

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Date listed 01/24/2011  
NRIS No. 10001171  
Oregon SHPO

# National Register of Historic Places Registration Form

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

### 1. Name of Property

historic name Jacobberger, Joseph, Country House  
other names/site number \_\_\_\_\_

### 2. Location

street & number 5545 SW Sweetbriar Street  not for publication  
city or town Portland  vicinity  
state Oregon code OR county Multnomah code 051 zip code 97221

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
\_\_\_ national X statewide \_\_\_ local

[Signature] 12-1-10  
Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

Oregon SHPO  
State or Federal agency/bureau or Tribal Government

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

\_\_\_\_\_  
Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

\_\_\_\_\_  
Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government

### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

**Category of Property**

(Check only one box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

**Number of Resources within Property**

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	1	buildings
		district
		site
1		structure
		object
2	1	<b>Total</b>

**Name of related multiple property listing**

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

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS:

English Arts and Crafts

**Materials**

(Enter categories from instructions.)

foundation: STONE; CONCRETE

walls: WOOD: Shingle

roof: METAL

other:

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## Narrative Description

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

### Summary Paragraph

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

## Narrative Description

### SETTING

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

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

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

### CONTRIBUTING RESOURCE

#### HOUSE

##### Exterior Description

The three-story gable-roofed, L-shaped house is situated on a hillside and is constructed of old-growth Douglas-fir. Designed in the English Arts and Crafts style, the building is supported by a two-foot wide natural stone foundation on the south facade with stone pillars and ached half wall at the east end. Tile-set concrete cinder blocks comprise the remainder of the foundation. The L-shape plan includes the main volume of the home facing south and a second wing

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

<sup>2</sup> Blueprints of the house titles it as "Jos. Jacobberger Country House"; Hence, this nomination refers to the home as the "Country House"

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extending north from the southwest corner of the home. The home is accessible from both the west and north sides. Split-level, aggregate concrete patios on the north side of the property allow access through multiple French door entries into the kitchen, formal entry, and library. The west side of the home is accessible through the lower-level garage and stairs that lead to a mid-level patio that is accessible via French doors into the music studio. The lower patio is connected to the upper patio via large-scale, natural stepping-stones. The entire home is clad in original 24-inch split cedar shake with 10-inch reliefs arranged in a coursed pattern.

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

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

### ***South (Front) Facade***

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

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

### ***East Facade***

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

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

<sup>3</sup> The original sun porch was closed-in on the south facade in the 1970's; however, has recently been remodeled to replicate the original design intent with a set of two casement windows above a half-timber design reminiscent of the original railing.

<sup>4</sup> The chimney to the east is original to the home. The chimney to the west was added in 1996 and was visually modeled after the original.

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

### **North Facade**

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

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

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

### **West Facade**

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

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

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

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

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

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

### **Interior Description**

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

<sup>5</sup> The original shutters of the sleeping porch were replaced early in the home's history with large multi-paned window to the north and single pane casement windows to the east and west.

<sup>6</sup> This area of the West Hills sits on a volcanic arc/belt called the Boring Lava Field and the large basaltic rock used in the foundation and landscape originated from the early 1900 rock quarry on the neighboring property.

<sup>7</sup> University of Oregon Libraries: Special Collections and University Archives; Jacobberger Collection.

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

### ***The Main Level***

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

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

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

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

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

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

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

<sup>8</sup> The old-fashioned flanged weather-strip forms an integral seal with the sash. It was used on better quality homes from about 1900 until 1950, and is commonly found in perfect working condition after a half century or longer of service.

[www.oldhousejournal.com/magazine/2004/oct/strips.shtml](http://www.oldhousejournal.com/magazine/2004/oct/strips.shtml)

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

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

### ***The Lower Level***

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

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

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

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

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

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

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

### ***The Upper Level***

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

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

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

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

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

## NON-CONTRIBUTING RESOURCE

### UPPER GARAGE

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

## ALTERATIONS AND ADDITIONS

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

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

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

Between 2002-2010 the current owners have made extensive repairs to the foundation, including the addition of a lower concrete aggregate patio with a decorative wood railing modeled after Jacobberger's original blueprints. They also added casement windows and decorative half-timber railing in the same design to the south facade in an effort to restore the visual integrity of the sun porch. Much of the flooring on the upper-level and stairway was replaced with oak due to extreme wear. The entry from the central hallway to the kitchen was widened and traditional wainscot design was added throughout the kitchen, mid-level and upper-level hallways. Stained-glass windows by David Schlicker were added in the stair hallway and in the master bath. The kitchen floor was rebuilt due to the sagging coal chimney and tiled with natural stone. Interior glass doors were added to the mid-level of the home to add privacy without impairing the view of the open floor plan. Both upper-level bathrooms have been remodeled with new fixtures, including a vintage freestanding bath tub,

<sup>11</sup> The garage is referred to as the "Upper Garage" on the Site Plan.



