separate toilet. The original configuration of these rooms is not certain. At this time, the small bedroom at the southwest corner of the second floor is being converted into an additional bathroom. The existing small bathroom and toilet will retain their present use.

No alterations, beside the addition of the fire escape, are known on the third floor.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1906-1907

Significant Dates

1907

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Jacobberger, Josef, architect
Povey, David L., stained glass

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property 0.16 acres Portland, Oregon-Washington 1:24000

UTM References

A

1	0	5	2	4	1	5	0	5	0	3	9	7	4	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

The nominated property is identified as 30 feet East of and Adjacent East 40 feet of Lots 1 and 2, Block 302 of the Portland Addition, Portland, Multnomah County, Oregon. Multnomah County Assessor's Map Ref. No. 3128.

See continuation sheet

Boundary Justification

The nominated area, measuring 70 x 100 feet, is the entire urban tax lot developed by the architect Josef Jacobberger for his personal residence in 1907.

See continuation sheet

11. Form Prepared By

name/title James Fiscus with Melissa Darby and Karen Zisman

organization James W. Fiscus & Associates date August 8, 1989

street & number 3253 SE Belmont telephone (503) 239-0292

city or town Portland state Oregon zip code 97214

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SUMMARY

The house designed by noted Oregon architect Josef Jacobberger (1869-1930) for his own use in 1906-1907 is located on a steep hillside site on SW Upper Hall Boulevard in southwest Portland, where it is oriented to the north and east, commanding a view of the city.

The two-and-a-half-story house rests on a concrete foundation and is clad entirely with cement-asbestos, or mineral fiber shingles. It is significant under National Register Criterion C as one of the distinctive examples of shingle-clad Arts and Crafts architecture in Portland and as an early, perhaps experimental application of the asbestos shingle, which did not come into widespread use before 1930.

The building's front elevation is characterized by steeply-pitched twin cross gables with decorated verge boards, a bracketed jetty and boxed window bays, multi-paned window sash and mullioned window groupings, and a recessed porch with a stylized Tudor arch head. A two-story porch, or veranda projects from the east side elevation.

The interior was finished in a manner consistent with the Arts and Crafts tradition and incorporates an array of fine details, including built-in cabinetry employing Povey Brothers art glass fronts, a focal chimneypiece with decorative ceramic tile surround, and an elaborate coffered ceiling. The house is undergoing comprehensive rehabilitation by its present owners.

Jacobberger occupied his house seven or eight years. Jacobberger commenced his career in Portland in 1890 as a draftsman for Whidden and Lewis, the city's leading architectural firm. There in the ensuing five years he developed the skill in historic period residential architecture which he employed upon entering practice independently and in association with Alfred E. Smith. Some of Jacobberger's best known work was for the Roman Catholic Church and included the Church of St. Michael the Archangel and buildings for Marylhurst College.

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Josef Jacobberger

In the Jacobberger House, historical and architectural significance merge in the presence of one man, Josef Jacobberger, an architect of considerable importance to Portland throughout his career. Josef (sometimes rendered as Joseph) Jacobberger lived in the home with his family from 1908 or 1909 until 1916, when the family moved to the suburban community of Hillsdale. [21] During these years, Jacobberger carried out a significant portion of his work.

Josef Jacobberger was born in Alsace-Lorraine in 1869, and was brought to the United States by his parents when he was two years old. He was raised in the Middle West where his father, Hubert, worked as a building contractor. Jacobberger was educated at Creighton University in Omaha, Nebraska, and later worked as a draftsman for a number of architects in the area. Moving to Portland in 1890, he began work as a draftsman for the firm of Whidden and Lewis, where he remained for five years. After leaving Whidden and Lewis, Jacobberger began private practice as an architect. In 1893, he married Anna Lillis of Portland. The couple had five children. Carey notes that "Mr. Jacobberger is a democrat in his political views and in religious faith is a Catholic, attending the cathedral in this city." [22]

Jacobberger's Catholic faith appears to have been reflected in the crosses he placed on the verge boards of his home, and in the many commissions he carried out for various Catholic organizations. These include a number listed in the Portland Historic Inventory: the Cathedral of the Immaculate

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Conception (now St. Mary's), the Church of St. Michael the Archangel, St. Clement's Parish, two schools and several other buildings. [23] The Knights of Columbus building, later the Aero Club, was one of his better known designs. He also designed a number of buildings on the Marylhurst College campus. [24] Jacobberger's influence went well beyond his religious buildings, however, as noted by the Oregon Journal: "He was interested in the Oregon Building congress, (sic) and the waterfront development project embodies many of his ideas." [25]

For many years Jacobberger worked in partnership with Alfred H. Smith, together forming one of the more significant architectural firms in Portland. Jacobberger was among the important architects of the City who "nourished the development of Portland's architectural microcosm," as advocated by Albert E. Doyle. [26] When Josef Jacobberger died in March of 1930, he was "one of the best-known architects in the Pacific northwest," [27] and a Fellow of the American Institute of Architecture. [28]

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ARCHITECTURAL SIGNIFICANCE

House

The rectangular facade of the Jacobberger House is balanced, though asymmetrical, in composition. The plan of the home is also rectangular. The front (north) of the house is dominated to the west by a large salient that holds on the second story - at the center of the building - a rectangular, cantilevered bay supported by carved wooden brackets. Beneath this feature is a large recessed entry porch, serviced by a smaller, balustraded, landing and stairs. East of the main salient, the second floor is cantilevered over the first, which itself carries a small salient projecting outward over a high foundation wall. The overhangs at both levels are supported by heavy, well crafted, wooden brackets. A two story salient to the east holds a first floor porch and a second floor covered balcony. The home is clad with gray cement-asbestos (a.k.a., mineral-fiber) singles. A steeply pitched double gable rises above the main salient, and then intersects the main cross gabled roof, which is also steeply pitched. The combined use of a steeply pitched gabled roof, having intersecting double gables, with projecting bays and porches, all on a rectangular, asymmetrical, plan is characteristic of the Arts and Crafts Style. The shingle cladding, the mixing of sash and casement windows, and the high craftsmanship shown throughout the home, are also characteristics of the style. [29]

