

Oregon Historic Site Record

| LOCATION AND PROPERTY NAME | | | | | |
|---|---|-------------------|---------------------------|---------------------------------|--|
| address: | 1806 SW High St Portland, Multnomah County | | historic name: | Smith, Alfred H & Mary E, House | |
| assoc addresses: | | | current/other names: | | |
| location descr: | | | block/lot/tax lot: | | |
| | | | tnwshp/rng/sect/qtr sect: | 1S 1E 4 | |
| PROPERTY CHARACTERISTICS | | | | | |
| resource type: | Building | height (stories): | 1.5 | total elig resources: | 1 |
| elig evaluation: | eligible/significant | | | total inelig resources: | 1 |
| prim constr date: | 1908 | second date: | | NR Status: | Individually Listed |
| | | | | date indiv listed: | 09/06/2007 |
| primary orig use: | Multiple Dwelling | | | orig use comments: | |
| second orig use: | | | | | |
| primary style: | Craftsman | | | prim style comments: | |
| secondary style: | | | | sec style comments: | |
| primary siding: | Stucco | | | siding comments: | |
| secondary siding: | Wood:Other/Undefined | | | | |
| plan type: | | | | architect: | Jacobberger, Joseph & Smith, Alfred H. |
| | | | | builder: | |
| comments/notes: | | | | | |
| GROUPINGS / ASSOCIATIONS | | | | | |
| Not associated with any surveys or groupings. | | | | | |
| SHPO INFORMATION FOR THIS PROPERTY | | | | | |
| NR date listed: | 09/06/2007 | | Special Assessment | | 106 Project(s): |
| ILS survey date: | | | Status | Term | End Yr |
| RLS survey date: | | | Info Requested | 1st | 2024 |
| | | | | | Federal Tax Project(s): |
| | | | | | None |
| ARCHITECTURAL / PROPERTY DESCRIPTION | | | | | |
| <i>(Includes expanded description of the building/property, setting, significant landscape features, outbuildings and alterations)</i> | | | | | |
| <p>NARRATIVE DESCRIPTION The Alfred H. and Mary E. Smith House is located at 1806 SW High Street on Lots 6 and 7 of Block 118 of Grover's Addition in the west hills of Portland in the Portland Heights neighborhood. The house faces northeast from a mid-block lot on densely built High Street. The lot spans the depth of the block, sloping steeply down to Terrace Street at its southwest boundary. The rear of the hillside lot is lightly wooded. No driveway is currently evident on the rear of the lot. The Alfred H. and Mary E. Smith House is a one-and-a-half story residence with a daylight basement at the rear façade. Designed on the exterior to appear like a single family dwelling, this Arts and Crafts style house, constructed in 1912, features character defining features that are typical of the period. The mixture of exterior surface finishes is an initial indicator of architectural eclecticism and asymmetry. Much of the first floor, for instance, is sheathed in an all-stretcher brick bond with raked mortar joints. The remaining half story received a stucco covering fastened to the house with what appears to be wooden lathe. Situated nearly flush with the northeast boundary of the lot beside a slender sidewalk, the house exhibits several wood window types that include double-hung, casement, and fixed-sash styles. The jerkinhead roof is pierced by an interior and partially exposed exterior end chimney. Even though the house is currently a single-family residence, the interior plan retains a segmented set of interior spaces that recalls its previous function. The first floor consists of a vestibule, kitchen, formal dining room, living room, billiard room and bathroom. Six large French doors open onto a southern facing deck that in turn opens into a sunroom. The second floor has a bedroom, dining room and living room separated by French doors and a bath and kitchen (now in use as a second bedroom.) The living room (currently master bedroom) has a fireplace with classic Arts and Crafts ceramic, raised-relief tile detail and a crosssetted overmantel. The basement apartment has a living room, bedroom, kitchen and bath and opens onto a covered veranda from which four, thick, plaster-covered Doric columns support the upper deck. The property also contains a non-contributing, concrete wall garage with a flat roof that was constructed in the last fifteen years and is located on the south side of the property. Exterior The eclecticism of the house's Arts and Crafts design is immediately communicated through the architectural composition of the front of the house. This asymmetrical façade consists of three dominant elements. Looking from right to left the first architectural element is a tall, narrow tower with equally long and narrow stained glass windows featuring Povey Brothers-inspired designs. The stained glass windows are on the front and either side of this tower and there is an oculus window that exhibits four voussiors immediately above the central stained glass opening. The oculus window lies directly below the