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United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

JAN 26 1990

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 Jantzen, Carl C., Estate
other names/site number

2. Location

street & number 1850 North Shore Road
city, town Lake Oswego
state Oregon code OR county Clackamas code 005 zip code 97034

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 (2, 1, 3), Noncontributing (1 buildings, sites, structures, objects), Total (1)

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 10, 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.
[] 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:)

Entered in the National Register

[Signature: Melvyn Byer]

2/23/90

Signature of the Keeper
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/English Cottage/Arts and Crafts

Materials (enter categories from instructions)

foundation concrete

walls stone

roof tile

other chimneys; brick

Describe present and historic physical appearance.

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Setting

The Carl C. Jantzen Residence is situated on a five-acre island at the north shore of Lake Oswego.

The island in all probability was not originally an island since the lake has not always been at its present level. When Albert Alonzo Durham, who came to Oregon from New York state in 1847, filed his claim for 637 acres at the present site of the City of Lake Oswego, there was a lake called Waluga by the Indians after the wild swans which frequented the area. Durham constructed the first dam at the lake in 1849 to provide a reliable source of water power for the sawmill which he opened the following year. Durham named the place Oswego for his native town of Oswego, New York. The lake emptied in the Willamette River by way of Sucker Creek, so named for the fish which were abundant in its waters.

The Indians who frequented the area before the white settlers used the lake as part of their route from the Willamette to the Tualatin River, a short portage from the lake. The Flathead clan of the Clackamas Indians, who inhabited the north shore of the lake, built their council fires on the high point of land above the lake, called Council Bluffs by the white settlers. Their campsite overlooked the point of land which would become the island when the level of the lake was later raised.

In 1867 the Oregon Iron Company constructed their iron works near the Willamette and built a wooden dam which raised the level of the lake. Much later a concrete dam replaced the wooden dam. In this process of dam building the island was created.

At one time two steamboats, the Minehaha and the Henrietta, plied the lake from west to east and back, carrying produce from the fertile Tualatin Valley to the bank of the Willamette.

For a long time the island was inhabited by a hermit who would not or could not talk. The local inhabitants concluded that he was crazy and called the island Crazy Man's Island. When the hermit was finally gone, the native vegetation returned to its natural state, but the name Crazy Man's Island persisted.

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Background Construction and Ownership History

In 1929 Carl Jantzen and his wife purchased the island where they planned to build their estate, and it became known as Jantzen's Island, as it has been known ever since.

Jantzen initially engaged a landscape architect, Tommy Tomson, to prepare landscape plans and to oversee the development of the landscaping of the island. Tomson had been employed in the development of an estate in Beverly Hills, California, and in addition to his work for Jantzen was working on a group of estates in Dunthorpe for the Ladd Estate Company.

Jantzen also engaged a young Portland architect, Richard W. Sundeleaf, to design a house at the top of the island 55 feet above the lake level and a boat house at the lake's edge. Sundeleaf was 29 years old and had the previous year been hired by the Jantzen Knitting Mills to design an administration building and a factory building in Portland for the company.

Sundeleaf and Tomson worked together in the planning of the whole development of the island, and by August of 1931 the bridge from the mainland had been constructed, much of the landscaping was complete and the boathouse and swimmers' recreational area were completed and in use. At the top of the hill the site for the house had been prepared, with a stone and slate terrace looking out over the lake and a view of Mt. Hood in the background.

Architect Sundeleaf had prepared a design for the house and a newspaper account of the progress of the development of Jantzen's estate carried a reproduction of the architect's perspective drawing of the house proposed for the site. This drawing depicted a much larger house than was eventually built, although there were similarities of plan and the materials included stone walls, half timbering and a tile roof. The general character of the design was very romantic and included turrets and towers, balconies and tall gables.

However, sometime after the publication of Sundeleaf's design drawing, the Jantzens decided to change architects for their house. The reason for the change is not known and it is especially puzzling because Sundeleaf continued to be retained by the Jantzen Company as their corporate architect for a number of years,

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designing structures for the company's operations throughout the world. Perhaps this was in fact the reason, and the decision to change was an amicable one based on the need for Sundeleaf to concentrate his energies on the company's projects.

Whatever the reason, the architectural firm of Ertz, Burns & Co. was commissioned to carry out the house project. A new and somewhat simpler design was prepared by the new architects and the house was completed in 1935, bringing into being one of the finest estate developments in the Portland area.