The level of craftsmanship throughout the Jacobberger House is high, and is exemplified by the stained glass in the main entry, the living room, and original dining room. The heavy quatrefoil molding on the living room ceiling is distinctive and elegant. The original ceiling of the dining room is most impressive, even when seen in the tight quarters above the false ceiling. The level of craftsmanship continues to the upper floors of the house, exemplified by the continuous sweep of the grand balustrade. Throughout the home, large windows flood the rooms with light. The long, narrow, rectangular shape of the Jacobberger House is particularly suited for the steep hillside to which the building clings. Oral tradition passed from owner to owner maintains that the house was built as part of a "homes of the

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future" project in conjunction with the Lewis and Clark Exposition held in Portland shortly before the building of the home. The use of the concrete-asbestos shingles, and advance electrical wiring for the era, are both reported to reflect the architect's intention to design and build a "home of the future." While it has not been possible to directly confirm this tradition, the Jacobberger House was recognized within a few years' of its construction as a fine, and significant, home in Portland. In 1911, the house was featured as one of only ninety-one homes in a book representing Portland residential architecture. [30]

Cement-Asbestos Shingles

The cement-asbestos shingles (a.k.a., mineral-fiber shingles) that clad the exterior walls of the Jacobberger House mark an interesting, and significant, architectural development. They are a stable, non-friable, compound, and very durable. While cement-asbestos shingles were used primarily from the 1930s through the 1970s, asbestos had been in use in the United States since the early 1900s. [31] An inspection of the Jacobberger House indicates that the cement-asbestos shingles on the building are original to the home. This is shown by both the surface under the shingles, and by the false-shingle form of the concrete of the west wall. The shingles of the Jacobberger House thus represent an early use of this material in Portland. [32] Further, an analysis of photographs from the Oregon Historical Society, taken near the time of the home's construction, show uniform shingles that appear identical to those currently on the house. The match of the shingles extends to the size and pattern displayed in the same section of the home on historic and modern photographs. [33]

David L. Povey

For many years, David L. Povey "did the only creative stained glass in the Pacific Northwest", [34] and was the premier maker of stained glass windows in Portland. This was particularly true during the years in which the Jacobberger House was designed and built. Povey was born in Philadelphia in 1864, the son of a stained glass maker. The family had

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created stained glass for generations. [35] He attended the Cooper Union in New York to study art before moving to Portland. In 1888 he and his brothers, George and John, established the Povey Brother's Glass Company. David Povey died in 1924. Throughout his career, David Povey served as the Povey studio's designer. He "personally supervised every aspect of a commission, from design to choice of color for a leaf and actual installation." [36] Unfortunately, Povey only signed his creations late in his life.

Povey's work showed a "mastery of line" in his designs. He was also "a master in his use of opalescent glass. Opalescent, or flaming opal, is milky in appearance, and may be of any color. It was not used for windows until ... the 1870s. Opalescent and clear glass are not always easy to use in combination. Clear glass transmits a direct light, but opalescent diffuses and retains light and seemingly softens it." [37] Povey's mastery of stained glass design, and of the combined use of opalescent and clear glass, is notable in the windows of the Jacobberger House.

The use of soft colors and the high level of craftsmanship of the stained glass in the Jacobberger House are typical of work produced by David Povey. During her inspection of the home, Polly Povey Thompson noted that the work appeared to be that of the Povey Brothers' Studio. When told that the architect had been Josef Jacobberger, she stated that: "If it was Jacobberger, they are Povey windows. They were as thick as thieves." The two men had a long professional association. [38]

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Comparative Analysis

Twenty-two of the homes designed by Josef Jacobberger, or by Jacobberger in conjunction with his partner, Alfred Smith, are listed in, and classified by, the Portland Historic Inventory. Of these, a plurality of eight are listed as Arts and Crafts style; six represent the related English Cottage style; five represent variations of the Colonial Revival style, or related Colonial styles - all primarily reflect English traditions; one is designated as Tudor Style; one as Castellated, Twentieth Century Romanesque; and one as American Basic. Thus, nearly all of the Jacobberger homes listed in the Inventory reflect English traditions.

Jacobberger Arts and Crafts Style Residences

1943 S.W. Montgomery Drive (1898)

This is the earliest Jacobberger home listed in the inventory, and sits in the Portland Heights area not far from the Jacobberger House. This shingle-clad home displays two prominent cross gables on the front elevation that intersect the main roof, and a gable-roofed dormer. The gables rise over large second floor salients with wide windows similar to those in the Jacobberger House, and feature stucco and half-timbering. The home also has a side porch and front balcony, and displays a mixture of casement and double-hung sash windows.

1806 S.W. High Street (1908)

This building is actually a small apartment house, but still features many of the characteristics of a single family residence in the style. It differs, however, from most of Jacobberger's Arts and Crafts homes in that it has a jerkinhead roof rather than a gabled roof. It features a prominent, jerkinheaded, salient; a jerkinhead-roofed dormer; and a round-headed entry porch. In addition, the building displays a mixture of casement, porthole, and double-hung sash windows. The exterior is stucco. The home also features stained glass windows.

