

United States Department of the Interior
National Park Service

RECEIVED

FEB 29 1988

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

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 Gray, John P. and Stella, House
other names/site number Haman, Larry and Mabel, House

2. Location

street & number 521 South 13th Street N/A not for publication
city, town Coeur d'Alene N/A vicinity
state Idaho code ID county Kootenai code 055 zip code 83814

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>2</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>2</u>	_____ Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register 0

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.

Thomas J. Green Signature of certifying official 2-25-88 Date
Idaho State Historical Society
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.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Thomas J. Green Entered in the National Register 3-31-88

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/multiple dwelling

7. Description

Architectural Classification
(enter categories from instructions)Tudor Revival

Materials (enter categories from instructions)

foundation concrete

walls stucco

roof wood shingle

other wood (half-timbering)

glass (leaded lights)

Describe present and historic physical appearance.

The John P. and Stella Gray House, located in Coeur d'Alene, Idaho, is a two and one-half story, wood frame residence rendered in the Tudor Revival style of architecture. The building's plan is long and rectangular, with a 120 foot horizontal axis more than three times the extent of its height. Although lacking distinct bays of uniform dimension and form, the building's horizontal expanse is moderated by an asymmetrically balanced configuration of projecting gabled pavilions, a tall central cross gable, and dark, vertical timbering laid up against white plaster walls.

The building's principal pavilion comprises the entrance hall and serves as the focal point of the front (north) facade. The main entry door is flanked by leaded side lights and surmounted by a small bellcast roof supported by massive, decoratively carved timber brackets. The second story of the entrance hall is predominated by a large panel of rectangular, vertically mounted leaded windows trimmed with heavy Tudoresque timbering.

The entrance hall is offset to the west side of a large, central cross gable that rises above the building's principal ridge line. A second, small cross gable, also two stories high, intersects the west end of the central wing, forming a T-shaped wing in plan view and a subordinate, projecting pavilion in elevation. The west wing is attached to the central wing on the second story level only; the first story is open and serves as a porte cochere.

The building's east wing extends about two-thirds the distance from the central cross gable as does its counterpart to the west. Its north facade is decorated with a continuation of the Tudoresque timbering that extends across the upper third of the exterior face.

The building's rear (south) facade resembles the form and massing of the front, with a predominating central cross gable flanked to the west by the porte cochere and pavilion-like west wing and to the east by a second, similarly proportioned pavilion that adjoins the building's east wing. A small, shed roofed rectangular bay extends outward from the south facade of the central cross gable.

The upper third of the rear facade is decorated with Tudoresque timbering in much the same fashion as the front, while the lower wall face, also like the front, is finished with a pargeting of white plaster.

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 N/A

Areas of Significance (enter categories from instructions)

Architecture
Law

Period of Significance

Ca. 1913-1938
Ca. 1913-1938

Significant Dates

ca. 1913

Cultural Affiliation

N/A

Significant Person

Gray, John P.

Architect/Builder

Cutter, Kirtland Kelsey (Arch.)

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

STATEMENT OF SIGNIFICANCE

The John P. and Stella Gray House is significant as an example of the Tudor style architecture of the noted Pacific Northwest designer Kirtland Kelsey Cutter and for its association with John P. Gray, a North Idaho lawyer who was widely known for his work in the field of mining law.

Kirtland Cutter was a noted and comparatively prolific designer whose career spanned the years from the frontier times of the mid-1880s to the verge of World War II. While the majority of Cutter's design work was for projects in the Pacific Northwest and Southern California, he also received commissions for buildings that were erected in the Midwest and the eastern United States.

Although Cutter's design work covered a fairly broad range of building types, he was perhaps most well known for his residential architecture, which included a wide variety of revival styles. During his 35-year career in the Pacific Northwest, he designed over a dozen Tudor style residences, including the A.B. Campbell House (Spokane, 1898), the C.D. Stimson House, also known as the Stimson-Green House (Seattle, 1899), and the C. Thorne House, known as Thornewood (Tacoma, 1909).

Cutter's interpretation of Tudor Architecture incorporated a diversity of building forms, exterior finishes, and decorative detail into several generic variations on Tudor period design. These included the cube-shaped great house, exemplified by the heavily timbered A.B. Campbell residence, where vertical and lateral dimensions were more or less equally proportioned, and the rectangular shaped manor house, typified by the brick-faced C.J. Smith House, where the lateral dimension received greater emphasis.

