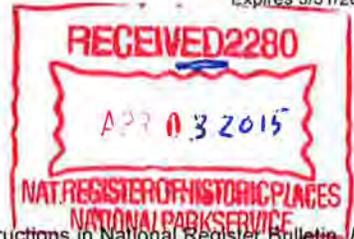


United States Department of the Interior
National Park Service



239

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 Lippincott, William J. and Sarah Wagner, House

other names/site number "The Pond House at Pacifica"

Name of Multiple Property Listing N/A

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

2. Location

street & number 14601 Watergap Road not for publication

city or town Williams vicinity

state Oregon code OR county Josephine code 33 zip code 97544

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

Christine Curran 3-25-15
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):

For Colson H. Beall 5-18-15
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	1	buildings
		site
		structure
		object
1	1	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: Single Family Dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC: Single Family Dwelling
EDUCATION
RECREATION & CULTURE

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: Contemporary

Materials
(Enter categories from instructions.)

foundation: CONCRETE: Poured Concrete
walls: WOOD: Horizontal Board

roof: ASPHALT
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 William J. and Sarah Wagner Lippincott House is a large, 4600 square foot single-story, wood-frame building with a partial daylight basement. Attributed to Winifred Scott "Duke" Wellington, a faculty member at University of California, Berkeley, and completed in 1951 by the original owner/occupants, the Lippincott House is located near the unincorporated community of Williams, on the eastern boundary of Josephine County, Oregon. The house overlooks a man-made reservoir within a large rural parcel now owned and operated by the Pacifica Foundation as an environmental and educational reserve. Considered one of the finest examples of post-World War II Contemporary architectural design in southern Oregon, the Lippincott House retains high integrity in design, use of materials, feeling, and location so as to effectively relate its original interior and exterior character and the associations that make it significant. The Lippincott House is counted as a contributing building, while the Little House, though built during the Lippincott period of ownership, has been altered and is counted as non-contributing.

Narrative Description

The William J. and Sarah Wagner Lippincott House, completed in 1951, is an irregularly-shaped, wood-frame dwelling in the Contemporary style. The building is characterized by a sprawling angled, shallow arc-shaped main floor above a partial daylight basement. Multiple roof levels create a stepped design in section, with operable "vent" or clerestory-type windows in the major spaces. Use of natural materials including local, vertical grain Redwood, and imported "Arizona Stone," are consistent with the overtly naturalistic design character.¹ Large fixed windows on the south-facing elevation open onto a near full-width wooden deck. The house overlooks a man-made reservoir used to irrigate the surrounding acreage of "Pacifica: A Garden in the Siskiyou," a non-profit educational reserve dedicated to supporting educational outreach and other programs about the natural environment.

Location

The Lippincott House is located in the unincorporated area of Williams, in Josephine County, Oregon. Nestled within a large, 420-acre nature retreat now known as Pacifica: A Garden in the Siskiyou, the house and surrounding grounds are in Township 38 South, 5 West, Section 11 on a five-acre portion of the property identified by the Josephine County Assessor's Office as Tax Lot 500 (Account R326333). The nominated area, as shown in Figure 3, is a roughly 300 foot by 425 foot (2.93 acres) rectangular area that encompasses both the Lippincott House and the Little

¹ Arizona Stone is a pinkish-tan sandstone-like material that the Lippincotts apparently brought with them from the Southwest for use in the project. This term is used to describe the random-coursed Ashlar stonework of the Lippincott House in various descriptions and so continues to be used here.

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House, as well as sufficient surrounding buffer to accurately maintain their setting.² The Pacifica site address is 14615 Watergap Road, Williams, Oregon. The specific address for the Lippincott House itself as a distinct entity is 14601 Watergap Road.

Setting

The area known today as Williams was first settled by Captain Robert Williams, a veteran of the Rogue River Indian Wars, in the mid-19th century and slowly developed as a rural agricultural center along Williams Creek and several other tributaries to the Applegate River near the extreme eastern boundary of what is now Josephine County. The subject parcel and the surrounding area is a mixture of heavily treed forest with rolling hills flanking scattered valleys that line the small streams and creeks. During the late 19th and early 20th centuries, development in the Williams area was largely inhibited by poor transportation access to the larger settlements in both Jackson and Josephine counties.

By 1915, the Williams area was served by a stage route to Grants Pass, the nearest rail point, and was characterized by lumbering, fruit growing, general farming and dairy ranching.³ Today, with improved roads, a small service center with a general store, school, and other uses are located in Williams proper, approximately four miles south of the nominated property. Development adjacent to Watergap Road can be generally characterized as a rural residential of mixed vintage. The Pacifica property occupies over four hundred acres of the original Simon Messinger homestead, and has multiple structures that include the Lippincott house, the "Little House" and other, non-historic buildings south of Messinger Road that support the foundation's environmental and educational activities. The immediate surrounding land of the Pacifica Garden, long grazed as part of various ranches, today supports hiking and variety of other recreation and educational-based uses. The presence of Bureau of Land Management-owned land adjacent to the property further enhances the rural character of the site:

The land that has been grazed is being used for our Botanic Garden and recently acquired nursery, Forestfarm. The rest of the land's natural vegetation makes up the vistas and hiking trails of our Nature Center.⁴

The nominated portion of the property, immediately surrounding the Lippincott House, is located north of the main access road (Messinger Road) that runs east-west through the property. Berms form an elevated setting for the house itself, with a natural rise to a forested area to the rear (north) of the structure. The July 2013 Pacifica Fire burned nearly 500 acres in the vicinity, coming within 10 feet of the Lippincott House at its NW corner.

² Josephine County does not provide specific mapping of the five acre portion of TL 500 but the intent, as determined for rural fire protection, is to define the area containing the major buildings. The nominated area specifically excludes the non-historic studio/Pacifica barn south of Messinger Road, and includes the Lippincott House and the Little House.

³ State of Oregon. Oregon Almanac 1915. (Salem, OR: Oregon State Immigration Commission, 1914), 175.

⁴ Pacifica: A Garden in the Siskiyou, <http://pacificagarden.org/>, accessed July 2014.

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LIPPINCOTT HOUSE; Exterior Description

The Lippincott House is a single story, wood-frame dwelling that rises from a daylight basement nested into the sloped site and fully below grade at the north end. The roof, currently clad with rolled asphalt roofing, consists of a series of staggered, low-pitch sheds that drain to the north, creating light and ventilation via a series of operable clerestory windows.

The exterior siding, laid over diagonal board sheathing, is currently painted a cream/yellow. It consists of wide horizontal boards (10") laid in bands without any sort of edge treatment and detailed solely by narrow 4" wide cornerboards (in most locations, but not all). The lower, daylight basement, level is similarly clad with horizontal boards. The non-original (c1977) projecting sunroom at the east end of the main floor level is clad in T1-11 siding and sits below its own shed roof, sloped counter to the original roof design.

A large projecting deck extends from the main floor level along the majority of the south-facing, primary, elevation. Originally cantilevered with a simple, open, balustrade system that included an integrated bench for outdoor seating, the deck was rebuilt to correct materials decay and expanded to the west, supported in part by with a series of 4"x4" posts that rise from small concrete piers (n.d.) to provide additional support. The original balustrade was reconstructed to meet building code, while the eastern end of the projecting deck was incorporated into the interior as part of the already mentioned sunroom construction.

Main roof surfaces are supported by a series of massive (12"x8") projecting beams, each with tapered ends that project outward to support broad, 48" overhanging eaves. Fascia detailing is a simple 6" wide board, creating a crisp, narrow profile on the three main roof planes.

Large, fixed-pane picture windows extend across the entire south-facing elevation, with a separated fixed transom band above. Original wood sash windows of mixed styles (fixed and casement) remain on all exterior elevations. Wood door and window trim is uniformly narrow with butt corners. Most windows have a small projecting sill, creating a fairly smooth, modern, exterior surface character. The clerestory windows, below the split shed roof planes, are also original wood sash, transom-type windows, with most operable using a standard pole/latch arrangement for natural interior ventilation. Two large masonry chimneys of coursed Arizona Stone project through the roof, topped by thin cast concrete caps.

LIPPINCOTT HOUSE; Interior Description

The main floor of the Lippincott House is characterized by a series of large, open floor plan, spaces connected in what amounts to a linear, single-room-deep arrangement from one end of the footprint to the other. In plan, the house displays a shallow, three-part, angled arc-shaped form. At the extreme east is the kitchen area, augmented to the south by the expanded sunroom/dining space (c1977) and to the north by a large service area that includes a walk-in cooler. The kitchen is divided from the large living room by a finely detailed interior stairwell of natural-stained vertical grain fir panels and a painted balustrade. The stairwell is trapezoidal in plan, with the western leg canted, to return the living room area to a rectangular plan. To the west of the central living room a second large public space, now a crafts room or den, shares a

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common wall with the master bedroom and attached bathroom. A now-modified stairwell at the west end of the crafts room was designed as a second trapezoid in plan, with the angled leg to the east, again creating an offset that returns the plan to rectangular for the bedroom suite at the building's western end.

Interior finishes for the majority of the main floor spaces consist of natural fir boards, laid horizontally in a pattern that essentially replicates the exterior siding. Ceilings have exposed beams, also of fir, with clear fir sheathing above. The south-facing window wall, modified as detailed below, is trimmed in fir with white plasterboard spandrel areas. The original exposed fir floorboards survive, but are currently hidden by wall-to-wall carpet.