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2141 S.W. Hillcrest Place (1909)

This house features a multi-gabled roof with a cornice and return, and a gable-roofed dormer. The building is clad with stucco, and has decorative wood trim on the cornice. The home further displays an interesting balcony, with a distinctive railing. This home also features a large stained glass window.

2331 S.W. Madison Street (1911)

This is the second of Jacobberger's Arts and Crafts designs to not feature a gabled roof. It has instead a bell cast roof with prominent hipped-roof dormers. The home has a large, centrally located, entry porch with brick and stucco piers and a hipped roof. The building also displays a mixture of salients, a cantilevered second floor, and a large side balcony characteristic of the style. The large windows are similar to those of the Jacobberger House.

1965 S.W. Montgomery Place (1913)

The building has brick cladding on the first floor and stucco on the second. It features a multi-gabled roof, shed-roofed dormers, and a glass elliptical-hooded entry porch. There are brackets on the gable ends, and beneath the overhang of the second floor. The windows are a mixture of porthole, casement, double-hung sash, and an unusual Gothic sashed window. The end of the main double gable roof is reminiscent of the double gables at the front of the Jacobberger House.

2210 N.E. Thompson (1911)

This house has a gabled roof, with cross-gables, a double-gable dormer, and gable-roofed salients and entry porch. The cladding is stucco with decorative ceramic tiles. A dormer on the west facade features decorative half-timbering. The home also has a one-story wing on the east facade with a balustraded balcony.

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2306 N.E. Siskiyou Street (1915)

The home features a prominent double gable-roof on the front facade, with intersecting gable-roofed side wings. Also displayed are a shed-roofed dormer, a prominent chimney, and a two-story salient. The exterior is clad with brick, decorated with stone. The front elevation is decorated with two round-arched surrounds with brick diaperwork, one over a window, the other over the entry porch. The other windows are a mixture of casements and double-hung sash.

2609 N.E. Hamblet Street (1925)

This is the latest of Josef Jacobberger's Arts and Crafts style designs to appear on the Inventory. The home features a cross gable roof, and a semicircular-roofed dormer. The large entry porch also has a semicircular roof, and brick pillars. The exterior is clad with stucco. A polygonal bay window is displayed on the second floor of the front elevation. The home has a sunporch with a shed-roof dormer, with a gable-roofed dormer above the first dormer. There is also a pavilion with decorative half-timbering.

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FOOTNOTES

1. The work is still in progress, as of August, 1989.
2. Bureau of Planning, City of Portland Oregon, Historic Resource Inventory: City of Portland, Portland, City of Portland, 1984.
3. The house actually faces some twenty degrees east of north.
4. Clark, Rosalind L., Architecture: Oregon Style, Portland, Oregon, Professional Book Center, Inc., 1983, page 140.
5. As of August 2, 1989, this window has been temporarily removed for repair during the general renovation and repair of the master bedroom.
6. Carey, C.H., "Joseph (sic.) Jacobberger", in Carey, C.H., History of Oregon, Volume II, Portland, The Pioneer Historical Publishing Company, 1922, page 453. And continued citation:
7. Citation continued: The Portland Historic Inventory, passim, reveals that Jacobberger designed a number of buildings for various Catholic organizations.
8. Several of the balusters have been damaged.
9. The second floor window on the east facade has been removed for repair, as has the front window of this room.
10. Thompson, Polly Povey (David Povey's daughter) and Ray Thompson, Interview by James W. Fiscus, August 7, 1989, during their inspection of the Jacobberger House.
11. The current owners intend, if possible, to locate and restore this screen.

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12. Pederson, Edward, interviewed by James W. Fiscus, August 2, 1989. Pederson reports receiving a call from a former resident - whose name he did not recall - asking to buy the screen.

13. Portland Historic Inventory, entry for the Jacobberger house.

14. This has not, as of August 2, 1989, been confirmed. The owners plan to remove the paneling and restore the tile wall.

15. Conners, L. Jean, Colored Lights: A Brief Study of Stained Glass Windows, Including a Self-Guided Tour Of Stained Glass In West Portland, MST Thesis, Portland State University, 1974. Confirmed by Polly Povey Thompson's inspection and interview.

16. The present owners plan to restore the dining room to its original condition. The intact ceiling will greatly simplify this task.

17. As of August 2, 1989, work on this room is still in progress.

18. As of August 2, 1989, the windows and the molding have been temporarily removed during repairs to the room.

19. Bureau of Buildings, City of Portland Oregon, Permit No. 509078, 7-14-89

20. August 2, 1989.

21. Polk's Portland City Directory, Portland, Oregon, R.L. Polk and Company, Volumes for 1902-1918.

22. Carey, pages 452-53.

23. Portland Historic Inventory, passim.

24. Bosker, Gideon & Lena Lencek, Frozen Music: A History of Portland Architecture, Portland, Western Imprints, 1985, page 63.

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25. "Jos. Jacobberger, Architect Dies," obituary in the Oregon Journal, March 19, 1930, page 27, column 3.
26. Bosker & Lenek, page 81.
27. "Joseph Jacobberger", obituary in the Oregonian, March 20, 1930, page 12, column 5.
28. Thompson, Ray. Ray Thompson prepared Josef Jacobberger's nominations papers for the AIA.
29. Clark, page 140.
30. Bates, Philip S., Residential Portland, 1911, Portland, The Newspaper Syndicate, 1911, Plate 56.
31. Reilly, Jack, "Living With(out) Asbestos," the Old-House Journal, March/April, 1987, pages 34-35.
32. Darby, Melissa, Inspection of the Jacobberger House conducted in July, 1989, for Historic Dimensions of Portland, Oregon. Conducted at the request of James W. Fiscus.
33. Fiscus, James W., - a professional photographer with twenty years' experience. Analysis using photographic enlargements and a 10X glass.
34. Oregon Historical Society File Card, note on the reverse of a card titled "Povey Family Stained Glass", recording an article in the Oregonian, February 8, 1977. The quote does not come from the article cited on the front of the card.
35. Thompson, P.P., Interview by Fiscus. Conners' erroneously states that David Povey was born in St. Lewis.
36. Conners, Appendix "Povey."
37. Conners, page 39-40.
38. Thompson, P.P., interview.

