

United States Department of the Interior  
National Park Service

# National Register of Historic Places

Date Listed 2-5-2021

NRIS No. 54100006123

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 Cook, Jacob H. and Etna M., House

other names/site number N/A

Name of Multiple Property Listing N/A

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

### 2. Location

street & number 5631 SE Belmont Street  not for publication

city or town Portland  vicinity

state Oregon code OR county Multnomah code 051 zip code 97215

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this  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  meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: \_\_\_ national \_\_\_ statewide  local

Applicable National Register Criteria: \_\_\_ A \_\_\_ B  C \_\_\_ D

Christina Curran 12/23/20  
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Oregon State Historic Preservation Office  
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.)

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

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

- private
- public - Local
- public - State
- public - Federal

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

| Contributing | Noncontributing |              |
|--------------|-----------------|--------------|
| 1            |                 | buildings    |
|              |                 | site         |
|              |                 | structure    |
|              |                 | object       |
| 1            | 0               | <b>Total</b> |

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

N/A

**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 EARLY 20<sup>TH</sup> CENTURY  
REVIVALS: Neo-Classical Revival  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Materials**  
 (Enter categories from instructions.)

foundation: STONE  
 walls: WOOD: Weatherboard  
WOOD: Shingle  
 roof: SYNTHETICS  
 other: \_\_\_\_\_  
 \_\_\_\_\_

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### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

#### Summary Paragraph

The Jacob H. and Etna M. Cook House is a 2½-story single-family home located at 5631 SE Belmont Street in Portland's Mount Tabor Neighborhood. Formerly an important streetcar route, SE Belmont is a neighborhood collector street and features primarily single-family homes and smaller-scale multifamily and commercial buildings near the nominated property. The house is situated on an oversized lot (13,550 sf) and has a total of 3,950 sf of building area. A historic basalt rock wall runs the length of the property at the sidewalk and the house sits on a basalt-faced foundation with two large stone chimneys. The house features a gable-end roof with a large gabled dormer on the front elevation and a cross gable on the back. The body of the building is clad in lap siding at the ground-floor level and shakes at the second-floor level and shingles in the gables. Its primary window type is a one-over-one double-hung wood window. Constructed in 1892 and extensively remodeled to its current appearance in 1909, the house is characteristic of the Neoclassical style with the most notable feature being the primary façade's colossal portico with Tuscan columns that creates a full-width front porch, full-width second-floor balcony, and a smaller balcony at the third level.<sup>1</sup> Inside, the rooms include a large entry hall, living room, dining room, kitchen, billiard room, and seven bedrooms. Interior features include six fireplaces, three of which have rare Rookwood Faience tile; extensive decorative woodwork and trim including mahogany boxed beams and trim in the dining room and quarter-sawn oak in the entry hall, stair, living room; oak hardwood floors with mahogany inlay; columns; pocket doors; and some original plumbing fixtures including rare J. L. Mott Ironworks bathtubs. The house is very well preserved and retains a high level of integrity. The most notable changes to the property include a reduction in the lot size, loss of the original carriage house and back portion of the driveway, the remodeling of the kitchen, and the sensitive addition of new bathrooms within original closets.

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### Narrative Description

#### SETTING

The Jacob H. and Etna M. Cook House is located at 5631 SE Belmont Street in Portland's Mount Tabor Neighborhood. The lot is 13,550 sf—larger than the typical 5,000 sf Portland lot but smaller than the 40,000 sf of area that the property had during the period of significance. SE Belmont Street was historically an important streetcar route and the street grade rises to the east as it approaches the Mount Tabor butte. Nearby buildings are primarily single-family homes and smaller-scale multifamily and commercial buildings. The house is within walking distance of Mount Tabor Park, which is slightly southeast of the property and visible in the regional location map (Figure 1).

The house faces south on Belmont Street. It is set farther back from the street than the newer neighboring buildings and sits at a higher elevation. There is a rock-faced ashlar basalt wall that runs the length of the property at the sidewalk. Shown in Photo 1, the wall curves into a set of recessed steps and a concrete walkway that approaches the porch steps and front door. It is also split at the curb cut for a long, sloped driveway at the east side of the lot. This rock wall extends to the east around the block in front of what used to be the Tiff House (Figure 16), which burned down and was replaced by small apartment buildings. On top of the rock wall is a low wrought iron fence that runs from the driveway across the front and along the west side of the property on the current property line. The fence is not

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<sup>1</sup> See Section 8 for an in-depth discussion on the date of construction. Regarding the 1909 remodel, see "J. M. Cook," *Portland Daily Abstract*, December 30, 1909, 5.

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present in historic photos and its installation date is unknown. The landscaping consists of lawn framed with planting beds along the basalt wall and the entire perimeter of the foundation. A flagstone patio was installed in the northwest corner of the property and surrounded with garden beds, and a gravel pathway was installed along the west side of the front porch to the front lawn in 2019.

Sanborn Maps indicate an outbuilding existed at the back of the property during the period of significance. The historic inventory sheet for this property states that “the barn was torn down in 1938.”<sup>2</sup> Given the stature of the house and the fact that the original owners were not active in agricultural work, it is likely this “barn” was constructed around the same time as the house and functioned as a stable and carriage house. It was likely adapted for automobiles during the Cook residency, as they were motor enthusiasts. It is unknown at what date the rear portion of the driveway was removed, but it may also have occurred in 1938 if this is when the lot was subdivided. The historic driveway was entered at the existing curb cut at the southeast corner of the property on SE Belmont, but it is unclear the exact path that the driveway took through the property. It is known to have circled behind the house, connecting to the porch steps on the west side. The curb of the old driveway frames the existing flagstone patio.

## EXTERIOR

The Cook House is a 2.5-story, wood-framed house remodeled in 1909 to reflect the Neoclassical style. As will be discussed further in Section 8, it was built in one of the Victorian styles in 1892 although no photos could be found to determine its exact appearance. While the footprint of the house is generally unchanged from its original construction, the exterior was almost entirely remade including the addition of the porches and all of the stonework. The period of significance is 1892 to 1909 and the transformation of the building from Victorian to Neoclassical is central to its significance. Therefore, when “alterations” are discussed, this is in reference to changes that occurred outside the period of significance that may have some effect on integrity. The 1909 remodel is not considered an alteration in this sense.

The house sits on a tall basalt-faced foundation that matches the sidewalk retaining wall. The basalt was added over the original brick foundation. There are matching stone chimneys at both of the gable ends (west and east elevations).

The house features painted horizontal fir lap siding at the first floor and painted fir shakes at the second floor. The fir shakes are hung in a “square butt” pattern with alternating heights. During the 2019 restoration, deteriorated shakes were replaced with new hand-cut shakes to match the profiles of the existing. The siding within the gables is comprised of shingles.

The house has 73 wood windows—70 of which are original. The predominant window type is a one-over-one double-hung wood window, but there are other decorative windows discussed in the façade descriptions. Some are vertically-oriented window sashes indicative of the house’s original 1892 construction whereas the horizontally-oriented window sashes reflect style preferences typically seen after the turn of the 20th century.

The roof shape has gable ends and is covered with new composition shingles. The house features closed eaves with a soffit, fascia, and frieze board. There is a prominent dormer that is centrally placed on the primary façade and a cross gable on the back of the house that extends the footprint north.

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<sup>2</sup> 1983 Portland Historic Resources Inventory Sheet for “5631 SE Belmont St.”

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## **SOUTH ELEVATION**

Shown in Photos 1 and 2, the primary façade is dominated by a colossal portico with Tuscan columns comprised of a full-width front porch, full-width second-floor balcony, and a smaller balcony at the third level that is accessed from the gabled dormer. Seven concrete steps lead up to the wraparound front porch. The basalt-faced foundation extends up to act as the porch wall. It runs from the southeast corner of the house all the way around the west elevation. At the foundation level, there are two arched openings on either side of the front steps that are each covered with a decorative iron grille. These provide daylight to pairs of small one-over-one wood windows at the basement wall.

The floor of the front porch was restored in 2019 with tongue-and-groove vertical grain fir laid perpendicular to the house. The porch boards wrap around the front porch and, on the curve, the boards are laid in a zipper format as they were originally. The porch ceiling is painted tongue-and-groove fir. The porch lights are reproduction oil-rubbed bronze pendants with period-appropriate acorn shades installed in 2019.

The front porch has a total of eleven columns. The four lower columns in the front of the house support the second floor balcony; three lower columns support the porch roof on the west elevation of the house; and there are four double-height columns (two on either side of the front steps) that support the smaller third floor balcony.

The second-floor balcony has a large outward-curving radius at the center above the front door. This center radius is connected to a column on either side and there are four small corner radii. After being previously altered, these were restored in 2019 back to their original design. The railings for this balcony feature "b"-shaped balusters. During the restoration, 230 of the 300 original balusters were saved, as well as much of the original rail cap and decorative crown under the rail caps. Heavily deteriorated pieces were milled to match the original condition. The balcony ceiling was replaced in 2019 with new beadboard to match the profile of the original ceiling. Also installed in 2019, a single oil-rubbed bronze pendant light with acorn shade hangs in the center in the location of the original fixture.

The balcony on the 3rd floor is smaller and only spans the area at the center of the house aligned with the curved radius of the balcony below and the front door below that. It features corner radii and balusters that match the second-floor balcony.

With respect to the windows on this elevation, the ground-floor has a tripartite grouping of windows on either side of the front door; however, the groupings are not identical. The windows are larger and more horizontally-oriented in the western grouping, which dates from the 1909 remodel. The eastern grouping is smaller and has vertically-oriented sashes, likely making it original to the 1892 construction. In their upper lights, they feature regent-patterned (elongated diamond shape) leaded glass. All of the leaded glazing on the house dates to the 1909 remodel. On the second story, there are two one-over-one double-hung windows on the west side of the balcony door and one one-over-one window on the east side of the balcony door.

With respect to doors on this elevation, the large original front door with sidelights is a significant feature of the building's front façade. The ensemble spans nearly the entire width of the center portico. The door itself is made of quarter-sawn stained oak. Each of the large sidelights is nearly as wide as the door itself. They have the regent leaded glass. There is decorative trim around the front door topped with an acanthus leaf motif in metal. The second-story balcony door is also an original quarter-sawn oak door with large leaded glass sidelights with the regent pattern. The third-floor balcony has a new painted door with a full relite.

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## **WEST ELEVATION**

The west elevation is shown in Photos 2 and 3. At the main level, the porch wraps around on the west elevation with the southwest corner being curved. The curved concrete steps at the north end of the porch lead down to what used to be the original driveway. There are two arches in the foundation wall that are covered with decorative metal grilles allowing daylight to reach pairs of small one-over-one wood windows at the basement wall. This west section of the porch is covered with a flat roof that is supported by Tuscan columns. The large stone chimney is centrally placed on the gable end of this elevation.

With respect to windows and doors on this elevation, there are a pair of French doors on the south side of the chimney that opens from the dining room onto the porch. Above the French doors is a transom with regent leaded glass. On the opposite side of the chimney, there is one large one-over-one window. Proceeding west, the elevation transitions to the cross gable portion of the house. Ground-floor windows include three casement windows associated with the kitchen. While the original windows had previously been removed, the casements installed in 2019 match the windows seen in early photographs with respect to their shape, size, and location. Returning to the second floor, there are large one-over-one windows on either side of the chimney. Within the cross gable section there is a small six-light hopper window at one of the bedrooms. At the third-floor level and visible from the west elevation is a small, north-facing dormer with a shed roof that is located near the west chimney and features two single-light casement windows. Farther to the north is a west-facing dormer with a shed roof that features two sixteen-over-one double-hung windows. At the basement level below the kitchen windows are two one-over-one wood windows. The wood trim around all the windows is a flat stock trim with a wood sill, apron, and stool.

The gables of the main section of the house still retain some of their Victorian-era detailing. This includes fish-scale shingles that flare out to meet a prominent built-up trim band featuring dentils. There is also some decorative half-timbering just below it.

At the cross gable section, there is a wood watertable above the foundation and a bellyband with several profiles of built-up trim separating the horizontal siding at the first floor from the shakes at the second floor.

## **NORTH SIDE OF HOUSE**

The north side of the house will be discussed here in its entirety, which includes the north elevation of the cross gable, the east elevation of the cross gable, and the north elevation of the main building. This section of the house is shown in Photos 3 and 4.

Beginning on the ground floor of the east end of the north elevation, there is a sun porch with a set of 1892 concrete steps with an iron railing leading down to the sidewalk that runs across the back backyard. Adjacent to the west is another set of steps leading to the basement. This basement entry has a new door that was made to match the original.

The sun porch features a pair of large casement windows with sixteen lights each and four-light transoms above each casement leaf. Beneath the windows is a section of balustrade matching the front balcony. The door to the porch is a reproduction that matches the original and has a three-light transom above it.

Proceeding west is a blank area of siding with two four-light transoms aligned with those just described. This is the location of a half bathroom likely added in 1909.

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At the second-floor level, there is a balcony that uses the same “b”-shaped components for the balustrade. There is a small door with a relieving light that opens onto the balcony. At the third-floor level, there is a small hipped-roof dormer with a pair of two-light casement windows.

Turning to face the east elevation of the cross gable, there is an 1892 bay window with three one-over-one wood windows. Just to the south of the bay window is a small single-light window. There is a one-over-one wood window at the basement level centered under the bay window.

At the second- and third-floor levels, a dormer extends out of the roof where the cross gable meets the main part of the house. The staircase to the third floor rises up in this dormer. There are two one-over-one windows.

Turning to face the north elevation of the cross gable, a one-story section with a nearly flat roof projects from the body of the cross gable. A matching set of 1892 concrete steps is located at the westernmost end of the facade. Adjacent to the east is a set of steps leading down to the basement. The door was installed in 2019 but matches the original door. To the west of the door is a large leaded glass window that illuminates the main interior stair.

At the ground-floor level there is a one-over-one wood window with an enclosed porch to the west. The porch enclosure has tall, fixed multi-light windows with ten lights per panel. There is a set of new French doors on the west side leading down the back sidewalk.

At the second-floor level, there are two one-over-one windows and, at the third-floor level, square single-light windows within the gable. The brick chimney that extends out of the cross-gabled section dates to 1892. Its decorative character with inset and stepped bricks is indicative of the house’s original Victorian-era style.

The wood water-table wraps around the north side of the house and continues along the east elevation. There are also rake boards and rake mouldings within the cross gable.

## **EAST ELEVATION**

Like the west elevation, the east elevation shown in Photo 5 has a prominent ashlar basalt chimney. At the ground-floor level there are large one-over-one windows on either side of the chimney. The same large window is found on the south side of the chimney at the second floor. On the north side of the chimney, there is an 1892 grouping of three narrow one-over-one windows. One of the three windows is in the bedroom and the other two are in the adjoining bathroom. There is a one-over-one wood window at the basement level. The Victorian-era gable end treatment is the same as described on the west elevation.

## **INTERIOR**

Before beginning the room-by-room description of the interior, a few general notes will be made that apply to the whole house. Prior to the acquisition and restoration of the house in 2019, it was abandoned for eight years and vandalized during that time. While much of the interior is original, removable features such as light fixtures and hardware were all stolen from the property. As part of the restoration, new light fixtures were installed in the original locations, informed by pre-vandalism photos. These light fixtures are almost all antique fixtures selected from the period 1905-1915 to be compatible with the 1909 remodel of the house, and some are close matches with the original fixtures. There are two reproduction fixtures in the house. The only remaining original hardware consisted of the door hinges and a few select pieces of window hardware. On the first and second floors, antique hardware appropriate to the 1909 remodel was installed. Because the third floor retains the character of the

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home's original 1892 construction, antique hardware appropriate to this period was installed here. With respect to the walls throughout the house, these are primarily lath and plaster with some select repairs made with drywall. The door and window casings are generally consistent throughout the house and are original, consisting of wide flat stock trim, a parting bead, and a cornice molding at the top.

## **Ground Floor**

The front door to the Cook House opens into a large entry hall with an open staircase, shown in Photo 6. The hall is open to a large living room on the right (east) and dining room on the left (west). This spacious plan was conducive to the Cooks' frequent entertaining and dance parties.

The entry hall has quarter-sawn oak casings, base, trim, crown, picture rail, stair treads, risers, stringers, handrail, newel post, and balusters. There is also a quarter-sawn oak door under the main stair providing access to a short hallway. The oak woodwork has its original stain and shellac. The floors in the entry hall, parlor, dining room, staircase, and corridor are also quarter-sawn oak and they have two bands of inlaid mahogany around the perimeter.

The double-L open staircase leading up to the second floor is entirely constructed of stained quarter-sawn oak. There are several steps leading to a landing and a 90-degree turn, several more steps leading to another landing and a 90-degree turn, and then several more steps to reach the second floor. At the base of the stairs is a square, paneled newel post with a decorative light. There are less decorative newel posts at each turn in the staircase. The balusters are square. Above the second landing is the large leaded glass window described on the north elevation. The railing continues at the top of the stairs and wraps around the stairwell opening on the 2nd floor.

The transition from the entry hall to the living room shown in Photo 7 is marked with two tapered columns. There is a large floor-to-ceiling fireplace with original Rookwood Faience tile surrounded by quarter-sawn oak trim creating pilasters and a cornice. Shown in Photo 8, the relief on the fireplace is 3"x3" brown ceramic squares with a large ceramic mantel. The mantel is supported by ceramic corbels and hand-painted fruit hanging from the corbels including purple grapes, pink pomegranates, and green leaves. The entire living room has quarter-sawn oak base, casing, trim, crown, and picture rail.

On the north end of the room are two built-in bookcases that are separated by a window looking into the sun porch. Originally, there were leaded glass doors with a regent pattern on these bookcases, but these doors were stolen. At the backs of the bookcases, the original Birge wallpaper can be seen that was once installed throughout the room (removal date unknown). Finally, there are two working radiators in the room on either side of the fireplace.

On the west side of the entry hall is the dining room, shown in Photo 9. There is a set of large pocket doors that separates the two rooms. The side of the pocket doors that faces the entry hall are quarter-sawn oak, while the side of the pocket doors facing the dining room is mahogany to match the woodwork in this room. The two sides were milled together to produce these custom doors.

The dining room has mahogany boxed beams, casings, plate rail, battens, and base. They all retain their original stained finish. There is a large fireplace on the west wall with the original Rookwood Faience tiles depicting trees and cottages. There are six 16" panels that make up this relief. The fireplace has a large mahogany mantel and surround. Originally, the dining room had tapestry installed above the plate rail. This was removed during the 2019 restoration for cleaning and repair, and is currently being stored.

On the north side of the fireplace is a mahogany bench with two sections of the seat that open to reveal the radiator. There is another radiator at the front of the room below the front windows. On the south

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side of the fireplace is a set of stained mahogany French doors that open out to the wraparound porch. There is a mahogany door at the south end of the dining room that leads into the kitchen.

The kitchen was remodeled over the years and did not have any remaining historic fabric in 2019. The rehabilitation project installed new kitchen cabinetry and fixtures that are compatible with the historic character of the house. These include quarter-sawn oak base cabinets around the perimeter and two tall cabinets on either side of the door from the dining room. The counters are calacatta marble with a cast iron farm sink. Due to severe water damage, the original flooring was replaced with reclaimed old-growth tongue-and-groove fir. A new Dutch door was installed at the back (northwest) wall leading out to the enclosed back porch.