eave of the jerkinhead roof that caps the tower. Balanced against the long rectangle of the right side façade is a front extension with a narrower, squarer jerkinhead roof with extended, overhanging eaves. Between these two sections is the front entrance. The entrance features an arched barrel-vault canopy supported by bold consoles. The front door is decoratively emphasized through a wrought iron grille that exhibits metal fretwork and wood inlay. The west side of the house is stucco-covered with a projecting bay window that is supported by robust wood brackets. Above the second story window are exterior wood shutters that exhibit diagonal battens with a plain panel below. These windows are the only windows that feature shutters. The southern side of the house is stucco-covered with an outdoor porch that is supported underneath by four Doric-order, plaster-covered columns standing on the basement veranda. To the right of the open porch is an enclosed sunroom with double-hung windows on the east, south and west side and two glass French doors that lead into the billiard room. The first floor porch also features a negative edge deck that drains into a southeast corner gutter system. The east side of the exterior of the house is stucco-covered with a continuous brick chimney. It has two tall French doors that do not appear to have opened onto an eastern facing deck. No architectural evidence remains of any deck and the Sanborn map does not indicate its presence. There is a projecting bay window from the formal dining room. Interior The interior arrangement of the house reflects its original conception as a multi-resident house. Each floor is arranged as a complete apartment with kitchen, bathroom, bedroom and living room with the most important spaces receiving a decorative emphasis. The front entry vestibule is an excellent example of the same spirit of practicality and elegance that characterizes the exterior of the house. On every floor are splendid hand-wrought details and repeated motifs that have the effect of creating a harmonized and fluid interior despite the fact that it was sectioned from the start as separate living quarters. This is largely evidenced by a surviving set of plans that are undated and unsigned and yet appear to date from the period of construction. The only set of rooms that are labeled by function are the second floor spaces that include a kitchen, bedroom, dining room bath, and an unlabeled room that is presumably the living room or master bedroom. Unfortunately, the first floor rooms are unlabeled and no plans survive for the basement. The following description features room names that are derived either from the original plans or a second set of plans that were prepared in 1982 and which are included in this nomination. Entry Hall (1982) The front door opens into an entry hall that serves as a formal entrance at the same time it operates as shared public space that allowed for separate access to each floor. The entry hall is entered by way of a flush panel front door of inlaid walnut veneer. The upper portion of the door has a walnut framed casement with a Greek Key border and scrolled field design, wrought iron grille. Such details are often elegantly echoed in many instances throughout the house. The walls of the entry hall are plaster with wainscoting. The entry door to the first floor strikes a classical note, as do many details throughout the house. It is framed with fluted, plaster columns with stylized entablature supported by two console brackets. The entry hall contains three doors: one leading to the basement, one to a bathroom and the other to the first floor living room. All doors are flush panel inlaid walnut. The entry hall houses the tower so the ceilings are of varying height. The upper ceiling is of painted plaster; the lower ceiling is painted plaster with crown molding and boxed beams at walls and staircase opening similar to the coffered ceiling in the dining room, another repeated, harmonizing element. The vestibule also houses the magnificent stained glass windows that Jacobberger sometimes used in his most prominent houses, a tribute to the pioneering use of stained glass as a modern architectural element in the Arts and Crafts movement. The windows are delicately and beautifully colored in greens, yellows and pinks and feature stylized floral garlands. They are fixed stained glass and centered high above</p> | | | | | |