In terms of plan and massing, the Gray House most closely resembles Cutter's manor house designs, with its long, rectangular form, predominating entry hall, and irregular facades broken by cross gables and projecting pavilions. Yet unlike most of Cutter's other manor house designs that were typically finished with an extensive

9. Major Bibliographical References

Cutter Collection. Time Book (1915-1922). Original on file, Eastern Washington State Historical Society Library, Spokane, Washington.
Cutter Collection. Hamilton, Boyd & Gray, John P., Alterations to Residence, Elevations, Plans, and Details; L84-207.215. Original on file, Eastern Washington State Historical Society Library, Spokane, Washington.
Fahey, John. Ballyhoo Bonanza: Charles Sweeney and the Idaho Mines. Seattle, University of Washington Press, 1971.
Northwest Mining Truth, June 3, 1920.
Spokesman-Review, January 7, 1939, March 26, 1939.
Interviews: Gary Haman, September 16, 1987; Larry Haman, September 30, 1987; Laurence and Theresa Mauser, September 26, 1987.

Previous documentation on file (NPS): N/A
 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 # _____

See continuation sheet

Primary location of additional data:

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

Specify repository:

Kootenai County Historic Preservation Program; Idaho Architectural and Historic Sites Inventory

10. Geographical Data

Acreage of property 1.6 acres

UTM References

A 1, 1 5, 1, 7 4, 9, 0 5, 7, 2, 9 3, 5, 0
Zone Easting Northing
C _____

B _____
Zone Easting Northing
D _____

See continuation sheet

Verbal Boundary Description

The nomination includes the described buildings and the property on which they sit, the East 5' of Lot 9 & Lots 10-12, Block 1, Mauser Subdivision, as shown on plat filed of record at the Kootenai County Courthouse, Coeur d'Alene, Idaho.

See continuation sheet

Boundary Justification

The boundary is based on the legally recorded boundary lines of the 1.6 acre parcel of land on which the John P. Gray House sits and includes the historically significant garage and landscape improvements adjacent to the residence.

See continuation sheet

11. Form Prepared By

name/title David Osterberg
organization Kootenai County Historic Pres. Program date 12 November 1987
street & number Courthouse, 501 Government Way telephone (206) 284-3098
city or town Coeur d'Alene state Idaho zip code 83814

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 1

Interspersed along both floors of the building's facades are rectangular panels of multi-light, leaded windows. Although the window panels and their constituent multi-light sashes vary in size and form, their general alignment along the plane of the first and second stories conveys a sense of horizontal continuity across the building's diversely proportioned, projecting and recessed bays. The leading pattern of the individual sashes is suggestive of the Perpendicular Gothic and reiterates the vertical emphasis of the Tudoresque timbering. In contrast to the preponderance of rectangular shaped lights, sashes, and window panels, segmental arch windows placed in the north and south facing gables of the central cross wing offer a modicum of variety to the building's prevailing angular forms.

In addition to its extensive half-timbering, gabled pavilions, and numerous panels of leaded windows, the building's Tudoresque character is further augmented by an expansive wood shingle, clipped gable roof that in texture and form evokes a sense of the gently contoured thatched buildings that once dotted the English West Country. The building's moderately pitched roof is broken by two targeted chimney stacks located near the main ridgeline on either side of the central cross gable and three miniature hipped dormers situated on the east and west wings. The open eaves are moderately projecting and gable ends are trimmed with wide bargeboards supported by heavy, curvilinear timber brackets.

Plan. The building's interior comprises approximately 8500 square feet of finished living space spread over two and one-half stories and an unfinished basement. The first story includes a spacious, 800-square-foot, L-shaped living room that occupies most of the east half of the central cross gable and an adjoining 350-square-foot dining room that looks onto the rear terrace and yard. Both rooms are finished in a comparatively refined manner, with carpet over hardwood floors, decoratively papered walls, and plastered, nine-foot ceilings. A large fireplace with a delicately festooned mantel serves as the living room's principal focal point.

The entrance hall, a half flight of stairs below the living room, is lit by several chandeliers and a large panel of leaded lights. Situated along the east wall of the entry hall are a walk-in closet and guests' washroom; a flight of stairs with a finely crafted balustrade ascends the west and north walls of the entry hall before opening onto the central second floor hallway.

To the west of the living and dining rooms are a sun porch, cabinet-lined pantry, and kitchen.

The first story of the east wing includes an 18' x 24' library with three book cabinet-lined walls, a glass enclosed gun case, and a fireplace with decoratively carved wood mantel and surround, a drawing room with wood-ribbed, vaulted ceiling located off the south end of the living room, and a bedroom off the library that was converted from an open terrace.

