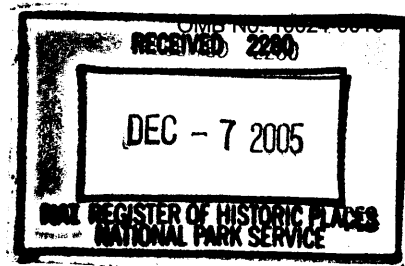


1537



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 for individual properties and districts. See instruction in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classifications, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

### 1. Name of Property

historic name Alexander and Cornelia Lewthwaite Residence

other names/site number \_\_\_\_\_

### 2. Location

street & number 1715 SW Montgomery Drive  not for publication

city or town Portland  vicinity

state Oregon code OR county Multnomah code 051 zip code 97201

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 X meets \_\_\_\_\_ does not meet the National Register criteria. I recommend that this property be considered significant \_\_\_\_\_ nationally \_\_\_\_\_ statewide X locally.

Jana Hamrick 5 Dec 05  
Signature of certifying official/Title - Deputy SHPO Date

Oregon State Historic Preservation Office  
State or Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that the property is:  
Action

- 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): \_\_\_\_\_

Signature of the Keeper Edgar H. Beall Date of 1.18.06

Lewthwaite Residence  
Name of Property

Multnomah, Oregon  
County and State

**5. Classification**

Ownership of Property  
(check as many as apply)

Category of Property  
(check only one box)

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

- private
- public - local
- public - state
- public - Federal

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

Contributing	Noncontributing	
<u>1</u>		buildings
		sites
		structures
		objects
<u>1</u>		Total

Name of related multiple property listing  
(enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

**6. Function or Use**

Historic Functions  
(enter categories from instructions)

Current Functions  
(Enter categories from instructions)

Domestic: Single Family Dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Domestic: Single Family Dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

Architectural Classification  
(Enter categories from instructions)

Materials  
(Enter categories from instructions)

Twentieth Century Period Revival; French Renaissance  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

foundation: Concrete  
walls: Plaster over wood frame  
roof: Slate  
Other: Ornamental metal, plaster  
Wood doors, windows

Narrative Description  
(Describe the historic and current condition of the property on one or more continuation sheets)

See continuation sheets.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number   7   Page   1  

---

## Summary

The 1926 Lewthwaite House was designed in the French Renaissance Historic Period style. It is located at 1715 Southwest Montgomery Drive and borders Vista Avenue, which lies at the lower eastern edge of the site. The house was designed by the well-established San Francisco, California, firm of Albert Farr Architect and Francis Ward Associate. Morris H. Whitehouse and Associates, an accomplished Portland architectural firm provided local supervising.

The building site is at the lower edge of Portland Heights on Montgomery Drive just above its intersection with Vista Avenue. At the time of construction, the neighborhood was sparsely developed, but growing. Vista had been constructed twenty years prior, but it was not until that year, 1926, that the old Ford Street bridge (no auto lanes) was replaced with the current Vista Avenue viaduct. The down sloping site has a full view of the city and scenery to the east.

The residence is oriented on a north-south axis that allows it to take advantage of the outstanding city and mountain views to the east. A loop drive off of Montgomery Drive encloses the front yard and forms a forecourt by which the most prominent front façade of the house may be viewed. The two story house is a formal and disciplined composition, elegantly detailed throughout the exterior and the interior. The exterior of the house is finished in soft white colored plaster with subdued French Renaissance ornamentation and features a steep hipped roof of slate. The residence is a select Portland example of the more formal thrust of the French Renaissance Historic Period style. It displays an urban sophistication more often associated with houses from that time located in San Francisco, Philadelphia and other east coast cities.

## Description

### Site

The siting of the residence takes full advantage of the eastward view afforded by the steep lot. The house is placed at the upper edge of the steeply down sloping lot. This facilitates access to the front on the west side, and establishes a low sloping front yard area. The looping entry drive gives drive and pedestrian access and provides a defined landscape area. The design of the landscape is less formal than that of the house. It evokes a country romanticism to develop a picturesque quality with paths, stone and plantings on the site. The forecourt and its adjacent planting are centered on the façade of the house. The lower portion of the loop is paved in a formal geometric pattern with light grey troweled and coarse textured medium grey concrete. Within the loop of the drive and centered on the house entry is a small oval pool within a low stone curb and a bronze garden cupid fountain. The approach to the pool is up two concrete steps and past flanking flower urns on cube plinths. There are steps ringing each side of the pool, and a curving, low basalt stone wall that encompasses the garden area.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 2

The formal design of the house is reinforced by the adjacent plantings and ornamental cast urn planters symmetrically placed about the entry. The front yard is enclosed at the public sidewalk line with a steel fence over a low basalt wall, an arborvitae hedge, and gates at each of the drive entries. This upper garden area contains a rich mixture of deciduous, evergreen, fine textured and large mature plants. There are steel fences over basalt walls at the property lines on the west and north. The metalwork is painted a slate blue and matches the exterior wood and metal work of the house.

At the south side of the house a small concrete path within thirty-inch high basalt walls enters into thick planting and curves downward to the basement level terrace and lower yard after passing a stone rossignol. A separate gravel path leads from this level to a [non-historic] wood viewing platform, referred to as the 'Tea House', from whence descends other gravel paths to the lower heavily planted yard. There is no access to Vista Avenue that lies below edge of the lower yard and a ten feet high concrete retaining wall [installed in concert with the house construction]. The concrete terrace extends out from the basement level and is secured at its eastern edge by a steel railing similar to that at the upper property edges. The southern portion of the terrace is free space utilized for outside living, while a 'Lord and Burnham'<sup>1</sup> greenhouse fills the northern portion.

### Exterior

The primary portion of the house is a two-story mass with a steeply pitched, hipped roof. A projecting entry pavilion with ornamental pediment and pyramidal roof of slate symmetrically separates the shallower mass on the south from the deeper mass on the north. The garage is a one story forward projecting wing at the north end. Lower levels are contained within these building outlines.

The primary west façade is symmetrical and ordered about the detailed and projecting entry pavilion. This provides a strong sense of visual order and becomes the organizer for the interior volumes. Entry is defined by an arched opening in the cement plaster. This is further reinforced at the second level with wood French doors and a projecting balcony supported on ornamented consoles. Small windows punctuate the sides of the entry, and quoins from the compound building base to the pediment define the pavilion edges while lightly tooled, unbroken rustication lines provide interest at the field area. A semicircle wood architrave is located at the arch. Carved panel double doors that are recessed within the arched opening are approached from a landing and two steps finished with green slate tile.

---

<sup>1</sup> The Lord & Burnham line of greenhouses has been continually manufactured since 1849 with upgrades in manufacturing and materials. Frederick A. Lord and his son-in-law, William A. Burnham formed a partnership and incorporated in 1883 as Lord's Horticultural manufacturing Company. In 1890 the name was changed to Lord & Burnham Company.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 3

---

There is rich, but yet restrained ornament on this central portion of the façade. Starting at the plastered pediment, the ornament consists of surrounding dentil courses and central design composed of coquillage and foliation with garlands in the tympanum. The shell, flower and leaf motif is continued in the designs on the wrought iron balcony railing, window grilles, bell and light brackets, plaster opening details, and balcony consoles. A cartouche with leaves is centered over the door arch. On the architrave tympanum there is an interesting design that is both recessed and projecting and features a regula with gutta at each end. The console brackets for the architrave also feature gutta.

On each side of the central pavilion the west façade is less ornamental but maintains the high degree of design composure and finish materials. The roof of mixed black, grey, and green, fading and unfading slate with rolled ridge and hip flashings provides architectural richness. On the deeper north half the ridge continues as the termination for the low sloping metal roof. Plaster details, including cornice, belt cornice, base, and quoins are in low relief as appropriate to the style. Six shuttered openings lie on either side of the projecting entry pavilion within the wall plane. On the south, the lower three are nine-foot tall French windows. These are fixed panels with a solid bottom panel that corresponds to a transom-like top panel. Directly above these are three five-foot tall wood French windows that are also utilized at the three upper openings on the north. Three similar sized lower openings are filled with double hung windows [kitchen area]. Window trim consists of low relief casing with keystone and pendant sill ornamentation [typical at sills]. Visible on the north portion is a furnace chimney also in plaster and finished with a bell curved metal cap. The detail of this chimney matches that of the fireplace chimney on the south façade. Barely visible is the elevator shaft and roof that project from the north wall. Also finished in plaster the shaft is capped with a pyramidal, curved, standing seam metal roof that is closed with a spire similar in design to the twin finials that are separated by a short ridge on the entry pavilion. The roof cornice continues around the shaft as a belt cornice. The elevator shaft joins to the hipped main roof with a triangular wall section having a circular pivoting window and a metal barrel vault roof.

The single story garage [altered from original] is clearly intended to be secondary and not detract from the primary design of the house. Since it projects forward thirteen feet, the front of the garage is not easily seen together with the front of the house. Instead, one primarily sees the side wall with its espalier that helps to center the eye on the primary façade. Plaster, flashings, and wood panel overhead door have minimal detail.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 4

---

The south elevation of the house is not prominent and is difficult to view with the dense and mature planting. Similar details continue, but in a subdued manner. The fireplace chimney projects from the center of the wall and rises above the ridge. It has a painted metal bell shaped cap. There are no windows at the first level, but rather panel outlines in the plaster. One small window is on either side of the chimney on the second level.

On the east elevation the house opens up to the city and a mountain view. The down sloping site allows day light for the basement that becomes a full third level on the façade. The central pavilion design carries through to the east with a wider projection but similar plaster details. The hipped slate roof has two Renaissance style dormers serving the finished attic area within. The dormers have a metal barrel vault roof, arched topped double hung wood windows, and curved metal surrounds. On the second level there are three multi-light east facing French windows with shutters and trim similar to those on the front. The center window has a lower wood panel and shorter sash due to the bathroom. As the wall returns on both the south and north ends, there are similar windows at this level with dormers at the attic level. On the main level there are two arched openings with wood French doors and fan light transoms. One serves the Conservatory and the other the Dining Room. These operable doors have a shallow ornamental wrought iron railing. To the south the second floor wall is set back due to the shallower wing depth. There are three east facing French windows serving the bedroom and bath area. On the north there is a single such opening due to the wider central portion.

At the south side of the main level there is a wood and glass window wall that encloses the prior exterior terrace to form the Terrace Room. Original openings have been retained on the interior that correspond with those at the west. The design intent for this enclosure was to maintain the view and light into the Living Room as it originally occurred. This portion has a flat roof with skylights behind a low parapet.

The wall at the basement level is flush with the center pavilion. It is concrete with unbroken rustication lines tooled in the plaster finish and voussoir treatment at the arches. Openings in the wall are flat arched and fitted with French doors: three on the south and two on the central portion. These give access to outdoor living on the terrace and the garden area.

To the north of the central portion there is a flat roofed addition at the main and basement levels. The north most area projects eastward fourteen feet and is flush with the garage at its north side. The second level of the addition has a casual living area, the Sun Room, with access from the kitchen and through a Gallery, the Conservatory. The exterior wall of the Gallery employs a picture window to preserve the original view and daylighting to the Kitchen.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 5

The Sun Room has arched openings with French doors, transoms with fanlights, and wrought iron railings similar to those on the Dining Room and Conservatory. The finish, detail, and construction are differentiated from the originals, however. There are three such openings on the east side, and two each on the south and north. The north wall has a projecting fireplace and chimney at its center. The room has a flat roof with low parapet and metal coping. A large circular skylight is centered on the space. Below this room there is a full height fixed glass and wood window wall providing daylight for the Pool Room that is a half level lower than the basement.

The north side of the house is set back minimally from the property line and cannot be readily seen. There are only minimal features on this plaster wall. On the main level there is a walkway and metal railing to the side garage door and back door of the house.

### Interior

The footprint of the house massing is composed of rectangles arranged orthogonally to form a north-south 'T'. The plan is arranged about the Entry Hall and Stair at the center of the front façade. At the main level the Living Room and Terrace Room lie to the south of the Entry Hall with the Conservatory straight ahead to the east. To the west is located the Servant Stair and Kitchen with its work spaces. The Dining Room adjoins the Kitchen and Conservatory. The Sun Room forms a wing at the northeast corner and is accessed from the Kitchen or Dining through the Gallery. This provides a continuous room-to-room path along the view (east) side of the house. At the second level the open stair joins a longitudinal hall that provides access to the bedrooms, each with their own bathrooms (originally four of each). The attic level has two east facing bedrooms and a shared bath off of a smaller hall. A similar arrangement is found in the basement that has primarily utilitarian spaces with exception of quarters for household help. The Pool Room is located at the north end of the basement and down a half of a level.