the largest is an oculus window of roseate design. The stairs are stained oak with risers painted. The impressive balustrade is comprised of a stained walnut top rail with convex-shaped balusters. The stair base newel post has a turned design while upper newels are rectangular with recessed vertical panels and newel caps of a solid circular design. Living Room (1982) Through French doors the more public entry hall opens into a small entryway that in turn opens into the first floor living room, the bedroom (currently billiard room) and the kitchen. The flooring throughout is 2 ¼ original oak flooring and the walls are painted plaster with continuous crown molding and integral picture rail at walls and ceilings. The living room windows that lead out onto the deck are 8 feet high with divided light panels. On the east end of the living room is a fireplace with mantel shelf supported by a charming set of seven console brackets at frieze panel. Such scrolls were a favorite Jacobberger interior detail. The cast iron firebox has a tile surround and tile hearth with an Arts and Crafts style, raised relief, floral detail (again reminiscent of the floral pattern in the stained glass) within each side of the field and a mantel architrave molding wraps around the tiles. Dining Room (1982) An arched opening separates the living room from the formal dining room and there are painted face frame cabinets on either side. The doors have rail and stile frames with stained glass panels in a typical Arts and Crafts style. The same stained glass panel design is seen in on the doors of the built-in bookcase in the living room and glass cabinet in the dining room. The dining room floor is comprised of 2¼ original oak and the walls are painted plaster. At the arched opening that transitions the living room into the dining room is 4" high wainscot that is detailed the same as the living room wainscot. The ceiling of the dining room consists of very dramatic and deeply recessed plaster panels created with geometric patterned box beams and trimmed with crown plaster at the molding. Dominating the north wall of the dining room is an elaborate built-in sideboard with a cabinet of face frame construction and stained glass windows that match those in living room and on either side of arch. The lower part of the cabinet has recessed wood panels and the upper cabinet has a console bracket on each side, similar to the fireplace brackets. In the middle of the ceiling is an original Arts and Crafts light fixture. Kitchen (1982) A flush panel, inlaid walnut veneer door leads from the dining room into the kitchen. The flooring in the kitchen is original 1x4 tongue-and-groove fir that is the same height as the oak throughout the first floor. The walls of the kitchen consist of vertical 1x4 tongue-and-groove, double 'V' grooved 4' high fir with continuous top rail, and a stained baseboard. The north window wall has original identical 2x4 divided light panels with two light transom windows over each which lie on either side of a door that appears to have been added in the 1960s. Across from the generously sized windows is the south wall with floor to ceiling cabinets of stained vertical grain fir with a counter top of a single slab of vertical grain fir. The drawers to this beautiful section of cabinetry are flush faced with doors that are constructed of rails and stiles with recessed panels at base and uppermost wall cabinet. The middle cabinet doors have original glass panels and their hardware is wrought iron. The east wall of the kitchen provides access to a pantry that exhibits wainscot-covered walls and a panelled door with a stained transom window. Bedroom (1982 plans) (currently Billiard Room) The floor of this room is 2 ¼ original oak flooring with a base show and painted baseboard. Ten-foot ceilings make a dramatic focal point of a beautiful bay window that can also be seen from the exterior. The bay window has a built-in window seat and two side windows with 2x5 lights. The center of the bay consists of two windows. Each side window and the main bay window feature muntin and mullion bars creating a semi-circle, arched design. This window treatment is classic Arts and Crafts style. Curves and arches are used throughout the house as a nature-inspired design motif. The north wall of the billiard room has a door that opens into a small bathroom through a wardrobe. This wardrobe contains a built-in face frame cabinet with wood top drawers that are flush at the base with upper door rails and stiles with recessed panels. Opposite the cabinet is a clothes-hanging rod. The south wall of the billiard room has floor to ceiling French doors that open onto the sun room porch. The flooring here is tongue-and-groove fir while the walls feature grooved vertical grain fir. The ceiling is also vertical grained fir with a continuous coved crown molding. Three quarters of the room displays stunning views of the neighboring hills through 3x5 double single-hung windows and the sun room opens onto the porch through a glass door. Second Floor Rooms The second floor currently features three bedrooms, a sitting room, and bathroom that are all entered from a central L-shaped hallway. The walls are painted