In 1952 the estate was purchased by Harry K. Coffey, an agent for the Mutual Benefit Health and Accident Association. Coffee retained ownership for only four years and in 1956 the property was purchased by Carl and Virginia Halvorsen who owned the property for more than 30 years. Halvorsen was a prominent contractor, developer and civic leader. The Halvorsens sold the property in 1987 to the present owners, Jerry and Susan Stubblefield. Stubblefield was one of the owners of the Avia Group International Inc., a manufacturer of athletic shoes. His company was sold in 1987 to Reebok International Ltd.

The Stubblefields have for the past two years been carrying out long-deferred maintenance on the house and relandscaping of the grounds which had not been maintained. That work is ongoing although nearing completion.

Description

The work completed by architect Sundeleaf included the bridge which connects the island to the shore and the boathouse with the swimmers terrace. The bridge was conceived as a romantic, medieval construction consisting of three spans of log girders supported on two gothic arched stone piers of uncoursed rubble masonry. At the shore end of the bridge are two massive stone gate pillars capped with red roofing tiles and springing from the bridge abutments. Hung on the piers are a pair of gracefully designed wrought iron gates which have an Art-Nouveau feeling. Abutting the gate posts are low stone walls, topping stone retaining walls, which define a small parking and turning area at the base of the road which ascends the high bank to join North Shore Road above.

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From the island end of the bridge a narrow road winds around the island, ascending steeply to the house and terminating at a parking area beyond the house.

Below the house at the lake's edge and reached by stone steps is the boathouse and swimmers terrace. The boathouse is a gabled roofed stone building with walls of gray basalt, polygonal masonry and a red tile roof of handmade tiles with a pleasing range of colors. Heavy stone buttresses resist the outward thrust of the roof structure and boat hoist. At the lake end of the structure a gothic arched opening is guarded by a gate constructed of solid brass bars and raised like a medieval portcullis to admit a boat. This gate is delicately designed with a pattern of hearts, quatrefoils and spear points. The silhouette of an owl perches on the gate to discourage nesting birds. Inside the boathouse a hoisting mechanism is supported on heavy beams resting on stone corbels. At the far corner of the boathouse a conical stone tower rises above the rooftop, originally designed to carry a lighted beacon to guide returning boats at night. The door to the boathouse has a lockset with a lever handle.

Sundeleaf's design for the boathouse established the architectural vocabulary later employed on the exterior of the house by Ertz, Burns & Co., even to the use of lever handled door hardware.

The design of the house as carried out by Ertz, Burns & Co. is conceived as a romantic, informal English country house, producing the effect of having received additions of wings, rooms and dormers over a long period of time. The central mass of the building, which has the highest roof, contains the entrance hall, dining room, study, master bedroom suite and kitchen. To the left of the central mass is the garage wing accommodating three cars, having its doors around the corner and out of site from the entrance to the house. The living room wing extends to the right of the central building and contains a very large living room, 22 feet by 32 feet in size, whose ceiling extends into the vaulted roof and whose floor is several steps below the level of the rest of the main floor, producing a space of large proportions, with a large bay window at the end and a handsome fireplace at one side. Both wings join the central mass at a slight angle forming a shallow "C" shaped plan.

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At the front of the house the walls are gray basalt, polygonal masonry. Dormers and the bay at the end of the living room wing are half-timbered with hand hewn surfaces to the timbers and gray stucco infill. At the rear of the house the use of half-timbering is more extensive. All windows are steel casements with small lights. A stone terrace with flagstone paving runs along the rear of the living room and part of the central block. A beautiful view of the lake with Mt. Hood in the background can be seen from this terrace. Chimneys are brick springing from a stone base and having the flues turned at a 45 degree angle, producing a decorative, serrated effect.

The exterior of the house is virtually unchanged from the original design with the exception of an extension to the stone terrace at the rear and alterations to a bathroom window at the second floor, also at the back of the house.

Inside the house alterations have been extensive. The kitchen is completely remodeled as are all the bathrooms. Decorative plaster ceilings have been installed in the master bedroom and entrance hall, and the main staircase has been reversed to improve its circulation. However, the dining room and living room remain unchanged. Downstairs there have also been many changes, but the 30-foot mural in the recreation room, painted by Ed Quigley, remains, carefully preserved during the alterations.

New landscaping, designed by Portland landscape architects Huntington & Kiest, includes considerable new stone wall construction, a rose garden, a brick paved parking court and some small garden structures, all using the basic architectural vocabulary of the original construction.

Facing the parking court at the opposite end from the original three-car garage is a new structure housing a second three-car garage, and on two levels the owner's elaborate workshop. This building also utilizes the architectural vocabulary of the original house and fits into the composition very comfortably.