The first floor of the west wing is occupied by the former laundry quarters, now used as an apartment.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

The second story of the west wing, containing two former servants' bedrooms and one bath, is connected to a second story sleeping porch that spans the porte cochere and adjoins the northwest bedroom.

The third story of the central cross gable comprises approximately 800 square feet of finished living space that is partitioned into a kitchen/living room, bedroom, and bathroom.

An unfinished basement stretches beneath the central cross gable and the east wing. It is divided into several rooms, including a larder, a coal room that is now used as a shop, a boiler room that now houses a gas furnace, a large concrete-walled storage room that extends beneath and to the south of the east wing, and a secret room with entrance concealed by a shelf-lined sliding wall. (A former resident of the Gray House has speculated that the function of the secret room may have been associated with the prohibition period.)

Interior alterations. With only a few exceptions, the interior of the Gray House appears to be remarkably similar to the original plans, and sketches produced by Kirtland Kelsey Cutter, the building's principal architect.

Kirtland Cutter, whose association with the residence provides its principal historical significance, was actually the second architect to be connected with the structure. A portion of the building was originally designed, apparently around 1910, by the Spokane architectural firm Cowley and Rigg for Coeur d'Alene banker Boyd Hamilton. At that time the house essentially consisted of the area comprising the two and one-half story central cross gable described above.

In October 1911 Hamilton sold the residence and 12 lots comprising 1.3 acres to John P. and Stella Gray. Apparently about two years later, Kirtland Cutter prepared plans for an extensive redesign and expansion of the building that included a new east wing, west wing, and entry hall. According to Cutter's company time books and dated plans, he and his architectural assistant, Henry Berletsen, continued to prepare drawings for the Gray House for the next several years, including more than 250 hours spent in 1920 following a fire in the building's third story that resulted in extensive water damage to the adjacent floors.

Apparently the only major alteration to the house since the building was redesigned by architect Cutter was the enclosure of the terrace adjacent to the east end of the building's south facade and the construction of an open, balustraded deck on the intervening roof top above. Although the alteration resulted in a change in the original design and function of that portion of the residence, its scale massing, fenestration pattern, and half-timbered facade make it difficult to distinguish from the adjoining unaltered portions of the building.

Other alterations include the installation of clear, unobtrusive storm windows, a set of glass-paneled doors at the landing leading from the entry hall to living room, a kitchen sink in one second story bedroom, and a partition and kitchen sink in

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 3

the third story bedroom. The latter alterations were carried out in connection with the conversion of a portion of the upper stories' use from single to multiple dwelling.

These alterations have had little, if any, effect on either the building's historical associations or its ability to convey an accurate sense of the work of its principal designer.

Moreover, the building has retained a notable collection of apparently original period equipment, hardware, and decorative detail, including considerable wood cabinetry and decorative molding, a large Monarch cookstove and multi-paneled, wall mounted ice chest, two dumb waiter devices for conveying wood and coal from the basement to the first floor stove and fireplaces, numerous plumbing fixtures and fittings, and a bell-activated paging system for summoning the domestic help. Other details have also survived that closely resemble those depicted in Cutter's working sketches and drawings, including the garland and swag festooned living room mantel, entrance door hinge straps designed in the shape of a heraldic charge, and a wardrobe case with "secret drawer" and concealed latch.

Site improvements. The Gray House is situated on the brow of a grassy knoll, several blocks north of Lake Coeur d'Alene in the Sander's Beach neighborhood of Coeur d'Alene, Idaho. The residence is approached by a curving, asphalt surfaced private drive that ascends the knoll, passes through the porte cochere on a flagstone surfaced apron, then loops back around the servants' quarters wing before descending past the detached garage to the city street below. The wood frame garage has clapboard siding, multi-light windows, and a wood shingled, jerkin head roof. It formerly served as carriage house and chauffeur's quarters and is still equipped with toilet facilities and a large gas tank.

Other site improvements include an uncoursed rubble footwall/retaining wall, a concrete tread stairway and path leading toward the southwest corner of the property and the site of the former barn, a brick stairway descending in an easterly direction adjacent to the building's north facade, and a raised backyard terrace with capped concrete footwall. The grounds' plantings include a thicket of trees and brush that screen the residence from Thirteenth Street to the east, a variety of mature conifers and deciduous trees randomly spaced about the site, formal flower beds bordering the rear terrace and yard, and broad expanses of irrigated lawn.