plaster and the floors are fir. Throughout the upper floor, the doors feature rails and stiles replete with recessed panels. All door hardware survives intact. Bathroom (1912/1982) The first room is to the right of the upper floor glass doors and it a small bathroom with plaster walls and two continuous horizontal mounting rails. Fixtures are from the modern era (commode 1961) but there is an original claw-foot tub. Bedroom (#1) (1912/1982) The next room on the west side of the hallway is a bedroom with plaster walls and a ceiling with a portion sloped to 7 feet at the exterior wall. No other decorative details are found in the room. Bedroom (#2) (formerly kitchen 1912/1982) On the other side of the hall is the former kitchen (now used as a bedroom). This space features a ten-foot ceiling sloped to seven feet at the exterior wall. The space is illuminated by several double-hung windows. Sitting room/Study (formerly dining room 1912/1982) Across from the former kitchen is a study that was probably the dining room for the upper tenant. The plaster walls have continuous picture molding and there are French doors that lead into the living room (now master bedroom) with 2x5 light frames. Master Bedroom (Living Room 1982, unlabeled 1912) The master bedroom itself is a highlight of the house with airy ten-foot ceilings that slope to seven feet at the exterior wall. There is a continuous picture molding located at top door head placement and the flooring is tongue-and-groove fir. The focal point of this room is an extraordinary fireplace with a mantel shelf and stylized entablature. The fireplace itself has a very ornate cast iron firebox with beautiful tile surround. The glazed tiles are placed symmetrically around the fire box and they are marvelous examples of raised relief Arts and Crafts style details. There is a mantel architrave that frames the tiles and the crossetted over mantel is trimmed with a walnut surround. All wood on the fireplace is stained walnut. Off this master bedroom is a wardrobe (study 1982). Judging from the original plans, this space may have originally been a part of the the master bedroom. The door frame detailing is slightly different from other frames found in the room. It appears, however, that this alteration occurred soon after the house was constructed. This space features plaster walls and a sloped ceiling. At the east end of the room is a coal chute that leads directly to the basement where an enormous bricked furnace (now defunct but still in place) once heated the household. Beyond this room is the original closet (now small study) that has a window out under the north-facing dormer with plaster walls, a panelled door and casement windows. Basement The basement apartment consists of a living room (1982) with fireplace, kitchen (1982), bathroom (1982) with claw foot tub and bedroom (1982) that faces onto the lower veranda. On the west side of the veranda is a semi-enclosed section with 2x5 glass windows and a built-in wooden garden seat. The living room fireplace is largely devoid of architectural elaboration as it features an all-stretcher bond surround and plain mantel. The basement kitchen walls are sheathed with vertical tongue-and-groove boards and features 1910-1920 counter tops, drawers, and cupboards. The bathroom commode dates to 1963. Although used as living space, the basement appears to have received the least amount of architectural elaboration. Alterations Only a few alterations to the Smith House have occurred since it was constructed. On the exterior, it appears as if a new glazed door was created to provide direct access into the kitchen from the exterior. This feature does not appear on the original 1912 plans. On the second floor of the residence, the kitchen has been removed. This space is currently used as a bedroom. It remains difficult to determine if the basement originally served as an additional living unit. The spaces here largely lack diagnostic architectural details and the area is not included on the surviving 1912 plans. It is therefore difficult to gauge the nature of alterations to the basement. Several of the original windows on the south side of the house are now protected by aluminum storm windows and nine windows have been replaced with four-over-four, double-hung sash, wood windows that are identical in dimension and detail to the original sash. On the interior, all of the commodes in the house are not original. The three were replaced in the early 1960s, judging from date stamps. None of these alterations significantly detract from the house's overall integrity. A garage was constructed on the south side of the house within the past ten years, but it is a non-contributing resource. The drive on the south side of the house has been abandoned due to the steep slope on that end of the property.