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Carl Jantzen's romantic English country house remains virtually unchanged on the exterior from its original conception and the renewed landscaping complements that original design. This is a magnificent architectural and planning conception and a fitting monument to one of Portland's outstanding citizens and developer of a world-renowned industry.

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)

Industry

Period of Significance

1929-1939

Significant Dates

1935-1939

Cultural Affiliation

N/A

Significant Person

Carl C. Jantzen (1883-1939)

Architect/Builder

Richard Sundeleaf, architect
Ertz, Burns & Company, architects

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 5.16 acres Lake Oswego, Oregon 1:24000

UTM References

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5	0	2	0	8	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 area is located in NE $\frac{1}{4}$ Sectoon 9, Township 2S, Range 1E, Willamette Meridian, in Lake Oswego, Clackamas County, Oregon. It is identified as Tax Lot 1500 of the Forest Hills Plat 3 at said location, and is comprised of a five-acre island tract and, in addition, the private access bridge which joins the island to the north shore of Lake Oswego.

See continuation sheet

Boundary Justification

The nominated area of 5.16 acres encompasses the entire island tract, including house, landscaped grounds, boathouse, and private access bridge, all developed and occupied as a private estate by Carl C. Jantzen from 1929 onward. The bounds of the nominated area are drawn to include the area occupied by the access bridge, an area approximately 50 x 140 feet between abutments, including gateway and stone walls lining the approach on the north shore.

See continuation sheet

11. Form Prepared By

name/title John M. Tess, President and Richard E. Ritz, FAIA

organization Heritage Investment Corporation date August, 1989

street & number 123 NW Second Avenue, Suite 200 telephone (503) 228-0272

city or town Portland state Oregon zip code 97209

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SUMMARY

The Carl C. Jantzen Estate is comprised of a five-acre island off the north shore of Lake Oswego in Clackamas County, Oregon that was platted as part of the Forest Hills subdivision developed by Paul C. Murphy from 1927 onward. The islet is accessible by boat, or by automobile across a private bridge from the north lakeshore. The access bridge, a picturesque boathouse and swimmer's terrace, and the rambling story-and-a-half residence in the English Cottage style at the crest of the island make up the three contributing features of the nominated area.

Layout and design of the estate was commenced for the founder of the Jantzen Knitting Mills Company by landscape architect Tommy Tomson and the young Portland architect Richard Sundeleaf, whose concurrent and subsequent industrial designs for the Jantzen corporation would be widely acclaimed. The development was carried out between 1929 and 1935 in a coordinated scheme for buildings employing stone masonry, timber, brick and tile. The house was redesigned in the romantic medieval spirit set forth by Sundeleaf in the initial work and planning. While the access bridge and boathouse were directly from Sundeleaf's hand, the estate house was the work of Ertz, Burns and Company, a local firm. Finish details, including strap iron fixtures and carved wood, exhibits superior craftsmanship in the Arts and Crafts tradition. Certain interior elements, such as the staircase with its concentric, semi-circular base steps, show touches of the Moderne ideal.

New landscaping and general rehabilitation work is being undertaken by the present owners with resulting additional stone wall construction and garden development. A compatible but new, non-contributing feature is the detached three-car garage and workshop erected on the paved parking court.

While the historic architectural and landscape planning scheme is noteworthy, the property is proposed for nomination under National Register Criterion B as that which is associated with the pinnacle of the career of Carl C. Jantzen (1883-1939), one of Oregon's leading industrialists. Jantzen was a native of Denmark who emigrated to America in 1890. In 1910 he and J.A. and C.R. Zehntbauer incorporated the Jantzen Knitting Mills Company, which commenced the production of distinctive knitted swim wear in 1918 and, through astute merchandising, developed an international market supported by factories worldwide.

Carl Jantzen occupied his estate only four years before his death in 1939, but the place had claimed his interest and attention for a decade. The importance of Jantzen Knitting Mills Company to Portland economy in the Depression years during which Jantzen planned and developed his estate is generally acknowledged. The manufactory's aggregate payroll clearly demonstrated a leadership position among local sportswear manufacturers.

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Carl C. Jantzen

Carl C. Jantzen was born at Aarhus, Denmark, March 8, 1883. As an immigrant boy he came to America at the age of seven. He had a limited amount of schooling and was an apple orchardist at Hood River, Oregon from 1903 to 1909. In the latter part of 1909 he became a partner of J. A. Zehntbauer and with Mr. J. A. Zehntbauer and Mr. C. R. Zehntbauer incorporated Jantzen Knitting Mills in January 1910. Mr. Jantzen died May 30, 1939.