### MAIN LEVEL

The Entry Hall is a richly defined space that provides an immediate sense of design and construction quality that is maintained throughout the primary spaces of the house. There is a spacious feeling with a ceiling height of ten foot six inches and doors that are slightly taller than seven feet. Walls are divided into panels by compound moldings from the ceiling to the base. The lower wall is paneled to a chair rail, above which applied moldings define the plastered wall. There are double door entries leading to the Living Room, Dining Room and Conservatory, the primary spaces at each of its three adjacent sides. The latter door opening has an open arched transom with an ornamental wrought iron grill. The other two have an arch defined by moldings. These double doors are carved, three panel, painted wood with decorated bronze mortise lever latches and 'bullet' pivots. This is typical for the main doors. The ceilings (the Entry Hall ceiling and the upper stair hall ceiling) have plaster center medallions with crystal chandeliers. The main stair wraps three sides of the Entry Hall and features a bronze colored wrought iron railing with stained wood cap.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number   7   Page   6  

---

The lower newel is created with a floral design in metal topped with a crystal knob. Stair landings are softened with curved transitions in both the stained oak treads and the railing. Flanking the recessed entry doors are a closet and a Coat Room and Powder Room.

The Living Room has similar materials and design with paneled walls, stained oak flooring and plaster ceiling ornamentation and chandeliers. The fireplace on the south is a major architectural focus. It has wall paneling and plaster ornamentation surrounding the mirror. Carved, cream colored marble provides a mantel, surrounds the firebox and the dark green marble hearth. Bronze fire irons and fireplace grill compliment the design. Ornamentation is floral and garden themed and is composed of flower urns, bouquets, garlands, and staffs. To the west are the three, paired French windows with interior shutters. Opposite, there are three openings into the Terrace Room that encloses the former exterior terrace.

The Conservatory has arched double doors centered on all four sides. Those at the north, east and south have fan light fixed transoms and French doors in place of the carved doors (similar hardware). This allows views to the outside and through the length of east side of the house. The ceiling is vaulted with groins formed by the four arches. Flooring is white marble tile with dark grey corner insets.

The Dining Room has similar materials and design to the Entry Hall and Living Room. It also has arched French doors to the north, east, and south. There is a single double acting paneled door to the Kitchen.

A Gallery links the Dining Room to the Sun Room. This non-historic intervening space was designed to preserve the views and daylighting to the Kitchen. To accomplish this a picture window is used at the exterior.

The Sun Room, a non-historic addition, is designed to be architecturally sympathetic to the primary spaces of the house. It is square and nearly symmetrical with three pairs of French doors with arched transom lights at the east wall, and two on the south and north. The later two are either side of a marble faced fireplace. On the west a centered access door reaches the Kitchen. A large circular skylight opens the flat ceiling.

The Kitchen located at the original northwest corner of the house has been updated from original construction. The basic layout remains, however, new cabinetry and appliances were installed over the years as needs required. A former Butler's Pantry was revised to become part of the main work area. An additional work and storage area was created during the garage remodel.



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 7

---

The Elevator extends from the basement to the second floor. The elevator was constructed in 1928 as an early revision [drawings approved by the Whitehouse office]. Machinery and bronze controls are by Otis, and it is a traction type with swing hoistway doors and metal car gate. It is a primary part of the circulation system since the only other internal access to the basement or attic rooms is by the steep, winding servant's stair.

The Terrace Room is located directly east of the Living Room and south of the Conservatory. It is the enclosed space of the former exterior terrace. A continuous wood and fixed glass wall forms the east wall.

It has a flat roof below the cornice line of the house with three skylights centered at each of the cased double openings back to the Living Room. The white marble tile flooring extends from the Conservatory.

The Garage was expanded in 1977. The walkway to the Kitchen was switched from the south side to the north and enters into the service area of the Kitchen.

### SECOND LEVEL

The second level of the Entry Hall continues the finishes at the main level including wall trim and decorative stair metal railing. Second floor ceilings are at nine feet and the doors are six foot eight inches tall. Most doors are two-panel in design with oval ornamental bronze latch sets and rounded casings. At the South Bedroom and Bath finishes include a smaller scaled base with cap and ceiling mold, and stained oak floors. The Bath and Dressing Area have been remodeled and opened up to one another. There is a white marble faced tub and fireplace that have been added. The Southeast Bedroom has been converted into a Study that adjoins the Northeast Bedroom with intervening Bathroom. North from the main stair there are consoles that define the end of a Hall to the Northwest Bedroom. The Hall has built-in linen cabinets and provides connection to the Servant's Stair that has additional cabinetry. The Northwest Bedroom is similar to the east side bedrooms except there is access to the elevator.

### ATTIC LEVEL

The attic level contains two east facing Bedrooms accessible from an Upper Hall and the Servant's Stair. The Upper Hall is lit by an original metal and wire glass skylight in the flat portion of the main roof. The rooms on this level have eight-foot ceilings, ceiling molding and base, six foot eight inch high two panel doors with crystal knob latch sets and flat casings. Each of the bedrooms has two dormers with arched, multi-light double hung wood sash. A Bathroom is located at the north end of the Upper Hall. By a short hall with twin round pivoting windows, it has access to the elevator equipment. At the south end of the Upper Hall there is a furnace room and an unfinished storeroom.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number   7   Page   8  

---

There are access doors into various parts of the unfinished low height attic space. This level was likely used by domestic help. It has had very few, minor alterations.

### BASEMENT LEVEL

There is full, eight and a half foot, ceiling height under the entire house and garage. It is believed that the basement level was primarily devoted to a few service functions until recently. There is a Laundry area with wood cabinets matching the period of construction. Other space was used for boiler equipment and, electrical (now both revised), and storage. The remodel in 1977 developed the unfinished south portion of the basement for use by domestic help.

There is a suite of two east facing bedrooms, two bathrooms and a kitchenette. The improvements have plain wood door and base trim, but use relocated original doors. The north portion of the original basement retains elevator and mechanical equipment and a new bathroom and pool lobby. The Pool Room is located under the garage and the 1977 Sun Room addition. The pool that is twelve feet wide by fifty feet long is depressed a half a level for added ceiling height. There is exterior access through the greenhouse to the terrace and lower yard.

### Alterations

Notes on Original Construction: historic 1926 drawings by Farr and Ward depict the house much as it is constructed. One variation is the garage that faced south on the drawings. Later alteration drawings and the 1926 Sanborn Bros. Map indicate the garage as facing west in its current position. Another note is that design in which the second level dormers north of the central pavilion that break the cornice line [front, rear and end] were shown on revisions drawings dated 9/4/26 as they currently exist<sup>2</sup>.

An examination of the existing construction and building department records research reveals that the house has had very limited [permitted] alterations, some bathroom and kitchen alterations and refinishing, with exception of those occurring between 1977 and 1983. This period corresponds with the new ownership by the Roberts family. Mr. Roberts sought architects and designers with whom he had previously worked and thought appropriate for the work<sup>3</sup>.

---

<sup>2</sup> Farr's office designed an exterior, circular stair connecting the Conservatory to the Ballroom at the basement that was not constructed (drawings dated 12/3/30), the Ballroom was also not developed

<sup>3</sup> Interviews with Wallace K. Huntington, July, 2005

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 7 Page 9

---

In 1977 the main level exterior terrace was enclosed to form the Terrace Room. The design intent was to preserve the original ambiance of the Living Room and to differentiate but subordinate the new design to the original<sup>4</sup>.

At the north end of the house the existing garage was widened toward the south, the lower level was excavated and extended eastward to allow the pool addition. The northeast half of the Pool Room roof was constructed in such a fashion to provide an alternative outdoor terrace area. The above exterior enclosure and addition was designed by Boutwell Gordon Beard and Grimes Architects.

At the same time there were interior alterations to accommodate the new living program. These were primarily finishes and fixtures. Most walls were not significantly altered and some historic fixtures and accessories are extant. At the second floor the south Master Bath was revised and the fireplace added. The east Master Bath was refurbished and the Study created from a former bedroom. On the main level it is probable that the Kitchen was remodeled since a new Pantry room was created between the Garage and the Terrace. New maid's quarters were developed at the basement. They include living space, bedrooms and baths. The interior alterations were designed by Don Berger, designer.

Following this work in 1978, there were some landscape improvements. This work included the widening of the lower entry drive, new steps around the pool, automatic drive gates, new fencing, the green house, the Tea House, and substantial replanting over most of the site. The landscape work was designed by Huntington and Kiest Landscape Architects.

In 1983 the main level exterior terrace just previously developed was revised to be enclosed as a Sun Room, and the adjoining Gallery provides access to the Dining Room. This alteration was designed by John Hinchliff, Architect<sup>5,6</sup>.

---

<sup>4</sup> Interesting Note: An addition at this location is 'penciled in' with other construction information on a set of old blueprints

<sup>5</sup> John Hinchliff, born in 1915 in England, was a prominent Portland architect who had worked with Marcel Breuer, and associated with Walter Gordon, Pietro Beluschi and John Yeon on various projects.

<sup>6</sup> A Breakfast Room addition proposal was drawn, dated 1/10/30 at the location, and slightly larger than, the current Gallery; this was not built.

Lewthwaite Residence  
Name of Property

Multnomah, Oregon  
County and State

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Areas of Significance**

(Enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1926  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1926  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above)

\_\_\_\_\_

**Cultural Affiliation**

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

**Architect/Builder**

Architect: Albert Farr and Francis Ward  
Assoc Arch: Morris H. Whitehouse  
\_\_\_\_\_

**Criteria Considerations**

(Mark "x" in all the boxes that apply)

**Property is:**

- A owned by a religious institution or used for religious purposes
- B removed from its original location
- C a birthplace or grave
- D a cemetery
- E a reconstructed building, object, or structure
- F a commemorative property
- G less than 50 years of age or achieved significance Within the past 50 years

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets)

**9. Major Bibliographical References**

Bibliography (Cite books, articles, and other sources used in preparing the form on one or more continuation sheets) See continuation sheets

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

- preliminary determination of individual listing (36CFR67) 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

Name of repository: Oregon Historical Society,  
\_\_\_\_\_

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 1

---

### Summary

The Lewthwaite House, constructed in 1926, is architecturally significant under National Register Criteria C as an example of the French Renaissance Historic Period style, and as the only known work of the firm Albert Farr and Francis Ward in the state of Oregon. The house has had only a few owners, all of which have been prominent Portlanders and who have maintained the property in excellent condition.

### French Renaissance - Historic Period Style

A large number of houses built in the United States between the end of the first World War and the beginning of the second were inspired in some way by 'colonial' American designs derived from 18<sup>th</sup> century American or English precedents. These designs are classified in our statewide system as 'Historic Period Styles'. Yet during that same period, there was also an interest in European 'romantic' revivals from the earlier centuries. These romantic styles were characterized by a picturesque quality that evoked memory of a distant place and time. Usually, it was a rural image – a half-timbered cottage in an English Village, a medieval farmhouse, an Italian hillside villa, or perhaps a country manor house. Designs in the French Renaissance revival style follow this imagery. Many design books in the 1920's, such as Domestic Architecture in Rural France by S. Chamberlain, Small Manor Houses and Farmsteads in France, by H. D. Eberlein, issues of *Pencil Points*, and Stanford White's sketches of buildings in Normandy, assisted in the movement's popularity and provided a source of design ideas. Within the style there are two distinct trends. The first, and by far the most prevalent, is an informal composition, often eclectic, based on a Norman farmhouse or rural manor. Many houses of well-composed, picturesque design were formulated by prominent architects and built in well-to-do suburbs of large eastern cities such as Philadelphia, New York, and Chicago. The designs were often 'Americanized' by taking the basis of the style and adapting it to an American way of life and often at a much grander scale. These designs were also studied and subsequently modified by local builders and house plan designers for much smaller homes<sup>7</sup>. On the West Coast *Architect and Engineer* and *Pacific Coast Architect* documented recent design work and served as a professional form of communication. The second general grouping of French Renaissance revival styles is a formal design based on a French Chateau or 'palais' (with or without towers), or urban [typically Parisian] residence or 'hotel'. The formality is recognized in the spatial composition, design discipline, detailing, and choice of materials and finishes. This style was utilized much less in America, and when it occurs it is often within an urban context. The Lewthwaite residence falls within this later grouping.