HISTORY

(Chronological, descriptive history of the property from its construction through at least the historic period - preferably to the present)

NARRATIVE STATEMENT OF SIGNIFICANCE The Alfred H. and Mary E. Smith House is eligible for listing in the National Register under Criterion C as a superb example of the inventive interpretations of the Arts and Crafts style pioneered by the accomplished Portland architects Joseph Jacobberger and his partner Alfred H. Smith. As the home of architect Alfred H. Smith himself, the dwelling reflected the design mastery of the pair and their skill at adapting architectural embellishment and hierarchy to a specific domestic context. Situated within a neighborhood of detached houses occupied by some of Portland's wealthy elite, the dwelling was self-consciously designed so that the interior could accommodate the privacy of several boarders and the Smiths while the exterior could connote a single-family residence. This flexible, context-sensitive design accommodation allowed Smith to occupy the house until his death in 1958. Although featuring at least three different living spaces, the building is referred to as a house due to Smith's continuous occupation of the house, Smith's influence on the house's design, the exterior appearance of the house, and because boarders ranged in number and duration of stay. The house reflects the direct and considerable influence that early English precedents had on Jacobberger and Smith, who were early and prolific proponents of the Arts and Crafts style in Portland. Grover's Addition and Alfred H. and Mary E. Smith Platted May 25, 1883 by the West Portland Homestead Association, Grover's Addition was a speculative subdivision of land that sought to capitalize upon the growing housing market of Portland during the late-nineteenth century. As the city extended north and west, the city's rectilinear street pattern began to encounter the geographic irregularities of the West Hills. While a majority of Grover's Addition followed a grid pattern, several irregular lots were drawn as a result of steep slopes. As a result of the relative isolation of this area, intensive development did not occur in the area until the early twentieth century. By the early 1910s, the area became attractive to Portland's business class including the architect Alfred H. Smith and his wife Mary. Born in 1865 in Bristol, England, Alfred H. and Mary E. Smith came to Portland around 1908. Alfred formed a partnership with Joseph Jacobberger in 1912, the same year that the house was presumably constructed. Purchasing several lots from F. W. Leadbetter in 1912, Smith would construct a house that was completed by 1913 and was valued at \$3,000. As the new business partner to Joseph Jacobberger, Alfred H. Smith would have collaborated with Jacobberger upon the creation of his house for it was designed to fulfill his particular tastes and needs. One of these needs was the apparent necessity for the house to accommodate boarders. At first, this may seem anathema to the wealthy neighborhood in which the house stood. Bordered by dwellings with similar Arts and Crafts inspiration as well as larger dwellings of Portland's wealthy elite that were situated along the sylvan hills near Council Crest, the house's context seemed distant from the single room occupancy hotels near Portland's city center. By September 1906, however, this area was linked to the city and the nearby amusements of Council Crest by the Council Crest Line, a trolley line that operated near the western end of High Street near the intersection of SW Terrace Drive and SW Ravensview Drive. With the proximity of the trolley, Smith's house became a very practical, if not picturesque location for group housing. While it remains difficult to ascertain what types of boarders occupied the house before 1930, from 1930 until Smith's death in 1958 up to five boarders holding a wide range of occupations lived in his house at any one time, but usually only for one to three years. Students, widows, married couples, office managers, saleswomen, an artist, a teacher, gas station attendant, cashier, caseworker, and even the Field Director for the Portland Council Camp Fire Girls all found the house a desirable rental