Shown in Photo 10, the northwest back porch off the kitchen features a large original 1892 icebox with three sets of paired doors and original hardware. The floor of the porch is the original painted tongue-and-groove fir. Also off the kitchen to the east of the porch is a library/breakfast room shown in Photo 11. The room has its original Victorian-era painted trim, decorative corner mouldings, door casing, and oak floors. Further to the south is a back hallway/butler's pantry with a set of service stairs leading up to the second floor and down to the basement. All woodwork in this back hallway is original, although the stair was repaired in 2019 and structural improvements were made behind the original finishes.

Proceeding east, this back hallway provides access to the northeast sun porch. A half bathroom was built within the sun porch space. Across from the half-bath door is a door that leads back to the front entry hall. At the east end of the sun porch, the large multi-light windows have their original 1892 casement stays.

## **Second Floor**

At the top of the stair on the second floor is another generous-sized hall that provides access to the bedrooms, shown in Photo 12. At the southwest and southeast corners of the hall, the walls are curved to frame the door leading out to the balcony. Both the door and its casing are quarter-sawn oak, as are the picture rails and floor base in the hall. There is a radiator on the southeast wall.

There are three bedrooms off this hall and all of the door casings and bedroom doors are quarter-sawn oak. The bedroom doors all date from the 1909 remodel and have a single recessed panel. Within the bedrooms, all of the woodwork is painted original fir. The entire floor on the second-floor level is oak.

Shown in Photo 13, the master bedroom is on the east side of the house. The south wall of this bedroom is sloped at the top where it meets the ceiling. The bedroom door has an inset mirrored panel on the inside of the door. There is an L-shaped closet in the southwest corner of the bedroom with a mirror in the door panel. Along the east wall, the room features a fireplace with original white porcelain subway tiles with inlaid squares of green, pink, and yellow tiles forming multiple small box patterns around the firebox. The hearth is the same white subway tile without the inset pattern. The rectilinear and unadorned mantel and fireplace surround is made of painted fir.

The master bathroom, shown in Photo 14, has the original floor tile in a green and white octagon-and-dot pattern and an original J. L. Mott earthenware tub. Installed in 2019, the salvaged earthenware pedestal "martini sink" is not original to the house, but is period-appropriate to the 1909 remodel and was procured from a 1909 house of a similar caliber in the West Hills of Portland that was being deconstructed. The tub surround is off-white subway tiles installed in 2019. There is a radiator on the southeast wall of the bathroom. A small door with a glass relite leads out to the balcony over the northeast sun porch.

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The second bedroom described here is in the southwest corner of the house. The south wall of this bedroom is sloped to the ceiling. There is a corner fireplace with white subway tiles around the firebox and painted legs, mantel cap, and corbels. There is a radiator on the east wall. There is preserved writing on the wall in this bedroom signed by J. H. Tovey who was the wallpaper hanger during the 1909 renovation. Like the master bedroom, there is an L-shaped closet in the southeast corner of the bedroom; however, in 2019 it was converted to a bathroom with a shower and toilet installed. As part of the same project, a sink vanity in an antique dresser was installed on the east wall of the bedroom.

The third bedroom is due north and the door features an inset mirror in the panel facing into the bedroom. Shown in Photo 15, this bedroom has a corner fireplace with Rookwood tile in the 'Thistle' faience pattern. The north wall in this bedroom is sloped to the ceiling. A bathroom with a shower and toilet was also added to this bedroom in 2019 by merging the closet from this bedroom and the closet from the adjacent bedroom to the north. The sink vanity within an antique cabinet was also installed in the bedroom in 2019. The door to this bathroom is the original closet door with an inset mirror in the panel facing into the bedroom. The closet bathroom retains the original 1892 trim.

The north end of the second-floor stair hall has a single step down into a short hallway providing access to the fourth bedroom and a bathroom within the cross gable portion of the house. This hallway also connects with the service stair, going down to the butler's pantry or up to the third floor.

The fourth bedroom at the northwest corner of the house does not have a fireplace or any particularly noteworthy features. While the closet door in this bedroom was fixed to accommodate the shower for Bedroom 3, this door is still in place.

The bathroom in the northeast portion of the cross gable sustained heavy water damage and vandalism prior to the 2019 work. The bathroom still features its original J.L. Mott earthenware tub. Like the master bath, this one has a "martini" pedestal sink salvaged from the same 1909 house. New encaustic tile squares were installed on the floor and up the wall behind the tub. There is a radiator under the north window. The north wall in this bathroom is sloped to the ceiling.

### **Third Floor**

Shown in Photo 16, the 1892 winder staircase leading to the third floor has a quarter-sawn oak newel post, railing, turned balusters, and trim. The stairs themselves are fir. There are three circular wood discs with floral carvings installed on the newel posts at the top and bottom of the staircase.

There is another spacious hall at the top of the stairs on the third-floor landing providing access to three bedrooms and a bathroom. One bedroom is within the south dormer, one is within the east end of the gable (shown in Photo 17) and one is within the west end. The bathroom is within the west-facing dormer on the cross gable and features an original wall-hung sink and new period-appropriate octagon-and-dot tile. All of the ceilings on the third floor are sloped and there are multiple built-ins and small closets created within the attic knee walls. The doors have four vertically-oriented inset panels, which are shown in Photo 18). They date to the 1892 construction and have their original Eastlake hinges. Some windows also have their original Eastlake hardware. Missing door and window hardware was replaced with antique Eastlake hardware. The rooms are heated with original radiators. The floors on this level are fir.

### **Basement**

The basement is comprised of three main spaces: the billiard room in the southwest section, wine cellar and boiler room in the southeast section, and a back hall with laundry room and water closet in the north

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section. The perimeter brick foundation wall is three wythes thick and laid in a common bond pattern. It is exposed except in the billiard room.

Both the main stair in the entry hall and the service stair access the basement. From the main stair, there is a fir pocket door at the bottom of the stairwell leading directly into the billiard room. Shown in Photo 19, the defining feature of this room is the large brick fireplace. Its wide shape is accentuated by the long ashlar, bevel-edged bricks that are laid in a stretcher bond pattern. There is an inset in the brick above the fireplace with a shelf and the fireplace is topped with a stained fir mantel. Four boxed beams run from the north wall to the south wall with stained fir cornice and crown molding around the entire perimeter of the room. The walls are finished with stained fir plate rail with corbels, vertical battens, and wall base. There is a door on the east wall to the unfinished wine cellar and boiler room, and a door on the north wall to back hall. With respect to windows, there are pairs of small one-over-one windows on either side of the fireplace and on the south wall. These are not readily visible from the exterior, as the front porch extends out over this basement room. Each window pair looks out through one of the basalt arches. Finally, the existing concrete floor in the billiard room was polished in 2019. There was evidence of some sort of tile on this floor previously, but none of it was remaining.

The north section of the basement was not remodeled in 1909 and retains historic fabric from the 1892 construction. The service stair connects with this back part of the basement. The hall features an original beadboard ceiling, door and window casings, a concrete utility sink, and a closet with canning shelves and a safe for valuables. There is a water closet on the west wall with an original four-panel wood door. The laundry room also has a beadboard ceiling, cabinets, and concrete utility sink dating to the original construction. There is a laundry chute that runs from the third floor to the basement.

## **ALTERATIONS**

Alterations that have occurred outside the 1892-1909 historic period include:

- Lot division and sale of western and northern portions of the property – date unknown.
- Demolition of a carriage house, barn, or garage in the northwest corner of the property and removal of the back portion of the driveway – c. 1938.
- Addition of wrought iron fence along the front basalt wall – date unknown.
- New roof in 2019.
- Kitchen remodel in 2019, including new wood windows.
- Two bedroom closets converted to bathrooms in 2019.
- New tile in bathrooms and new period sinks in 2019.
- New door at third floor balcony in 2019.
- New French doors on north side of house in 2019.
- New reproduction door, matching original installed on back east sun porch in 2019.
- New reproduction doors installed at basement exterior entries in 2019.
- Removal, cleaning, and storage of damaged dining room tapestry in 2019.
- Installation of antique and reproduction light fixtures in original locations in 2019.
- Installation of antique door hardware in 2019.
- Structural upgrades including new steel beams and footers in basement in 2019.

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## INTEGRITY

The Cook House retains its historic integrity at a very high level and conveys its significance as an architecturally prominent house remodeled to the Neoclassical style. The exterior has a high level of integrity with its stonework, exterior wall materials, wood windows, and architectural details intact. The interior also retains a high level of integrity with its original woodwork, Rookwood fireplaces, Mott tubs, and other decorative features intact. The only interior alterations outside the period of significance include a compatible kitchen remodel, replacement of stolen light fixtures with period and reproduction light fixtures, replacement of stolen door hardware with period hardware, and replacement of some tile and plumbing fixtures due to irreversible water damage.

The following is an analysis of the seven aspects of integrity:

**Location.** The property remains at the same location, so integrity is high.

**Design.** Integrity of design is high on the exterior and the interior as almost all architectural features and interior finishes are retained from the 1909 remodel.

**Setting.** Of all the aspects of integrity, this one has been the most impacted by changes over time. The property's large lot size has been much reduced, even though it is still oversized for Portland standards. The carriage house/garage and the back portion of the driveway have been removed. While some of the neighboring buildings are from the historic period, there has also been infill with more recent small-scale multifamily buildings. Some of the other prominent high-style homes on this stretch of upper SE Belmont Street have been demolished, including the neighboring Tiff House. The grid of streets with wide sidewalks is intact as it was in the historic period. Integrity of setting is moderate-low.

**Materials.** Integrity of materials is very high due to almost all materials from the period of significance being retained. The 2019 rehabilitation went to great lengths to repair everything that was repairable and only replace what was absolutely required.

**Workmanship.** Integrity of workmanship is very high. Workmanship is seen in the stonework, siding, windows, doors, and abundant interior woodwork. Workmanship is also highly present in the rare Rookwood tile fireplaces.

**Feeling.** Integrity of feeling is high. The building evokes the aesthetic sense from the historic period due to the minimal changes to the exterior and interior of the building, and the high level of intact historic materials.

**Association.** Integrity of association is defined as "the direct link between an important historic event or person and a historic property." This connection can occur only if the property's historic features survive. For the Cook House, integrity of association is high, as its historic features are well-preserved and the building still very much looks and feels like it did during the period of significance.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Areas of Significance**

(Enter categories from instructions.)

Architecture

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1892 -1909

\_\_\_\_\_

**Significant Dates**

1892: Date of Construction

1909: Neoclassical-style remodel

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_

**Cultural Affiliation** (if applicable)

N/A

\_\_\_\_\_

**Architect/Builder**

Taylor, James, Builder

\_\_\_\_\_

**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.

**Period of Significance (justification)**

The appropriate period of significance for the Jacob H. and Etna M. Cook House is 1892 to 1909. The beginning date captures the building's original construction and the closing date marks the significant remodel, transforming the house from a Victorian-era design to a Neoclassical one.

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

N/A

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Jacob H. and Etna M. Cook House is locally significant under National Register Criterion C for architecture as an excellent example of an 1892 Victorian-era home remodeled to a Neoclassical style house in 1909. The house was constructed within an enclave of exurban mansions built in the late 1800s. Situated along an important early streetcar line, the house is only a few blocks from the popular amenities of the Mount Tabor butte. These factors made the residence a prime opportunity for a high-style transformation in the prosperous years following the 1905 Lewis & Clark Exposition. Nationally, Neoclassical and its sister style Colonial Revival came about in the late 1800s and rose to prominence in the early 20<sup>th</sup> century in response to the design excess of the Victorian styles as well as growing American nationalism. Orderly facades and the use of classical elements stood in stark contrast to Queen Anne and Stick styles that featured complex rooflines and elaborate applied ornamentation. The defining characteristic of Neoclassical domestic design is a substantial full-height entry portico. When used on a large house, the architectural affect is commanding and is an obvious indicator of socioeconomic position. Although no photos or drawings survive of the Cook House's original 1892 construction, the remodel was written about in local newspapers and enough clues remain to indicate that it was a house of prominence and of Victorian styling like many of its early neighbors. Only 17 years after it was constructed, the new owners—lumberman Jacob Cook and his wife Etna Cook—invested \$12,000 into a remodel that transformed the exterior and updated the interior to reflect a floorplan and Arts and Crafts-inspired décor that was both fashionable and conducive to their frequent entertaining. The house exhibits many custom details, notably the extensive interior use of quarter-sawn oak and mahogany and rare Rookwood Faience tile fireplaces. While Victorian-era elements remain in the less public areas of the house, the design for the main spaces is highly resolved and indicative of being designed by an architect even though research did not reveal the firm's name. While home remodeling is not a recent concept, the growth of magazine publications disseminating ideas about home fashion made it more mainstream in the 20<sup>th</sup> century. In Oregon, remodels are not well documented in historic resource inventories. With an exceptional level of historic integrity, the Cook House contributes to the understanding of local remodeling trends, providing a well-preserved example of the lengths to which wealthier individuals would aspire to in order to have their homes reflect their on-trend style and social prominence.

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

The Jacob H. and Etna M. Cook House is nominated under Criterion C as an excellent example of a high-style Neoclassical home that was the result of a significant remodel in 1909. Originally constructed in 1892, virtually all evidence of the previous Victorian styling was removed from the front façade and the public spaces in the house. The thorough remodel tells the story of the stark change in domestic architecture preferences after the turn of the 20<sup>th</sup> century where the busy Victorian styles fell out of favor and more orderly styles like Colonial Revival, Neoclassical, and Craftsman were preferred. Additionally, the Cook House is located on upper SE Belmont<sup>3</sup> where large houses on oversized lots once characterized this major streetcar thoroughfare in its ascent to the Mount Tabor butte and nearby Mount Tabor Park. The highly visible location and up-and-coming character of the neighborhood contributes to the story of the home's transformation and the owner's desire to remake the Victorian residence into a more fashionable and visually commanding edifice.

This narrative begins with a history of the Cook House starting with its construction and through its documented 1909 remodel, also providing some insights into the lives of its owners during the period of significance. Next, a context for the Mount Tabor neighborhood is described as early development trends in this neighborhood set the stage for both the 1892 construction as well as the 1909 renovation. Next, the development of the Neoclassical style is discussed, including factors such as the Chicago World's Fair that contributed to its rise in popularity. Historical background on Rookwood tile is also provided, given the significance of the three decorative fireplaces in the Cook House. Finally, the home is compared with other

<sup>3</sup> Prior to about 1891, Belmont Street was named Park Street.

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known early 20<sup>th</sup> century remodels and with Neoclassical houses in the Mount Tabor neighborhood to establish its significance within other similar resources.

## HISTORY OF THE COOK HOUSE

The original owners who commissioned the nominated property in 1892 were Alexander Warner and Maria (nee Pease) Warner. Alexander was born in 1826 in New York and lived most of his life there where he and his family prospered from his work as a merchant.<sup>4</sup> Maria's older brother was George Anson Pease—resident of Oregon City and a well-known steamboat captain who was active from the earliest days of steamboat navigation on the Willamette River in the 1850s.<sup>5</sup> Alexander and Maria moved to the Pacific Northwest sometime in the 1870s. They are first listed as residents in the Mount Tabor neighborhood in the 1893 City Directory (data would have been collected in 1892).<sup>6</sup> Outside the city limits at this time, their address is given as "Prettyman's Station," which refers to the intersection of today's SE Belmont Street and SE 55th Avenue. There were no house addresses in this part of the Mount Tabor area in the 1890s and all local residents were listed as living at Prettyman's Station. The City of Portland records the house's date of construction as 1903.<sup>7</sup> However, City data for early buildings, and particularly for properties beyond the city limits, is often inaccurate. Several important factors support the home being constructed in 1892 rather than it being a 1903 replacement of a previous structure. First, Alexander Warner was 66 when he purchased the property in 1892 and he had already accumulated wealth as a merchant. Second, as shown in Figures 9 and 10, the area was an existing enclave of Victorian country mansions when he and Maria moved there and, as a family of means and status, they likely would have constructed a large house to fit with those in this neighborhood. Finally, the remaining Victorian-era details on the nominated property are suggestive of a high-style home built before the turn of the century rather than after. For these reasons, the date of construction is believed to coincide with when the Warners located to Mount Tabor.

In 1904, the Warners sold their property to Jacob and Etna Cook for \$7500.<sup>8</sup> This included the residence and an outbuilding believed to be a carriage house, which were all situated on a 20,000 sf lot. While no photos or plans of the original construction could be located, remaining features suggest the original design was Queen Anne or Stick style. First, the asymmetrical placement of bay windows visible on the first available Sanborn Fire Insurance Map for the neighborhood is suggestive of its Victorian-era architecture.<sup>9</sup> One of these bay windows is still present at the back of the house, which retains more of the 1892 construction. Figure 11 provides a comparison of the 1909 and 1924 Sanborn maps, showing the removal of bay windows and addition of the front porch. Physical evidence of the original construction described in Section 7 includes an original chimney at the back of the house, which has a slender shape and ornate brick design typical of the Victorian styles. Original tall, vertically-oriented windows and decorative treatments in the gable ends, including fish-scale shingles and dentilated belly bands, date to the 1892 construction. Inside, spaces that were not extensively remodeled and retain their Victorian-era materials and finishes include the basement laundry area, the ground-floor breakfast room, the enclosed back porches, the stairwell to the third floor that features its original newel post and turned balusters, and the third level which retains its original doors that have four vertically-oriented inset panels. Some original Eastlake-style hardware is also found on the third floor. The size of the house, the quality and character of the remaining Victorian-era elements, and the price for which the Cooks purchased it further suggest that, even in its original styling, it was a high-style home on Belmont Street.

<sup>4</sup> "Alexander Warner Family Tree," *Ancestry*, <https://www.ancestry.com/family-tree/tree/169279336?cfpid=102190567442>, created 5/1/2020.

<sup>5</sup> "George Anson Pease," Wikipedia, [https://en.wikipedia.org/wiki/George\\_Anson\\_Pease](https://en.wikipedia.org/wiki/George_Anson_Pease), accessed 6/11/20.

<sup>6</sup> Portland City Directories for 1892 and 1893.

<sup>7</sup> "5631 SE Belmont Street," City of Portland, [https://www.portlandmaps.com/detail/property/5631-SE-BELMONT-ST/R221893\\_did/](https://www.portlandmaps.com/detail/property/5631-SE-BELMONT-ST/R221893_did/), accessed 5/1/2020.

<sup>8</sup> "Maria A. Warner and husband to Jacob H. Cook," *Oregonian* May 22, 1904, 8.

<sup>9</sup> Sanborn Map for Portland, Oregon, 1909.