---

<sup>7</sup> Loizeaux, Classic Houses of the Twenties, Plan Book #7, Loizeaux Builder Supply Co. 1927; Plan books such as this were popular and expanded the style into many neighborhoods at a builder house level.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 2

---

### Architects

#### Albert Farr Architect and Francis Ward Associate

Albert Farr (1871-1947) was born in Omaha, Nebraska and spent his early years in Yokohama, Japan where his father had been sent by President Grant to help establish the postal system. He returned to the United States in 1890 when the family settled in San Francisco. At this time he began his architectural training under F. A. Barker, a noted English Architect of the Royal Institute of British Architects (RIBA)<sup>8</sup>. Later he worked as a draftsman in the offices of Clinton Day from 1893-1895 and the Reid Brothers (ca. 1896)<sup>9</sup>. He was first listed in 1896 as an architect in San Francisco<sup>10</sup>. In 1909 he moved his office to 68 Post Street where it remained for the rest of his career. In 1922 Farr took in an associate, New Zealander, (Joseph) Francis Ward, who eventually became a partner<sup>11</sup>. The firm continued evolving its respected residential architecture until Farr's retirement around the onset of WWII, nearly a half a century after his first work. Farr lived at 2528 Union in San Francisco, and later in Berkeley, and Piedmont with his wife, Margaret, and daughter, Marion. Albert Farr died on July 12, 1947 at his home in Piedmont, California.

Albert Farr was a prominent San Francisco residential architect during the first half of the twentieth century. His work encompassed a wide variety of design directions and evolved through several periods. *"He has worked for some time with Clinton Day and Reid Brothers and about twenty or twenty-five years ago, he established his own office in San Francisco, since which time he has been contributing greatly to good architecture on the Pacific Coast"*<sup>12</sup> *"Albert Farr's houses also had a significant impact on the character of San Francisco's residential districts...Farr was more experimental than [Edgar] Mathews, and he shared [Ernest] Coxhead's and [Willis] Polk's interest in diversity."*<sup>13</sup> *"Perhaps the most versatile and accomplished of the local eclectic practitioners (at least until Willis Polk went respectable) was Albert Farr. Farr ran a highly successful, fashionable practice" ... "The Farr houses...seem knowledgeable, polished efforts to recreate the past."*<sup>14</sup>

---

<sup>8</sup> Acknowledged in a 1925 interview; most likely Frederick Richard Barker, and architect whose Oakland offices were a few blocks away from the Farr residence.

<sup>9</sup> The Reid Brothers designed Portland's Jackson Tower in 1912

<sup>10</sup> Albert Farr received one of the first State Architectural Licenses #A180 in 1901.

<sup>11</sup> Francis Ward (1898-1970) worked with Farr until 1942 when he joined with John Bolles, designer of Candlestick Park, where he remained until 1954.

<sup>12</sup> Pacific Coast Architect, Je, 1925, v27, p. 55

<sup>13</sup> Richard W. Longstreth, On The Edge of The World, 1983, p. 307-308

<sup>14</sup> John Beach, "The Bay Area Tradition 1890-1918", Bay Area Houses, ed. Sally Woodbridge, 1976, p.68, 71

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 3

Farr's first major San Francisco residence was for Dr. Henry L. Wagner [1897, destroyed 1906] on the crest of Nob Hill. The grand house quickly established his name within the ranks of architectural fashion in the city. The design showed influences from Ernest Coxhead's medieval approach and Willis Polk's revised Victorian approach. The house, with its more generous budget helped establish the medieval shingle vogue that continued as a variant of the Bay Area Tradition for decades<sup>15</sup>. While many these early houses were located in the Pacific Heights, Presidio Heights, and Russian Hill neighborhoods, Farr's shingled 1902 Belvedere Town Center for the Belvedere Land Company and the resultant commissions helped spread the style and his name to other areas.

The great earthquake and fire in 1906 caused substantial rebuilding in San Francisco, and subsequent work for architects. Many residents fled the peninsula and resettled across the bay in Piedmont. This was an area where Farr demonstrated his skill and versatility in different styles, and at times in grand fashion. The Piedmont City Hall, 1909 Fire Department, and other civic center buildings utilized a Spanish design basis in layout, detail and finish. When it was first built it was just one-story high and had a tall bell tower. Mr. Farr designed many of the buildings in the civic center, including the Piedmont Community Church (1916) and the Exedra arch. The Ulm mansion, 1909, is performed in a Jacobean style. The Spohn house, 1914, displays an informal French country estate styling. In the 1920's a number of these Piedmont houses are designed with a more formalized style, the King, Moller and Moore houses, c. 1923, for example. These houses have a compact footprint (for their grand size) that is based on rectangles placed orthogonally. The houses have much more ornament, detailing throughout the façade and featured Renaissance styled dormers. At the same time, however, Farr was designing houses in the 'country' aesthetic, but with some twists. The Dawson house displays the usual smooth, unadorned plastered walls, a conical tower adjacent to the entry, and informal plan of a French country house, but also has Renaissance styled entries and railings<sup>16</sup>. In still other work Farr demonstrated equal talent with English, Spanish, and Jacobean styling<sup>17</sup>.

Albert Farr designed a number of grand resorts sited often on large scenic property and large mansions. A few of these are as follows.

In 1926 the Benbow Inn set above the Eel River (Garberville) opened to the public. The Benlow family had the Inn designed by Farr as a cornerstone for their 1290-acre valley they planned as a resort community. It was designed in the Tudor style and was popular among the Hollywood elite.

---

<sup>15</sup> The First Bay Area Tradition, 1890-1918 included amongst others: Ernest Coxhead, Willis Polk, Bernard Maybeck, A.C. Schweinfurth, A. Page Brown; the houses are often identified by their brown wood shingle siding

<sup>16</sup> Refer also to the 1929 Allen house that was destroyed in the 1991 Oakland fire, the 'Castle' as it is locally known and its gardens have now been meticulously reconstructed.

<sup>17</sup> Refer to the Buck mansion in Woodside, and the W. J. Lewis mansion c. 1924 in Beverly Hills.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 4

---

Riverwood Castle, also known as Blake-Hammond Manor, was built in the 1920s. It located in Ben Lomond, a small mountain town nestled in the San Lorenzo Valley. Riverwood was built for Dr. William Musgrave and his wealthy wife, Florence. William was Director of San Francisco Children's Hospital and the University of San Francisco Hospital. John McLaren, designer of Golden Gate Park was commissioned to landscape the 150 acre estate.

The Sundial Lodge, 1929, is a Norman country styled building in historic Carmel for Allen Knight. It has been recently renovated under the name of l'Auberge Carmel Resort.

Aetna Springs Resort is an National Historic District with buildings by Albert Farr (and Bernard Maybeck). The district includes 29 buildings and 5 structures on 6,770 acres.

George Lewis Mansion, c. 1925 [demolished] in Benedict Canyon (Beverly Hills), was the site of numerous Hollywood films, including the "Batman and Robin" serial [1949], and "Manhunt of Mystery Island" [1945].

The most well known of Albert Farr's buildings is the Jack [writer] and Charmian London's dream home. It was what they called "The Big House", but their friends nicknamed it the "Wolf House". The design of the Wolf House called for 15,000 square feet of living space, four stories high, with walls constructed of volcanic rock, which came from a quarry in the Valley of the Moon. The roof was constructed of Mexican-style tile, which came from Oakland; the wooden beams on the outside and the trim on the inside came from Redwood trees which were cut and seasoned on Jack London's property<sup>18</sup>. The house had 26 rooms and 9 fire places. The final cost was an estimated \$75,000 in 1913 dollars. Jack London's dream house burned to the bare walls on a hot August night in 1913, weeks before he was to move in. Today, an impressive ruin remains to show what a magnificent home it would have been. It is now a state historic park site.

### **Morris H. Whitehouse & Associates**

Morris H. Whitehouse (1878-1944), born and raised in Portland as a son of a prominent family. He studied at the Massachusetts Institute of Technology, graduating in 1905. He was their first graduate to receive the Guy Lowell Traveling scholarship for a year's study at the American Academy in Rome.. Upon his return to Portland he began his architectural practice that evolved into the Whitehouse & Fouilhoux partnership (1910-1919).

---

<sup>18</sup> "I am ... only just now beginning my first feeble attempts at building a house for myself. That is to say, I am chopping down some redwood trees and leaving them in the woods to season against such a time, two or three years hence, when they will be used in building the house". Jack London, Feb. 3, 1911.



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 5

---

The partnership produced a number of notable and extant buildings that include: Jefferson and Lincoln High Schools, University Club, Waverley Country Club, East Moreland Country Club, and Multnomah Amateur Athletic Club and grandstand additions<sup>19</sup>. They also had several grammar school projects, church projects, and some industrial work. Significant residential work then included homes for Houghton (Estelle), Henry Ladd Corbett, Campbell, King, Murphy, and Wilcox, the Jacobson Residence/Franciscan Sisters of the Eucharist, (near Bridal Veil), and the Wickersham, Iris, and Julliaette apartments. Jacques Andre Fouilhoux was involved in military service from 1917 to 1919, and resettled in New York afterwards.

Whitehouse continued the firm under his own name until 1926 when two of his assistants (Glenn Stanton and Walter Church) became associates. The firm then became Whitehouse and Associates. The office continued with that name until 1932 when the two associates became named partners. Work in the early twenties consisted primarily of residences<sup>20</sup>, Portland Children's Home/Parry Center, Eastern Oregon State Hospital, and smaller projects. Later, important projects included the Temple Beth Israel (in association with Hermann Brookman), Sixth Church of Christ Scientist, Neighborhood House, Oswego Lake Country Club, First Presbyterian Church in Salem, and the Gus Solomon U.S. Federal Courthouse. During this time the office continued to have a mixture of work including residences. Important later projects were the Oregon State Library (Salem), and the Oregon State Capitol as an associate architect.

The firm found a role in association with other architects on a number of projects. This provided a quality architectural service for work that may have been designed out of state, by another well known architect who may not have had certain expertise or sufficient staff, or in a few instances as the primary architect who needed a local presence on a distant site. Such work includes: Eastern Oregon State Hospital, Temple Beth Israel (with Hermann Brookman), Sixth Church of Christ Scientist (with Wallwork), Multnomah Civic Stadium ( with A. E. Doyle), Oregon State Capitol (with Trowbridge & Livingston and Francis Keally), and the A. J. Lewthwaite House (with Farr and Ward).

Projects in the office during the period of the Lewthwaite House included: the Perry Blanchard Residence, Grelle Residence, Ferdinand Residence, Driskell Residence, Martin Residence, Neighborhood House, Oswego Lake Country Club, and Temple Beth Israel.

Morris H. Whitehouse's architectural office continued for forty-one years [1985] after his death in 1944 with a succession of partners that included Earl P. Newberry, Frank G. Roehr, Kurt P. Schuette, and Andrew Wheeler.

---

<sup>19</sup> Morris Whitehouse was involved in athletics and had played as catcher for the Multnomah Baseball Team

<sup>20</sup> Aaron Frank, and Julius Meier residences in King's Hill neighborhood

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 6

---

Morris H. Whitehouse was the associate architect for the project responsible for the construction. This was a role that his firm had played on other projects, and through which this particular house was constructed in Oregon. Whitehouse's knowledge and skill was important to maintain the design through construction as drawn by Farr.

### Lewthwaite House Significance

The Lewthwaite house is a well-designed example of the French Renaissance Historic Period style. Its approach follows the more formal approach of the style that has very few Portland examples<sup>21</sup>. The house has French Renaissance style details that include plaster walls, steep slate roof, ornamental metal work, door and window openings and associated exterior details, massing and composition, interior detailing, and finishes. The house has detailing that references the chateaux of the Loire Valley; for example the horizontal layering of windows similar to Chambord, the window treatment with a reference to Cheverney, and the paired roof finials to Villandry.

The residence is also historically significant as the only known work of the firm Albert Farr and Francis Ward in the state of Oregon. It was designed during the architects' most productive era. During this time Farr was demonstrating his unusual ability to master a number of styles on a wide range of house sizes. Within Farr's work the Lewthwaite house displays some similarities, while being a unique design. The early 1920's King house has a somewhat similar layout with a central projecting pavilion, similar dormer and chimney design. The Girardelli residence has similar windows, shutters, and dormers. The 1926 house at 399 Hampton Road also has layout, windows, sill and cornice similarities. Probably the most similar work is the 1927 Alvin and Ruth Heyman Residence at 37 Presidio Terrace, (see attached). This two story formal 'palais' has a central projecting pavilion and appears symmetrical but not strictly so, like the Lewthwaite house. Dormers, metal work, chimneys and details have similar tendencies, yet each house shows Farr's ease to design new within a consistent vocabulary. His designs were not a demonstration of dry academics, but rather a fluent interpretation of everything Americans find beautiful about French architecture.