option. Others in the neighborhood took advantage of developing tasteful multi-family housing near the Council Crest line. In 1923, for instance, the house at 1858/1860 SW High Street was constructed in the Arts and Crafts style and was similarly discrete in its appearance with little indication that two families occupied the residence. From 1929-1930, it appears as if the life of Albert H. Smith took some rather dramatic turns for by 1929, it appears that his wife Mary had died. Smith was accompanied by his son Albert H. Smith, Jr. and his wife Paulina in the house between 1928-1930. The son and his wife are no longer found in the city directory after 1930. In addition to these events, the partnership between Jacobberger and Smith was dissolved early in 1930, just prior to Jacobberger's death in March 1930. Smith would occupy the house until his death on May 9, 1958. The Arts and Crafts Aesthetic Living at the height of the Arts and Crafts movement, both Smith and Jacobberger were influenced in the late nineteenth century by the philosophy and designs of the English artist William Morris. Morris believed that hand-wrought, man-made objects represented the best use of labor in both an aesthetic and in a political sense. His company The Firm created everything from wallpaper to furniture to textiles and stained glass with the aim of restoring the so-called decorative arts to the level of fine arts. Because Morris thought a handmade aesthetic should permeate every aspect of living and livelihood, his design work is closely associated with domestic interiors and architecture. Hallmarks of the Arts and Crafts style include design motif taken from natural forms, the union of ornate and fabulous pictorials with simplicity of form and the belief that no object was too humble to be carefully and lovingly crafted. The Arts and Crafts Movement in America The Arts and Crafts movement was enthusiastically embraced in America where it blossomed in the early part of the twentieth century. By the time of Morris's death in 1896, hundreds of Arts and Crafts Societies had been established in American cities, large and small. Less anti-industrial than the English version, the American interest in Arts and Crafts drew on a national inclination toward self-sufficiency, a fondness for the motifs of nature and the use of regional materials. The ideals and designs of British Arts and Crafts impacted such quintessentially American companies as Gustav Stickley's United Crafts in Eastwood, New York. Objects such as ceramics, textiles and decorative interpretations of forms such as stained glass church windows reflected a strong Arts and Crafts influence. The impact of Morris's ideas could also be seen in domestic architecture where 'Arts and Crafts Style' came to represent an egalitarian elegance that appealed to the relaxed American sensibility, especially in the West. Northwest Arts and Crafts In 1905 Portland Oregon hosted the Lewis and Clark Exposition, ushering in a new era of expansion for the city. The astounding growth in population also meant unprecedented building. With so many new city dwellers, including those who came for the Exhibition and stayed, there was considerable development of residential neighborhoods, including desirable view homes that overlooked the Willamette River. The Portland Heights and Council Crest neighborhoods were platted as early as the 1880s, but it wasn't until after the Exhibition and an extension of the trolley system that widespread development occurred. The Arts and Crafts house plan was an extremely popular style for homes in these areas. The style remained unrivaled in popularity until the advent of the Northwest Style in the 1930s. Despite geographical distance from New York and Chicago, Portland residents proved sophisticated consumers of houses that showed a modern sensibility. To serve these needs, architectural firms flourished. One of the most prominent was the architectural firm of Whidden and Lewis. Most of Portland's most notable architects passed through their offices including the noted Oregonian architect A.E. Doyle who started there as a fourteen-year-old office boy. The Influential Firm of Jacobberger and Smith Another architect who came from the offices of Whidden and Lewis was one of Portland's most gifted and inventive interpreters of the Arts and Crafts style. This was Joseph Jacobberger, who was born in Alsace-Lorraine in 1867 and came to the United States at the age of two. After a childhood spent in Nebraska he moved to Portland from an architectural practice in Minneapolis. In 1912 he formed a partnership with an English architect, Alfred H. Smith. Their flourishing eighteen year practice left an impressive stylistic imprint on the city and included many notable buildings including the Knights of Columbus Building, St. Mary's Cathedral, sections of Marylhurst College campus and St. Vincent's Hospital. Jacobberger was equally prolific and