Site alterations. Although the area comprised by the Gray property has been augmented and diminished over the past seventy-five years, the size and condition of the grounds appertinent to the Gray House today are remarkably similar to that which existed at the time the residence was designed by Kirtland Cutter.

When John Gray acquired the property from Boyd Hamilton in 1911 it comprised 1.3 acres. By the time the house was redesigned and expanded by architect Cutter in about 1913, several adjacent lots totaling another half acre had been added to the property.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 4

Over the succeeding 23 years, John Gray and his wife, Stella, acquired additional adjoining lots in over two dozen separate transactions. At the time of John Gray's death in 1939, the Gray's holdings had increased to over 10 acres of more or less contiguous land, or about half the area comprising today's Sander's Beach neighborhood.

In 1953, Laurence F. and Theresa Mauser purchased the Gray property from Stella Gray for about \$30,000. In the succeeding years, the Mausers subdivided the former Gray property, installed roads and sewers, and sold off individual residential lots.

In 1953-54, Larry L. and Mabel Haman, the present owners, acquired the Gray House and a one and one-quarter acre lot from the Mausers. The following year the Haman's purchased two additional adjoining lots, giving what remains of the former Gray estate its present size of 1.6 acres, or about a quarter acre less area than when the house was redesigned in about 1913 by architect Cutter.

In the fall of 1919, John Gray acquired two lots at the present corner of Twelfth Street and Mountain Avenue. Apparently sometime later, a one story, wood frame, clapboard sided barn was erected on the site that was used to store Gray's gardening equipment and plants. The building was later converted by Laurence Mauser to a residence with an office addition built onto the building's east facade. When Mauser subdivided the Gray property, the altered barn was permanently separated from what remained of the former Gray estate.

Evidently, the only other appreciable alterations to the original Gray property involved a slight re-routing of the northernmost segment of the entry drive, the application of an asphalt base over the entry drive's original dirt surface, and the installation of several unobtrusive yard lights.

Neither the land sales nor the site improvements constitute significant alterations to the appearance of the Gray property as it existed when the residence was redesigned by Kirtland Cutter in about 1913.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

amount of brick work, terra cotta, and comparatively little decorative timbering, the Gray House, like J.P. Graves' Waikiki, is unique for its elaborate display of Tudoresque timbering laid up against broad expanses of white plaster.

The Gray House also incorporates typical elements of Cutter's manor house roof form and modeling, but departs from the standard in its use of wood shingles and the clipped gable roof style.

With its thatch-like roof form and extensive decorative timbering conveying a sense of informality not found in Cutter's other manor house designs, the Gray House represents an interesting variation on the architect's typical manor house theme and a link with his Arts and Crafts-influenced great house designs.

Other comparatively unique design features incorporated in the Gray House include the use of miniature dormers to decorate the building's roof, also employed in the Davenport House and Graves' Waikiki, and the porte cochere situated beneath the second story sleeping porch.

In other respects the Gray House combined architectural features that are found in many of Cutter's Tudor houses, including a prevailing roof style and fenestration pattern that is off-set by the occasional use of a variant form, such as the building's jerkin head main roof and contrasting bellcast-roofed porch cover and shed roofed rectangular bay or its numerous panels of rectangular shaped leaded lights and opposing segmental arch gable end windows.

Aside from its significance as an example of the Tudor style design of Kirtland Cutter, the building is also notable for its association with its owner, the prominent mining attorney John P. Gray.

John Gray resided in the house from about 1913 through the time of his death in 1939. During this period he played a major role in shaping the development of the Coeur d'Alene mining region and rose to prominence as one of the nation's leading authorities on mining law. By virtue of his acumen as a mining attorney, John P. Gray shared generously in the wealth produced by the Coeur d'Alene mines and his home in Coeur d'Alene, arguably that city's richest in terms of design, setting, and refinement, remains a fitting reminder of the man, the mines, and their broad influence on the region.

HISTORIC CONTEXT

Architect Kirtland Cutter. Kirtland Kelsey Cutter began his career as an architect in Spokane, Washington, in the late 1880s. After an uncertain start, his career began to prosper as mine owners and associated businessmen from the nearby Coeur d'Alene mining district brought their new wealth to Spokane where they built stately homes and mansions with little regard to cost.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 2

A noteworthy boost to Cutter's reputation came in 1893 when his design for the Idaho State Building at the World's Columbian Exposition in Chicago brought him a medal and wider recognition as an imaginative designer. Over the succeeding twenty years, Cutter's residential architecture found success in a variety of revival styles and became generally regarded as one of the leading Pacific Northwest designers of the period.