Jantzen Woolen Mills (taken from vertical files, Oregon Historical Society)

Jantzen Woolen Mills began in 1910 in a loft over a small retail store on Third Street in Portland, Oregon. Originally incorporated under the name Portland Knitting Company, the company was founded by John A. Zehntbauer, his brother Roy and Carl Jantzen. Portland Knitting Company originally engaged in the manufacture and selling of heavy woolen sweaters, woolen hosiery, scarfs and gloves. In 1913, the company was approached by a member of the Portland Rowing Club who wanted a pair of trunks with the same elastic rib stitch being used in the cuffs of their sweaters. The first style fitted snugly, was comfortable and warm. Soon every member of the club was ordering them.

Later that year the same member requested a swim suit made in the same manner. The finished product looked more like a suit of short-sleeved underwear and short drawers with colored stripes around the sleeves and legs. And it was heavy, nearly eight pounds when wet! However, this experience gave the three young knitters the idea that a lightweight, tightly knitted rib stitch would make an unusually comfortable and strike suit. This, in turn, led to experimenting with machines and yarns until just the proper fabric was developed. Jantzen had entered the swim suit business.

In 1918 the company changed its name. Both Zehntbauers felt their name too long and difficult to pronounce. Thus the name Jantzen Knitting Mills was chosen. Business was booming and distribution was nearly nationwide. Jantzen swim suits were well known and popular and more and more emphasis was placed on styling, production and the sale of this merchandise. There were approximately 150 employees, compared to nearly 1,600 in Portland today and a total of 6,000 including all domestic and foreign plants.

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The year 1920 marked the beginning of the career of the now famous Jantzen Red Diving Girl. It was first shown on a catalog cover complete with a cardinal red swim suit, red stockings and matching swim cap. Almost overnight the demand for the trademark far exceeded the supply. Everyone wanted the catalogs in order to cut the Diving Girl from the cover and past it on their car windows. Dealers who were selling the company's products asked for the Red Diving Girl to display in their store windows. The Zehntbauers and Jantzen saw the merchandising possibilities and began having their trademark, printed on gummed paper for general distribution. The public craze grew by leaps and bounds. Mr. John R. Dodson, then treasurer of the company, on a trip through the eastern states put stickers on all the windows of a Shrine Special Train enroute to a Washington, DC convention; and it became known as the "Diving Girl Special." At every station he would hand out stickers. In Pittsburgh taxicab drivers jammed the streets surrounding the station, causing a near riot in their attempts to get the stickers for their cab windows.

The Diving Girl's popularity wasn't confined to this country. In 1928 the German representative for Jantzen met Chamberlain and Lavine's plane, the second to fly the Atlantic, with a supply of the famous stickers. The crowd on hand to witness the plane's arrival believed the stickers ere souvenirs of the historic flight and madly scrambled for them. Less than a year later the Diving Girl trademark could be seen in 60 foreign countries. At its peak of popularity it was seen on over 4,000,000 car windshields. Today the Jantzen Diving Girl is one of the seven most noted trademarks in the world and first in the apparel field.

Over the years style changes in bathing attire have been numerous. Back in 1916 at two of America's most famous beaches, Manhattan Beach on Long Island and Atlantic City, local ordinances required that a woman appearing on the beach must be completely covered; the legs of the bathing suit must reach the knees and stockings be worn over the knees. Beaches and public pools everywhere had their rules and regulations on how bathers must be dressed. Jantzen designers revolutionized swimming suit styles and have set the fashion pace year after year for swimmers everywhere. Years ago Jantzen adopted the advertising slogan, "The suit that changed bathing to swimming," and today the term "bathing suit" is considered old fashioned and is rarely used.

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With national distribution completed by 1924, Jantzen began looking to world markets and additional products to manufacture. Today there are plants in 16 foreign countries and Hawaii and over 10 different types of apparel carry the Jantzen trademark. In the United States the main office is located in Portland, Oregon and production is devoted mainly to swim suits and sweaters. Approximately 42,000 miles of yarn are produced each day, enough to encircle the world more than one and a half times. There is a plant in Vancouver, Washington which manufactures woven latex swim suits. Sun clothes and tee shirts are produced for Jantzen in Philadelphia, Pennsylvania. Jantzen foundation garments are manufactured in Dover, New Jersey and Jantzen bras are manufactured in North Hollywood, California. The latest addition to the Jantzen family of plants is located in Seneca, South Carolina where part of the yearly volume of swim suits is made. Jan Sun Tan Oil and Lotion is manufactured in California and Jandoliers and Jandals, glamor shoes for outdoor living, are also made in California.