inventive when it came to domestic architecture and until his death in 1930 was the architect for some of Portland's most impressive Arts and Crafts-style residences. Hawkins and Willingham, authors of Classic Homes of Portland single out Jacobberger as "one of Portland's most impressive talents." Along with the talented Wade Pipes, Jacobberger and Smith truly pioneered the Arts and Crafts style in Portland. The Smith House as an Expression of the Arts and Crafts Style Although initially platted in the 1880s, the Portland Heights and Council Crest neighborhoods were not substantially improved until the first decade of the 1900s. Although scenic, this area remained isolated until the extension of the Council Crest Line. Once public transportation reached this area, many of Portland's business elite began to construct residences. Constructed in 1912, the Smith House immediately stood out from many of its neighbors, as it was valued at \$3,000; a sum that was at least two times as much as his immediate neighbors. Indeed, the house has been praised for its impressive architectural composition as Hawkins and Willingham's "Classic Houses of Portland" noted that it was "a delight of sculptural form." The house is firmly within the Arts and Crafts tradition but also demonstrates the masterful inventiveness of Jacobberger and Smith. While Smith undoubtedly played a role in the design of his own house, it appears that the house featured many of the design elements employed by Jacobberger prior to their partnership. It appears that it was Jacobberger's confident grasp of apt, elegant but never ostentatious stylistic details that signal his design influence. Some of these details include the use of an asymmetrical massing and fenestration, different construction details, and the intricate detailing of the principal use areas of the house including the living rooms, kitchen, front door and entrance hall, and dining room. Indeed, these spaces became the canvas for a palette of architectural design that was highly expressive of the period. The fretwork-adorned grille of the front door, further emphasized by a console-supported, barrel vaulted door canopy is just one example of how comfortably Jacobberger worked within the Arts and Crafts milieu. In order to provide comfortable living spaces on all floors of the house and in anticipation of multiple tenants, Jacobberger integrated a hierarchy of finish so that living spaces architecturally expressed their relative importance and function. No where is this more evident, than in the "Living Room" on the second floor where a ceramic tile fireplace surround, punctuated by raised relief ceramic tiles is surmounted by a bold mantel and a crosssetted overmantel. This hierarchy remains evident even though the house has been a single family residence since 1980. Context: The Arts and Crafts Houses of Joseph Jacobberger When compared to the larger body of work by Joseph Jacobberger, the Smith House, typifies his design capabilities. In reviewing the National Register-listed houses in Oregon, six of the sixteen houses designed by Jacobberger are classified as Arts and Crafts style and all were situated in Portland. Characteristics of the style include asymmetrical plans with sharply pitched roofs and exterior finishes that are often stucco or brick. A brick chimney often dominates the roofline and windows may be casement and double-hung and feature stained glass with metal trim in support of the leaded glass. Entrance doors are recessed with decorative beams and there are verandas and porches on first or second levels or both. Jacobberger's trademark detailing includes jerkinhead gables, arched canopies, decorative oval windows, polygonal bays, and stained glass, all of which are displayed on the Alfred H. and Mary E. Smith House. Interior finishes include plastered walls with wood trim, a central staircase with wood risers and rails, and fireplaces with marble or brick surrounds. Several other examples of Jacobberger's work has been documented in the Portland Historic Resources Inventory. Despite the fact that no examples of residential buildings singularly designed by Alfred H. Smith have been documented, it appears as if the Smith House may have been a collaborative effort. The design that resulted from this collaboration, however, held striking similarities to other Jacobberger commissions. Many of Jacobberger's earlier commissions feature similar architectural conventions as those found on the Smith House. Interestingly at least three (Giesy-Failing House, Malarkey House, Walter V. Smith House) were situated within