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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Wells-Guthrie House
other names/site number Wells, Morris, House
Guthrie, George B., House

2. Location

street & number 6651 SE Scott Drive N/A not for publication
city, town Portland N/A vicinity
state Oregon code OR county Multnomah code 051 zip code 97215

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>1</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site		sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		structures
	<input type="checkbox"/> object		objects
		<u>1</u>	<u>1</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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. See continuation sheet.
Signature of certifying official [Signature] Date January 10, 1990
Oregon Historic Preservation Office
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register. Entered in the National Register
 See continuation sheet. 2/23/90
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:) _____
Signature of the Keeper _____ Date of Action _____

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwelling

Current Functions (enter categories from instructions)

Domestic: single dwelling

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and Early 20th Century:

American Movements

Other: Arts and Crafts

Materials (enter categories from instructions)

foundation concrete

walls wood shingle

roof wood shake

other

Describe present and historic physical appearance.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1

The Wells/Guthrie Residence, located at 6651 SE Scott Drive in Portland, Oregon was designed in 1912 by noted Oregon architect Ellis F. Lawrence. Major alterations were made to the house by Ellis Lawrence in 1921 and 1924 which add to the significance of the building. The two and one half story residence is an excellent intact example of the Arts and Crafts style. The wood shingled residence faces south on SE Scott Drive and is L-shaped in plan. The roof is a combination of hipped gable and gable with the open end of the gable on the south elevation. There is a large bay window on the on the first floor of the primary facade and a smaller bay on the east elevation. A shed dormer is on the main facade and a hipped gable dormer is on the rear. A three sided two story stair tower is on the rear elevation. The recessed front porch is covered with a small gable roof.

Remarkable interior features include the art room, a Gothic style room with simulated stone walls. No other Lawrence residential design contains such a room. Other unique features include the cast stone fireplace and embossed plaster work in the living room. The house contains many fine details typical of Lawrence's residential work. Nearly all the light fixtures are original. Only minor alterations have occurred since the alterations of 1921 and 1924.

SETTING

Located in the Mount Tabor neighborhood of Southeast Portland, the Wells/Guthrie residence is situated on farm land which once belonged to pioneer Oregonian editor, Harvey Scott, hence the name Scott Drive. When the property was subdivided an area of 200 by 270 was platted and the first house was built by the Mead family on the northwest quadrant. A second house was built on the southwest quadrant. The Wells family purchased the southeast corner (approximately 100 x 100) and built the present house. The second owner, George Guthrie gradually purchased all of the four parts of the plat, most of which were subsequently sold off leaving the existing property of 116 x 173. The property presently is located in the Tabor Heights Addition Lot 6 of Block J excluding the north 50 feet- east 16 feet and Lot 7 of Block J excluding the north 50 feet. The street, Southeast Scott Drive, is quiet and

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 2

secluded with large houses which date from various periods. The Wells/Guthrie house appears to be the oldest in the immediate neighborhood although a few turn of the century Queen Anne style houses are located a block away and to the north on SE Stark Street. Each of the houses are set on generous lots with deep setbacks and steep sloping front yards. The two and one half story shingled Wells/Guthrie residence is situated above street level on a steep slope facing south on the corner of SE Scott Drive and SE 66th Place. Both the front and back yards are terraced and an ivy covered stone wall surrounds the property on the south and east sides. Walled concrete stairs leads to the front entrance of the house. The site is dotted with mature deciduous trees on the front and west elevations and a small swimming pool, added in 1969, is located in the back yard. A concrete garage, added in 1970, is located at the northwest end of the property.

PLAN

The Wells/Guthrie residence is L-shaped in plan with the longest part of the L on an east/west axis; and an extension on the west elevation. Projecting bay windows are on the south and east elevations. The rear (north) elevation has a central projecting stair tower and the kitchen wing on the east end of the rear elevation makes up the short end of the L. The extension on the west elevation was added in 1923-4. The roof is a combination of gable and hipped gable with shed and hipped gable dormers. There is a full daylight basement.

EXTERIOR

South elevation (front)

The south elevation consists of a rectangle with a slightly projecting bay of windows on the western portion of the facade. This portion is covered by a front-facing gable end with exposed brackets. Further to the west is a 1924 art room addition which is covered by the same gabled roofline. The second floor and attic portion projects over the first floor and is articulated by a row of modillions. The eastern portion of this facade is covered by a side-facing gable roof with exposed rafters and a shed dormer. The entrance is topped by a projecting gabled porch which interrupts the horizontal roofline. A Tudor arched opening leads to the front door.

Windows on the first floor are multi-paned wood casements. There are seven casement windows in the bay each of which are topped with multi-paned transoms. A row of three casements on the eastern portion of the facade contain leaded glass. The attic story in the open gable end has a pair of casement windows. The over sized front door is multi-paned with multi-pane sidelights.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 3

Exterior surfacing materials on this elevation consist of a concrete basement level and wood shingles on the first, second and attic stories.

East elevation

The east elevation consists of two bays; the southernmost bay is covered by a hipped gable roof and the northernmost bay is covered by a hipped roof. The south bay has a five-sided projecting bay window topped by a flat roof. An exterior stucco clad chimney is located on this elevation and carved wooden brackets decorate the eave.

Windows on this elevation are wood multi-pane casements. The bay window contains multi-pane casements topped with transoms. Windows on the first floor of the northern bay are separated into a row of three casements and a pair of two casements. At the second floor level, two small casement windows flank the chimney, one is located over the five-sided bay window, and two are located over the set of three windows below. Three casements are located in the open gable end of the attic story.

Exterior surfacing materials on this elevation are a concrete basement level and wood shingles on both the first and second floors.

North elevation (rear)

The north elevation has a projecting wing on the easternmost end covered by a hipped roof, a three sided stair tower, and a glassed in porch covered by a shed roof. The second floor, covered by the closed ends of the hipped and gabled roofs, contains two dormers; a hipped gable roofed dormer is located in the projecting wing and a shed dormer is located above the porch.

All windows on this elevation are wood multi-pane. There are two casement windows in the projecting wing next to a back door which is covered by a small shed roof. The stair tower contains a single narrow casement window and another back door. Large fixed multi-pane windows flank the door opening of the porch. The multi-paned double porch doors are flanked with sidelights and topped with transoms. The dormer windows in the projecting wing consist of a set of three multi-paned casements which form a Tudor arch. A series of four multi-paned casements fill the shed dormer over the porch. Two narrow casement windows are in the second floor of the stair tower.

Exterior surfacing materials on this elevation is wood shingle on both levels and in the dormers.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 4

West elevation

The west elevation consists of the west end of the projecting rear wing, the glassed in porch, the west end of the main building volume and the art room addition. A hipped roof covers the projecting wing, a three sided gable covers the stair tower, a shed roof covers the porch and a hipped gable, decorated with carved brackets, covers the main building. A shed roof with five skylights covers the art room addition.

There are no first floor windows on this elevation on the projecting wing. Double multi-pane fixed windows flanked by sidelights are on the porch elevation. Three large fixed multi-paned windows are in the art room addition. A narrow casement window is located in the second floor projecting wing and the second floor of the main building volume has paired multi-pane casements and a single multi-pane casement window. The attic story has a set of three narrow multi-pane casements windows.