Both the main stairwell and the living room of the Lippincott House retain considerable integrity with respect to the interior character of the house as completed in 1951. As noted, the stairwell has an angled western wall to correct the layout to maintain the rectangularity of the major living spaces within the plan. The custom-designed wooden rail and balustrade with stepped posts and panels creates variable-sized trapezoidal openings above exposed natural wood treads and risers.⁵ A similarly designed painted panel divider rises to create a railing system that divides the stairwell from the living room. There are four roughened fir panel doors that can be opened or closed for ventilation and light, creating an attractive connection between the two spaces.⁶

The full-height living room is dominated by the large Arizona Stone fireplace at the west, which has a wooden mantelpiece and concrete hearth, all as originally designed and depicted in available historic images. A massive sawn beam divides the front (south) and rear (north) spaces of the living area and is located directly below a bank of narrow, horizontal clerestory windows that provide for natural ventilation. Double French doors open to the rear. Built-in cabinetry remains in the northeast corner. A bookcase that was originally located in the southwest corner has been somewhat reduced in size and modified to create an additional door/access to the adjacent room, a change assumed to have occurred c1977. A second stairwell, also with an angled side wall to accommodate the floor plan, was originally located between the work room and the master bedroom, providing a secondary access to the lower floor. This has now been converted into a closet.

The kitchen area, as might be expected, represents the most modified space in the house, with non-original cabinetry and floor surfaces. Cabinets are knotty pine, with simple white laminated countertops in a u-shaped configuration. The original beams and fir ceiling in this area have been painted white. Other modifications include non-original lighting, over-laid flooring and other modifications that are not consistent with the original design. The original Arizona Stone fireplace along the western wall has been modified with applied brick veneer.

⁵ Historic photos document that the rail and balustrade system is fir, originally with a natural clear finish. Some of these details are now painted white. It should be noted that the trapezoidal balustrade echoes the trapezoidal plan of the stairwell itself.

⁶ Although not conclusive, the wide fir panel doors appear to have been roughened by a sandblasted or wire-brushed process that removed new growth to expose the grain.

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These changes, though not conclusively dated, were all likely undertaken concurrently with the expansion of the kitchen/ dining area onto the front porch, to create the present sunroom, and are believed to have occurred c1977.

The eastern portion of the lower daylight basement level of the Lippincott House served as a guest room as originally designed, with the remainder of the basement level to the west (beyond the main stairwell) used as a series of single-car garages with large tilt-up doors opening to the south. Most of the garage space was modified during subsequent ownership to provide for a large open area, now used as additional bedroom space.

LIPPINCOTT HOUSE; Known Modifications

Although the original plans for the Lippincott House have not been located, much of the original construction and design, as well as subsequent remodeling through 1966, can be documented via an extensive photographic record donated to Pacifica by members of the Lippincott and Lippert families. Post-1977 modifications, the period of most change, are unfortunately largely a matter of conjecture.

EXTERIOR

Siding: As shown in Figure 6, the original finish of the exterior siding of the Lippincott was stained wood; "It looked just like the interior paneling."⁷ This appearance remained until sometime after May 1960, when a hail storm severely damaged the building. The exterior siding was painted sometime prior to May 1961. Repainted periodically since, the building is currently a light cream color and in need of painting again to protect the siding. The current intent is to at minimum return the exterior to a darker brown tone, more consistent with the original appearance.

Deck and Railings: The original deck and rail system survived at least through 1966, according to available photos and personal recollection, and was logically modified as part of the construction of the "Sunroom" that expanded the kitchen, c1977. The deck, cantilevered and supported by the extended floor joists of the main floor, may have had structural problems requiring reinforcement with the current 4"x4" posts or may have had rot or decay due to exposure. The original railing, without any vertical divisions to reduce potential fall hazard (and approximately 12' above grade) may also have been modified to comply with the building code as part of other work on the property. The replacement deck was extended to run the full width of the south-facing elevation, including the western bedroom area. It is generally consistent in scale and design; however, it is beginning to show some damage as the result of exposure.⁸ A key goal for any future rehabilitation of the deck would be to develop a code-compatible baluster and rail design, possibly to include a reconstruction of the integrated bench, that better reflects the original and complements the historic architecture.

⁷ Wes Lippert, personal communication, 2012.

⁸ The majority of the identified changes to the building, including the addition of the Sunroom and modifications to kitchen, are assumed to have occurred following the transfer of the property to Steven H. Miller in June 1976 (JCD 316:1947). No building permits or other specific information beyond oral communication that they occurred post-Lippert ownership (i.e. post 1966) was located.

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Glazing: Historic photos document that much of the original south-facing glazing consisted of a series of folding French doors that could be opened to integrate the deck and living areas during clement weather. Today most of this elevation is characterized by large, fixed glass window panels, generally set within the original openings, although at least one additional window has been added, creating a near complete window wall in the living room. This modification occurred after 1966 and is tentatively dated c1977, coincident with much of the other changes to the house. The present configuration continues the basic character of the original design and does not seriously alter the overall appearance of the house.

Close comparison of historic images of the rear elevation also reveals that several original casement sash windows have been replaced. The current louvered, jalousie-type, windows are non-original modifications; the date of this change, however, is unknown.

INTERIOR

In addition to the modifications to the kitchen mentioned previously, various minor alterations have impacted the interior character of the upper floor of the Lippincott House in the six-plus decades since its original design and construction. The house was, essentially, built as the dwelling for the two original owners and many of these changes relate to efforts to make it more functional for the Lippert family and, subsequently, later owners. Changes primarily impact the private, sleeping spaces at the western end of the main floor and along the rear, north, where the primary hallway has been modified by the removal of the original built-in casegoods and open bookshelves. Other changes, such as the added ceiling fans, modified and generally inconsistent lighting, and the installation of wall-to-wall carpeting over the original (and surviving) fir flooring, are easily restored and corrected as funding permits.

The original configuration of the sleeping areas, and the lower floor garage, storage level, is not entirely clear but has obviously been modified over time to create additional habitable space. As built, the house had only two bathrooms, with modifications in the master bedroom wing creating a third.

EXPANSION/ADDITION

Located at the rear, northeast corner of the original plan, a large 25'x45' open carport and work area was built after the end of Lippert ownership in 1966 and was not a part of the original construction. While not otherwise dated, it is logical to assume that construction of this addition occurred coincident with the modification to the daylight basement/garage level c1977.⁹ The carport addition connects to the rear of the kitchen via a large utility porch that appears to have been part of the original plan, based on siding; however, the original design and use of this space is not entirely clear. In any event these modified spaces, most of which appear to be structurally independent, are located behind the main volume and have little direct visual impact upon the primary façade or historic character of the residence.

⁹ The Josephine County Building Department does not have any permits on file related to this construction. Wes Lippert states that this element was built following sale of the property in 1966.

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LITTLE HOUSE (c1949, non-contributing)

Located immediately to the east of the main house, across the access road, the “Little House” (known today as the Guest House), is a wood-frame volume with 656 square feet on the main floor and 400 square feet within the upper story, bedroom addition.

This structure was initially built by the Lippincotts as temporary living quarters during the construction of the main house, c1949. The interior plan was essentially three rooms; a kitchen, a living area, and sleeping nook. Construction photos document the modern design of the Little House, which originally included novel features such as passive cooling and ventilation in a series of projecting “bay” type windows (since removed). In 1963, during the Lippert ownership period, the Little House was expanded with the cantilevered upper story to provide additional space. Generally compatible in design, the major addition to the Little House occurred post-1954, outside the period of significance, and subsequent modifications limit its ability to convey its original design. As a result the Little House is counted as “non-contributing” in its current condition in Section 5.

SUMMARY

Completed in 1951, the William J. and Sarah Wagner Lippincott House is a rare example of an architect-designed, single family dwelling in the Modern or Contemporary style in Josephine County, Oregon. Consisting of a single-story, wood-framed irregular plan atop a full daylight basement, the building retains substantial integrity to its original design. Modifications over time, particularly in the kitchen area, do not significantly detract from the overall character of the resource. Original, interior, character-defining details including natural vertical grain Redwood walls, the exposed open-beam ceiling, and built-in casework, remain in the living areas and stairwell, effectively conveying the design intent and relating the original style. Other elements, most notably the fir flooring, remain in place, hidden below wall-to-wall carpeting, and can be restored and re-exposed.

The Lippincott House remains largely intact in setting, workmanship, use of materials, and effectively and accurately conveys its original character. The building substantially relates the associations that demonstrate its significance and make it an exemplar of its type in the southern Oregon region.

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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

1951

Significant Dates

1951, construction complete

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Wellington, Winfield Scott, Architect, (attrib.)

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 period of significance of 1951 is based on the date that construction by the original owners, William J. and Sarah Wagner Lippincott, was complete.

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 William J. and Sarah Wagner Lippincott House, attributed to architect Winfield Scott "Duke" Wellington, was built by the original owners between 1948 and 1951. One of the most significant examples of the Contemporary residential style identified in southern Oregon, and a rare example in Josephine County, the house is located in a spectacular setting overlooking a man-made reservoir, and retains substantial integrity to its original interior and exterior design. The William J. and Sarah Wagner Lippincott House, with a period of significance ending with its completion in 1951, is locally significant under Criterion C for its architectural design, as an excellent and intact example of the Contemporary style in Josephine County, Oregon.

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

The Lippincott House is located on land that was originally settled as the Messinger homestead in the 1850s and is still associated with that longtime Applegate Valley family. The non-timbered portions of the property apparently were in various ranching and farming uses throughout the 19th and the first half of the 20th centuries. The nominated property is a portion of approximately 800 acres in this area that were owned by William J. and Sarah Wagner Lippincott between June 1948 and February 1955.¹⁰

William J. and Sarah ("Sallie") Wagner Lippincott¹¹

Sarah "Sallie" R. Wagner Lippincott (1913-2006) was born in Wheeling, West Virginia, where her father was a well-to-do industrialist, providing the family with considerable financial security and opportunity.¹² Interested in archaeology after discovering artifacts on company-owned property along the Ohio River, Sallie eventually enrolled at the University of Chicago, where she graduated with a Bachelor of Arts degree in archaeology in 1936. While still an undergraduate, Wagner was one of only six women to sign the articles of incorporation for the Society of American Archaeology in December 1934.¹³

William Julien Lippincott (1913-1994) was born in Manhattan, Kansas, where his father, Professor William Adams Lippincott, was teaching at the Kansas Agricultural Experiment Station, in association with Kansas State University.¹⁴ In 1923, Professor Lippincott and the family relocated to California, when he became the head of the Poultry Division at the University of California's College of Agriculture, located in Davis. William J. Lippincott received his undergraduate degree from the University of California Berkeley and later, while in Chicago working on a master's degree in

¹⁰ Josephine County Deed 176:314, dated 15-February-1955.