one mile of the Smith House. The earliest Jacobberger house listed in the Inventory was built in 1898. Situated at 1943 SW Montgomery Drive, the Walter V. Smith House (National Register) is clad with wood shingles and exhibits two prominent cross gables and a gable-roofed dormer. A 1909 house at 2141 SW Hillcrest Place (Daniel J. Malarkey House, National Register) designed by Jacobberger has a multi-gabled roof with large stained glass windows, a balcony and distinctive railing. The Costello House (National Register) at 2043 NE Tillamook in the Irvington neighborhood has a stone and stucco exterior with cross gables. The house at 2331 SW Madison Street, constructed in 1911, features a bellcast roof with hipped-roof dormers and large, central entry porch. Another 1911 Jacobberger home can be found at 2210 NE Thompson (Portland Historic Resources Inventory(PHRI)) and also features cross-gables as well as a dormer with decorative half-timbering and a one-story wing with a balustrade balcony. A 1913 home at 1965 SW Montgomery Place (Giesy-Failing House, National Register) has a multi-gabled roof with brick cladding on the first floor and an elliptical hooded entry porch. A 1915 house located at 2306 NE Siskiyou (PHRI) has a double-gable roof with intersecting gable-roofed side wings and a prominent chimney with a front elevation with arched surrounds. The final Jacobberger-designed house to appear in the PHRI under the rubric of Arts and Crafts style is at 2609 NE Hamblet Street. This 1925 house has a semi-circular-roofed dormer with a polygonal bay window on the second floor and a pavilion with decorative half-timbering. Of all the documented houses designed by Jacobberger, the Smith House appears to be lone example of a multi-unit dwelling. Conclusion The Alfred H. and Mary E. Smith House features a collection of inventive architectural detailing that is indicative of Joseph Jacobberger's mastery of the Arts and Crafts style. There are many houses in Portland designed by Jacobberger, however, the Alfred H. and Mary E. Smith House is notable because it exhibits a remarkable range of features that most characterize Jacobberger's imaginative, recognizable style. Many of the features both inside and outside the Smith House, such as the double gables, jerkinhead gables, ceramic relief tiles, and leaded glass are a direct reflection of the English precedents Jacobberger used as sources, particularly in the early years of his career, as he crafted his trademark style. The Alfred H. and Mary E. Smith House is locally significant and eligible for listing in the National Register under Criterion C in the area of architecture as an excellent example of the inspired interpretation of the Arts and Crafts style by master architects Joseph Jacobberger and Alfred H. Smith.

RESEARCH INFORMATION

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|----------------------------|----------------------|----------------------------|----------------------|
| ✓ Title Records | Census Records | ✓ Property Tax Records | Local Histories |
| ✓ Sanborn Maps | Biographical Sources | ✓ SHPO Files | Interviews |
| Obituaries | Newspapers | State Archives | Historic Photographs |
| ✓ City Directories | Building Permits | State Library | |
| Local Library: | Multnomah County | University Library: | |
| Historical Society: | | Other Repository: | |
| Bibliography: | | | |

City of Portland Building Records. City of Portland Historic Resources Inventory, Oregon Historical Society. Clark, Rosalind. *Architecture Oregon Style*. Albany, Oregon: Professional book Center, 1983. Hawkins, William J. III, and William F. Willingham. *Classic Houses of Portland, Oregon, 1850-1950*. Portland: Timber Press, 1999. Multnomah County Land Records, Block and Lot Books, Grover's Addition, 1908-1915. Multnomah County Plat Records, Grover's Addition, Book 1, Page 69. Tess, John. James C. and Mary A. Costello House, National Register of Historic Places Nominations, 2000. Norman, James. *Portland's Architectural Heritage*. Portland: Oregon Historical Society Press, 1991. OHS Photograph Catalogue, Jacobberger Collection. Portland City Directory, 1914-1958. Accessible at the Central Multnomah County Library. Ritz, Richard. *Architects of Oregon*. Portland: Lair Hill Publishing, 2002. Sanborn Fire Insurance Company Maps, City of Portland, 1908-1950. Thompson, Richard. "The Council Crest Line" located on the world wide web at <http://mywebpages.comcast.net/dthompson1/StreetcarLines.html>. Accessed July 1, 2007. Tinniswood, Adrian. *The Arts and Crafts House*. New York: Watson-Guption Publications, 1999.