The exterior surfacing materials consist of a concrete basement and wood shingles on the first, second and attic levels.

INTERIOR

Plan

The first floor is basically a central hall plan with the hall on a north south axis with rooms on either side. All flooring is oak. An entrance foyer is flanked by a living room, art room and glassed in porch to the west and a dining room, kitchen, kitchen porch and sun room to the east. The main stairs are located at the end of the central hall along the northern wall. A small half bath is located at the end of a secondary hall just west of the stairs. The second floor is also a central hall plan which runs on an east west axis. A study is located in the southeastern portion of the second floor. A bedroom is located along the south wall between the study and the master bedroom and bath in the southwestern corner of the house. Across from the master bedroom in the northwest corner is a sleeping porch. The attic stairs and a bath are located next to the second floor stair landing on the north wall and another bedroom and sleeping porch are in the northeast corner. A small hall which leads to a bath is located along the east wall between the bedroom and study. The attic has been divided into two major rooms with a sleeping porch on the west end.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 5

FIRST FLOOR

Entrance foyer and stair hall

Varnished Honduran mahogany wainscoting covers the walls of the entrance; the crown moldings and door and window frames are also of Honduran mahogany. The oversized multi-paned glass front door is flanked by sidelights. The lead and glass globe light fixture is original. Wide door openings are on either side of the front door; one leads to the dining room, one to the living room. A round arched opening directly line with the front door opens into the stair hall.

The stair hall has Honduran Mahogany crown moldings and baseboards. Lining the walls of the stair hall, and hall to the first floor bath is a Lincrusta-Walton wainscoting. This unusual material is embossed with a bordered repeating floral motif and stained or rubbed to achieve an "antique" finish. A door at the end of this hall opens into the back yard. There are two doorways on the east wall; a round arched opening leads to the sun room, a wood framed doorway leads to the kitchen. As part of the alterations of 1921, a round arched opening on the west wall was added which gave access to a hall at the end of which is a small bath. A door on the west wall of this hall opens to the glassed-in back porch. On the east wall is a round arched niche, a characteristic feature of Lawrence's residential designs.

Living room and glassed-in porch

The living room is separated from the entrance foyer by an anteroom and three steps. A Tudor arched opening leads from the anteroom to the living room. A bay of multi-pane casement windows makes up most of the front (south) wall of the room. French doors with sidelights open onto the glassed-in porch on the north wall and the east wall is open to the entrance foyer. Another Tudor arched opening leads to the art room on the east wall.

An oversized fireplace on the east wall of the living room has a cast stone surround with classical pilasters containing a medieval pattern in relief. The original fireplace hood is copper and the hearth is dark blue Moravian tile. The door and window frames, baseboards and picture molding of the living room are Honduran Mahogany. The crown moldings are elaborately embossed plaster. The pattern is reminiscent of interlocking designs from medieval illustrated manuscripts. This pattern also occurs on the two large plaster covered beams which run across the room on the east west axis. These two beams articulate the location of the original walls of the living room before it was expanded by Lawrence in 1921. Original light fixtures include; wall sconces of wood, painted parchment and a Fred Baker designed ceiling fixture. This square lead and glass ceiling light is painted with a geometric pattern and framed with elaborately carved plaster.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 6

The glassed-in back porch was added in 1921. Multi-pane casement windows light the room; the floor is tiled. French doors lead from the porch to the lower level of the back yard where the swimming pool is located.

Art room

The most unusual room in the house, the art room, as it was referred to by the Guthrie family, was added in 1923-4. Plaster walls are finished to simulate a buff colored stone. The vaulted ceiling with Tudor arched varnished wood beams is supported by engaged columns of simulated stone ending in capitals of the Corinthian order. The room is divided on the north south axis into three bays which are articulated by the beams and columns. The center bay which is the largest one, and the southernmost bay are set two steps down from the northern bay. The floor of the art room is tiled. Four original leaded glass skylights and a single Gothic arched leaded glass window on the west wall let in a soft natural light. Originally this window was a Povey Brothers art glass window depicting Sir Gawain and Lady Caroline. It was sold when the Guthrie family sold the house. The skylights contain more of the interlocking medieval designs.

Both the north and south walls are blank, obviously intended for art work. The west wall is also blank except for the fireplace which is also of simulated stone and has a Tudor arched opening. The small narrow mantelpiece is dentilated. The west wall is interrupted by the Tudor window and three niches at the northernmost end. Two small Gothic arched niches flank a large rectangular niche. Original light fixtures include inconspicuous recessed ceiling lights and two bronze glass hanging ceiling fixtures.

Dining room

The dining room, located on the east side of the entrance foyer, is paneled with American Black walnut, as are the door and window frames. Glass paneled pocket doors separate the dining room from the entrance hall. The paneling extends from the floor to the top of the doors and windows. The ceiling is coved. The east wall of the room is punctuated by two deeply set leaded glass windows, a built-in cupboard, and a wood paneled and Moravian tile fireplace with a Tudor arched opening. The placement of the fireplace on this wall is somewhat awkward since it is not centered but set towards the north as a result of the 1921 extension of the south wall of the dining room. The south wall contains two leaded glass windows and the north wall has a door which leads to the sun room. The original light fixture is missing.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 7

Each leaded glass window contains a center panel with a painted glass coat of arms. According to George Guthrie Jr., these are the coat of arms of the Guthrie's Scottish (father's) and Norwegian (mother's) families. (Interview with George Guthrie Jr.. July 1989.)

Sun room, kitchen and kitchen porch

The sunroom is accessed either by a door from the dining room or a short hallway leading from the stair hall. This short hallway contains a coat closet and a wood lift. A five sided bay window makes up the east wall of the sun room and built-in cabinetry and a doorway fills the north wall. The woodwork is painted.

The sun room opens into the kitchen, a large sunny room which is lit by a bank of multi-paned casement windows on the east wall. Cabinetry is located along the south, north and west walls of the kitchen and a door to the back kitchen porch is on the north wall. A door to the hall is located on the west wall.

The back kitchen porch is a large room with horizontal tongue and groove covered walls. A back door from this porch opens into the lower level of the back yard.

INTERIOR

SECOND FLOOR

Stairwell and baths

The stairwell leading to the second floor is lit by three narrow fir framed casement windows and an original hanging brass ceiling fixture. The walls are covered with Linerusta-Walton wainscot and plaster. The stairs have squared newel posts and carved balusters of Honduran Mahogany and oak treads.

A bath is located to the west of the landing which contains all new fixtures. A short hallway leads to another bath on the east wall contains original fixtures and the small bath off the master bedroom contains an original tub.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 8

Library

The library is finished with varnished fir moldings and built-in bookshelves. The fireplace on the east wall has a fir mantelpiece which is supported by modillions and an ornate cast iron screening surrounds the opening. Two small casement windows flank the fireplace. The west wall contains built-in shelving which was a recent addition. The north wall contains a pair of casement windows. The south wall of the library contains a door to the main hall.