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Jacob Hill Cook was a successful businessman in Portland during the city's most prosperous years of the early 20<sup>th</sup> century. Born into a prominent Pennsylvania lumber family in 1858<sup>10</sup>, he moved west in 1899 in the interest of the family business, A. Cook & Sons Company, looking to invest in the timberlands of the Pacific Northwest.<sup>11</sup> He was living in Alaska at the time of the 1900 Census. He first appears in Portland city directories in 1903. During his life, he was associated with numerous business ventures in Oregon including the Multnomah Lumber & Box Company, Oregon Land Company, Yamhill Fruit Land Company, Chehalem Valley Orchard Company, Columbia Southern Irrigation Company, American Almaden Quicksilver & Gold Mining Company, B. S. Cook Company, Portland Packing Company, Pacific States Packing Company, and a syndicate of wealthy lumbermen.<sup>12</sup> He married his wife Etna Mary Bacon in approximately 1902 when she was 29 years old and he was 44. Etna was born in Independence, Oregon near Salem in 1873 and her parents were farmers. The Cooks' first residence was at 2831 SE Taylor St, which they sold in 1906 for \$3800. They were frequent entertainers in their Mount Tabor home, hosting dance parties, luncheons, club events, and out-of-town guests.<sup>13</sup> Until Jacob's death in 1924, Etna was often featured in newspaper society columns with details of their entertaining events. The Cooks had no children. Their house on Belmont and its contents were sold the same year that Jacob passed away. Jacob's family brought his remains back to Pennsylvania after his death and he is buried in the Cook family mausoleum in Cooksburg. No mention of Etna was made in his obituary.<sup>14</sup> Etna's life story after Jacob's passing is unknown except that she died in Los Angeles in 1946 and her last name at the time was Moore.<sup>15</sup>

Short articles in the *Portland Daily Abstract* provide a timeline for the Belmont house remodel. The first article on 4/21/1909 indicates the building permit for the project was issued. Articles on 6/15/1909 and 7/28/1909 indicate the work was ongoing and growing more expensive. In the July article, the "extensive alterations" were described as including new front and rear porches, four new fireplaces, hardwood floors, and the interior being completely reconfigured and modernized, including additional bathrooms added.<sup>16</sup> A final article on 12/30/1909 indicates the work was completed, describing stone porches and chimneys as "striking improvements" and declaring it "one of the finest homes at Mount Tabor."<sup>17</sup> The article indicates over \$12,000 was spent on the improvements and that the Cooks also purchased the neighboring parcel to the west for \$5000 in order to have a large "ornamental lawn." The completed house is shown in Figures 12 and 13, and with more of its neighborhood context shown in Figure 14.

Although the Cooks left behind no accounts explaining why they remodeled their home in 1909, the reasons are likely similar to the reasons why most homeowners throughout history have improved their residences: to make their homes more conducive to their lifestyle; more up-to-date, fashionable, and reflective of their social status; and/or to make them more comfortable, convenient, and modern. There is little scholarship around the topic of home remodeling, particularly regarding trends in the late 1800s and early 1900s. The most comprehensive historical account is Carolyn Goldstein's *Do It Yourself: Home Improvement in 20<sup>th</sup>-Century America*, which focuses on the time period after World War I.<sup>18</sup> Certainly, this is when remodeling became much more widespread and in reach of the middleclass, particularly with improvement projects the homeowner could undertake themselves. All remodeling, even that from the early period, was heavily influenced by mass-circulation magazines that promoted home improvement and interior design.<sup>19</sup> At the turn

<sup>10</sup> More information about the Cook family can be found in the National Register nomination for the Anthony Wayne Cook House, [https://gis.penndot.gov/CRGISAttachments/SiteResource/H000879\\_01H.pdf](https://gis.penndot.gov/CRGISAttachments/SiteResource/H000879_01H.pdf).

<sup>11</sup> "Jacob Hill Cook Family Tree," *Ancestry*, <https://www.ancestry.com/family-tree/tree/169099165/family?cfpid=392193248219> created 5/1/2020.

<sup>12</sup> As determined through multiple mentions in the *Oregonian*.

<sup>13</sup> Numerous *Oregonian* articles such as, "Monday Musical Club is Entertained at an "At Home" Affair," *Oregonian*, February 22, 1914, 5.

<sup>14</sup> Entry for Jacob Hill Cook, <https://www.findagrave.com/memorial/195451002/jacob-hill-cook>, accessed November 2, 2020.

<sup>15</sup> "Jacob Hill Cook Family Tree," *Ancestry*, <https://www.ancestry.com/family-tree/tree/169099165/family?cfpid=392193248219>.

<sup>16</sup> "New Residences on the East Side," *Portland Daily Abstract*, July 28, 1909, 5.

<sup>17</sup> "J. M. Cook," *Portland Daily Abstract*, December 30, 1909, 5.

<sup>18</sup> Carolyn Goldstein, *Do It Yourself: Home Improvements in 20<sup>th</sup> Century America*, (New York: Princeton Architectural Press, 1998).

<sup>19</sup> *Ibid*, 18-19.

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of the century, two of the most popular new publications were *House Beautiful* (first published in 1896) and *House and Garden* (1901). These magazines and others showed before-and-after visuals of home transformations that demonstrated how a house could be updated to a more fashionable look. Goldstein writes that “modernization” became the order of the day and magazines recommended the removal of dated 19<sup>th</sup> century exterior features like Victorian towers and gingerbread.<sup>20</sup> They also called for changes to the older, heavily partitioned floor plans in favor of opening up interior spaces to create spacious, light-filled rooms. The ideal home in the early 20<sup>th</sup> century was stylistically unified, efficient, technologically up-to-date, and easy to clean. With Jacob Cook being a rising businessman and Etna Cook enjoying society life, it is not a stretch to surmise they wanted a house with a fresh, contemporary design that reflected their socioeconomic status and good taste, as well as a more modern floorplan conducive to entertaining and impressing guests.

As was the case for most couples in this era, Jacob’s business earnings funded the Cook’s lifestyle and the remodel project, particularly since Etna came from modest means before their marriage. However, Etna’s lack of financial contribution does not mean she had a passive role in planning the scope and the details of the project. She likely had input into the size and arrangement of the rooms, as well as the home’s features, amenities, and decor. Most home-centered magazines of the period were geared to women and spoke to the housewife’s desire for modern home amenities and fashionable presentation. Even if most women like Etna Cook did not have independent purchasing power in the early 1900s, their role in managing household labor meant that the function and aesthetics of their home was of primary interest. Women’s preferences and their influence over how money was spent on home improvements was very much a factor in the building and remodeling of single-family homes at this time.<sup>21</sup>

Following the Cook’s ownership, the house continued to be used as a residence for many decades by various people but was abandoned in c. 2010 as a casualty of the 2008 recession. Heavily vandalized, it was put up for auction and, without seeing the interior, Lyrin Murphy purchased the house in 2018. Passionate about historic preservation, she personally oversaw the restoration of the house in 2019.

The next section presents a history of the Mount Tabor neighborhood. This local neighborhood context provides the backdrop for the original construction of the house as well as factors that brought about the 1909 renovation.

## HISTORY OF THE MOUNT TABOR NEIGHBORHOOD

The Cook House is located in the heart of Portland’s Mount Tabor neighborhood with Belmont Street being one of its key streets. The neighborhood gets its name from the extinct volcanic butte that covers its southeast quadrant, which was called Mount Tabor by an early group of Methodist settlers in 1853.<sup>22</sup> The butte is easily visualized on the regional location map (Figure 1).

Originally the inhabited by Chinook tribes, white settlers in this area arrived in the 1840s and began farming the fertile grounds on the east side of the Willamette River. Dr. Perry Elgin Prettyman’s land claim of 1846 ran from modern-day SE Stark to SE Division, and from SE Cesar Chavez Blvd (39<sup>th</sup>) to SE 66<sup>th</sup> Avenue. This comprises much of the current Mount Tabor neighborhood. The land on which the Cook House sits is toward the eastern edge of his claim. Settlers of the area planted orchards and became prosperous through a bustling fruit trade with California and Southern Oregon during the Gold Rush. In 1850, the town of East Portland was platted along the east side of the Willamette River and incorporated in 1871. Twenty years later it would merge with Portland, which began on the west side of the river, and the town of Albina to the north to create the Portland that exists today.<sup>23, 24</sup>

<sup>20</sup> Ibid, 20.

<sup>21</sup> Herbert K. Gottfried and Jan Jennings, *American Vernacular Buildings and Interiors, 1870-1960*, (New York, W. W. Norton & Company, Inc., 2009), 34-37.

<sup>22</sup> Lori Summers, “The Chapters of Mount Tabor,” March 19, 2008, [http://oregonstate.edu/instruct/geo422/Chapters\\_Mount\\_Tabor.pdf](http://oregonstate.edu/instruct/geo422/Chapters_Mount_Tabor.pdf), accessed May 1, 2020, 6.

<sup>23</sup> City of Portland Bureau of Planning, “Historic Context: Hawthorne Boulevard from SE 20<sup>th</sup> to SE 55<sup>th</sup> Avenues,” February

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With the completion of the East-Side Oregon Central Railroad in 1869 and the growth of the Oregon & California Railroad in the 1870s, East Portland continued to grow in importance as a shipping and agricultural center. This was bolstered by public improvement projects like bridges and roads in the 1880s. The anticipation of streetcar lines along SE Belmont and SE Morrison Streets and the construction of the Morrison Bridge led to a frenzy of land speculation on the east side, which had a notable effect on the Mount Tabor farmlands. With better access to East Portland came greater development, and as such, the community transformed from agricultural to suburban. Investors purchased Mount Tabor farmland and many small housing subdivisions grew up around the base of the butte.<sup>25</sup>

Beginning in the late 1870s, a grouping of large high-style homes emerged in the area near today's SE 55<sup>th</sup> Avenue and SE Belmont, clustered around the Mount Tabor Presbyterian Church. The historic photo and artist's postcard in Figures 9 and 10, both from c. 1890, show the exurban character of this area with farmland in striking contrast with the large homes. The earliest of these homes is thought to be the Edgar Oscar Doud House—constructed in 1878 as an elaborate Victorian confection with turrets and an onion dome (demolished; originally located at SE 54<sup>th</sup> Ave and SE Morrison St).<sup>26</sup> Across the street to the north and west were the Stick style 1880 Brainard House (722 SE 54<sup>th</sup> Ave) and the Italianate style 1888 Brainard House (5332 SE Morrison St)—both of which are standing. A substantial Shingle style home was located at SE 53<sup>rd</sup> Ave and Belmont (demolished). The postcard shows the Tiff House—neighbor to the Cook House to the east—as well as 620 SE 55<sup>th</sup> Ave with its prominent carriage house. Sanborn Maps have sparse coverage in this rural area around the turn of the century; however, it appears that there were other large homes scattered in this vicinity up to SE 60<sup>th</sup> Ave. The 1892 construction of the Cook House would have added to this collection of architecturally-distinct houses that were surrounded by farmland and smaller cottages. Other prominent Victorian-style buildings in the neighborhood included Mount Tabor School at SE Stark and SE 60<sup>th</sup> Ave and the Portland Sanitorium<sup>27</sup> at the corner of SE Belmont and SE 60<sup>th</sup> Ave (both demolished).

The East Portland building boom officially began with the completion of the Morrison Bridge in 1887. By 1888, the Willamette Bridge Company had built a steam streetcar line running on SE Belmont Street from SE Grand Avenue to the housing development of Sunnyside, which was extended further east to the Mount Tabor neighborhood the following year. Prior to 1889, Portland's transportation system within developing suburbs was fraught with problems and many east side residents found that it was faster to walk downtown than to take the earliest horse-drawn trolleys. The new streetcars could be operated at up to half the cost of these horse cars and the service was faster, causing commercial and residential development along streetcar lines to blossom. The Madison Street Bridge (the predecessor of today's Hawthorne Bridge) was completed in January 1891 and included an electrified streetcar line in 1892. This allowed for a direct streetcar commute westward from Mount Tabor to downtown Portland,<sup>28</sup> The new streetcar line coincided with the annexation of East Portland into the city of Portland in 1891. This resulted in a number of infrastructure changes: the streets on the east side of the Willamette were renamed to allow for continuity and a new and improved water main and sewage system was installed. These key developments further facilitated population growth on the east side of the river, as residents in the overcrowded west side were looking for suburban alternatives.<sup>29</sup>

One of the significant features of the Mount Tabor neighborhood that made it attractive to new residents was the butte, which was well-known for its pastoral orchards, natural amenities, and panoramic views of the city.

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2003, 5-6.

<sup>24</sup> Summers, 3-4.

<sup>25</sup> Grant Nelson, "From Forest to Families," *Time Image: Reflections of Portland*, no. 1, vol. 1, October 1978, 20.

<sup>26</sup> "Edgar Oscar Doud House," <https://vintageportland.wordpress.com/2011/06/14/edgar-oscar-doud-house-1966/>, accessed

May 1, 2020.

<sup>27</sup> "The Natural Sanitorium," <https://vintageportland.wordpress.com/2016/03/29/the-natural-sanatorium-circa-1916/>, accessed

May 1, 2020.

<sup>28</sup> City of Portland Bureau of Planning, "Historic Context: Hawthorne Boulevard from SE 20<sup>th</sup> to SE 55<sup>th</sup> Avenues," 7.

<sup>29</sup> *Ibid.*, 9.

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While today's 196-acre Mount Tabor Park was not officially established until 1911, the earliest improvements date to 1894 when the city built two open water reservoirs. These reservoirs stored city drinking water collected from the Bull Run watershed in the high mountains east of the city and the butte's 640-foot elevation was an ideal stopping point in the gravity-fed system. Attractive yet functional, the construction of the reservoirs used patented reinforced concrete and decorative finishing techniques in the Romanesque Revival style. The lighted walkways and other amenities surrounding the deep open water provided a popular recreational destination. In the late 1890s, the City Beautiful movement was on the rise throughout the country and the reservoirs reflected the aesthetic values of the time period.<sup>30</sup>

With the west and east sides of the river connected via five different bridges by 1897 and the concomitant expansion of the city, there was an overall reduction in public natural areas. Thus, the butte became even more of a de facto park after the first reservoirs were built. In 1903, landscape architect John C. Olmsted recommended that the city obtain more land at Mount Tabor. In 1909, the Board of Park Commissioners used voter-approved bonds to buy approximately 40 lots to create Mount Tabor Park, which Olmsted further consulted on the naturalistic design. The park was formally established in 1911, which is also when two more reservoirs were built on the west side of the butte. In 2004, Mount Tabor Park and the reservoirs were listed in the National Register as a historic district.<sup>31</sup>

The 1901 Sanborn Fire Insurance Map for Portland's east side provided in Figure 15 shows the settlement patterns as they stretched toward the Mount Tabor area. Beyond approximately SE 20<sup>th</sup> Avenue, these patterns were much less coherent than those closer to the river.<sup>32</sup> However, as the population of the Tabor area burgeoned after the turn of the century, the land comprising the Mount Tabor neighborhood continued to be developed and was incorporated into the City of Portland in 1905. Additionally, the same year marked the opening of the Lewis & Clark Exposition. Service was added to the Mount Tabor Streetcar line, connecting the neighborhood with the Lewis & Clark Exposition fairgrounds in Northwest Portland. The event significantly boosted Portland's economy, expanded its population, and put Portland on the map as a bona fide city. Property prices soared after the Exposition as the city's population increased. Individuals like Jacob Cook who were invested in businesses that expanded after the Exposition quickly had more purchasing power and social status. The Mount Tabor neighborhood name became closely linked to the well-recognized natural beauty of the butte and the reservoirs, aiding real estate agents in their efforts to sell new residents on the advantages of suburban living. Wealthier residents were attracted to the area, which drove up property values and resulted in the construction of more large, high-style homes. As development of the east side further increased, more neighborhoods were established, many of which capitalized on the desirability of Mount Tabor by incorporating the Tabor name. These included Mount Tabor Villa (later shortened to Montavilla), North Mount Tabor, East Tabor Villa, Tabor Heights, Tabordale, and Mount Tabor Place.<sup>33</sup>

While the Cook House was a reflection of the tastes and needs of its owners, it is also a product of its neighborhood context. Its original construction followed the precedents of its Victorian neighbors, contributing to an enclave of large homes in the rural outskirts of Portland. With the arrival of the streetcar and connection to Portland's westside, the neighborhood grew and property values increased. No doubt the Cooks—like many other residents—enjoyed the prominence of Belmont Street, the easy transportation access, and the popular natural amenity practically in their backyard. Within the economic prosperity of the post-Exposition years, the Cook House was ripe for the reimagining and reinvestment that came in 1909 when it was remodeled to the Neoclassical style.

<sup>30</sup> National Register Nomination for Mount Tabor Park, No. 03001446, December 2005, Section 8 p. 1-2.

<sup>31</sup> Ibid.

<sup>32</sup> The 1901 Sanborn map does not include coverage of Belmont (Park) where the Cook House is located.

<sup>33</sup> Summers, 6.

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## THE NEOCLASSICAL STYLE

Much debate went into the style classification of this home—whether it is Neoclassical or Colonial Revival. Style guides and architectural history books are not consistent in their interpretation of these two styles given the large amount of overlap between them. Ultimately, Neoclassical was chosen based on information in McAlester's *A Field Guide to American Houses*<sup>34</sup> and the context statement for Neoclassical architecture developed by the Louisiana State Historic Preservation Office.<sup>35</sup> The primary defining characteristic that puts the Cook House into the Neoclassical style is the full-width front porch with a two-story portico centered on the front door. More attributes of the house's style will be discussed following an introduction to the historical development of the style.

Neoclassical and Colonial Revival share a similar origin in the late 1800s when there was a renewed interest in the use of classical forms, which had fallen into disfavor when elaborate Victorian styles came into fashion. The Centennial International Exhibition held in Philadelphia in 1876 was a catalyst for these new styles, increasing American interest in its colonial past. The exhibit's colonial-era buildings displayed the order, restraint, and elegance that characterized early American architecture.<sup>36</sup> These design principles stood in stark contrast to Victorian architecture prevalent across the nation during the last quarter of the nineteenth century. This resulted in the nationally popular Colonial Revival style that was used between 1880 and 1955, while the Neoclassical style was predominantly used from 1895 to 1955. Colonial Revival and Neoclassical homes typically have a rectangular plan; balanced, symmetrical facades; prominent front entry door; and classical details such as pilasters, columns, boxed cornices, dentils, modillions, and Palladian windows. In addition to being a response to design excess, classicism was used to commemorate the democratic ideals of America (even though the institutions within these buildings typically did not promote or practice equal rights for all). The ascendancy of the Colonial Revival and Neoclassical styles was linked to rising American nationalism and Anglo-Saxon nativism in the face of labor and class turbulence and massive immigration. Popular architectural literature, especially from the 1890s through the 1910s, presented these styles as the architecture of "good breeding," American patriotism, stability, and longevity.<sup>37, 38</sup>

While early examples of the Neoclassical style from the 1880s can be found in the work of architects McKim, Mead, and White, the style was popularized with the World's Columbian Exposition of 1893 in Chicago. The exposition planners, including Daniel Burnham, Frederick Law Olmstead, Louis McKim, and Louis Sullivan, mandated a classical theme and many of the best-known architects of the day designed the exposition buildings. With matching cornice lines and all-white exteriors, they were impressive and highly influential on American architecture for the next three decades.<sup>39</sup> Combining earlier American styles of Georgian, Federal, and Greek Revival, the buildings of the Exposition fused details into this new eclectic style called Neoclassical. Total visitors to the Fair reached 27.3 million and it was well-photographed and reported by the media. Because of this, Neoclassical and Colonial Revival designs became the height of fashion throughout the country. Professional architects led the turn towards classicism, which was a change from previous decades when many buildings (principally Victorian homes) were "designed" by builders and carpenters who were copying from builders' handbooks and trade publications. Architecture took on a higher artistic and professional value, with more training required to execute these classical designs.<sup>40, 41</sup>

<sup>34</sup> Virginia Savage McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 2019).