¹¹ Sallie Wagner does not appear to have ever gone by her husbands' surname, although multiple references refer to the couple as "the Lippincotts," and that form is used her obituary and numerous academic references at the end of her life call her as Sallie R. Wagner. While her given name was Sarah, she appears to have been commonly known as "Sallie."

¹² Sallie's father was Dwight Homans Wagner (1874-1958), who owned and operated the Wheeling Corrugating company, which was part of the Wheeling Steel Corporation (www.wvgenweb.org, visited 21-July-2014).

¹³ Bowman, David L. *Cultural Negotiations: The Role of Women in the Founding of Americanist Archaeology* (Lincoln, NE: University of Nebraska Press, 2013), 199-200.

¹⁴ William Adams Lippincott (1882-1931) was "...recognized as one of the foremost authorities on poultry production..." with numerous books and articles to his credit (*San Francisco Chronicle*, 4-April-1926, 40:2). His book *Poultry Production*, was a textbook went through four editions between 1913 and his death.

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archaeology, met Sallie when they both were employed at a summer excavation in Canyon de Chelly, in the southwest United States. Married in 1936, Sally and Bill Lippincott continued to work summers in the Southwest for the National Park Service. That ended in October 1938, when they purchased a trading post located on the Navajo Indian Reservation in Arizona, built upon a historic settlement called Kin Teel, which roughly translates to "Wide Ruins" in Navajo.

After an introduction to Navajoland working for the National Park Service at Canyon de Chelly, the independently wealthy Lippincotts had bought the Wide Ruins Trading Post in 1938 from Peter Paquette.¹⁵

Bill and Sallie brought their interest in history, art, and archaeology, as well as their well-heeled connections, to the task of running the trading post. Wide Ruins and the Lippincotts, who no doubt had the connections that brought their work attention, achieved a form of minor national notoriety during Bill and Sallie's ownership for the picturesque qualities of the isolated outpost. The Lippincotts supported local artisans and helped foster a growing appreciation of Navajo art, especially Navajo weaving. Newswire articles would cover their activities and overnight guests at Wide Ruins included notable figures in the arts world and beyond, from Ansel Adams and Martha Graham, to Alberta Hannum, who would write two popular published accounts of the Wide Ruins life.¹⁶

While at Wide Ruins, the Lippincotts were among the first outside voices to support and promote local artists and artisans to a national audience. They are frequently credited for their significant role in building widespread appreciation for Navajo weavings, engendering broader support for Native American culture.

The Lippincotts deserve the credit for improving and publicizing the rug industry in the southeast corner of the Reservation. Their vegetal dye experiments and encouragement of master weaving resulted in a superior textile in the years that followed.¹⁷

World War II and Leaving Wide Ruins

Bill Lippincott was in the ROTC at the University of California, Berkeley (Cal), and served as an officer in the Naval Reserve. Even before the United States entered World War II, Bill was called to active duty in the US Navy. First assigned to harbor defense school in San Francisco, he was soon transferred to duty at the San Diego Naval base.¹⁸ Sallie visited Bill in San Francisco, and in San Diego, but also continued to manage Wide Ruins until it became too difficult to do so.¹⁹ About 1943,

¹⁵ Kelley, Klara and Harris Francis. Navajoland Trading Posts. (<http://www.navajotradingposts.info/>, visited 21-July-2014), 199.

¹⁶ Hannum's *Spin a Silver Dollar: The Story of a Desert Trading Post* (1945) and *Paint the Wind* (1958) are both focused on events at Wide Ruins. Sallie Wagner wrote a memoir of her time at the post in 1997 and the Lippincott's longtime employees at the post, Bill and Jean Cousins, documented the impact of the camp from their perspective in *Tales from Wide Ruins* (1997).

¹⁷ James, H. L. *Posts and Rugs, The Story of Navajo Rugs and Their Homes*. (Atglen, PA: Schiffer Publications Ltd, Southwest Parks and Monuments Association, 1976), 80.

¹⁸ Wagner, Sallie. *Wide Ruins; Memories from a Navajo Trading Post*. (Albuquerque, NM: University of New Mexico Press, 1997), 121.

¹⁹ Sallie threw herself into the social events at the base. In March 1942 she and Bill were among the sponsors of the

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she and Bill sold the Wide Ruins Trading Post to Carl Hine and left Arizona. Once Bill was shipped out to the South Pacific, Sallie purchased a small house in Berkeley, California.

When it seemed like the war would be all but endless, we sold Wide Ruins...Then I bought a small house in Berkeley, so that when Bill did come back, he would have a home to come to.²⁰

Hine was not successful in running the trading post at Wide Ruins and as the business faltered, he fell behind in his payments to the Lippincotts. When Bill Lippincott returned from the war, he and Sallie took the post back and began to rebuild the business. They purchased a second trading post, at Pine Springs, and also added onto the building at Wide Ruins, to create more living space and studios, careful to honor the original architecture of the ancient building.

To add a modern wing to a house that owed its original to an archaeological ruin, which the Lippincotts already had remodeled to a place of gleaming sapling beams and unexpected fireplace niches, had been just to the exacting standards of *an architect friend from the University of California* (emphasis added).²¹

In the fall of 1950, Sallie and Bill left Wide Ruins for good, selling the property to the Navajo Tribal Government. The post was operated by what amounted to concessionaires, and never regained the cachet it had held during the pre-WWII era. "In the latter part of the 1970s, the post and the living quarters burned [and] the remaining improvements were bulldozed."²²

In June 1948, before they returned to Wide Ruins, the Lippincotts purchased the first portion of the subject ranch property in southern Oregon from O.E. Hayes.²³

[Bill] had always wanted to have...a cattle ranch... so during the war we bought ranch land in Oregon. When we repossessed the trading post and moved back there, we often took time off to drive to the ranch... We were building a house there, doing the building ourselves after clearing an acre of land in the surrounding forest.²⁴

Winfield Scott Wellington, Architect

The "architect friend from the University of California" that was responsible for the addition to Wide Ruins in the late 1940s was Winfield Scott "Duke" Wellington (1897-1979). Wellington attended the University of California at Berkeley and graduated with a Masters in Architecture in 1922. After an early career working for several notable California architects, including John Galen Howard,²⁵

"Defense Ball," presented by the La Jolla Social Service League (*San Diego (CA) Union*, 1-March-1942), 41:1-6.

²⁰ Wagner, 122.

²¹ Hannum, Alberta. *Paint the Wind*. (New York, NY: Viking Press, 1958), 101.

²² See Arizona Archives Online, Wide Ruins Trading Post-Historical Note (www.azarchiveonline.org, (visited 15-March-2014).

²³ Josephine County Deed Records 140:53, filed 2-June-1948. This was the first in a series of property acquisitions for what would eventually become the Lippincott ranch, including the nominated portion of Tax Lot 500. Other transactions include JCD 144:317 (24-Dec-1948), 146:483 (6-Jun-1949), 155:136 (11-Jun-1950) and 156:350 (19-Apr-1951).

²⁴ Wagner, 144.

²⁵ John Galen Howard (1864-1931) was educated at MIT and established a highly successful career in San Francisco. He is best remembered for his master plan and design of the Berkeley campus

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Wellington was appointed to teach architecture at Cal, where he would remain for the rest of his career. He achieved some renown in museum exhibit design, including installations focusing on Native American and cultural materials throughout the West. Beginning in 1930, while still teaching, Wellington opened a private architectural practice that specialized in residential design. The majority of his works are located within the San Francisco Bay region of Northern California. Wellington is credited with dozens of residential works. He is particularly known for his use of natural materials, including materials from the Southwest and Pacific Northwest. The use of locally available materials is a hallmark element of the Contemporary design and regional Modernism in the west.²⁶

Although not entirely clear, Wellington, may have known Bill Lippincott from their shared time as students at Berkeley or he may have met Bill and Sallie during their short war-time residency in Berkeley. That there is a connection between Wellington and the Lippincotts is not in question. The architect's papers document his work at Wide Ruins and, while he was there, he is also known to have built a small house-studio for the noted Navajo artist Jimmy Toddy, known as Beatien Yazz, whom the Lippincotts had long championed.²⁷ "Duke's love of objects of the personal environment reached a high point when he was commissioned to design and supervise the Kinteel Trading Post at Window Rock, Arizona, using the masonry skills of Navajo artisans."²⁸ Given the Lippincotts familiarity with Wellington, information from Lippincott family members, later owners of the property, and the obvious similarity between the Lippincott House and Wellington's known works, the property is logically attributed to Wellington.

Bill and Sallie in Southern Oregon 1948-1953

In fall 1950, after selling Wide Ruins for the second time, the Lippincotts formally relocated to the Williams, Oregon ranch, where they had been periodically travelling and working on building a new house. They built and finished the "Little House," located near the main dwelling, as their temporary residence during construction of the main house. The Little House, now known as the "Guest House," was likely designed by Wellington and served as something of a model for the larger Lippincott House, sharing similar design and construction detailing (Figure 11). Construction of the larger Lippincott House appears to have been substantially completed by winter 1950-1951 and the couple probably moved in sometime in spring 1951.

Little information regarding the Lippincott's period of ownership and management of the ranch following completion of the house is known. There is some indication that Bill took the lead in fostering the local arts community by helping to establish an organization that promoted local art and artists, but that is not conclusive. Faced with a vastly different climate, and an entirely different social mix, the couple seem to have quickly tired of ranch life and perhaps, of southern Oregon.