Bedrooms and sleeping porches

Four bedrooms and one sleeping porch are located on the second floor. The woodwork is painted in all of these rooms. The south central bedroom has original brass ceiling light fixtures and sconces, casement windows on the south wall, and a small wash basin. The master bedroom has casement windows on both the south and west walls, two of which flank the fireplace on the west wall. The fireplace has a dentilated mantelpiece supported by modillions, and a surround and hearth of light blue tile. The floor is maple.

The northeast bedroom has two casement windows on the east wall and a Tudor arched tripartite window on the north wall. The northernmost part of this room may have been a sleeping porch originally. A sleeping porch is located across from the master bedroom; the walls and ceiling are tongue and groove. Three large casement windows are located on the north wall.

Attic

The attic consists of two main rooms and a smaller room. The rooms are simply finished with fir woodwork and plaster walls.

HISTORIC ALTERATIONS (1921-22, 1923-24)

When the Guthries purchased the house, they commissioned Ellis Lawrence, who was at this time in business with William Holford, to design alterations to the house which would enlarge it considerably and alter the main facade. The carefully designed expansion makes the alterations almost imperceptible on the exterior. The enlargement was also skillfully completed on the interior.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 9

The Lawrence Collection at the University of Oregon Special Collection of the Library contains billings showing two separate jobs. The first job is numbered 1566 and has three billings dating from November 1921 through June 6, 1922. The final bill for this job mentions "general work, stone work, and ornamental plaster work". The second job numbered 1673 has one billing dated December 4, 1923 and mentions "Alterations to Residence (Art Gallery)". These dates and the alterations were also identified in correspondence from George B. Guthrie Jr.. The Portland office of Building Permits also contained evidence of these alterations. A 1921 permit describes "add cove ceiling brackets", includes a figure of \$5,000, and gives A.M. McKenzie as the contractor. A 1923 permit also lists McKenzie as the contractor and describes a "picture room" with dimensions of 30x11.5 feet. It also refers to plans, but no plans have been located to date.

Both the living and dining rooms were enlarged in 1921. This was done by moving the front walls forward. The back wall of the living room was also moved. The original front porch was thus eliminated and a new one added. This new gable roofed recessed porch is located in the center of the facade rather than to the east side of the facade as it was originally. The second floor dormer window was altered from a double gable roof to a shed roof. This was done to allow for the living room and master bedroom expansion on the west end of the facade which is now covered with a gable roof.

An original porch was eliminated on the rear of the house when the living room was expanded and a larger glassed-in porch was added. A small hall and bath were added to the house just west of the stair tower on the rear elevation. The master bedroom and bath located over the living room were also enlarged. Perhaps the most awkward feature of the alterations is the placement of the dining room fireplace which, originally centered, is now off center due to the expansion.

New interior finishes were also added to the residence in 1921. The large cast stone fireplace and all of the plaster work was installed at this time. The leaded glass windows were added to the dining room.

The art room was added in 1924 to the west end of the house. On the exterior facade, it is tucked under the now extended roofline of the 1921 gable.

LATER ALTERATIONS

The only known later alterations are the swimming pool added in 1969 and the garage which was added in 1970.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1912-1924

Significant Dates

1912
1921
1923

Cultural Affiliation

Significant Person

N/A

Architect/Builder

Lawrence, Ellis Fuller, architect

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet

9. Major Bibliographical References

See continuation sheet

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 # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property 0.59 acres Mount Tabor, Oregon-Washington 1:24000

UTM References

A

1	0
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5	3	1	7	4	0
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5	0	4	0	3	8	0
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 Zone Easting Northing

B

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 Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

The nominated area of slightly over half an acre is located in Section 5, Township 1S, Range 2E, Willamette Meridian, in Portland, Multnomah County, Oregon. It is legally described as the east 16 feet of Lot 6, and all of Lot 7, excluding the north 50 feet of said lots, in Block J, Tabor Hieghts Addition to Portland.

See continuation sheet

Boundary Justification

The nominated area encompasses the entire urban tax lot presently associated with the house built for Morris Wells in 1912 and remodeled for George B. Guthrie in 1921-1924, all from plans by Portland architect Ellis F. Lawrence.

See continuation sheet

11. Form Prepared By

name/title Kimberly Lakin and Kimberly Demuth
 organization Lakin/Demuth Joint Venture date August 12, 1989
 street & number 2026 NE 52nd telephone (503) 287-7923
 city or town Portland state Oregon zip code 97213

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 1

SUMMARY

The Wells-Guthrie House, located in the Mount Tabor neighborhood in southeast Portland, Oregon meets National Register Criterion C as an outstanding example of Arts and Crafts architecture from the hand of Ellis Fuller Lawrence, whose body of work was cataloged and evaluated in a grant-assisted survey effort carried out in 1988-1989. The house was built for Portland writer Morris Wells in 1912.

Upon the property's acquisition by theater entrepreneur and art collector George B. Guthrie in 1921, Lawrence was engaged by the new owner to undertake enlargement and remodeling of his original design. The Guthries occupies their residence on SE Scott Drive in Portland until 1947.

The building's alteration in the period 1921-1924 by its original architect resulted in a well-integrated, high style Arts and Crafts design of considerably greater scope. The house was ranked highly in the 1988 survey as an example of the shingled type of Lawrence's work in this vein. It is characterized by cross axial massing, jerkin-headed gables, overhanging eaves on rafters and purlins, continuous shed-roofed dormers, mullioned window banks, a bracketed jetty, a Gothic porch, and other picturesque elements of Arts and Crafts vocabulary borrowed from the Middle Ages.

Lawrence and his client had earlier been associated in connection with a Salem project, the Hubbard Building (1913), which housed Guthrie's Oregon Theater. In the Portland residence, the owner indulged his penchant for the medieval theme and commissioned Lawrence to design a gallery space in the Gothic manner which was replete with plaster work simulating stone masonry. Guthrie's room for displaying a private art collection appears to have been something of a prototype for a simulated stone interior of notable grandeur in the Gothic-style Elsinore Theater in the capital city which Lawrence's firm designed for Guthrie. The motion picture theater was completed and opened for use in 1926.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 2

The Wells/Guthrie Residence is significant under criterion "c" as an excellent example of an Arts and Crafts style residence as designed by the Oregon architect Ellis F. Lawrence (1879-1946). Ellis Lawrence is famous for his excellent architectural designs as well as his founding of the School of Architecture and Allied Arts at the University of Oregon. The Arts and Crafts style was a favorite of Lawrence's and the Wells/Guthrie house is a fine representative example of his work in this style. The Wells/Guthrie house is in excellent condition and ranks as a Primary resource on the 1989 Ellis Lawrence Building Survey. The building is listed as Rank III in the 1981 Portland Historic Resource Inventory. The house was first owned by Morris B. Wells, an author, from 1911 until 1921 when George B. and Carolyn Guthrie bought the property. The Guthries resided in the home until 1947. Mr. Guthrie, an attorney by trade, was well respected in the community as a collector of fine art and tapestries and was once described as owning one of the finest art collections in Portland. He is also known for his development of the Elsinore Theatre in Salem, Oregon, one of the State's finest historic theatres.