### Owners

**Mr. Alexander J. & Mrs. Cornelia Lewthwaite** (Original property owner, to 1932)  
Alexander Lewthwaite, (1869-1932), was born on a farm by the Clackamas River Paper Mill that

---

<sup>21</sup> No similar reference examples were identified in Portland's Historic Resources Inventory

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 8 Page 7

was owned by Henry L. Pittock<sup>22</sup>. His father, William L., a pioneer, was manager and superintendent of the mill, which was one of the earliest paper mills in the state<sup>23</sup>. A. J. later was employed by the California Paper Company based in Stockton, California, which was under the management of his uncle John Lewthwaite. He was the superintendent for their mill opposite Oregon City for about ten years. In the early 1900's he worked with Kimberly Clarke Company in Niagara, Wisconsin and also in Watertown, in upstate New York. In about 1908 A. J. returned to The Portland area and worked with F. W. Ledbetter at Crown Columbia Pulp and Paper Company. He rose to Executive Vice President and Manager for the (then) Crown Willamette Paper Company by 1916. He was first married to Cora (Deceased 1909), then to Cornelia with whom they had two daughters, Cornelia and Harriet. The Lewthwaites purchased property in San Francisco, Cornelia's hometown, where they planned to build a residence, but then decided to remain in Portland. Alexander Lewthwaite had a stroke in 1928 and shortly thereafter retired. Cornelia sold the residence in 1932, in the same year following Alexander's January death. Alexander Lewthwaite was a prominent Portlander and belonged to a number of social organizations including Waverley Country Club, San Francisco Golf Club, Arlington Club, Masonic Lodge, and Al Kader Shrine.

**Mr. Clayton R. and Mrs. Marguerite E. Jones** (Property owners 1932-1977)

Clayton Jones was born in Port Angeles, Washington on August 29, 1894 as the only son of William J who was transferred to Portland in 1910. William headed the Brown and McCabe Stevedoring Company until he started his own stevedoring firm, W. J. Jones & Son. Clayton became president of the company that had grown and had branches in several cities. Clayton Jones served as treasurer for the Rothschild-International Stevedoring Company, and was involved with the Olympic Peninsula Stevedoring, Rothschild-International Stevedoring, and the Tait Stevedoring companies all of Seattle. The Jones' had sons Bill and Clayton, Junior. Clayton Jones belonged to a number of social organizations including Waverley Country Club, Arlington Club, University Club, Aero Club, Rainier Club (Seattle), Thunderbird Club (Palm Springs), Metropolitan Club of New York, and the Merchants and Exchange Club of San Francisco. Marguerite Jones remained in the house following her husband's death in 1956.

**Mr. William E. & Mrs. Aileen Roberts, Sr.** (Property owner 1977-2003)

William E. Roberts, Sr. (1912-1988) was a prominent Portland businessman who owned Roberts Brothers, a retail company established in 1892 that had locations in Corvallis, Salem, as well as Portland. He was an accomplished businessman and acquired the Lipman Stores in 1956. His interests later included real estate with holdings including the Weatherly Building in 1969, and later the Jackson Tower. Mr. Roberts was instrumental in creating the Pioneer Square. He was also

<sup>22</sup> It is interesting to note that the 1914 Henry Pittock Mansion is built in the French Renaissance style, and although not comparable, it could have influenced the Lewthwaites' and Farr's choice in styling

<sup>23</sup> Snell and McBain, Paper Trade Journal, Oct 11, 1934, p. 47-48

Lewthwaite Residence  
Name of Property

Multnomah, Oregon  
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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

## **National Register of Historic Places Continuation Sheet**

Section number   8   Page   8  

---

involved in establishing the design competition for the Portland Building. As evidenced by his holdings and community involvement, he was a strong supporter of Portland's heritage.

**Mr. Roger & Mrs. Patricia Madden** (Property owner 2003-Current)

The Maddens grew up in the neighborhood and have known the former owners, particularly Mrs. Marguerite Jones for a number of years. They plan to maintain the house in its fine condition.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number   9   Page   1  

---

### Bibliography and Sources

- Bay Area Houses, Sally Woodbridge ed, "The Bay Area Tradition" by John Beach 1976
- Durlewanger, Armand, Chateaux of the Loire Valley, 1979
- Gebhard, David, Roger Montgomery, Robert Winter, John Woodbridge, Sally Woodbridge, A Guide to Architecture in San Francisco, 2 ed, 1976, p 39,43,202,205, 206, 382, 383
- Longstreth, Richard W., On the Edge of the World, 1983
- Massey, James C. and Shirley Maxwell, "The French Revival in Suburban America", *Old House Journal*, May - June 1991, p 41-45
- McAlester, Virginia and Lee, America's Historic Neighborhoods and Museum Houses, the Western States, 1998
- Multnomah County Tax Records, 1932-1978, various
- Oakland Cultural Heritage Survey, 1984, p26-27
- Oakland Tribune*, July 14, 1947, p. 13
- Olmsted, Roger, and T. H. Watkins, Here Today – San Francisco 's Architectural Heritage, Junior League of San Francisco, 1968
- Oregon Journal*, January 25, 1932, p. 13
- Oregon Journal*, January 28, 1932, p. 22
- Oregonian*, January 25, 1932
- Pacific Coast Architect*, "Personal Glimpses", v27, n6, June, 1925, p55
- Parry, David, "Architects' Profiles, Pacific Heights Architects #23 – Albert Farr"
- Ritz, Richard Ellison, Architects of Oregon, 2002
- San Francisco Chronicle*, July 14, 1947
- Sanborn Fire Insurance Maps*, 1926
- Snell and McBain, *Paper Trade Journal*, Oct 11, 1934, p. 47-48
- Wiedmaier, Bradley, "Near & Farr: The San Francisco Architecture of Albert Farr, part 1"
- Wiedmaier, Bradley, "Near & Farr: The San Francisco Architecture of Albert Farr, part 2"

Lewthwaite Residence  
Name of Property

Multnomah, Oregon  
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number   9   Page   2  

---

### Other Sources

Biography Files, Oregon Historical Society, Portland, Oregon

Dortignacq, Robert, personal files

Drawing Files, Oregon Historical Society [filed under Morris H. Whitehouse], Portland, Oregon

Drawing Files, owner's copies of original drawings

Madden, Mr. Roger, Interviews by Robert Dortignacq, July, 2005

Photo Files, Oregon Historical Society, Portland, Oregon

*Portland City Directory*, 1903-1935

Russian Hill Neighbors, website, history page and walking tour

Vertical Files, Oregon Historical Society, Portland, Oregon

Wiedmaier, Bradley, Interviews by Robert Dortignacq, July 2005; [Mr. Wiedmayer is under contract with Acanthus, New York for a book about the Great House of San Francisco 1890-1940 expected to be published in 2007]

Lewthwaite Residence  
Name of Property

Multnomah, Oregon  
County and State

## 10. Geographical Data

Acreage of Property 0.48 acre

### UTM References

(Place additional UTM references on a continuation sheet)

1 10 523802 5040210  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_

4 \_\_\_\_\_

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

## 11. Form Prepared By

name/title Robert Dortignacq, Architect

organization The Office of Robert Dortignacq, Architect date July 26, 2005

street & number 1915 NW 26<sup>th</sup> Ave telephone 503-228-5154

city or town Portland state OR zip code 97210

## Additional Documentation

Submit the following items with the completed form:

Continuation sheets

Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative black and white photographs of the property.

Additional items (check with the SHPO or FPO for any additional items)

## Property Owner

name P. M. Madden

street & number 1715 SW Montgomery Drive telephone 503-224-2787

city or town Portland state OR zip code 97201

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Lewthwaite Residence  
Name of Property

Multnomah, Oregon  
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 10 Page 1

---

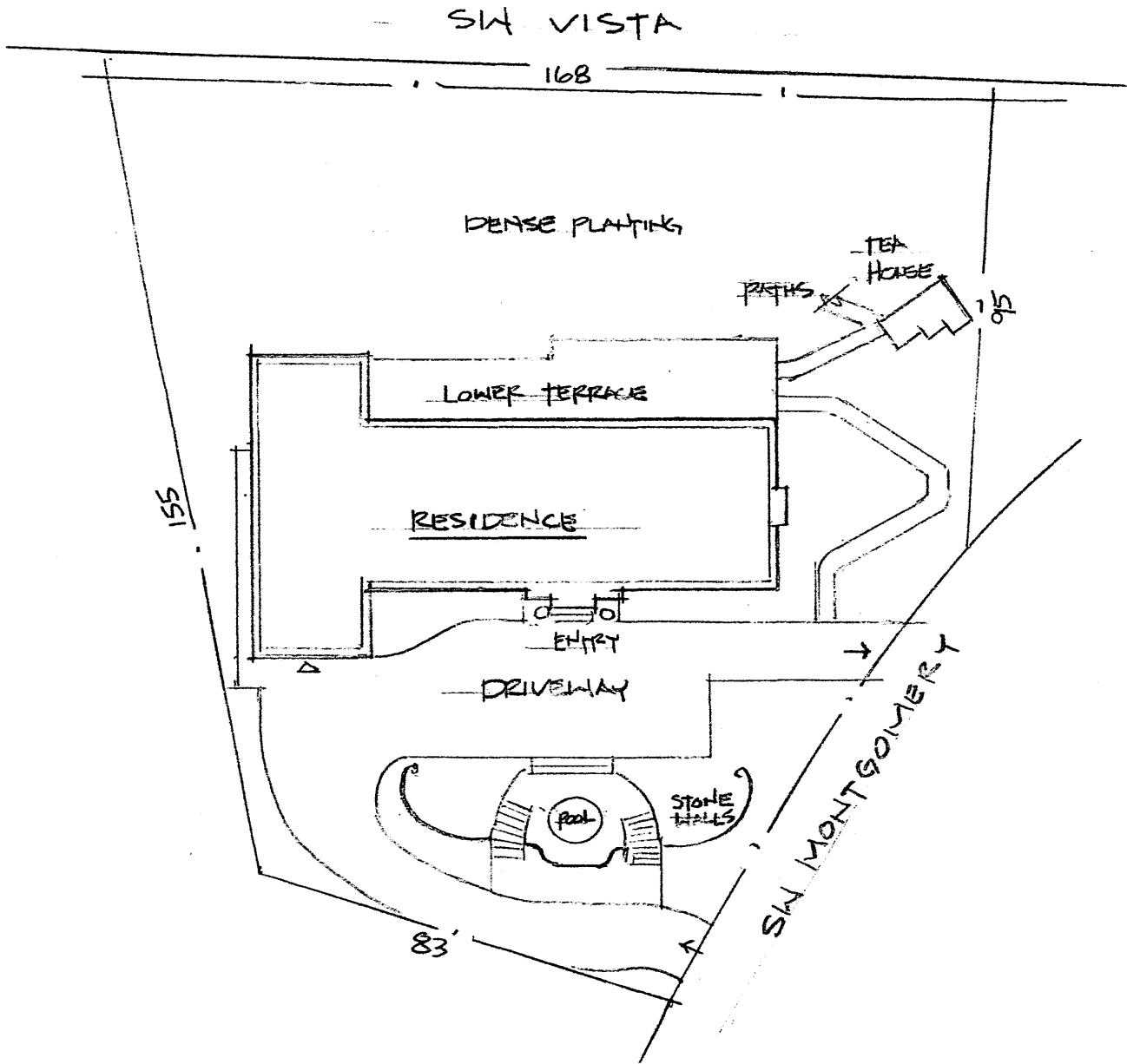
## Verbal Boundary Description

The Lewthwaite Residence is located on lots 2,3,8, Block 52, of Carter's Addition City of Portland, Oregon. Boundaries are indicated on the attached tax map.

## Boundary Justification

The above-described property coincides with the legal boundary for the real property and is the area proposed for nomination.

