NPS Form 10-900
(Oct.1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Date listed 1/9/08
NRIS No. 07000377
Oregon SHPO

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 Bowman, John and Ellen, House

other names/site number

2. Location

street & number 1719 NE Knott Street ☐ not for publication

city or town Portland ☐ vicinity

state Oregon code OR county Multnomah code 051 zip code 97212

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.

Signature of certifying official/Title - Deputy SHPO — Date 11.19.07

Oregon State Historic Preservation Office
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: — Signature of the Keeper — Date of 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):

Bowman, John and Ellen, House
Name of Property

Multnomah Co., OR
County and State

5. Classification

Ownership of Property
(check as many as apply)

- X private
- ____ public - local
- ____ public - state
- ____ public - Federal

Category of Property
(check only one box)

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

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

Contributing	Noncontributing	
2	0	buildings
		sites
		structures
		objects
2	0	Total

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

Architecture of Ellis F. Lawrence MPS

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

Domestic: single dwelling

Current Functions
(Enter categories from instructions)

Domestic: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th and 20th CENTURY REVIVALS:
Colonial Revival

Materials
(Enter categories from instructions)

foundation: CONCRETE
walls: STUCCO
roof: TERRA COTTA
Other:

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

Bowman, John and Ellen, House
Name of Property

Multnomah Co., OR
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.

__X__ 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.

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)

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance
1915-1916

Significant Dates
1915-1916

Significant Person
(Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Lawrence, Ellis F, Architect

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:
__X__ State Historic Preservation Office
___ Other State agency
___ Federal agency
__X__ Local government
___ University
___ Other
Name of repository: _____

Bowman, John and Ellen, House
Name of Property

Multnomah Co., OR
County and State

10. Geographical Data

Acreage of Property Less than one acre

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	527586	5042876	3			
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 Amy McFeeters-Krone, Historic Preservation Consultant

organization Building History date July 1, 2007

street & number 1831 NE Thompson St. telephone (503) 493-0477

city or town Portland state OR zip code 97212

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 Susan Dunn and Jack Berstein

street & number 1719 NE Knott Street telephone (503) 287-4363

city or town Portland state OR zip code 97212

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.

SUMMARY

The Bowman House is a grand residence set on six city lots at 1719 NE Knott Street in the historic Irvington Neighborhood of Portland. Built in 1915-16, it represents a fine example of the Colonial Revival style with strong Craftsman influence, designed by prominent and prolific architect, Ellis F. Lawrence. The 2 1/2-story house is set on a concrete foundation. It is of hollow clay tile construction sheathed in stucco. The main façade is symmetrical with a center entrance. The interior has a center hall plan, and is beautifully detailed with Honduran mahogany woodwork in all the main rooms except the dining room, which is paneled in oak. Both the exterior and the interior of the house retain a very high degree of historic integrity.

SETTING

The Bowman House is situated on the north side of NE Knott Street in the well-preserved city neighborhood of Irvington. The house faces south on a .52 acre site, comprised of six lots and occupying the entire block face of Knott Street between 17th and 18th Avenues. It is one of the largest lots in Irvington. The house is set approximately in the center of this lot, with a setback of approximately 30 feet from Knott Street. A wrought-iron style fence surrounds the lot. A driveway enters from 17th Avenue, turns south through the port-cochere, and exits south onto Knott Street. A brick circular path from Knott Street and connecting with the driveway provides pedestrian access to the front door.

The house is surrounded by lush landscaping of mature trees and established plantings. Although no historic site plan exists, the large lot shows remnants of a formal garden, now charmingly overgrown. The front yard has a semi-circular brick walk and an array of mature trees, including a European beech tree in the southeast corner that is designated heritage tree. Planted in 1916, it is 55 feet tall and has a spread of 84 feet. The east side lawn is enclosed by a high laurel hedge. The rear yard has a brick wall surrounding a parterre style garden, with paths and a fountain, roses, large rhododendrons and a wisteria vine which reaches up to the roof of the house. The west yard has a large, mature rose garden. A garage, which matches the house, is located along the north lot line, with the driveway entering from 17th Avenue.

The surrounding neighborhood of Irvington is characterized by stately homes surrounded by mature trees and landscapes. The land in the neighborhood is generally level, and the streets are arranged in an orderly grid pattern. Knott Street is a neighborhood arterial. Sidewalks make the area an inviting and friendly place. The average lot size in the neighborhood is 50 feet (frontage) by 100 feet. Most residences in the neighborhood are single-family, with some duplexes and small apartment buildings scattered throughout. The southern portion of the neighborhood, between Broadway and Tillamook Streets, suffered in the 1960s from the unfortunate demolition of many beautiful homes and the building of architecturally unremarkable 2-story apartment complexes.

EXTERIOR DESCRIPTION

1719 NE Knott Street is a two-and-a-half-story house set on a concrete foundation. It has an essentially square footprint, approximately 50-by-50-feet in dimension, with the primary elevation facing south. The house is constructed of hollow clay tile sheathed in smooth stucco. The windows are wood, in a variety of

styles, including double-hung sash, casements and fixed. The red clay tile (original) roof is complex. The main block of the house has double side gables set on a hipped roof rising to a flat center section, while a pair of short, two-story gabled ells extend from the north side. The gables each contain a pair of 12-light casement windows. The hipped porch roof extends to a pent roof over the first story on the main façade. The wide eaves have decorative modillions. A long shed dormer marks the front roof slope. Stucco exterior chimneys rise from the east and west walls of the house.

The primary (south) elevation is symmetrical, with the single-story, hipped roof, centered entrance portico. The spacious portico is accessed by concrete stairs. The portico floor is concrete scored to look like tile, and extends beyond the portico along the front of the house, with stairs at the east and west ends of the house. Red brick dados support three Doric columns at each corner of the portico.

The main entrance consists of a stained wood door flanked by large fixed sidelights. The door and sidelights have almost full-length leaded glass lights over a narrow panel. The painted wood surround is simple and capped with a paneled frieze.

The entrance portico is flanked by three-part windows comprised of a large 10-over-1 double-hung sash flanked by narrow 4-over-1 double-hung sash. The windows have surrounds similar to the entrance, with narrow molding and a paneled cap.

The second story of the main façade has a centered three part window like those on the first story, flanked by 8-over-1 double-hung sash in the east and west bays.

There is a large dormer on the roof slope of the main façade. This dormer has a shed roof with small gables at both ends containing arched casement windows. The central shed portion of the dormer has five pairs of six-light casement windows.

The east elevation of the house can be divided into three vertical sections delineated by the roof gables. The southernmost section has the 1-story conservatory extending from the first story. This conservatory has clipped corners and a flat roof with hipped overhangs of red tile. The three sides of the conservatory each have three sets of 18-light casements topped with six-light transoms. Each clipped corner also has an identical set of windows. Over the conservatory, the second floor is marked by an external stucco chimney flanked by 6-over-1 double-hung sash. A gabled dormer intersected by the chimney marks the roof over this section. The dormer contains one 12-light casement window.

The center section of the east elevation is flat and has asymmetrically placed windows. Three 6-over-1 double-hung sash are on the first story, while two 8-over-1 sash and a pair of 9-light casements. The large gable end has a pair of 12-light casements.

The northern section of this elevation has a service entrance on the first story with a glass block infilled recessed service porch. The second floor has a ribbon of three nine-light casements marking the master porch. The third story has a flanking gable with no dormers.

The north elevation of the house can also be divided into three sections. Short gabled ells extend from the east and west ends of this elevation, making the center section recessed. The easternmost wing has a 1-story, wood-frame octagonal bay with five sets of 18-light casements topped with six light transoms. On the second floor is a ribbon of three nine-light casements marking the master porch, and a pair of six-light casements. The gable end of the wing has a pair of 12-light casements.

The center section of the rear elevation is recessed between the two ells. It has a small scored-concrete patio with an open arbor roof. French doors are located on three sides of the patio. The center French doors have narrow sidelights and a transom, while the two sets of doors on the wings do not. An enormous wisteria vine grows from the corner of the patio and covers a large amount of the rear elevations.

Over the rear patio is a four-part leaded-glass window marking the main stair landing. The center two panels are fixed, while the outer two are operable casements. Above this window is a large shed roof dormer similar to that on the front of the house, except the gabled portions are on the gabled roofs of the wings.

The west wing of the rear elevation has a bank of three leaded glass casement windows on the first story, surmounted by a bank of nine-light casements on the second story marking another sleeping porch. The gable end of the roof has a pair of twelve-light casements.

The west elevation of the house has a one-story drive-through port cochere. The port cochere has a low brick wall along the west side and three sets of trellised posts supporting the roof. The large external stucco chimney rises through the port cochere along the house wall, flanked by large 10-over-1 double-hung sashes. To the north of the port cochere is a one-story bay with an 18-light door and a three part window composed of a 10-over-1 window flanked by narrow 4-over-1 double-hung sash. Two large gabled dormers rise from the roof of this elevation.

GARAGE

To the north of the house is a two car, front-gable garage which matches the house in design. It has been converted into living quarters by the replacement of the garage doors with double-hung wood sash windows. This small building is sheathed in stucco and has a front gable roof with returns covered in clay tiles matching the main house. The main façade has a hipped pent roof over the former garage door area, and two 6-over-6 double-hung sash in the second story. The north and south elevations have double hung windows on the first story and matching full length shed roof dormers on the roof slopes, each containing three small 6-over-6 double-hung sash. There are pedestrian doors in the south and east elevations of the garage. The south door accesses stairs to the original upstairs chauffer's quarters, while the east door enters the first story garage. The interior of the garage is undergoing renovation as an apartment.

INTERIOR DESCRIPTION

The interior of the Bowman House retains a high degree of integrity in both organization and features. The house contains approximately 9544 square feet of living space on three stories, with an unfinished basement. The layout has a classic center hall plan, with the living room to one side of the entrance hall and the dining

room and kitchen to the other side. Ceilings are ten-feet high. The details are classical, with oak floors throughout, and unpainted woodwork in all the main rooms. Window and door casings are molded with mitered corners and no crown. Many of the light fixtures are original.

The front door opens to a spacious center hall. The door and sidelights have nearly full-length windows with beautiful leaded glass. The hall has raised panel mahogany wainscoting. The Jacobethan style ceiling is coffered with octagon and diamond molded panels painted white. The staircase is paneled in mahogany, and has mahogany risers and oak treads. The newel posts are topped with square urns, and the rail has delicate turned balusters. At the north end of the stair hall, under the stair landing, is a set of French doors with sidelights and a transom. A large opening with pocket doors on the east side of the stair hall leads to the dining room. On the west side of the hall a grand opening leads to the formal living room. This entrance has an elaborate molded surround with a Tudor arch opening, dentil molding and geometric reticulated molding.

The living room fireplace mantel matches the Tudor arch entryway on a smaller scale, and has original dark mottled tiles. Large double-hung sash flank the fireplace, while a three-part window is centered on the south wall. A pair of paneled mahogany pocket doors in the north wall of the living room lead to the library. Picture molding and a painted crown molding mark the upper portions of the walls. An elaborate original brass light fixture with frosted glass shades is centered in the ceiling.

The library is an intimate space with built-in leaded glass-front bookcases all along the north wall, surmounted by a three-part leaded-glass set of casements. The east wall of the library has a set of French doors leading to the back patio, while the west wall has a three-part, double-hung window and the entrance from the port-cochere.

The dining room is arguably the most beautiful room in the house. It has high oak paneled wainscoting, surmounted by an original hand-painted pastoral mural on canvas. The large chandelier is original. The east end of the room has a large plate glass window surmounted by sixteen-light transom and a smaller eight-light transom. The window is flanked by eighteen-light glass doors leading to the conservatory. This unusual wall of glass between two rooms makes the dining room appear much larger and lighter than it would otherwise.

The light-filled conservatory has a mosaic tile floor, clipped corners and transomed windows on three walls.

A door on the north side of the dining room leads to the butler's pantry, which has original glass-front cabinetry. The kitchen, in the northeast corner of the house, has been sensitively updated while leaving intact the original cabinetry. New tile countertops and backsplash, tile floor and appliances compliment the original wainscot and modest size of the original kitchen.

A door in the west wall of the kitchen leads to the light-filled breakfast room. This room features a large octagonal bay with 21-light windows on all sides. The east wall contains a delicate classical style built-in hutch and china cabinet. The south wall has original art nouveau wallpaper. The woodwork in this room is painted. French doors on the west wall lead to the rear patio.

The grand staircase leads up to the centered second floor hall, which has rooms on all sides. The large leaded glass landing window illuminates the mahogany woodwork of the space, including the large linen press on the west wall. There are four bedrooms on this level, each within a suite of rooms. The woodwork within the bedrooms is painted. The master bedroom suite is on the east side of the house, and contains a large sitting room with a fireplace, the bedroom, a dressing room and sleeping porch, and a bathroom. The bathroom is one of the only rooms in the house that has been changed, and contains no original fabric.

A door from the sitting room of the master suite leads to another bedroom, which was probably originally used as a nursery. It has a built in wardrobe.

The two bedrooms on the west end of the house are joined by a connecting bathroom. The south bedroom has a fireplace, built-in wardrobe and sink, while the north bedroom has a sleeping porch and small dressing room with built in wardrobes. The connecting bath is completely original, with white tile walls, original fixtures, and separate water closet.

The third floor of the house is divided into the ballroom and the servants quarters. The ballroom, occupying the western half of the third story, has a ribbon of casement window along the south wall, and a small stage on the west wall. The oak woodwork is stained dark.

The servants quarters have two bedrooms and a bathroom. The ceilings are sloped, matching the roof and dormer lines. Many windows, mostly casements located in dormers, provide plenty of natural light. The bathroom contains original fixtures. The hall has a large built-in cabinet.

ALTERATIONS

The Bowman House is extremely well preserved and has a high degree of integrity. The kitchen has been remodeled recently, but retains the original cabinetry and layout. A powder room was added to the service porch off the kitchen. The master bathroom was remodeled in the 1950s and contains no original fabric. The garage has been sensitively converted to living quarters by removing the doors and adding windows. The interior of the garage is not yet complete, but will include the installation of a kitchen and living room to the first floor. The second floor will remain the same.

SUMMARY

The John and Ellen Bowman House is significant under Criterion C as an excellent example of the masterful work of Ellis F. Lawrence, one of the most influential architects to work in Portland. This nomination is under the Architecture of Ellis F. Lawrence Multiple Property Submission. Completed in 1916, the Bowman House is an excellent, intact example of the Colonial Revival style as executed by Lawrence.