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Bates, Philip S., Residential Portland, 1911, Portland, The Newspaper Syndicate, 1911.

Bosker, Gideon and Lena Lencek, Frozen Music: A History of Portland Architecture, Portland, Western Imprints, 1985.

Bureau of Buildings, City of Portland Oregon, Permit No. 509078, 7-14-77.

Bureau of Planning, City of Portland Oregon, Historic Resources Inventory: City of Portland, Portland, City of Portland, 1984.

Carey, C.H., "Joseph (sic) Jacobberger," in Carey, C.H., History of Oregon, Volume II, Portland, the Pioneer Historical Publishing Company, 1922, pages 453-54.

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Connors, L. Jean, Colored Lights: A Brief Study of Stained Glass Windows, Including a Self-Guided Tour of Stained Glass in West Portland, Master of Science in Teaching Thesis, Portland State University, 1974.

Darby, Melissa, Inspection Report on the Jacobberger House (oral, July, 1989).

"Jos. Jacobberger, Architect Dies," obituary in the Oregon Journal, March 19, 1930, page 27, column 3.

"Joseph Jacobberger," obituary in the Oregonian, March 20, 1930, page 12, column 5.

Oregon Historical Society File Card, "Povey Stained Glass", note on the reverse.

Pederson, Edward, Interviewed by James W. Fiscus, August 2, 1989.

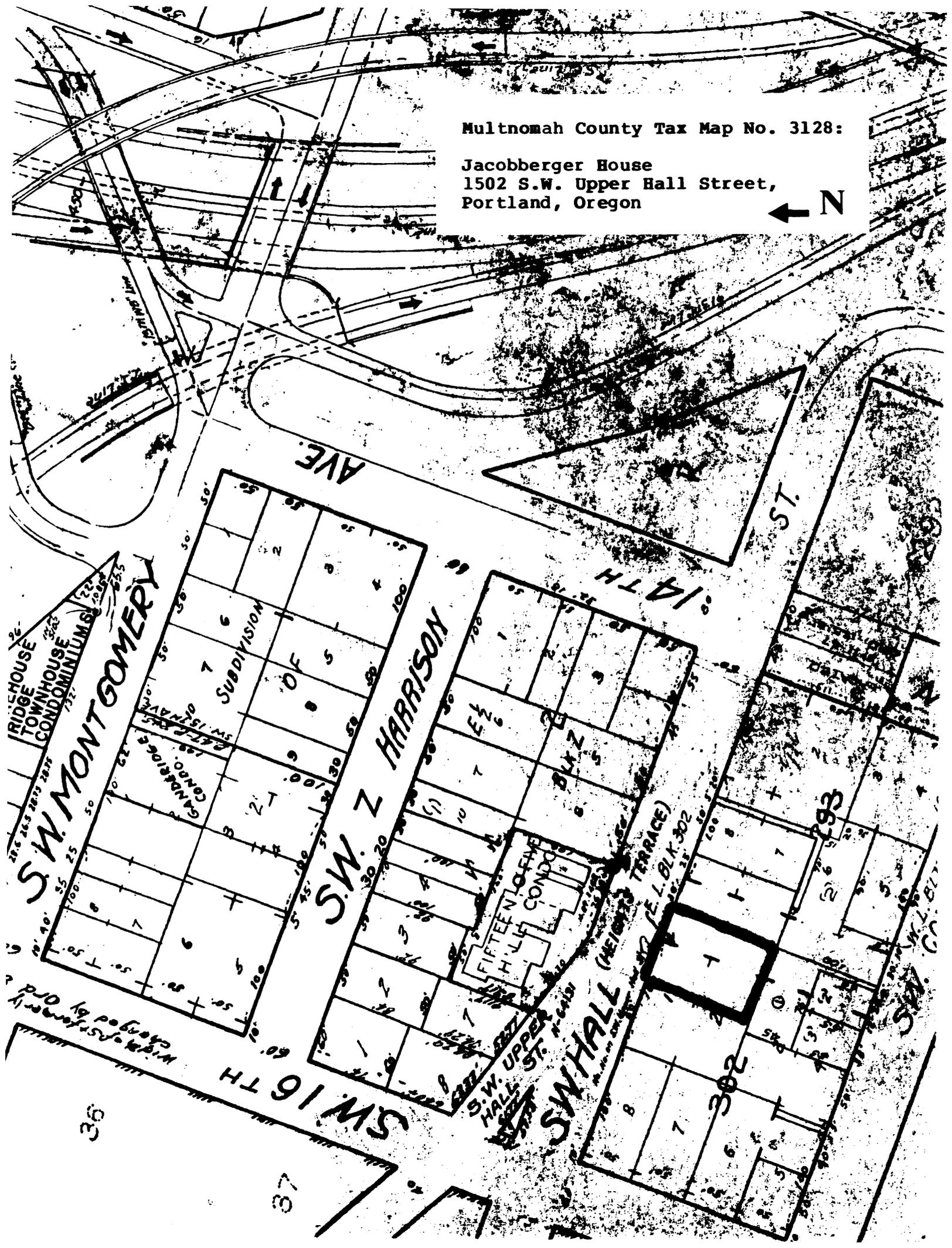
Polk's Portland City Directory, Portland, Oregon, R.L. Polk and Company, Volumes for 1902-1918.