<sup>35</sup> Valenzuela Preservation Studio, "Historic Context Statement for the Neo-Classical Architectural Style in Louisiana," May 2012, [https://www.crt.state.la.us/Assets/OCD/hp/nationalregister/historic\\_contexts/The\\_Neoclassical\\_Style.pdf](https://www.crt.state.la.us/Assets/OCD/hp/nationalregister/historic_contexts/The_Neoclassical_Style.pdf), accessed 5/1/2020.

<sup>36</sup> Virginia McAlester and Lee McAlester, *Great American Houses and Their Architectural Styles*, (New York: Abbeville Press, 1994), 326.

<sup>37</sup> Catherine W. Elshir, *Southern Built: American Architecture and Regional Practice*, (Charlottesville: University of Virginia Press, 2006), 278.

<sup>38</sup> William J. Hawkins III and William F. Willingham, *Classic Houses of Portland, Oregon 1850-1950*, (Portland, OR: Timber Press, 1999), 246.

<sup>39</sup> Valenzuela Preservation Studio, 10-11.

<sup>40</sup> *Ibid*, 11.

<sup>41</sup> Elshir, 278-279.

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The Neoclassical buildings of the World's Fair also inspired the City Beautiful Movement of the 1900s and 1910s. The magical "white city" of the Fair demonstrated that cities could be planned and that there were life-enhancing benefits of an aesthetically pleasing environment. During the height of the Industrial Revolution, technological advancement paid little attention to the visual elements of cities with their smoke-billowing factories, soot-covered buildings, and cluttered streetscapes. Many artists and architects were deeply affected by the design of the fairgrounds and returned home to make their cities a more beautiful place. Like the improvements seen at Mount Tabor Park, many cities across the country embarked on public projects to beautify their cities. The movement led to scrupulously landscaped parks and gardens. Homeowners were inspired to make their front yards contribute to the beauty of their street. Well-tended lawns and planter beds would set off their home's architectural beauty and features such as driveways, walls, and fencing were integrated into the overall aesthetic of the property.<sup>42</sup> This aesthetic is captured in the c. 1910 photo of the Tiff House with the Cook House in the background, shown in Figure 16.

Colonial Revival style houses (of which many local historians include Neoclassical as a subtype) were the most popular form of domestic architecture in Portland from roughly 1900 to 1915.<sup>43</sup> Two eastern architects—William H. Whidden and Ion Lewis—are often credited with popularizing the Colonial Revival and Neoclassical styles in the city. Whidden came from the New York firm McKim, Mead, and White, and Lewis came from the Boston firm Clark and Lewis. They established their own firm in Portland in 1890 and produced some of Portland's finest Colonial and Neoclassical homes over the next twenty years. Two of their Neoclassical designs in Mount Tabor would have been known to the Cooks, which include the Tiff House and the Buehner House (Figure 20).

The most likely candidate for influence on the Cook's decision to remodel their house was that of the Tiff House. Later known as the Laidlaw House and then the George N. Clark House, the Oregon Historical Society documents this home as having been remodeled in 1900 with the design by Whidden & Lewis.<sup>44</sup> The aforementioned postcard in Figure 10 shows this house, but not in its Neoclassical form. While the house no longer stands and it is unknown what the scope of the remodel entailed, the house was a striking Neoclassical design in the early 20<sup>th</sup> century. It was raised up on a prominent stone foundation that matched the sidewalk basalt wall. The house had a two-story, flat-roofed entry portico with Ionic columns creating a third-floor balcony. There were two two-story side porches decorated with small columns and a large Palladian window above the prominent front door.

The year 1905 brought three more striking Neoclassical edifices to the Mount Tabor neighborhood. First, shown in Figure 17, the Massachusetts Building from the Lewis & Clark Exposition was rebuilt at the Crystal Springs Sanitorium on the north slope of Mount Tabor at Belmont and SE 65<sup>th</sup> Ave.<sup>45</sup> In 1910 it became the home of B. S. Josselyn and is no longer standing today. Two homes that are still standing and will be discussed in the comparative analysis include the Philip Buehner House (Figures 20 and 21) and a 1905 Neoclassical home three blocks from the Cook House at 5225 SE Morrison Street (Figures 22 and 23). With their colossal porticos, these made up some of the most prominent and fashionable residences in the neighborhood after the turn of the century and likely did not escape the attention of Jacob and Etna Cook.

In McAlester's style guide, the defining features of the Neoclassical home include 1) a façade dominated by a full-height porch with roof supported by classical columns often having Ionic or Corinthian capitals, and 2) a façade with symmetrically balanced windows and doors.<sup>46</sup> She also lays out several principal subtypes. Relevant to the Cook House, she states that a full-width entry porch with a full-width balcony is a relatively uncommon subtype with most examples built between 1895 and 1915. She shows three examples of this

<sup>42</sup> "City Beautiful Movement," The New York Preservation Archive Project, <http://www.nypap.org/preservation-history/city-beautiful-movement/>, accessed May , 2020.

<sup>43</sup> Hawkins, 245.

<sup>44</sup> "VIEW OF GEORGE N. CLARK HOUSE, NW CORNER OF 58TH & BELMONT. WHIDDEN & LEWIS ARCHITECTS FOR 1900 REMODELING, 1965 March," Oregon Historical Society, <https://tinyurl.com/ycnp2nbw>, accessed May 1, 2020.

<sup>45</sup> Summers, 5 and 10.

<sup>46</sup> McAlester, 434-442.

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subtype like the Cook House. The Tuscan columns used on the Cook House are also a less common type for Neoclassical designs. Additionally, a triangular pediment for the full-height porch is more common than the flat roof that is seen on the Cook House. Neoclassical homes have prominent front doors, typically with elaborate surrounds. The Cook House has a prominent door with sidelights, but a relatively simple surround. Eaves on these homes are usually boxed with a moderate overhang, often featuring dentils or modillions. On the Cook House, the eaves are closed but they do not feature additional decorative features. McAlester notes that windows in this style are rectangular with single or multiple lights, which is consistent with horizontally-oriented, one-over-one windows that are associated with the Cook House remodel. Finally, side porches, large chimneys, all-white exteriors, roofline balustrades can also be found—all of which are presented on the nominated property, with the latter feature found on the third-floor balcony. Overall, the exterior of the Cook House is more restrained than many of the quintessential examples of Neoclassical homes found in style guides. The use of simple Tuscan columns, contrasting horizontal and shingle siding, the scroll-shaped balcony balusters, and the lack of pedimented roof all contribute to a more subdued, albeit unique interpretation of this style. The stone porch also provides a more naturalistic platform to contrast the orderly form and purity of the white surfaces. Combined with the basalt wall at the front of the property, the house conforms to the City Beautiful ideals of a well-manicured property where all of the elements thoughtfully contribute to an aesthetically pleasing design.

## THE INFLUENCE OF THE ARTS AND CRAFTS MOVEMENT

With respect to interior design, high-style houses after the turn of the 20<sup>th</sup> century often feature extensive interior stained woodwork and decorative fireplaces whether they are Craftsman, Colonial Revival, Neoclassical, or Tudor. In the Cook House, the influence of the Arts and Crafts movement is strongly felt with its interior design. Originating in Britain and made popular in the United States through Gustav Stickley's magazine *The Craftsman*, the Arts and Crafts movement came about to reform design and decoration as a reaction to declining standards associated with factory production. In the US, it was the aesthetic counterpart to the contemporary political philosophy of progressivism, whereby the simple, refined aesthetic of Arts and Crafts decorative arts was considered virtuous and beneficial to society. Artistic work and handicrafts were greatly emphasized including woodworking, pottery, glass, and wallpaper to name a few.

Although extensive interior stained woodwork is nearly ubiquitous in the Craftsman style, the Cook House presents a unique use of wood. This is likely because it was the home of a lumberman from a long-established timber family. A prolific use of quarter-sawn oak is seen particularly in the entry hall, stair, and living room, while contrasting mahogany in used the dining room. The custom dining room pocket doors with one side being oak and one side being mahogany exemplify the efforts and the expense put forth to display these two woods in the public areas of the house. As described in Section 7, the house features extensive original unpainted woodwork in the form of window and door casings, crown molding, picture rail, floor base, and staircase componentry. The oak floors on the ground floor are inlaid with a decorative mahogany band, helping to tie together the use of both woods.

The Rookwood tile fireplaces in the Cook House are especially demonstrative of the strong influence of the Arts and Crafts movement on the design of the 1909 remodel. With the movement's emphasis on artisan decorative features, Rookwood Pottery was one of the quintessential Arts and Crafts enterprises that thrived in the US during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries along with Tiffany Studios, Kalo Shops, Grueby Faience Company, and others. With financial backing from her wealthy family, Maria Longworth Nichols founded Rookwood Pottery in 1880. As a young china painter, she had been influenced by the beautiful glazes on French and Japanese ceramics on display at the 1876 Centennial Exposition in Philadelphia and was determined to create a pottery studio when she returned home to Cincinnati, Ohio. Through years of experimentation with glazes and kiln temperatures, she eventually built her own kiln, and hired excellent chemists and artists who were able to create high-quality glazes of colors never before seen on mass-produced pottery. Rookwood was the first woman-owned manufacturing company in Cincinnati and one of the

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first in the country. After winning the Grand Prize at the 1889 Exposition Universelle in Paris, the company shot to international fame.<sup>47</sup>

In 1902, Rookwood formed an architectural division known as the Faience Department. Under the direction of William Watts Taylor, this part of the company also gained widespread recognition for their designs. Taylor's aspirations for Rookwood echoed those of William Morris and the Arts and Crafts movement with their desire to restore quality and integrity to the arts. What resulted were unique glazes that were initially exclusive to Rookwood pottery, though other companies would come to imitate their aesthetic. With the increased interest in architectural tile during the Arts and Crafts movement, they largely produced tile with a matte glaze through which the slightly frosted-appearing decoration beneath could be seen.<sup>48</sup>

Rookwood Faience was installed most often as a decorative fireplace surround in residential and commercial buildings, and as wall art installations in commercial buildings and railway/subway stations. Sometimes the tile was also used as a ceiling treatment. One of the Faience Department's first major orders was for the New York City subway system in 1903. Rookwood tile was soon installed in numerous landmark buildings across the country including the Monroe Building in Chicago, the Seelbach Hilton in Louisville, the Vanderbilt Hotel in New York City, and the Ice Cream Parlor of the Museum Center in Cincinnati. In the Pacific Northwest, Kellogg Studios in Seattle was a major supplier and installer of Rookwood tile, so there were several important installations made in this region, usually in hotels and train stations. Locally, the Oregon Hotel (now called the Benson Hotel) had a custom Rookwood fireplace surround depicting a scene of Mt. Hood in 1913, although it is not mentioned as existing in the building's National Register nomination.<sup>49</sup> The Cook House is the only home identified as having intact Rookwood tile installations.

Rookwood's heyday lasted through the 1920s, but the company struggled during the Great Depression, as did other manufactured luxury goods. After a long dormant period, the company was resurrected and continues to produce tile and pottery today.

The designs found in the Cook House were all depicted in Rookwood's architectural catalog in the early part of the 20<sup>th</sup> century. The cottage scene with green tiles found in the dining room was particularly popular during the Art & Crafts Movement, as green-colored fireplace tile with a wood surround was quite *en vogue* at this time. The living room surround with brown tiles, corbels with hanging fruit, and integrated ceramic mantel is rarer. The Rookwood Company reviewed photos of the Cook House fireplaces in 2019 and stated that the living room fireplace may be the only intact example of that particular design remaining in the country. The company still has the original receipt from Jacob Cook's tile order.

## COMPARATIVE ANALYSIS

Providing a meaningful comparative analysis for the Cook House is challenging due to the minimal documentation that exists for remodeled homes. The ideal comparatives would be Victorian-era houses remodeled to the Neoclassical style or its close relative, the Colonial Revival style. However, significantly remodeled, high-style homes can be difficult to discern without close inspection and historic research, so they are rarely recorded as such in survey-level documentation. Case in point, the Cook House was not recognized as a remodel in its entry for the 1983 Portland Historic Resources Inventory. Reviewing individual listings, historic district surveys, and entries in the Portland inventory only turned up one local candidate. Using the Oregon SHPO Historic Sites Database, the search was expanded to a statewide level using dates of construction and the style categories of Neoclassical, Colonial Revival, and Classical Revival. Only one other individually-listed home in Oregon is documented to have changed from an early romantic style to a

<sup>47</sup> "Rookwood Pottery Company, *Wikipedia*, <https://tinyurl.com/y8utwnlh>, accessed May 1, 2020.

<sup>48</sup> *Ibid*.

<sup>49</sup> "Sorrento Hotel: Report on Designation," *City of Seattle Landmarks Preservation Board*, 2008, <http://www.seattle.gov/Documents/Departments/Neighborhoods/HistoricPreservation/Landmarks/RelatedDocuments/sorrento-hotel-designation.pdf>, accessed May 1, 2020, 27.

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classically-inspired one and will be discussed here shortly. Given this dearth of examples for the classical styles, the discussion will be broadened to review other documented remodels within other style categories. Having so few documented examples provides weight to the argument that the Cook House is a significant example demonstrating the trends of domestic architecture away from busy Victorian styles to styles considered more fashionable for the times such as Neoclassical, Colonial Revival, and Craftsman. Lastly, to round out the discussion, the Cook House will also be compared with the other two known Neoclassical style homes in the Mount Tabor neighborhood that are still standing. While not remodels, these homes help establish the unique and significant features of the Cook House that make it eligible for listing in the National Register.

### **The Cook House and Other Historically Significant Remodeled Homes**

The 1983 historic resources inventory form and the 1989 nomination for the William and Annie MacMaster House at 1041 SW Vista Street, Portland both note that this house was a major remodel designed by the firm of Whidden and Lewis. Originally Victorian in its styling, the house was rotated on its lot and remodeled to the Neoclassical style. It features an impressive two-story portico across most of the front façade. Other exterior character features include a large entry door with side lights, second-story balcony, and large double-hung windows. The nomination only provides these remarks about the remodel:

The MacMaster House is atypical in one sense. It was a remodeling of an earlier Queen Anne style mansion which had a north-south orientation on its lot. The redesign was so complete, however, as to be a full embodiment of the new style. Externally, the only clues to an earlier form are a large Palladian window and a two-story polygonal bay on the facade--picturesque asymmetries which nonetheless were well integrated into the new east-facing front.<sup>50</sup>

While no photographs of house as originally constructed are available, the nomination photo in Figure 18 illustrates that the Palladian window and polygonal bay appear to be remnants of earlier construction. Although the preparer characterized them as "well integrated," they are nonetheless disruptive to the rigorous symmetry of the Neoclassical style. The Cook House by comparison displays greater stylistic purity in this respect, with no elements of its prior Victorian style evident on the front façade. Furthermore, the interiors of these two homes feature significant differences in style and craftsmanship. Shown in Figure 19, the MacMaster House has painted woodwork and relatively common fireplace surrounds, whereas the Cook House displays a more custom character influenced by the Arts and Crafts movement with the unpainted woodwork and Rookwood fireplaces.

As one of the leading architectural firms in the city known for their high-style residential design particularly in the Colonial Revival and Neoclassical styles, it is likely that Whidden and Lewis were the go-to designers sought out by wealthy families contemplating major exterior remodels. However, no one has yet documented the firm's remodel work in Portland to fully understand their role with respect to this trend. As mentioned earlier, Whidden & Lewis also remodeled the neighboring Tiff House in 1900 from a Victorian style to the Neoclassical style. Further research may one day reveal that Whidden and Lewis were the architects of the Cook's remodel, as the caliber of this redesign is certainly in keeping with the firm's portfolio

Moving on to another comparative property, the nomination for the James M. and Paul R. Kelty House describes its transformation from rural Gothic Revival in 1872 to Colonial Revival in 1934.<sup>51</sup> Located at 675 3rd Street in the small town of Lafayette (Yamhill County), photos of the two different style variations are provided in Figure 24. The most notable changes made to the exterior consisted of raising the roof of the main building volume, adding new multi-light windows, and removing the double-height porch to create a pedimented portico at the main entry. Much of the interior was also remodeled in 1934. The living room

<sup>50</sup> National Register nomination for the William and Annie MacMaster House.

<sup>51</sup> National Register nomination for the James M. and Paul R. Kelty House, no. 82003756.

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features classically-detailed wood trim, including fluted square pilasters and a classical architrave framing the fireplace, and prominent ceiling mouldings. Some features of its original construction remain including the staircase with turned balusters and newel post.

Like the Cook House, the Kelty House represents the 20<sup>th</sup>-century interest in casting off architectural styles seen as outmoded and reimagining a building with a new stylistic expression. As one of the most prominent homes in Lafayette, it is consistent with a pattern of well-to-do property owners wanting to remake their homes as admired architectural landmarks in the community. This desire is shared in common with the Cooks. However, the Kelty and Cook Houses share as many differences as they do similarities. Both eras of the Kelty House have a rural character to the architecture, versus the Cook House that was located on one of Portland's fashionable streetcar routes and reflects a more urbane architecture. While the Kelty's Colonial Revival remodel was architect-designed, it has the appearance of being less resolved, likely due to having a more constrained budget. The Cooks spared no expense with their remodel, and from the front façade it is not easy to discern that the house was once Victorian in character. An additional difference is, of course, the fact that the Kelty House went from Gothic Revival to Colonial Revival after 62 years had passed, while the Cook House went from Queen Anne/Stick to Neoclassical after only 17 years had passed. The Cook House was far more about bringing the house into fashion, whereas, to a certain extent, the Kelty remodel was likely addressing outdated systems, failing building components, and the probably undersized spaces of the original 1872 construction.

Several recent Oregon listings in the National Register have documented the restyling of Victorian-era homes, although not to Neoclassical or Colonial Revival. Also in Southeast Portland, the Daniel C. and Katie A. McDonald House was built in 1893 by the owner—a local home builder and carpenter—who expanded and remodeled the Queen Anne residence in c. 1909.<sup>52</sup> While the style itself did not change, the more fashionable “Free Classic” version of Queen Anne was used in the remodel, adding classical columns to the front and side porches, a Palladian window to the side elevation, and horizontally-oriented windows to the added second story. The significance of the building is tied to the fact that the house remodel reflects the adaptability that was afforded through builder publications and the increasing availability of numerous building components and decorative millwork via local building suppliers. The manifestation of the Cook remodel is significantly different in that it erased nearly all of the Victorian-era styling visible to the public eye while the McDonalds adapted their home within the Queen Anne style. Both buildings tell a different and distinct aspect of the history of early 20th century home remodel trends and homeowners' desires to convey their prosperity and fashion sense through their places of residence.