Lawrence utilized a variety of styles in his residential work, however judging from the large number of Arts and Crafts style designs, it appears that this was Lawrence's preferred type. He designed some 62 houses in the Arts and Crafts style; 52 are located in Portland. This style, though popular in the United States, originated in England at the turn of the century with English architects C.F.A. Voysey and Sir Edwin L. Lutyens.

Lawrence's Arts and Crafts style houses can be divided into two types; those which utilize primarily shingles, such as the Wells/Guthrie residence, and those which use a combination of brick and half-timber. The Wells/Guthrie residence is the first of the shingle type to be proposed for nomination to the National Register. The Ellis Lawrence Building Survey ranked the house as a primary building along with 17 other Arts and Crafts style houses. To date, one of these houses, the Henry B. Miller Residence, is listed on the National Register.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 3

The Wells/Guthrie residence is unusual as it was originally designed by Lawrence in 1912 and subsequently altered by Lawrence in 1921-2 and 1923-4. ("Ellis Lawrence Building Survey".) The alterations were substantial completely altering the facade. Though still in the Arts and Crafts style, Lawrence changed the house so that its facade is now more formal and the stylistic references more defined. Another unique feature of the residence is the art room addition of 1923. This Gothic style room with its simulated stone walls and pointed Gothic niches, is unlike any other room in a Lawrence residential design. It is, however, very much like the Elsinore Theatre designed by Lawrence in 1926 for George Guthrie.

In addition to the art room, Lawrence added unusual features such as the cast stone fireplace in the living room. The interlocking patterns on both the fireplace and the plasterwork in the living room are similar to the medieval designs found in illustrated manuscripts and are unusual in Lawrence's work. Most likely they represent a collaboration of client and architect as the client George Guthrie was particularly fond of the medieval era.

MORRIS B. WELLS

Mr. Wells, a well known author in Portland, was born in Ionia, Michigan in 1865. He attended college in St. Andrews, Scotland and upon receiving his degree from Medraf College, he returned to college in the United States and graduated from the University of Michigan. Wells practiced law for a short time in Vancouver, Washington before moving to Portland in 1897. He and Corrine Bruce of Portland were married that year. Mr. Wells eventually gave up his law practice, and devoted himself to writing.

Morris Wells authored a number of books and short stories while living in his home from 1911-1921. He and his author friend John Fleming Wilson worked on a humorous book together entitled Five Gallons of Gasoline describing the trials and tribulations of early auto enthusiasts. A series of his short stories appeared in the Pacific Monthly Magazine. Mr. Wells was also employed on the editorial staff of the Oregon Journal.

Mr. and Mrs. Wells purchased a 100x100 lot from Harvey W. Scott, the pioneer editor of the Oregonian and hired Lawrence to design a house for them. The Portland Daily Abstract described the house as a ten room 2 and 1/2 story frame residence of the "modern domestic type of architecture". It also described the interior detailing such as Moravian tile fireplaces, sleeping porches, porcelain bath fixtures, and hard wood floors. (Portland Daily Abstract. 6/18/1912. p.1)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

The Guthries and Wells switched homes in 1921 as part of a real estate transaction and the following year Mr. Wells died of a stroke. The Guthries continued to reside in their new home at 6651 SE Scott Drive until 1947.

GEORGE B. GUTHRIE

Mr. Guthrie moved to Oregon in 1910, having graduated from Harvard Law School. He had previously attended Iowa State College where he received his Bachelor of Science. He was a native of Iowa, having been born on a small Iowa farm in 1882. In 1910, Guthrie was admitted to the Oregon State Bar, and was associated with the legal department of the Oregon Railroad and Navigation Company. He then worked for the firm of Snow and MacCormac, and later practiced alone for three years until the formation of his law partnership Wilson and Guthrie. This partnership was to last until 1923-4 when Guthrie decided to spend more of his time in the theatre business.

George Guthrie was always interested in the theatre, particularly Shakespeare, stemming from his childhood when he would read to his grandmother. In 1912, he drew up papers of incorporation for the Willamette Amusement Company which was to open a theatre in Salem, Oregon. Guthrie had taken his fee in stock and later bought control of the company. The Oregon Theatre was located in the Hubbard Building in Salem; a building designed by Ellis Lawrence. After remodeling his residence in 1921 and 1923, Guthrie hired Lawrence to design the Elsinore Theatre, completed in 1926; and named for the locale of Shakespeare's tragedy "Hamlet". Guthrie's son, George B. Guthrie Jr. described the Elsinore Theatre project as "the crown jewel of dad's (sic) career". Correspondence from George B. Guthrie Jr. July 17, 1989.) This project was the realization of Guthrie's dream to build one of the finest theatres in the state. (Elsinore Theatre National Register Nomination) Decorated in the Gothic style, the theatre contains numerous wall murals and art glass depicting scenes from Shakespeare's plays. He operated this theatre until 1929 when it was leased to a series of motion picture companies. Guthrie returned to his law practice and in 1930 he became receiver for the bankrupt Equitable Trust Company and later the Oregon-Washington Joint Stock Land Bank. (Correspondence from George B. Guthrie Jr. July 17, 1989.

In addition to his legal profession and his theatre business, George Guthrie was a well respected art collector. According to the Oregonian, "Guthrie possessed one of the finest private art collections in the state". (Oregonian. 11/29/55) An inventory list of paintings and tapestries in Guthrie's will includes a number of nationally and internationally known artists such as Winslow Homer and Paul Cezanne, as well as some important Northwest artists. The first pictures were acquired from a gallery in the local Lipman Wolfe Department Store. These paintings were imported from post-World War I Europe. In the 1930's Meier

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 5

and Frank opened a gallery from which Guthrie purchased paintings. Guthrie also purchased paintings and furnishings following World War II, when some of the great English manor houses were being liquidated and shipped to the United States for sale. Guthrie commissioned his own portrait and that of his wife to be painted by the Portuguese portraitist Henrique Medina, who was famous for painting movie stars of the 1930's. Guthrie was also instrumental in having Medina paint portraits of two pioneer judges to be hung in the new courtrooms in the Portland federal Building. Guthrie collected art purely for his own enjoyment and that of his family. According to George B. Guthrie Jr., it was not intended as an investment. Most of the work was sold upon Guthrie's death. (Correspondence from George B. Guthrie Jr. July 17, 1989.)

George Guthrie and Carolyn S. Grimsby were married in 1915. Carolyn, also a native of Iowa, received her Bachelors degree from Iowa State College in 1905. She worked as assistant librarian at Iowa State, then as a deputy municipal court clerk in Chicago. She came to Portland in 1915, after she and George Guthrie were married. Mrs. Guthrie was active in social work, including the Camp Fire Girls; she was a recipient of the Wohelo award in 1941. She was on the advisory board of the Portland Community Chest and later served as superintendent of the Volunteers of America from 1942 to 1948. She was also an active member of the First Congregational church, PEO Sisterhood Pi Beta Phi sorority, Portland Alumnae Club, and the American Association of University Women. The Guthries had three children; George B. Jr., David G., and Sara Guthrie Wilson. In addition to the immediate family, the house was occupied by Carolyn's two sisters Marthine and Angeline. Though the Guthries did very little entertaining, the three sisters held numerous meetings at the house for the various women's groups they belonged to. According to George Guthrie Jr., a reception was hosted at the house by the Pi Beta Phi for Mrs. Calvin Coolidge when she was visiting Portland. (Correspondence from George B. Guthrie Jr. July 17, 1989.)

