



Oregon

John A. Kitzhaber, MD, Governor

Parks and Recreation Department

State Historic Preservation Office

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www.oregonheritage.org

April 1, 2014

Mr. George Kramer
386 North Laurel
Ashland, OR 97520



Re: National Register eligibility for the William J. and Sarah Watner Lippincott House, Williams

Dear Mr. Kramer,

Thank you for your interest in listing the William J. and Sarah Watner Lippincott House, Williams, in Josephine County, in the National Register of Historic Places. Based on the information in your preliminary submittal, we believe that the residence may qualify for listing in the National Register. It appears to be significant under Criterion C, as a rare example of a contemporary (mid-20th century) residence in southern Oregon that is a good example of the style and retains good integrity. If it can be established that Berkeley architect Winfield S. Wellington designed the building, your nomination will be enhanced. It may be – and research will reveal – whether the property is significant under Criterion A for its rich history and association with the Lippincotts.

You will find the National Register nomination form, details about the National Register criteria, and how to apply for listing at http://www.oregon.gov/oprd/HCD/NATREG/pages/nrhp_singleproperty.aspx (please let us know if you would hard copies sent to you). Particularly relevant to developing a National Register nomination is the Bulletin, "How to Apply the National Register Criteria for Evaluation" (#15) and "How to Complete the National Register Registration Form" (#16A). Attached here is information about the benefits and responsibilities of listing a property in the National Register (Heritage Bulletin 5) and a sample nomination that is relevant to your property (note that the format will differ from the current National Register Nomination format, but much of the information will be the same). Also attached is a National Register Bulletin on "Researching a Historic Property." Note that it can take between 100 and 150 hours to prepare a nomination and up to a year to complete the process.

Thank you again for you interest in the National Register. Please contact me at (503) 986-0668 or diana.painter@oregon.gov if you would like to discuss your research further, talk about how best to complete this nomination, and learn about upcoming submittal deadlines

Sincerely,

Diana J. Painter, PhD
National Register and Survey Coordinator



OREGON STATE HISTORIC PRESERVATION OFFICE HISTORIC RESOURCE RECORD

Instructions

Use this form to enter a property into the Oregon Historic Sites Database or to request that staff evaluate a property for inclusion in the National Register of Historic Places. **Do not use this form for historic district or archaeological surveys or to comply with state or federal preservation laws.**

To have a property evaluated for inclusion in the National Register, please complete all blanks and write neatly. Provide as much information about the interior and exterior as possible, such as the square footage, number of stories and rooms, under "General Description." Under "Building History," include any information about the architect, builder, original owners and subsequent occupants, and historic activities or events that occurred at the property. If available, attach historic photos, newspaper clippings, obituaries, and other documentation to help the reviewer better understand your property. Use additional sheets if necessary. Submit current exterior (all sides) and interior color photographs (entry, living room, dining room, kitchen, master bedroom, hallway spaces, etc). If the property has outbuildings, include photos of these.

Completion of Sections 1, 2, 4, 5, and 6 and photographs of each of the outside wall and one of each outbuilding are required to enter a property into the Oregon Historic Sites Database; although, complete documentation is preferred

Mail completed forms to National Register Program, Oregon State Historic Preservation Office, 725 Summer St. NE, Salem, OR 97301 or email them to tracy.zeller@state.or.us with "HRR" in the subject line. Emailed submissions must be under 15MB in size and include digital photos of the property. Mail submissions must include printed photographs. HRRs are reviewed within two to four weeks after submission. All materials submitted to the Oregon State Historic Preservation Office become property of the State or Oregon and are available as public records. Materials submitted to the SHPO will not be returned.

Section 1: Applicant Information

Name	George Kramer, for Pacifica: A Garden in the Siskiyou		
Mailing Address	386 North Laurel		
City/State/Zip	Ashland, OR 97520		
Phone Number	541-482-9504	E-mail	george@preserveoregon.com

Section 2: Property Information

Historic Name, if known	"WILLIAM J. AND SARAH WAGNER LIPPINCOTT HOUSE"		
Date of Construction	1948c.		
Street Address	14615 Watergap Road		
City/Town	Williams	County	Josephine

Section 3: Owner Information

Complete if the applicant is not the owner. Response will be sent to the applicant and owner. Private property cannot be listed in the National without owner consent.