The Lewic C. and Emma Thompson House west of Carlton in rural Yamhill County was recently nominated for its significance as a Stick style home built in 1892 and remodeled to the Craftsman style in 1911.<sup>53</sup> Shown in Figure 25, the house reflects the distinct transition from the elaborate architecture of the Victorian period to a more modern residential design. As constructed, the home was a quintessential Stick style building with complex rooflines, vertically-oriented massing, and applied ornamentation. Restyled as a Craftsman home, new features like a large front porch create a horizontal emphasis, while the interior floorplan became more open and the interior ornamentation celebrates structural elements such as columns. As noted in the nomination, the result is an “uneasy blending” of the two styles.<sup>54</sup>

The Thompson House retains integrity but had not been restored at the time of listing. Photos of the building reflect a level of finish and details that are consistent with its rural location and, likely, a lower budget and more difficult access to the highest quality finishes and craftspeople. Comparatively, the Cook House does not attempt to blend its Victorian past and Neoclassical present, at least not on the primary elevation. Although evidence of the earlier styling can be seen on the side and rear elevations, the Cook House renovation

<sup>52</sup> National Register nomination for Daniel C. and Katie A. McDonald House, no. SG100003456.

<sup>53</sup> National Register nomination for the Lewis C. and Emma Thompson, no. RS100000770.

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removed all signs of its passé Victorian character from the public eye. This carried through to the interior where no public spaces that guests would see retain original features or finishes. The Thompson House interior involved a much more selective updating and retains features from its Victorian past, such as the entry stair. The upper floors also have a modest and rural character compared to the Cook House. As discussed earlier, newspaper articles noted that the Cooks significantly changed the floorplan, and certainly what is reflected today is consistent with the growing 20<sup>th</sup> century interest in more open, light-filled interiors. Furthermore, built-ins, classical details, and celebration of structure like boxed beams and columns were the fashion almost no matter the exterior style at this time. While the level of interior finish is vastly different comparing the Thompson and Cook homes, they share in common an approach that is consistent with early 1900s residential design.

The Thompson House nomination discusses four other historic Oregon homes that were remodeled to a new style.<sup>55</sup> In Silverton, the Magnus and Emma Elk House was changed from its original 1890 Stick style to the Queen Anne style in c. 1905. In Forest Grove, the George and Melissa Armentrout House was built c. 1890 in the Stick style and subsequently had a large Craftsman porch added when the house was moved in 1912. The house at 333 S. Baker in McMinnville had Craftsman elements added to the original Stick style structure. Lastly, and most relevant to the discussion of the Cook House, is the prominent Dr. J. A. Reuter House in The Dalles that was completely remodeled from its original c. 1890 Victorian-era design to the Craftsman style in 1909. The remodel was so uniform and true to the high-style Craftsman aesthetic—including the addition of a second story—that no evidence exists of its prior styling. Comparatively, the Cook House retains enough evidence of its prior architecture to help tell the story of its transformation; however, it lacks the awkward blending of styles reflected in some of these other aforementioned homes like the Thompson House.

It is noteworthy that, except for the MacMaster House, these few documented remodels have occurred in small towns and rural areas. In Portland, with its higher income levels, this remodeling trend was likely happening more frequently. There are other early prominent houses in the neighborhood that have evidence suggestive of a major remodel, such as 620 SE 55<sup>th</sup> Avenue. The postcard in Figure 10 suggests it was originally designed in one of the Victorian styles and Sanborn Maps shows noteworthy changes to its original footprint. Shrouded in trees and vegetation, the current style is unknown. Likewise, 628 SE 58<sup>th</sup> Avenue was an early prominent house with Sanborn Map footprint changes suggesting expansion of the home, work that possibly resulted in its present-day Craftsman styling.

The Cook House is an important property adding to the narrative regarding early 20<sup>th</sup> century home remodels. As an example of what Portland-based wealth could achieve, the house demonstrates an owner's drive to invest in the aesthetic upgrade of a home for fashion's sake.

### **The Cook House and Other Neoclassical Homes**

To round out this comparative analysis, two other Neoclassical homes in Mount Tabor will be discussed. These are houses which were built in that style from the outset. Most Neoclassical homes are categorized as Colonial Revival in the Oregon SHPO database and in teasing out these homes, it appears that their numbers are relatively few given the sizeable number of true Colonial Revival designs. Prominent neighborhoods such as Irvington, Nob Hill, and other wealthy areas on the west side tend to have a handful of Neoclassical designs while Colonial Revival examples can rank in the hundreds. These Neoclassical homes are usually some of the most architecturally prominent among their peers due to the large two-story columns and other classical ornamentation on their front facades that were historically painted bright white. The style evokes status and displays wealth. Neoclassical was one of the more expensive styles from the period to execute due to the size of these structural/ornamental features. Only two other Neoclassical homes could be found in the Mount Tabor neighborhood in addition to the Cook House. This furthers the argument that the Cooks remodeled

<sup>54</sup> Ibid, Section 8, page 1.

<sup>55</sup> Ibid, Section 8, page 17-19.

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their house to the Neoclassical style in order to make it one of the more architecturally prominent homes in the neighborhood.

Shown in Figure 22, the house at 5225 SE Morrison Street was built, according to City of Portland records, in 1905. Sanborn Maps show the lot was vacant in 1901 so this date is likely accurate or close to it. Although the house is in the 1983 Portland Historic Resources Inventory, no information could be readily found about its first owner or architect.<sup>56</sup> Facing south on its original 15,000 sf lot, the gable-end house features a less common offset pedimented portico with ionic columns that run across two of the façade's three bays. This creates a covered front porch and a second-floor veranda. Half of the porch was enclosed in c. 2015, which resulted in the removal of the original twelve-over-one windows at the dining room and three new six-over-one windows added at the new south wall. Originally, the veranda railing had a decorative Roman lattice pattern, but was rebuilt c. 2012 with rectilinear design and taller guardrail was added c. 2015. Within the deep pediment is a prominent fanlight window and the corners of the house feature full-height pilasters. It appears that the house retains most of its multi-light wood windows and its prominent stained wood door and sidelights shares a similar character with the front door on the Cook House. As shown in Figure 23, a few c. 2014 real estate listing photos of the interior of the house were available, allowing the character of the public spaces to be assessed as of this date. Like the Cook House, the front door is centrally located and opens into an entry hall with double pocket doors on either side leading to the living and dining rooms. The expansion of the dining room as a result of the porch enclosure would have affected the wood wainscot and trim in this room. In c. 2014, the house featured oak floors and extensive, dark-stained woodwork including door and window casings, heavy crown moulding, tall floor base, and wainscoting and boxed beams in the dining room. The house does not have any prominent chimneys and the one interior photo with a fireplace shows a simple design of red brick and a stained wood mantel. Compared to the Cook House, the Morrison Street House has lost integrity due to the changes at the porch, veranda, and the dining room.

As designed, the Morrison Street House was an excellent, albeit slightly atypical example of the Neoclassical style, just as the Cook House is somewhat atypical. As architecturally prominent homes in the neighborhood, the Cook House had a higher visibility on Belmont Street and, historically, a much larger lot surrounded with a basalt wall. The Morrison Street House originally displayed a purity of design on all elevations, as there are no remnants from an early style like the Cook House. While the interior character of the two houses have similarities with respect to the layout of the front public spaces and presence of extensive woodwork, the Cook House displays a more custom level of finish and artistry, and has a higher level of integrity. On the exterior, this is also evident in features such as the stone porch walls, massive chimneys, second-floor veranda design with curved railing and b-shaped balusters, and the leaded glass windows. Likely owing to Jacob Cook's long-time family history and ties to the lumber industry, the house's interior features extensive quarter-sawn oak and mahogany, including custom pocket doors that include both woods, and mahogany inlay in the oak floors. The three well-preserved fireplaces with Rookwood Faience tile are particularly significant and embody the custom nature of the remodel. Collectively, these features make the Cook House an exceptional example of Neoclassical design and of an early 20<sup>th</sup> century home remodel.

Shown in Figure 20, the second example of Neoclassical architecture in the Mount Tabor neighborhood is the individually-listed Philip Beuhner House, which is now part of the Western Seminary campus.<sup>57</sup> Like Jacob Cook, Beuhner was a prominent businessman in the lumber industry. Situated at the top of a knoll which intersects SE Hawthorne Boulevard at SE 55th Avenue, the house was once visible from the west for more than a mile and dominated the landscape as one traveled east on SE Hawthorne. Other more modern buildings have been added to the site but are not attached to the Beuhner House, nor do they intrude on the view of the primary elevation. Designed by Whidden & Lewis and constructed in c. 1905, the front elevation is a generous five bays wide and is dominated by a two-story portico with paired fluted Corinthian columns. The

<sup>56</sup> The HRI lists the building's address incorrectly as 5228 SE Morrison St.

<sup>57</sup> National Register nomination for the Philip Beuhner House, no. 8000359.

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house features corner pilasters, paired one-over-one wood windows, and an attic story with four pedimented dormers. The two-panel front door with narrow side lights is framed by two fluted pilasters and an entablature with a broken and scrolled pediment. Above the entrance is a large tripartite window that daylights the stair hall landing.

The 1980 National Register nomination records the interior integrity has being high at the time of listing, although it had already been a campus building for nearly 40 years at that point and only c. 1944 photos were provided of the interior (Figure 21). Features include a dramatic entry stair hall, living room with dark-stained wood panel and a decorative wood and plaster ceiling, and dining room with built-in china cabinets, wainscoting, and decorative ceiling. Fireplaces have marble surrounds and decorative mantles, and there are pocket doors throughout. The nomination notes some minor changes such as the addition of new door openings, fluorescent light fixtures, and carpet to increase the usability of the building for campus offices. Assuming the interior has not changed much in the last 40 years since the nomination was prepared, the inside of the Beuhner House is certainly significant as an intact example of Whidden & Lewis's work and demonstrates high integrity of design and workmanship. Both the interior and the exterior of the building display a grandeur that the Cook's aspired to with their home remodel, but was likely out of reach given their budget and the existing house. The Beuhner House far exceeded other houses in the neighborhood with its highly visible location, prominent Neoclassical façade, and large size. That said, the Cook House is still significant as an early 20<sup>th</sup> century remodel that capitalized on its prominent location on Belmont Street near Mount Tabor Park and aspired to showcase the fashionable design of the times that was already reflected in houses like the Tiff and Beuhner Houses. Furthermore, features such as the Rookwood Faience tile fireplaces showcase unique artistry and craftsmanship in their remodel, showcasing a rare surviving feature in a Portland residence.

## **Conclusion**

The Jacob H. and Etna M. Cook House stands as a significant reflection of one of the most important shifts in American residential design—the abandonment of the supremely popular Queen Anne and sister Victorian styles in favor of more orderly expressions like Colonial Revival, Neoclassical, and Craftsman design. Built in 1892, the Cooks removed most of the home's Victorian character reflected in the massing, roofline, ornamentation, and interior spatial relationships with their 1909 remodel. Enough evidence remains in the non-public areas of the house to get a flavor of its original high-style construction. However, the Cook's wealth afforded them the opportunity of achieving a highly-resolved Neoclassical design that brought the home into the 20<sup>th</sup> century. The edifice on Belmont Street placed their home among the architectural expressions of Mount Tabor's elite and their richly-detailed, custom interior spaces reflective of the Arts and Crafts aesthetic were conducive to their social agenda. Adding to the small body of homes recognized as significant remodels in Oregon, the Cook House provides an important illustration of this early 20<sup>th</sup> century renovation trend and how it manifested in an upper-class Portland neighborhood.

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National Register nomination for the Lewis C. and Emma Thompson, no. RS100000770.

National Register nomination for the Philip Beuhner House, no. 8000359.

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*Wikipedia*. "Rookwood Pottery Company." <https://tinyurl.com/y8utwnlh>, accessed May 1, 2020.

**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67 has been requested)  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: Property Owner

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**10. Geographical Data**

**Acreage of Property** Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: N/A  
(enter coordinates to 6 decimal places)

|   |                   |                     |   |          |           |
|---|-------------------|---------------------|---|----------|-----------|
| 1 | <u>45.517048°</u> | <u>-122.605291°</u> | 3 | <u></u>  | <u></u>   |
|   | Latitude          | Longitude           |   | Latitude | Longitude |
| 2 | <u></u>           | <u></u>             | 4 | <u></u>  | <u></u>   |
|   | Latitude          | Longitude           |   | Latitude | Longitude |

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

The boundary is the tax lot, which is described as follows: Mt Tabor Central Park, Block 2, E 14' of N 75' of Lot 2, S 125' OF Lot 2 except part in street.

**Boundary Justification** (Explain why the boundaries were selected.)

While the property on which the Cook House sits has been reduced since the period of significance, this boundary was selected because it is the existing tax lot. All of the existing property was once part of the original parcel.

**11. Form Prepared By**

name/title Jessica Engeman, Historic Preservation Specialist date July 1, 2020  
organization Meritus Consulting, LLC telephone (503) 943-6093  
street & number 1111 NE Flanders St., Suite 206 email Jessica@merituspg.com  
city or town Portland state OR zip code 97232

**Additional Documentation**

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

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**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

**Name of Property:** Cook, Jacob H. and Etna M., House  
**City or Vicinity:** Portland  
**County:** Multnomah **State:** Oregon  
**Photographer:** Christopher Dibble  
**Date Photographed:** June 13, 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1 of 19:** (OR\_MultnomahCounty\_CookHouse\_0001)  
South elevation, camera facing north.
- Photo 2 of 19:** (OR\_MultnomahCounty\_CookHouse\_0002)  
South and west elevations, camera facing northeast.
- Photo 3 of 19:** (OR\_MultnomahCounty\_CookHouse\_0003)  
West and north elevations, camera facing southeast.
- Photo 4 of 19:** (OR\_MultnomahCounty\_CookHouse\_0004)  
North elevation, camera facing south.
- Photo 5 of 19:** (OR\_MultnomahCounty\_CookHouse\_0005)  
East elevation, camera facing west.
- Photo 6 of 19:** (OR\_MultnomahCounty\_CookHouse\_0006)  
Entry hall, camera facing south.
- Photo 7 of 19:** (OR\_MultnomahCounty\_CookHouse\_0007)  
Living room, camera facing northeast.
- Photo 8 of 19:** (OR\_MultnomahCounty\_CookHouse\_0008)  
Living room fireplace, camera facing northeast.
- Photo 9 of 19:** (OR\_MultnomahCounty\_CookHouse\_0009)  
Dining room, camera facing west.
- Photo 10 of 19:** (OR\_MultnomahCounty\_CookHouse\_0010)  
Back porch, camera facing east.
- Photo 11 of 19:** (OR\_MultnomahCounty\_CookHouse\_0011)  
Breakfast room, camera facing east.
- Photo 12 of 19:** (OR\_MultnomahCounty\_CookHouse\_0012)

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Second floor stair hall, camera facing south.

**Photo 13 of 19:** (OR\_MultnomahCounty\_CookHouse\_0013)  
Master bedroom, camera facing northeast.

**Photo 14 of 19:** (OR\_MultnomahCounty\_CookHouse\_0014)  
Master bathroom, camera facing west.

**Photo 15 of 19:** (OR\_MultnomahCounty\_CookHouse\_0015)  
Bedroom, camera facing east.

**Photo 16 of 19:** (OR\_MultnomahCounty\_CookHouse\_0016)  
Staircase to third floor, camera facing north.

**Photo 17 of 19:** (OR\_MultnomahCounty\_CookHouse\_0017)  
Third-floor bedroom, camera facing east.

**Photo 18 of 19:** (OR\_MultnomahCounty\_CookHouse\_0018)  
Third-floor door, camera facing east.

**Photo 19 of 19:** (OR\_MultnomahCounty\_CookHouse\_0019)  
Billiard room, camera facing west.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).  
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC

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### List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

- Figure 1:** Regional location map
- Figure 2:** Local location map
- Figure 3:** Tax lot and boundary map
- Figure 4:** Site plan
- Figure 5:** Basement floor Plan
- Figure 6:** First floor plan
- Figure 7:** Second floor plan
- Figure 8:** Third floor plan
- Figure 9:** Country mansions of Mount Tabor, c. 1890
- Figure 10:** Mount Tabor postcard, c. 1890
- Figure 11:** Sanborn Map comparison 1909 and 1924
- Figure 12:** Cook House, 1910
- Figure 13:** Cook House, 1910
- Figure 14:** SE Belmont and SE 55<sup>th</sup>, 1914
- Figure 15:** Sanborn Fire Insurance Map for Portland's East Side, 1901
- Figure 16:** Tifft House, 1910
- Figure 17:** Massachusetts Building and Mount Tabor Streetcar, 1934
- Figure 18:** William and Annie MacMaster House, 1989.
- Figure 19:** William and Annie MacMaster House dining room, 1989.
- Figure 20:** Philip Buehner House exterior
- Figure 21:** Philip Buehner House interior
- Figure 22:** 5225 SE Morrison exterior, 1983 and 2019
- Figure 23:** 5225 SE Morrison interior, 2014
- Figure 24:** Kelty House, original and remodeled
- Figure 25:** Thompson House, original and remodeled

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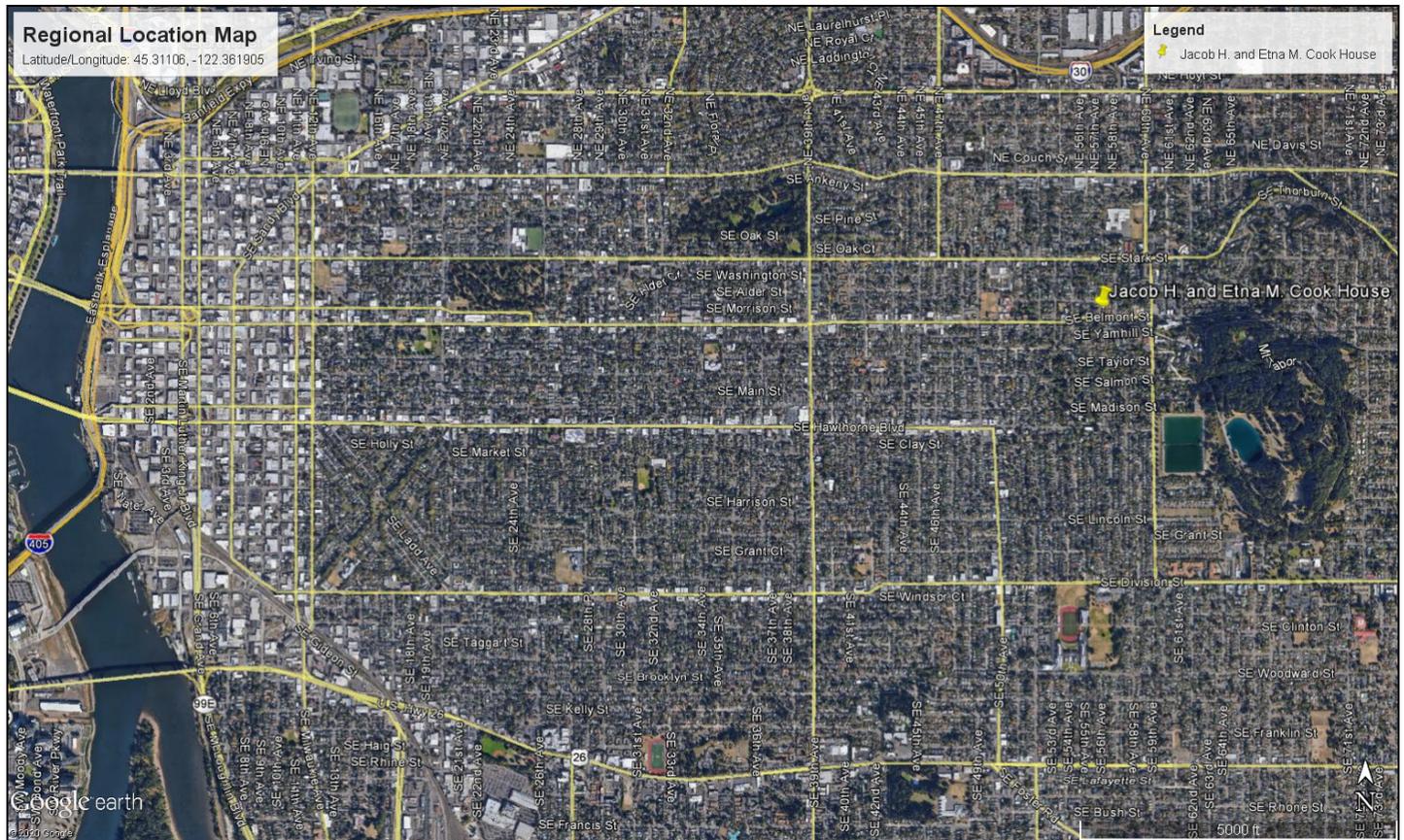
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Figure 1: Regional Location Map. Latitude 45.517048° and Longitude -122.605291°.