Today Jantzen is one of the largest sportswear manufacturers in the world.

Richard Wilhelm Sundeleaf

Richard Wilhelm Sundeleaf practiced architecture in Portland for more than 60 years, gaining particular notice for his designs of industrial buildings in the 1920s, '30s and '40s but also well known as a designer of houses.

Sundeleaf was born in Portland on February 8, 1900, son of Charles August Sundeleaf who managed the long-popular Oyster Loaf restaurant in downtown Portland. Born in the Goose Hollow neighborhood, he moved to the Sellwood area in 1906. He attended Sellwood Grade School and Washington High School and then went on to the University of Oregon to study architecture. He worked his way through college, working at odd jobs, graduating in 1923 with a Bachelor of Architecture degree.

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Upon graduation from architecture school he went to work as a draftsman in the office of A.E. Doyle, Portland's leading architect at the time. Sundeleaf once told the author that he laid out the tile pattern for the pavement at the Broadway entrance to the U.S. National Bank. According to Sundeleaf's own account, Doyle didn't think highly of his talents and told him that he ought to follow a career in some other field.

When Sutton & Whitney, another important architectural firm, called Doyle when they were looking for a draftsman. Doyle sent them Sundeleaf without a recommendation. Sundeleaf was evidently not without talent for he stayed on in the Sutton & Whitney office from 1924 until 1928, while much of that firm's most important work was being designed and learned much while working with their talented chief designer Fred Fritsch.

In 1928 Sundeleaf opened his own office and his special talents soon became evident with his first projects. Shortly after opening his office he was asked by the Jantzen Knitting Mills to design a number of buildings for them including buildings in Australia and England as well as their headquarters building and a factory in Portland. At this time he was also commissioned by Carl Jantzen to design his estate to be constructed on an island in Lake Oswego; however, it was not completed by Sundeleaf. Sundeleaf's projects for the Jantzen Knitting Mills brought him immediate recognition nationally and internationally as well as in Portland, so that despite the great depression of the 1930s he had work when most Portland architects had none. In addition to his Jantzen buildings he designed outstanding buildings for Mailwell Envelope (1931), Oregon Portland Cement (1929) and Woodbury & Co. (1939) among others. In 1931 Sundeleaf also remodeled the Fliedner Building, applying Art Deco detailing in plaster with terra cotta trim.

Not all his projects were industrial and commercial. He also designed many houses. His house designs were more conservative but nevertheless forward looking and generally not in traditional styles.

In 1949 he designed the Francis-Hopkins Motor showroom, one of his best designs. In 1955 he designed the Portland Medical Center Building which was built around the frame of the 1929 Eastern Outfitting Building. The building is a curtain wall building which unfortunately suffers from the fading of its panel material.

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In 1955 he formed a partnership with Wallace P. Hagestad, a long-time employee, and Norman Peace, with the firm name of Sundeleaf, Hagestad & Peace which continued to about 1960 when Sundeleaf returned to solo practice. Sundeleaf continued his practice when he was well over 80 years old and is said to have done more than 3000 projects in his career.

He was a member of the American Institute of Architects, having joined in 1923. He had a lifelong interest in athletics and played handball for 75 years. In 1934 he was a member of the team which produced the Historic American Buildings Survey in Oregon.

Richard Sundeleaf died at his Lake Oswego home on March 1, 1987 at the age of 87. He is survived by his wife and two daughters.

Charles Walter Ertz

Charles Walter Ertz practiced architecture in Portland for nearly 40 years. He was born at Crockett, California on November 18, 1887 and in 1903 came to Portland as a youth. He was educated in public schools and at the Oregon Institute of Technology, with his architectural education largely acquired in architects offices. From 1906 to 1911 Ertz worked as a draftsman in the office of prominent Portland architect Joseph Jacobberger. Jacobberger designed a great number of fine houses in Portland in addition to a large amount of church and school work for the Catholic Archdiocese. In 1911 Ertz also worked for a short time in the office of Emil Schacht, another important architect of the period.

Ertz opened his own office in Portland in 1911, and in 1912 formed a partnership[with Lewis M. Dole, Ertz & Dole, which lasted only about a year. The following year, 1913, Ertz was back on his own, maintaining a solo practice most of the time until 1935, with a brief association in 1920 with Charles B. Wegman, a contractor, doing business as Ertz & Wegman.