Concurrent with the economic slump that followed World War I, Cutter's career in the Pacific Northwest foundered seriously. In 1923, however, through the apparent intervention of James F. Dawson of the Olmsted Brothers firm, Cutter was induced to remove his architectural practice to Long Beach, California, where he became associated with the Palos Verde project, a planned residential community laid out by the Olmsted Brothers. In the same year, 1923, Cutter was appointed Fellow of the American Institute of Architects.

Cutter's career in Southern California flourished as it had twenty years earlier in the Pacific Northwest, bringing him several awards for his innovative Mission style designs in the Palos Verde project and later, in 1929, the Southern California chapter of the American Institute of Architect's first award ever given for "exceptional architecture in California."

Notwithstanding the economic hardtimes of the Great Depression, Cutter continued to receive commissions throughout the 1930s, his last coming in 1938. The following year, Cutter died in Long Beach, California, at the age of 79.

Kirtland Cutter's Tudor style of architecture. Although Kirtland Cutter is perhaps most highly regarded for his novel, imaginative designs, of which the Patrick F. Clark House (Spokane, 1898) is perhaps the purest example, his residential architecture was typically organized around a principal period motif that he articulated with varying degrees of stylistic license and academic correctness. His work in the Tudor style is no exception and ranges from somewhat pedantic replicas to heterodox amalgams within a broad Tudoresque mode.

In two of his earliest designs, the Frank Rockwood Moore House (Spokane, 1888) and the James N. Glover House (Spokane, 1889), Cutter successfully blended half-timbered facades and baronial interiors with other elements less typical of the Tudor style, such as a massive, round arched entry in the case of the Glover House and a predominating, three story, six-sided tower in the residence designed for Frank Rockwood Moore.

In the last years of the nineteenth century, the residences Cutter designed for Amasa B. Campbell (Spokane, 1898) and C.D. Stimson (Seattle, 1899) adhered more closely to the classic Tudor style. While lacking the characteristic long, rectangular massing commonly associated with the Elizabethan manor house, the Campbell and Stimson residences were thoroughly Tudor in many other respects.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 3

Their irregularly modeled front elevations were finished to the second story floor with English bonded brick while upper stories and gable ends were decorated with spritely patterned half-timbering over plaster walls. Most windows in both houses were either fixed or double hung, diamond-paned leaded sashes trimmed with heavy timbering. Their moderately pitched, wood shingled gable roofs were broken near the ridgeline by broad cross gables and further down by smaller gabled dormers. Massive end wall chimneys, ornamented in decorative brick relief, rose adjacent to the buildings' open eave gable ends that were trimmed with wide, curvilinear-cut bargeboards.

Despite generous applications of brick and stucco, the houses' extensive timbering and Arts and Crafts decoration evoked a strong feeling of heartiness and warmth.

The majority of Cutter's Tudor residential designs appear to have followed the form of the long, rectangularly massed manor house. Although these residences showed considerable variation with respect to exterior wall finish, modeling, and decorative ornamentation, they also tended to share certain design characteristics.

Their front elevations were often dominated by formal entry halls and equilateral-gabled, two and one-half story pavilions that projected from two story walls. In many cases, the wall faces were finished with polychromatic brick laid up in English bond and windows and doors were trimmed with terra cotta which occasionally was cast in the form of Tudor arches. In a few cases, corners were decoratively outlined with stone quoins. When present at all, half-timbering was usually confined to gable ends. Fenestration typically consisted of leaded, square panes set in terra cotta mullioned panels of rectangular sashes. Roofs were mostly long, tile surfaced, and they had close eaves. The gable slopes were variously broken by projecting pavilions, dormers, and tall, diversely placed brick chimneys.

Compared to the warm, homey feeling conveyed by the extensively timbered Campbell and Stimson houses, Cutter's masonry manor houses embodied a more stern, severe, and detached aspect. Included among these, in varying degrees of conformity to the general characteristics noted above, were: the F. Lewis Clark House (Spokane, 1890), the C.J. Smith House (Seattle, 1907), Chester Thorne's Thornewood (American Lake, near Tacoma, 1909), the J.T. Heffernan House (Seattle, 1915), the T.J. Humbird House (Spokane, 1916) and the C.C. Anderson House (Boise, 1925).