Name/Institution	Pacifica: A Garden in the Siskiyou		
Contact Name	Mr. Ray Prag, President		
Mailing Address	14615 Watergap Road		
City/State/Zip	Williams, OR 97544		
Phone Number	541-846-1100 (ray@pacificagarden.org)		

Section 4: Application Type

- | | |
|--|--|
| <input type="checkbox"/> Add this property to Oregon Historic Sites Database | <i>Staff will enter the data submitted in the Oregon Historic Sites Database, file this application in archive and may make a determination of eligibility for the National Register, but will not respond to the applicant.</i> |
| <input checked="" type="checkbox"/> Evaluate this property for inclusion in the National Register of Historic Places | <i>Staff will enter the data submitted in the Oregon Historic Sites Database, file this application in our permanent archive, and will make a determination of eligibility for the National Register, and respond to the applicant with specific instructions on how to nominate the property to the Register.</i> |

Section 5: Exterior Description

Siding material(s). Original or replacement?

Original horizontal wood siding remains. The historic finish was apparently a stain. The siding is currently painted.

Window type(s) & material(s). Original or replacement?

Mixed, primarily original wood sash windows remain, including fixed and casement. Some minor modifications related to the dining/solarium addition. Two jalousie-type windows face north (n.d.)

Section 6: Exterior Description, Continued

General Description:

Significant Architectural Features: How does your building stand out?

SEE CONTINUATION SHEET

Alterations and Approximate Dates:

SEE CONTINUATION SHEET

Section 7: Interior Description

Significant features: How does your building stand out?

Walls are of interior stained fir with exposed fir beam ceilings. Original fir flooring remains below current carpeting. The interior is an example of a mid-century modern, architect-designed, interior and retains a very high degree of integrity with original features, such as coursed "Arizona Stone" mantle and other elements.

Alterations and Approximate Dates:

Mostly minor modifications, including changes to the lower level. The open kitchen remains but has been modified (n.d.). An addition to the dining area expands into a portion of the front porch.

**Section 8:
Building History**

Please explain what events and persons are associated with this property and if the resource's architecture or construction methods used to build it are noteworthy. Use additional pages if necessary.

SEE CONTINUATION SHEET

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Section 6: Exterior Description (Continued)

General Description: The Lippincott House is an irregularly-shaped wood frame dwelling with a sprawling main floor above a partial daylight basement. Multiple level roof ridges create stepped design in section, with operable "vent" or clerestory-type windows in the major spaces. Large fixed windows on the south-facing elevation open onto a full width cantilevered wood deck, and overlook a man-made lake used to irrigate the large surrounding acreage of the Pacific Garden.

Significant Features: Stunningly well-sited on a large rural parcel, the Lippincott House is considered one the best examples of architect-designed Mid-Century Modern residential architecture in southern Oregon and exemplifies the use of natural materials, built-ins and simple decoration typical of that era and style. The building, minimally-modified, retains a high degree of integrity on both the interior and exterior.

Alterations/Approx. Dates: The building exterior has been painted, deviating from the apparent natural or stained siding original character, beginning 1960s and serially thereafter. A large carport/storage area at the NE corner extends of the assumed main volume (n.d.). The primary elevation has been slightly modified by the expansion of the dining area into a solarium-like space built atop a portion of the front deck, but is generally compatible. Various other modifications, notably to the installation of support posts of the cantilevered deck and a modified deck railing have resulted from wear and failure of the original design materials.

Section 7: Interior Description

The interior character retains stained wood ceilings, open beamed ceilings, a large "Arizona Rock" fireplace mantle and wood floors (hidden beneath carpet). Primary living and sleeping areas are all on the large main floor level, with service/storage (tack room, etc.) floors below. The Josephine County Assessor's office lists the property at 3607 s.f.

Section 8: Building History

The Lippincott House sits on land that was originally settled as the Messinger homestead in the 1850s and it apparently remained in ranching and farming use throughout the 19th and the first half of the 20th centuries. About 800 acres were purchased by Sallie Wagner and William J. Lippincott in the mid-1940s. The Lippincotts, well-educated and of means, are strongly associated with the development of the Wide Ruins Trading Post, on the Navajo Reservation in Arizona. They played a significant role in building widespread appreciation of Navajo weavings and supporting Native American culture in the American Southwest. During the 1930s and beyond, Wide Ruins and the Lippincotts achieved considerable notoriety for their very isolated outpost and their life there has been the subject of at least four books, including a memoir, *Wide Ruins*, written by Sallie and published in 1997 near the end of her life. During WWII, after having sold the trading post (they would get it back about 1945) the couple apparently determined to pursue another dream. "[Bill] had always wanted to have... a cattle ranch... so during the war we bought ranch land in