In 1935 Ertz formed a partnership with his long-time employee Tom Burns, doing business as Ertz, Burns & Co. At this time Ertz opened an office in Beverly Hills, California, moving there to manage the new office and leaving the management of the Portland office to Tom Burns. The Ertz, Burns partnership continued to 1945 when it was dissolved. In 1948 Ertz formed a new Portland partnership, Ertz, Hartford & Kuettner, with Morgan H. Hartford and

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Otto J. Kuettnner. This partnership was of only one or two years' duration. Ertz continued to practice un Beverly Hills until well into the 1970s.

Charles Ertz died in Beverly Hills in July of 1979 at the age of 81. Ertz was a member of the Portland Architectural Club in 1909 and 1910; he was also a member of the American Institute of Architects. He received license number 48 under a grandfather clause when licensing of architects commended in Oregon in 1919. Among Ertz's important works in Portland were the Behnke-Walker Building (1926); the clubhouse and restaurant at the Lloyd Golf Course (1930); and the Jantzen house at Lake Oswego (1935).

Thomas B. Burns

Tom Burns was a prominent architect and contractor in Portland from 1933 to his death in 1961.

Burns was born at Wichita, Kansas on June 11, 1899, the son of Amos and Louise M. (Buckeridge) Burns. He came to Portland, Oregon in 1917 and attended Oregon State College and the University of Oregon Extension. In 1920 Burns went to work for architect Charles W. Ertz, serving successively as draftsman, superintendent and secretary-treasurer. In 1927 Burns became a licensed architect in Oregon.

In 1933 Burns was made a partner and manager of Ertz-Burns Architects, Portland office, as well as partner and manager of Ertz-Burns & Co. Contractors. These firms continued until about 1945. Important projects designed by Ertz-Burns include McMinnville High School; Lloyd Golf Course Clubhouse; Bonneville Administration Building; B.E. Maling residence, Whale Cove, Oregon; and C.C. Jantzen residence, Lake Oswego.

In 1946 Burns formed a new partnership for the practice of architecture--Burns, Bear, McNeil & Schneider--which continued to his death in 1961. Important works by this firm include the Portland International Airport Terminal; Northwest Natural Gas Building; Physics-Chemistry Building and dormitories at Oregon State University; and the Medical Research Laboratories Building at Oregon Health Sciences University.

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Burns married Alma Pearl Ingram, a native of Little Rock, Arkansas on March 14, 1930. They had four sons--Tom Jr., Jere T., Todde R. and Beal I.

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Bosker, Gideon and Lencek, Lena. Frozen Music, 1985.

Oregon Board of Architect Examiners records.

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Portland Architectural Club Yearbook, 1909 and 1910.

Portland City Directory.