²⁶ See, for example, Wellington's own house or the Brode House, both in Berkeley, CA (see http://berkeleyheritage.com/gallery/maybeck_country_tour2009.houses.html (visited 10-March-2014). Wellington's papers are held at the Environmental Design Archives, UC Berkeley, and list many of his projects. (<http://archives.ced.berkeley.edu/collections/wellington-winfield-scott>, visited 22-July-2014). For a discussion of the Northwest Regional Style see Clark, 1983:215-219 and Painter, 2014:776).

²⁷ Hannum, 103. Beatien Yazz (c1928-2013) was born on the Navajo Reservation. The Lippincotts noted his ability and provided him with painting materials and support, promoting his work nationally. Yazz was the focus of both of Hannum's works surrounding Wide Ruins and the subject of *Yazz; Navajo Painter*, by J. J. Brody and Sallie R. Wagner, published in 1983.

²⁸ Wellington Papers, Environmental Design Archives, UC Berkeley.

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There is also some indication that Bill was injured, reducing his ability to work the ranch, during the couple's short Oregon residence.²⁹

Sometime in late 1953, just two years after completing construction, Bill and Sallie left southern Oregon and returned to the Southwest. In May 1954 Bill accepted a position as a director of the new Museum of International Folk Art, in Santa Fe, NM. "The selection was approved by the Board of Regents and the Head and Associate in Charge was formally announced as William J. Lippincott, a curio dealer and rancher, who moved to Santa Fe last fall.³⁰ Bill's tenure at the museum would be abruptly cut short when he resigned in protest over funding allocations. "The resignation, effective May 18, came as a surprise to the Board of Regents... Lippincott intends to remain in Santa Fe, 'Sallie and I love this place,' he says."³¹

Bill and Sallie Lippincott remained in Santa Fe. Sometime after 1961, however, the couple were divorced and little is known about Bill's activities after that point.³² Sallie Lippincott remained in Santa Fe for the rest of her life, serving as a patron of the arts and supporting a variety of Native American art activities. Sallie was designated a Santa Fe Living Treasure in 1990 and received numerous other awards and recognitions. Sallie R. Wagner died, at age 91, on August 20, 2006.³³

The Contemporary Style

Residential architectural design on the west coast in the post-World War II era enjoyed an unprecedented period of creativity. General forces at play, which created a setting in which innovative design found expression, were as follows. International style influences from southern California and regional influences in the San Francisco Bay Area in the 1920s, and design explorations in the Pacific Northwest in the 1930s, influenced an emerging Modernism on the west coast that led to a period of unparalleled innovation in the 1940s and 1950s.³⁴ The lean years of the Great Depression and the war years, when civil construction was curtailed for the war effort, buoyed by years of wartime wages that lacked an available outlet, created a pent-up demand for new housing in the post-war years. Simultaneously, returning soldiers eager to start families and take advantage of government-subsidized loans, spurred new housing development.³⁵ Architects newly graduated from college on the GI Bill, as well as the older generation, were eager to take up the challenges of a new era. Wellington, who was a well-established academic and accomplished architect by this time, and had broken aesthetic ground with his own 1938 home, fell into the latter category.

²⁹ Wes Lippert, personal communication, September 2014.

³⁰ *Santa Fe [NM] New Mexican*, 23-May-1954, 8B:5-8.

³¹ *Santa Fe [NM] New Mexican*. 28-April-1957, 15:1-2.

³² While not definitive, William J. Lippincott appears to have died, aged 81, in Sacramento, CA in March 1994. No specific obituary could be located.

³³ See "In Memory of Sallie R. Wagner," http://sarweb.org/?memoriam_wagner (visited, 15-March-2013).

³⁴ There was a strong relationship between Modern residential design from the California Bay Area, where architect Winfield Scott Wellington worked, and the Pacific Northwest: "What emerged in the Bay Area, the Pacific Northwest and British Columbia, in contrast to the International Style, was a 'softer' modernism characterized by its use of wood, exposed structure, and gently sloping gabled roofs, in contrast to the smooth stucco finishes and flat roofs that typified the International Style." Diana Painter. "Regional Modernism on the West Coast," in *Proceedings of the Society of Architectural Historians, Australia and New Zealand*: 31. Auckland, New Zealand, 2014.

³⁵ Note that most of the post-war housing was provided by the ubiquitous Ranch style house, but a significant number of architects were commissioned to provide residences like the Contemporary style Lippincott house. See for example Alan Hess and Noah Sheldon, *The Ranch House* (New York: Harry N. Abrams, 2005).

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The Lippincott House was designed in the Contemporary style, a term coined relatively recently to refer to high-style, often architect-designed, residential architecture of the mid-20th century.³⁶ In the mid-20th century, architects and historians were speaking of current architecture or architecture of the time when using the term “contemporary architecture.”³⁷ Not “naming” a style was consistent with their view that modern residential design should respond to the character of a place, often meaning the specifics of a site, and their clients’ needs, and not strive for the creation of a new style. As explained by architectural historian Lesley Jackson, “Modernism was not intended to be yet another style in an ever-changing historical sequence; it was a rejection of the very concept of change and style.”³⁸ Oregon architect Pietro Belluschi, writing in 1953, noted that, “This concept of modern . . . will not lead us to expect it to be just another style . . . It should not even be called modern, because it goes back to fundamentals.”³⁹

Architectural historian Virginia Savage McAlester has adopted the term “Contemporary style,” however, in the 2013 edition of her classic *A Field Guide to American Houses*, which is a reference that is widely used throughout the United States. The Contemporary style, in her definition, displays the following characteristics. The houses incorporate a low-pitched or flat roof; an open, flowing floor plan with an emphasis on integrating interior and exterior space; a discrete entry; deep, often exposed, eaves; and a generous use of glass, seen in expansive window walls.⁴⁰ The Lippincott house displays these characteristics, as well as sharing the following qualities with the concurrent Northwest Regional style: a sensitivity toward the site; an asymmetrical floor plan; extensive use of wood on the exterior and interior, with predominantly natural finishes; a dominant brick or stone chimney; the use of exposed structure, natural materials, and/or a dramatic pairing of materials in lieu of traditional architectural detailing; and again, an extensive use of glass, in part to connect interior and outdoor spaces.⁴¹ According to architectural historian Rosalind Keeney, the window

³⁶ Virginia Savage McAlester. *A Field Guide to American Houses* (New York, NY: Alfred A. Knopf, 2013), 529.

Architectural historian Cyril M. Harris defines Contemporary style as follows: “A loose term applied to any of a number of types of domestic architecture popular in American from the 1940s through the 1970a and beyond; sometimes included under the term *modern architecture*.” He contrasts Contemporary style with the International style and includes regional variations within the definition of the Contemporary style. Cyril M. Harris. *American Architecture An Illustrated Encyclopedia* (New York: W. W. Norton & Company, 1998), 74.

³⁷ For example, architectural historian Sigfried Giedion, first writing in 1941, said, “There is a word we should refrain from using to describe contemporary architecture – “style.” The moment we fence architecture within a notion of “style,” we open the door to a formalistic approach. The contemporary movement is not a “style” in the nineteenth-century meaning of form characterization. . . Contemporary architecture worthy of the name sees its main task as the interpretation of a way of life valid for our period.” S. Giedion, *Space, Time and Architecture, The Growth of a New Tradition*. (Cambridge, MA: Harvard University Press, 1982 (Fifth Edition), xxxiii.

³⁸ Lesley Jackson, Lesley. *Contemporary: Architecture and Interiors of the 1950s* (London, England: Phaidon Press Ltd., 1994).

³⁹ Pietro Belluschi, “House,” in *The Northwest Architecture of Pietro Belluschi*, ed. Jo Stubblebine (New York: F. W. Dodge Corporation, 1953), 28-29.

⁴⁰ McAlester, *Field Guide*, 629.

⁴¹ For additional discussion, see “Northwest Regional Style,” in Rosalind Clark Keeney’s *Oregon Style: Architecture from 1840 to the 1950s* (Portland, OR: Professional Book Center, Inc., 1983), 215; and “Northwest Style,” in William J. Hawkins III and William F. Willingham’s *Classic Houses of Portland, Oregon 1850-1950* (Portland, OR: Timber Press, 1999), 522. The Northwest Regional style also shares these qualities with the Second Bay Tradition, which Wellington, as a Bay Area architect would have been familiar with. Painter, “Regional Modernism . . .”

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walls that are characteristic of the Modern house in Oregon are also a response to the region's mild climate and predominately grey skies."⁴²

The Lippincott House's dramatic roof forms, deep eaves carried on exposed tapered beams that visibly extend from the interior to the edge of the eaves, banks of large windows and clerestories, and extensive decks links the interior and exterior, enabling an appreciation of the rural setting and siting above the manmade reservoir. It also places it firmly within the Modern, or Contemporary, tradition. The extensive use of Redwood and Arizona Sandstone links the building to regional traditions in the Pacific Northwest and Southwest, the latter reflecting the original owner's interests. The unique plan and flowing volumes within the house, enhanced by the continuity of materials and exposed structure, make this a highly unusual house in southwest Oregon.⁴³

Modern Residential Architecture in Southern Oregon

Southern Oregon in the late 1940s and 1950s remained a generally small and somewhat isolated region in terms of architectural design. The professional architects in the area largely worked within traditional styles for both residential and commercial architecture and few Modern buildings beyond the Art Deco or Streamline Moderne styles were constructed in either Jackson or Josephine counties during the first half of the 20th century. Few architect-designed Modern houses built prior to 1970s are known to exist in southern Oregon and none are listed in available inventories of historic architecture in the region. Among the best known examples is the Dunbar and Jane Carpenter House, located on North Foothill Road, in Medford. The 1955 Carpenter House was designed by Bay Area architect George T. Rockrise with the landscape design by Lawrence Halprin, both nationally regarded designers.⁴⁴ The Carpenter House was featured on a 1957 list of notable house designs in *Architectural Record*.⁴⁵

An Ashland dwelling, colloquially known as the Dr. William Sammons House, at 155 Terrace Street, was built in the mid-1950s from designs by Donald F. Fairweather. Fairweather, one of the last Taliesin Fellows to be trained by Frank Lloyd Wright, went on to a nationally prominent career. The Sammons House occupies a sloping hillside site and is characterized by use of natural wood, large windows and other elements consistent with modern design. The Oregon Historic Sites Database lists seven single family dwellings in Jackson or Josephine counties that were built between 1945 and 1960 and that might be described as "Contemporary." Just three of these, a house at 546 Haven

⁴² Rosalind Clark Keeney. *Oregon Style: Architecture from 1840 to the 1950s*. (Portland, OR: Professional Book Center, Inc., 1983), 215.