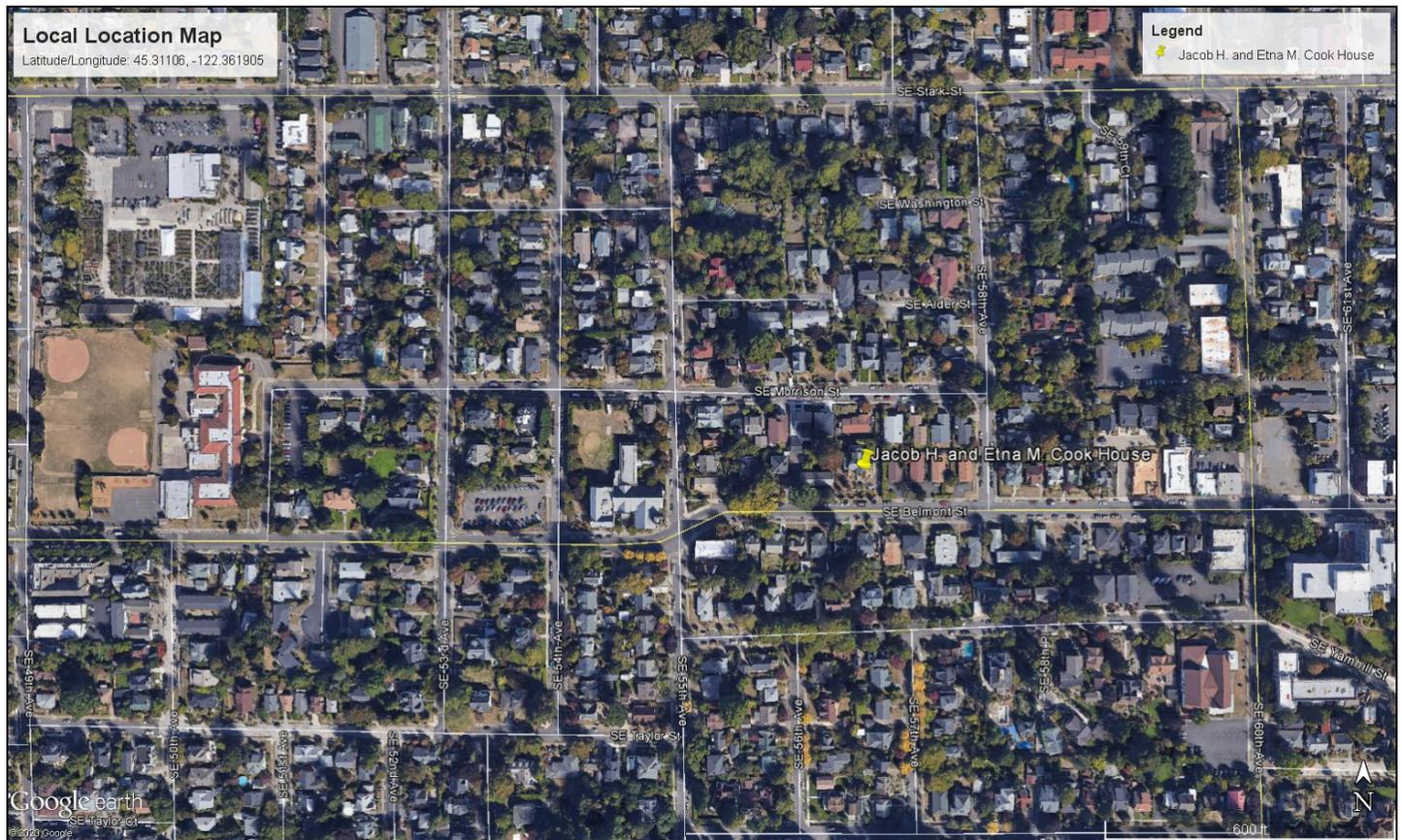
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**Figure 2:** Local location map. Latitude 45.517048° and Longitude -122.605291°.



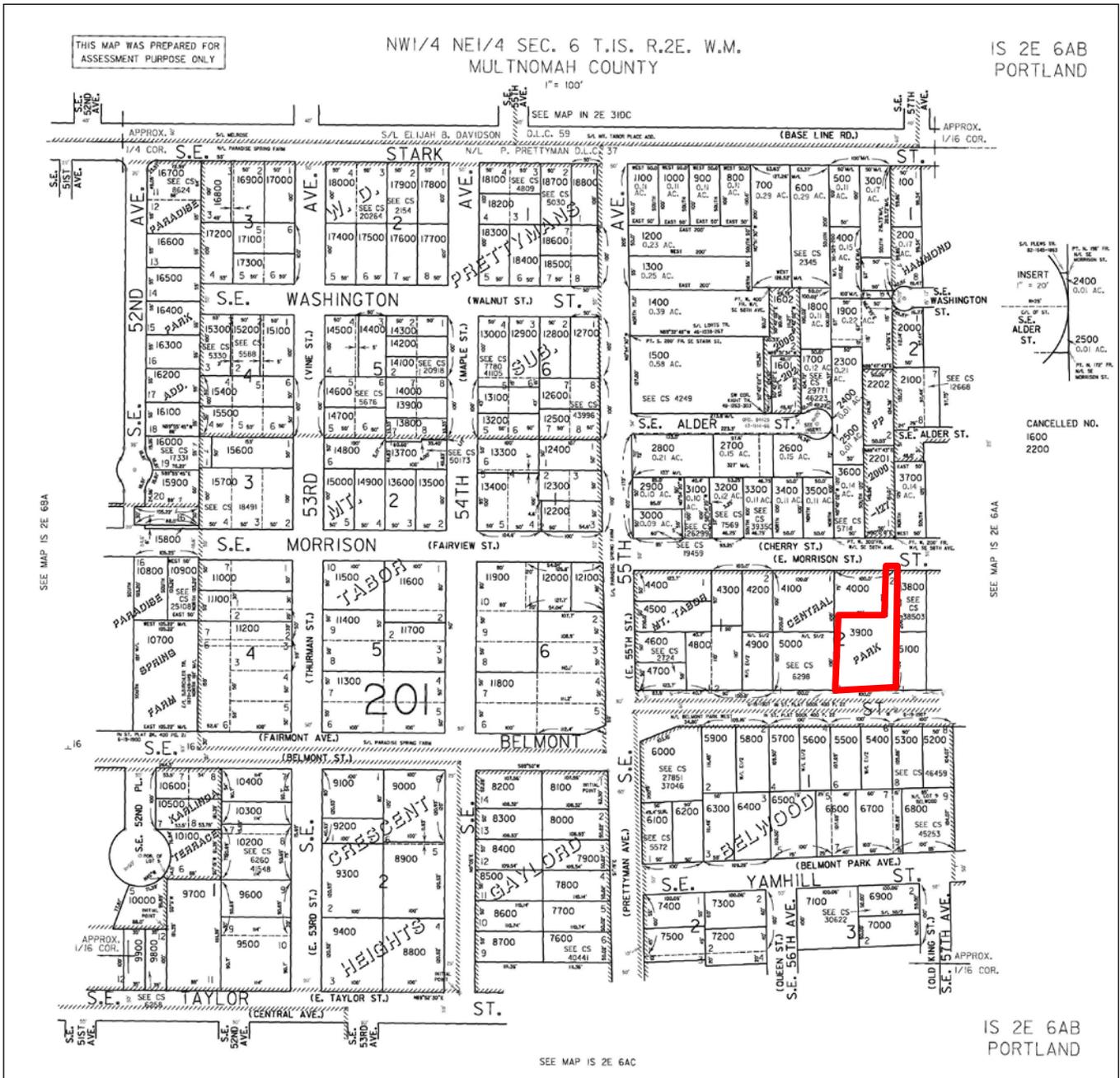
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Figure 3: Tax lot map.



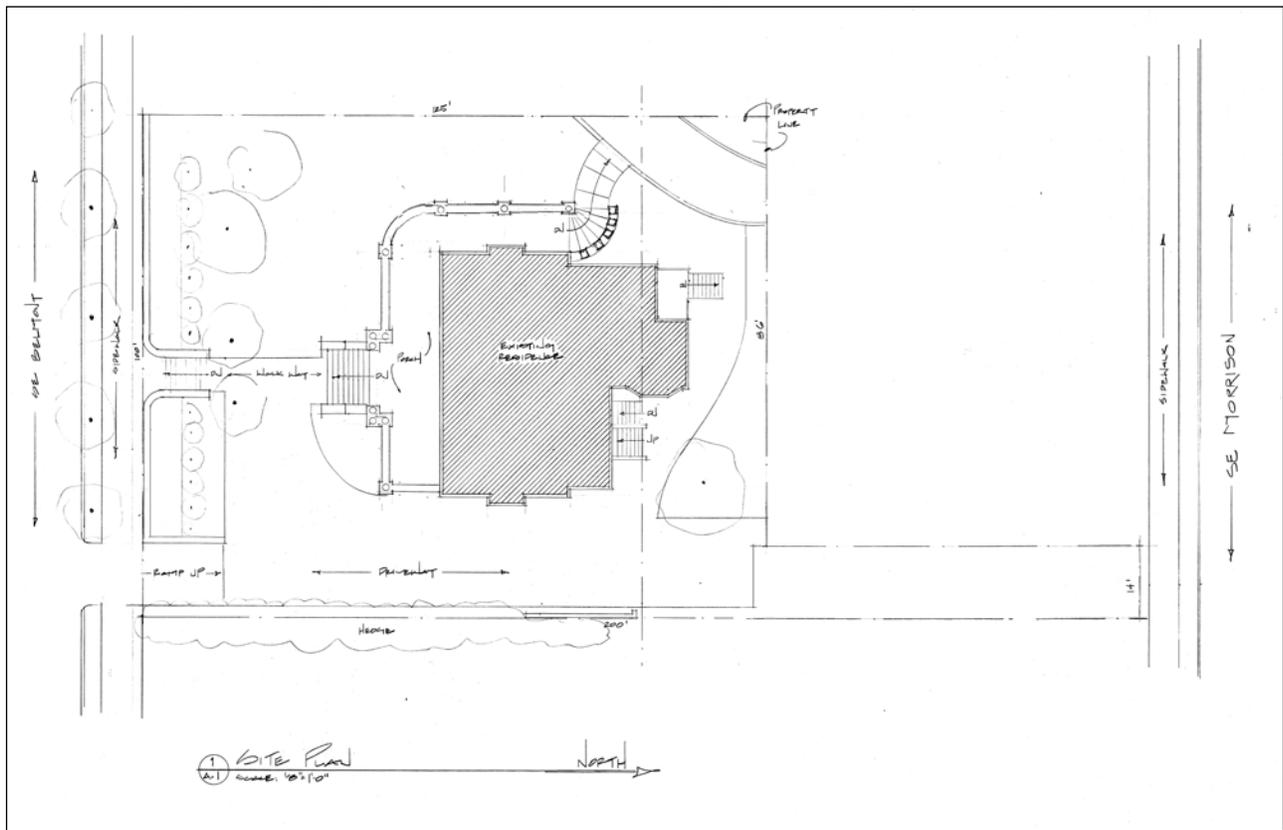
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Figure 4: Site Plan



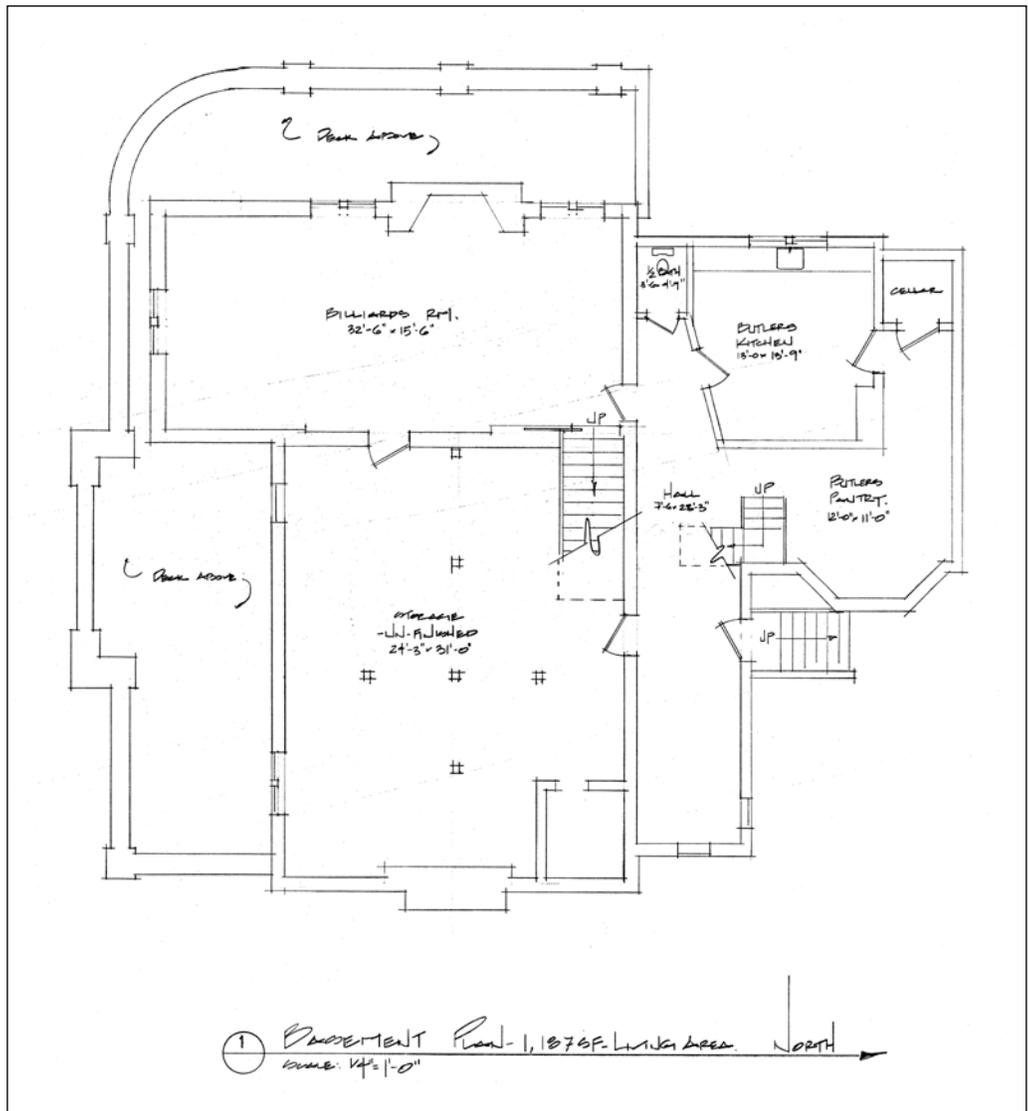
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Figure 5: Basement Floor Plan



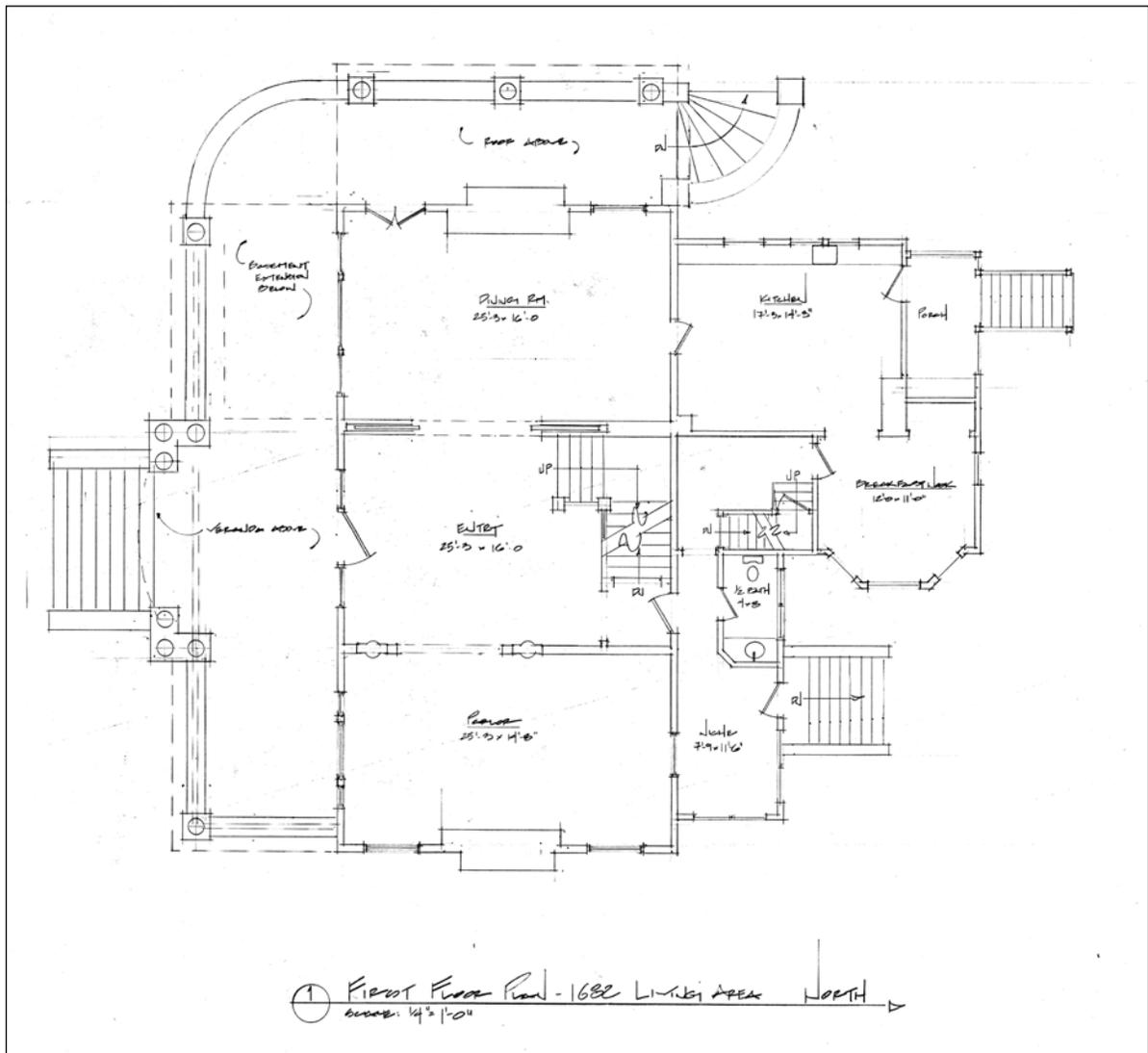
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Figure 6: First Floor Plan