The house, one of Lawrence's grandest residential designs, is notable for its fine craftsmanship and finishes. Notable exterior features include the hipped and gabled terra cotta tile roof, the Palladian dormer on the main elevation roof, the port cochere, conservatory, and beveled glass door under a portico with Doric columns. Interior features of note include elaborate oak and Honduran mahogany woodwork, the hand-painted mural in the dining room, and original light fixtures. The house is sited on one of the largest lots in the historic Portland neighborhood of Irvington and surrounded by lush gardens.

MPS REGISTRATION REQUIREMENTS

The context of the MPS cover document is buildings designed by Ellis F. Lawrence. Properties were divided into several types, such as commercial and industrial buildings, funerary structures, and churches. Each category has its own significance and registration requirements. The Bowman house falls under the category "residences," which are significant under criterion C, for embodying characteristic features of Lawrence's work..

Lawrence designed residences in a wide variety of styles and used a variety of building materials. Typical features of Lawrence's residential designs include complex roof forms, shingle, stucco or brick exteriors, and concrete foundations. Windows were usually multi-pane double-hung sash or casements. Interiors were designed in detail including light fixtures, wainscoting, fireplace surrounds, stairwells and built in seating and cabinetry.

To meet the registration requirements for the Architectural of Ellis F. Lawrence Multiple Property Submission, residential buildings "should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory."

At the time that the MPS was created, the Bowman house was evaluated according to the MPS evaluation process, which ranked integrity and distinction of each resource designed by Lawrence. The Bowman House was given a total point count of 76 out of a possible 132, making it a primary ranking resource (see attachment). The property ranks high in integrity of the exterior, interior and site, being essentially intact as originally built. It also ranks high in exterior and interior details and craftsmanship. It is noted that the Bowman House, compared to other surviving buildings by Lawrence in Oregon, is among his best works.

In addition, the inventory evaluation awarded points for the house's historic association with John L. Bowman, a person of local historic significance.[1]

[1] Oregon Inventory of Historic Property: Ellis Lawrence Building Inventory 1989.

Today, 16 years after the creation of the MPS, the Bowman House has the same owners, who have maintained the home in pristine condition and made very few changes. Despite minor alterations such as the modest kitchen remodel and the conversion of the garage into living space, the ranking of the house would be the same. The integrity and highly intact condition of the house remain unchanged, and would make it rank as a primary resource today just as it was then.

ELLIS F. LAWRENCE

Ellis F. Lawrence was a prolific designer, civic activist and a visionary in city planning and education, Both his teaching and design work influenced the development of architecture within the State of Oregon. He founded the University of Oregon School of Architecture and Allied Arts in 1914 and served as dean for 32 years. He was instrumental in the development of several professional organizations such as the Portland Architectural Club, where he taught classes and began a Portland design studio. He organized and chaired the first convention of West Coast architects in 1909, resulting in the formation of the Architectural League of the Pacific Coast. He was chair of the group which established the Oregon chapter of the AIA in 1911 and served as its first president. He also founded the Builders Exchange of Portland in 1911 and the Oregon Building Congress in 1921. His relentless work for these organizations structure and standardization of practices for architects and the building trades. In addition, Lawrence advocated strong city planning and served on various planning commissions. He lobbied for parks, comprehensive planning, and has been called the "father of City Planning in Oregon" Ellis Lawrence's biography is well described in the MPS cover document. At the time he designed the Bowman house, in 1916, he was in partnership with William G. Holford, whom he worked with from 1913 to 1940. He was also two years into his 32-year tenure as the dean of the School of Architecture and Fine Arts at the University of Oregon, which he founded.

Ellis Lawrence designed in many styles popular during his practice, although he was not an academic purist and adapted his designs to fit his clients and their building sites. He did not have a particular style or trait, so his work is not easily identifiable. Functionality was very important to Lawrence, as was beauty. Leland M. Roth writes of Lawrence, "He espoused the ideal that, most important, architecture served a social purpose and that it enhanced that social function by appealing to the ordinary everyday user through the senses—color, texture, the play of light and shadow—to the eye and hand."[2]

Lawrence's residential designs generally fall into three periods: early (before 1912), middle (1912-1930), and late (after 1930). Early houses had differing plan types and are in the Arts and Crafts, Craftsman and Colonial Revival styles. After 1912, Lawrence frequently used a standard plan with minor deviations, working in historic period styles. Late designs used the same standard plan, but stylistically were more restrained and modern. While the Bowman house was designed in the middle period, it is more reflective of Lawrence's early period, as it does not use the standard plan and is in the Colonial Revival style.

[2] Shellenbarger, Michael et. al. Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence. University of Oregon, Eugene Oregon, 1989. P. 61.

The Colonial Revival style was one of the styles Lawrence favored. The style emerged in the late 19th century as a rebirth of interest in the early English and Dutch houses of the east coast. Early examples were not true to the historic prototypes, but as the style matured, it became more historically correct. Characteristic features of the style include a gable or gambrel roof, bilateral symmetry, multi-light windows, dormers, brick or clapboard siding, and classical detailing. Interiors typically feature a central hall plan, white painted wood trim, and classical details. Lawrence did not adhere to the strict symmetry of the style, but rather sacrificed symmetry for function. His designs in the Colonial Revival style were often symmetrical on the main façade, occasionally with asymmetrical wings to the sides. The secondary elevations of the buildings were usually asymmetrical. Houses were sometimes set with the main elevation facing the side of the lot. Ellis designed houses in this style to project a formal and restrained face to the street, or public side, while allowing for free interpretation on the less visible elevations.

The Bowman House was one of Lawrence's grandest in terms of material and scale.[3] Allthough in the Colonial Revival style, it has elements of other styles, which Lawrence masterfully mixed. The stucco exterior and window moldings reflect a craftsman influence. The roof is red clay tiles, an interesting and distinctive choice which downplays the formality of the façade and offers textural relief. The primary elevation offers a classical, symmetrical look, but typical of Lawrence, the rear is asymmetrical, reflecting the functionality of the rooms on the interior. This arrangement of formality and symmetry on the front and informal, picturesque secondary elevations reflecting the internal function, became a hallmark of Lawrence designs. The materials used in the Bowman House reflect Lawrence's love of fine craftsmanship and design. Details such as the fine carving of the woodwork, the hand painted mural in the dining room, and the convenient arrangement of bedrooms into suites, all mark the house as the work of a master designer. It is virtually intact as built, and an exceptional example of the style as designed by Lawrence.

COMPARATIVE ANALYSIS

Lawrence designed over twenty houses in the Irvington neighborhood, including his own, an Arts and Crafts style duplex at 2201 NE 21st Avenue. The majority of his designs in the neighborhood were constructed before 1910, and were in the Craftsman or Arts & Crafts style, which was extremely popular at the time.[4] Three Lawrence designed houses, the Henry B. Dickson House at 2123 NE 21st Avenue, the Lewis T. Gilliland House at 2229 NE Brazee Street, and the Henry B. Miller House at 2439 NE 21st Avenue, are listed on the National Register. The Gilliland House is actually a design by Gustav Stickley and published in the magazine *The Craftsman* in April 1907. Apparently the owners asked Lawrence to customize the house, but it remains largely a Stickley design. The Miller House is an especially fine Arts and Crafts style house with historic detail in the Tudor idiom.[5] Lawrence also designed the Westminster Presbyterian Church at 1624 NE Hancock Street in 1912. This is significant because John L. Bowman was a member of this church, and worked on fundraising to construct the new building. It is likely that he became familiar with Ellis Lawrence at this time, and subsequently selected him to design his home.

[3] Ibid, p.29,
[4] Roos, Roy E. The History and Development of Portland's Irvington Neighborhood. Self-published, Portland, Oregon, 1997.
[5] Lakin, Kimberly, Kimberly Demuth and Patty Berl. *National Register Nomination for the Henry B. Miller House.* 1999.

Other Colonial Revival style houses in Irvington by Lawrence include the Henry B. Dickson House at 2123 NE 21st Avenue; the Henry A. Connor House at 2726 NE 18th Avenue; and the Dr. Thomas C. Bailey House (1921) at 1731 NE Klickitat Street.

The Henry B. Dickson House, constructed in 1909, is just a few houses away from Lawrence's own home. Although in the Colonial Revival style, this side-entrance house is asymmetrical in plan, and exhibits the influence of the Arts and Crafts movement in its appearance. It is sheathed in stucco on the first story and shingles on the second, divided by a flared belt course. Although large, it does not compare to the Bowman House is size or grandeur.

The Henry A. Conner House, built in 1910, is a modest Dutch Colonial with a side facing entrance. It is a much more academic example of the Colonial Revival style than the Bowman House. It exhibits the influence of Lawrence's early experience in the office of John Calvin Stevens in Portland, Maine. Stevens used traditional Colonial style forms in his domestic designs, as published in a pattern book by him called Examples of American Domestic Architecture. The Connor House resembles John Calvin Stevens own house in Portland, Maine, a Dutch colonial style house with a second-story overhang.[6] However, like Lawrence's later work, the formality of the front elevation contrasts with the deliberately informal rear elevation, reflecting the interior.

Other Lawrence houses in the Colonial Revival style are located in other areas of the city. They include: the Frank Heitkemper House (1939) at 3905 SW Council Crest Drive; the John A. Sprouse Jr. House (1935) at 2826 NW Cumberland Road; the William S. Dittenhoffer Jr. House (1936) at 6317 SW Hamilton Road; the El Mersereau House (1925) at 1962 SW Military Road; the S.M. Luders House (1922) at 2763 NW Westover Road; the J.M. Holmes House (1920) at 2868 N Willamette Blvd; the E.M. Gowanlock House (1920) at 2902 N Willamette Blvd; and the Edwin T. Chase House (1914) at 5126 NE Wistaria Drive.[7]

The James E. Wheeler House, located at 2417 SW 16th Avenue, was designed by Lawrence in 1910. It has wood clapboard siding, an authentic Georgian style Colonial entrance portico and gabled roof dormers with arched windows. Like the Conner House, it is a more rigid interpretation of the Colonial Revival style than the Bowman House.[8]

The Riverview Cemetery Caretaker's House is another Colonial Revival design by Lawrence. Located at 8421 SW Macadam Avenue, the house was designed in 1914. It is of brick construction and has a hipped roof with a flat center area surrounded with a wood balustrade. It is unique in its brick construction as well as in its decorative entrance with sidelights and a shell pediment overhang supported by brackets.[9]

JOHN L. BOWMAN (taken largely from a Biographical Sketch of John Linden Bowman (1868-1928)

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[6] Ibid p. 63-64.
[7] *Portland Historic Inventory.* City of Portland, 1983.
[8] Hawkins, William J. and William F. Willingham. Classic Houses of Portland, Oregon, 1850-1950. Timber Press, Portland, Oregon. 1999.
[9] Ibid.

John Linden Bowman was born March 25, 1868 in Albia, Iowa, the seventh of eight children of Sarah and George Bowman. He was only five when his parents died. He was raised by his two older sisters, Emma and Etta, who had married the Shahan brothers. The family left Iowa on a covered wagon around 1880 and settled on the Smokey River west of Abilene, Kansas. John Bowman helped his brother-in-law, a stone mason, build the family home out of native rock. It was in Kansas that he received what little formal education he had.

At sixteen, John Bowman left home and went to the mining town of Telluride Colorado, where he took mule teams laden with ore over the mountains. Eventually he joined his brother-in-law in the northwest, visiting Puget Sound, Salem, Coos Bay and Portland.

During the 1891 depression he sought a job at the Thomas Kay Woolen Mills Store in Salem. He was turned down, but convinced the store to let him take a consignment of work clothes out to the country. He was a successful salesman, taking orders and delivering merchandise to farmers in a horse and buggy. By 1896 he was able to buy the Brownsville Woolen Mill Store in Portland through a "character loan" from the bank.

Bowman married Lydia Rogers of Coos Bay in 1898, when he was 30 years old. They had three children and lived in a new house on Tillamook Street. Lydia Bowman died suddenly in 1911, after eating apples sprayed with ptomaine while visiting a guest ranch in Hood River.

In 1912, John Bowman built a summer home called Halcyon Lodge on the Salmon River. The house had five bedrooms, a large living room with a fireplace, a bathroom, a kitchen and a wide wrap around porch. The family spent summer vacations here riding horses, climbing Mt. Hood and star gazing. Bowman built a dam on the Salmon River to divert water into three fish ponds near his house, and stocked the ponds with rainbow trout. Bowman also acquired the Arrah Wanna Hotel (in Wemme) and 160 acres of land when builder Daniel Kern defaulted on a construction loan from Bowman.

Bowman married Ellen Bates, of Grand Rapids, Michigan, in 1913. While on their honeymoon, the couple looked at houses in California on which to model their new home. They found a plan that suited them and hired the firm of Lawrence and Holford to adapt it to their needs. By this time Bowman had a successful chain of Brownsville Woolen Mill Men's and Boy's Clothing stores across Oregon. Irvington was a popular developing residential neighborhood at the time, so the family built their home there on land that Bowman owned. The house, located on one of the largest lots in Irvington, took a year to build and cost over $35,000. The interior of the home featured Honduran mahogany woodwork, with oak paneling in the dining room.

The dining room also featured a hand painted frieze, still in place. The nursery, which was home to the couple's two children born in 1914 and 1915, had portraits of the children pasted to the walls and decorated with a hand painted climbing rose vine. According to Ellen Bowman, the nursery was "the talk of the town." The couple bought sterling silver flatware, tea service and candlesticks for the house at Gorham's in New York. They bought art for the walls at Knoedler's, one of the finest art houses in New York at the time.

Bowman felt that real estate was a more secure investment than life insurance. He purchased the Goodwill Industries building, and 71 acres east of Gresham where he built a "cow hotel", so called because it had cork

stalls and a name plate over each stall for his prized registered Jerseys. He also stocked Dorset horn sheep, and planted an orchard of filbert trees. He planned to build a retirement home there.

In 1915, Bowman moved his store from Third and Stark to the Cambridge Building at Third and Morrison. He occupied the entire building, with his retail clothing store on the first two stories, and a clothing factory on the upper floors. At the time, it was only the second clothing factory west of Chicago, the other being in San Francisco. He employed 500 people with a payroll of over $100,000 a month. He had agencies throughout the west to absorb his wholesale output, and he had retail stores in Eugene, Astoria, North Bend, Marshfield, Klamath Falls and Salem.