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Oregon...we were building a house there, doing the building ourselves after clearing an acre of land in the surrounding forest."¹

The Lippincott House was almost certainly designed by Berkeley, California based architect Winfield Scott "Duke" Wellington (1897-1979). Wellington attended Berkeley and graduated with a Masters in Architecture in 1922. After an early career with several notable California architects including John Galen Howard, he was appointed to teach architecture at Cal, where he would remain for the rest of his career. Wellington achieved some renown in museum exhibit design, including installations focusing on Native American and cultural materials throughout the west. In addition to teaching, Wellington also maintained a private practice that specialized in residential designs, principally in the Bay Region of northern California. Wellington is credited with dozens of residential designs and identified examples exhibit a use of natural materials and contemporary consistent with the subject Lippincott dwelling.² Wellington, who may have known Bill Lippincott from their share time as students at Berkeley, may have met Sallie's her short war-time residency in Berkeley in the 1940s. After WWII, Wellington designed a major addition to the Wide Ruins property, as well as a small house for noted Navajo artist Beatin Yazz. It is conjecture that Wellington drew the plans for the so-called "small house," that Sallie and Bill lived in during construction of the subject property in Williams.

While like much of the west, southern Oregon grew at a rapid pace both during and after WWII, as wartime housing pressures and post-war investment resulted in large scale residential development. Most construction, both individual and small tract type developments relied upon simple cottage type designs. Few examples of architect-designed residential construction in any style are found in the Jackson and Josephine county regions and while tract-type ranch houses would become more common by the mid-1950s, few high-style examples of what is now termed "Mid-Century Modern" residential architecture are known to exist. Among them, in addition to the Lippincott House, are the Dunbar and Jane Carpenter House, in Medford, designed by the California architect George Rockrise c1957 and the R. Drew and Zelma Lamb House, in Ashland, built c1951.

In Fall 1950 the Lippincotts sold Wide Ruins for good, this time to the Navajo Tribal government. The couple relocated permanently to the Williams, Oregon ranch, living for a time in the small house. They appear likely to have completed any remaining work and moving into the large house by Spring 1951. Bill became active in the local arts community and helped establish an organization that promoted local art and artists during the couples' short Oregon residence.

¹ Wagner, Sallie. *Wide Ruins; Memories from a Navajo Trading Post*. Albuquerque, NM: University of New Mexico Press, 1997, p.144.

² See, for example, Wellington's own house or the Brode House, both in Berkeley, CA (see http://berkeleyheritage.com/gallery/maybeck_country_tour2009.houses.html (visited 10-March-2014).

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Little information on the Lippincott period on the subject property has been found but they had apparently tired of the ranch life and Bill may have been injured, reducing his ability to work the ranch. In May 1954 Bill accepted a position as a director of the new Museum of International Folk Art, in Santa Fe, NM.³ The ranch was sold to the Lippert Family, who raised cattle on the property. The Lipperts built several new reservoirs for increased irrigation and expanded the one immediately south of the house in a manner that enhances its setting considerably. The Lippert ranch operation sprawled over some 700+ acres and continued in operation through 1964 when the property was sold to the P.L. McNutt Development Company, based in El Monte, California. McNutt apparently envisioned development of the property for a golf course, but that project failed to materialize. He subdivided the land for small rural residential development and reduced the acreage around the house to 420 acres. In 1978 that land, including the Lippincott House, was purchased by musician Steve Miller, famed for works such as *Fly Like an Eagle* and *The Joker*. Miller built a state-of-the-art recording studio on the property and retained ownership until 1985. In 1998 500 acres, including the house, were purchased by the present owners, who established a non-profit foundation to operate it as the Pacific Garden; a nature center, botanic garden, school and community center (www.pacificagarden.org). In July 2013 the Pacifica Fire burned about 500 acres in the vicinity, coming within 10 feet of the Lippincott House before it was brought under control.

The Lipponcott House remains substantially as constructed and completed by its original owners in 1951 and is considered among the finest examples of its type in the southern Oregon region. The property retains very high integrity in materials, workmanship, setting and design and considered eligible for listing on the National Register of Historic Places under Criterion C, for its architecture. Futher review may well document additional association under Criterion A, for its role in the history of Williams' area ranching and development.