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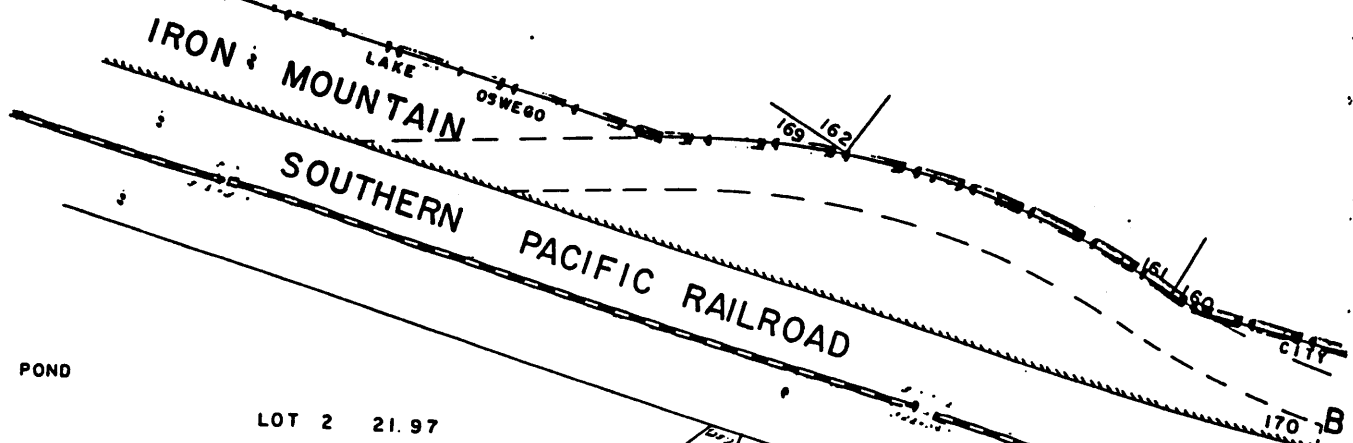
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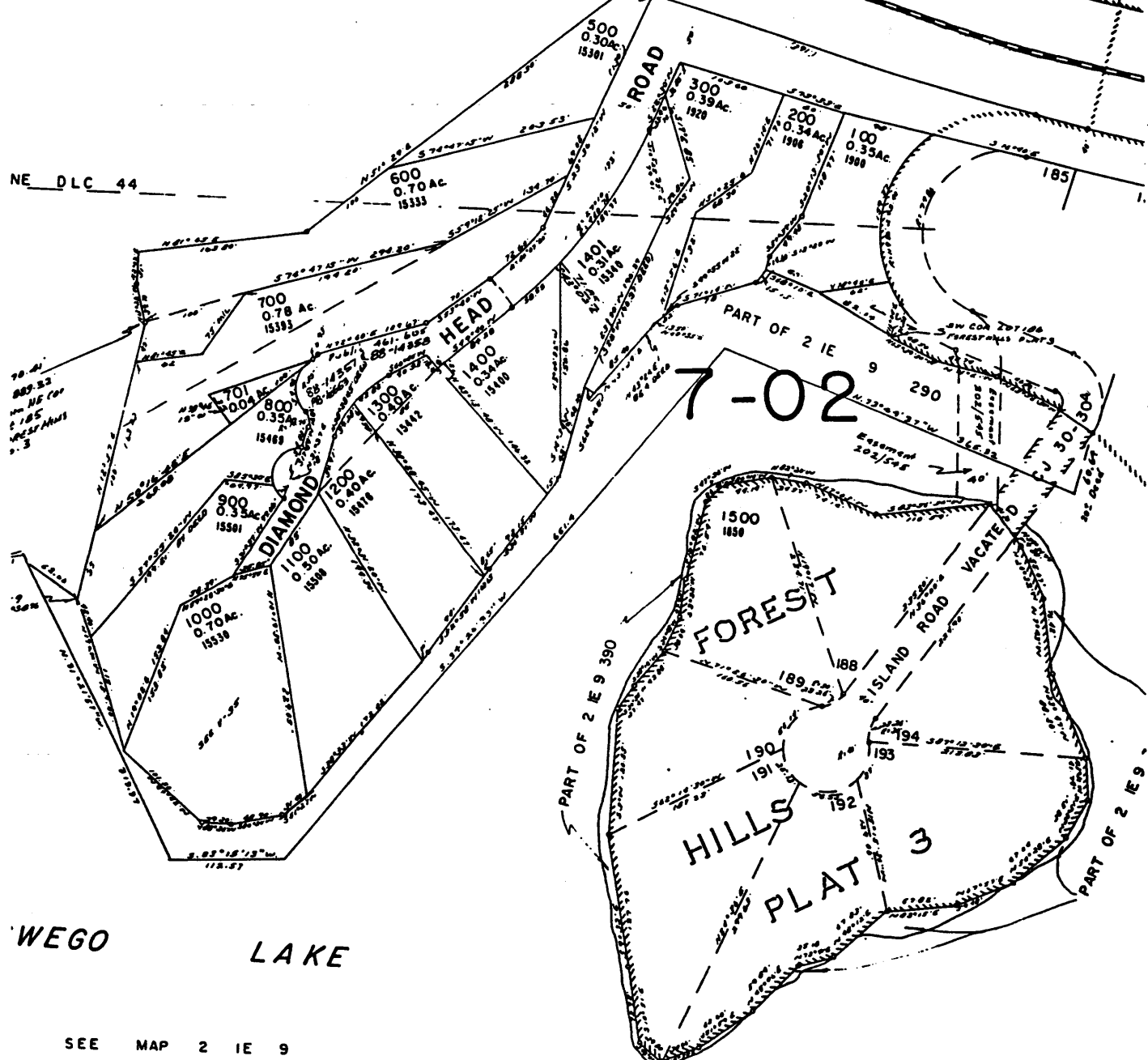