In 1922, Bowman bought the Brownsville Woolen Mill in Brownsville, which dated back to 1861. The mill had been dormant for ten years, and the town was thrilled at the prospect of having it back. After a year of restoration and updating, the mill reopened. It produced blankets and yardage for Bowman's Portland factory. Later, it was leased by Robert Paris, who successfully operated the mill.

John L. Bowman died in July 1928 at his beloved Halcyon Lodge. His wife inherited his business interests. In 1929, she sold the Brownsville Woolen Mill stores, but not the mill, to a group of businessmen represented by E.D. Gettleman for $95,000. The new owners liquidated the inventory and closed the stores.

DEVELOPMENT OF IRVINGTON

Irvington was named for Captain William Irving, a sea-faring adventurer who arrived in Portland aboard the ship "Success" in 1849. Irving was born in Scotland in 1816. In 1851 Irving married Elizabeth Dixon. The same year the couple filed a donation land claim for 644 acres on the east side of the Willamette River. The original plat included present day Irvington. The Irvings remained in Portland several years. They left for British Columbia in 1860, where William Irving died in 1872. His widow returned to Portland in 1877 and, along with her partners David Thompson, John Brazee and Ellis Hughes, filed a plat for the area known as "Irvington". Irvington was annexed by the independent city of Albina in 1889. In 1891, Albina and East Portland were incorporated by the City of Portland. The land on which the Bowman House is located was part of the Irvington Plat, drawn by David P. Thompson and dedicated on October 24, 1887.[10]

Although lots were available as early as 1882, and much of the Irvington neighborhood was laid out by 1887, lot sales were slow, and few houses were constructed before the turn of the century. The developers of the neighborhood tried many schemes to entice new residents. A streetcar line was constructed, as well as sidewalks and paved roads, and restrictions were placed on deeds. These covenants prohibited the sale or manufacture of liquor; the use of property for business, including livery stables, shops, factories, laundries or foundries; the occupation of any house by Chinese, other than servants; building within 25 feet of the street; and the construction of a building that cost less than $2500.[11] These strict regulations, which were carried on deeds until 1916, and thereafter continued by tradition, limited the area to the upper class. Lot sales did

[10] Roos, Roy E. The History and Development of Portland's Irvington Neighborhood. Self-published, Portland, Oregon, 1997.
[11] Ibid

increase somewhat as a result of these schemes, although the bank panic of 1893 and the economic depression that followed again reduced sales to almost nothing through these years.

It was not until after 1900 that sales picked up again, and not until 1905, when the Lewis and Clark Centennial Exhibition spurred a building boom, that Irvington was more fully developed. Sales did not increase in the area north of Knott Street until about 1909. By then, a streetcar line ran up Fifteenth Avenue, and lots along Knott Street were considered the best in the area. Many were sold in pairs to wealthy future residents, who paid $5000 for the double lots[12].

[12] Ibid.

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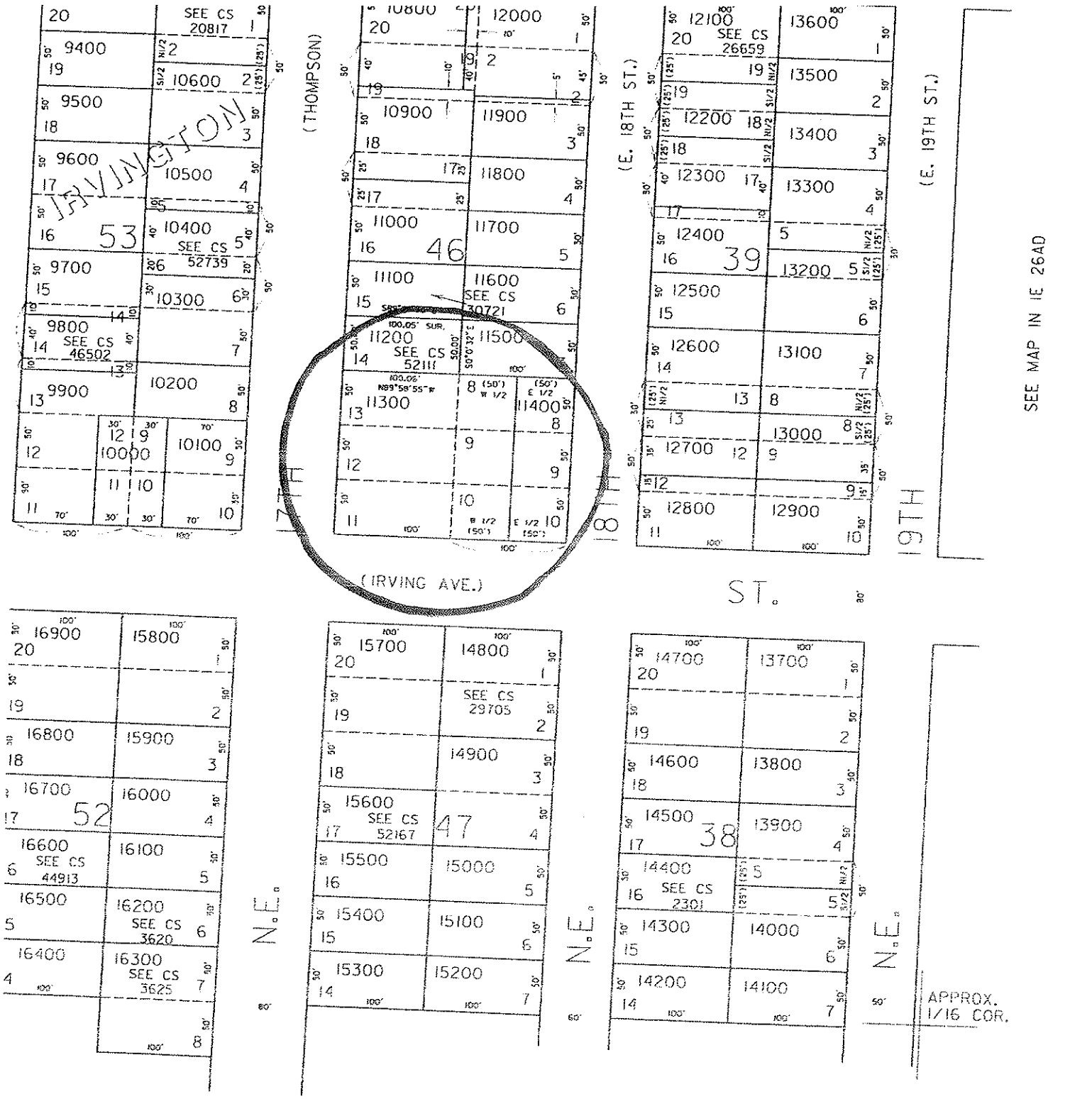
Woolen Stores Sold. The Oregonian, November 2, 1929.

VERBAL BOUNDARY DESCRIPTION

1719 NE Knott Street encompasses Lots 8-13 of the Irvington plat, Multnomah County, Oregon. The parcel is 200 feet by 150 feet in dimension.

BOUNDARY JUSTIFICATION

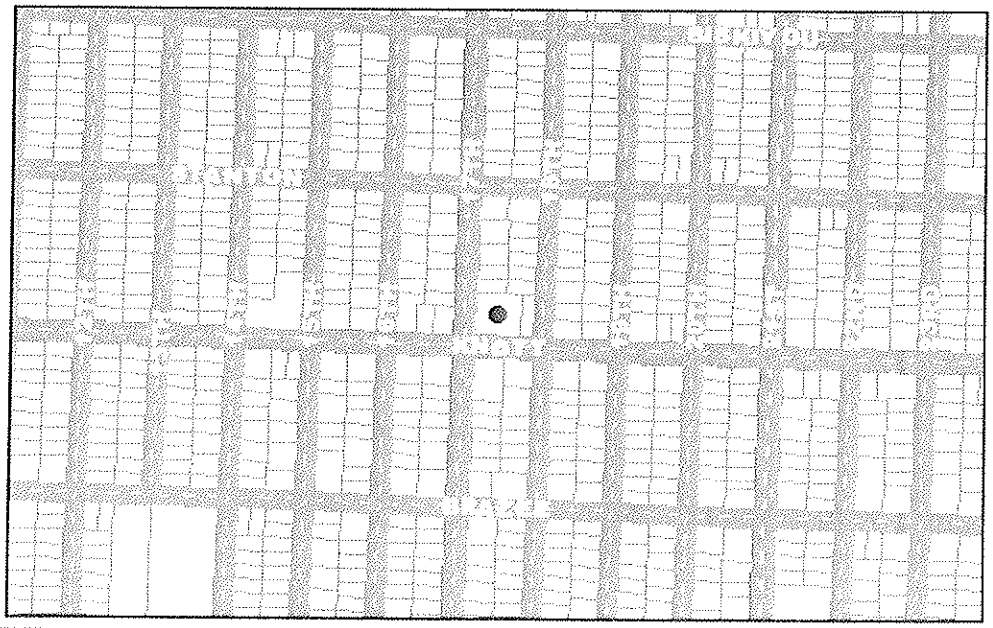
The boundary encompasses the entire urban tax lot, and is the legally recorded boundary for 1719 NE Knott Street.

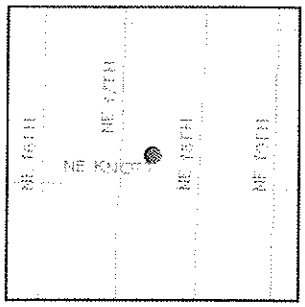

IRVINGTON
53
46
39
52
47
38
(THOMPSON)
(E. 18TH ST.)
(E. 19TH ST.)
(IRVING AVE.)
7TH
8TH
19TH
ST.
N.E.
SEE MAP IN IE 26AD
APPROX. 1/16 COR.
SEE MAP IN IF 26DB
IN IE 26AC
PORTLAND

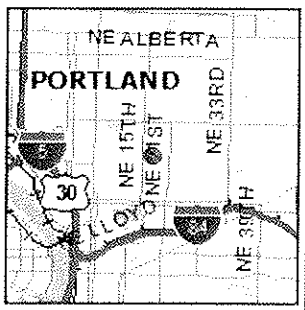
PortlandMaps

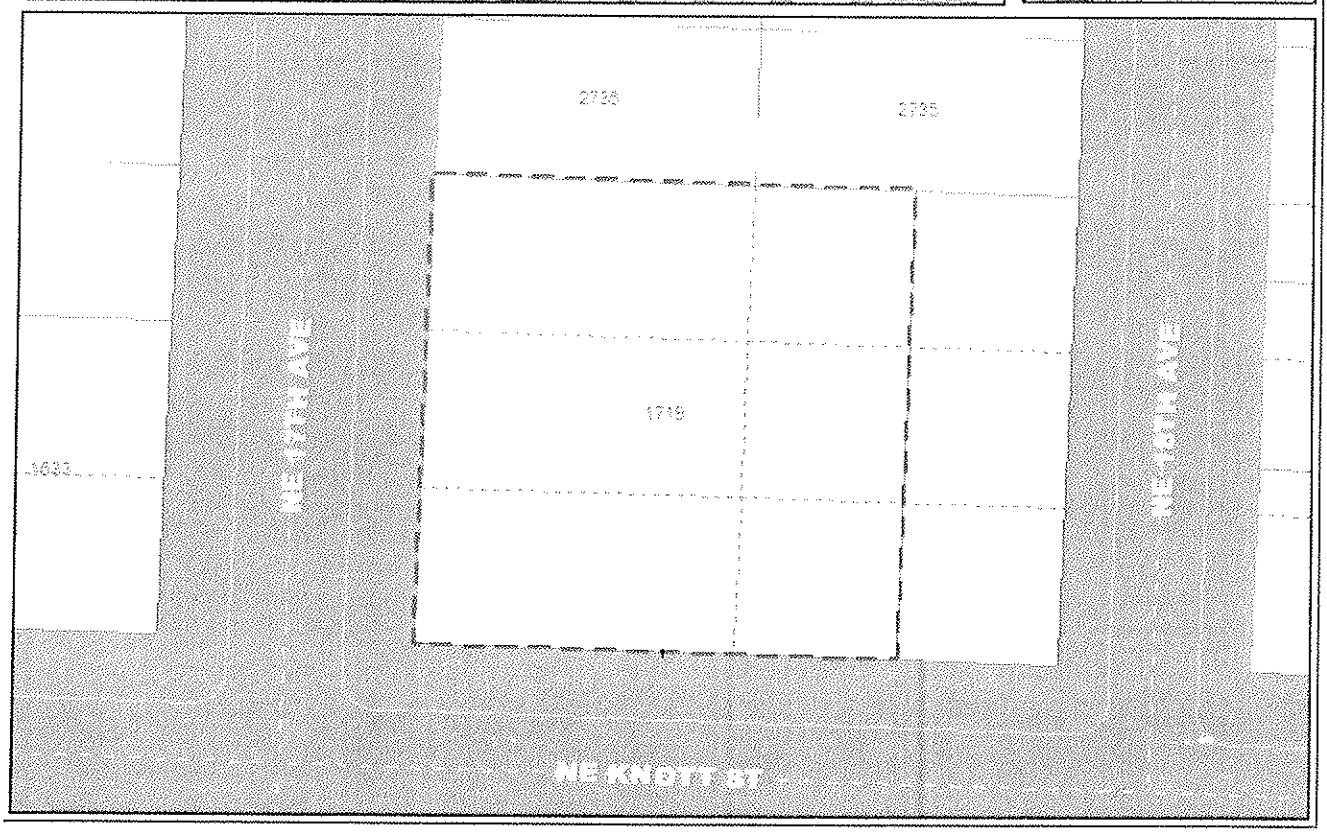
1719 NE KNOTT ST - IRVINGTON - PORTLAND

Property & Location









City of Portland, Corporate GIS 7/2/2007

OREGON INVENTORY OF HISTORIC PROPERTY
ELLIS LAWRENCE BUILDING INVENTORY

E V A L U A T I O N

HISTORIC NAME: BOWMAN, JOHN L., HOUSE

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

DISTINCTION OF:	
1. EXTERIOR DETAILS & CRAFTSMANSHIP: High-quality skilled work: some fine materials.	7
2. INTERIOR DETAILS & CRAFTSMANSHIP: High-quality skilled work: some fine materials.	7
3. STYLE: (Colonial (1910-1935)) It has distinctive features of its identified style.	2
Compared to Lawrence's other surviving Oregon buildings, this style is one of several (6 or more) in its city/town or rural area.	0
4. ORIGINAL USE: (residence) Compared to Lawrence's other surviving Oregon buildings, this use is one of several (6 or more) in its city/town or rural area.	0
5. ARCHITECTURAL DESIGN: Compared to Lawrence's other surviving Oregon buildings, this design is among his best works.	7
Is it part of an ensemble of surviving buildings by Lawrence? Lawrence building(s) nearby; but arrangement is not ordered.	5
Are structural or technical aspects of the design significant? Of moderate significance.	5
6. LAWRENCE'S PERSONAL INVOLVEMENT IN THE DESIGN PROCESS: Lawrence was probably chief designer, though little evidence	6
DISTINCTION TOTAL	39