Reilly, Jack, "Living With(out) Asbestos," The Old-House Journal, March/April, 1987, pages 34-35.

Thompson, Polly Povey and Ray Thompson, Interviewed by James W. Fiscus, during their inspection of the Jacobberger House, August 7, 1989.

Multnomah County Tax Map No. 3128:

Jacobberger House
1502 S.W. Upper Hall Street,
Portland, Oregon



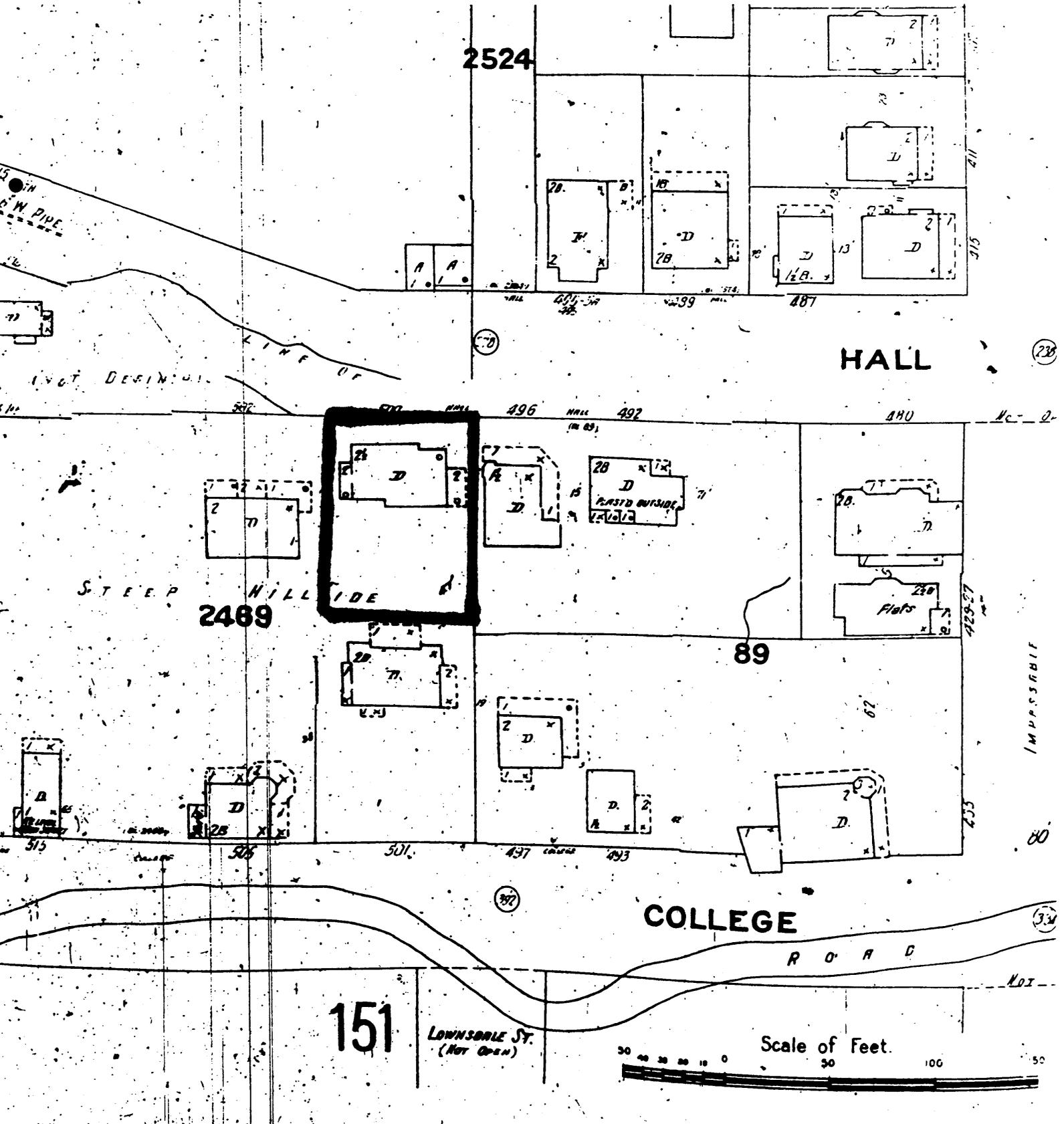
HARRISON

Sanborn Map, City of Portland, Oregon, Volume 2,
1909 Corrected to 1926, Page 141, Block 2469:

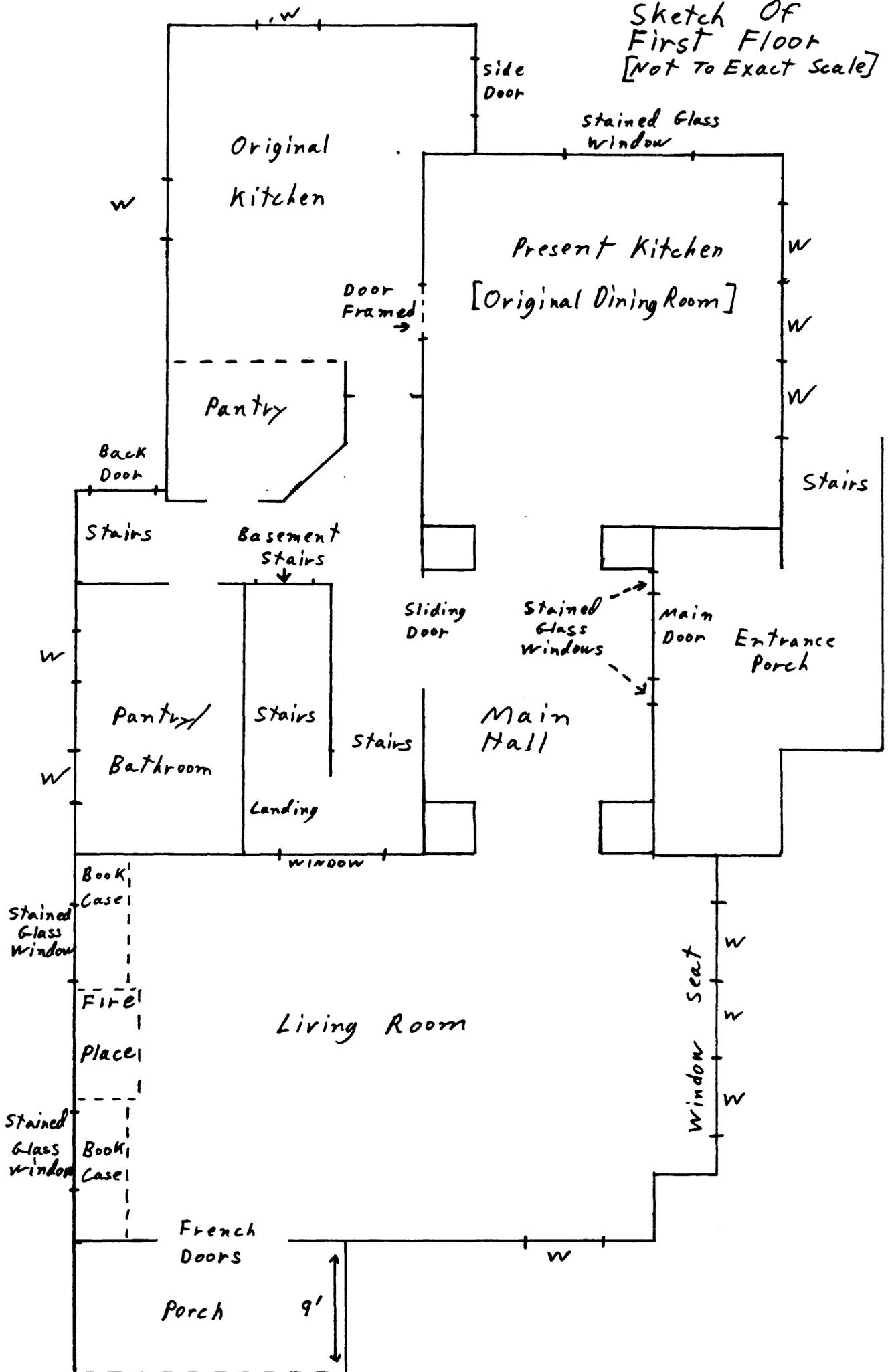
Jacobberger House
1502 S.W. Upper Hall Street,
Portland, Oregon