Sharing some of the Tudor characteristics noted above, but rather different in other respects were the residences that Cutter designed for Louis Davenport (Spokane, 1908), J.P. Graves (Spokane, 1911), and Ernst Dolge (Lake Steilacoom, Washington, 1920-21).

The Louis Davenport House, an elongated, cottage-like structure that formerly stood on Spokane's 8th Avenue, comprised two and one-half stories and was finished with rustic wood shingles and decoratively shuttered second story windows. The building's informal character was accentuated by an expansive, lateral running,

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 4

thatch-like roof that was broken by intersecting clipped gables, variously styled dormers, and a swept roofline above the front porch. Unlike Cutter's more formal Tudoresque designs, the building's square-paned, multi-light windows were divided by wood mullions rather than the more typical leaded comes.

The Ernest Dolge House, also known as Heatherhill, was also designed in a more informal English style. Unlike most of Cutter's other masonry residences, the Dolge House's heavy, coursed stone walls were softened by mood mullions and window trim, rather than the more typical, but imposing terra cotta.

The J.P. Graves House, known also as Waikiki, shares many of the characteristics of Cutter's rectangularly massed, brick-faced manor houses. The building's lateral running roof line is broken by tall, unadorned, double stack chimneys and intersected by three, two and one-half story gabled projecting pavilions that frame either end of the building as well as the centrally located entry hall. The monotony of the building's predominating, triangular shaped pavilion roof lines is relieved by the interspersion of other roof shapes, including the gentle curves of a swept roof dormer and front entry porch cover, a shed roofed utility porch cover, and several miniature hip roofed dormers. The building's principal fenestration pattern, consisting of bands of square and rectangular paned leaded lights, is also occasionally interrupted by segmentally arched window and door openings.

In terms of massing, fenestration, and exterior wall finish and decoration, the Gray House most closely resembles J.P. Graves's Waikiki.

Attorney John P. Gray. John Pinkham Gray was born in Boise, Idaho, on March 17, 1880. His father, John S. Gray, was a prominent lawyer, a member of Idaho's constitutional convention, and the first president of the Idaho Senate.

Following his father's career, John P. Gray received extensive formal training in law, receiving LLB, LLM, and Doctor of Civil Law degrees from George Washington University by the age of 20. The following year, 1901, John P. Gray gained admission to the Idaho bar and established his residence in Wallace, Idaho, where he entered the law office of prominent mining attorney Weldon B. Heyburn.

After Heyburn entered the U.S. Senate in 1903, John P. Gray apparently handled most of the firm's legal work for Charles Sweeney and the Federal Mining and Smelting Company. In later years, he represented numerous other large mining companies and headed the legal staff of Montana senator and copper magnate William A. Clark.

In 1907 John P. Gray purchased land in the Forest Heights Addition of Coeur d'Alene, Idaho, with the reported intention of erecting a summer home. Four years later he removed his law practice to Coeur d'Alene, where he purchased the home of Boyd Hamilton, located in the city's Lake Shore Addition. Although traveling widely in connection with his law practice, Gray remained a resident of Coeur d'Alene for the balance of his life. He died there in 1939, leaving an estate of over one-half million dollars to his wife, Stella, and two daughters.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 5

Over his 37-year career in mining law, Gray practiced before the bar in Idaho, Montana, Utah, Arizona, Washington, and Alaska, lectured on mining law at the universities of Idaho and Wisconsin, and became one of only a few mining attorneys to be granted membership in the American Institute of Mining and Metallurgical Engineers.

John P. Gray was noted for his broad and detailed understanding of mining-related geology and played a prominent role in the development of mining case law. Among his more well known cases was a claim of illegal ore extraction he filed on behalf of the Star Mining Company against his former client, the Federal Mining and Smelting Company. After several years of litigation, the Circuit Court of Appeals found for Gray's clients in a decision that established new law regarding the extension of extra-lateral mining rights of competing claims whose common side lines bisect a single lode. At the time, the court's finding was heralded as "one of the most important decisions ever handed down in a western mining case and one that ranks with any previous decision affecting the Coeur d'Alene district." 1

Gray was also involved in a number of important cases while serving as chief legal counsel for Senator Clark, including a successful litigation against the Butte and Superior Mining Company that involved ownership of ore bodies worth millions of dollars.

In an industry where "prospecting by precedent" yielded rewards as great as those produced by the diamond drill, John P. Gray played a major role in shaping the development of the Coeur d'Alene mining region. By the end of his career, he was considered one of the nation's outstanding authorities on mining law.

Footnotes:

1. Northwest Mining Truth, June 3, 1920, page 1.