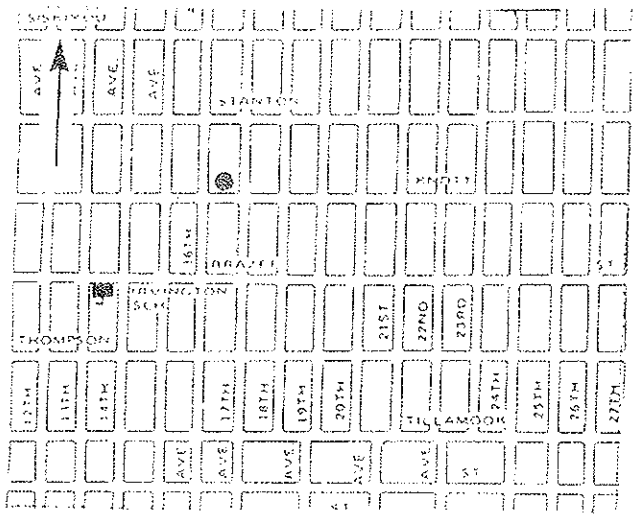
EDUCATIVE OR ASSOCIATIVE VALUE:	
1. HISTORIC EVENTS OR ACTIVITIES: No known association with historic events or activities.	0
2. HISTORIC PERSONs: Strong assoc. with person(s) of local historic significance.	5
3. SYMBOLIC ASSOCIATION WITH AN IDEAL, INSTITUTION, OR POLITICAL ENTITY: No known significant symbolic association.	0
EDUCATIVE OR ASSOCIATIVE TOTAL	5
GRAND TOTAL	76
RANK:	PRIMARY

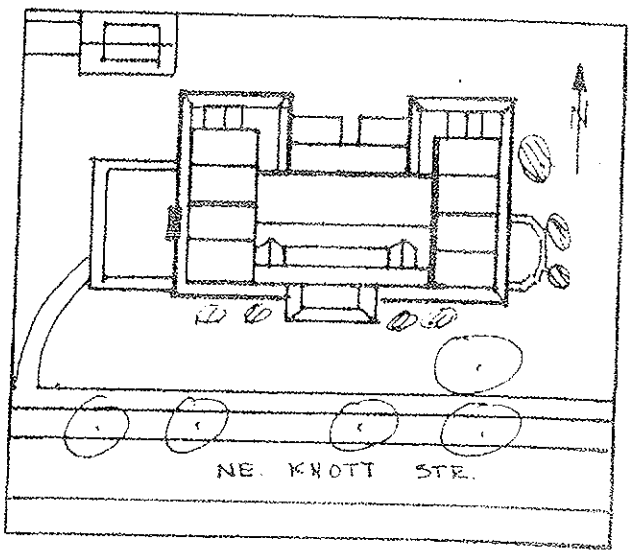
NOTE: Only the built, surviving buildings in Oregon were evaluated.

ELLIS LAWRENCE BUILDING SURVEY
HISTORIC NAME: BOWMAN, JOHN L., HOUSE

RECENT PHOTO
NEGATIVE #s:
KLR15, #

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





HISTORIC PHOTO/OTHER GRAPHIC SOURCE: K. Lakin

ELLIS LAWRENCE BUILDING INVENTORY

HISTORIC NAME: BOWMAN, JOHN L., HOUSE

ASSOCIATED STRUCTURES:
detached two story carriage house/garage w/ living qtrs on 2nd floor (historic)

SETTING:
urban residential; facing south on Knott St. with a deep setback

SIGNIFICANCE OF LAWRENCE FIRM'S DESIGN:

EXTER.DETAILS/CRAFTSMANSHIP: High-quality skilled work: some fine materials.
INTER.DETAILS/CRAFTSMANSHIP: High-quality skilled work: some fine materials.
EXTERIOR INTEGRITY: Essentially intact as originally built.
INTERIOR INTEGRITY: Essentially intact as originally built.
SITE INTEGRITY: Essentially intact as originally built.
SETTING INTEGR: Historic character & relationship of surroundings is intact.

SIGNIFICANCE STATEMENT:
John L. Bowman was the owner of a men and boy's clothing store that was located at the corner of Third and Morrison streets, in Portland. In 1922 he purchased the Brownsville Wollen Mill in Brownsville, Oregon. He is significant for his contributions to the woolen industry and his civic activities. The house is a fine intact example of one of Lawence's grander homes.

SOURCES/DOCUMENTS: Description (Location)
Exhibit Quality photo, E. Lawrence Collection/U of O;
Oregon Historic Photo Collection #1684 (OHS)

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

and Portland Historic Resource Inventory

PUBLICATIONs:
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PACIFIC COAST ARCHITECT. Vol. VI, #4, Jan. 1914. p.477

SLIDE NO.: RESEARCH BY: K. Lakin DATE: 09/24/87
SHPO INVENTORY NO.: RECORDED BY: K. Lakin DATE: 07/11/88

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

HISTORIC NAME: BOWMAN, JOHN L., HOUSE

COMMON NAME:
OTHER NAMEs:

RESOURCE TYPE: Building
STATUS: built & survives
LAWRENCE
(JOB#) YEAR: (0288)
(JOB#) YEAR: ( )
(JOB#) YEAR: ( )
FIRST DATE: Jan. 1914
DESIGN BEG: Jan. 1914
DESIGN END:
CONSTR BEG:
CONSTR END: July 1915
LOSS DATE:

CITY: Portland Oregon
STREET: 1719 NE Knott st.
OWNER: Bernstein, Jack & Susan
(property address above)97212

TOWNSHIP: 01N RANGE: 02E SECTION: 26
MAP#: 2732 TAX LOT: 01-02-26-
ADDITION: Irvington ORIGINAL USE: residence
BLOCK: 046 LOT: 8-10 QUAD: Portland PRESENT USE: residence
ASSESSOR #: R-42041-0080 SITE: 0.8 acres, approx.

THEMEs: 20C Architecture, Commercial, Manufacturing/Processing

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

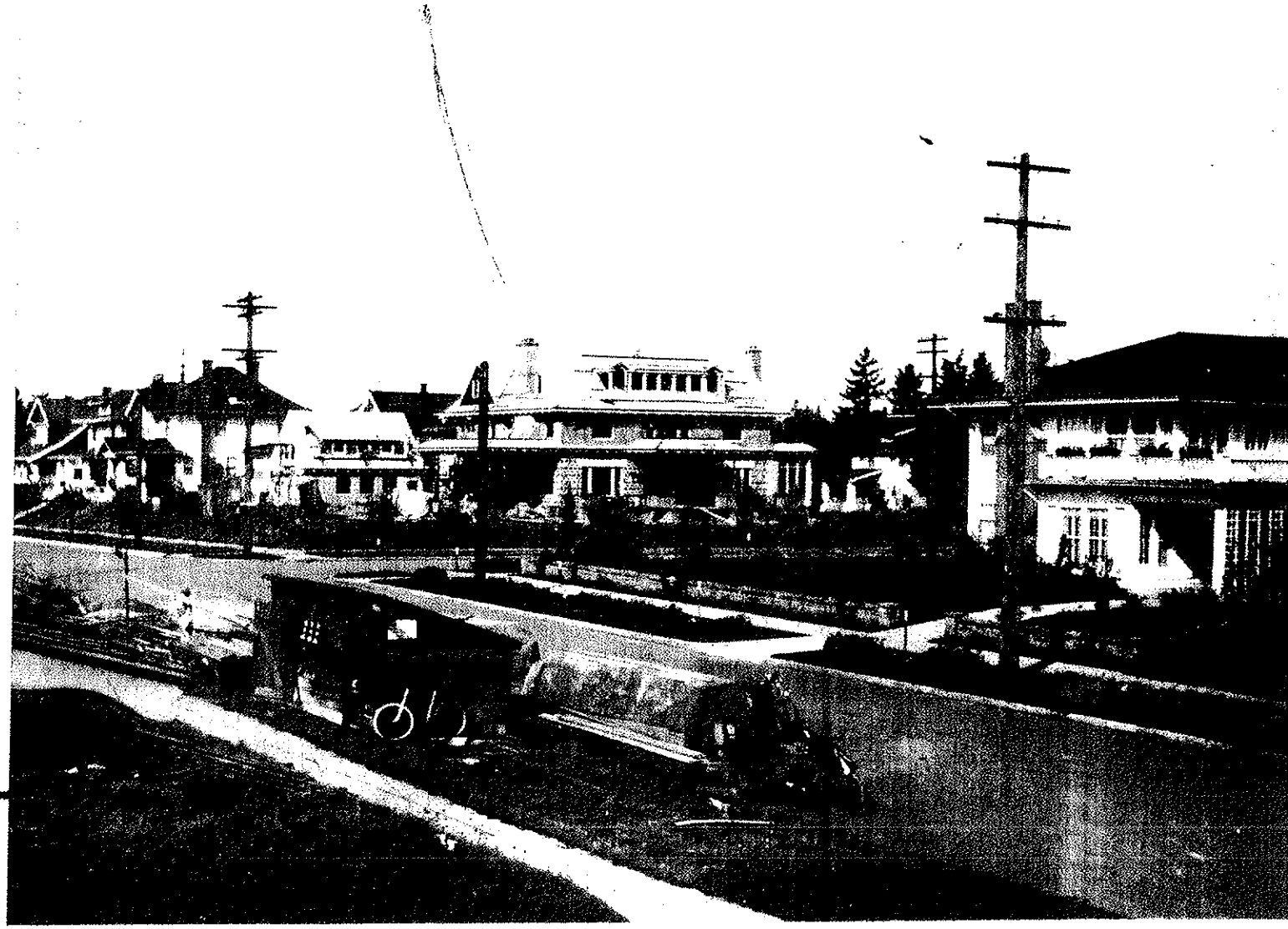
ARCHITECT: Lawrence and Holford CHIEF DESIGNER: probably EFL
ENGINEERs & CONSULTANTs:

CONTRACTORs:
DeTemple (Plumbing)

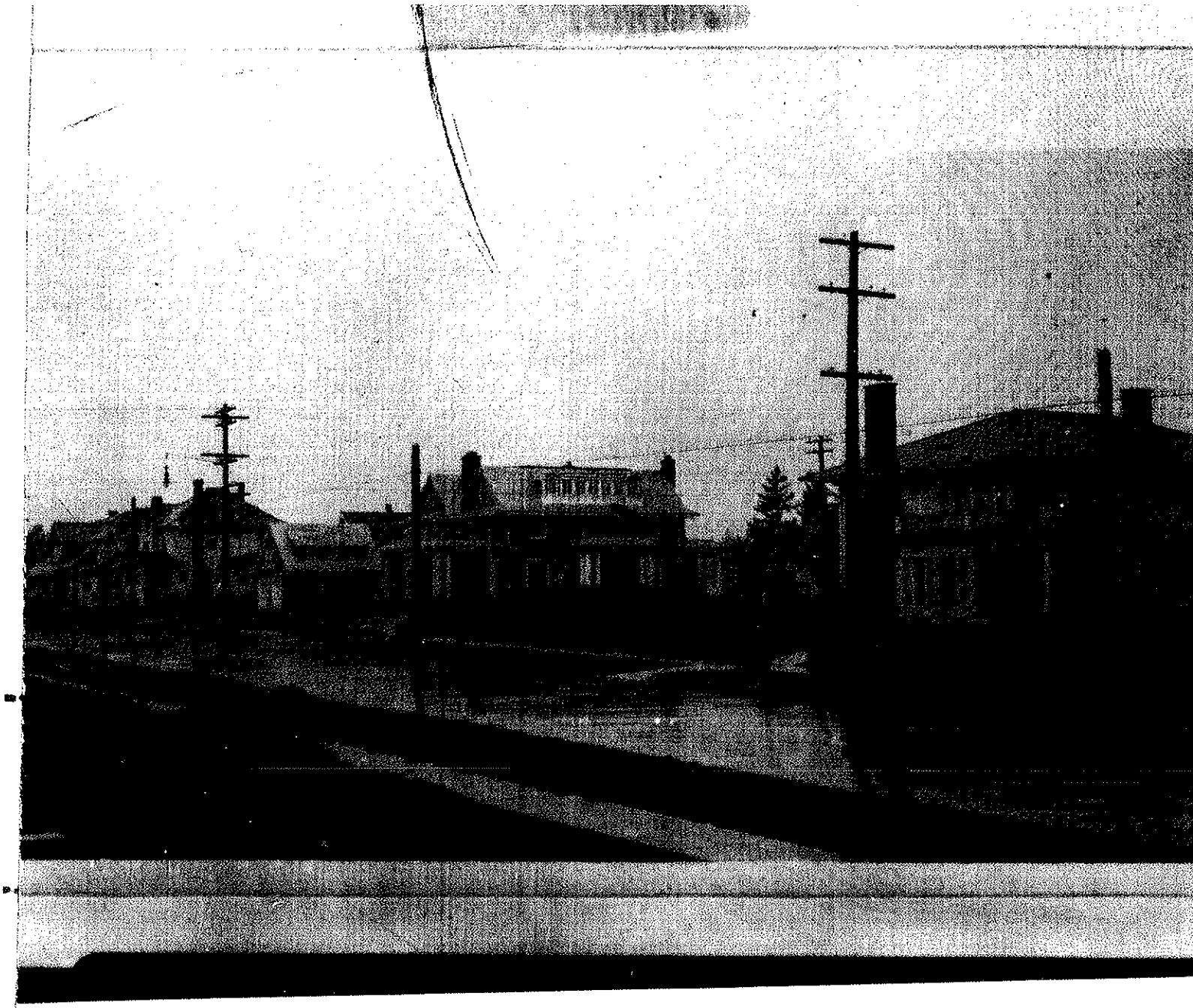
ARTISTS & CRAFTSMEN:

STYLE: Colonial (1910-1935)
PLAN TYPE/SHAPE: rectangular (front long)
FOUNDATION MATERIAL: brick STORIES: 2.5 BASEMENT: yes
ROOF/MATERIAL: bellcast hipped gable w/comb. dormer types/Ceramic tiles
WALL CONSTR: hollow clay tile STRUC.FRAME: nailed wood frame
PRIME WINDOW TYPE: wood multi-pane double-hung
EXTERIOR SURFACE MATERIAL: stucco.
DECORATIVE FEATURES/MATERIALS:
arched multi-paned windows in dormers; exposed brackets; porte cochere; bay window on east side; lattice; beveled glass front door; doric porch columns
OTHER:
interior: elaborate oak and Honduran mahogany woodwork; mural in dining room, original light fixtures
CONDITION: good
MOVED: not moved
ALTERATIONS/ADDITIONS (dated):
Bath added to rear porch (1944)

LANDSCAPE FEATURES:
mature camelias, rhododendrons, cedar tree

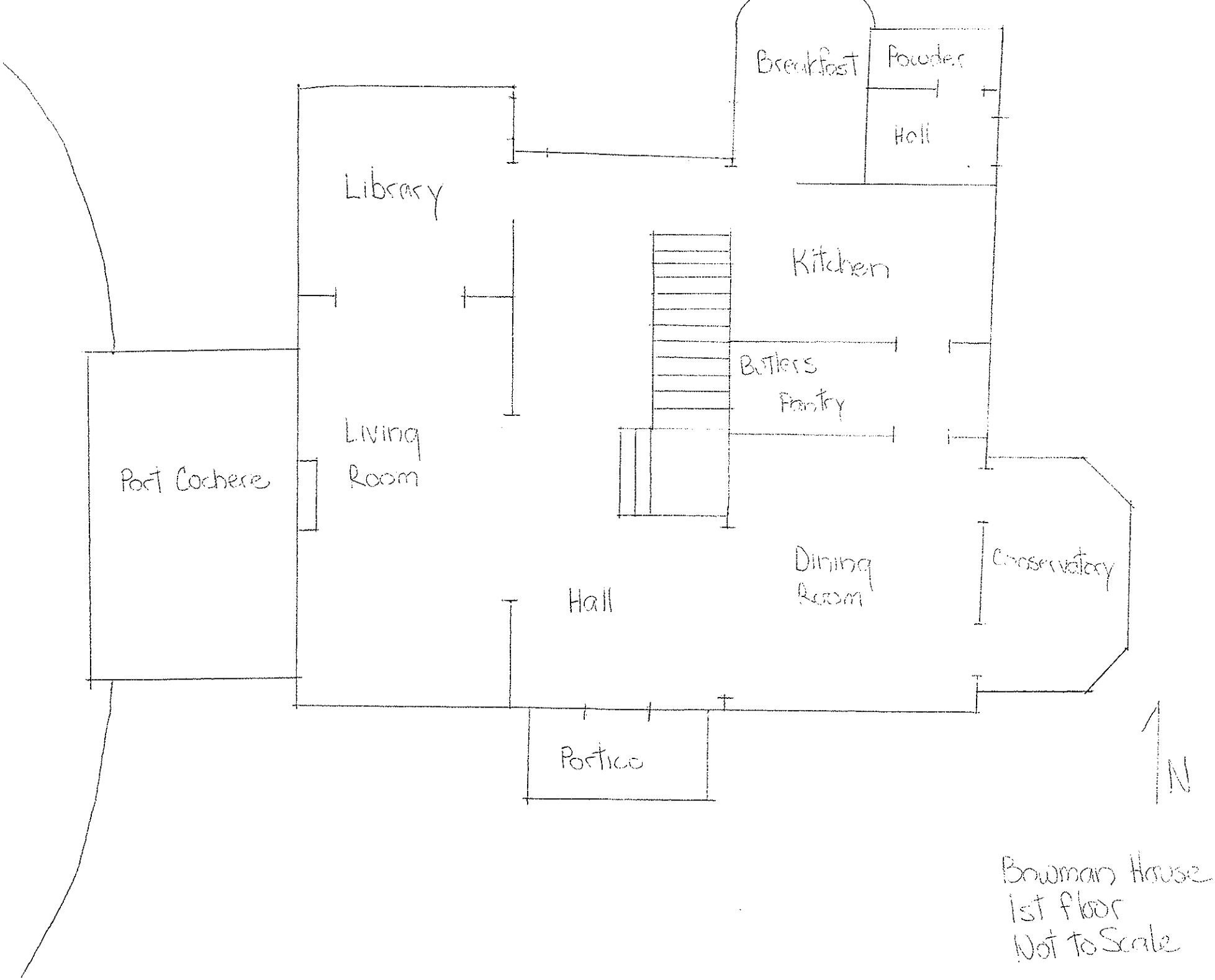


John L. Bowman House
During construction
1915/1916
OHS Photo Collection

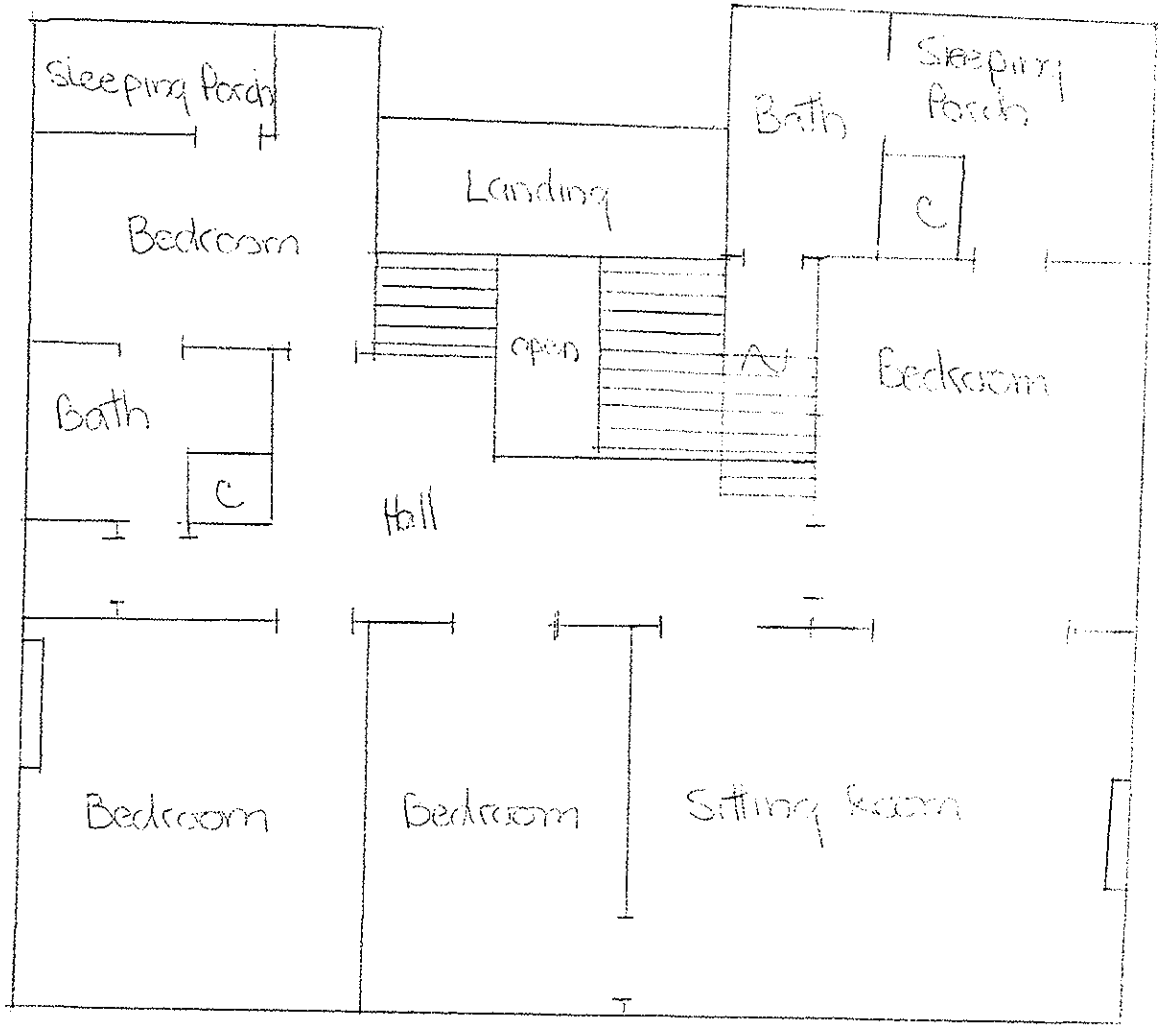


John L. Bowman House
Just completed ca. 1916
OHS Photo Collection

JOHN LINDEN BOWMAN
(1868-1928)



Bowman House
1st floor
Not to Scale



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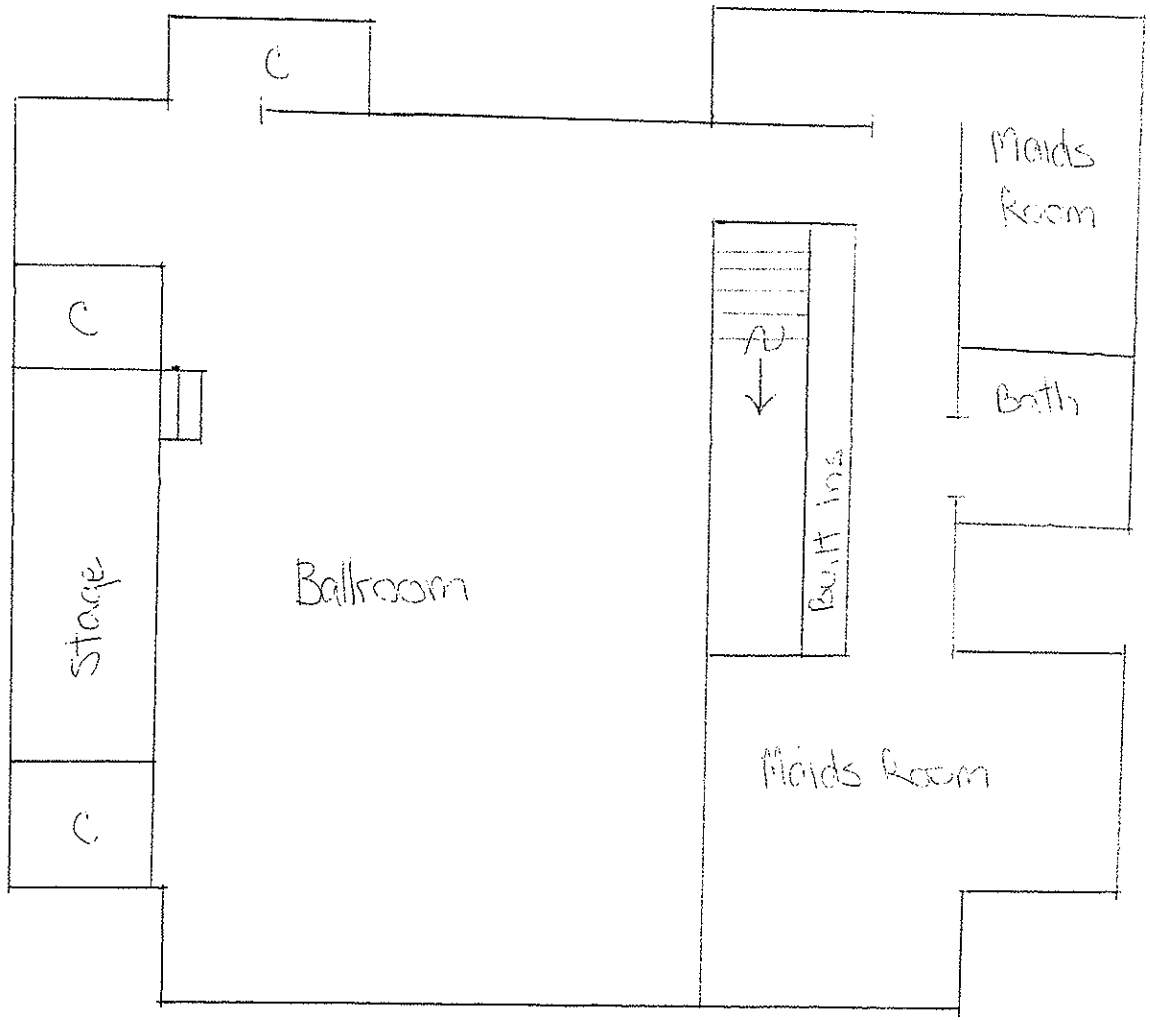
Bowman House
2nd Floor
Not to Scale



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Bruman House
3rd Floor
Not to Scale

PHOTOGRAPHS

Address:	Bowman, John and Ellen, House 1719 NE Knott St. Portland, OR 97212
Photographer:	Margaret Marcusen
Ink and paper:	Cannon Chromalife 100 Ink and Cannon Photo Paper Plus Glossy
Date:	June 2007
Location of Negatives:	Digital, images held by photographer

1 of 34	Exterior view, looking NE at southwest façade
2 of 34	Exterior view, looking N at south facade
3 of 34	Exterior view, looking SW at east facade
4 of 34	Exterior view, looking S at north facade
5 of 34	Exterior view, looking E at W façade of garden cottage
6 of 34	Exterior view, looking SE at W façade of cottage and house
7 of 34	Exterior view, looking N at S façade, front door detail
8 of 34	Interior view, 1st floor, entry, facing N
9 of 34	Interior view, 1st floor, living room, facing NW
10 of 34	Interior view, 1st floor, living room fireplace, facing NW
11 of 34	Interior view, 1st floor, den, facing NE
12 of 34	Interior view, 1st floor, breakfast room, facing NE
13 of 34	Interior view, 1st floor, kitchen, facing SE
14 of 34	Interior view, 1st floor, kitchen, facing SW
15 of 34	Interior view, 1st floor, ice room/powder bath, facing N
16 of 34	Interior view, 1st floor, butler's pantry, facing NW
17 of 34	Interior view, 1st floor, dining room, facing NE
18 of 34	Interior view, 1st floor, conservatory, facing SE
19 of 34	Interior view, 1st floor, conservatory, facing NW
20 of 34	Interior view, 2nd floor, stair rail, facing SW and looking up
21 of 34	Interior view, 2nd floor, NW bedroom, facing NW
22 of 34	Interior view, 2nd floor, NW sleeping porch, facing NW
23 of 34	Interior view, 2nd floor, SW bedroom, facing SW
24 of 34	Interior view, 2nd floor, SW bedroom, facing SE
25 of 34	Interior view, 2nd floor, nursery/bedroom, facing S
26 of 34	Interior view, 2nd floor, master bedroom/sitting room, facing SE
27 of 34	Interior view, 2nd floor, master bedroom, facing N
28 of 34	Interior view, 2nd floor, sewing room/office, facing N
29 of 34	Interior view, 2nd floor, sewing room, spool drawer detail, facing SW
30 of 34	Interior view, 2nd floor, Hall bathrooms, facing W
31 of 34	Interior view, 3rd floor, ballroom, facing SW
32 of 34	Interior view, 3rd floor, ballroom, facing S