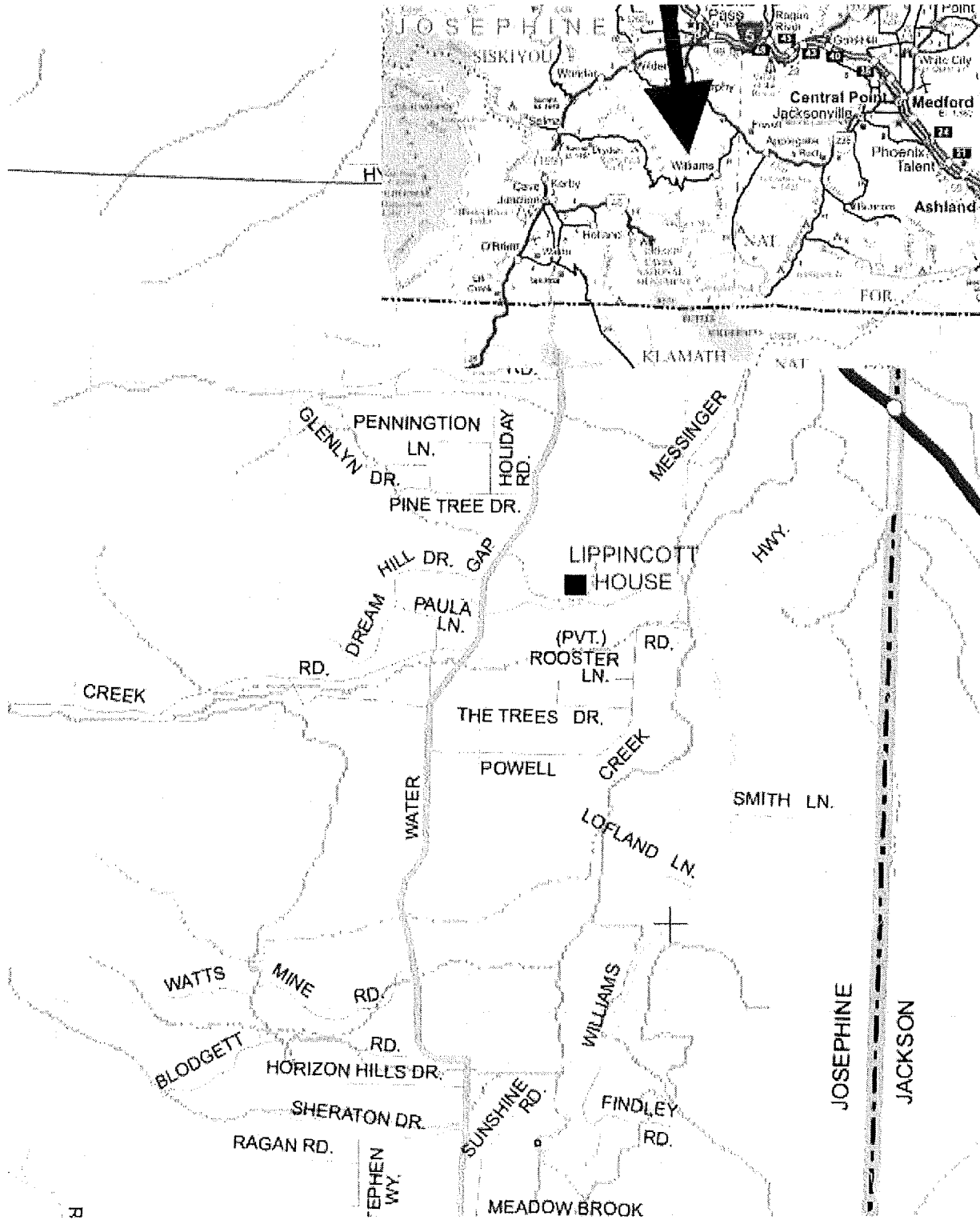
Selected Bibliography

- Hannum, Alberta. *Paint the Wind*. New York, NY: The Viking Press, 1958.
Pacifica Garden. <http://pacificagarden.org/history>, visited 6-March-2014.
Wagner, Sallie. *Wide Ruins; Memories from a Navajo Trading Post*. Albuquerque, NM: University of New Mexico Press, 1997.
Winfield Scott Wellington, 1931-1968
(<http://www.oac.cdlib.org/findaid/ark:/13030/tf9t1nb4xq/?query=wellington>, visited 6-March-2014).