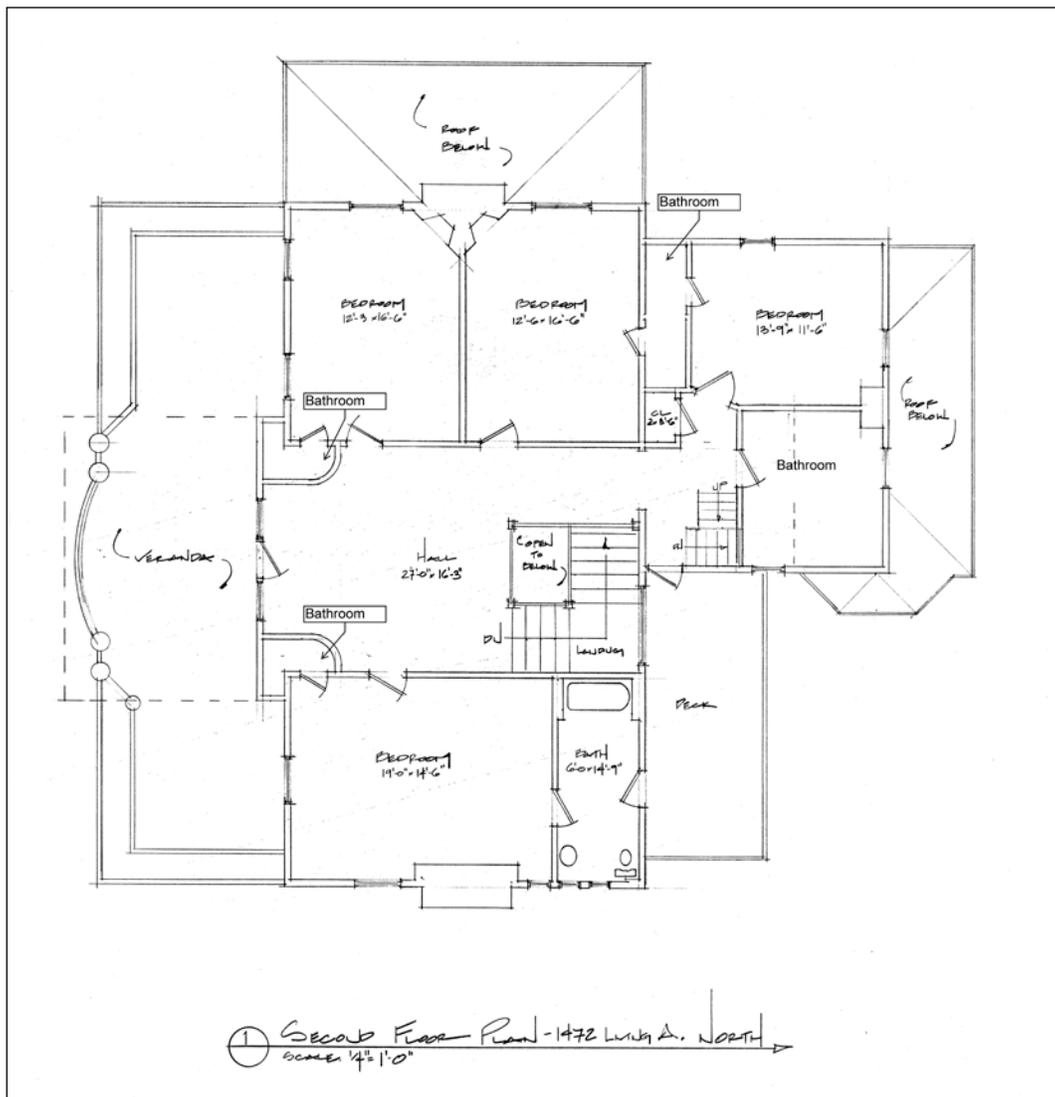
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Figure 7: Second Floor Plan



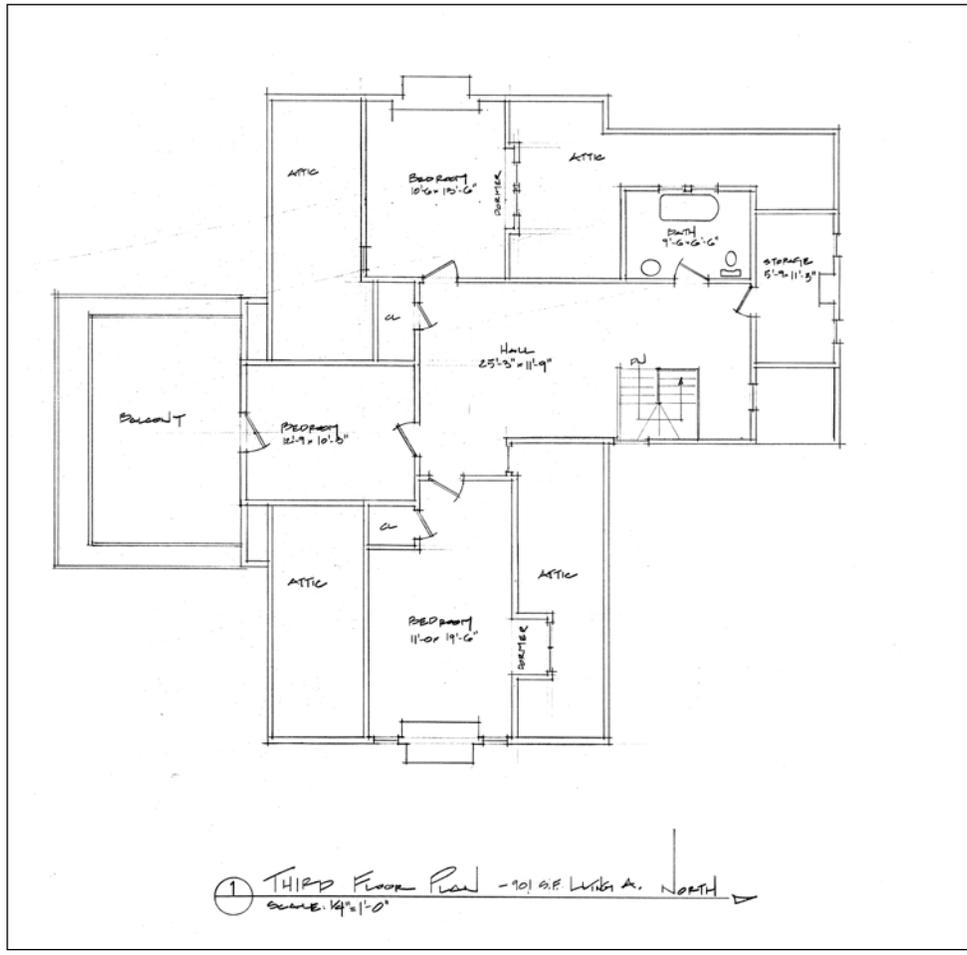
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Figure 8: Third Floor Plan



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**Figure 9:** Country mansion of Mount Tabor looking south from Baseline Road (SE Stark Street), c. 1890.<sup>58</sup>



<sup>58</sup> Oregon Historical Society, ORHI# 52397.

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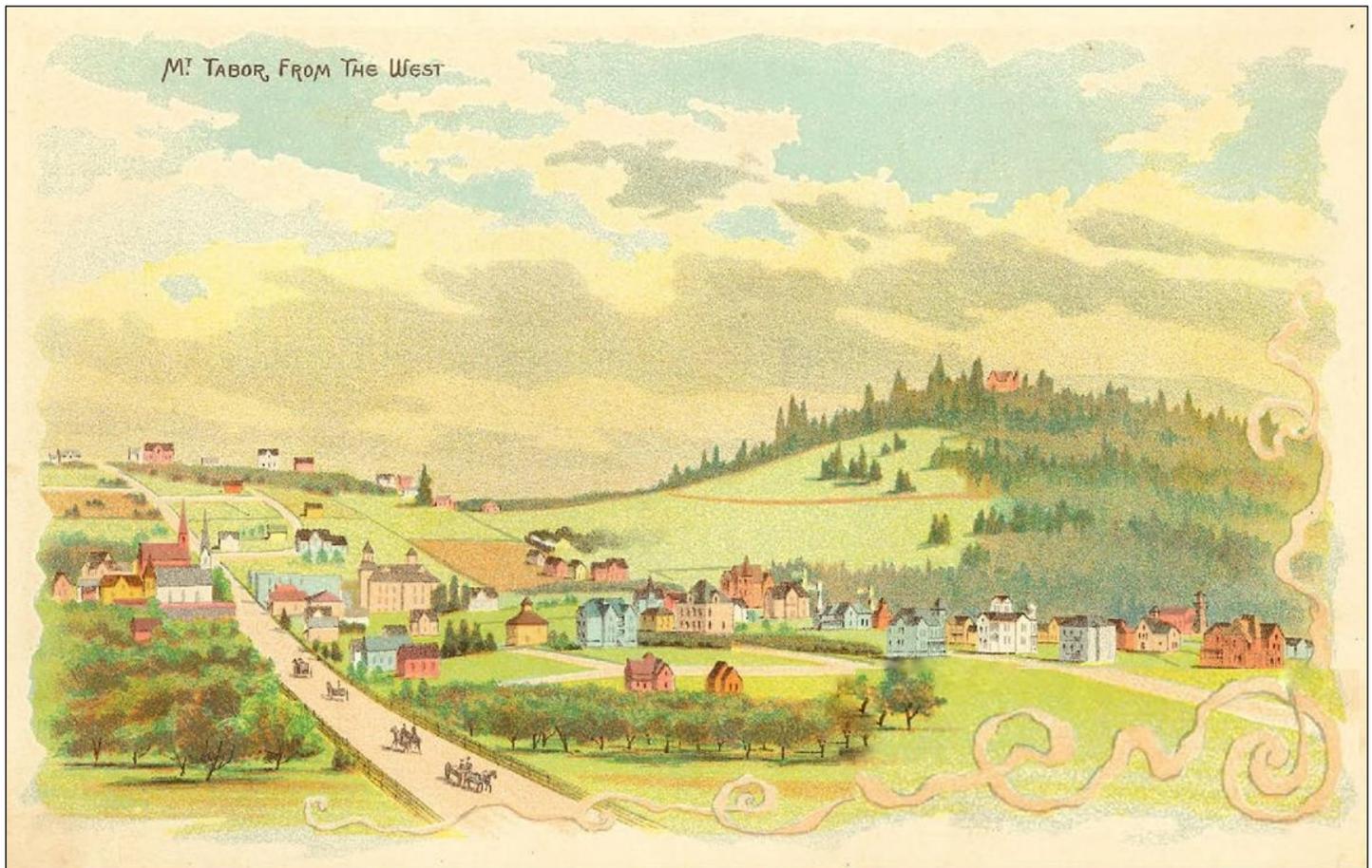
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Name of multiple listing (if applicable)

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**Figure 10:** Mount Tabor postcard, view to the east, c. 1890.<sup>59</sup> Road with carriages is Baseline Road (now SE Stark Street). The Tift House is the beige building directly in the center of the postcard with the steep hipped roof. The houses in Figure 9 are on the right side of the postcard.



<sup>59</sup> Obtained from building owner.

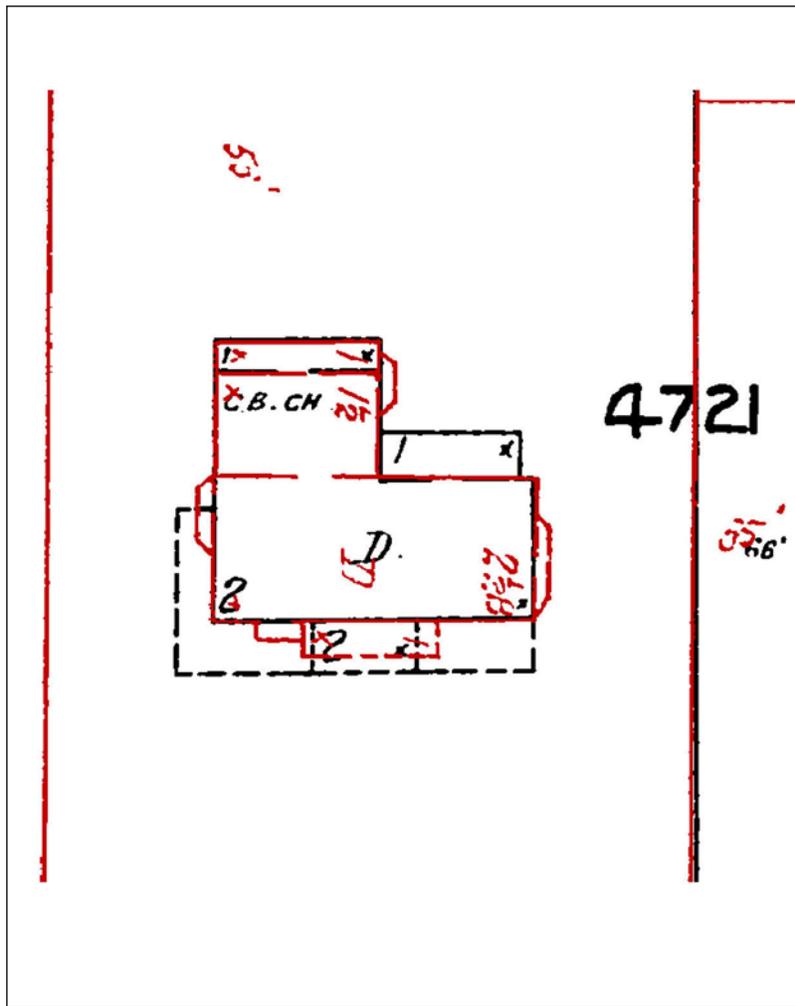
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**Figure 11:** Cook House comparison of 1909 Sanborn Map (red outline) and 1924 Sanborn Map (black outline).<sup>60</sup>



<sup>60</sup> Sanborn Fire Insurance Maps, 1909 and 1924.

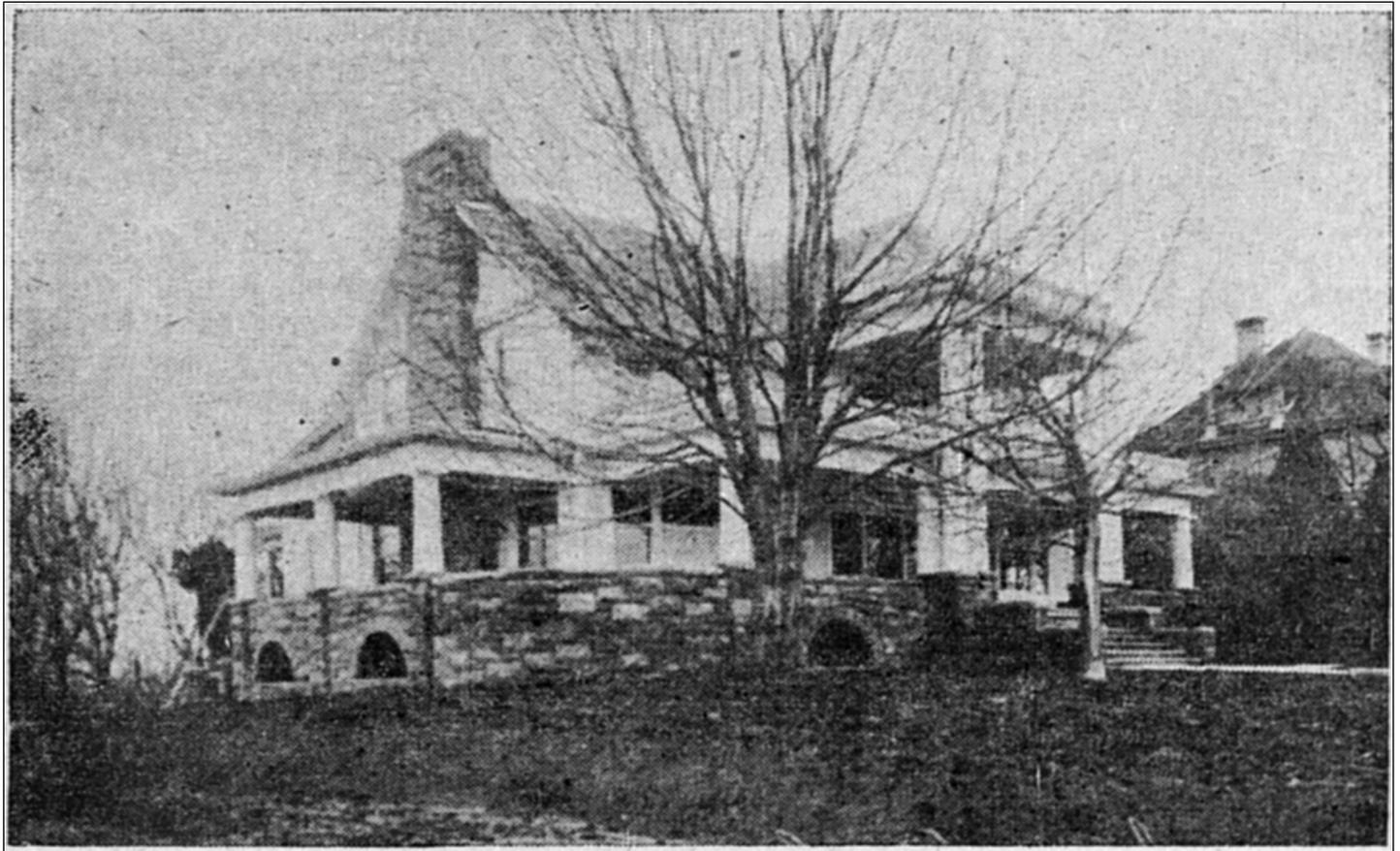
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**Figure 12:** Cook House in January 1910 after completion of the remodel.<sup>61</sup>



<sup>61</sup> "Fine Mount Tabor Home Remodeled," *Oregonian*, January 23, 1910, 12.