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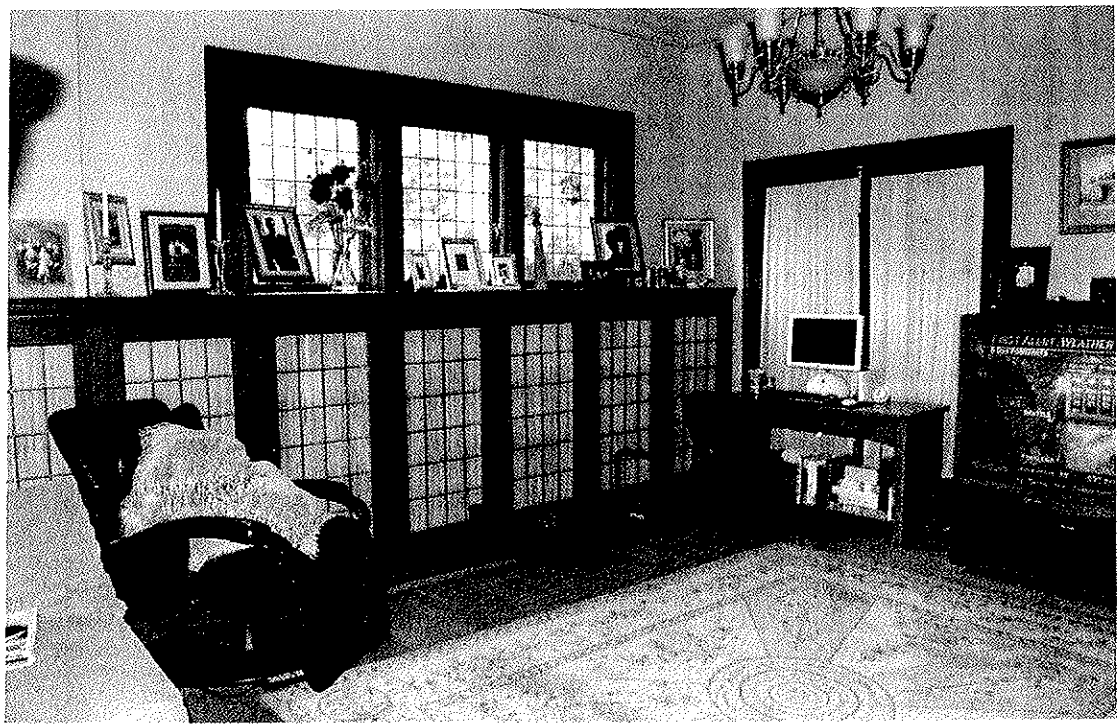

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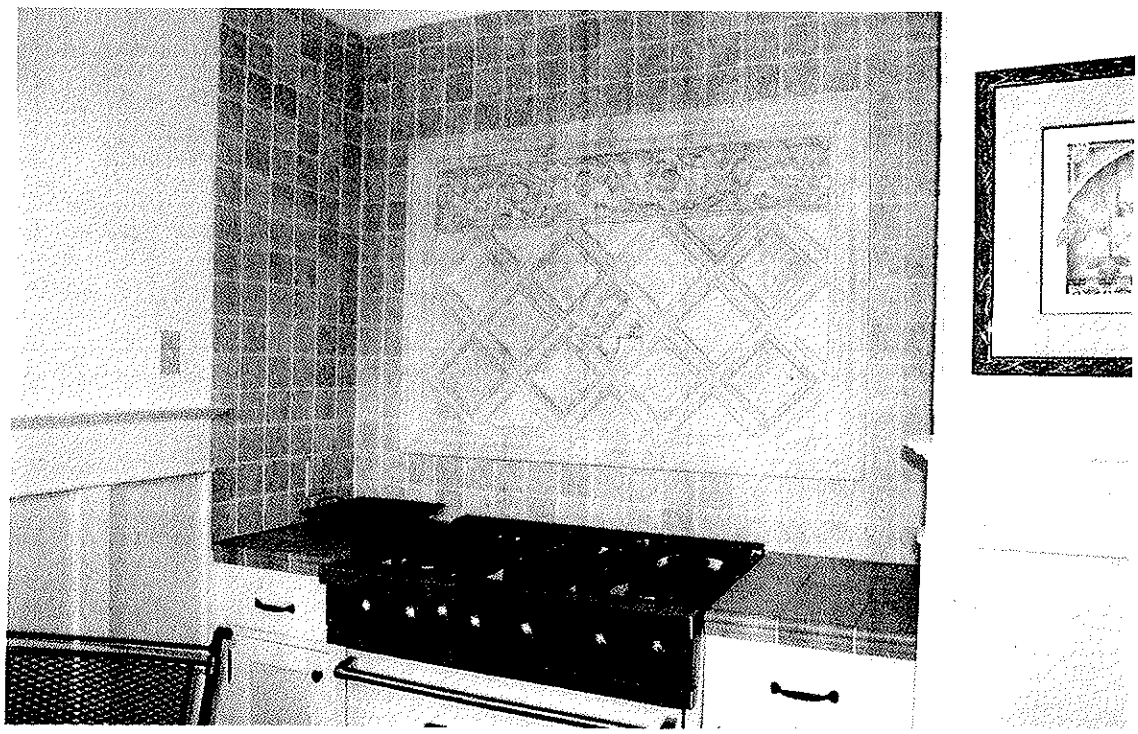

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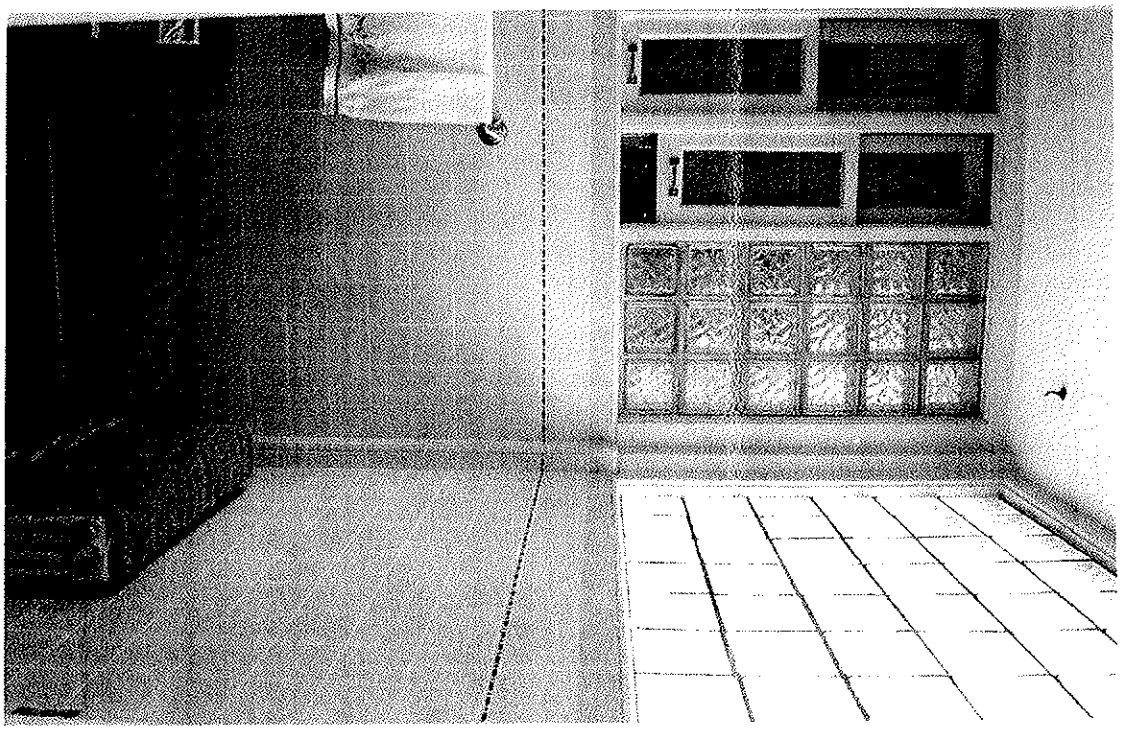

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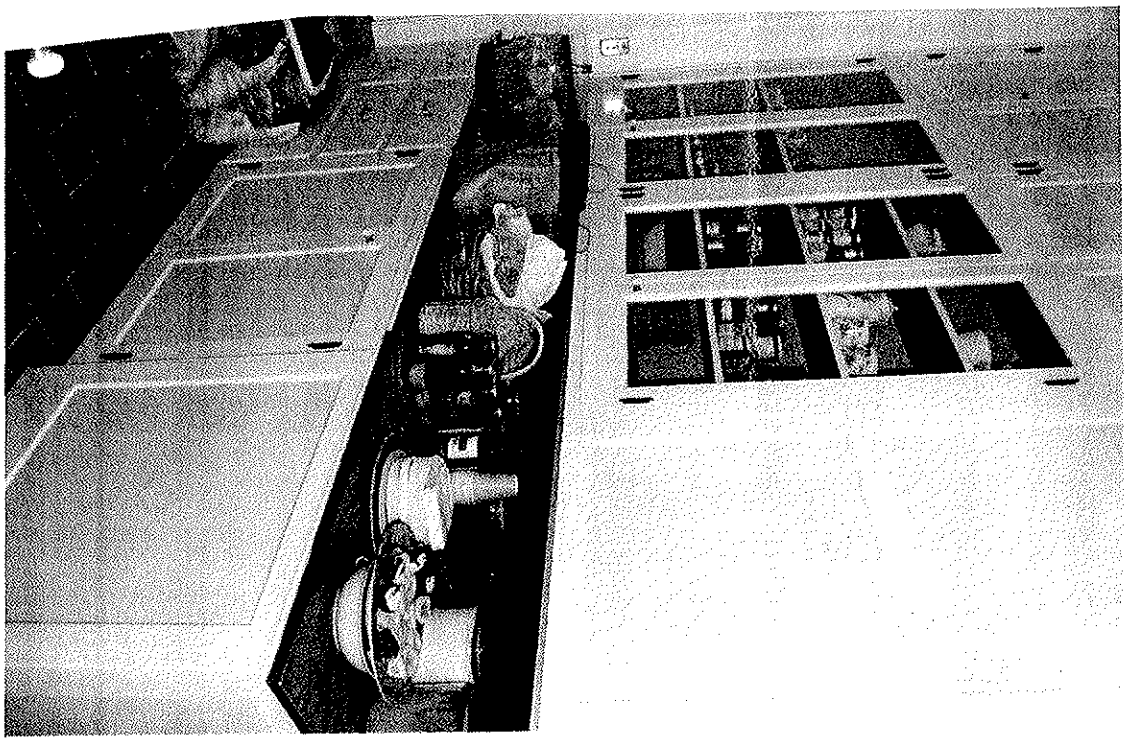

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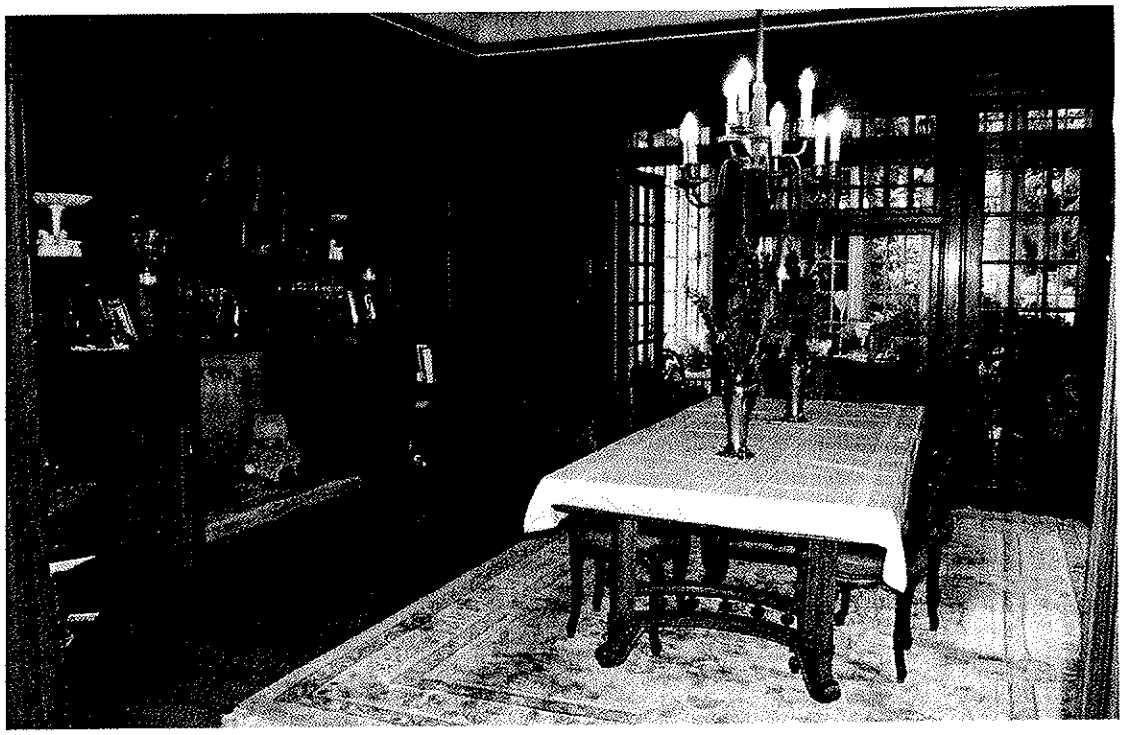