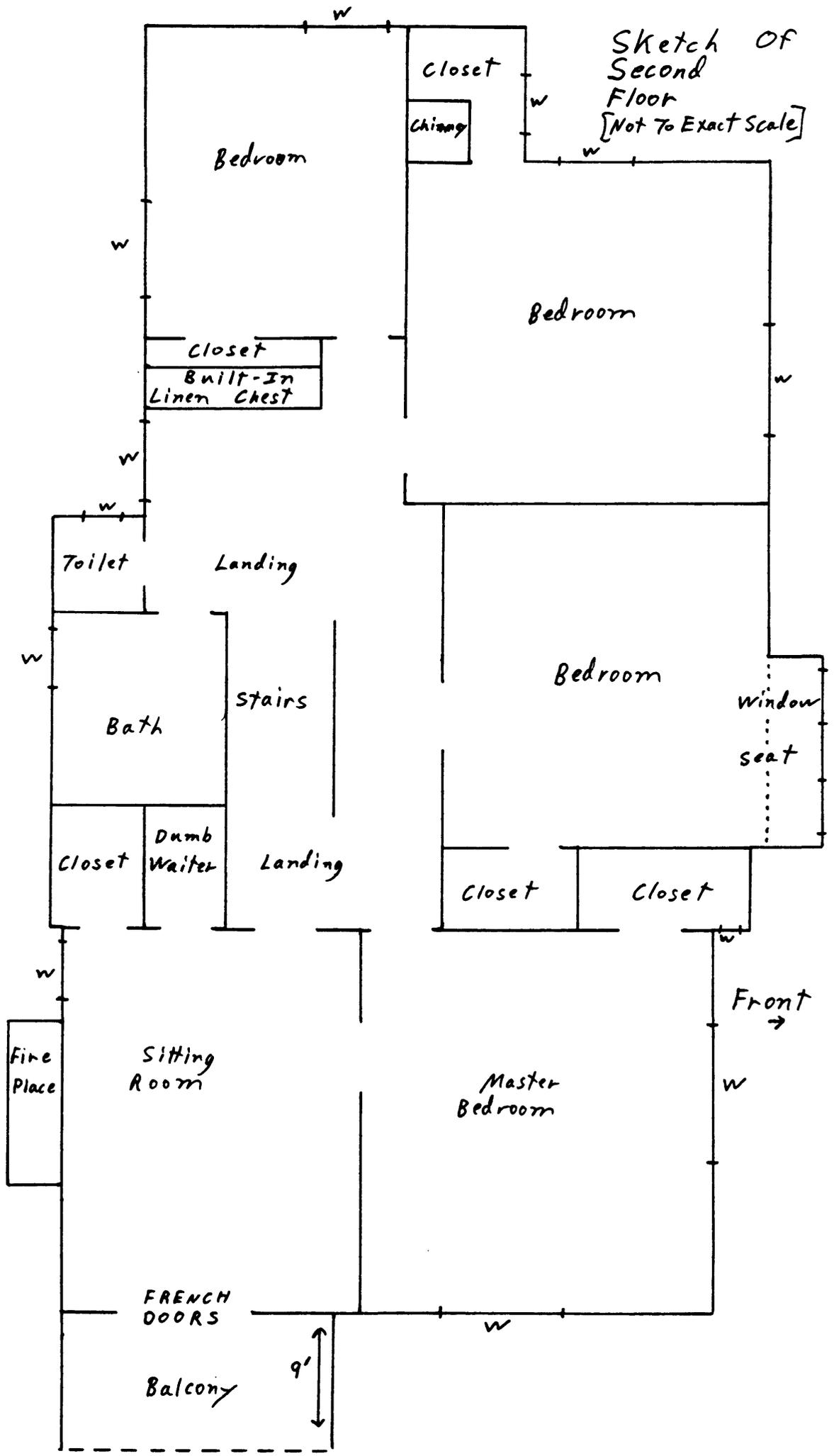
14TH



Sketch Of
First Floor
[Not to Exact Scale]

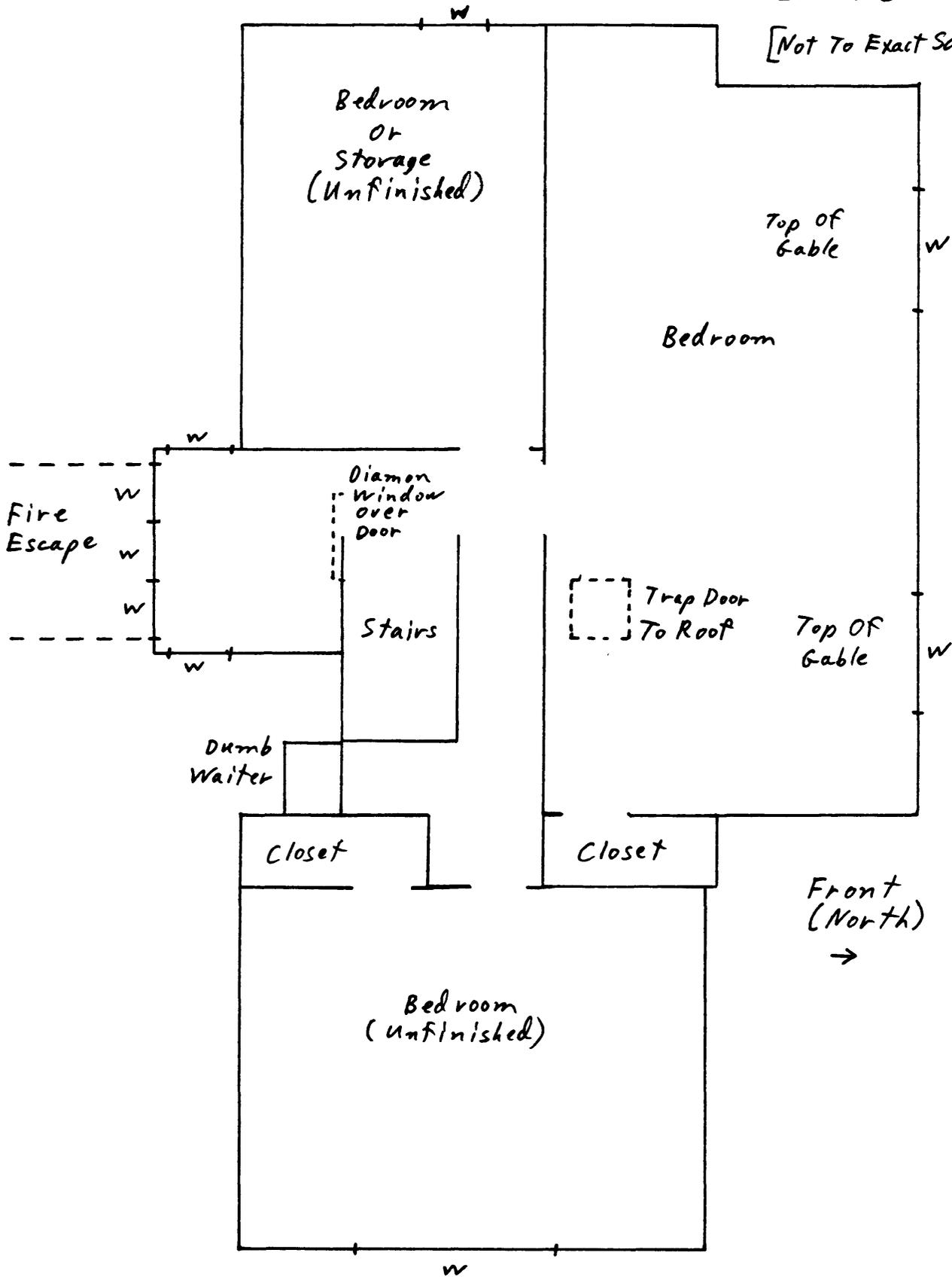


Sketch of Second Floor
[Not to Exact Scale]