The Guthries occupied the Wells/ Guthrie Residence from 1921 until 1948 when the couple moved to a ranch near Terrebonne, Oregon. In 1952, they moved to a beach house in Oceanlake (now Lincoln City, Oregon) and resided there until their deaths; Carolyn in 1953 and George in 1955. After his wife's death, George Guthrie sold the Mt. Tabor (Wells/Guthrie) house, the Elsinore Theatre and his ranch property. (Correspondence from George B. Guthrie Jr. July 17, 1989.)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 6

ELLIS F. LAWRENCE (1879-1946)

Ellis F. Lawrence was born in Malden, Massachusetts in 1879. He received both his Bachelor's and Master's Degrees in architecture from Massachusetts Institute of Technology. After graduating in 1902, Lawrence worked for architects John Calvin Stevens and Steven Codman. He also studied in Europe for six months, where he met and married Alice Louise Millett of Portland, Maine. In 1906 Lawrence left for the Pacific Coast where he intended to open an office in San Francisco. He stopped in Portland, Oregon along the way to visit his friend E. B. McNaughton, a Portland architect. After his visit, and the disastrous earthquake and fire in San Francisco of the same year, Lawrence decided to remain in Portland. He joined the firm of McNaughton and Raymond in November 1906. In February of 1910 Lawrence left the firm and work independently until 1913 when his friend and former M.I.T. classmate William G. Holford joined him in partnership. (Ellis Lawrence Building Survey)

Ellis F. Lawrence was to become a prolific designer, civic activist and a visionary in city planning and education. Both his teaching and design work influenced the development of architecture within the State of Oregon. In 1914 Lawrence founded the University of Oregon School of Architecture and Allied Arts in Eugene, Oregon. He organized the school around teaching methods which rejected the traditional philosophy of the Beaux Arts school. He believed in the integration of all the arts and an informal, non-competitive teaching environment; ideas which were regarded as progressive for the era. This teaching philosophy as developed by Lawrence remains the basis for education at the University of Oregon School of Architecture and Allied Arts.

Lawrence eventually became acquainted with many of Portland's most influential businessmen. He also knew many nationally known figures such as Frank Lloyd Wright, Bernard Maybeck and the Olmsted brothers. He even collaborated with the noted landscape architects and city planners, John and Frederick Olmsted, on the Peter Kerr residence in Portland. Lawrence was selected as the first vice president of the American Institute of Architects and served on juries for numerous national design competitions, such as the Victory Memorial in Honolulu, the Stock Exchange Building and Bank of Italy in San Francisco. He was president of the Collegiate Schools of Architecture Association from 1932-1934.

Ellis Lawrence was also active at the city and state level in Oregon. He served as state advisory architect for the Home Owners Loan Corporation, and during 1933-1934 served on the Northwest District committee for the Public Works of Art project of the U.S. Treasury Department. He was also president for the local chapter of the A.I.A., an organization he helped to form. Lawrence was involved in the organization of the Portland Architectural Club, the Architectural League of the Pacific Coast and the Oregon Association of

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 7

Building Construction. He served on the Portland City Planning Commission and belonged to the Portland Art Association, the Irvington Club and the City Club. Ellis Lawrence, his wife Alice and there three sons, Henry Abbot, Denison Howells, and Amos Millett, resided in the Irvington neighborhood. Lawrence worked three days a week in his Portland office and spent two days a week teaching and serving as dean of the Architecture and Allied Arts School in Eugene. He died in Eugene in 1946 at the age of 67. (Gilliland Residence National Register Nomination and Ellis Lawrence Building Survey).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 8

Supplemental Appraisal and Inventory List from the Will of Mr. Guthrie

Inventory No.	Artist	Value
1.	Robert, Hubert (French) signed Crater Lake, 1933 36x40	\$ 400
2.	Docharty, James (Scotch) signed Mountain Scene, 1860 20x30	\$ 250
3.	Dorn, Ernst Large Pines at Sea Shore 39x26	\$ 150
4.	Rix, Julian (American) Landscape, oil on panel 10x14	\$ 100
5.	Cezanne, Paul signed Funeral Scene, heavy impasto 11 1/2x12 1/4	\$ 1,000
6.	Mitchell, J. Campbell Landscape c. 1900	\$ 100
7.	Homer, Winslow (American) signed Sketch, Hills of Maine, on panel 10 3/8x 10 3/4	\$ 500
8.	Murphy, J. Francis (American) signed, Indian Summer 6x9	\$ 30
9.	Rossi, Lucius (Italian) Died 1913 Portrait, Arab 14x18	\$ 40
10.	Bierstadt (American) signed White Mountain, New Hampshire 6x10	\$ 80
11.	Smart, J. (British) signed Landscape with sheep 11x14	\$ 75
12.	Wilson, Richard (British) signed Landscape with figures 8x10	\$ 100
13.	Maes, Nicholas (Dutch) 1634-1693 Men and Woman 8x6 Rembrandt pupil	\$ 250
14.	Medina 48x36 keepsakes Portraits of Mr. and Mrs. Guthrie	
15.	Bogert, George H. (American) A.N.A. Night scene in Venice, Died 1944	\$ 125
16.	Beechy, Sir William (British) Attributed to, Portrait of a Lady, oil on canvas 36x26	\$ 100
17.	Lewin (Leevin) Belgian Apostle's Head, Canvas 24x18	\$ 150
18.	Stanfield, Clarkston, signed Boat in choppy sea near jetty 14x24	\$ 125
19.	Wintour, C.J. (Scotch) Edinburgh, oil on panel canvas 10x18	\$ 100

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 9

20.	Lauritz, Paul, signed California View, Impressionist, canvas 24x30	\$ 300
21.	Inness, George (American) signed Landscape, 16x30 (sketch)	\$ 500
22.	Wintour, C.J. (Scotch) 1867 Gipsy encampment 1867, oil on canvas 22x24	\$ 100
23.	Unknown Artist (Scotch or English) Portrait of Dr. Livingston 28x36 1/2	\$ 100
24.	Bonamizi, L. (English) Boat Scene, very heavy impasto 24x29	\$ 300
25.	Kneller, Godfrey (Sir), (English) Portrait, oil on canvas 25x30	\$ 200
26.	Constable, John A. (British) The Lock 30x50	\$ 1,500
27.	Homer, Winslow (American) signed Upper Hudson 1870, 20x32	\$ 1,000
28.	Chase, Wm. M. (American) Portrait of a Girl (Rosalind) 25x30	\$ 1,250
29.	Raeburn, Sir Henry (Scotch) Colonel Dewar, 1809 36x28	\$ 300
30.	Sheffers, Peter (American) Oregon Coast Scene "Cape Perpetua"	\$ 800
31.	Broewer, Adrian (Flemish) 1631 Drinking Scene, signed, 22 1/2x 29	\$ 300
32.	Robert, Hubert (French) Blue Mosque in Cairo 20x25	\$ 500
33.	Blakelock, Ralph Albert (American) Indians in Landscape 29x36	\$ 1,200
34.	DeHaven, Franklin Landscape with Red Tree 30x40	\$ 400
35.	Schroff, Alfred Sand Dunes, Newport, Or. water color 23x28	\$ 250
36.	Hazard Blue Girl 36x48	\$ 50
37.	Freseron, Fraser, signed R.S.A. Lime Kilns 12x20	\$ 50
38.	Clyde Leon Keller Hills of Home 18x24	\$ 25
39.	Siebert Sailboat Lake 8x10 1/2	\$ 40
40.	Morland, George (English) 1773 Fisherman on Beach 12x15	\$ 150