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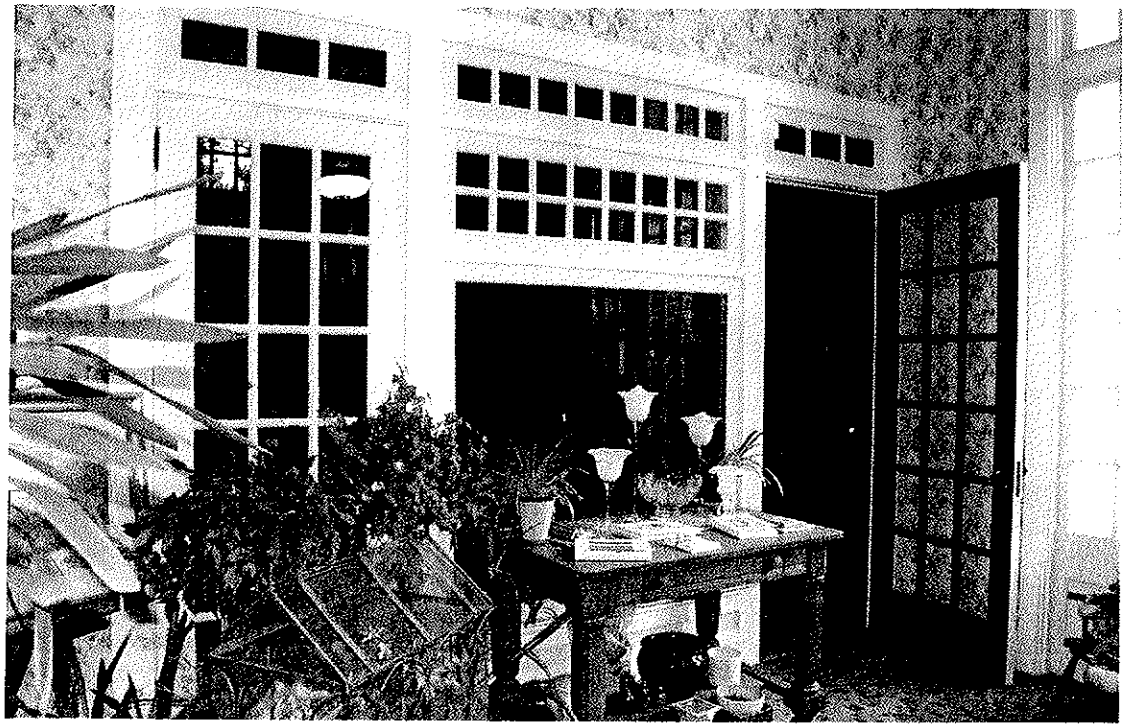

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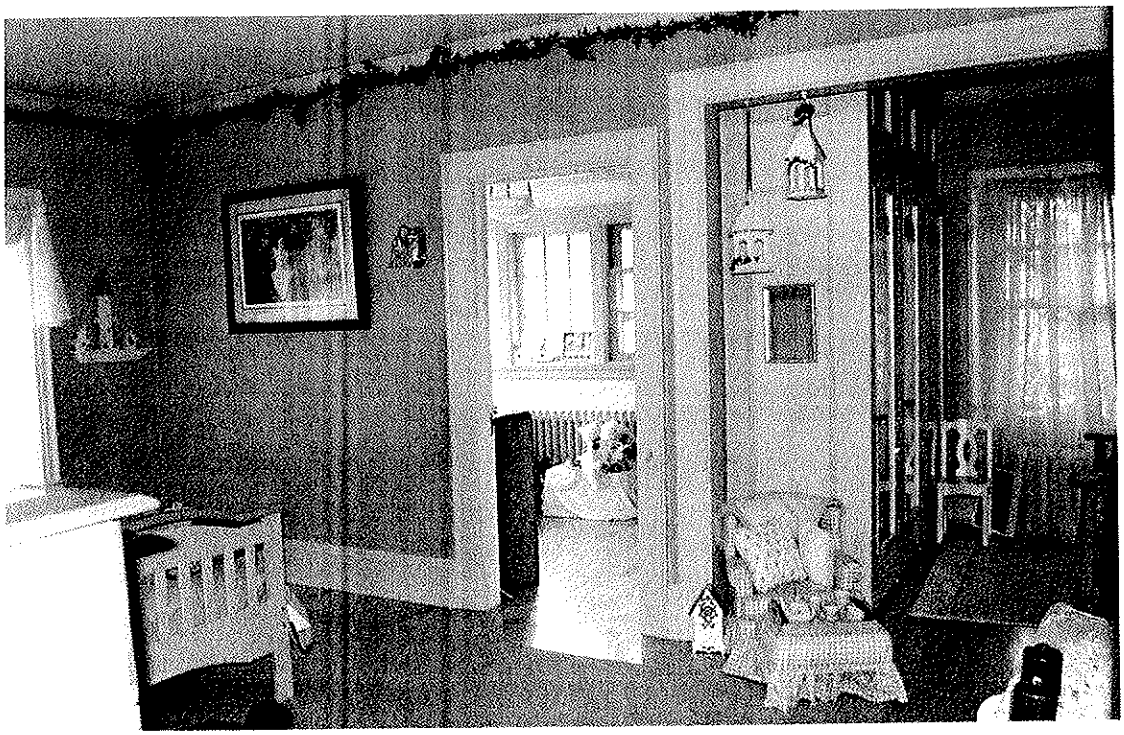

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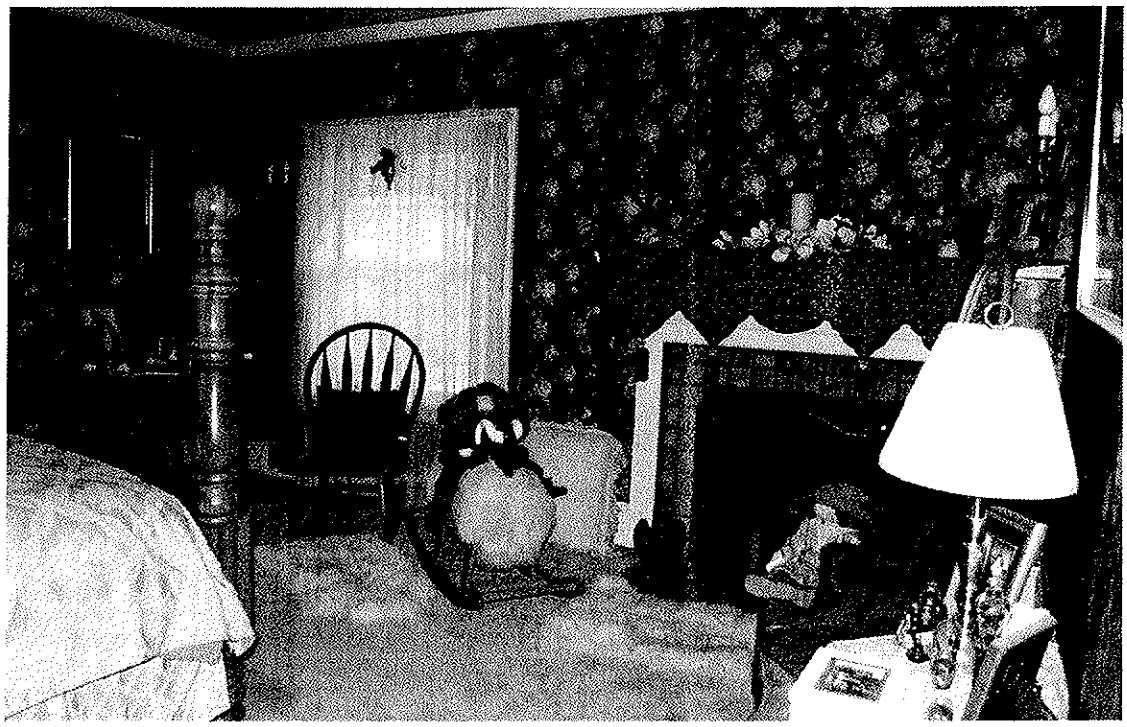

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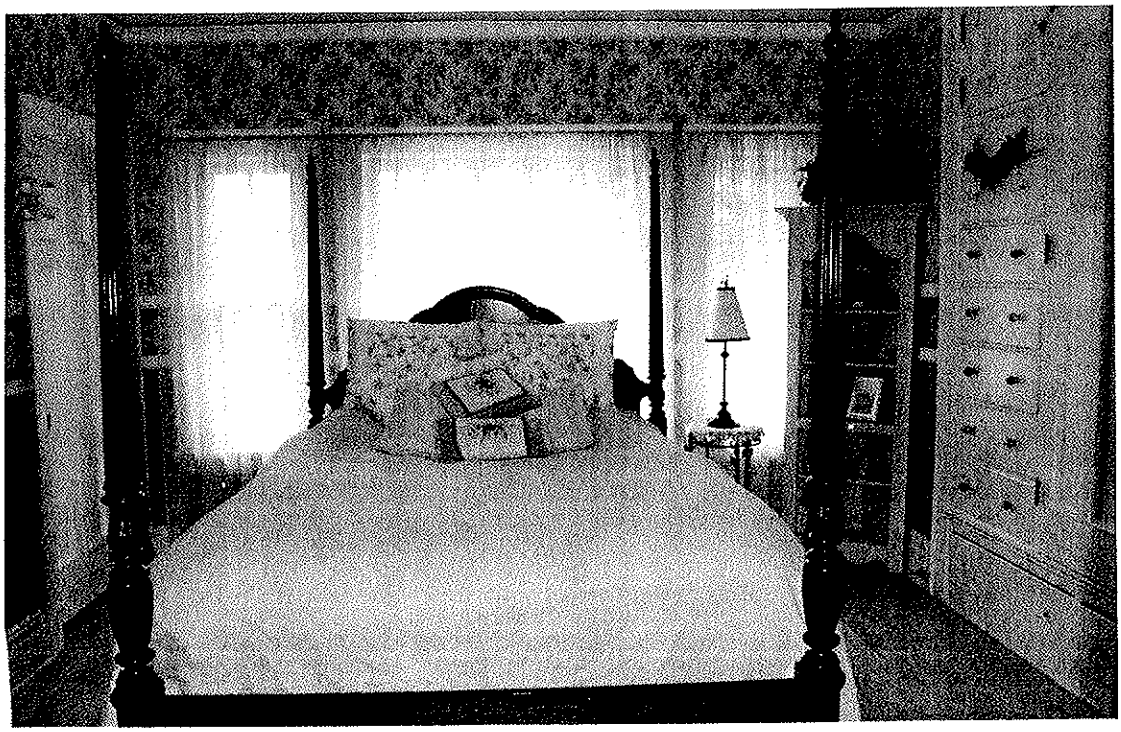

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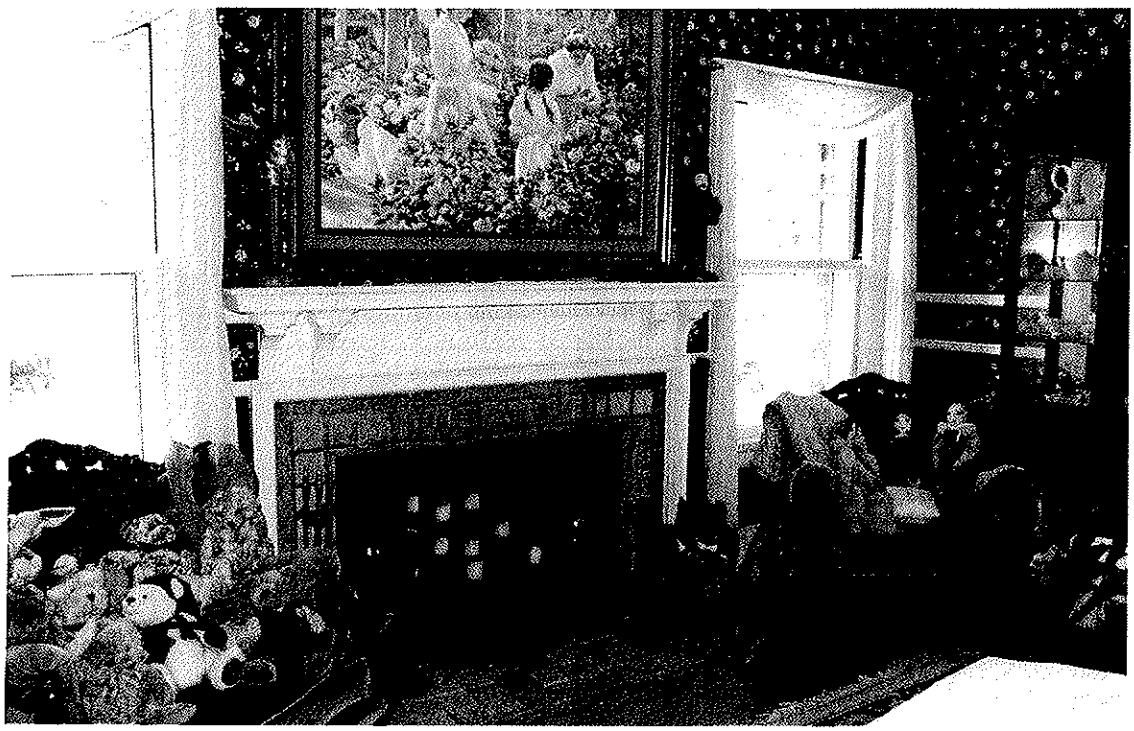

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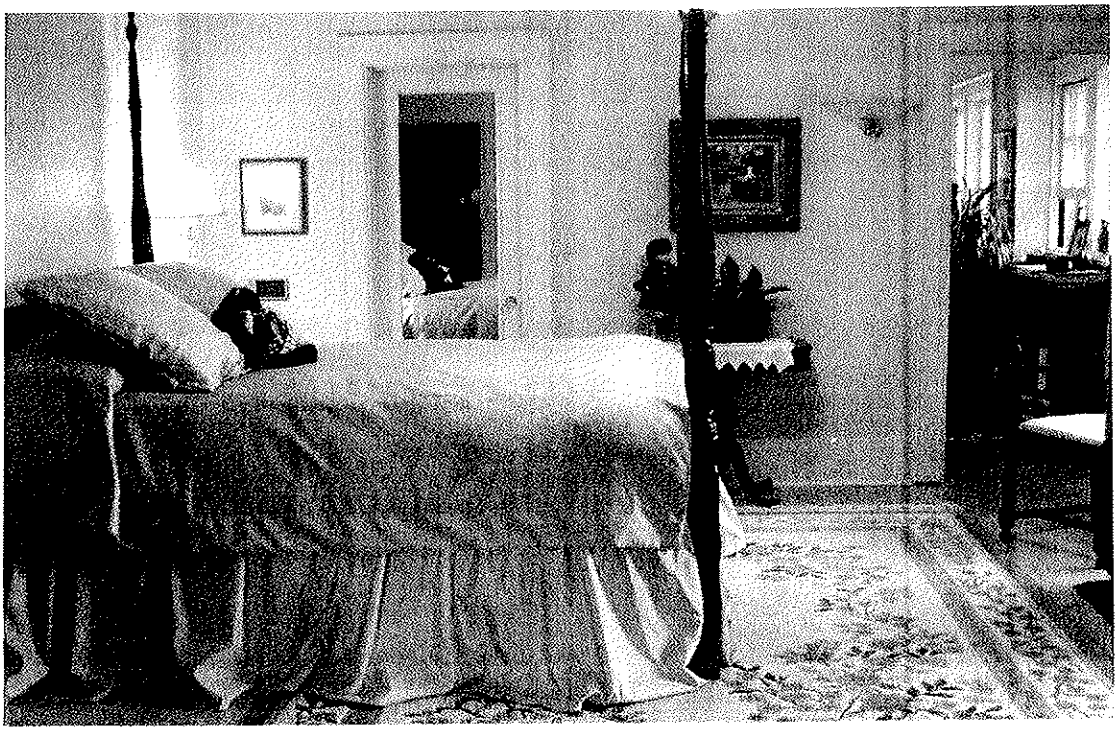