³ *Santa Fe [NM] New Mexican*, 23-May-1954, 8B:5-8.

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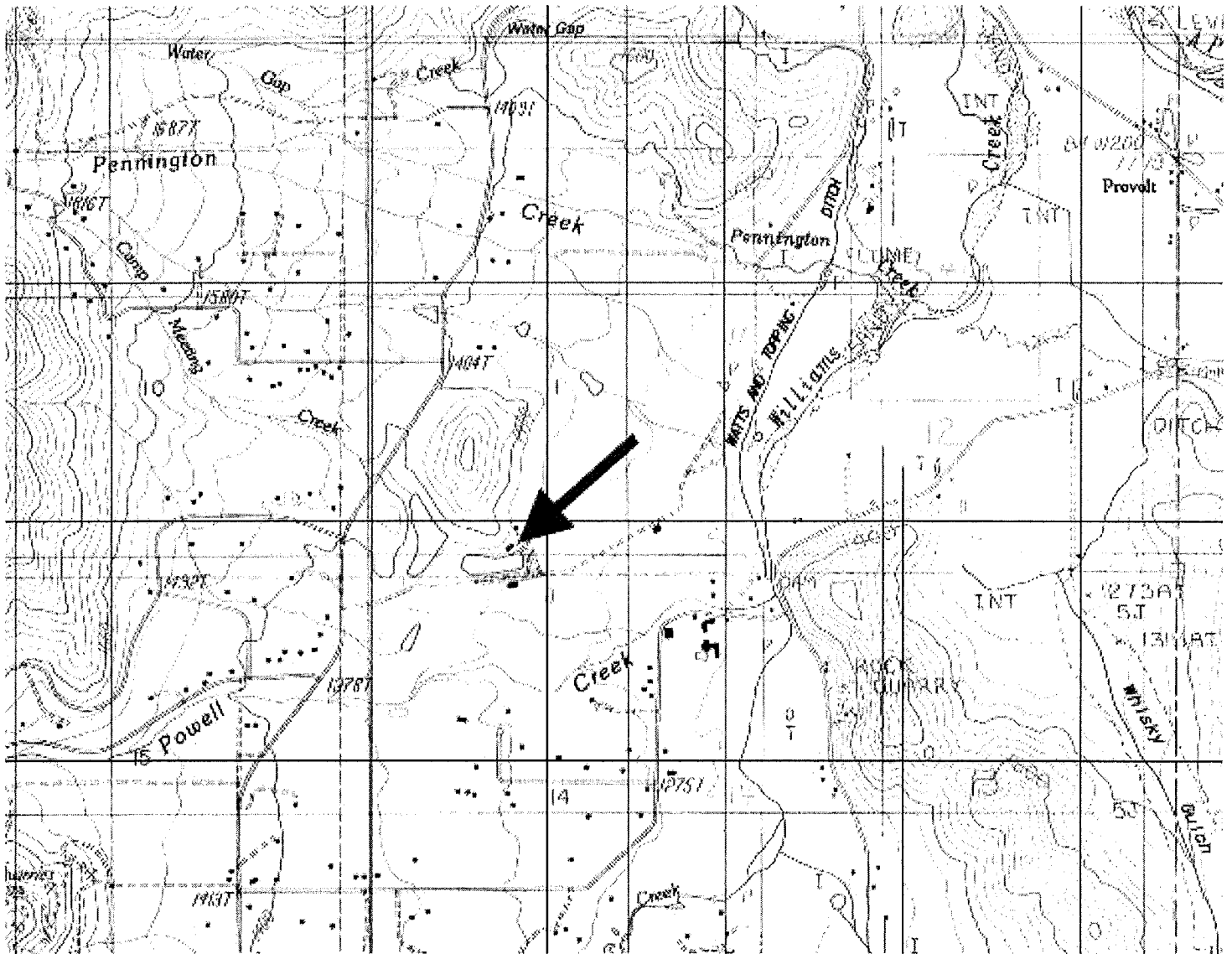
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LOCATION MAP
ODOT Josephine County Map (Sheet 3) with ODOT Statewide Map (inset)

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USGS "Murphy" 7.5m Quadrangle
Annotated to show Lippincott House

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AERIAL VIEW



LIPPINCOTT HOUSE
GoogleEarth

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Photograph 1: Sallie Wagner & William J. Lippincott House, South-facing Elevation, Looking North (March 2014)