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 10

41.	Tarbell, Edmund c. 1862-1938 (American) Landscape , signed 30x36 1/2 (Member of " Ten Am. Painters")	\$ 400
42.	Lawrence, Ellis Portrait (copy) Raeburn 12x18	\$ 50
43.	Keller, Clyde Leon	\$ 25
44.	Innes, George, (American), signed Pasture Cows 15 1/2x 17	\$ 300
45.	Otto, Herschel Mandolina 24x52 1/2	\$ 50
46.	Ferrazzi, Luig Little Girl with Baby	\$ 800
47.	Laracek, R. Near to Goal 29x58	\$ 500
48.	Bough, Sam (Scotch) Ship in Distress 24x36	\$ 200

List of Rugs and Tapestrys:

Rug	Value
Bidjar	\$ 1,500
Montaza	1,000
Kerman	25
Kerman	25
Silk Anatolina	75
Silk Heriz	
Afshar	250
Bidjar	350
Anatolian	75
Iran	110
Karaja	110
Camel hair	60
Belouchistan	35
Karaja	85

United States Department of the Interior
National Park Service

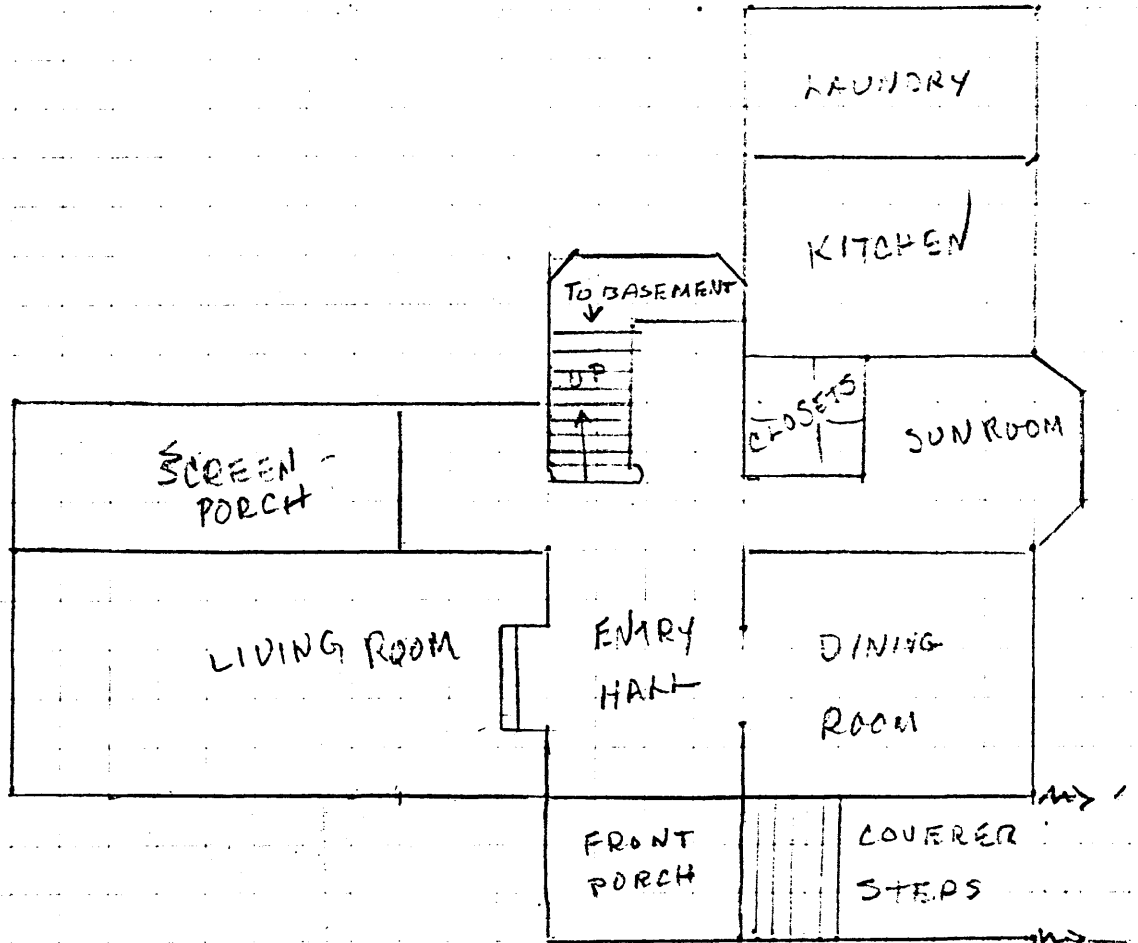
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Continuation Sheet

Section number 9 Page 1

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Multnomah County Tax Assessor Records.
Northwest Heritage Property Associates. "Gilliland Residence National Register Nomination".
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Dec. 6, 1953. p. 14.
Nov. 29, 1955. p. 6.
Oregonian. Mar. 18, 1931. p. 9.
Dec. 6, 1953. p. 47.
Nov. 29, 1955. p. 17.
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Wells/Gutherie Residence
as drawn by
George B. Gutherie, Jr.