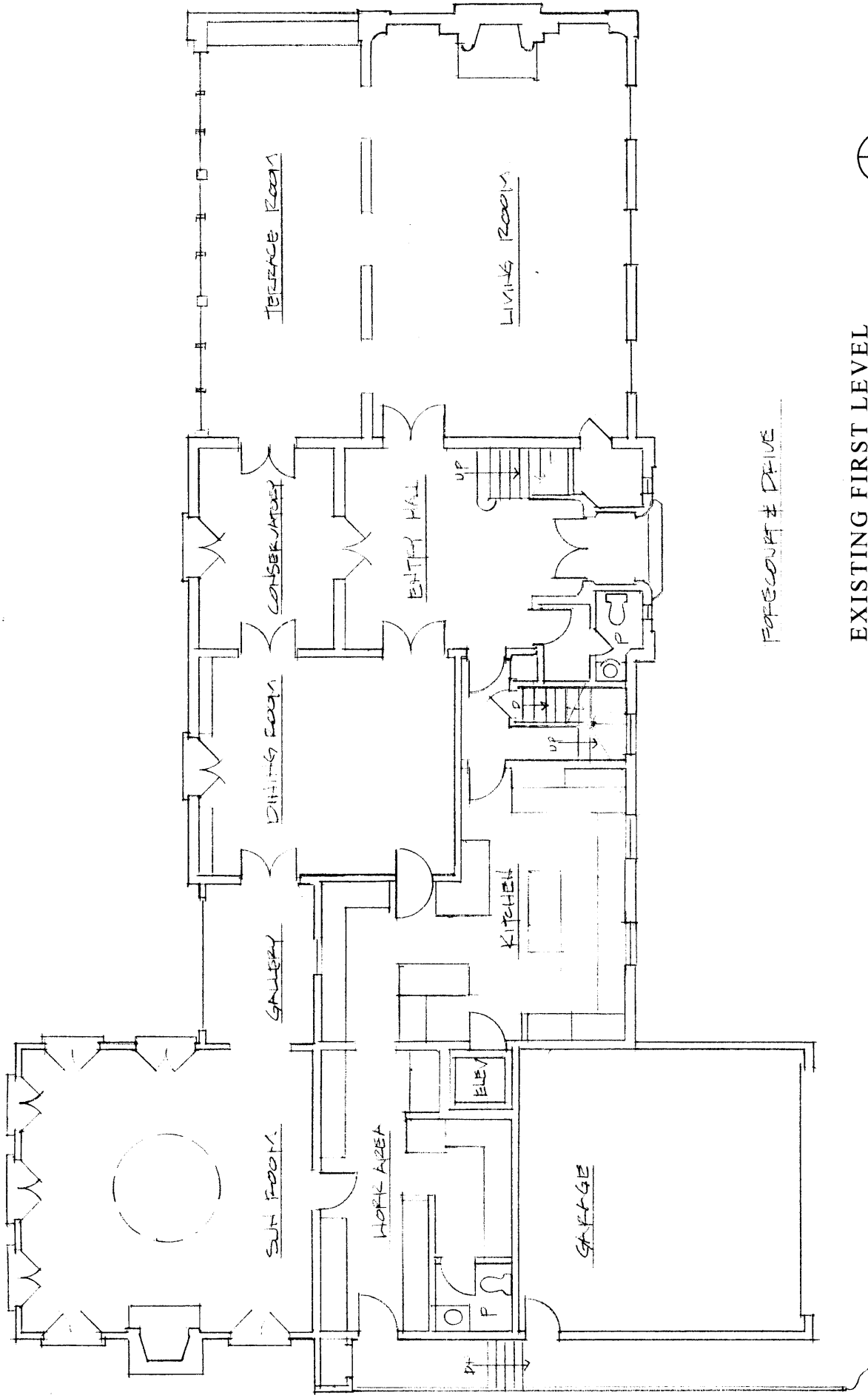




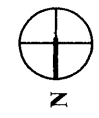
**EXISTING SITE PLAN**

HISTORIC LEWTHWAITE HOUSE JULY, 2005  
 1715 SW MONTGOMERY DRIVE PORTLAND, OR  
 THE OFFICE OF ROBERT DORTIGNACQ, ARCHITECT

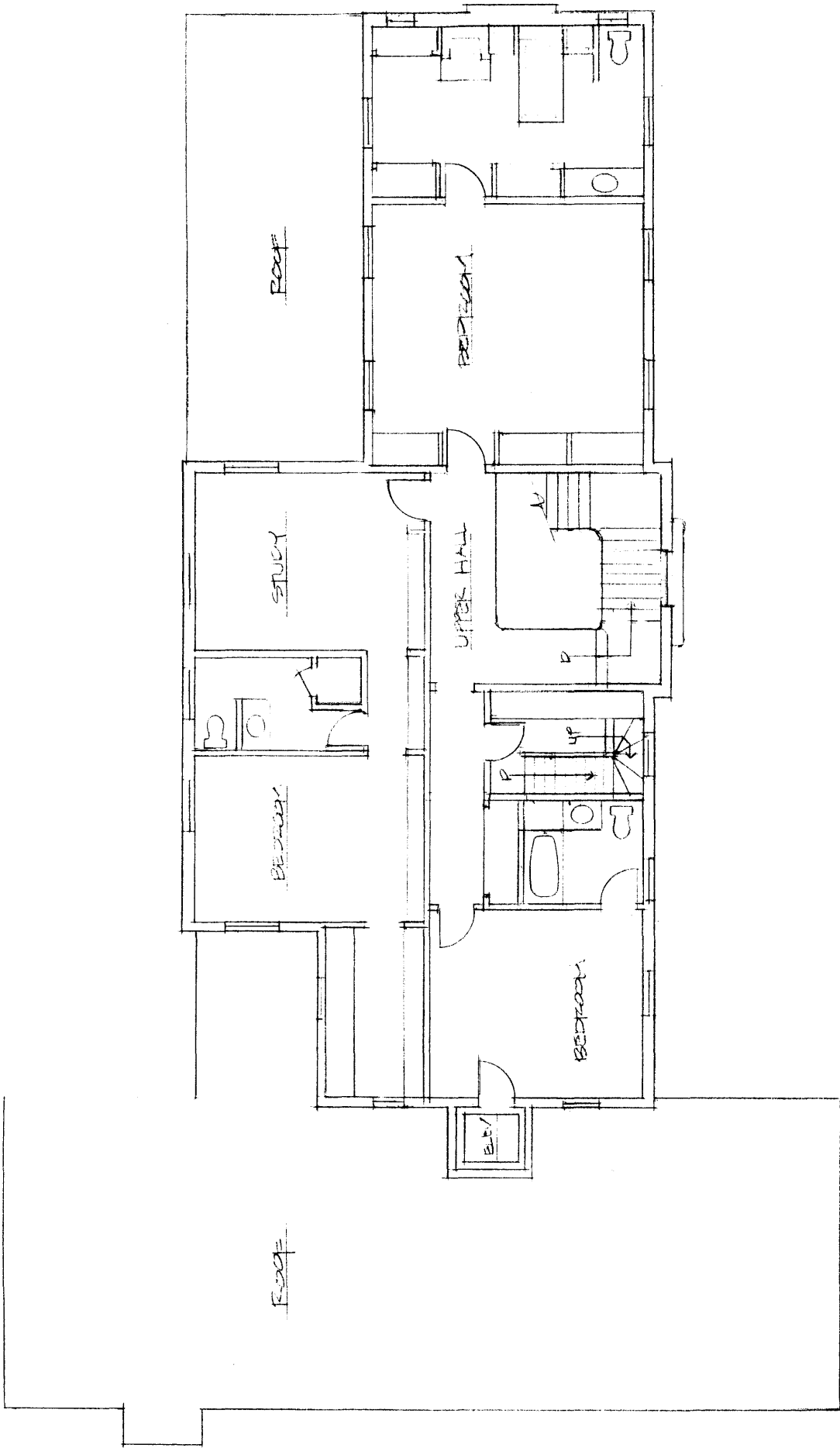




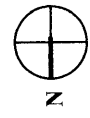
FORECOURT # DRIVE

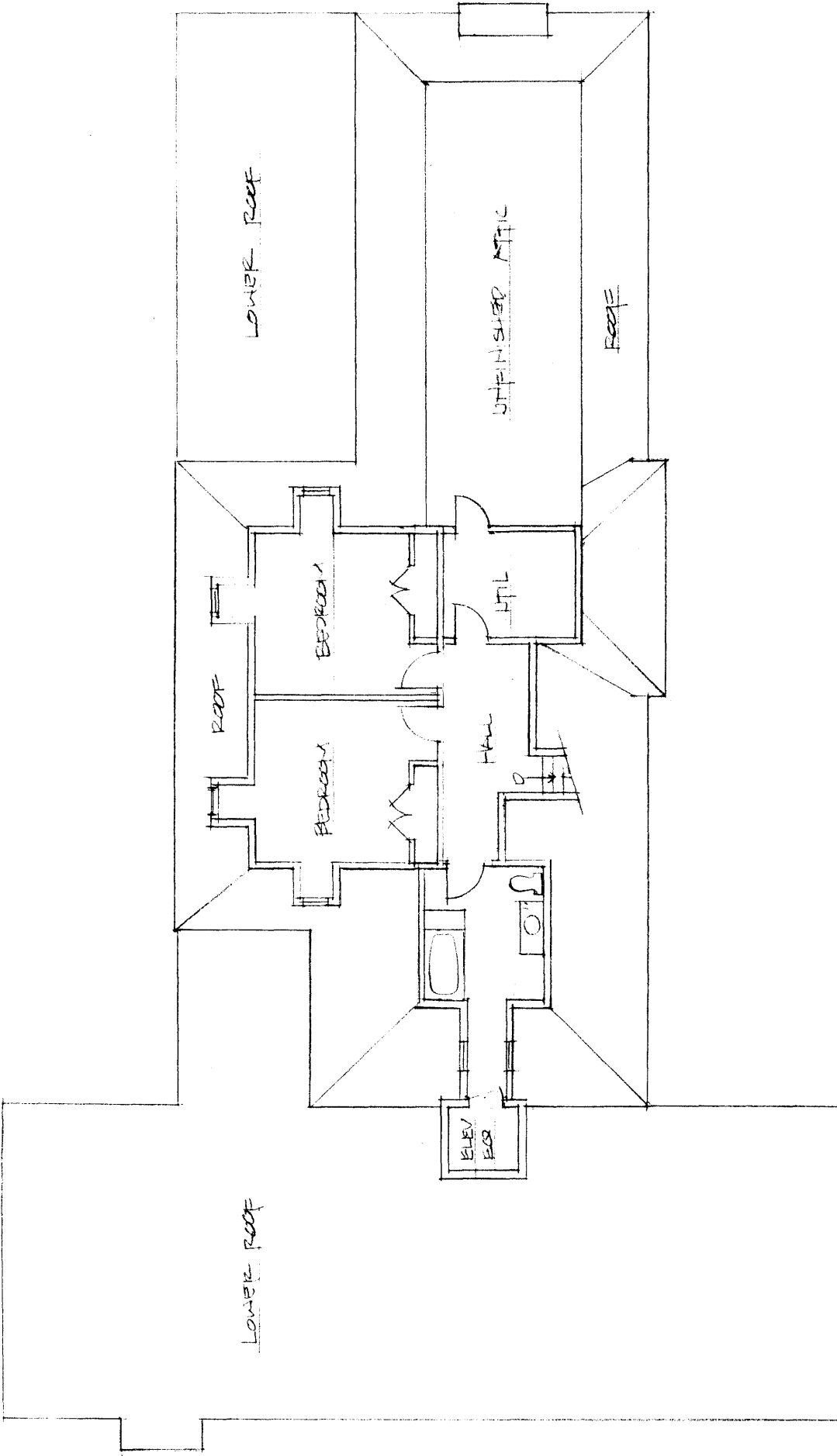


**EXISTING FIRST LEVEL**  
 HISTORIC LEWTHWAITE HOUSE JULY, 2005  
 1715 SW MONTGOMERY DRIVE PORTLAND, OR  
 THE OFFICE OF ROBERT DORTIGNACQ, ARCHITECT

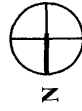


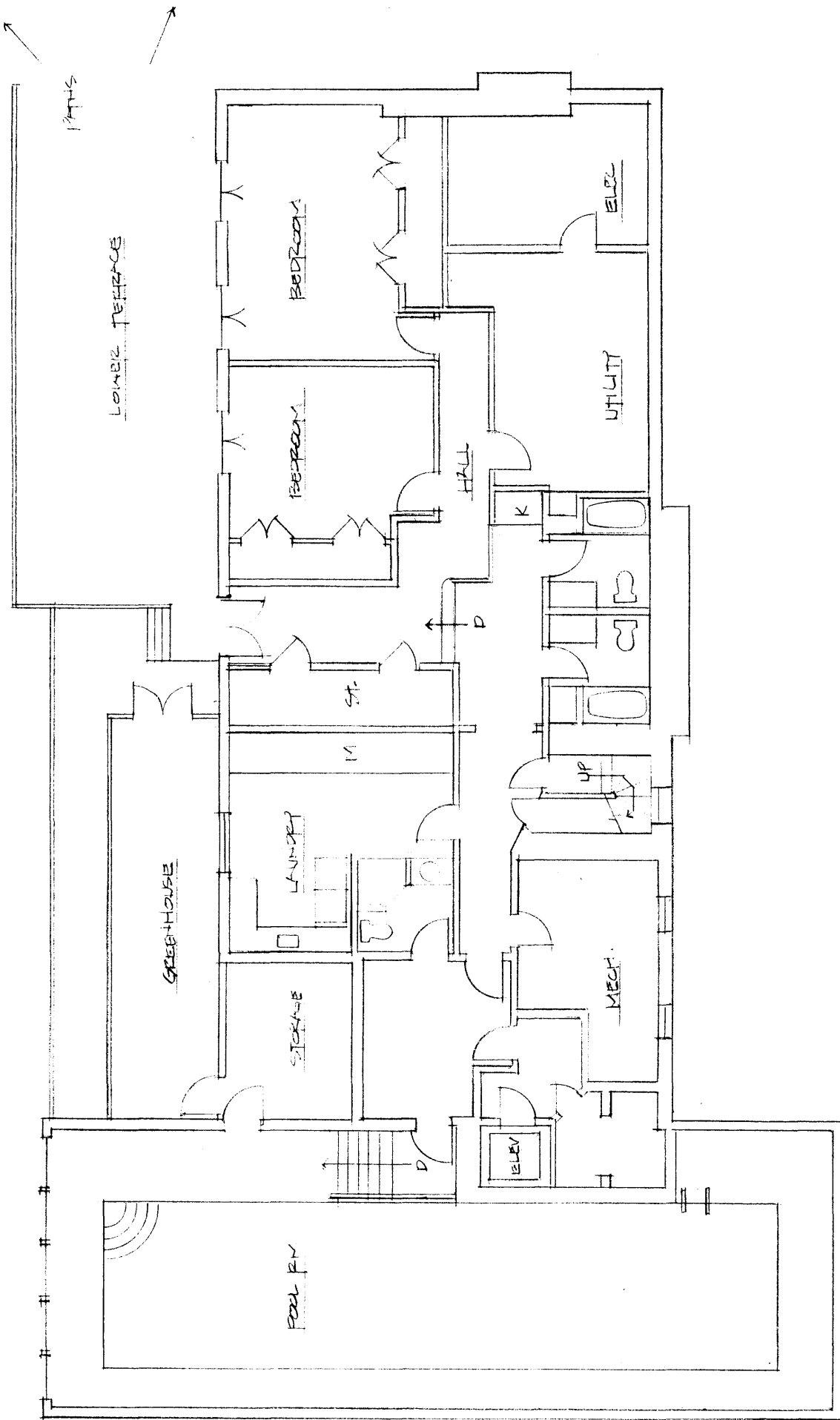
**EXISTING SECOND LEVEL**  
 HISTORIC LEWTHWAITE HOUSE JULY, 2005  
 1715 SW MONTGOMERY DRIVE PORTLAND, OR  
 THE OFFICE OF ROBERT DORTIGNACQ, ARCHITECT