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

The property has undergone major landscape upgrades on all sides.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

**Period of Significance**

1917-1930

**Significant Dates**

1917, house constructed

1930, Jacobberger's death

**Significant Person**

(Complete only if Criterion B is marked above.)

Jacobberger, Joseph

**Cultural Affiliation**

N/A

**Architect/Builder**

Jacobberger, Joseph (architect)

**Period of Significance (justification)**

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

**Criteria Considerations (explanation, if necessary)**

N/A

Jacobberger, Joseph, Country House  
Name of Property

Multnomah Co., Oregon  
County and State

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

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

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

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

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

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

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

<sup>12</sup> Carey, Charles Henry. *History of Oregon: Vol. 2*. Chicago-Portland: Pioneer Historical Pub. Co. 1922. p. 452.

<sup>13</sup> William J. Hawkins, III and William F. Willingham. *Classic Houses of Portland Oregon: 1850-1950*.

<sup>14</sup> Jim Heuer & Robert Mercer; *Hidden Brilliance: The residential Architecture of Joseph Jacobberger*; Architectural Heritage Center, Portland, OR. September 13, 2008.

<sup>15</sup> Multnomah County Library, Closed Stacks B. *History of the Knight's of Columbus*.

<sup>16</sup> Architectural Heritage Center. Files on Joseph Jacobberger.

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**Developmental history/additional historic context information (if appropriate)**

**Joseph Jacobberger: The Early Years**

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

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

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

In 1898, Jacobberger worked for the Los Angeles-based firm of R.B. Young Architects. Young designed many important buildings in Los Angeles up until his death in 1914, including many buildings for the Catholic Diocese of Los Angeles.<sup>24</sup> This association may have lead to Jacobberger's connection to the Catholic Church. Jacobberger worked in Los Angeles for 3 years before deciding to move back to Portland in 1899. By now, the Jacobberger family included two more sons, Francis and Vincent. It's likely that Anna influenced the decision to settle their growing family in Portland, as it was her birthplace and extended family home.

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

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

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<sup>17</sup> The Jacobberger Family. Joseph Jacobberger's birth certificate confirms his birthplace as Lautenbach, France.

<sup>18</sup> National Archives Microfilm Publication: M237. Year: 1872. Arrival: New York, United States. Microfilm Serial: M237\_364. Line 30.

<sup>19</sup> Jim Heuer and Robert Mercer. *Hidden Brilliance: The Residential Architecture of Joseph Jacobberger*. Presented at the Architectural Heritage Center.

<sup>20</sup> Portland Newspaper. Date: 19 Mar 1930. Location: Portland, Multnomah Co., OR. Attached to Joseph Jacobberger (1869 – 1930).

<sup>21</sup> Jim Heuer and Robert Mercer. Portland Oregon on September 13, 2008.

<sup>22</sup> Richard Ellison Ritz: *Architects of Oregon*. Lair Hill Publishing, p. 206-207.

<sup>23</sup> Kimberly Crest is a historic home and gardens listed in The National Register of Historic Places.

<sup>24</sup> Jim Heuer and Robert Mercer.

<sup>25</sup> Architectural Heritage Center, Portland, OR. Inventory Files on the project work of Joseph Jacobberger

<sup>26</sup> This Building is now occupied by Cameron's Bookstore, which is known to be the oldest bookstore in Portland.

<sup>27</sup> Richard Ellison Ritz: *Architects of Oregon*, Lair Hill Publishing, p. 206-207.

<sup>28</sup> Oregon Historical Society Collection, Map: *ORHI # 652-K.63 neg.#70762* (and) Architectural Heritage Center. Files on Joseph Jacobberger: Firm Inventory List.