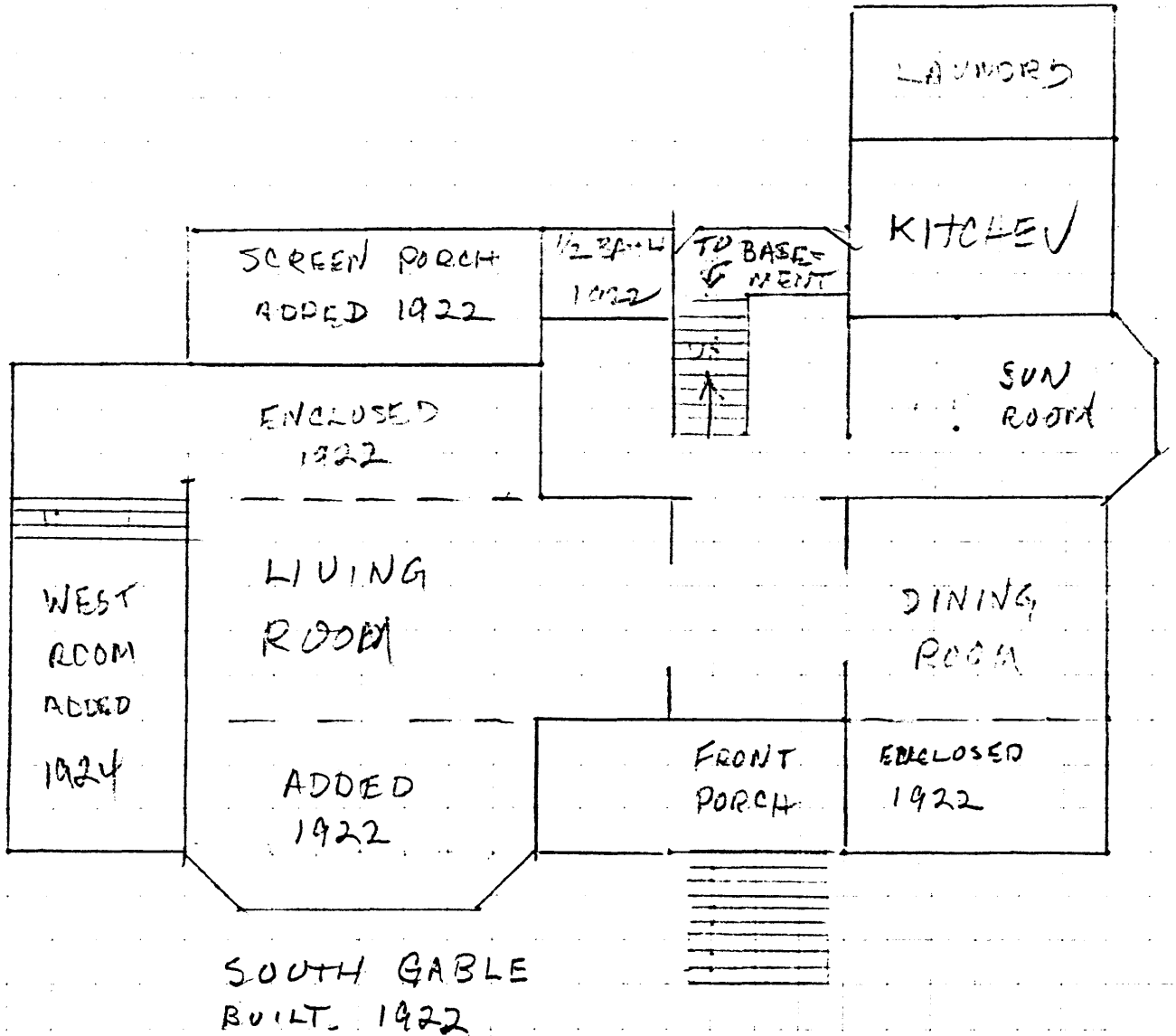


1731 SCOTT AVENUE

BEFORE REMODELING

NOT TO SCALE

Wells/Gutherie Residence
as drawn by
George B. Gutherie, Jr.



1731 SCOTT AVE
(665) SCOTT DRIVE

AFTER REMODELING
NOT TO SCALE

Historic
Resource
Inventory
CITY OF PORTLAND, OREGON



8-800-06651

6651 S.E. Scott Drive

Tabor Heights, Block J, East 16' of Lot 6, Lot 7, Except North 50'
QUARTER SECTION MAP #: 3137
Mt. Tabor

ORIGINAL FUNCTION: Residence

DATE BUILT: 1912

STYLE: Shingle Style

TAX ASSESSOR'S ACCOUNT #: R-81860-0820

ZONING: R7

Rank III

SPECIAL FEATURES AND MATERIALS:

Projecting gable on consoles over polygonal bay window. Jerkinhead roof with shed-roofed dormer. Eaves have exposed rafters. Gabled entry porch with ornamental bargeboards and pendant and finial. Multi-light casement windows.

AREAS OF SIGNIFICANCE: Architecture

8-800-06651

BIBLIOGRAPHY:

City of Portland Buildings Bureau microform and card files.

Multnomah County Tax Assessor records, microform, automated data files, and card files (Portland, 1980).

*Present owner as of May 1980: Robert E. and Frauke Stanton
MAILING ADDRESS: 6651 S.E. Scott Drive, Portland 97215*

No Preservation Funding

Negative: 546-15

Score - Design/Construction: 6

Score - Historical:

Score - Rarity:

Score - Environment: 8

Score - Integrity: 10

Score - Intrinsic: 6

Score - Contextual: 18

Score - Total: 39

OREGON INVENTORY OF HISTORIC PROPERTY
ELLIS LAWRENCE BUILDING INVENTORY
COUNTY: Multnomah

HISTORIC NAME: WELLS, M.B./GUTHRIE, G.B., HOUSE and alterations

COMMON NAME:	RESOURCE TYPE: Building
OTHER NAMES:	STATUS: built & survives
	<u>LAWRENCE</u>
	(JOB#) YEAR: (0234) 1912
	(JOB#) YEAR: (1556) 1921
	(JOB#) YEAR: (1566) 1921
CITY: Portland Oregon	FIRST DATE: 1912
STREET: 6651 SE Scott Dr.	DESIGN BEG:
OWNER: Hoff, Steven & Kristine	DESIGN END: July 1912
	CONSTR BEG:
TOWNSHIP: 01S RANGE: 02E SECTION: 05	CONSTR END:
MAP#: 3137 TAX LOT: 01-02-05-	LOSS DATE:
ADDITION: Tabor Heights ORIGINAL USE: residence	
BLOCK: 003 LOT: 6-7 QUAD: Portland PRESENT USE: residence	
ASSESSOR #: R-1860-0820 SITE: 0.6 acres, approx.	
THEMES: 20C Architecture, Fine/Applied Arts, Performing Arts	

DATA BELOW IS ON LAWRENCE FIRM'S DESIGN AS-BUILT:

ARCHITECT: Ellis F. Lawrence, Architect CHIEF DESIGNER: E F Lawrence
ENGINEERS & CONSULTANTS:

CONTRACTORS:

McKenzie, A.M. (1921 & 1923 alterations)

ARTISTS & CRAFTSMEN:

STYLE: Arts & Crafts
PLAN TYPE/SHAPE: rectangular (front long) +front and rear wings
FOUNDATION MATERIAL: concrete STORIES: 2.5 BASEMENT: yes
ROOF/MATERIAL: hipped gable w/shed dormer(s)/Wood shingles
WALL CONSTR: nailed wood frame STRUC.FRAME: nailed wood frame
PRIME WINDOW TYPE: wood group. single-pane casemt
EXTERIOR SURFACE MATERIAL: wood shingles,
DECORATIVE FEATURES/MATERIALS:
gabled entrance w/finial, bay windows, Tudor arched front door
interior: elaborate varnished woodwork

OTHER:

Interior alterations to fireplace mantel & others by E.F. Lawrence for George Guthrie (1921, 1922, 1923, Job #1673 - 1924)

CONDITION: good

MOVED: not moved

ALTERATIONS/ADDITIONS (dated):

cove ceiling brackets added, remodel cost \$5,000 (1921); "picture room" added, 30'x11.5' (1923); swimming pool added (1969); concrete garage added (1970)

LANDSCAPE FEATURES:

mature landscaping, large beech trees

ELLIS LAWRENCE BUILDING INVENTORY

HISTORIC NAME: WELLS, M.B./GUTHRIE, G.B., HOUSE and alterations

ASSOCIATED STRUCTURES:

detached garage

SETTING:

urban residential; sits approx. 40' from public right of way facing south on steep slope, quiet secluded street

SIGNIFICANCE OF LAWRENCE FIRM'S DESIGN:

EXTER.DETAILS/CRAFTSMANSHIP: High-quality skilled work: some fine materials.