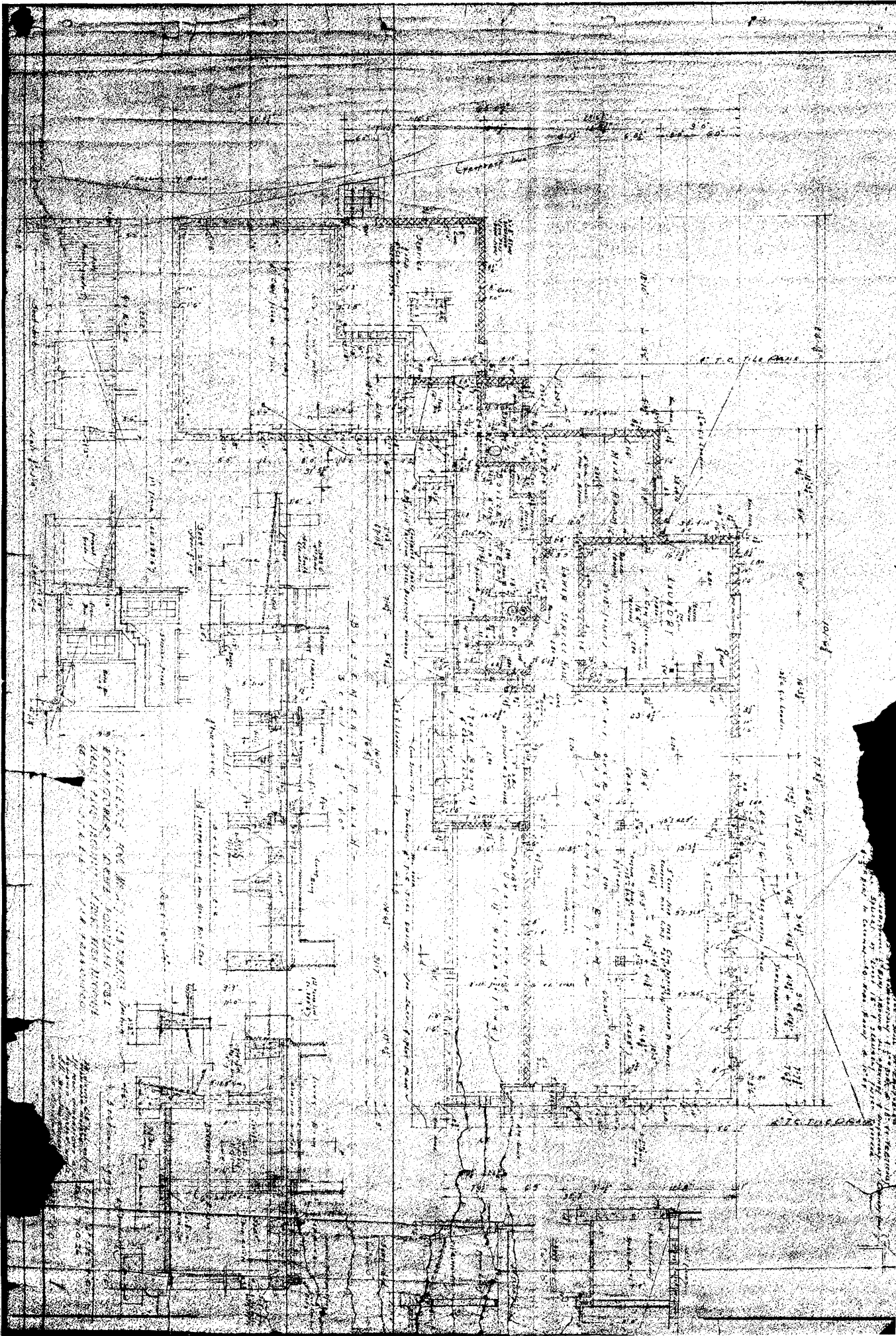


EXISTING ATTIC LEVEL  
 HISTORIC LEWTHWAITE HOUSE JULY, 2005  
 1715 SW MONTGOMERY DRIVE PORTLAND, OR  
 THE OFFICE OF ROBERT DORTIGNACQ, ARCHITECT



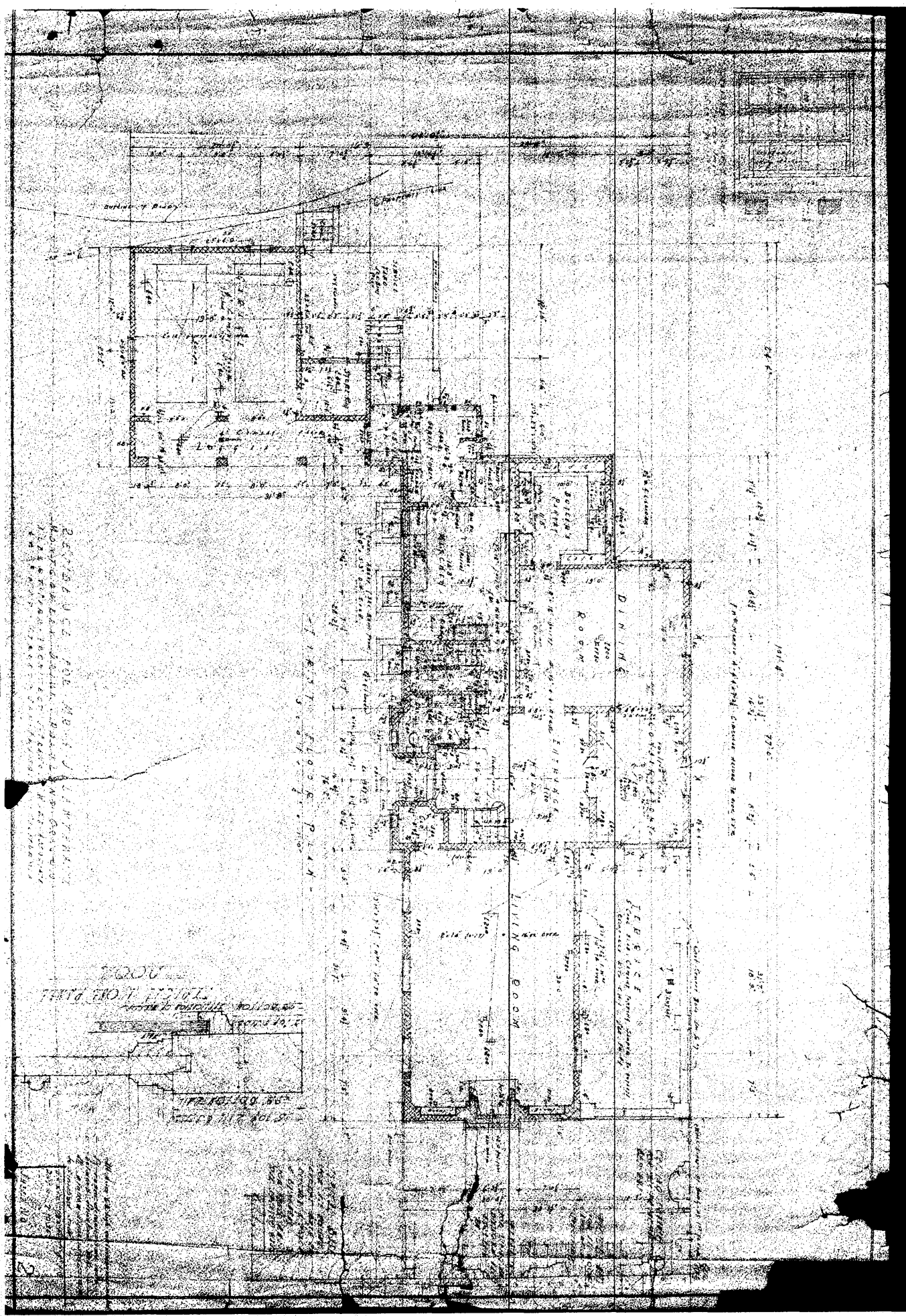


EXISTING BASEMENT LEVEL  
 HISTORIC LEWTHWAITE HOUSE JULY, 2005  
 1715 SW MONTGOMERY DRIVE PORTLAND, OR  
 THE OFFICE OF ROBERT DORTIGNACQ, ARCHITECT



REVISIONS FOR THE ARCHITECTURE  
1. ALL DIMENSIONS ARE TO FACE UNLESS NOTED OTHERWISE  
2. ALL WALLS ARE 12" THICK UNLESS NOTED OTHERWISE  
3. ALL FLOORS ARE 4" CONCRETE ON 2" GYPSUM BOARD UNLESS NOTED OTHERWISE  
4. ALL CEILING ARE 8" GYPSUM BOARD UNLESS NOTED OTHERWISE  
5. ALL DOORS ARE 36" HIGH UNLESS NOTED OTHERWISE  
6. ALL WINDOWS ARE 60" HIGH UNLESS NOTED OTHERWISE  
7. ALL STAIRS ARE 8" WIDE UNLESS NOTED OTHERWISE  
8. ALL ELEVATIONS ARE TO FACE UNLESS NOTED OTHERWISE  
9. ALL FINISHES ARE TO FACE UNLESS NOTED OTHERWISE  
10. ALL MATERIALS ARE TO BE AS SHOWN ON THE SPECIFICATIONS  
11. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BUILDING CODES AND REGULATIONS  
12. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE NATIONAL BUILDING CODES AND REGULATIONS  
13. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE INTERNATIONAL BUILDING CODES AND REGULATIONS  
14. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE INTERNATIONAL BUILDING CODES AND REGULATIONS  
15. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE INTERNATIONAL BUILDING CODES AND REGULATIONS

REVISIONS FOR THE ARCHITECTURE  
1. ALL DIMENSIONS ARE TO FACE UNLESS NOTED OTHERWISE  
2. ALL WALLS ARE 12" THICK UNLESS NOTED OTHERWISE  
3. ALL FLOORS ARE 4" CONCRETE ON 2" GYPSUM BOARD UNLESS NOTED OTHERWISE  
4. ALL CEILING ARE 8" GYPSUM BOARD UNLESS NOTED OTHERWISE  
5. ALL DOORS ARE 36" HIGH UNLESS NOTED OTHERWISE  
6. ALL WINDOWS ARE 60" HIGH UNLESS NOTED OTHERWISE  
7. ALL STAIRS ARE 8" WIDE UNLESS NOTED OTHERWISE  
8. ALL ELEVATIONS ARE TO FACE UNLESS NOTED OTHERWISE  
9. ALL FINISHES ARE TO FACE UNLESS NOTED OTHERWISE  
10. ALL MATERIALS ARE TO BE AS SHOWN ON THE SPECIFICATIONS  
11. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BUILDING CODES AND REGULATIONS  
12. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE NATIONAL BUILDING CODES AND REGULATIONS  
13. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE INTERNATIONAL BUILDING CODES AND REGULATIONS  
14. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE INTERNATIONAL BUILDING CODES AND REGULATIONS  
15. ALL WORK IS TO BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE INTERNATIONAL BUILDING CODES AND REGULATIONS