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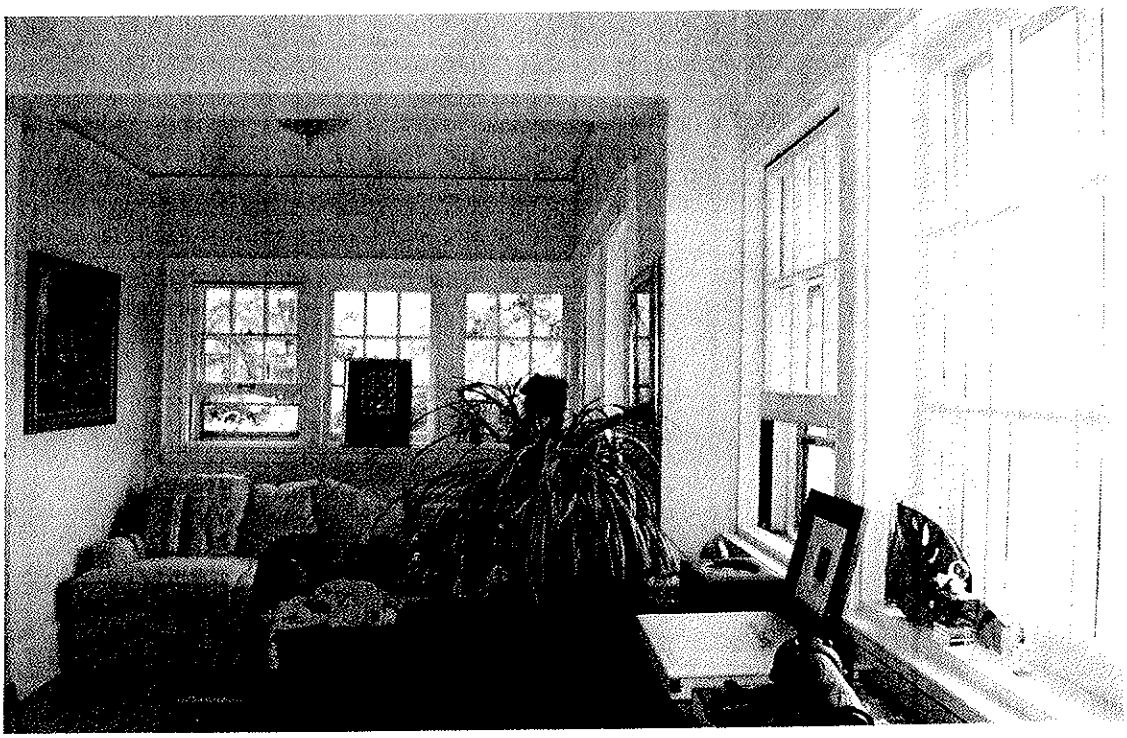

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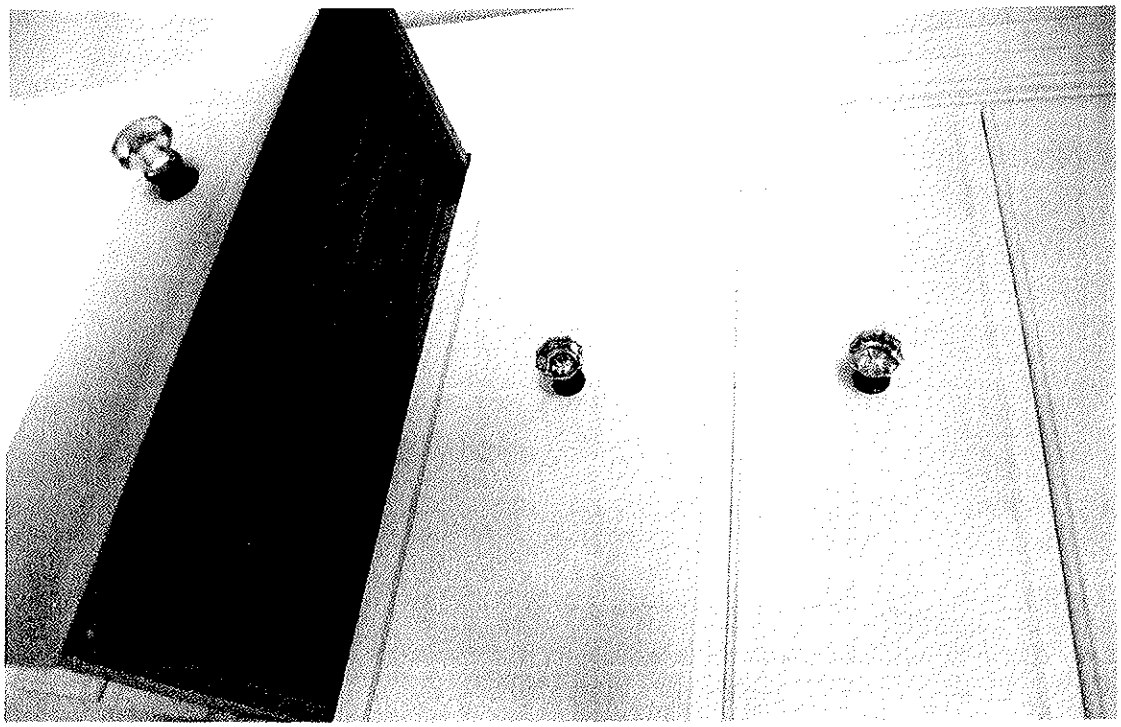

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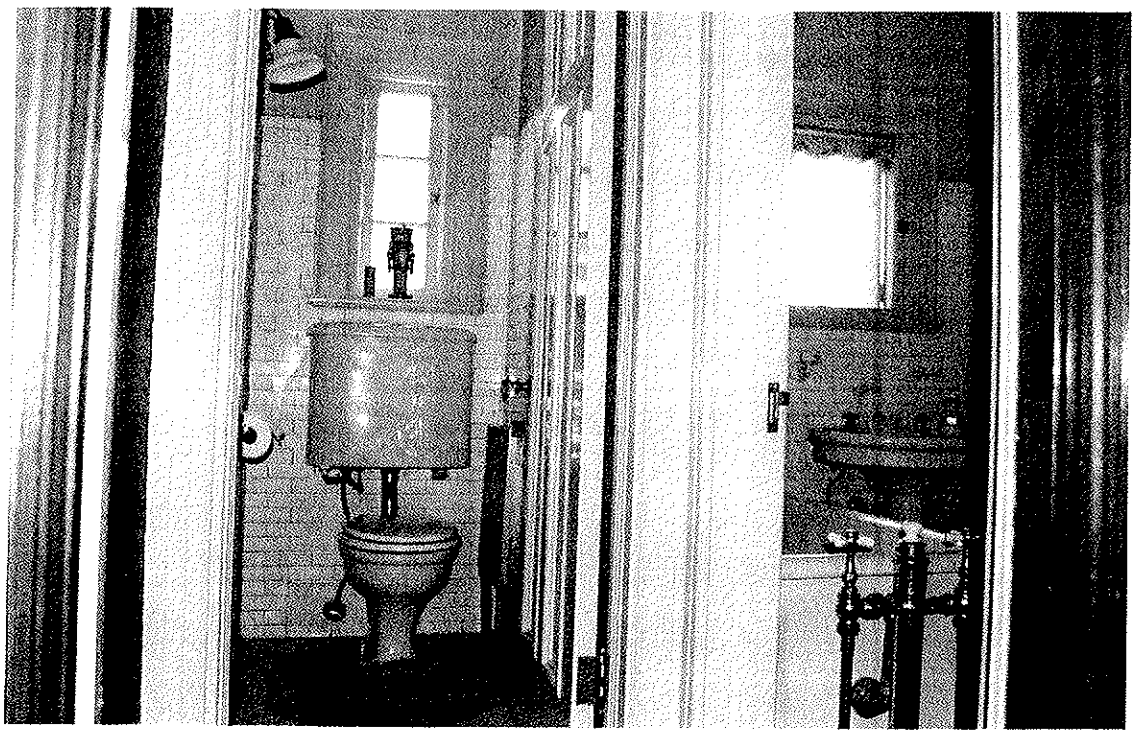

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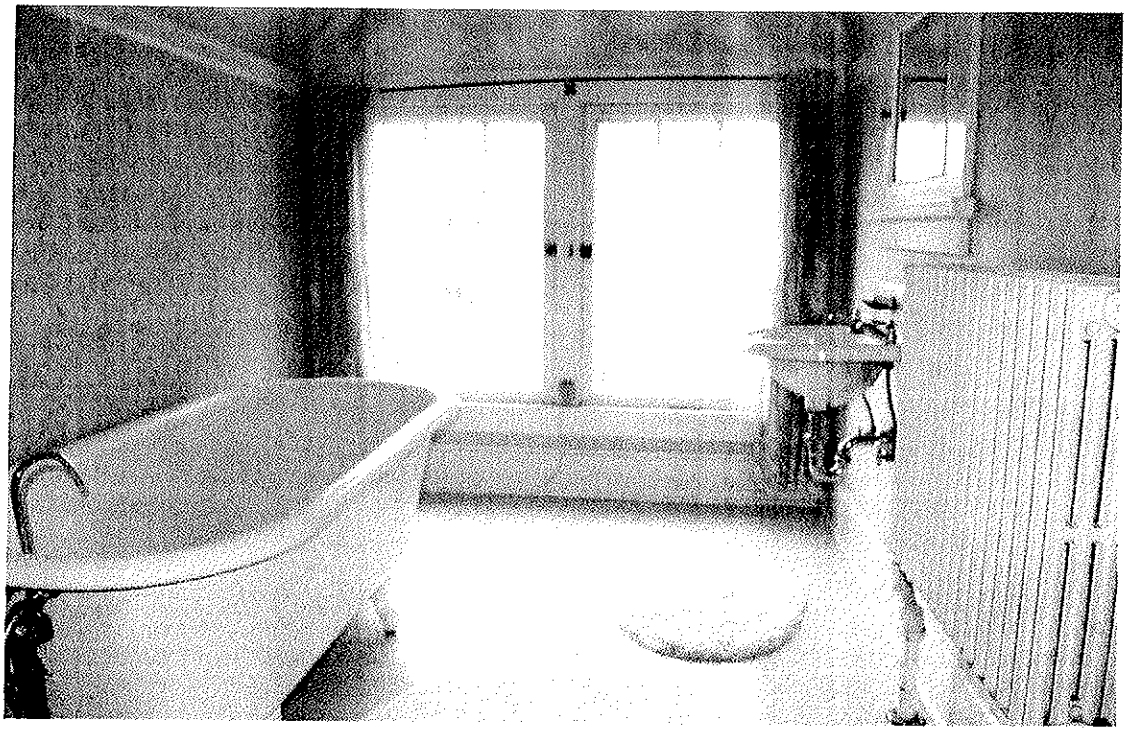

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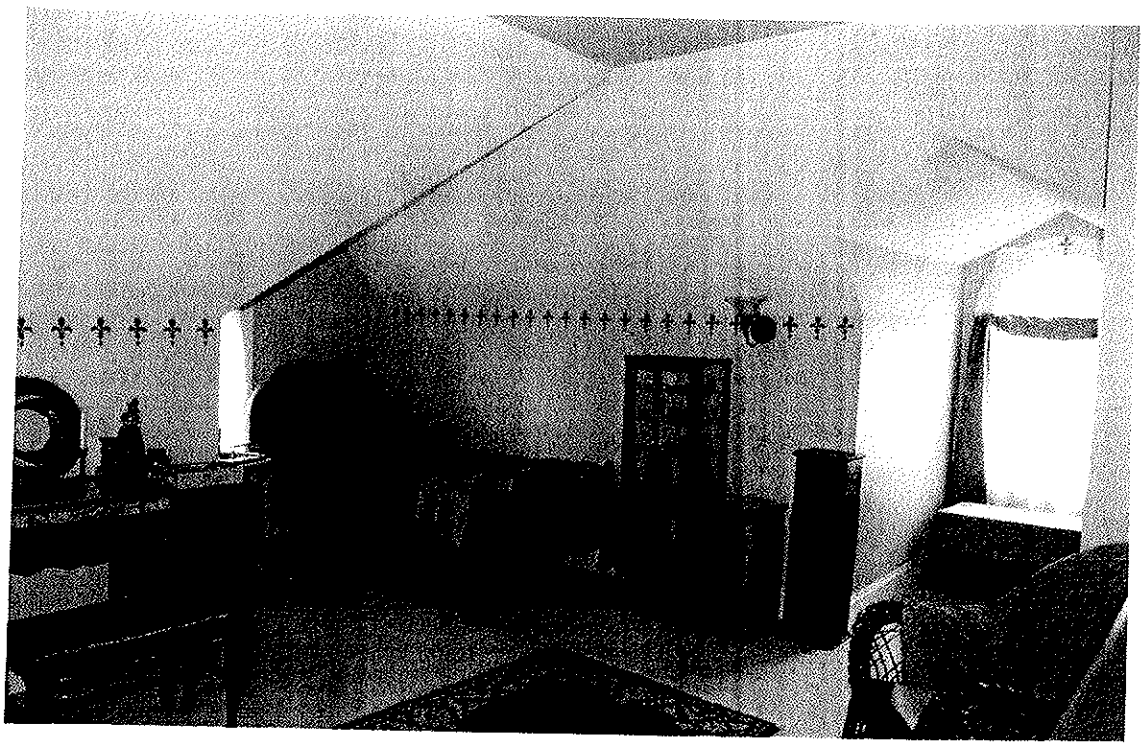

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