⁴³ Wellington designed a series of homes, including his own, in Berkeley and surrounding cities that are similar to the Lippincott House in their use of long, generally rectilinear, floor plans with a glass ribbon wall on the main elevation, exposed, canted, roof beams that serve a decorative and structural function, and wooden paneled wall systems. Examples include 973 Keeler Street, 1471 Greenwood Terrace, and Wellington's own home, at 99 Cordones Road, all in Berkeley, CA.

⁴⁴ Rockrise and Halprin worked frequently in the Pacific Northwest. Rockrise was responsible for the planning of the SunRiver Resort in Deschutes County, while Halprin's many Oregon commissions include the Halprin Open Space Sequence, including the Lovejoy Fountain, in downtown Portland, and site design for Portland General Electric's Trojan Nuclear Plant in Columbia County. The Halprin Open Space Sequence was listed in the National Register of Historic Places in 2013.

⁴⁵ See <http://www.oregonarchitect.com/midcenturymodern.html> (visited 21-July-2014). Dunbar and Jane Carpenter were heirs to an important southern family and remained longtime business leaders and philanthropists in southern Oregon, an activity that continues through the Carpenter Family Foundation today.

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Street, in Medford, the R. Drew and Zelma Lamb House, in Ashland, and the Lippincott House, are considered historically significant.⁴⁶

Given the rarity of Modern, architect-designed, residential architecture in the southern Oregon region, the Lippincott House is among a very select group. In excellent condition, and retaining very high integrity to its original design in virtually all aspects of evaluation, the Lippincott House is considered an exemplar of the style and is among the best known examples of the style in southern Oregon.

Post-Lippincott Ownership

After they left southern Oregon for New Mexico, Bill and Sallie sold the Lippincott House and the surrounding acreage to Edwin N. and Bonnie Lippert, carrying the \$67,000 mortgage themselves.⁴⁷ The Lipperts continued the cattle ranch operation on the property and built a second reservoir, as well as enlarging the reservoir immediately south of the house, in a manner that enhances the house's setting considerably.

The Lippert ranch continued in operation through 1966. A sales brochure for the property published at that time touted, "Southern Oregon's Best Real Estate Value," noting;

This is no routine cattle ranch. It has the practical livestock facilities but also has a residential house that will appeal to those people with imagination, taste and discrimination...the home provides the ultimate in luxury living.⁴⁸

The property was purchased by the P.L. McNutt Development Company, based in El Monte, California, in 1967. McNutt apparently planned to transform the ranch into a golf course surrounded by a small residential development. The land was subdivided, reducing the acreage around the Lippincott House to 420 acres and new residential development was constructed on the periphery, mostly on the "upper ranch," west of Watergap Road. The golf course project, however, failed to materialize. McNutt sold the property in 1971.

In 1976, after several intermediate ownerships, the Lippincott House and surrounding land were purchased by Steven H. Miller.⁴⁹ Miller (1943-), the leader of the Steve Miller Band, is still a nationally prominent musician famed for recordings such as *Fly Like an Eagle* and *The Joker*. Miller built a state-of-the-art recording studio to the south of the house (now the Pacifica offices). Miller's retreat to a rural life was widely noticed in national media of the time.

⁴⁶ It should be noted that the Oregon database is not intended as a comprehensive listing. For example, neither the Rockrise nor Fairweather-designed houses mentioned here are included and it is entirely logical to assume that other, undocumented, examples of Modern residential architecture exist in the region. The Lippincott House was only added to the State inventory as the result of preliminary documentation in connection with this nomination.

⁴⁷ JCD 176:314, dated 15-February-1955. See also Josephine County Mortgage Records 99:112-115.

⁴⁸ Gene Whittier Realtor. "729 Acre Livestock Ranch Brochure," (Lippert Family Collection).

⁴⁹ JCD 316:1947 (WD 28560, 22-Jun-1976).

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Since 1977 the fiercely independent Miller has lived on a ranch in the outback of Oregon, near Grants Pass. 'When I first moved,' he recalls, 'people thought it was Sin City come to the country. Now I'm just the singer in the valley.'⁵⁰

Miller retained ownership of the ranch until 1986.⁵¹ In 1998 more than 400 acres of property, including the Lippincott House, were purchased by the present owners, who established a non-profit foundation to operate it as Pacifica: A Garden in the Siskiyou, nature center, botanic garden, school and community center. "Pacifica's 540 historic acres are dedicated to providing education about our natural environment while enhancing the learner's understanding and appreciation of the natural world and how it relates to daily life."⁵²

Summary

The William J. and Sarah Wagner Lippincott House was designed by Winfield Scott "Duke" Wellington and built by the original owners between 1948 and 1951. One of the most significant examples of Modern residential architecture identified in southern Oregon, and a rare example in Josephine County, the house is located on a spectacular setting overlooking a man-made irrigation reservoir and retains substantial integrity to its original interior and exterior design. The one-story, irregularly configured main floor is located over the large, daylight basement that provides for support and storage uses. The main floor, with its use of native materials, natural colors, natural ventilation, and large windows, exemplifies both Wellington's own work and the changes in residential architecture that characterize the post-World War II era. The William J. and Sarah Wagner Lippincott House is locally significant under Criterion C for its architectural design and as an excellent and intact representative of its style within the Josephine County area.

⁵⁰ Fricke, David. "Four Years After He Dropped Out to Go Fishing, Steve Miller Plunges into Rock's Mainstream." *People Magazine*, v. 171, No 2, January 25, 1982.

⁵¹ JCD 73:511 (WD 18815, 7-August-1986).

⁵² See www.pacificagarden.org, (visited 22-July-2014). A portion of Pacifica's 540 acre nature preserve actually takes advantage of access to the adjacent BLM property.

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9. Major Bibliographical References

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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: Josephine County Courthouse

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreage of Property 2.93 acres

(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: _____
(enter coordinates to 6 decimal places)

1	<u>42.2739733</u>	<u>-123.2613241</u>	3	_____	_____
	Latitude	Longitude		Latitude	Longitude
2	_____	_____	4	_____	_____
	Latitude	Longitude		Latitude	Longitude

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

The nominated area is a 2.93 acre rectangular area within Tax Lot 500, which is defined by the Josephine County Tax Assessor under account R326333. This area is not specifically delineated but roughly includes the Lippincott House and the Little House, with sufficient buffer within the larger portion of the property to create an appropriate setting for the two mid-century houses.

Boundary Justification (Explain why the boundaries were selected.)

The nominated area of TL 500 is located within the already defined five acre portion and includes both the Lippincott House and the Little House, while excluding the non-historic studio/Pacifica Barn on the south side of Messinger Road.

11. Form Prepared By

name/title George Kramer, M.S, HP date October 2014
organization Kramer & Company telephone 541-482-9504
street & number 386 North Laurel email george@preserveoregon.com
city or town Ashland state OR zip code 97520

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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: William J. and Sarah Wagner Lippincott House
City or Vicinity: Williams
County: Josephine State: OR
Photographer: George Kramer, M.S., HP, Ashland, OR
Date Photographed: June 2014

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

- Photo 1. of 10: (OR_Josephine_Williams_LippincottHouse_001)
South (Main) Elevation, Looking North across Reservoir, July 2014
- Photo 2. of 10: (OR_Josephine_Williams_LippincottHouse_001)
South (Main) Elevation, Looking NW, July 2014
- Photo 3. of 10: (OR_Josephine_Williams_LippincottHouse_001)
South (Main) Elevation, Looking East, July 2014
- Photo 4. of 10: (OR_Josephine_Williams_LippincottHouse_001)
West-Facing Elevation, Looking East, July 2014
- Photo 5. of 10: (OR_Josephine_Williams_LippincottHouse_001)
Rear (North) Elevation, Looking East, July 2014
- Photo 6. of 10: (OR_Josephine_Williams_LippincottHouse_001)
Rear (North) Elevation, Looking SE, July 2014
- Photo 7. of 10: (OR_Josephine_Williams_LippincottHouse_001)
INTERIOR, Main Stairwell, Looking North, July 2014
- Photo 8. of 10: (OR_Josephine_Williams_LippincottHouse_001)
INTERIOR, Living Room, Looking to Stairwell (doors open), July 2014
- Photo 9. of 10: (OR_Josephine_Williams_LippincottHouse_001)
INTERIOR, Living Room, Looking West from Stairwell, July 2014
- Photo 10. of 10: (OR_Josephine_Williams_LippincottHouse_001)
INTERIOR, Lower Level, From Stairwell Looking East, Sept 2014

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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County and State

PHOTO LOCATION MAP 1: Exterior (Images 001 thru 006).