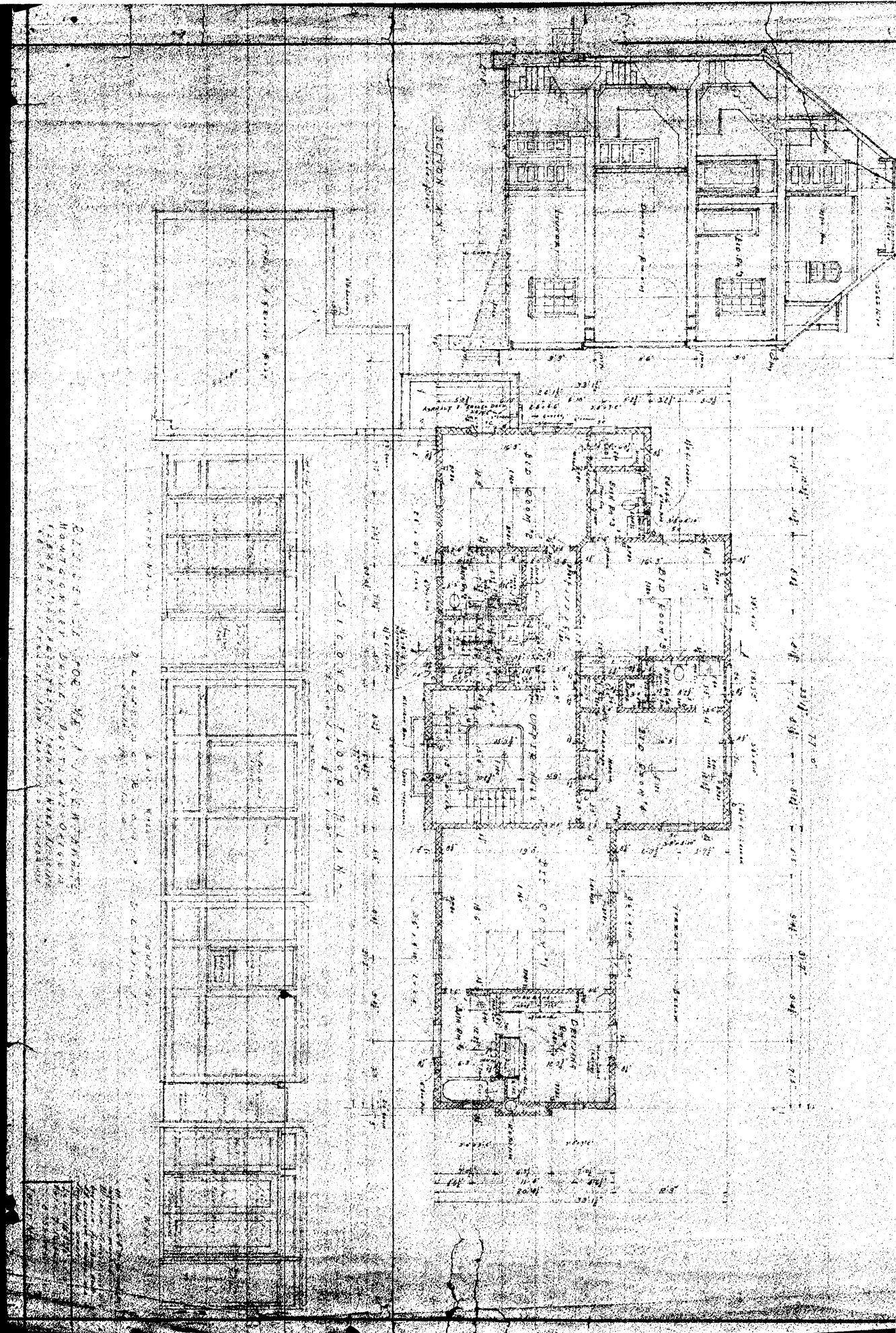
25714 USE FOR NO. 1 J. L. H. P. H. A. J.  
 ROYAL CANADIAN MOUNTED POLICE DIST. N. B. G. 1914  
 1000 1000 1000 1000 1000 1000 1000 1000 1000 1000  
 1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

1000 1000 1000 1000 1000 1000 1000 1000 1000 1000  
 1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

1000 1000 1000 1000 1000 1000 1000 1000 1000 1000  
 1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

1000 1000 1000 1000 1000 1000 1000 1000 1000 1000  
 1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

1000 1000 1000 1000 1000 1000 1000 1000 1000 1000  
 1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

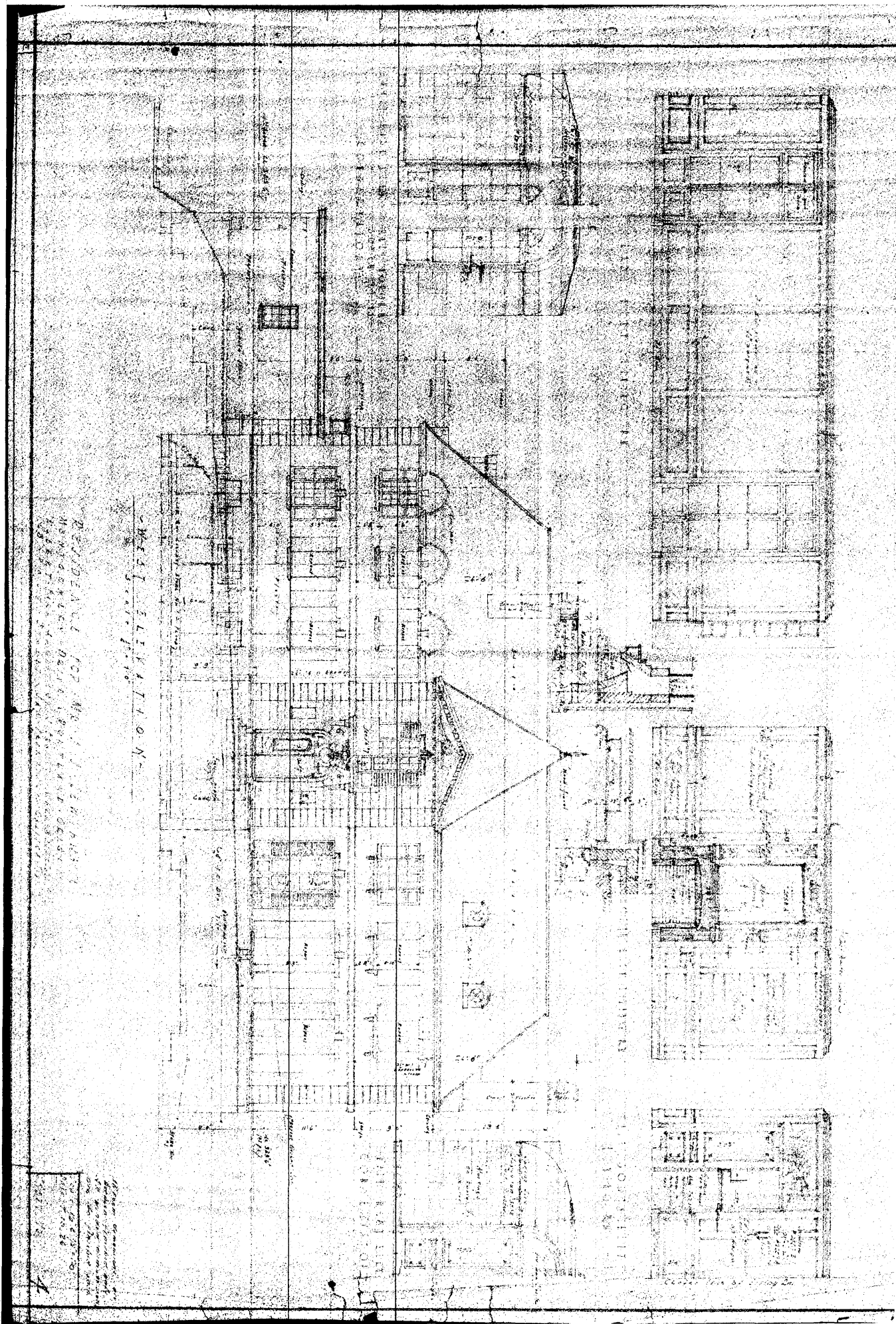


PLAN SET FOR THE 1/2" SCALE  
HAWTHORNE DIST. DISTRICT OFFICE  
1918

SECTION 11000 PLAN

17'-0"  
14'-0"  
12'-0"  
10'-0"  
8'-0"  
6'-0"  
4'-0"  
2'-0"





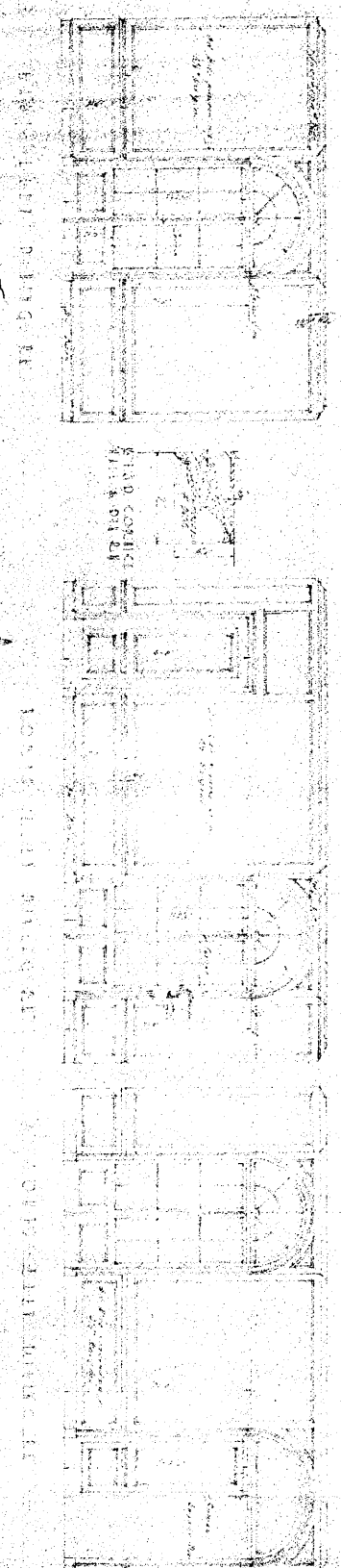
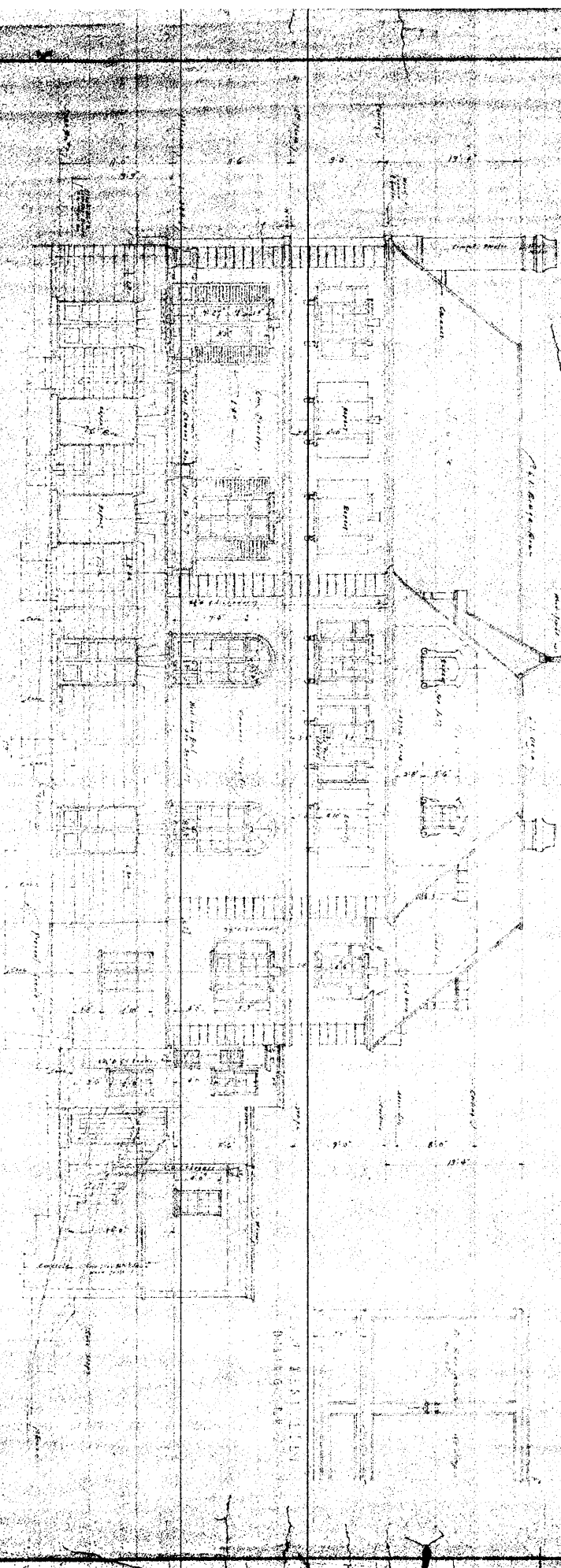
REVISIONS FOR NO. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

W. J. ELLIOTT

Notes on drawings:  
 1. All dimensions are in feet and inches.  
 2. All work to be done in accordance with the specifications.  
 3. All materials to be of the best quality.  
 4. All work to be done in accordance with the drawings.  
 5. All work to be done in accordance with the specifications.  
 6. All materials to be of the best quality.  
 7. All work to be done in accordance with the drawings.  
 8. All work to be done in accordance with the specifications.  
 9. All materials to be of the best quality.  
 10. All work to be done in accordance with the drawings.