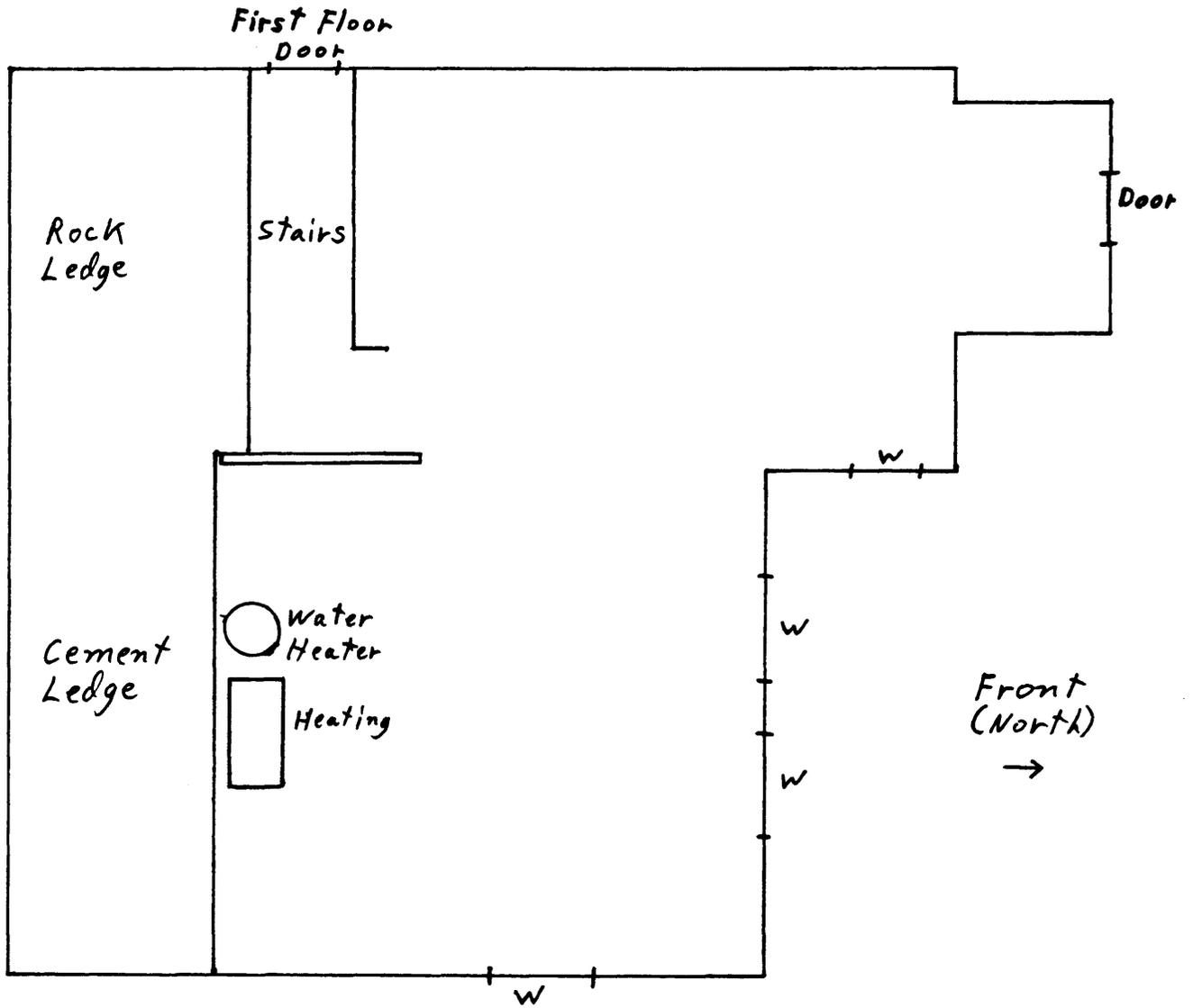
Sketch of
Third Floor
[Attic]

[Not To Exact Scale]



Sketch of
Basement

[Not To Exact Scale]



**Historic
Resource
Inventory**
CITY OF PORTLAND, OREGON



0-909-01502

1502 S.W. Upper Hall Street

Portland, Block 302, Including 30' East of and Adjacent East 40' of Lots 1, 2
QUARTER SECTION MAP #: 3128
Goose Hollow
SWHRL

ORIGINAL FUNCTION: Residence

OTHER FUNCTIONS: Clubhouse

DATE BUILT: 1907

STYLE: Arts and Crafts

ARCHITECTURAL PLANS BY: Jacobberger, Josef

ORIGINAL OWNER: Jacobberger, Josef

OTHER OWNERS: Elden, Leila King

TAX ASSESSOR'S ACCOUNT #: R-66773-2380

ZONING: R5

Rank III

SPECIAL FEATURES AND MATERIALS:

Multi-gable roof with board decoration. Projecting second story. Projecting rectangular bay window. Six-over-one, double-hung windows. Shingled walls. Shingled piers at porches.

AREAS OF SIGNIFICANCE: Architecture

BIBLIOGRAPHY:

City of Portland Buildings Bureau microform and card files.

Multnomah County Tax Assessor records, microform, automated data files, and card files (Portland, 1980).

Gander Ridge Inventory, Goose Hollow Foothills League Collection.

Bates, Philip, RESIDENTIAL PORTLAND IN 1911, OHS Collection.

OLD ADDRESS: 500 Hall Street

Present owner as of May 1981: Milton E. and Alene B. Hager

MAILING ADDRESS: Edward D. Pederson, 1825 S.W. Broadway Drive, Portland 97201

No Preservation Funding

Negative: 671-4

Score - Design/Construction: 10

Score - Historical:

Score - Rarity:

Score - Environment: 6

Score - Integrity: 10

Score - Intrinsic:

Score - Contextual: 16

Score - Total: 51

Architecture: According to Lucy Elden Dickinson the dogwood design in the leaded glass window above book cases in drawing room were designed to go with a dogwood tree in the yard.