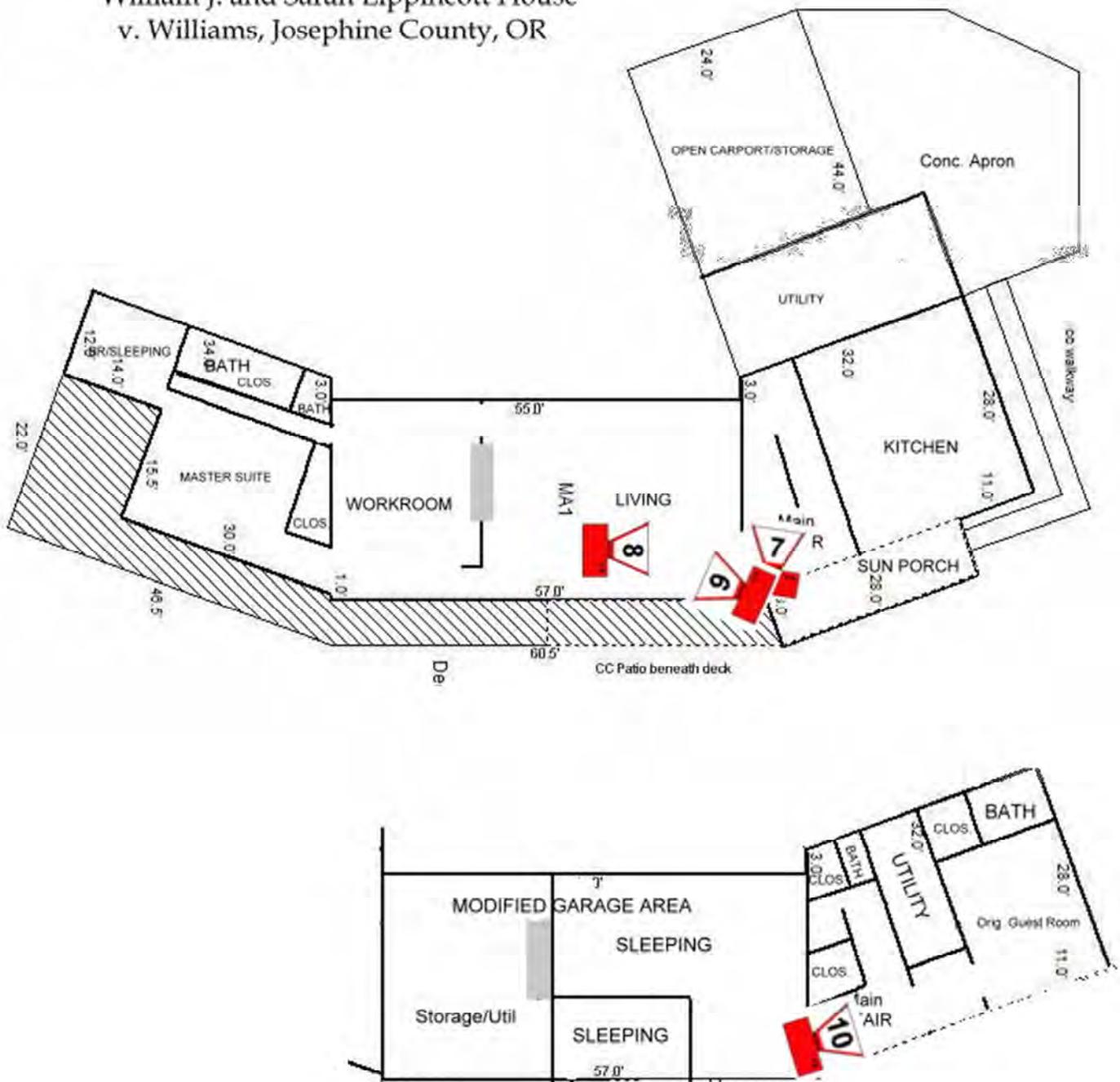


Lippincott, William J. and Sarah Wagner, House
Name of Property

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PHOTO LOCATION MAP 2: Interior (Images 007 thru 010).

William J. and Sarah Lippincott House
v. Williams, Josephine County, OR



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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: General Location Map (ODOT State Highway Map)
- Figure 2: USGS Topographic Map, Murphy 7.5 Quadrangle, Annotated
- Figure 3: Jackson County Assessors Map 38S-5W-11, Showing Tax Lot 500 (Full Lot, annotated to shown nominated portion)
- Figure 4: Aerial View, showing nominated parcel, ORMap
- Figure 5: Lippincott Ranch, c1950, showing Lippincott House and Little House (by Sallie Wagner [attrib], Pacifica Collection)
- Figure 6: Lippincott and Little House, Floor Plans (Josephine County Assessor's Office)
- Figure 7: Lippincott House, Construction View, c1951 (Pacifica Collection)
- Figure 8: Lippincott House, Interior View, Living Area NE Corner looking E, c1958 (Pacifica Collection)
- Figure 9: Lippincott House, Interior View, Stairwell, Looking toward LR, c1958 (Pacifica Collection)
- Figure 10: Lippincott House, Exterior View, Looking NW, 1959 (Lippert Family Collection)
- Figure 11: Lippincott House, Exterior View, Looking North, c1961 (Lippert Family Collection)
- Figure 12: Lippert Ranch Sales Flyer, Gene Whittier, Realtor, c1964 (Lippert Family Collection)
- Figure 13: Little House, during construction, Looking South, c1948 (Pacifica Collection)
- Figure 14: Little House, Looking North with c1963 addition, 2009 (Pacifica Collection)

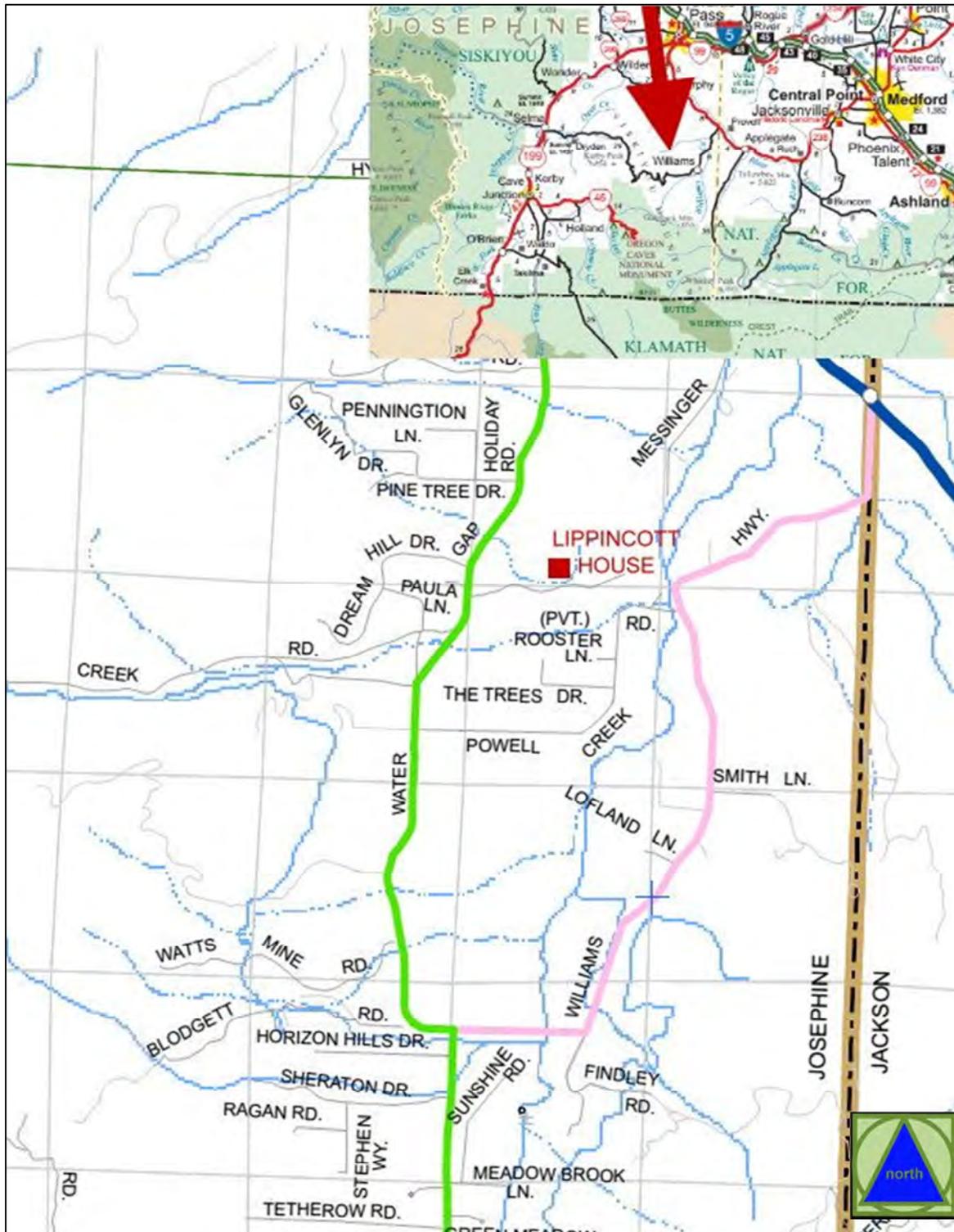
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Figure 1: General Location Map (ODOT Mapping)