PLANS FOR MAJ. J. SIMPSON  
 MONTECALA DIST. 900' X 100' 0"  
 150' X 100' 0"

-PLAN - ELEVATION -  
 150' X 100' 0"



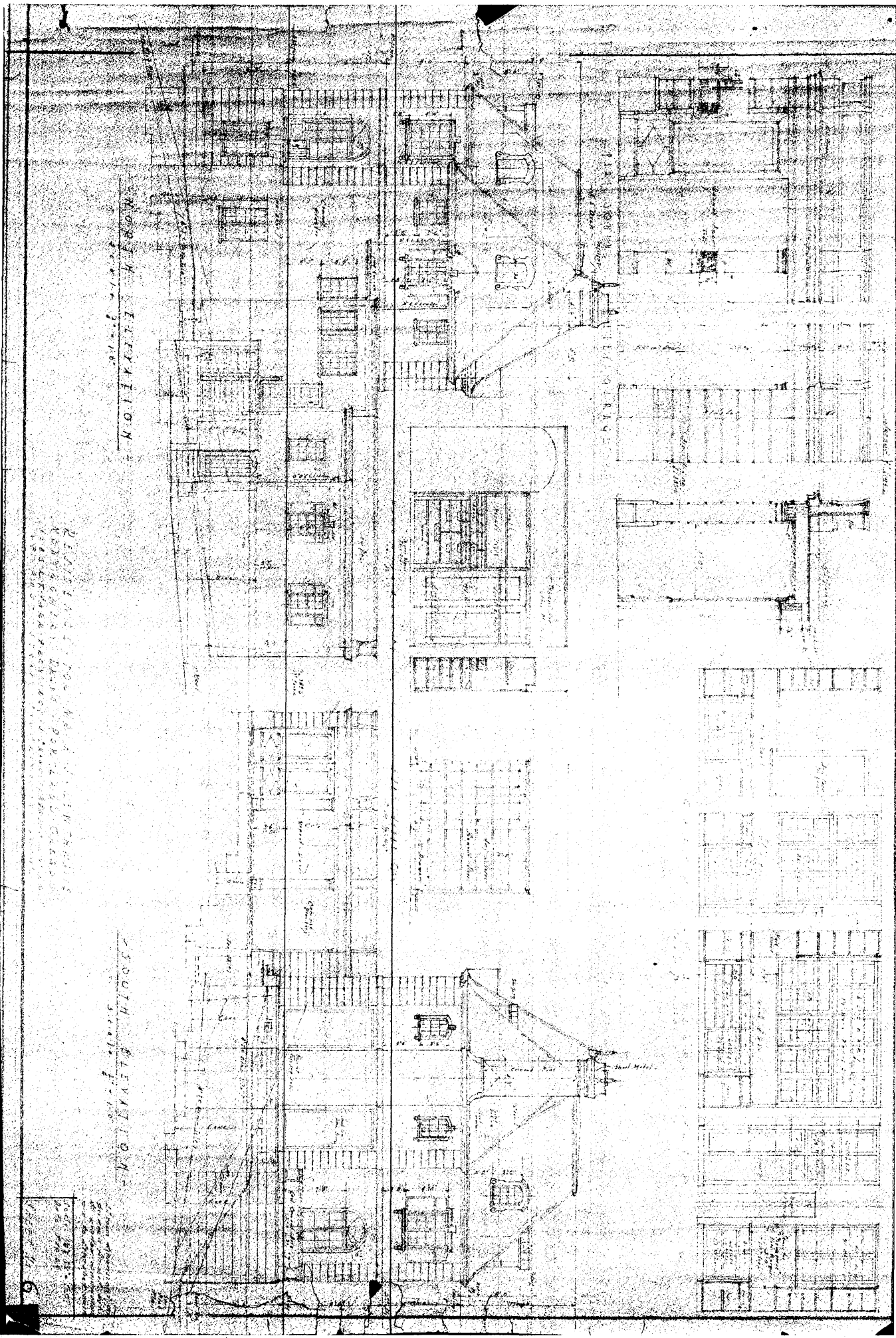
J. SIMPSON  
 ARCHT.  
 150' X 100' 0"

NORTH ELEVATION

SOUTH ELEVATION

REMARKS FOR THE ARCHITECT  
REVISIONS TO THE SOUTH ELEVATION  
1. REVISIONS TO THE SOUTH ELEVATION  
2. REVISIONS TO THE SOUTH ELEVATION  
3. REVISIONS TO THE SOUTH ELEVATION  
4. REVISIONS TO THE SOUTH ELEVATION  
5. REVISIONS TO THE SOUTH ELEVATION  
6. REVISIONS TO THE SOUTH ELEVATION  
7. REVISIONS TO THE SOUTH ELEVATION  
8. REVISIONS TO THE SOUTH ELEVATION  
9. REVISIONS TO THE SOUTH ELEVATION  
10. REVISIONS TO THE SOUTH ELEVATION  
11. REVISIONS TO THE SOUTH ELEVATION  
12. REVISIONS TO THE SOUTH ELEVATION  
13. REVISIONS TO THE SOUTH ELEVATION  
14. REVISIONS TO THE SOUTH ELEVATION  
15. REVISIONS TO THE SOUTH ELEVATION  
16. REVISIONS TO THE SOUTH ELEVATION  
17. REVISIONS TO THE SOUTH ELEVATION  
18. REVISIONS TO THE SOUTH ELEVATION  
19. REVISIONS TO THE SOUTH ELEVATION  
20. REVISIONS TO THE SOUTH ELEVATION  
21. REVISIONS TO THE SOUTH ELEVATION  
22. REVISIONS TO THE SOUTH ELEVATION  
23. REVISIONS TO THE SOUTH ELEVATION  
24. REVISIONS TO THE SOUTH ELEVATION  
25. REVISIONS TO THE SOUTH ELEVATION  
26. REVISIONS TO THE SOUTH ELEVATION  
27. REVISIONS TO THE SOUTH ELEVATION  
28. REVISIONS TO THE SOUTH ELEVATION  
29. REVISIONS TO THE SOUTH ELEVATION  
30. REVISIONS TO THE SOUTH ELEVATION  
31. REVISIONS TO THE SOUTH ELEVATION  
32. REVISIONS TO THE SOUTH ELEVATION  
33. REVISIONS TO THE SOUTH ELEVATION  
34. REVISIONS TO THE SOUTH ELEVATION  
35. REVISIONS TO THE SOUTH ELEVATION  
36. REVISIONS TO THE SOUTH ELEVATION  
37. REVISIONS TO THE SOUTH ELEVATION  
38. REVISIONS TO THE SOUTH ELEVATION  
39. REVISIONS TO THE SOUTH ELEVATION  
40. REVISIONS TO THE SOUTH ELEVATION  
41. REVISIONS TO THE SOUTH ELEVATION  
42. REVISIONS TO THE SOUTH ELEVATION  
43. REVISIONS TO THE SOUTH ELEVATION  
44. REVISIONS TO THE SOUTH ELEVATION  
45. REVISIONS TO THE SOUTH ELEVATION  
46. REVISIONS TO THE SOUTH ELEVATION  
47. REVISIONS TO THE SOUTH ELEVATION  
48. REVISIONS TO THE SOUTH ELEVATION  
49. REVISIONS TO THE SOUTH ELEVATION  
50. REVISIONS TO THE SOUTH ELEVATION  
51. REVISIONS TO THE SOUTH ELEVATION  
52. REVISIONS TO THE SOUTH ELEVATION  
53. REVISIONS TO THE SOUTH ELEVATION  
54. REVISIONS TO THE SOUTH ELEVATION  
55. REVISIONS TO THE SOUTH ELEVATION  
56. REVISIONS TO THE SOUTH ELEVATION  
57. REVISIONS TO THE SOUTH ELEVATION  
58. REVISIONS TO THE SOUTH ELEVATION  
59. REVISIONS TO THE SOUTH ELEVATION  
60. REVISIONS TO THE SOUTH ELEVATION  
61. REVISIONS TO THE SOUTH ELEVATION  
62. REVISIONS TO THE SOUTH ELEVATION  
63. REVISIONS TO THE SOUTH ELEVATION  
64. REVISIONS TO THE SOUTH ELEVATION  
65. REVISIONS TO THE SOUTH ELEVATION  
66. REVISIONS TO THE SOUTH ELEVATION  
67. REVISIONS TO THE SOUTH ELEVATION  
68. REVISIONS TO THE SOUTH ELEVATION  
69. REVISIONS TO THE SOUTH ELEVATION  
70. REVISIONS TO THE SOUTH ELEVATION  
71. REVISIONS TO THE SOUTH ELEVATION  
72. REVISIONS TO THE SOUTH ELEVATION  
73. REVISIONS TO THE SOUTH ELEVATION  
74. REVISIONS TO THE SOUTH ELEVATION  
75. REVISIONS TO THE SOUTH ELEVATION  
76. REVISIONS TO THE SOUTH ELEVATION  
77. REVISIONS TO THE SOUTH ELEVATION  
78. REVISIONS TO THE SOUTH ELEVATION  
79. REVISIONS TO THE SOUTH ELEVATION  
80. REVISIONS TO THE SOUTH ELEVATION  
81. REVISIONS TO THE SOUTH ELEVATION  
82. REVISIONS TO THE SOUTH ELEVATION  
83. REVISIONS TO THE SOUTH ELEVATION  
84. REVISIONS TO THE SOUTH ELEVATION  
85. REVISIONS TO THE SOUTH ELEVATION  
86. REVISIONS TO THE SOUTH ELEVATION  
87. REVISIONS TO THE SOUTH ELEVATION  
88. REVISIONS TO THE SOUTH ELEVATION  
89. REVISIONS TO THE SOUTH ELEVATION  
90. REVISIONS TO THE SOUTH ELEVATION  
91. REVISIONS TO THE SOUTH ELEVATION  
92. REVISIONS TO THE SOUTH ELEVATION  
93. REVISIONS TO THE SOUTH ELEVATION  
94. REVISIONS TO THE SOUTH ELEVATION  
95. REVISIONS TO THE SOUTH ELEVATION  
96. REVISIONS TO THE SOUTH ELEVATION  
97. REVISIONS TO THE SOUTH ELEVATION  
98. REVISIONS TO THE SOUTH ELEVATION  
99. REVISIONS TO THE SOUTH ELEVATION  
100. REVISIONS TO THE SOUTH ELEVATION

6



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 12 Page 1

---

### Photograph List

The following project information applies to all photographs:

Name: Lewthwaite House

Location: City: Portland; County: Multnomah; State: Oregon

Photographed by Robert Dortignacq

Photographed on: June 30 and July 20, 2005

Negatives held at the Offices of Robert Dortignacq, Architect, 1915 NW 26<sup>th</sup> Ave, Portland, OR

### Photograph List:

- 1 Center pavilion, west (primary) elevation
- 2 South and west elevations from the street
- 3 West elevation, partial, and forecourt; looking north
- 4 West elevation, partial; looking south
- 5 Entry detail
- 6 Forecourt pool
- 7 North elevation, upper, and elevator tower
- 8 East elevation, upper, looking south
- 9 East elevation and Sun Room, looking north
- 10 East elevation and Terrace Room, looking south
- 11 Entry Hall, looking to Living Room
- 12 Stair detail
- 13 Living Room and fireplace
- 14 Conservatory looking north to Dining Room
- 15 Door and hardware detail
- 16 Sun Room, looking north
- 17 Kitchen, looking southwest
- 18 Terrace Room and view to Living Room
- 19 Master Bedroom, second level, south
- 20 Master Bath, second level, view north
- 21 Bedroom, second level northwest
- 22 Bedroom, attic level southeast
- 23 Bedroom, basement level southeast
- 24 Pool Room, looking northeast