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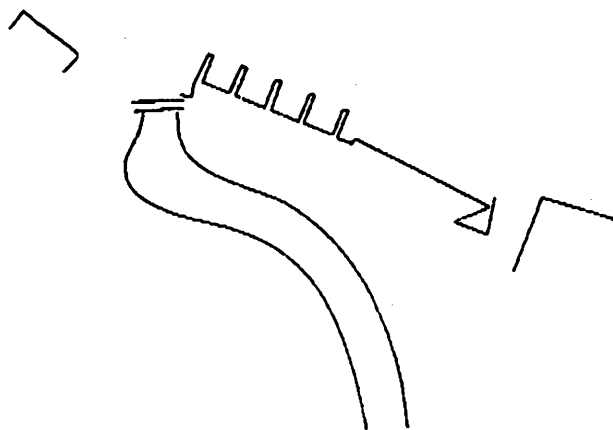
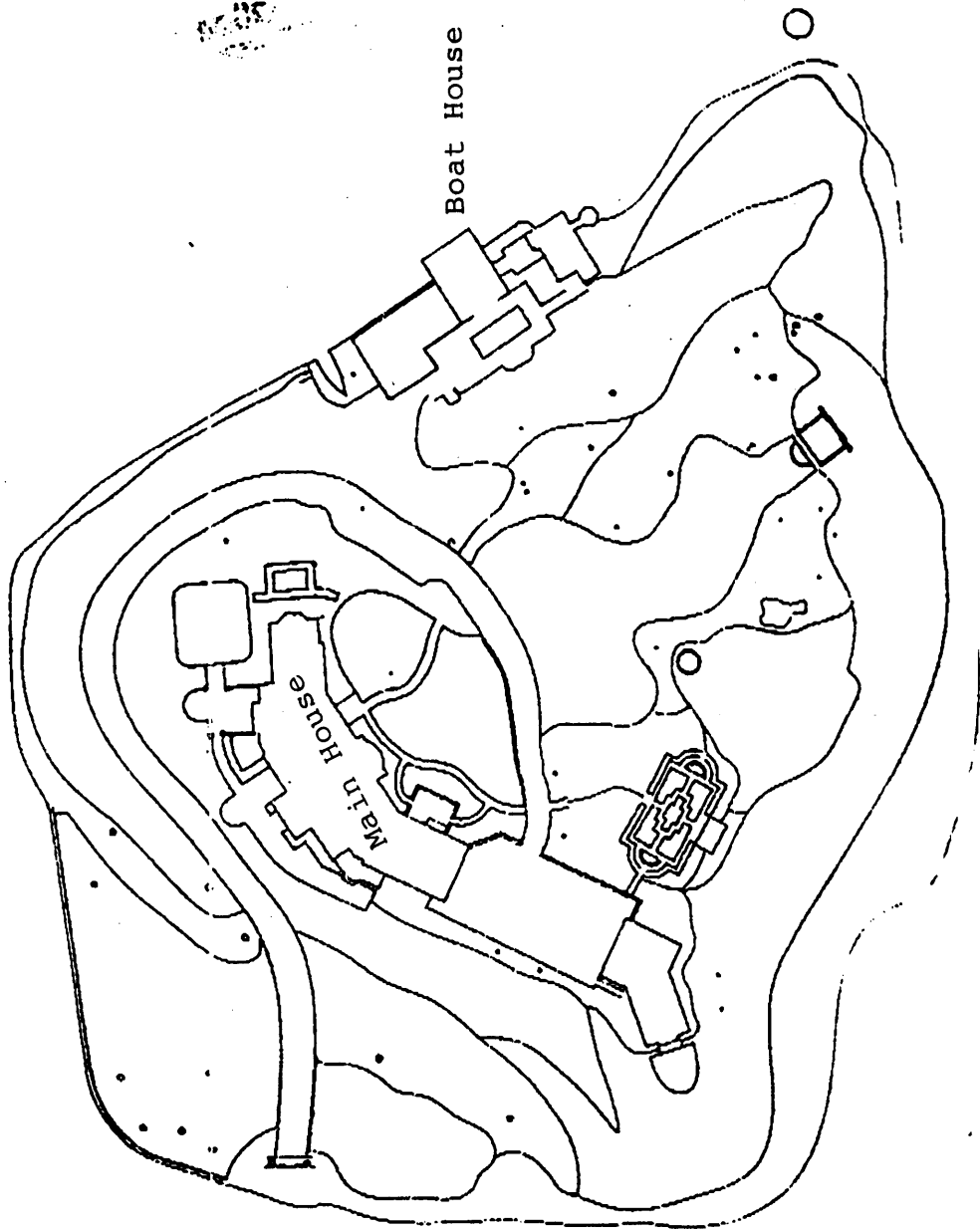
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