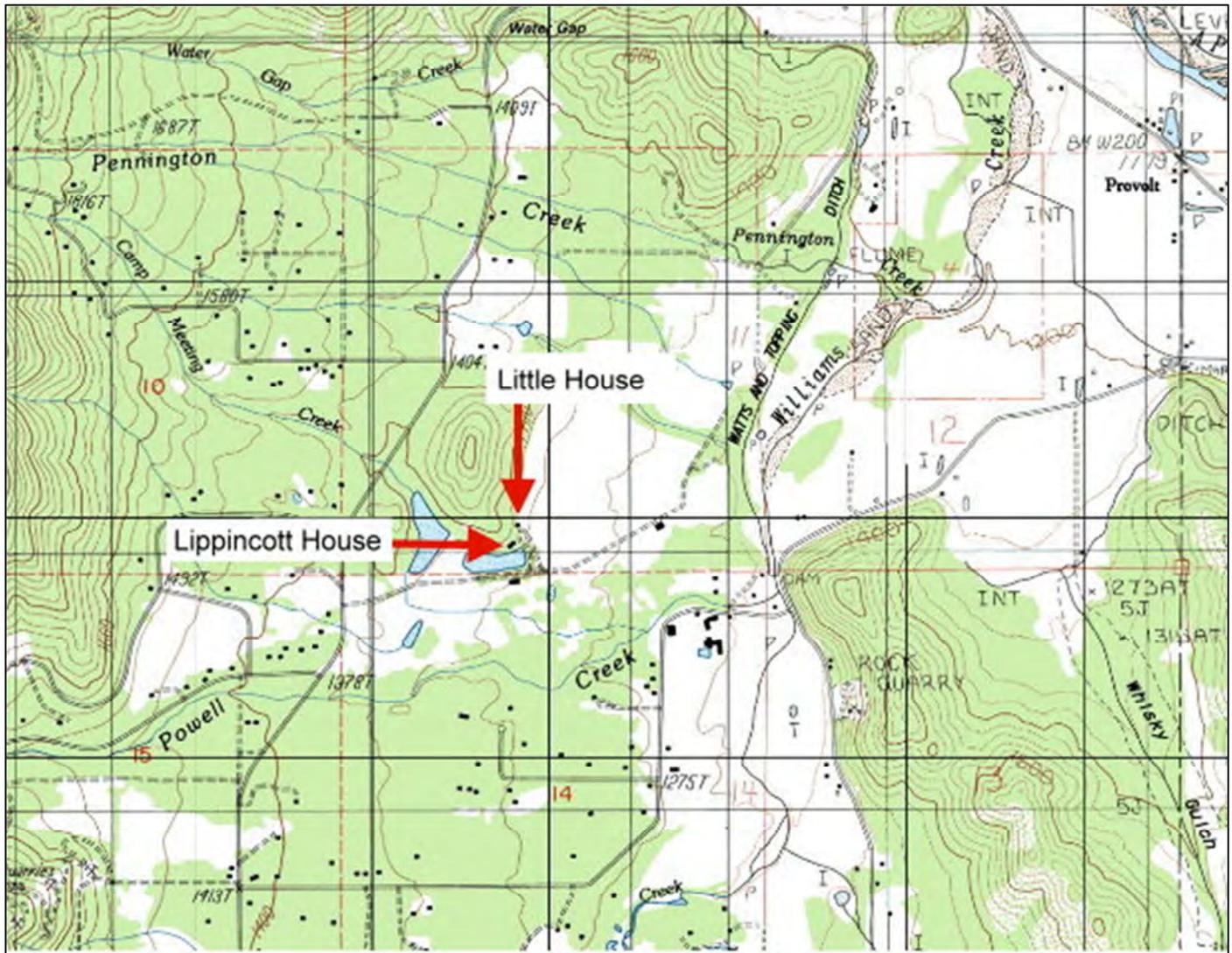
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Figure 2: Topographic Map (USGS "Murphy" 7.5 Quadrangle, annotated)



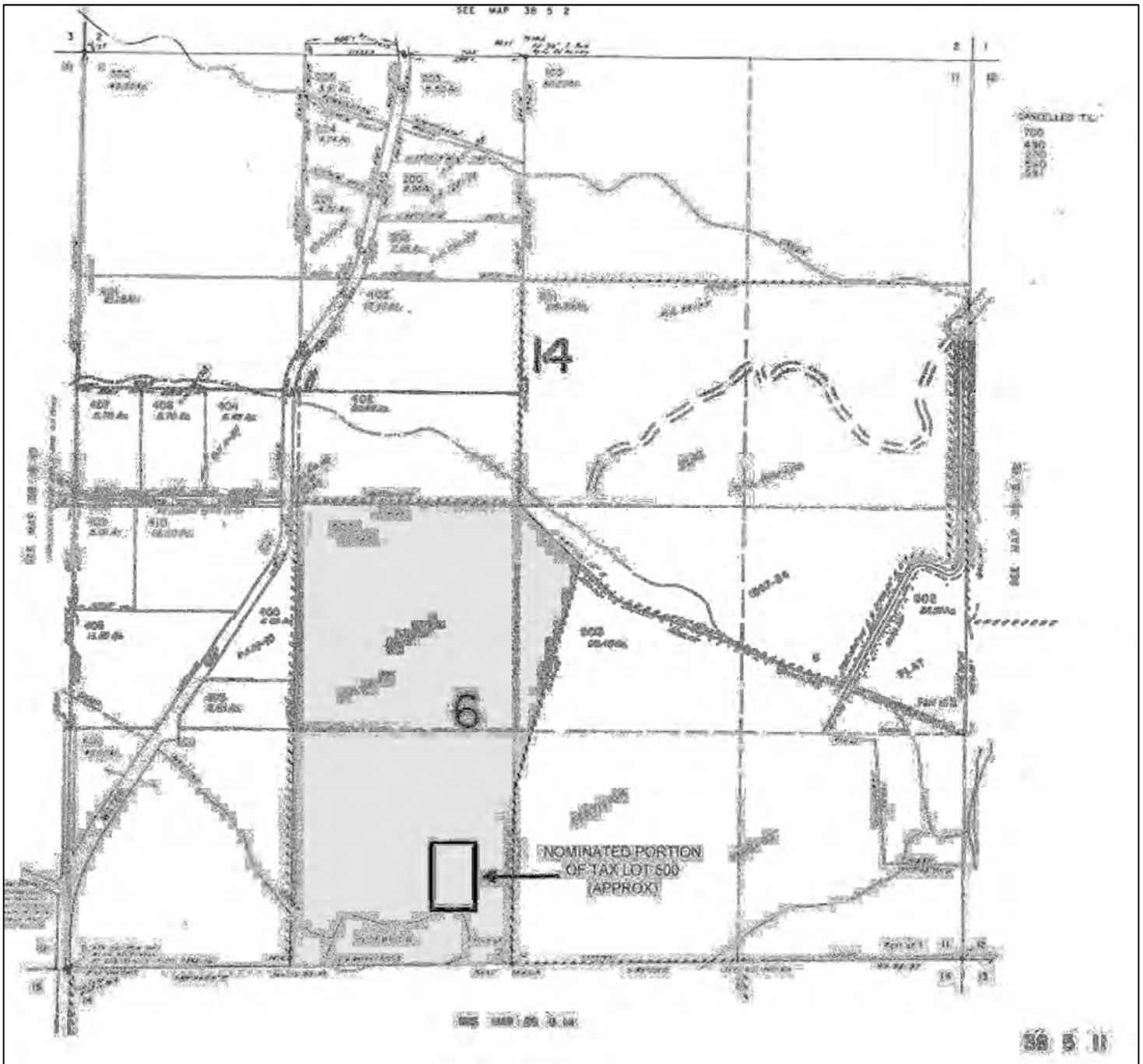
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Figure 3: Josephine County Assessors Map 38S-5W-11, Showing Tax Lot 500 (Full Lot, annotated to shown nominated portion)



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Figure 4: Aerial View (ORMap Website, annotated to show nominated area)



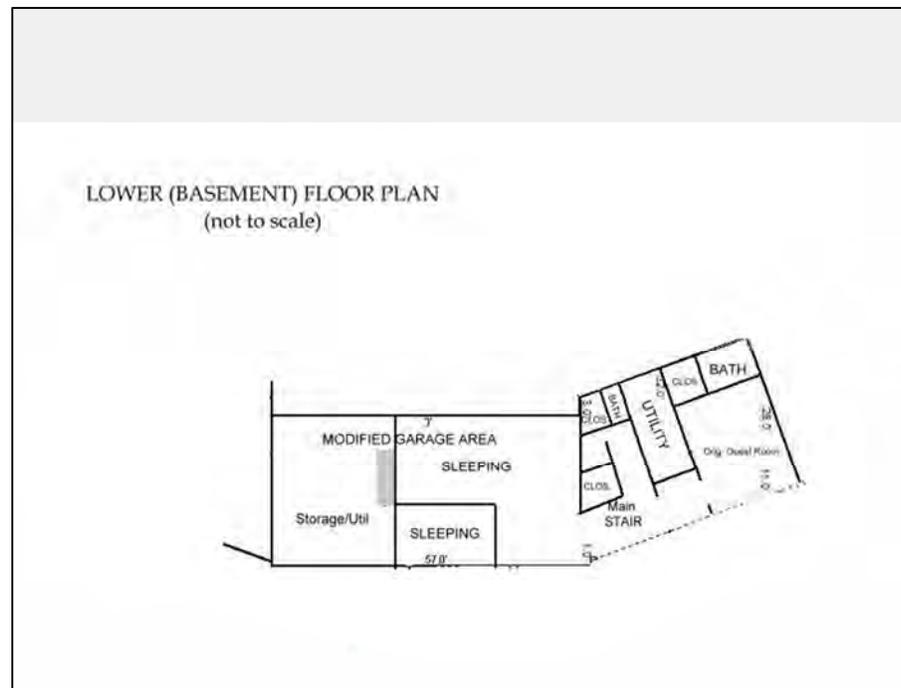
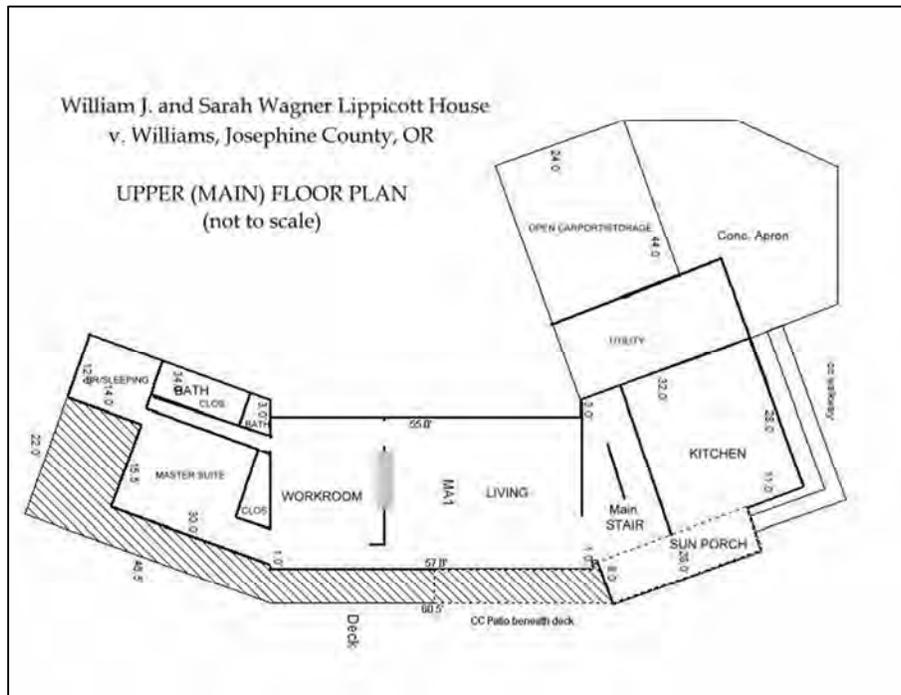
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Figure 5: Lippincott and Little House, Floor Plans (based on Josephine County Assessor's Office,)