INTER.DETAILS/CRAFTSMANSHIP: High-quality skilled work: some fine materials.

EXTERIOR INTEGRITY: Essentially intact as originally built.

INTERIOR INTEGRITY: Essentially intact as originally built.

SITE INTEGRITY: Essentially intact as originally built.

SETTING INTEGR: Historic character & relationship of surroundings is intact.

SIGNIFICANCE STATEMENT:

George B. Guthrie was an attorney who came to Portland from Harvard in 1910. His primary significance comes from his commissioning Lawrence to design the Elsinore Theatre in Salem. Guthrie was fond of the arts as is evident by the elaborate interior of the theatre and the gallery space in his own home. He hired Lawrence to add this room on to the house which Lawrence had designed originally for M.B. Wells. The house is an excellent example of the Arts and Crafts style and the interior finishes and detail work are in good condition.

SOURCES/DOCUMENTS: Description (Location)

Multnomah County Tax Assessor Records; Oregon Biographical Index (OHS); Polk's Portland City Directory; Portland Building Permits;

Portland Historic Resource Inventory

sources consulted/no info located: Oregon Historic Photo Collection (OHS)

PUBLICATIONS:

THE BLUE BOOK OF PORTLAND. produced by H. James Boswell, 1921.

PACIFIC COAST ARCHITECT. Vol. 3 #4, July 1912. p.481.

SLIDE NO.:

SHPO INVENTORY NO.:

RESEARCH BY: K. Lakin

RECORDED BY: K. Lakin

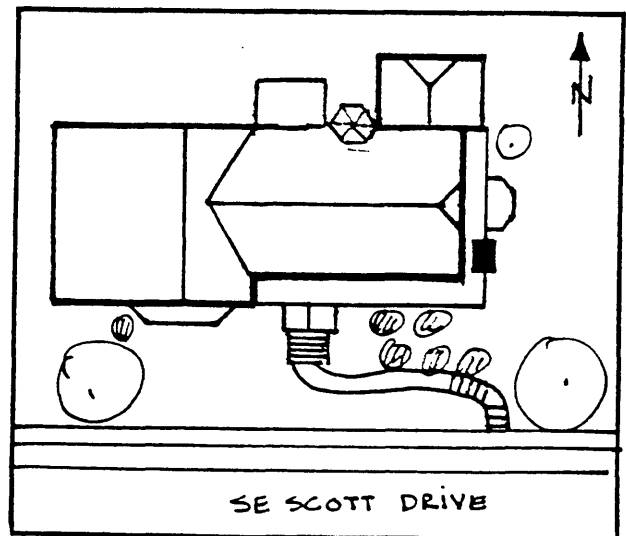
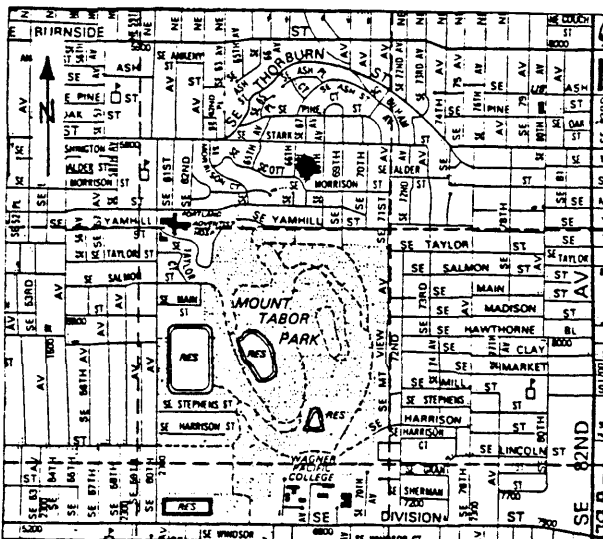
DATE: 09/08/87

DATE: 06/19/88

ELLIS LAWRENCE BUILDING SURVEY
HISTORIC NAME: WELLS, M.B./GUTHRIE, G.B., HOUSE and alterations

RECENT PHOTO
NEGATIVE #s:
KLR1, #8a

*First # above
is upper-right
photo; second #
is just below.
If no # above,
see sources at
bottom of page.*



HISTORIC PHOTO/OTHER GRAPHIC SOURCE: K. Lakin

OREGON INVENTORY OF HISTORIC PROPERTY
ELLIS LAWRENCE BUILDING INVENTORY

E V A L U A T I O N

HISTORIC NAME: WELLS, M.B./GUTHRIE, G.B., HOUSE and alterations

<u>INTEGRITY OF:</u>	<u>NUMERICAL</u>
1. EXTERIOR: Essentially intact as originally built.	9
2. INTERIOR: Essentially intact as originally built.	9
3. SITE: Essentially intact as originally built.	9
4. SETTING: Historic character & relationship of surroundings is intact.	5
INTEGRITY TOTAL	32

<u>DISTINCTION OF:</u>	<u>NUMERICAL</u>
1. EXTERIOR DETAILS & CRAFTSMANSHIP: High-quality skilled work: some fine materials.	7
2. INTERIOR DETAILS & CRAFTSMANSHIP: High-quality skilled work: some fine materials.	7
3. STYLE: (Arts & Crafts) It is a prime example of its identified style.	5
Compared to Lawrence's other surviving Oregon buildings, this style is one of several (6 or more) in its city/town or rural area.	0
4. ORIGINAL USE: (residence) Compared to Lawrence's other surviving Oregon buildings, this use is one of several (6 or more) in its city/town or rural area.	0
5. ARCHITECTURAL DESIGN: Compared to Lawrence's other surviving Oregon buildings, this design is among his best works.	7
Is it part of an ensemble of surviving buildings by Lawrence? No other Lawrence buildings are nearby.	0
Are structural or technical aspects of the design significant? Of little significance.	0
6. LAWRENCE'S PERSONAL INVOLVEMENT IN THE DESIGN PROCESS: Lawrence is known to have been the chief designer.	9
DISTINCTION TOTAL	35

<u>EDUCATIVE OR ASSOCIATIVE VALUE:</u>	<u>NUMERICAL</u>
1. HISTORIC EVENTS OR ACTIVITIES: No known association with historic events or activities.	0
2. HISTORIC PERSONS: Strong assoc. with person(s) of local historic significance.	5
3. SYMBOLIC ASSOCIATION WITH AN IDEAL, INSTITUTION, OR POLITICAL ENTITY: No known significant symbolic association.	0
EDUCATIVE OR ASSOCIATIVE TOTAL	5

GRAND TOTAL **72**

RANK: **PRIMARY**

NOTE: Only the built, surviving buildings in Oregon were evaluated.