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Photograph 2: Sallie Wagner & William J. Lippincott House, South-facing Elevation, Looking West (March 2014)



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Photograph 3: Sallie Wagner & William J. Lippincott House, North-facing Elevation (REAR) Looking SE (March 2014)



(note scorched tree from June 2013 fire at extreme left)

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Photograph 4: Sallie Wagner & William J. Lippincott House, Interior Living Area, Looking West (March 2014)



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Photograph 5: Sallie Wagner & William J. Lippincott House, Interior, NE corner of Living Room, looking East (March 2014)



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Photograph 6: Sallie Wagner & William J. Lippincott House, Interior, Stairwell (March 2014)



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Winfield Scott Wellington (1897-1979)

Name

Wellington, Winfield Scott

Personal Information

Birth/Death: 1897-1979

Occupation: American architect, designer, and educator

Location (state): CA

This record has not been verified for accuracy.

AIA Affiliation

Not a member of The American Institute of Architects.

Biographical Sources

Biographical information:

Contributed by the Environmental Design Archives, University of California, Berkeley:

Winfield Scott Wellington was born in Houston, Texas in 1897. Wellington's architectural designs were primarily residential sites built throughout the Bay Area, though he also designed the Kinteel Trading Post at Window Rock, Arizona. He became Professor of Design at UC Berkeley in 1937. During his career Wellington participated in many design exhibitions, hosted by UC Berkeley, Stanford University, and various San Francisco museums. Wellington retired in 1965 to a house he had designed for himself, at which he led sessions for students and Alumni dedicated to understanding the nature of beautifully designed objects.

Wellington received his primary and secondary education in New Orleans,

Louisiana. He completed his first two years of undergraduate education at Tulane University, then attended the Georgia School of Technology for one year. In 1918 Wellington began to study architecture at UC Berkeley; he received a Master of Arts degree in 1922, and a Graduate in Architecture degree in 1923. His graduate thesis reflected Wellington's belief in the importance of self-expression through design, and his love of objects in the personal environment.

At the start of his professional career in the early 1920s, Wellington worked for John Galen Howard, Warren C. Perry, and Ashley & Evers in San Francisco. In 1928 Wellington became the firm designer at the architecture office of Eldridge T. Spencer. Two years later, Wellington began his own practice, which essentially focused on residential structures. In 1938 the Northern California Chapter of the American Institute of Architects selected Wellington's designs for an exhibit held at the San Francisco Museum of Art. The Architectural League of New York also honored Wellington in 1941, during their touring exhibition of Northern California architecture.

Wellington commenced his exhibition design work in 1939, at the request of UC Berkeley's renowned anthropology professor, Dr. Alfred Kroeber. After his initial success at aiding in the preparation of native artifacts in the Andean Room of the Federal Pavillion of the Golden Gate International Exhibition, Wellington's display designs frequented many universities and public galleries. Moreover, Wellington exemplified his skills as an architect and craftsman in various Elizabethan, Spanish, and French Louis XV and IV period room museum installations. He served as chairman of the Art Gallery of UC Berkeley's Department of Decorative Art from 1946-1962. Despite his limiting budget constraints Wellington used this position to transform the Gallery's crude interior into a site of rich cultural experience with modern innovations.

In 1948, Wellington began teaching at UC Berkeley's Department of Decorative Art, precursor to the Department of Design, College of Environmental Design. In his classes he encouraged students to scrutinize and handle objects from his large personal collection. After Wellington retired in 1965, friends and former students often gathered at his home to discuss the arts.

Sources: *University of California: In Memoriam.*

Wellington, Winfield Scott. *A Center of Recreation: A Thesis in Partial Satisfaction for the Degree of Graduate in Architecture.* University of California, Berkeley: Department of Design. May 1, 1923.

Related Records

Archival Holdings

Environmental Design Archives, University of California, Berkeley

Collection Number: 1981-3. Extent: 1 flat file drawer, 1 flat box. The Winfield Scott Wellington collection consists of project photographs and drawings, spanning the years 1930-1971. The majority of the drawings and photographs reflect Wellington's interest in residential design. The collection also includes drawings relating to exhibit designs for Fine Arts Museum of San Francisco, and Wellington's involvement at University of California Berkeley, including student projects from a Decorative Arts course. Link to online finding aid:

<http://www.oac.cdlib.org/findaid/ark:/13030/tf9t1nb4xq>