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Figure 13: Cook House in 1910.<sup>62</sup>



<sup>62</sup> Oregon Historical Society, ORHI# 023197.

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|--|
| Cook, Jacob H. and Etna M., House        |
| Name of Property                         |
| Multnomah County, Oregon                 |
| County and State                         |
| N/A                                      |
| Name of multiple listing (if applicable) |

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**Figure 14:** SE Belmont and SE 55<sup>th</sup> showing the streetcar tracks and west elevation of the Cook House, 1914.<sup>63</sup>



<sup>63</sup> *Vintage Portland*, <https://vintageportland.wordpress.com/2013/06/17/se-belmont-55th-c1914-2/>

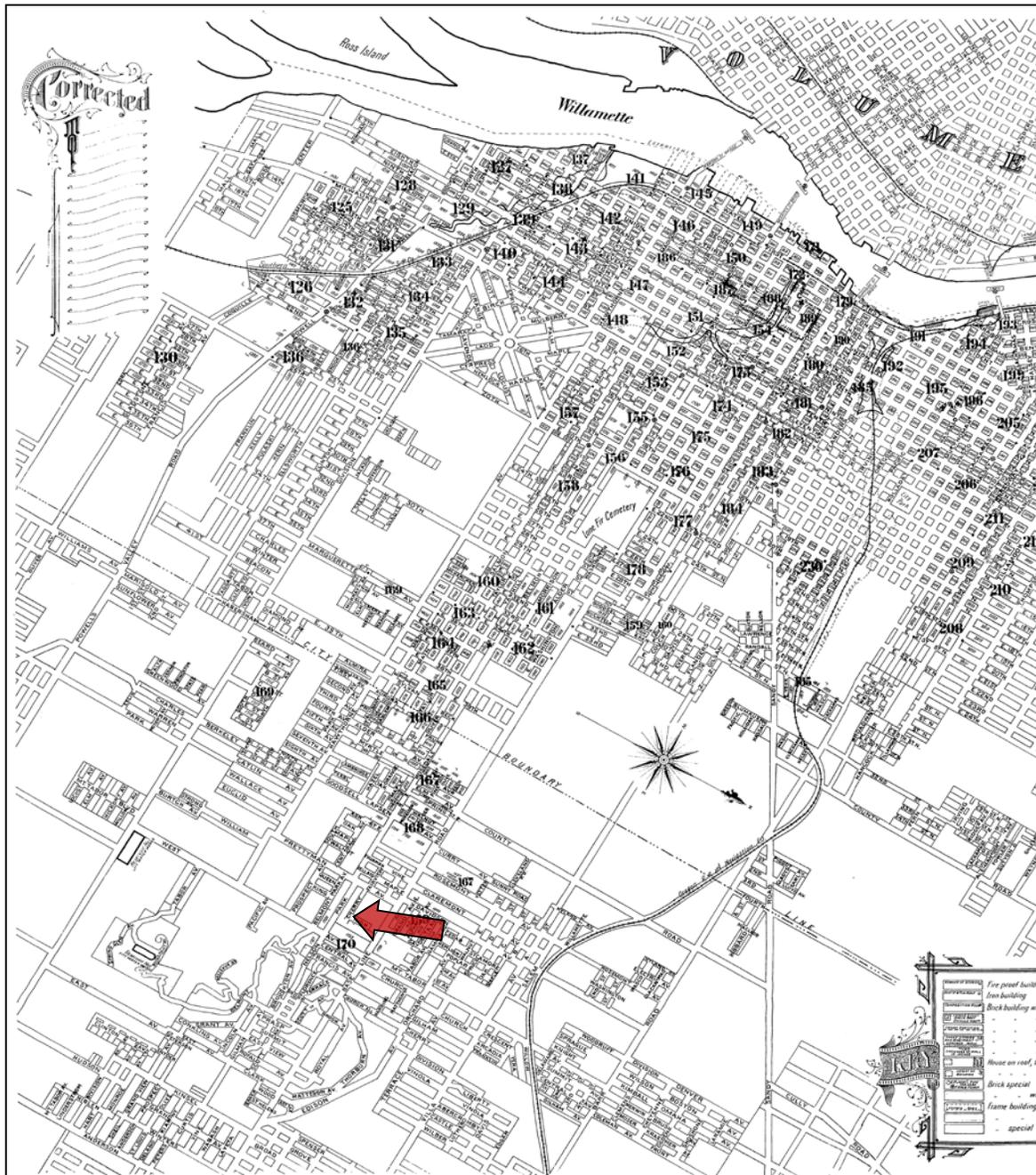
United States Department of the Interior  
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Figure 15: Sanborn Fire Insurance Map of Portland's East Side, 1901.<sup>64</sup>



<sup>64</sup> Sanborn Fire Insurance Maps, 1901.

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**Figure 16:** Tift House with Cook House in the background, 1910.<sup>65</sup>



<sup>65</sup> Oregon Historical Society, ORHI# 023185.

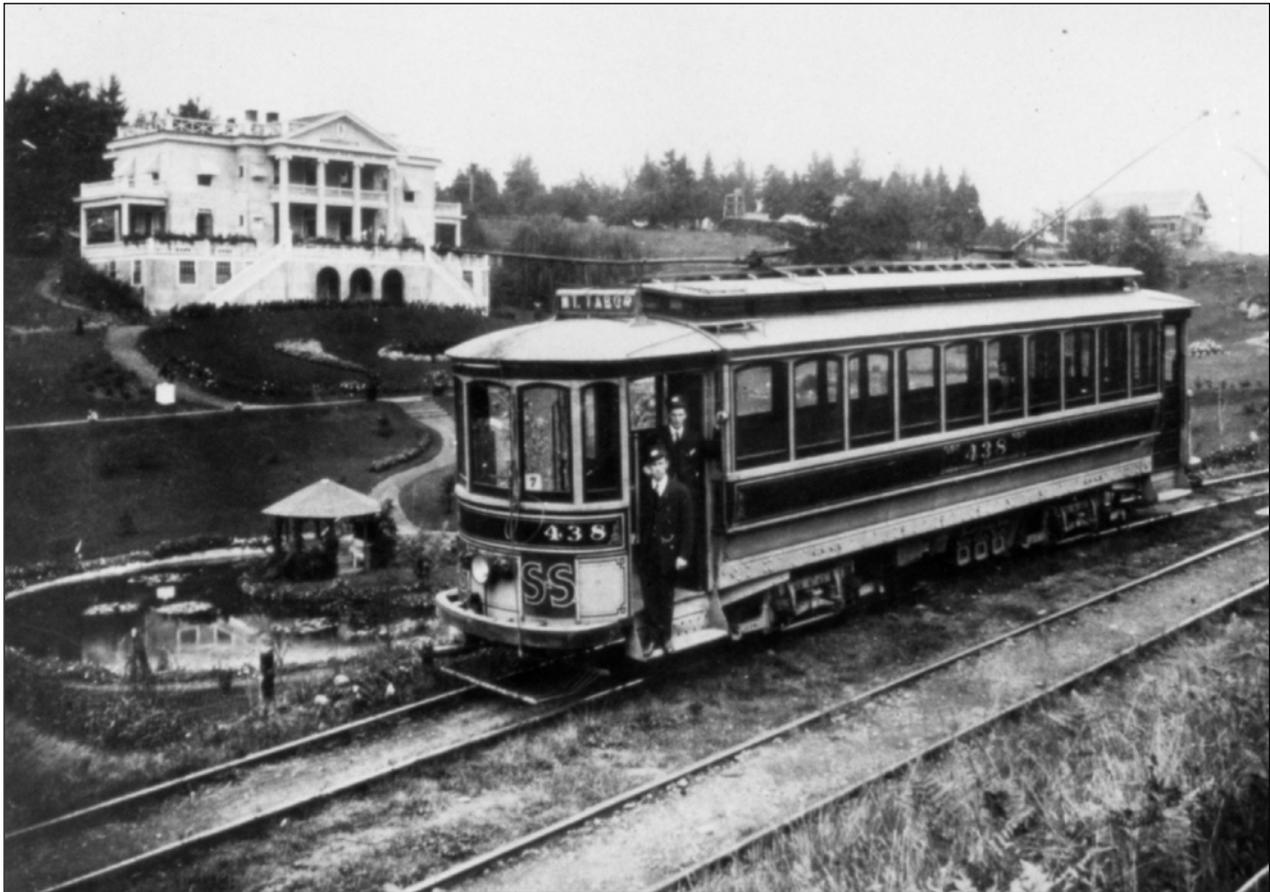
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**Figure 17:** Massachusetts Building and the Mount Tabor Streetcar, c. 1930.<sup>66</sup>



<sup>66</sup> *Vintage Portland*, <https://vintageportland.wordpress.com/2019/06/11/mt-tabor-circa-1930/>

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**Figure 18:** William and Annie MacMaster House, 1041 SW Vista Avenue, Portland.<sup>67</sup>



<sup>67</sup> National Register nomination for the William and Annie MacMaster House, 1989.

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**Figure 19:** William and Annie MacMaster House dining room.<sup>68</sup>



<sup>68</sup> Ibid.

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**Figure 20:** Philip Buehner House, exterior.



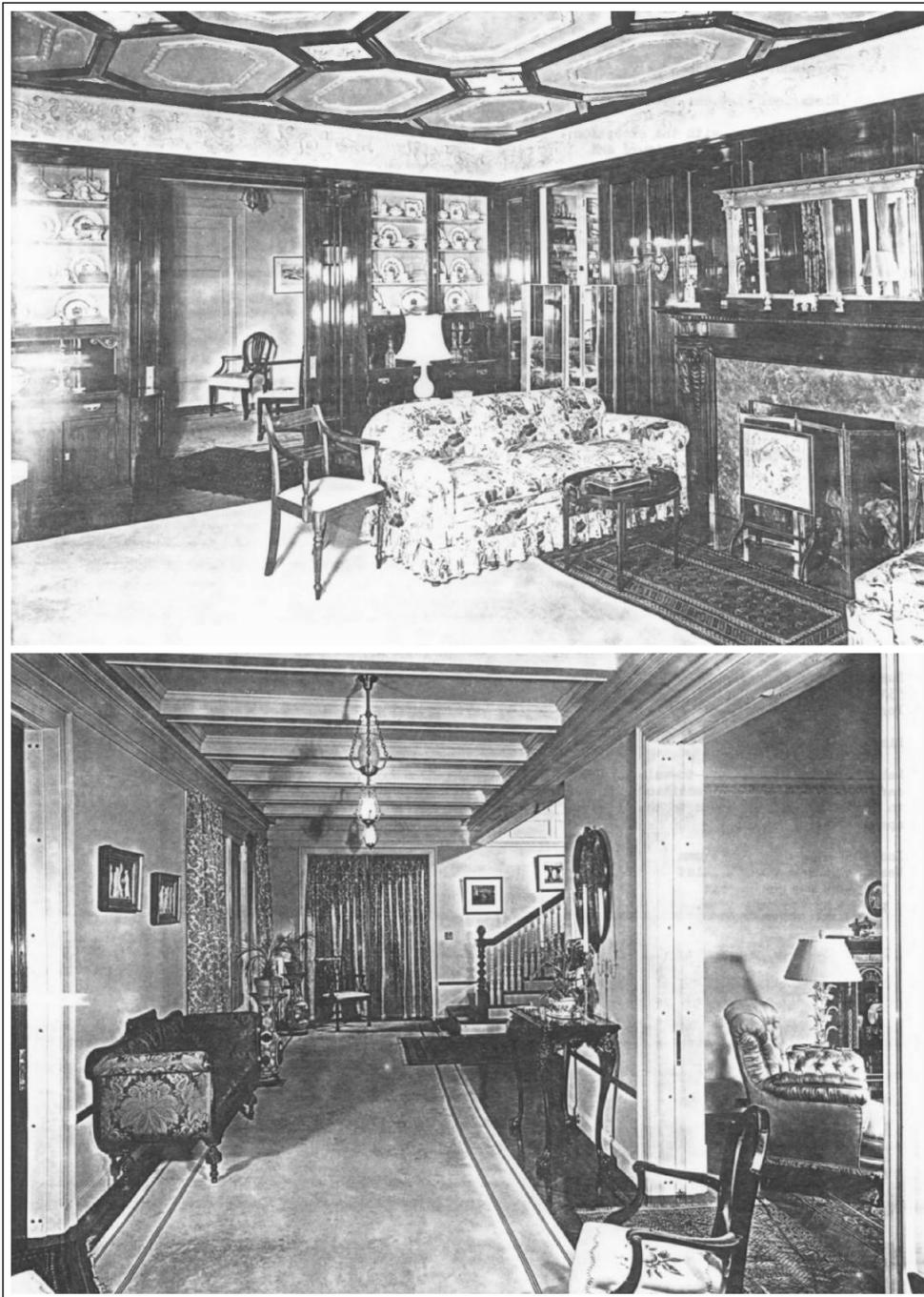
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Figure 21: Philip Buehner House, interior c. 1944.<sup>69</sup>



<sup>69</sup> National Register nomination for the Philip Buehner House, no. 8000359.

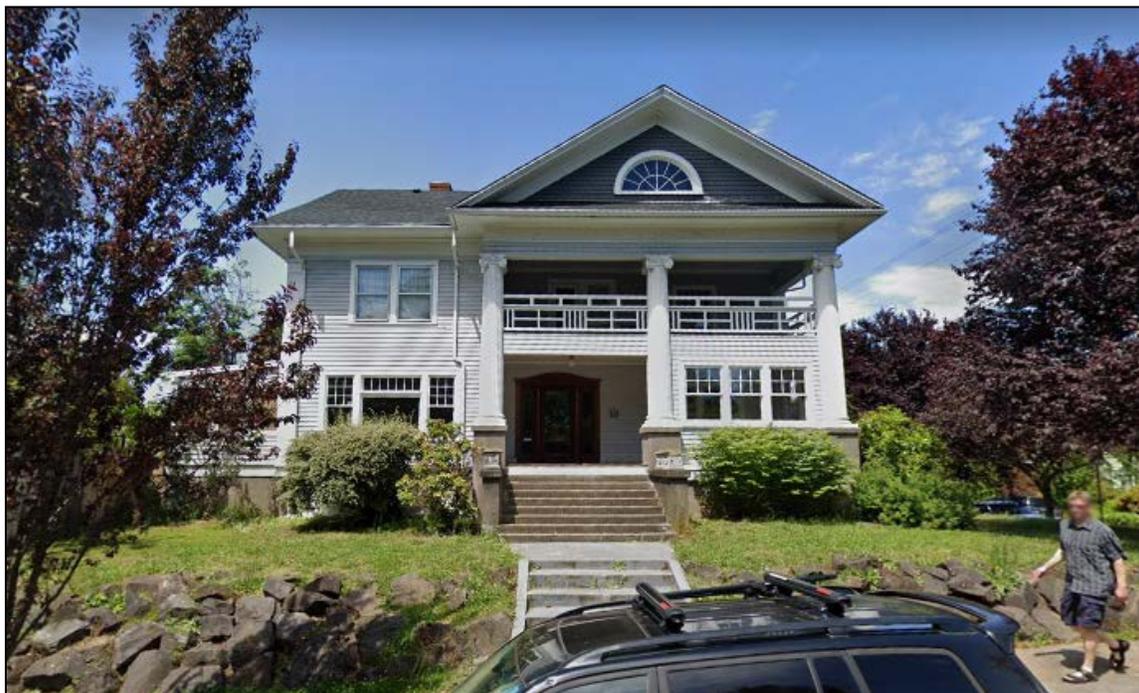
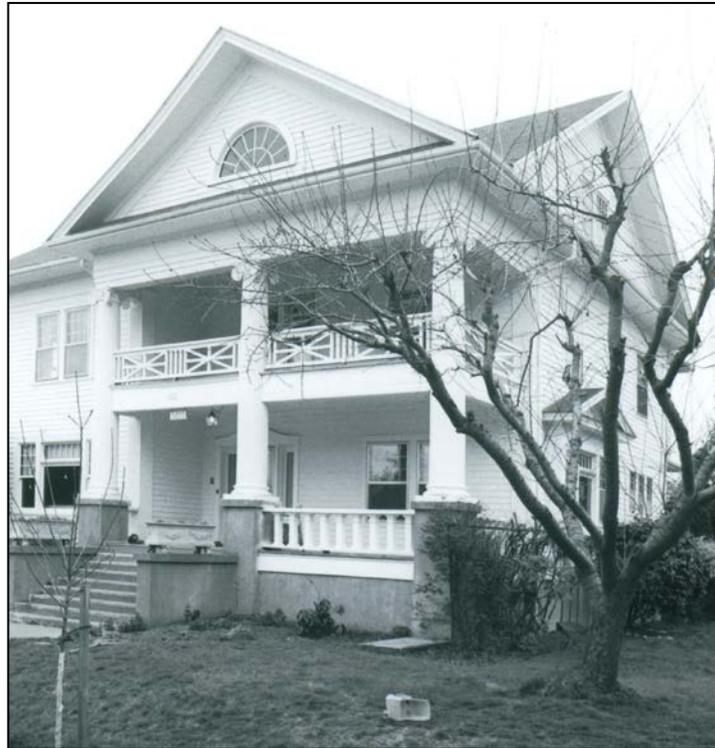
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Figure 22: 5225 SE Morrison, exterior, 1983 and 2019.



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Figure 23: 5225 SE Morrison, interior c. 2014.



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**Figure 24:** Kelty House, original design and remodeled design.<sup>70</sup>



<sup>70</sup> National Register nomination for the James M. and Paul R. Kelty House, no. 82003756.

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**Figure 25:** Thompson House, original design and remodeled design.<sup>71</sup>



<sup>71</sup> National Register nomination for the Lewis C. and Emma Thompson, no. RS100000770.

**Cook, Jacob H., and Etna M., House**  
**County: Multnomah, OR**



**Photo 1 of 19: South elevation**



**Photo 2 of 19: South and West Elevations.**

**Cook, Jacob H., and Etna M., House**

**County: Multnomah, OR**



**Photo 3 of 19: West and North elevations**



**Photo 4 of 19: North Elevation.**

**Cook, Jacob H., and Etna M., House**  
**County: Multnomah, OR**



**Photo 5 of 19: East Elevation**



**Photo 6 of 19: Entry Hall**

**Cook, Jacob H., and Etna M., House  
County: Multnomah, OR**



**Photo 7 of 19: Living Room**



**Photo 8 of 19: Living Room Fireplace**



Photo 9 of 19: Dining Room



Photo 10 of 19: Back Porch



Photo 11 of 19: Breakfast Room



Photo 12 of 19: Second Floor Stair Hall

**Cook, Jacob H., and Etna M., House  
County: Multnomah, OR**



**Photo 13 of 19: Master Bedroom**



**Photo 14 of 19: Master Bathroom**

**Cook, Jacob H., and Etna M., House  
County: Multnomah, OR**



**Photo 15 of 19: Bedroom Facing West**



**Photo 16 of 19: Staircase to Third Floor**



Photo 17 of 19: Third-Floor Bedroom



Photo 18 of 19: Third-Floor Door

**Cook, Jacob H., and Etna M., House  
County: Multnomah, OR**



**Photo 19 of 19: Billiard Room**