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Figure 6: Lippincott Ranch, c1950, showing Lippincott House and Little House (by Sallie Wagner [attrib], Pacifica Collection)



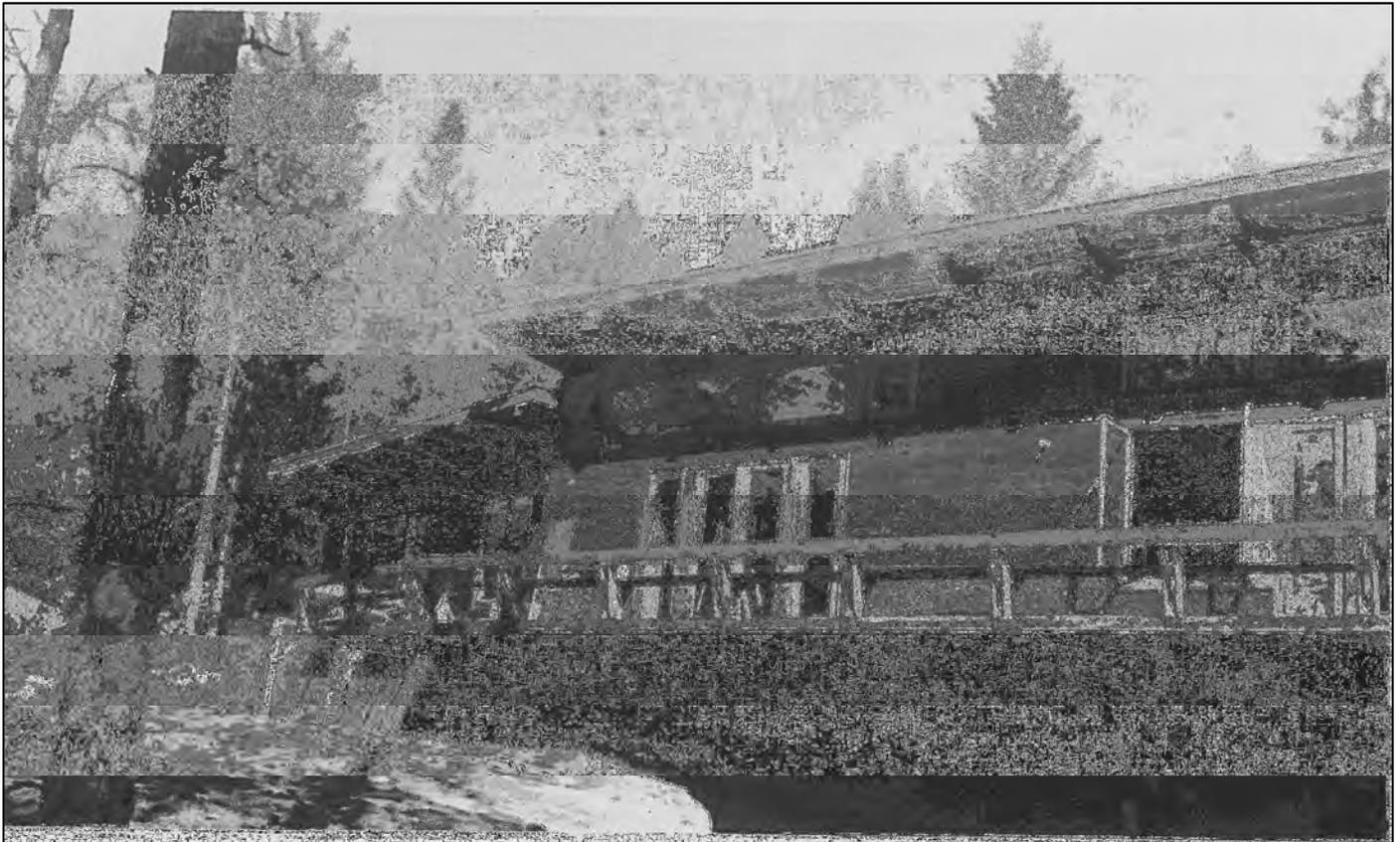
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Figure 7: Lippincott House, Construction View, c1951 (Pacifica Collection)



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Figure 8: Lippincott House, Interior View, Living Area NE Corner looking E, c1958
(Pacifica Collection)



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Figure 9: Lippincott House, Interior View, Stairwell, Looking toward LR, c1958
(Pacifica Collection)



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Figure 10: Lippincott House, Exterior View, Looking NW, 1959 (Lippert Family Collection)



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Figure 11: Lippincott House, Exterior View, Looking North, c1961 (Lippert Family Collection)



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Figure 12: Lippert Ranch Sales Flyer, Gene Whittier, Realtor, c1964 (Lippert Family Collection)

Southern Oregon's Best Real Estate Value



A view of the fireplace in the large living room



View from living room window facing east



Another view of spacious living room

In the heart of the beautiful Applegate Valley of Southern Oregon, where the grandeur of the Siskiyou Mountains combines with one of America's most pleasing climates, lies the Lippert Ranch, a blending of the color and exhilaration of the old West, with luxury living, convenience and charm.

This is no routine cattle ranch. It has the practical livestock facilities but also has a residential house that will appeal to those people with imagination, taste and discrimination, together with other ranch buildings in keeping.

The ranch consists of 729 deeded acres. 179 acres are in cultivation, the balance is wooded land with young timber. It is beautifully situated for complete privacy. The home nestles against a tree-covered hill with a panoramic view of your own private lake. This lake is used for irrigation, but also provides boating, swimming, and fishing — as it is stocked with trout and blue gill. Another storage reservoir is contemplated, which will add another 80 acre feet of water in addition to the original lake of 40 acre feet, and will further increase the amount of irrigable land.

The home provides the ultimate in luxury living. It is a split level of rustic design, with all the interior paneled and with beamed ceilings. A cantilevered porch extends the entire length of the house, a stone's throw from the lake. The first floor consists of a furnace room with two furnaces, double garage, entry hall and guest wing with full tile bath. The second floor is reached by a winding staircase where you

emerge into a large entry with a view into a vast living room with a massive Arizona flagstone fireplace. There is a large family room with another flagstone fireplace, handy kitchen, two large bedrooms, a dressing room with compartmented wardrobes off the master suite, a full tile bath and laundry room, another half bath, and an outside service room with another laundry area. Connecting the living room with the bedroom wing is a gallery designed for exhibiting your most prized art treasures. All the wall to wall carpeting, decorator designed cornices and drapes are included.

A separate three room guest house with kitchen is a short distance from the main house. There is a modern three bedroom foreman's house and another older ranch house which is now being rented.

The ultra modern cattle barns cover a 100' x 100' area, and is now equipped for the handling and showing of purebred Polled Herefords, with hay storage and new cement granary. There is a large building to house all the farm machinery with a complete machine shop and all necessary equipment for dismantling and repairing farm equipment. In addition, there are trench silos, loading chutes, corrals, holding pens and fences.

All these features are only incidental to the fact that the Lippert Ranch is a practical and productive stock ranch, with a built-in potential for increased production by enlarging the water storage and irrigating additional acreage.



Combination kitchen-family room



100' by 100' Aluminum roof barn



Another view of kitchen-family room

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Figure 13: The "Little House" during construction, Looking South, c1948 (Pacifica Collection)



Figure 14: The "Little House," Looking North, with c1963 Addition, 2009 (Pacifica Collection)

























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Lippincott, William J. and Sarah Wagner, House

MULTIPLE
NAME:

STATE & COUNTY: OREGON, Josephine

DATE RECEIVED: 4/03/15 DATE OF PENDING LIST: 4/24/15
DATE OF 16TH DAY: 5/11/15 DATE OF 45TH DAY: 5/19/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000239

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 5-18-15 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Oregon

Kate Brown, Governor

Parks and Recreation Department

State Historic Preservation Office

725 Summer St NE Ste C

Salem, OR 97301-1266

Phone (503) 986-0690

Fax (503) 986-0793

www.oregonheritage.org



March 26, 2015

Mr. J. Paul Loether
National Register of Historic Places
USDOI National Park Service - Cultural Resources
1201 Eye Street NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nomination

Dear Mr. Loether:

At the recommendation of the Oregon State Advisory Committee on Historic Preservation, I hereby nominate the following historic property to the National Register of Historic Places:

LIPPINCOTT, WILLIAM J & SARAH WAGNER, HOUSE
14601-14615 WATERGAP RD
WILLIAMS VCTY, JOSEPHINE COUNTY

The enclosed disk contains the true and correct copy of the nomination listed above to the National Register of Historic Places.

We appreciate your consideration of this nomination. If questions arise, please contact Diana Painter, Architectural Historian, at (503) 986-0668.

Sincerely,

Christine Curran
Interim Deputy State Historic Preservation Officer

Encl.